

# THE DIAPASON

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Twentieth Year—Number One

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## CHICAGO UNIVERSITY OPENS GREAT ORGAN

### THROUGH AT NOTABLE EVENT

Skinner Instrument of 126 Stops in the  
Magnificent Rockefeller Chapel  
Played Before 2,500 People  
by Farnam.

In the presence of a congregation of more than 2,500 people, the large four-manual organ built by the Skinner Company for the new Rockefeller Chapel at the University of Chicago was played in a dedicatory recital by Lynnwood Farnam of New York on the evening of Nov. 1. Anyone watching the entering crowd could not escape being impressed with the fact that this was an event that will go down in the history of the organ and of higher education in this country. The Gothic edifice, the latest gift of John D. Rockefeller, the man who made the great university on the Midway possible more than anyone else through his munificent benefactions, is no doubt the most imposing religious edifice the city—a magnificent cathedral in its lines. The organ, a divided instrument of 126 stops, of which twenty-two are in the two-manual antiphonal organ in the gallery, playable also from the main four-manual console, fits in with the artistic scheme with apparent perfection. Mr. Farnam's performance and program made the ensemble complete, and a hearing of Bruce Simons' Dorian Prelude on "Dies Irae," followed by the exquisitely serene Kyrie on the Hymn-tune "University," by Harvey Grace, put the listener into a frame of mind that fitted exactly into the picture.

The recital was scheduled for 8:15, but at 7:30 the crowd was filling the pews of the chapel and by 7:45 chairs were being placed in the aisles. When Mr. Farnam began playing hundreds were standing. The program opened with the Sketches in C major and D flat of Schumann and the rest of the list included: Dorian Prelude on "Dies Irae," Simonds, still in manuscript, a remarkable composition based on the Latin hymn and which requires a player of Farnam's virtuosity and an organ such as that at his command to do it justice; the lovely Reverie on "University," by Grace, editor of the London Musical Times, in which the performer brought out the most delicious solo effects; the Vivace from the Sixth Trio-Sonata and the Prelude and Fugue in G minor, Bach; "Carillon," De Lamarter; the Finale from Widor's Gothic Symphony; Karg-Elert's colorful "Mirrored Moon"; the graceful "Vintage" from Jacob's "Hours in Burgundy," and, as a closing selection, working up to a full organ climax, William Y. Webbe's "La Reine des Fetes."

A reception to Mr. Farnam, at which a number of the organ fraternity greeted him, was held in the dean's office of the chapel after the recital.

As set forth on the program, the planning of the university chapel organs began in the summer of 1925. Professor James A. Field, chairman of the music committee of the university until his death in 1927, took the liveliest and most effective interest in all the plans for the musical equipment of the chapel. It was largely at his instigation that provision was made for an antiphonal organ and an antiphonal choir in the galleries. The organs were designed and built by the Skinner Company. The chancel organ is a four-manual complete in itself and of great resources of tone color. The antiphonal or gallery organ is designed chiefly for the accompaniment of the gallery choir. It has two manuals and pedal, with twenty-two speaking stops. The total number of stops in both organs is 126. The stops of the gallery console are duplicated individually at

Harold D. Smith at Organ in Bailey Hall, Cornell



ART ROOM

## TO OPEN ST. GEORGE'S ORGAN

Noted Men to Play in New York,  
Germani Being First on List.

The three memorial organs of St. George's Church, New York City, built by Austin, will be formally inaugurated with a series of special recitals to be played from time to time by a number of the greatest organists of this country and Europe, it is announced by George W. Kemmer, organist and choirmaster. The first two recitals will be played by Fernando Germani, organist of the Augusteo Orchestra in Rome, who is in America on a concert tour.

The recitals will start promptly at 8:30 on Wednesday evening, Dec. 19, and Wednesday evening, Dec. 26. It is designed that these recitals shall constitute a musical service to the general community and all who love music are invited to attend. There will be no charge for admission, but complimentary admittance cards will be issued up to the capacity of the church. These cards may be obtained upon application at the office of the organist and choirmaster, 207 East Sixteenth street, New York City.

The following selections will appear on the first program. Chorale in

B minor, Cesar Franck; "Noel," d'Aquin; Toccata in F major, Bach; "The Nymph of the Lake," Karg-Elert; "Studio da Concerto," Raffaele Manari; Siciliana and Giga, "Etude Symphonique," "Colloquy with the Swallows," Bossi.

## RETURNS TO CORNELL WORK

Harold D. Smith Studied in Europe  
During Leave for a Year.

Harold D. Smith has resumed his work as organist and assistant professor of music at Cornell University, and is giving his recitals regularly at Bailey Hall and Sage Chapel in Ithaca, after one year's leave of absence granted by the university for study abroad. He spent the year at Leipzig, studying with Dr. Karl Straube. In the course of the year he visited Paris, where he was entertained by his former teacher, Georges Jacob, with whom he studied in 1921-1922. Before returning to Leipzig from France Professor Smith visited the organ classes of Marcel Dupre at the Conservatoire de Paris and of Louis Thurion at the Conservatoire de Nancy. Professor Smith is in his fifth year at Cornell, where he is the successor of noted organists at the organs of the university.

## TRIPLE TREAT DRAWS NEW YORK ORGANISTS

### N. A. O. ARRANGES A BIG DAY

Thompson Discusses Anthem Texts—  
Dinner Attended by 110—Cand-  
lyn's Cantata Sung—Berwald  
Prize Work Played.

A day of refreshment for the mind, the ear and the "inner man" was offered the organists of New York City and vicinity Nov. 15 by the National Association of Organists at the Fourth Presbyterian Church of the metropolis, and a large number took advantage of the feast. At the dinner which interspersed the discussion and the musical offerings of the afternoon and evening 110 sat down at the tables and a number of others for whom accommodations no longer could be provided at a late hour went to nearby restaurants. The chief features of the occasion were a conference on church music in the afternoon, with Dr. Harold W. Thompson, for a decade a member of the staff of The Diapason, as the speaker; a dinner at which greetings were voiced by various speakers introduced by President McAll, and a festival service in the evening, at which Candlyn's "The Four Horsemen" received its first New York performance and at which Berwald's "Symphonic Prelude," which won the Estey \$1,000 prize under N. A. O. auspices in the recent competition for the best work for organ and orchestra, received its first New York performance on organ and piano. All this constituted a series of offerings which would have justified New York organists eager to take advantage of their opportunities in jamming the church.

Willard Irving Nevins, organist and choir director of the Fourth Presbyterian Church, and secretary of the N. A. O., welcomed the guests and introduced Dr. Thompson, who had come from Albany, where he is on the faculty of the State College for Teachers, to address the gathering. Dr. Thompson made some pertinent statements anent the character of the words of anthems and presented for the benefit of those present a collection of new Christmas material for choir use. Some of his points were as follows:

"A great deal of controversy was stirred up at the Portland convention by what I had to say about the selection of anthems by words. I shall attempt this afternoon to prove my point. I recall an anthem, 'God Came from Teman,' which I heard when I was a child. There was another anthem I used to like—'I am a Pil'—full of Babylonish repetition. One was left with the impression that the singers were pills. There was another anthem I used to like very much, by Coleridge-Taylor. It began 'By the Waters of Babylon,' and continued 'Blessed shall he be that taketh thy children and dasheth them against the stones.' Such a text has no place in Christian worship. There was a final type of text which, at the time, I did not object to. It sounded like a love song. For example, Gounod's 'O Divine Redeemer,' with its luscious music.

"With these four illustrations, which you could parallel from your own childish experience, we shall analyze those texts and find out their faults.

"Faults of Sentiment. Sentiment does play a large part in worship. There are some people in the pupil stage of development to whom crude sentiments appeal. According to reliable statistics from the National Bureau of Education, in 1840 the average education of an adult in the United States was a single school year of 200 days. That accounts for the curious semi-literate sentimentality spread

abroad. Perhaps that is the reason for these false sentiments—a somewhat illiterate public.

"Mistakes in Treatment of the Love of God and the Love of Christ. Sacred and profane love were confused in medieval poems on the sacred heart of Christ and similar subjects. That attitude continued. Gounod, a writer of love songs, wrote a lot more love songs for the church. 'Sweet is Thy Mercy, Lord' (Barnby) is out of keeping with a good deal that we admire in Christian worship. A great deal of church music is neurotic and aimed at neurotics.

"A Mistake in the Sentiment of Texts, Due to a False Humility. I realize that this would be a dangerous statement, if I were not speaking to adults.

"Another mistake is that a good many texts reflect a false melancholy. Many people are unhappily affected by melancholy music. I have heard it said of an old choirmaster of my acquaintance that never in his fifty years of service had he presented an anthem that was cheerful.

"The love of God is a manly reverence for a Supreme Being, not to be confused with the love of a callow youth for a girl. Texts should reflect an equally manly confidence. The Twenty-third Psalm is one of the greatest of such texts, and has recently been given a new setting by Philip James. 'Fierce was the Wild Billow' (Noble) expresses the confidence which exalts a man. In 'Beneath the Shadow of the Great Protection' (Dickinson) the Whittier text reflects the author's Quaker serenity. A great deal of modern religion is concerned with work in the kingdom of this world. We can get texts that do concern themselves with labor; for example, Dr. Noble's 'Rise Up, Ye Men of God,' or Bunyan's 'He Who Would Valiant Be' in settings by Broughton and Matthews, or Dr. Dickinson's 'List to the Lark' with its 'Thank God for Work!' which gives the congregation an opportunity to hear the chimes they love. Let them hear the chimes, if they also hear a religious text and manly music.

"Mistakes in False Theology. Hugh Mackinnon's delightful carol 'On a Winter's Night' contains this line: 'But these are Jews as Jews may be, but Christian men are we.' This is bad Christian theology, not to say bad taste.

"Mistake in Imprecation. Emphasis upon the enemy and the adversary is in imprecation anti-Christian. The only thing we can do is to drop those texts and to discourage composers from using them.

"Repetition. Since the day of Martin we have been avoiding it. There are certain compositions by Palestrina and Handel which cannot be dropped on this account. We must therefore consider the repetitions as a meditation on the theme. S. S. Wesley, who failed more seldom than most any other composer, failed in this respect. A reason has been given that people may understand the words on the third or fourth repetition which were unintelligible the first time. I have an answer to that—print the words!

"Finally, the literary style of anthem texts has in many cases been rapid. They have often justified a French definition of poetry, 'that which is too stupid to be expressed in prose.' This fault is not due entirely to Protestantism or to Moody and Sankey. A quotation taken from the St. Gregory Hymnal, the finest Catholic hymnal, contains the phrase 'cleanliest swaddle.'

"In concluding let me make one suggestion to organists and choirmasters: Read the Bible, especially if you have a Modern Readers' Bible, which is arranged so that you can tell the Bible is literature."

The discussion occupied most of the time until dinner and various opinions were voiced, especially on the question of repetition of words.

At the dinner, attended by representative organists from all parts of the metropolis, a cordial welcome was voiced by the pastor of the church, Dr. Benjamin Franklin Farber. Presi-

dent McAll, referring to the discussion of the afternoon, made these statements:

"Worship is the unique function of the church. There never will be uniformity of worship, but there is a great drawing together of the groups. Each church says, 'Here is my contribution in worship material. Can you use it?' I like the term 'corporate worship.' We are passing out of the audience phase into the worshiper phase. With the contribution each church is willing to make should come provisions for teaching its proper rendition.

"Speeding up the words to be used in public worship is a crime. Another crime is vicarious worship—instead of 'letting George do it,' we pay George to do it—anyhow, we don't do it ourselves.

"A flexible liturgy is dangerous unless there is a knowledge of such forms and intelligent use of them. The organist must have a worship background. He must also interest himself in the workshop of the church—the church school.

"The standards of the American Guild of Organists are to be highly commended. There is, however, no recognized standard of choir training. We therefore welcome the new school of sacred music which has been established in connection with Union Seminary. This seminary has the advantage of being interdenominational.

"The Hymn society has selected a restricted but absolutely essential field. Hymns are the chief material which the people are allowed to use in church. Let us bring rigid scholarship into hymnology. The National Association of Organists is able to help by raising the issues boldly, and by cooperating in the process of education and promotion among church people. Such conferences as this cannot fail to stimulate the worship of our churches."

Brief greetings were given also by T. F. H. Candlyn of Albany, S. E. Gruenstein, editor of The Diapason, and others.

The festival service which immediately followed the dinner was opened with Christiansen's "Beautiful Saviour" as a choral invocation, followed by the old French carol "Blessed Mary, Mother Mild," sung by the soloists of the church under Mr. Nevins' direction, supplemented by members of the choir of St. Bartholomew's Church. Dr. Farber made an impressive address on "The Witness of the Ages," and then Candlyn's cantata, "The Four Horsemen," the text of which was selected by Dr. Thompson, was sung. The opening baritone recitative was beautifully done by Theodore Webb. There was some deeply impressive work in the chorus "That Day of Wrath," and a lovely contrast as this resolved itself into the serenity of the tenor solo, "My Soul, There Is a Country," sung by Allan Jones. Then there was the soprano solo, by Lillian Gustafson, "And the Spirit and the Bride Say Come." A free use of the tune "Ewing" for the hymn "Jerusalem, the Golden," followed by a great climax in the final burst of the "Alleluia" chorus, gave the cantata an impressive close.

William Berwald's prize work, which won the \$1,000 Estey award, as announced in the April issue of The Diapason, was heard with naturally eager interest. Ernest White, who is fast making a name as a concert organist in the East, and George William Volkel, another young genius who has been heard at N. A. O. national conventions, gave the work its presentation, with Mr. White at the organ and Mr. Volkel at the piano, taking the orchestral part. The "Symphonic Prelude" is just what it has been named—a colorful and brilliant piece of work by a seasoned American composer. The performers made a fine job of it, though Mr. Volkel was handicapped by the insufficiency of the piano for the task in hand in a large church auditorium.

The evening closed with Mr. Candlyn at the organ, playing the allegro movement from his "Sonata Dramatica," which was awarded the N. A. O. prize offered by the Austin Organ Company two years ago.

Harold W. Thompson, Ph.D.



DEDICATES WORK TO VOICER

Blind Composer Pays Tribute to Leslie H. Frazee with Piece.

Within the last month the Frazee Organ Company has closed contracts for three new organs, as follows: Lowell Masonic Temple, Lowell, Mass.; Congregational Church, East Woodstock, Conn., and Church of Our Saviour, East Milton, Mass. The Frazee factory at Everett, Mass., is completing a two-manual for the School of the Blind, Talladega, Ala. This contract was obtained by Charles A. Ryder of Atlanta. M. L. Cobb, the blind organist of the school, has composed a pastorate for the organ, written for the new instrument. This pastorate he has dedicated to Leslie H. Frazee as the beauty of the organ is due largely to voicing by Mr. Frazee.

GERMANI EXTENDS HIS STAY

Will Be Heard with Chicago Symphony Orchestra Dec. 14 and 15.

The management of the transcontinental tour of Fernando Germani reports that continued demands have necessitated making arrangements with the officials of the Augusteo Orchestra at Rome for an extension of the brilliant young Italian organist's stay in America. Thus Germani will be available for dates in the East and Canada during the early weeks of January. After a remarkably successful tour of the middle West, the South and the Pacific coast, on which Germani played recitals at the University of Michigan, Lincoln, Neb., Tucson, Phoenix, Hollywood, Seattle, Spokane, Edmonton, Fort William, and other places, he returns to the East the early part of December, and during this month alone will play nearly twenty recitals between Chicago and the Atlantic coast. He appears at the regular pair of concerts with the Chicago Symphony Orchestra Dec. 14 and 15, playing Casella's "Concerto Romano" and a new composition for organ and orchestra by Daniele Amfitheatrof, a new Russian composer. The composition is called "Christmas Rhapsody" and was written for and dedicated to Germani. In December, in addition to various prominent cities in the East, Germani will play at six universities and colleges, including: Holy Cross College, Dartmouth College, Andover Academy, Denison University, Notre Dame University and Oberlin College.

Critics have used superlatives in praise of the Italian's playing. After the recital under the auspices of the American Guild of Organists in Buffalo, Edward Durney, writing in the Buffalo Evening News, said: "Germani's playing is of the utmost facility, of dazzling virtuosity, his pedal technique amounting to wizardry. He will be remembered as an outstanding figure." The local manager at the recital in Lincoln, Neb., wrote: "Germani came, saw and conquered."

Songs for Christmas

- He Who Came to Light the Gentiles (3 keys) . . . . . Gaul .50
- Sign of Promise, The (2 keys) . . . . . Hertz .50
- Manger of Bethlehem (Med. Voice) . . . . . Stewart .50  
(Violin Obbligato)

Duets for Christmas

- The Guiding Star (S & A) . . . . . Bragdon .50
- O Little Town of Bethlehem (S & A or Bar) . . . . . Geibel .50
- Glory Sang the Angels (S & A or Ten) . . . . . Macy .40

Christmas Organ Music

- In Bethlehem's Town (New) . . . . . Mueller .50  
(Based on "O Little Town" and "Fairest Lord Jesus")
- O Holy Night . . . . . Adam-Westbrook .50
- Noel Normandie . . . . . Gaul .50
- Sunset at Bethlehem . . . . . Lacey .40
- Ecstasy . . . . . Loud .50
- The Shepherds in the Field . . . . . Malling .50
- An Eastern Idyl . . . . . Stoughton .50
- March of the Magi King . . . . . Dubois .50

Examine the WHITE-SMITH COMPLETE CHRISTMAS CATALOG for large list of Anthems for Mixed, Men's and Women's Voices, Songs, Duets, Trios, Cantatas, and Organ Music.

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**SERVES THIRTY YEARS  
AT HALL COMPANY HELM**

**RECORD OF GEORGE A. NORTH**

**Came from England in 1892 and Has  
Been Active in Connection with  
the West Haven Concern  
for Three Decades.**

The present year marks the thirtieth anniversary of George A. North's leadership of the Hall Organ Company of West Haven, Conn.

Born at Salisbury, England, in 1869, Mr. North received his early training in that country. He later became attached to England's military forces, serving in its colonies for four years. He came to the United States in 1892, at the age of 23, entering at the port of Boston. Friends in his native country who had been trained in the organ builders' trade had preceded him to this country and had found employment at the Hook & Hastings factory in Kendal Green, Mass., and it was through these friends that he became engaged in the business of making organs. Employment was given him by the Hook & Hastings Company, and from the date of his first day's labor at that plant until today he has never ceased to give to a worthy art his best efforts and his most earnest cooperation, both in respect to the manufacture of Hall organs and the organ industry at large. It is of interest that the friends he made at the beginning of his career are also rounding out a period of thirty years' business association with him. Frederick Campkin and C. B. Floyd, both of whom have been actively identified with him, are executives of the Hall company. Mr. Campkin, vice-president, conducts the designing and producing of consoles. Mr. Floyd, vice-president and sales manager, directs the sales activities and advertising policies of the company.

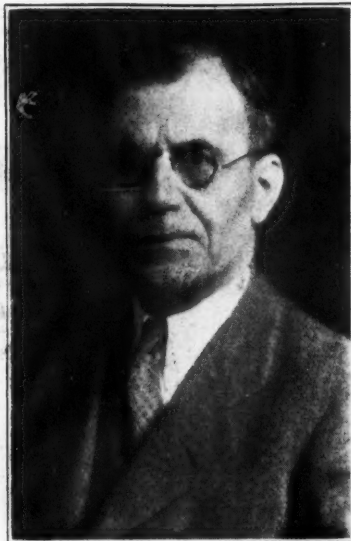
Going to New Haven in November, 1898, from Kendal Green, Mr. North assumed the management of H. Hall & Co. as general manager, continuing in that office until 1912. During that period operations were carried on with the attendant hardships with which every organ builder is familiar who has attempted manufacturing in rented and leased properties. During that period a definite place in the musical sun was established from which the history of the company evolved in more modern and practical workrooms and with an enlarged personnel and a better market. The autumn of 1912 brought the incorporation of the company and the transfer of operations to its new factory in West Haven. As president and treasurer of the Hall Organ Company (its corporate name) Mr. North has progressively administered its business and substantially increased its production. The factory building, erected from his own plans, is of three-story mill construction and admirably suited to organ manufacturing. Its proximity to the New Haven Railroad yards facilitates handling of materials and its position halfway between New York and Boston places it within easy reach of visitors.

Mr. North has always shown a keen interest in the organ business in general, and has taken active part in every effort to coordinate it and strengthen its position in American industry.

Mr. North has been one of a number of prominent organ manufacturers who have had the privilege of experiencing the greatest recorded change in the history of organ construction. Entering the industry at the period which marked the fading out of the tracker action, after centuries of construction of that type, he observed the adoption of the tubular-pneumatic system with all of its advantages. Hardly had that system become universal when the electro-pneumatic action came into being, and with it the complexities which developed rapidly in an ever-increasing effort to provide an organ with every conceivable accessory and convenience. Certainly it has been a glorious period in which to be identified with the organ business, and to answer an ever present challenge with achievement.

Mr. North's two sons are also identi-

*George A. North*



fied with the Hall Company. The elder, Edward H. North, a director of the corporation, is superintendent of the factory and has supervision of the construction of organs and purchasing of materials. Clifford R. North is engaged in the designing of organs, his time being divided between that phase of the business and sales activities, in which he has experienced notable success.

**AUSTIN FOR ROCHESTER, N. Y.**

**Three-Manual for the Lutheran Church of the Redeemer.**

The latest organ to be built for a Rochester, N. Y., church is to be constructed by the Austin Company and will be installed in the Lutheran Church of the Redeemer, the contract having been let in November. The entire great is to be enclosed in the choir swellbox.

The scheme of stops is as follows:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Cathedral Chimes Forte.
- Cathedral Chimes Pianissimo, 25 bells.

**SWELL ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 12 pipes, 49 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (special chest, box and tremulant), 8 ft., 61 pipes.

**CHOIR ORGAN.**

- Violoncello (From Great), 8 ft., 73 notes.
- Melodia (From Great), 8 ft., 73 notes.
- Dulciana (From Great), 8 ft., 73 notes.
- Harmonic Flute (From Great), 4 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant.

**ECHO ORGAN (Prepared for).**

- 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, 25 bells.

**PEDAL ORGAN (Enclosed).**

- Open Diapason, 16 ft., 12 pipes, 32 notes.
- Violone (Violoncello Ext.), 16 ft., 12 pipes, 32 notes.
- Bourdon (Stopped Flute Ext.), 16 ft., 12 pipes, 32 notes.

**New Post for Elsie MacGregor.**

Miss Elsie MacGregor has resigned as organist of the Memorial Presbyterian Church of Indianapolis, Ind., to accept the post at the First Evangelical Church of the same city, where she has established a fine reputation as a performer on the organ and all-around musician. While in Nova Scotia in the summer months Miss MacGregor had the bad luck to sprain her ankle. She has recovered by this time and at her new church will give a recital every Sunday evening preceding the service.

**LARGE FOUR-MANUAL  
WELTE FOR CHICAGO**

**SCHEME AT ST. AUGUSTINE'S**

**Entire Instrument to Be Enclosed—  
Specification by Father Charles  
Schlueter, the Pastor, Who  
Is an Organist.**

The organ to be built by the Welte organ division of the Welte-Mignon Corporation for St. Augustine's Catholic Church, Chicago, as announced in The Diapason last month, is to be a four-manual of seventy-seven stops, with the great enclosed, which is expected to attract attention in Chicago and vicinity. The Rev. Father Charles Schlueter, pastor of St. Augustine's Church and himself a capable organist and thoroughly trained musician, drew up the specification, with the assistance and advice of Fred Wimberley, Chicago representative of the Welte Company.

The scheme of stops of this instrument is to be as follows:

**GREAT.**

- 1. Double Open Diapason, 16 ft., 73 pipes.
- 2. First Open Diapason, 8 ft., 73 pipes.
- 3. Second Open Diapason, 8 ft., 73 pipes.
- 4. Bourdon, 16 ft., 85 pipes.
- 5. Bourdon (from No. 4), 8 ft., 73 notes.
- 6. Gemshorn, 8 ft., 73 pipes.
- 7. Doppelflöte, 8 ft., 73 pipes.
- 8. Grand Viol, 8 ft., 73 pipes.
- 9. Harmonic Flute, 4 ft., 73 pipes.
- 10. Octave, 4 ft., 73 pipes.
- 11. Octave Quint, 2 1/2 ft., 61 pipes.
- 12. Super Octave, 2 ft., 61 pipes.
- 13. Mixture, 3 rks., 183 pipes.
- 14. Double Trumpet, 16 ft., 85 pipes.
- 15. Trumpet (from No. 14), 8 ft., 73 notes.
- 16. Clarion, 4 ft., 61 notes.
- 17. Chimes, 8 ft., 20 tubular bells.

**SWELL.**

- 18. Lieblich Bourdon, 16 ft., 97 pipes.
- 19. Open Diapason, 8 ft., 73 pipes.
- 20. Geigen Principal, 8 ft., 73 pipes.
- 21. Clarabella (Open), 8 ft., 73 pipes.
- 22. Echo Salicional, 8 ft., 73 pipes.
- 23. Viole d'Orchestre, 8 ft., 73 pipes.
- 24. Vox Celeste, 8 ft., 73 pipes.
- 25. Flute Triangulaire, 4 ft., 73 pipes.
- 26. Nazard, 2 3/4 ft., 61 pipes.
- 27. Fifteenth, 2 ft., 61 pipes.
- 28. Seventeenth, 1-3/5 ft., 61 pipes.
- 29. Nineteenth, 1 1/2 ft., 61 pipes.
- 30. Mixture, 61 notes.
- 31. Posaune, 16 ft., 85 pipes.
- 32. Cornopean, 8 ft., 73 pipes.
- 33. Oboe, 8 ft., 73 pipes.
- 34. Trumpet (from No. 31), 8 ft., 73 notes.
- 35. Vox Humana (separate chest), 8 ft., 73 pipes.
- 36. Special Vox Humana Tremulant.
- 37. Stopped Flute, 8 ft., 73 pipes.
- 38. Flauto d'Amour, 4 ft., 73 notes.

**CHOIR.**

- 38. Contra Dulciana, 16 ft., 85 pipes.
- 39. Viola Diapason, 8 ft., 73 pipes.
- 40. Dulciana (from No. 38), 8 ft., 73 notes.
- 41. Melodia, 8 ft., 73 pipes.
- 42. Concert Flute, 4 ft., 73 pipes.
- 43. Flute Celeste, 8 ft., 61 pipes.
- 44. Dulcet, 4 ft., 73 notes.
- 45. Dolce Quint, 2 3/4 ft., 61 notes.
- 46. Flageolet, 2 ft., 61 notes.
- 47. Concert Piccolo, 2 ft., 61 pipes.
- 48. Clarinet, 8 ft., 73 pipes.

**SOLO—SANCTUARY ORGAN.**

(Playable from the fourth manual and entirely expressive.)

- 49. Diapason Phonor (not leathered), 8 ft., 73 pipes.
- 50. Gross Gamba, 8 ft., 73 pipes.
- 51. Gross Gamba Celeste, 8 ft., 73 pipes.
- 52. Echo Gedeckt, 8 ft., 85 pipes.
- 53. Muted Viole, 8 ft., 73 pipes.
- 54. Viole Aetheria, 8 ft., 73 pipes.
- 55. Fernflöte (from No. 52), 4 ft., 61 notes.
- 56. Cor de Nuit, 4 ft., 73 pipes.
- 57. Echo Horn, 8 ft., 73 pipes.
- 58. English Horn, 8 ft., 73 pipes.
- 59. Vox Humana, 8 ft., 73 pipes.
- 60. Chimes, 8 ft., 20 tubular bells.

**PEDAL.**

(Enclosed and expressive.)

- 61. Grand Principal (Resultant), 32 ft., 32 notes.
- 62. First Double Open Diapason, 16 ft., 56 pipes.
- 63. Second Open Diapason (from No. 1), 16 ft., 32 notes.
- 64. Diaphonic Bass, 16 ft., 32 pipes.
- 65. Bourdon (from No. 4), 16 ft., 32 notes.
- 66. Double Dulciana (from No. 38), 16 ft., 32 notes.
- 67. Still Gedeckt (from No. 18), 16 ft., 32 notes.
- 68. Echo Bourdon, 16 ft., 32 pipes.
- 69. Violoncello, 8 ft., 32 pipes.
- 70. Bass Flute, 8 ft., 32 pipes.
- 71. Octave (from No. 62), 8 ft., 32 notes.

- 72. Superoctave (from No. 62), 4 ft., 32 notes.
- 73. Contra Trombone, 16 ft., 44 pipes.
- 74. Ophicleide (from No. 14), 16 ft., 32 notes.
- 75. Tromba (from No. 73), 8 ft., 32 notes.
- 76. Trumpet (from No. 14), 8 ft., 32 notes.
- 77. Clarion (from No. 14), 4 ft., 32 notes.

Six double-touch combination pistons will be provided for each manual and six toe studs, duplicated by pistons, for the pedal division, in addition to which there will be five general pistons affecting the entire organ.

**DEATH OF OSCAR G. SONNECK**

**Was Noted Musical Authority and  
Editor of Musical Quarterly.**

Oscar G. Sonneck, vice-president of G. Schirmer, Inc., music publishers, editor of the Musical Quarterly, and one of the foremost authorities on music in the United States, died in St. Vincent's Hospital, New York, Oct. 30, following an operation for appendicitis.

Mr. Sonneck, who was 55 years old, was born in Jersey City and received a thorough musical education in Germany, where he spent ten years in study, including a year at Heidelberg and four at the University of Munich, in addition to work under a number of famous masters.

In 1902 Mr. Sonneck was appointed chief of the music division of the Library of Congress and held that post for fifteen years, during which time he performed services of the greatest value to students of music. Through his efforts there was assembled in the Congressional Library one of the finest music collections in the world, including valuable material on American patriotic and folk songs. He was a prolific writer on musical subjects, and took an active part in the work of various musical organizations.

Mr. Sonneck's scholarly report on "The Star-Spangled Banner," "America," "Hail, Columbia" and "Yankee Doodle," after a research ordered by President Roosevelt, appeared in 1909. It destroyed many legendary tales of the origins of these works, particularly those relating to the publication of the national anthem.

Mr. Sonneck was the American delegate to the International Music Congresses at Rome and London in 1911, and to the Beethoven centenary at Vienna last year. He was secretary of the Beethoven Association of New York, which published in February, 1927, as a contribution to the centenary observance of Beethoven's death, a quarto volume, "Beethoven's Letters in America," edited by Mr. Sonneck, who published at the same time another Beethoven volume, "The Riddle of the Immortal Beloved."

Among other works of Mr. Sonneck are: "Suum Cuique; Essays in Music," "Miscellaneous Studies in the History of Music," "Orchestral Music," and "Beethoven—Impressions of Contemporaries." He wrote the music for four songs arranged from poems of Edgar Allan Poe and other compositions, chiefly of the lieder type. He was an executive member of the Society for the Publication of American Music.

Mr. Sonneck is survived by his widow and his mother, who is in Germany.

**Miss Hadfield Guest on Anniversary.**

Miss Sallie R. Hadfield, organist and director of the choir of St. Paul's Methodist Episcopal Church, Ashland boulevard and Harrison street, Chicago, was pleasantly surprised Thursday evening, Nov. 1, before the choir rehearsal. Accepting an invitation to dinner, she was taken to the church dining-room, where, after the lights were turned on, she found the members of the choir and many friends from the congregation seated at the tables. A cake was brought in with fourteen lighted candles, representing fourteen years of service by Miss Hadfield as organist at this church. At the close of the program Miss Hadfield was presented with a beautiful desk set of bronze and silver.

**THE DIAPASON.**

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

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

**M. P. MOLLER HONORED  
AS BUSINESS LEADER**

TRIBUTE BY ELWOOD E. RICE

**Organ Builder Invited to Membership  
in Rice Leaders of the World  
Association and His Record  
Is Praised.**

After spending a day at Hagerstown, Md., inspecting the factory of M. P. Möller, Inc., and in visiting Mr. Möller and his coworkers, Elwood E. Rice, L.L. D., founder and president of the Rice Leaders of the World Association of New York, announced that M. P. Möller, Sr., had been invited to become a member of that association. Mr. Rice explained that the Rice Leaders of the World Association might be characterized as a "league of honor" to foster right business principles and to point out manufacturers worthy of public respect and confidence. During the sixteen years of its activities this unique, world-wide organization has received national and international moral support from people in all walks of life. Among those who have expressed their warm approval are cited Calvin Coolidge, Charles M. Schwab, the late Elbert H. Gary, the late General Leonard M. Wood and many others.

"The high standards of conscientious business men with whom I came into contact," said Mr. Rice, "gave me the inspiration to found an association with an emblem or coat-of-arms which was to become a hallmark of character, identifying manufacturers whose proved records justify confidence. In this emblem you will find portrayed by word and symbol the standards of honor, quality, strength and service—standards which will lead the world of business forward to greater efficiency and sounder development, because they make for progress and permanent success.

"The very nature of the association causes it to be appreciated particularly

by concerns which, like M. P. Möller, Inc., are under the personal influence and direction of the men who founded and built them—men who know the trials and hardships of establishing a business, and the real value of a reputation for character.

"In Mr. Möller I found a master mind. I could readily understand his success, for, from the time he emigrated to America from his native Denmark, at the age of 17, he has exercised persevering determination in sticking to anything he started and seeing it through to success. I couldn't help but feel that this sturdy quality, and the many fine traits of character that he possesses, had been instilled in him back in the days of his early youth on the Danish farm. He is a man of clear vision, able initiative and sound judgment and, although rounding out the seventy-fifth milestone of his fruitful life, has a mind such as I had known the late Chauncey M. Depew to possess; a man in love with his work, and just as active and interested today as any progressive, right-thinking man of 30."

**ELLIOT IS WITH WURLITZER**

**Well-Known Organ Man Forms Connection with Large Company.**

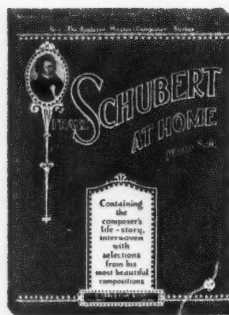
Robert Pier Elliot, well-known for a generation to organ builders and organists, has joined the staff of the Rudolph Wurlitzer Manufacturing Company and is making his headquarters at North Tonawanda, N. Y. Mr. Elliot has resigned his post with the Aeolian Company in New York. He will devote himself to the church and concert residence organ work being done by the large Wurlitzer factory at North Tonawanda.

Mr. Elliot has been prominent in the organ field for many years and has been connected with a number of the most important builders, as a consequence of which he is known to organists throughout the United States. He was one of the original aids of the late Robert Hope-Jones and his life-long friend.

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A series of collections, each containing thirty-five or more of the greatest works of individual composers, arranged for the piano, but equally usable for organ. Two volumes have been published—Schubert and Tchaikowsky—full contents given below.

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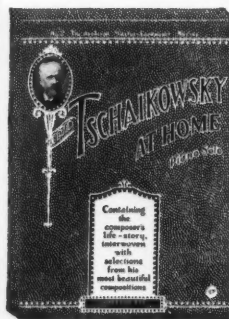
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- "Sleeping Beauty" Ballet (Waltz)
- "Sleeping Beauty" Waltz (Four-Hand)
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## ORGAN AS MEMORIAL FOR DR. E. W. GROVE

### MEDICINE MAKER HONORED

Kilgen Factory Builder of Three-Manual Presented to the Kingshighway Presbyterian Church of St. Louis.

A three-manual to be known as the Grove memorial organ has been installed in the Kingshighway Presbyterian Church, St. Louis, by George Kilgen & Son, Inc. It is the gift of the late Mrs. E. W. Grove in memory of her husband, E. W. Grove. Both of them were members of this church. Dr. Grove was nationally known as the originator of a patent medicine, and many Diapason readers have been guests at his famous Grove Park Inn at Asheville, N. C., where Arthur Dann, Palmer Christian and others have presided at the organ. Dr. Grove was a great lover of organ music, and his widow donated this organ only a few days before her own death as a tribute to his memory. The specification follows:

#### GREAT ORGAN.

Open Diapason, 16 ft., 85 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 notes.  
Gamba, 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute, 4 ft., 61 notes.  
Octave, 4 ft., 61 notes.  
Trumpet, 8 ft., 61 pipes.  
Chimes, 25 tubes.  
Harp (from Choir), 49 notes.

#### SWELL ORGAN.

Bourdon, 16 ft., 85 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 85 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 notes.  
Flauto Traverso, 4 ft., 73 pipes.  
Violina, 4 ft., 73 notes.  
Flautina, 2 ft., 61 notes.  
Contra Fagotto, 16 ft., 97 pipes.  
Corno, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 notes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion Dolce, 4 ft., 73 notes.

#### CHOIR ORGAN.

Quintaton, 16 ft., 85 pipes.  
Violin Diapason, 8 ft., 85 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 notes.  
Fugara, 4 ft., 73 notes.  
Flute d'Amour, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 notes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 49 bars.  
Chimes (from Great), 25 notes.

#### PEDAL ORGAN.

Diapason Resultant, 32 ft., 32 notes.  
Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 44 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Quintaton, 16 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Bass Flute, 8 ft., 32 notes.  
Dolce Flute, 8 ft., 32 notes.  
Violoncello, 8 ft., 32 notes.  
Contra Posaune, 16 ft., 32 notes.

There are twenty-one couplers, six combination pistons to each manual and four cancellers.

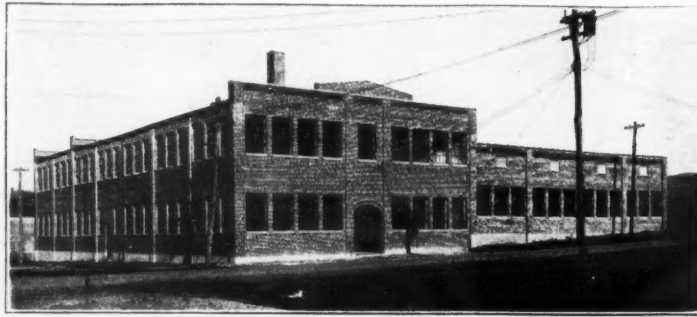
### AT HOME OF MRS. HARRIMAN

#### Baird Completes Fifth Season of Recitals on Four-Manual.

The fifth season of recitals at Arden House, near Poughkeepsie, N. Y., the home of Mrs. Edward H. Harriman, widow of the railroad magnate, was brought to a close by Andrew Baird, A. A. G. O., Mrs. Harriman's private organist, with the recital played by him on Oct. 29. It was also the twentieth recital for the season. The organ is an Aeolian four-manual of eighty-four stops. During the season just ended Mr. Baird played 240 compositions, including twelve complete sonatas and ten suites. To the recitals are invited the friends of Mrs. Harriman from near and far.

Mr. Baird's programs have appeared in the recital pages of The Diapason from time to time. Oct. 29 he played: Sonata in A minor, Mark Andrews; "Chant Negre," Kramer; "Invocation," Karg-Elert; Allegretto, Wolstenholme; Prelude and Fugue in D minor, Bach; "Song to the Evening Star" ("Tannhäuser"), Wagner; Intermezzo ("Cavalleria Rusticana"), Mascagni; "Ho-

### New Factory of August A. Klann, Maker of Magnets, Etc.



Coincident and commensurate with the growth of the use of electricity in connection with the organ has been the growth of the business of August A. Klann, maker of electro-magnets and other organ supplies at Waynesboro, Va. The latest evidence of the expansion of the business established by Mr. Klann is the completion of the second unit of his new factory. In 1925 the first unit, a one-story building, was erected. The two-story section is now ready, as shown by the picture herewith presented. The Klann

plant has 17,000 square feet of floor space. It is equipped with the most modern machinery for the manufacture not only of magnets of every style, but of organ actions and every similar part from the smallest to a complete console. Every year has been marked by a growth in the demand for Mr. Klann's product, proving the reputation he has established among organ builders, as well as the increase in the making of organs everywhere. The new factory is a natural result of this.

sanna" (Chorus Magnus), Dubois; Melody in A, Dawes; "Dedication," from Orchestral Suite, "Through the Looking-Glass," Deems Taylor; "The Enchanted Forest," Stoughton; Grand March from "The Queen of Sheba," Gounod.

The following selections were performed Oct. 21: Sonata in the Style of Handel, Wolstenholme; "The Question and the Answer," Wolstenholme; Prayer and Cradle Song, Guilman; "Unfold, Ye Portals" ("Redemption"), Gounod; "Carillon," De Lamarter; Serenade, Rachmaninoff; Finale, "Prince Igor," Borodin; "Adoration," Borowski; Finale, "Pathetic Symphony," Tschaiikowsky; "Christmas in Sicily," Yon; "Chansonette," C. G. Banks; "Marche Russe," Schminke.

### HEARD BY 168,000 PEOPLE

#### Salt Lake Tabernacle Organ Draws Many from May to October.

They have been counting the crowds of tourists and Salt Lake City people who have attended the recitals on the large Austin organ in the Salt Lake City Tabernacle and find that in the period from May 1 to Oct. 31 168,000 people heard these famous recitals. These are figures of interest to everyone interested in organs. They are taken as an indication of the drawing power of an instrument of large proportions when brought to the attention of tourists throughout the world.

#### Siewert Busy in Florida.

Herman F. Siewert has resigned as organist of the Hotel Pennsylvania in New York City to return to Florida, having been appointed instructor of organ at Rollins College, Winter Park. He is also organist and choir director at the Methodist Church and has been engaged to give a series of nine recitals in Orlando on the 100-stop Estey municipal organ at the auditorium. Mr. Siewert is giving at his church a series of fifteen-minute recitals for the first part of the evening services, featuring each time the works of one composer. The five so far have been H. A. Matthews, Grieg, Wagner, Guilman and Schubert. These short prelude recitals are a part of the service, and have been favorably received.

#### Death of Mrs. A. Gottfried.

Word comes from Erie, Pa., as we go to press of the death of Mrs. Regina Gottfried, wife of Anton Gottfried, president of the A. Gottfried Company. Mrs. Gottfried passed away on Nov. 14. Mr. Gottfried has been known to all organ builders and to organists throughout the country for many years and the sympathy of the entire trade and profession goes out to him. Mrs. Gottfried was first vice-president of the A. Gottfried Company.

### UNIQUE INSTALLATION IN ENGLISH RESIDENCE

#### WORK OF THE COMPTON FIRM

Members of Organ Club of London Inspect Organ of Novel Design in Music-Room at Home of A. H. Midgley at Fairfield.

In the opinion of eminent authorities such as William Wolstenholme, the celebrated blind organist, and Reginald Goss Custard, organist of St. Michael's, Chester Square, London, one of the most expressive chamber organs in England is a four-manual unit installed by Compton in the music-room of A. H. Midgley at Fairfield, Uxbridge. On Oct. 20 members of the Organ Club of London turned out to inspect it. Among others present was James I. Taylor, organist at St. Winifred's, Kew, who on the invitation of Mr. Midgley gave a short recital in which he demonstrated the features of the instrument, producing some unusual effects. The organ is voiced on cathedral lines. Some of the soft stops were of such delicacy of tone that they seemed to fade out almost completely, while the effect of the swell shutters when closed made it possible to accompany a single voice with the full organ. The great organ 6-rank cornet, when transferred to the pedal by means of the coupler, and accompanied by the choir strings, formed an excellent bass to the piano. Other effects produced included solos on the flutes, quints and mixtures in various combinations. Keen interest was also evinced in the 32-ft. sub bass, which reproduced the tone that one naturally expects from open pipes. Patented cubes or acoustic chests are responsible for this achievement, one pipe giving three semitones. Another interesting stop was the synthetic 'cello.

The instrument has a complete tonal scheme, even to the pedal containing three 32-ft. (including a 32-ft. trombone) and eight 16-ft. stops. But the principal feature lies in the fact that it speaks into a room which measures only 28 by 18 feet and is 11 feet high. One would imagine that the effect of such an organ in so limited a space would be far too overwhelming to be musical. Mr. Taylor, however, demonstrated this to be anything but the case, the designers having planned special organ chambers whose duty it is, apart from accommodating the instrument, actually to produce the reverberation naturally lacking in so moderate-sized a music-room.

The organ is in two large chambers, and a unique feature of its layout is that the tone is first directed actually away from the room in which it is to be heard. After passing through special soundproof shutters in the organ chamber, the sound finds its way into the reverberation chamber, which communicates directly with the music-room. At the end of this chamber is a second set of sound-proof shutters. This method of producing reverberation was introduced by Compton in a chamber organ erected at Woldingham, Surrey, in 1917.

There is a full family of string stops and the diapasons are impressive. The swell organ consists of eighteen stops, with a complete set of chorus reeds and mixtures, while on the solo is a family of tubas, 16-ft., 8-ft. and 4-ft.

The mechanism is entirely electric, the console being placed in a large bay window at the side of the room. The whole organ is controlled by thirty-six pistons, four composition pedals, four balanced crescendo pedals and nearly 120 draw-knobs. There is also a combination action adjusting board, designed by Mr. Midgley, by means of which all the pistons can be adjusted at the console. The swell chambers have concrete walls and ceilings, 14 inches thick, and are maintained at a uniform temperature the year round by thermostatic apparatus.

Several visitors accepted the invitation to try the organ, after which Mr. Midgley expressed the pleasure both he and Mrs. Midgley had felt in welcoming so many members of the Organ Club. He congratulated the John Compton Organ Company, Ltd., on their craftsmanship.

### News of San Francisco and Northern California

By WILLIAM W. CARRUTH

San Francisco, Cal., Nov. 17.—The event of the month in organ circles of the bay region was the recital given by Edwin Stanley Seder, F. A. G. O., at the First Presbyterian Church of Oakland, under the auspices of the Northern California chapter of the A. G. O., Nov. 15. This was not Mr. Seder's first visit, for in 1915, during the Panama Pacific Exposition, he came up from New Mexico to take his fellowship examination in San Francisco. Since then Mr. Seder has gained an enviable reputation as a church and concert organist in the middle West and there is no doubt that his reputation will also be established here on the Pacific coast after his present tour.

Mr. Seder's Oakland recital was enjoyable in every way. First, he showed his skill and good taste as a program maker in selecting numbers that would interest the layman as well as the organist, and in keeping his program within an hour and a quarter, including several encores. His playing was brilliant, clean-cut and musicianly and his registration especially smooth and effective, bringing out the many beauties of the four-manual Kimball. Mr. Seder further demonstrated his mastery by playing his entire program without notes. Although nowadays this is not an uncommon feat, it always excites the envy and admiration of the writer, for it shows such mastery of the program and of one's self. A singer, pianist or violinist generally has plenty of time to get familiar with his instrument, but the poor organist never knows what he will be up against and he often has only a short time to look over the instrument he is to play.

Owing to the exemption of churches from taxation in California, the churches are not permitted to charge admission to any events that are given in their buildings. For this reason, it is difficult to arrange organ recitals by visiting organists. The Presbyterian Church, where Mr. Seder played, is the most desirable church in Oakland for recitals, and Walter Kennedy, organist and choirmaster of the church, has been kind and generous in arranging for recitals on a number of occasions. San Francisco is not much better off, for while the city has the Exposition Auditorium with the large four-manual Austin, it is not easy to book organists because of the apathy of the supervisors and the numerous affairs which are always being held, including dog and horse shows, automobile shows, dances and conventions.



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Have That Rich Fundamental Character

Which with a Reasonable Amount of Super Work

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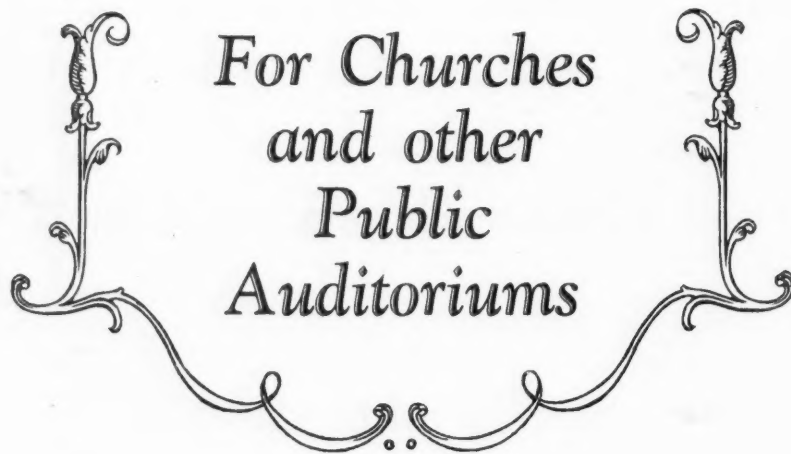
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## AEOLIAN-VOTEY ORGANS

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*T*HE organ building experiences of the Roosevelt Organ Works, Farrand and Votey, and Hutchings-Votey form a heritage which is now a vital part of the Aeolian-Votey Organ, built by The Aeolian Company. In these organs there are available for discriminating purchasers instruments possessing the tonal beauty, mechanical precision and excellent construction which have so long distinguished Aeolian Residence Organs.

Many notable Church and Concert Organ installations have been completed, and there is a rapidly increasing demand for Aeolian-Votey Organs in this field.

In the planning and building of these organs, it is the aim of The Aeolian Company to raise the standards of organ construction to new heights. In this work they have associated with themselves technicians and tonal experts who are recognized throughout the industry as among the foremost.

Interviews and consultations will be arranged with committees, architects or any others interested.

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## AEOLIAN-VOTEY ORGANS

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A FOUR MANUAL ORGAN - *Now Being Installed in the  
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*on Wednesday, December 19th, at 8 o'clock*

*by*

**DR. CHARLES HEINROTH**

Organist and Musical Director of  
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## AEOLIAN COMPANY

AEOLIAN HALL - NEW YORK

## Organs of Italy-- and Some Others

By HARVEY B. GAUL

One goes to Italy with lively expectations. Is it not the cradle of organ music? Did not Zuchetti, Landino, Sguarcialupo, Gabrieli, Antegnati, Luzzaschi, Trabaci, Frescobaldi, Pasquini, Bassini, Vallotti, Capocci and Zipoli write innumerable—and peculiar—toccatas and ricercari? They did, and when they were not busy adding exercises to "L'Arte Organica" they went about their trade of building organs.

And so one goes via Naples, Genoa or the Simplon Pass and one says: "Here's where we hear great organs, old organs, hoary with history and art." Right there the disillusionment begins. The organs are hoary with age and history, true enough, but they are not great organs. They may have been master organs when Lorenzo di Medici was flourishing in Florence, and when the Doge, Lorenzo Celsi, was floating down the canals of Venice, but today they are very bad organs.

They are not the world's worst organs, inasmuch as the Spanish instruments vie with them in the zero class, but they come perilously close to the last position. No matter where you go in Italy, be it Naples, Rome, Perugia, Sienna, Florence, Venice, Bologna or Milan, you do not hear the depth of tone you learn to love in England or the brilliancy of color you come to admire in France.

There are a number of reasons for this, and they are good ones. First of all, Italy is poor, and has been poor since organ building was in the ascendancy. In the days of the early popes there may have been money for the erecting of instruments and the cardinal and bishop of this and that province may have seen to it that his basilica had a decent kit o' pipes, but since Garibaldi's time there has been an ecclesiastical poverty with no lira for organ bills and nothing for re-voicing.

Then again, Italy does not produce organ composers of the first rank (we know the Fascisti brethren will start a vendetta against us for that—stiletto at three paces, or over-size bottles of castor oil) and Italian publishers have not been interested in organ music for many years. Of course, Neo-Italia will jump to their diapasons and play their ace, Bossi, and while Marco Enrico Bossi was the last of the celebrated Italian concert composers, can he in all seriousness be compared to his contemporaries in France? As for the other men, they merely wrote small bits—preludes, postludes, offertories, pieces of genre for the chiesa. Most of these are published in Germany and few have found printer's ink in Victor Emmanuel's land.

Perhaps the chief reason why the Italian organs are abominable is the fact that there is little occasion to use a good instrument. Its chief use is in

the accompaniment of plain chant—and with all due respect and reverence for the noblest type of church music, no one can say that it requires a five-manual instrument to accompany it. The organs as they stand seem to satisfy the prelates—if not the performers—and they seem to fulfill the demands of an occasional sortie, a thumbed funebre and a hastily filled improvisation.

Every cathedral choir is an capella ensemble capable of singing Palestrina unaccompanied. As a matter of fact these distinguished choirs are at their best when not hampered by an instrument and we quote the Sistine Chapel choir under Rella and the St. John Lateran choir under Cassimiri. Noble organizations these, and they need no bombardment to increase sonority!

The interesting thing is that German builders have come over the Alps and have placed a few organs, and the more interesting thing is that the German organs that are installed are quite as wretched as are the native instruments.

We played organ this past summer with Sig. Renzi, one of the saints of the organ loft, and the man who has been the "pope's organist for forty years," a man rich in experience and rich in humanity. He is the incumbent at St. Peter's, Rome. Now remember your Rome and recollect St. Peter's.

It is unnecessary to read pages from the guide-book. St. Peter's is one of the grandest naves in the world. It was truly built "to the glory of God" and to demonstrate "the power of man." It is a magnificent monument to Catholicism and it does prove that the early Italian architect, when assisted by a colossus like Michael Angelo, could build an edifice that would hold you spellbound.

As to the power of man, organistically speaking, that power is so puny it is almost ridiculous. Organs on roller-skates, portable organs, three little chapel instruments, two of them German contraptions, and one wheezy, asthmatic two-manual affair that is in daily use for matins and vespers! They are badly voiced, improperly balanced, limited in effects, void of dignity and utterly without solo effects. Fortunately the nave of St. Peter's is resonant with an echo that is superb, so that these instruments sound better than they are. We don't want to mention the name of the German builder who has put these organs in St. Peter's, but he would be doing himself a kindness and would be giving thousands of tourists added joy if he would send someone down to Rome to rebuild and revoice his instruments.

They make a fair reed, these Italians, but they have none of the gorgeous flare of the French fabrique. They also make a rather decent diapason, but there is none of the glow of the British lead and wood.

The organ at St. John Lateran is perhaps the best organ in Rome, unless it be that of the Conservatorio di St. Cecilia. The Chiesa del la Gesu, a tremendous structure, has a poor contraption, Sancta Maria Maggiore, one of the notable naves of the world, has a pathetic instrument, and so one might go on through the "Eternal City," the

city of colossal basilicas, churches that would be cathedrals in this country. St. Mark's, Venice, has a rather blatant organ, Padua, where Ravanello plays, has a fair instrument in the cathedral, Florence, despite its splendor, has medieval instruments, and Perugia's cathedral has an instrument of mission proportions.

No matter what one may say of Italian organs and their obvious shortcomings, there can be no word of disparagement of Italian choirs. Rome has three of the finest organizations the world knows, Florence has one, as has Venice and Milan. Why not? There is no finer tenor in the world than your Italian robusto, and as for baritones and bassos, the F clef gentlemen from the hill towns and cities will make many of the celebrated Russians look to their—samovars.

Mussolini is taking a hand in Italian musical affairs. He is providing funds for chamber music and touring companies, and he is spreading propaganda along cultural lines. If Fascism—Italy for the Italians—would only take an interest in cathedral organs instead of concentrating on opera, perhaps something would occur. At this writing Mussolini and the church seem full of quibblings over Boy Scout movements.

However, there is a better day coming, and it is the result of the Eucharistic Congress held in Chicago. There were many visiting Italian dignitaries at the convention and they went back to their parishes advocating finer organs. We are told that there is a working agreement between an Italian concern and an American builder under which American organs are to be installed in Italy. There are none as yet, though there are several instruments en route. One hopes that they will get to St. Peter's by Easter, St. Mary's by Corpus Christi and St. Mark's by Michaelmas.

Before stopping this story on organs we wish to mention the organs found in Algiers and Egypt, or wherever Arabian knights spend their thousand-and-one Arabian nights. There is just one legitimate use for the good old-fashioned home American reed organ, and we found it in Algiers and Cairo. The melodeon is the basic instrument of Arab cafe music. Two visits to these Mohammedan centers convinces us that it is the preferred instrument, as around it is built the whining, moaning, pathetic little band.

The static virtuoso sits down on a box, pulls back his burnoose, yanks up his zouave pants and begins pumping for dear life. He holds one chord and that is enough, as around it drone the oboe, string instruments and the native nasal voices. The timbre of the reed organ is ideal for just that purpose. It is sufficiently yellow to furnish the fabric and one good sustained chord is coloring enough for an ordinary danse du ventre. Just when the ensemble arrives at the closing cadence it is hard to tell, but we suspect it is when the village organist gets paralysis, or broken arches.

That is a very real use for the reed organ, and there are hundreds scat-

tered throughout the Near East. It may be a long way from Brattleboro, Vt., to the kasba of Algiers, "but my heart's right there"; there where portly Algerian ladies dance floppy dances to the tune of a cabinet organ.

### Rechlin on Extensive Tour.

Edward Rechlin of New York, after playing this summer in London, is opening his concert season. Mr. Rechlin recently appeared in Baltimore and is filling the following engagements:

- Nov. 9—Marion, Ohio.
- Nov. 10—Fort Wayne, Ind. (two recitals).
- Nov. 13—Massillon, Ohio.
- Nov. 15—South Bend, Ind.
- Nov. 16—Seymour, Ind.
- Nov. 18—St. Louis (two recitals).
- Nov. 20—Winfield, Kan.
- Nov. 22—Norfolk, Neb.
- Nov. 23—Omaha, Neb.
- Nov. 25—St. Paul, Minn.
- Nov. 26—Stillwater, Minn.
- Nov. 28—Manitowoc, Wis.
- Nov. 30—Marinette, Wis.
- Dec. 2—Sheboygan, Wis.
- Dec. 4—Peoria, Ill.
- Dec. 5—Savanna, Ill.
- Dec. 9—Milwaukee.
- Dec. 11—Philadelphia.

### Bach Program Fills Church.

The second in a series of historical recitals was presented in the First Presbyterian Church of Wilkes-Barre, Pa., Sunday afternoon, Nov. 4, and drew a congregation which packed the church to hear a Bach program. The works included in the program, arranged and presented by Edwin D. Clark, Mus. B., organist of the First Presbyterian, included the following: Two Chorale Preludes, "O Sacred Head now Wounded," and "Help, God, Creator of All Things"; Toccata and Fugue in D minor; Chorale Improvisation on "Now Thank We All Our God"; anthem, "O Saviour Sweet, O Saviour Kind" (the church octet); violin solo, Air on the G string (Earl Randebach); postlude, Prelude in E minor.

### Women Organists Meet.

The Chicago Club of Women Organists held a meeting Monday evening, Nov. 26, at Kimball Hall salon. Mrs. Edmund Joseph Tyler gave "A Talk on Musical Events." Organ numbers were played by Linnie Bird Sage and Gertrude Baily. A forum on "The Effect of Mechanical Instruments on the Theater Organists and on Organ Playing in General" was a feature of the evening. Lydia Leininger and Fannie Mapes led the discussion.

### Buffalo Church to Have Kilgen.

St. Luke's Catholic Church of Buffalo, the Rev. Father Femowicz, pastor, has contracted with George Kilgen & Son, Inc., of St. Louis, for a three-manual organ. This organ will contain a ripieno mixture, with which stop the Kilgen firm is making a notable success. The contract was negotiated by Sherman S. Webster of the Cleveland office, with the assistance of A. G. Kilgen. John Nozek is the organist.



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**U. OF C. OPENS GREAT ORGAN**

(Continued from page 1.)

the chancel console, but from the gallery console the chancel organ is brought into play by means of combination pistons controlling the stop action, or by the use of a special crescendo pedal. "The richness of the tonal texture is due," it is set forth, "not only to the art of the voicer, but also to the skill of the manufacturer in weaving into that texture an exceptional number of the softer tones."

The specification of stops drawn up by Ernest M. Skinner is as follows:

**GREAT ORGAN.**

- Violone (Pedal Ext.), 32 ft., 5 pipes.
- Open Diapason, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Principal Flute, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Orchestral Strings, 4 ranks (from Choir), 8 ft., 61 notes.
- Chimney Flute (from Swell), 8 ft., 61 notes.
- Flute Celeste, 2 ranks (from Swell), 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 5 ranks, 305 pipes.
- \*Double Trumpet (high pressure), 16 ft., 61 pipes.
- \*Tromba (high pressure), 8 ft., 61 pipes.
- \*Clarion (high pressure), 4 ft., 61 pipes.
- Chimes, 25 bells (from Solo).

\*Enclosed in Choir organ chamber.

**SWELL ORGAN.**

- Dulciana, 16 ft., 73 pipes.
- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Chimney Flute, 8 ft., 73 pipes.
- Flute Celeste, 2 ranks, 8 ft., 134 pipes.
- Gamba, 8 ft., 73 pipes.
- Voix Celeste, 2 ranks, 8 ft., 146 pipes.
- Echo Viol, 8 ft., 73 pipes.
- Echo Viol Celeste, 8 ft., 73 pipes.
- Orchestral Strings, 4 ranks (from Choir), 8 ft., 73 notes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Unda Maris, 2 ranks, 4 ft., 146 pipes.
- Octave, 4 ft., 73 pipes.
- Flautina, 2 ft., 73 pipes.
- Chorus Mixture, 5 ranks, 365 pipes.
- Cornet, 5 ranks (1, 8, 12, 15, 17), 365 pipes.
- Posaune, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- French Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Gamba, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Concert Flute, 3 ft., 73 pipes.
- Orchestral Strings, 4 ranks, 8 ft., 292 pipes.
- Kleine Erzähler, 2 ranks, 8 ft., 134 pipes.
- French Horn (from Solo), 8 ft., 61 notes.
- Flute Harmonique, 4 ft., 73 pipes.
- Gambette, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Septieme, 1 1/7 ft., 61 pipes.
- Bassoon, 16 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Harp, 8 ft., and Celesta, 4 ft., 61 bars.
- Tremolo.

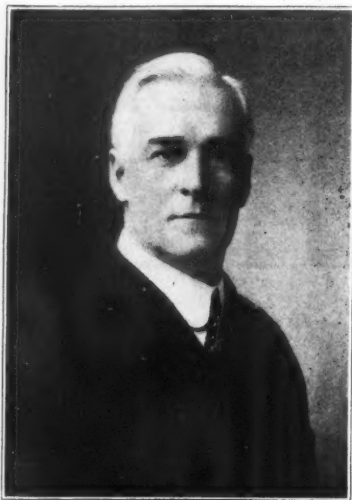
**SOLO ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Flauto Mirabilis, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Heckelphone, 16 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Corno di Bassetto, 8 ft., 73 pipes.
- Tuba (smooth), 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Bassoon (from Choir), 16 ft., 73 notes.
- English Horn (from Choir), 8 ft., 73 notes.
- Orchestral Oboe (from Choir), 8 ft., 73 notes.
- Orchestral Strings, 4 ranks (from Choir), 8 ft., 73 notes.
- Chimes, 25 bells.
- Tremolo.

**PEDAL ORGAN.**

- Major Bass, 32 ft., 32 pipes.
- Violone, 32 ft., 32 pipes.
- Major Bass, 16 ft., 32 pipes.
- Open Diapason (Great No. 1), 16 ft., 32 notes.
- Contre Basse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Dulciana (from Swell), 16 ft., 32 notes.
- Echo Lieblich (Swell Bourdon), 16 ft., 32 notes.
- Gamba (from Choir), 16 ft., 32 notes.

*John Hermann Loud*



- Octave (from Major Bass), 8 ft., 12 pipes.
  - Octave (from Great No. 1), 8 ft., 32 notes.
  - Gedeckt (from Pedal Bourdon), 8 ft., 12 pipes.
  - Still Gedeckt (from Swell Bourdon), 8 ft., 32 notes.
  - Cello (from Violone), 8 ft., 12 pipes.
  - Flute (from Pedal Bourdon), 4 ft., 12 pipes.
  - Mixture, 4 ranks.
  - Bombarde, 32 ft., 12 pipes.
  - Trombone, 16 ft., 32 pipes.
  - Tromba, 8 ft., 12 pipes.
  - Clarion, 4 ft., 12 pipes.
  - Posaune (Swell), 16 ft., 32 notes.
  - Bassoon (Choir), 16 ft., 32 notes.
  - Posaune (Swell), 8 ft., 32 notes.
  - Chimes (from Solo), 25 notes.
- The gallery organ scheme is as follows:

**GREAT ORGAN (Enclosed).**

- Open Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Mixture, 3 ranks (15, 19, 22), 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Corno d'Amour, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Sub Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Bourdon (Swell), 16 ft., 32 notes.
- Flute (Swell Bourdon), 8 ft., 12 pipes.
- Octave (from Pedal Bourdon), 8 ft., 12 pipes.

**LOUD CITY CLUB ORGANIST**

**Prominent Boston Man Is Appointed to New Position.**

Announcement has been made by the Boston City Club that John Hermann Loud has been appointed organist to take the place of Earl Weidner, who had acted in this capacity for four years prior to resigning to take a position as organist with the new Keith Memorial Theater, Boston. Mr. Loud has been organist at the Park Street Church, Boston, for many years and is a recitalist of note. The organ was built by Skinner and therefore Mr. Loud will have an instrument worthy of his musicianship. The program of his first recital, Nov. 8, was as follows: Torchlight March, Guilmant; Oriental Intermezzo, Wheelton; Spanish Military March, Stewart; Concert Rondo, Hollins.

A unique installation by George Kilgen & Son, Inc., is the organ in the Kriegshauser chapel in South St. Louis. In a limited space a very satisfactory two-manual has been placed behind an attractive grille. The console is at the side, detached, and in a room separated from the chancel platform by another grille. Thus neither organ nor organist is visible to the congregation. The organ was dedicated by Dr. Percy B. Eversden of St. Louis on the afternoon of Sunday, Nov. 18.

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- JEWELL, LUCINA  
Before the Mountains were brought forth
- JEWELL, LUCINA  
Beyond
- NEVIN, GEORGE B.  
Jesus, do roses grow so red?
- O'HARA, GEOFFREY  
Love is written everywhere
- PREYER, CARL A.  
Day is dying in the west
- SEAVER, BLANCHE EBERT  
Thy will be done
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- VOLPÉ, ARNOLD  
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**CUNNINGHAM COMING SOON**

**Noted English Organist Will Play in Many American Cities.**

As already announced in The Diapason, G. D. Cunningham, organist of the Town Hall, Birmingham, England, will arrive in America early in January for a two months' tour under the honorary auspices of the National Association of Organists. According to present plans, the English virtuoso will make his New York debut the week of Jan. 13, playing also a series of recitals on the great new Austin organ at St. George's Church, Stuyvesant Square, New York. Mr. Cunningham then goes to Washington and is expected to play in Philadelphia on the Philadelphia Wanamaker organ the week of Jan. 20, proceeding thence to Canada, through the middle West to the Pacific coast, returning East the latter part of February or early March. Among the places where Mr. Cunningham is expected to appear in addition to New York are Princeton University, Montreal, Toronto, Ottawa, Quebec, Sherbrooke, Hamilton, Winnipeg, Colorado Springs, Palo Alto, Los Angeles and Seattle. He will also make records for a well-known reproducing organ while in this country, and, according to present plans, will be the guest of honor at a number of events under the auspices of the National Association of Organists and the American Guild of Organists.

Mrs. E. H. Hollister of Kenosha, Wis., who died at her home in that city Oct. 17, was for thirty-eight years organist at the Congregational Church and previous to that was organist at the Methodist Church. She retired from her duties at the Congregational Church in 1913.

Announcement is made by Manager J. L. McCurdy of the new Brooklyn-Paramount Theater, which opened Nov. 24, at Paramount Square, Flatbush and De Kalb avenues, that Henry Murtagh has been selected as the organ soloist for the theater.

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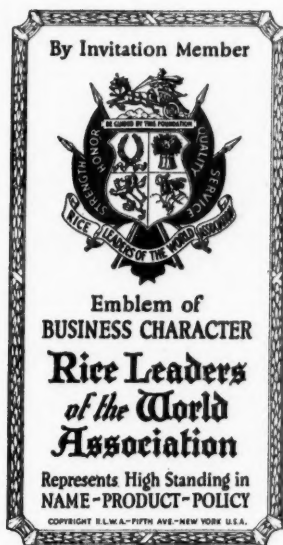
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The Rev. Gerhard Bunge



The Rev. Gerhard Bunge, in whom are combined the talents and functions of organist and pastor, and who has served the Lutheran Church in both capacities with faithfulness and distinction, is located at Garnavillo, Iowa, a small town noted for its devotion to organ music.

Gerhard Bunge was born Aug. 4, 1896, at Bessie, Okla., and comes of a family that has furnished Lutheran ministers since the time of the Reformation. His father, the Rev. John G. Bunge, was a missionary among the early settlers in Oklahoma territory. The family moved to Iowa and he received his first musical instruction at the age of 7 years from Miss Lucia Roggmann of Garnavillo, who was then and still is organist of the Rev.

K. W. Braun's church there. He completed his high school studies at Sheboygan Falls, Wis., and in the meantime studied piano and harmony under August Zohlen, organist of Holy Name Catholic Church, Sheboygan, Wis., and later became assistant instructor. After finishing high school Mr. Bunge entered Wartburg College, Clinton, Iowa, and besides the regular classical course, took the college music course. He took a part in college also in chorus and orchestral work, and was student instructor in organ. After finishing college in 1917, he entered Wartburg Seminary, Dubuque, Iowa. While there he also studied piano under A. C. Kleine, head of the Dubuque Academy of Music, and directed the seminary orchestra.

Mr. Bunge was ordained in 1920 and for the next six years was pastor at Lime Springs, Iowa, and Preston, Minn. He had charge at both places of the high school orchestra and gave piano, harmony and organ instruction. In 1926 he was called to Wartburg College, to act as head of the department of music on the resignation of Professor M. Lundquist. He taught there for one year, but reentered the ministry the following year and accepted a call to St. Peter's Church at Garnavillo. His church at Garnavillo has purchased a Hinners organ and the country charge at National a Wekerle organ. He has always directed his church choirs. This year he has conducted a massed choir consisting of his choirs at Garnavillo and National and the choir of the Lutheran Church at Strawberry Point. Aside from that he leads a community quartet, and has appeared frequently at organ recitals in churches in Iowa and other states and taken an active part in musical programs for community, school, and club circles. He enjoys the collaboration of his organist, W. B. Kuenzel, who at one time was a teacher at the Chicago Musical College and is a pianist and organist of ability.

**Many Recitals by Kraft.**

Edwin Arthur Kraft is giving a series of recitals at the Museum of Art in Detroit, the first taking place on

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Nov. 13. Nov. 19 he played in Bel-  
laire, Ohio; Nov. 20 at an organ dedi-  
cation in Cambridge, Ohio; Nov. 22 at  
the dedication of a Midmer-Losh organ  
in Hope Lutheran Church, Cleveland.  
At all these recitals he was assisted by  
his wife, Marie Simmelink Kraft. Mr.  
Kraft can be heard over the radio every  
Wednesday evening at 11:30 from  
WTAM, where he broadcasts from the  
Cleveland Public Auditorium.

**Clokey's Works Performed.**

Recent months witnessed several  
pretentious productions, with orchestra;

of the choral works of Joseph W.  
Clokey. "When the Christ Child  
Came" was sung at the Bay View,  
Mich., Assembly, with orchestra, and  
at the Eastman School of Music,  
Rochester, N. Y., with the Rochester  
Little Symphony. This number,  
although primarily for Christmas, has  
an all-year-round appeal. "For He Is  
Risen" was presented at Chautauqua,  
N. Y., by the assembly chorus, with  
the New York Symphony Orchestra,  
Albert Stoessel conducting. The same  
work also was given at the Spartan-  
burg, S. C., festival.



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**SIZE**  
*should our organ be?"*

It is a question often asked  
by organ committees

**I**N this newest folder just issued by The Hall Organ Company of West Haven, Connecticut, the question of an organ's size is taken up in a brief but adequate way for the information of laymen. The folder points out that it is not easy to decide how large an organ should be. Its size will depend on the musical culture of the congregation and the size of the church. Even the amount of money available is not a safe guide, for it is sometimes better to put off buying a new organ, rather than get one that is insignificant and weak.

Generally speaking, the folder continues, an organ should be large enough for its tone to fill the church, but, not so much with a tremendous volume as with a pleasing variety of tone.

However, to achieve variety and volume of tone in one organ is no small task. It requires years of experience. What some of the difficulties are and how they are overcome is the main substance of the folder. Send for it yourself or have us send it to a church that is planning for a new organ. Your name will not be mentioned unless you request it, nor will the church be obligated in any way.

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# HALL ORGANS

**New York Activities**

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

By RALPH A. HARRIS

New York, Nov. 22.—The musical season is under full headway. In our own particular sphere, there are the organ recitals, choir festivals, oratorio services, and other free and open-to-the-public presentations. Scarcely a Sunday passes that one may not choose from among several of the standard oratorios, given by the prominent choirs of the city.

Mendelssohn's "Elijah" was sung at the Brick Church at 4 o'clock Sunday afternoon, Nov. 25, under the direction of Dr. Clarence Dickinson, with Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh as soloists.

Professor Louis Robert gives recitals on the beautiful Skinner organ in the Church of the Holy Trinity, Brooklyn, every Tuesday at noon.

Lynnwood Farnam has completed his first month of Bach recitals at the Church of the Holy Communion; the series of forty covering the entire organ works of Bach will be given in alternate months during the season.

Raymond Nold, conductor, and George Westerfield, organist, gave the Mozart Requiem Mass in D minor, with full chorus and symphony orchestra, at the Church of St. Mary the Virgin, on All Souls' Day, Nov. 2.

Mendelssohn's "Elijah" was given by Dr. Carl and his motet choir on Sunday evening, Oct. 28.

Charles O. Banks gave his twenty-eighth organ recital at St. Luke's Church, Brooklyn, Wednesday evening, Nov. 7. The program included numbers by Bach, Rogers, Guilman, Boellmann, Wagner and others.

A new three-manual and echo organ has been installed at St. Peter's Church, Barclay street, New York City. St. Peter's is well known in Catholic circles, being the first Catholic church established in New York. A new organist and choirmaster has been appointed in the person of Robert W. Wilkes, who designed the organ and superintended its installation. Mr. Wilkes is almost a stranger in New York organ circles, as he has been playing for over twenty years in a prominent Yonkers church. This appointment means his return to a New York City church, as he was organist of St. Paul's Church, East 117th street, many years ago. He received this appointment at the early age of 13 and was at that time probably the youngest regular church organist in this district. He has studied under A. J. Goodrich, Henry Huss and G. Magnus Schutz. He has given several piano and organ recitals. A number of his compositions have been published.

The present season marks the twenty-fifth anniversary of two important events in the annals of choral music; it was in 1904 that Pope Pius X. issued the now famous Motu Proprio, which was destined to have a profound effect upon Catholic Church music. And it was this document that inspired the founding of one of the best known of America's choral institutions, the Paulist Choristers, under the direction of the Rev. Father William J. Finn. To celebrate this anniversary, Father Finn will feature his choristers in a Palestrina festival a cappella concert in the Metropolitan Opera House Tuesday evening, Jan. 29. The "Ascendo ad Patrem" Mass of Palestrina will be given for the first time in America. The second part of the recital will consist of secular music largely from the English school of the Tudor period.

**Wurlitzer for Minneapolis Arena.**  
Installation of a large Wurlitzer organ in the Minneapolis Arena was completed in October. The organ is a three-manual. According to Arena officials organ music will be used for roller and ice skating and concerts will be given during hockey game intermissions this winter.

**FOR A WASHINGTON EDIFICE**

**Church of the Pilgrims Orders Skinner of Three Manuals.**

The Church of the Pilgrims at Washington, D. C., is to have a three-manual instrument, under construction for it at the factory of the Skinner Company. The scheme of stops is as follows:

**GREAT ORGAN.**  
Bourdon (Pedal Ext.), 16 ft., 17 pipes.  
Major Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Flute Harmonique, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Grave Mixture, 2 rks., 122 pipes.  
Tuba (in Choir box), 8 ft., 73 pipes.  
Chimes, 20 tubes.

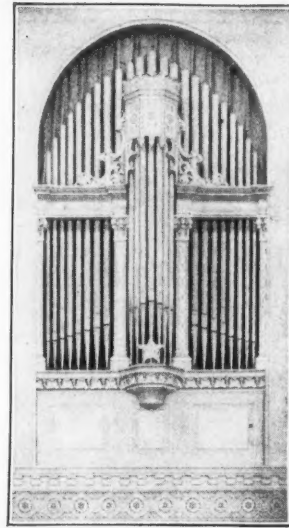
**SWELL ORGAN.**  
Open Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Flute Celeste, 2 rks., 8 ft., 134 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Piccolo (15th from Mixture), 2 ft., 61 notes.

Mixture, 3 rks., 183 pipes.  
Waldhorn, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe d'Amore, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

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

**PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
Diapason (Bearded), 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Waldhorn (Swell), 16 ft., 32 notes.  
Trombone, 16 ft., 32 pipes.  
Octave Diapason, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Chimes (Great), 20 notes.

A recent survey by American piano manufacturers, dealers and musical publications is reported, disclosing that there are 100,000 men and women in America today who are earning their living either teaching or playing the piano. It is further estimated that the average wage per week is \$24 for all those who are "striving for the higher and finer things in life."



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

Kansas City Times, Kansas City, Missouri:—Henry S. Fry, organist from Philadelphia, caused an audience last night in the richly simple auditorium of the Linwood Presbyterian Church, to forget the heat. That is enough for any musician to accomplish in any one evening.

Mr. Fry's playing likewise sustained the musical reputation of his home city, so well cared for in other fields by the incomparable Philadelphia Orchestra and Curtis Institute of Music. For he possesses the rarest of all virtues in an organist and that is the restraint of a man of true good taste. The fine instrument he played is capable of

reaching almost any extreme he might have driven it toward, and he chose none of them.

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

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—F. J. Palmer in the Ottawa Citizen.

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**FOR SWARTHOUT'S CHURCH DEATH TAKES R. F. TILTON**

**Reuter Ordered for New First Presbyterian at Lawrence, Kan.**

In the beautiful new First Presbyterian Church at Lawrence, Kan., being built to replace the old structure destroyed by fire several months ago, there is to be installed a Reuter organ. It is to be a three-manual instrument, with the echo division above the ceiling of the auditorium, playable from the third manual. The entire organ is to be under expression.

The First Presbyterian Church at Lawrence has become noted for its music, through the work of its large chorus choir under the direction of D. M. Swarthout, dean of the school of music at the University of Kansas.

Following is the tonal scheme of the organ:

**GREAT ORGAN.**

1. Diapason, 8 ft., 73 pipes.
2. Doppel Flöte, 8 ft., 73 pipes.
3. Virole d'Gamba, 8 ft., 73 pipes.
4. Dulciana, 8 ft., 73 pipes.
5. Octave, 4 ft., 73 pipes.
6. Flute Harmonic, 4 ft., 73 pipes.
7. Clarinet, 8 ft., 73 pipes.
8. Chimes, 20 tubes.

Tremolo.

**SWELL ORGAN.**

9. Bourdon, 16 ft., 97 pipes.
10. Diapason, 8 ft., 73 pipes.
11. Gedeckt, 8 ft., 73 notes.
12. Salicional, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 61 pipes.
14. Flauto Dolce, 4 ft., 73 notes.
15. Nasard, 2 1/2 ft., 61 notes.
16. Flautino, 2 ft., 61 notes.
17. Cornopean, 8 ft., 73 pipes.
18. Oboe, 8 ft., 73 pipes.
19. English Horn, 8 ft., 73 pipes.

Tremolo.

**ECHO ORGAN (Playable from Third Manual).**

20. Fern Flöte, 8 ft., 61 pipes.
21. Virole Aetheria, 8 ft., 61 pipes.
22. Vox Humana, 8 ft., 61 pipes.

Tremolo.

**PEDAL ORGAN.**

23. Bourdon, 16 ft., 44 pipes.
24. Lieblich Gedeckt, 16 ft., 32 notes.
25. Major Flute, 8 ft., 32 notes.
26. Cello, 8 ft., 32 notes.
27. Dolce Flute, 8 ft., 32 notes.

**Pacific Coast Representative of Austin Company Since 1907.**

R. F. Tilton, Pacific coast representative of the Austin Organ Company, and known to nearly every organist from Seattle to San Diego through his connection with this company for a series of years, died Nov. 3 after a short illness at San Francisco, his home.

Mr. Tilton joined the staff of the Austin Company in June, 1907, and was known to the musical public in San Francisco and up and down the west coast. He sold among other large organs that built for the Panama Pacific fair, now installed in the City Auditorium, San Francisco; the "open-air organ" in Balboa Park, San Diego, and the Bohemian Grove organ. He was prominent in Masonic work in San Francisco and the organist of the Scottish Rite Temple there. Mr. Tilton leaves a widow, Mrs. Edith C. Tilton.

**Important Orders to Pilcher.**

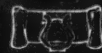
Contracts secured by Henry Pilcher's Sons, Louisville, Ky., within the last thirty days provide for several important organs. The list includes among others the following:

- First Baptist Church, Beaumont, Tex., four-manual and echo.
- Arsenal Technical High School, Indianapolis, Ind., three-manual.
- St. George's Episcopal Church, Hempstead, N. Y., three-manual.
- St. George's Episcopal Church, Griffin, Ga., two-manual.
- Bethel Evangelical Church, St. Matthews, Ky., two-manual.
- St. Thomas' Episcopal Church, Wharton, Tex., two-manual.
- First Presbyterian Church, Roanoke, Va., three-manual.
- First Methodist Church, Sidney, Ohio, two-manual.
- St. Luke's\* Evangelical Lutheran Church, Park Ridge, Ill., two-manual.

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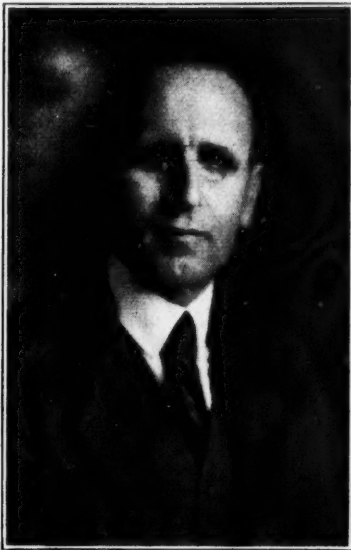


## Who's Who Among American Organists

### Alfred Brinkler.

As organist, recital performer, choral conductor and leader among his fellow musicians, Alfred Brinkler has made a place for himself among the organists of America, and in Portland, Maine, that geographical extremity of the United States where the organ is a feature of the daily life of the people more than in most American communi-

Alfred Brinkler



ties, Mr. Brinkler is recognized as one of the foremost exponents of the instrument.

Alfred Brinkler was born May 2, 1880, in Ramsgate, England—another contribution to the American organ world from Great Britain. He received most of his musical education in London. In 1902 he came to America and three years later settled in Portland. He has therefore been an integral part of the musical life of Portland for nearly a quarter of a century. Mr. Brinkler is organist and choirmaster at St. Luke's Cathedral, and he presides over a new Skinner organ of sixty-one stops which was installed in the late summer and dedicated at the time of the recent national convention of the N. A. O. He gives a recital every Sunday evening on the new organ. Another position in which he has won distinction is that of conductor of the Men's Singing Club of Portland. This club won first prize in 1926 in the contest of New England glee clubs at Quincy, Mass.; third prize in 1927 at the contest in Portland, and first prize this year, when the contest was held in Springfield, Mass. The club consists of forty men and was founded by Will C. Macfarlane when he was in Portland as municipal organist. In 1921 Mr. Brinkler started the Polyphonic Society, an organization to which he has devoted himself thoroughly. This society is made up of twenty voices and is designed to sing eight-part works, of which it makes a specialty. It never sings less than five parts in a concert.

In 1909 Mr. Brinkler installed a three-manual organ of twenty-one stops in his studio and it has been a splendid piece of equipment for his work.

Before he settled in the United States Mr. Brinkler had won the associateship of the Royal College of Organists in England. He is also a fellow of the American Guild of Organists and head of the Portland branch of the New England chapter of the Guild, and is state president for Maine of the National Association of Organists. He has also been honored with the office of president of the Portland Music Teachers' Association and has received the recognition of his fellow musicians in various other ways.

Mr. Brinkler married Miss Beatrice Bartol Banks in 1913 and they have one son, Bartol.

### Alice Knox Fergusson.

Outstanding among Texas musicians is Miss Alice Knox Fergusson of Dallas, who has been identified with the artistic life of the city for a number of years in the capacity of pianist, organist and teacher. Miss Fergusson is established with those who are linked with progressive interests in the musical field and, since 1917, has been an associate of the American Guild of Organists.

Miss Fergusson was born in Dallas, but her training has been received in various centers. She studied voice with the late Clarence Ashenden, and her organ studies were under the direction of the late Edward Kreiser of Kansas City, Charles Galloway of St. Louis and Pietro Yon. In addition to two courses of private lessons with Mr. Yon, she attended two of his master classes.

For more than ten years Miss Fergusson was organist at the First Presbyterian Church, with Clarence Ashenden as director of the choir. She was organist and choir director of the Oak Cliff Presbyterian Church for five years and for the last two and one-half years has held the important post of organist and choir director at Christ Episcopal Church.

Besides her work at the organ, Miss Fergusson has studied piano with Wilbur MacDonald, Philip Tronitz and Harold Von Mickwitz. She is now engaged in teaching piano, organ and theory and is in charge of the department of theory at St. Mary's (Episcopal) College in Dallas.

Miss Fergusson was dean of the Texas chapter of the American Guild of Organists from 1919 to 1921. She is a member of the year-book committee for this season and has planned a series of programs in which new selections for the organ will be featured. Her affable personality and poise have

Alice Knox Fergusson



made for her a host of friends who consider her indispensable to the musical circle of Dallas, and one of its guiding stars.

### Schubert Program by Carl.

The Schubert centenary was observed in the First Presbyterian Church, Fifth avenue and Twelfth street, New York, Nov. 18, at 8 p. m., under the direction of Dr. William C. Carl. The Mass in E flat and the "Twenty-third Psalm" (for women's voices) were rendered. Grace Kerns, soprano; Amy Ellerman, alto; Ernest Davis, tenor; Herman Dworkin, tenor, and Edgar Schofield, bass, were supported by the motet choir, largely augmented. In the morning Dr. Carl put on "The Song of Miriam," "Ave Maria," and the Sanctus from B flat Mass by Schubert, together with organ numbers.

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Ring out, Sweet Bells (Trio) . . . .12

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SCHUBERT-DANA

The Linden Tree (Trio) . . . . .15

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Mr. Swinnen started off his already heavily booked season in Hagerstown, Md., on Sept. 13. The Hagerstown Morning Herald says:

"Mr. Swinnen's program was arranged to cover an extensive variety of moods and styles and was especially characterized in a manner to bring out practically all of the seeming endlessness of the organ's tonal resources.

"In playing such a varied program, Mr. Swinnen unquestionably displayed his right to be called a great organist. His mastery of the instrument is at times uncanny; his technique is of the very highest, and his playing is both masterful and solid. He has a dazzling pedal-technique that was brought in evidence more than once throughout the program."

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# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

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President — Reginald L. McAll, 2368 Sedgwick avenue, New York City.  
 Chairman of the Executive Committee — Herbert Stavelly Sammond, 725 Argyle road, Brooklyn, N. Y.  
 Secretary—Willard I. Nevins, 340 Manor road, Douglaston, N. Y.  
 Treasurer—Ernest F. White, 49 West Twentieth street, New York City.  
 Headquarters — Church of the Holy Communion, 49 West Twentieth street, New York City.

With an unusually successful year in N. A. O. history about to come to its close, our association may well enjoy a merry Christmas and look forward to a prosperous new year. We hope every individual member may similarly share the joys of the holiday season.

The Worcester chapter in Massachusetts is having another fine season. The local papers of that city have cooperated in a wonderful way. If you are interested in what an N. A. O. chapter can accomplish, or in the possibility of having a chapter in your own community, write to the officers of the Worcester chapter and receive first-hand information on their work and the value of such work to each individual organist.

The Atlantic City chapter reports a fine dinner meeting, with thirty present. At the same time it was an unusual event, as there were no speeches. The only way in which we can account for such a phenomenon is by the fact that the dinner came only a few days before election day, and they were afraid the speakers might wander into politics.

Plans are under way for a chapter at Hartford, Conn. We would suggest that all in that vicinity who are interested communicate with Miss Elsie J. Dresser of that city.

We note from a program of the festival service under the auspices of the Harrisburg chapter that there was a solo choir of seventy-five voices gathered from the choirs of that city. The general public seems to take great interest in such choral singing, and through such services the work of the N. A. O. receives valuable publicity. Many of our chapters have included a festival service in their list of activities for 1928-29. If your chapter has not tried such a plan, we heartily recommend it.

It may seem a little early to begin to think about the 1929 national convention, but the program committee is already at work. We are to meet in Toronto to join with the Canadian College of Organists in celebrating its twentieth anniversary. This will be a distinguished occasion, and the committee wishes to set up a program which will do honor to such an anniversary, and at the same time provide features of real interest to those who will attend. We need the co-operation of our members in preparing such a program. Please take time now to send suggestions for the program as a whole or for any special detail to the convention program committee. Address all communications to Willard Irving Nevins, chairman, 302 West Ninety-first street, New York City.

## Executive Committee.

The executive committee met at headquarters Nov. 12, with the following present: President McAll, Chairman Sammond, Miss Coale and Messrs. White, Tilton, Richards, Farnam, Marks, Fry and Nevins. The secretary's report, as read by Mr. Nevins, was accepted, as was the treasurer's report by Mr. White. Mr. Tilton gave a fine account of the activities of the Central chapter. A detailed report is printed elsewhere. Senator Richards told of a dinner by the Atlantic City chapter Nov. 1. Thirty at-

tended that dinner. It was voted that the executive committee co-operate with Miss Elsie J. Dresser in the formation of a chapter at Hartford. The splendid work of the Worcester chapter was brought to the attention of the committee through several clippings from the papers of Worcester. One contained a picture of the members of the chapter and a long story of the work of that chapter. The Union-Essex chapter reported that Mrs. Charlotte Mathewson Lockwood would play a recital in Plainfield Nov. 12.

It was voted that the headquarters chapter accept the invitation of Herbert S. Sammond to attend the concert of the Morning Choral Society of Brooklyn on Dec. 20. Mr. Sammond is director of that society.

The resignation of Mrs. Bruce S. Keator as chairman of the program committee for the national convention was accepted and Willard I. Nevins was appointed to fill that post.

The organization committee was given power to prepare special data of value to those who are forming new chapters.

The next meeting of the executive committee will be held Dec. 10.

## Chicago Chapter.

Chicago organists paid a tribute to the memory of an active and most highly respected colleague on the evening of Nov. 19, when a memorial program for Mrs. Annette Middelschulte was given at the organ salon in Kimball Hall. The affair was arranged by the Chicago chapter of the N. A. O., under the leadership of its president, Mrs. Lily Wadhams Moline, and there was a large attendance. The latter included also members of the Illinois chapter, A. G. O., and of the Chicago Club of Women Organists, who had been especially invited. Fred Faassen of Zion played the Guilman "Lamentation" with beautiful style and Miss Alice R. Deal played Dubois' "Fiat Lux," with its note of hope. Leroy Hamp, tenor in the quartet of the First Presbyterian Church of Evanston, of which Mrs. Middelschulte was organist and director, sang the "Benedictus" from Bach's Mass in B minor. Rossetter G. Cole made a brief address in which he paid a sincere tribute to Mrs. Middelschulte. He could speak with the advantage of a close and long-time friendship for Dr. and Mrs. Middelschulte, whom he met in Germany before Dr. Middelschulte came to the United States, where he won additional fame and also a wife.

## Concert by Camden Society.

The Musical Art Society of Camden, N. J., which means the Camden chapter of the N. A. O., plus the choral society connected therewith, opened the third season's activities with an invitation concert in the ball-room of the Walt Whitman Hotel Thursday evening, Nov. 8. Upwards of 400 guests were present and heard a program of choice music, mostly a capella, sung in a manner which sustained and enhanced the impression generated by the concerts of previous seasons. The society now numbers fifty members; it is a most versatile collection of musical talent—and "talent" is the correct word—pianists, organists, choirmasters, singers, teachers, public school music supervisors, etc., all directed by Henry S. Fry.

The program opened with a Bach double chorus, in polyphonic form, severely correct in composition and far from easy to execute; but it was performed in a most praiseworthy manner, with faultless tone, and all the various musical effects of shading, etc. In commemoration of the Schubert centenary, two selections of his writing were sung—"Ave Maria" and "Hymn to the Eternal." The "Ave Maria" introduced all sopranos in unison. They were absolutely one voice in effect—just a glorified one voice. Later the other parts entered in harmonic

progressions, while the main theme continued. To the audience it was a question just when the other parts did enter. It was done so delicately that the effect was there before one realized the fact. If ever a religious and spiritual atmosphere was produced outside the sanctuary, this rendition did it. Three spirituals were received with great favor by the audience—"Listen to the Lambs," with incidental solo by Miss Llewellyn; "Backslidin'" and "Were You There?," the last in an arrangement by Burleigh. To the writer this was the high-water mark of the evening. "Crossing the Bar" and a setting of the "One Hundred Twenty-first Psalm," the latter dedicated to the society, were most meritorious compositions, sung with finesse. The composer, Dr. Herbert J. Tily, was present and, being called upon by the president, Dr. Wilfred W. Fry, complimented the choral body and its conductor on their artistic work. He also made a strong plea to the citizens of the entire country, and particularly Camden, for the cultivation of choral music. He argued that Camden had a society of which any city might be proud, and urged the public to support it financially and otherwise as a civic enterprise. Dr. Fry, the president, also urged the audience to spread the good news and secure patrons who would aid and support the work of this musical group of such prime import to the future of Camden. Should support fail and the society be forced to disband, it would be due to the apathy of a public which will support jazz and ignore the enlightening culture of that greatest of all arts—music.

"The Slave's Dream," by Matthews, a dramatic cantata, was the concluding offering and suffered not by comparison with the previous works on the program. A joyful evening with an entertaining program, artistically sung and carefully directed!

## Camden Chapter, New Jersey.

The regular meeting of the Camden chapter, now also known as the Organ Club of the Musical Art Society, was held in the North Baptist Church Oct. 15. Between thirty-five and forty members and guests were in attendance. Marjorie Riggins Seybold made her debut as president of the chapter, and showed the resourcefulness and tact which her friends confidently expected her to exhibit in that office. After a few introductory remarks, Mrs. Seybold asked Howard C. Eagin to explain to the members again the new organization of the Musical Art Society formed at the September meeting.

A delightful musical program followed, given by William Timmings, F. A. G. O., organist of St. Paul's Church, Elkins Park, assisted by Stephen Puff, tenor soloist at the North Baptist Church. Mr. Timmings played by request a number of his own compositions. Mr. Puff sang four selections. Forrest Newmeyer, organist of the North Baptist Church, was Mr. Puff's accompanist.

The executive committee has elected Isabel D. Ferris to the secretaryship of the society, which office was made vacant by the resignation of Mr. Heston. The editorship of the CIPHER is vacant, due to the retirement of Donald Tuttle, who resigned to go to Yale University. Messrs. Eagin and Tussey are taking temporary charge.

New member—Mrs. William R. Wick.

ISABEL D. FERRIS, Secretary.

## Central Chapter, New Jersey.

At the regular meeting of the chapter, held in the Central Baptist Church, Trenton, the state president, George I. Tilton, gave an interesting report of the national convention at Portland. Many members attended the recital on the new Skinner organ in the chapel at Princeton University Oct. 13. Enthusiastic were the comments heard in the chapter meeting.

On Sunday evening, Nov. 11, a

mass meeting was held in the Lincoln Theater at Trenton in commemoration of Armistice Day. The auxiliary chorus of the Trenton chapter assisted in this service, rendering "Hallelujah Chorus," Handel; "Praise Be Thine," Matthews, and "Lord God of Hosts," Paul Ambrose. The chorus was conducted and accompanied by Edward A. Mueller, organist of the State Street Methodist Church, Trenton. Mr. Mueller also played as a solo number "Finlandia," by Sibelius.

RAMONA C. ANDREWS, Secretary.

## Harrisburg Chapter.

A festival service was held in Pine Street Presbyterian Church of Harrisburg, Nov. 13, with the assistance of the Harrisburg solo choir, an organization of seventy-five voices from the church choirs of Harrisburg, under the able direction of our president, Frank A. McCarrell, organist of the Pine Street Church. The program of the service was as follows: Prelude, Chorale in A minor, Franck (Mrs. John R. Henry, organist Fifth Street M. E. Church); Processional Hymn, "When Morning Gilds the Skies," Barnby; prayer; hymn, "Glorious Things of Thee are Spoken," Haydn; address by the Rev. J. Harold Thomson of Pine Street Church; anthem, "Psalm 150," Franck; organ, "Meditation a Sainte Clotilde," James (Alfred C. Kuschna, organist St. Stephen's Episcopal Church); anthem, "Holy Holy, Holy, Lord God of Sabaoth" (17th century), Lotti-Rogers; women's chorus with soprano obbligato and baritone solo, "List! The Cherub Host," A. R. Gaul (Mrs. Thamine Cox-Drake and George Sutton and chorus); offertory, Andante from Sonata I, Borowski (Miss Violette Cassel, organist Camp Curt M. E. Church); anthem, "Springs in the Desert," Jennings, with introductory solo by John P. Gibson; recessional hymn, "Jerusalem, the Golden," Le Jeune; benediction; postlude, "Grand Choeur in D major, Guilman (Clarence E. Heckler, organist Christ Lutheran Church).

CLARENCE E. HECKLER, Secretary.

## Lancaster Chapter Events.

The November meeting of the Lancaster chapter was held in the choir-room of the First Presbyterian Church Sunday afternoon, Nov. 11. George Benkert, who spent the summer abroad, gave an informal talk on "Organs and Music Festivals of Germany."

The chapter sponsored a recital by Ernest White of New York Monday evening, Nov. 19, in St. Paul's Reformed Church. The program follows: Allegro Moderato, from Concerto 4, Handel; "Soeur Monique," Couperin; Allegro (Trio-Sonata I), Bach; Sonata, "God's Time is Best," Bach; "Now Rejoice, All Ye Christians," Bach; Andante Cantabile (String Quartet), Tchaikowsky; "Dance of the Reed Flutes," Tchaikowsky; Ver-set on "He Remembering His People," Dupre; "The Tumult in the Praetorium," de Malingreau; "Chant de Mai," Jongen; Scherzetto, Vierne; "The Legend of the Mountain," Karg-Elert; Scherzo in B minor, Willan; Fugue in G minor, Dupre. Preceding the recital a reception and dinner was tendered Mr. White at the Hotel Brunswick.

## Pottsville Chapter.

Pottsville chapter held a special meeting Nov. 5 in the Hollywood Theater to express the regrets of the organization over the resignation of Paul Bailey, president of the local chapter since its organization. A number of brief speeches were made. Miss Marie Kantner in a gracious manner presented Mr. Bailey with a volume of "Historic Organs of Europe," the gift of the chapter. Mr. Bailey's resignation, due to ankle afflictions, which have limited his work for several months at the Hollywood, called forth



genuine regret from his numerous friends. He is well known locally, having been organist at the Hollywood for the past five years.

Miss Katharine Nagle and Lew Benjamin were married at Towanda, Pa., Nov. 10. Miss Nagle is a member of the Pottsville chapter and is organist in the Methodist Church, Port Carbon, having just recently accepted the position.

**Portland Chapter, Maine.**

A combined meeting of the members of the N. A. O. and the A. G. O. was held at the residence of Mrs. Haviland on Nov. 1, when plans were discussed for further activities during the season. A program consisting of songs and organ and piano duets was arranged by Howard W. Clark.

**Kentucky Chapter.**

"The Woman of Sychar," by R. S. Stoughton, was rendered by the choir of Christ Church Cathedral, Louisville, Sunday afternoon, Nov. 18, under the direction of Ernest A. Simon, choir-master and organist. The service was sponsored by the Kentucky chapter. The beautiful quality of the boys' voices was especially noticeable in this service. Archibald D. Jonas played the postlude, "Marche Nuptiale," Mac-Master. A large congregation was present.

"The Vision of St. John," by Whitney Coombs, was presented by the choir of the Crescent Hill Presbyterian Church in Mrs. J. B. Speed's music room, assisted by other local singers. Farris Wilson, organist and choir-master, played the organ and directed. A good audience was present.

The chapter's attendance at the meeting of Nov. 12 was encouraging and it is hoped even more will be present at the December meeting.

**Union-Essex Chapter.**

The Union-Essex chapter, of which Henry Hall Dunclee is president, held its November meeting on the 12th in Plainfield, N. J. The chapter is giving its members and other lovers of organ literature welcome opportunity to hear recitals in the two counties. For this meeting Mrs. Charlotte Mathewson Lockwood, F. A. G. O., gave a brilliant recital on the four-manual Skinner organ of the Crescent Avenue Presbyterian Church in Plainfield. The success of Mrs. Lockwood's Portland recital at the convention was repeated in her own church. A large audience turned out and showed appreciation by a generous silver offering. The president of the chapter was well repaid for the time and effort which he gave to the publicity of the recital. Mrs. Lockwood showed technical proficiency, skill and taste in registration, appreciation of the musical ideas, a sensitiveness to the character of the different works and a feeling for color that resulted in engrossing interpretations.

A social spirit of good will and fellowship was created among the members from the two counties by a reception following the recital for the chapter and for Mrs. Lockwood by Mrs. Henry S. DeForest in her charming home.

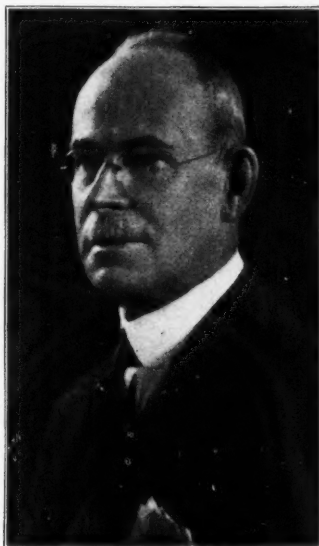
RUSSELL SNIVELY GILBERT,  
Secretary.

**Monmouth Chapter, New Jersey.**

The regular meeting of the Monmouth chapter was held in the Christopher tea-room, Freehold, Nov. 9. Fourteen members and one guest were present. Luncheon was served, concluding with a novel get-together arranged by the committee. Following the current events program, a short business meeting was held. The name of Mrs. Wheeler was accepted for membership and one new name was proposed.

Miss Child announced a recital of eight-hand piano music to be held in her studio at Red Bank Dec. 1 at 3 p. m., for the benefit of the chapter, with an admission charge of 50 cents. The meeting adjourned to the Methodist Church, where Miss Grace Leeds Darnell of the Flemington Choral Society spoke and gave a demonstration, with seventy pupils from the Freehold public schools, of what can be accomplished in one rehearsal with untrained singers. Miss Darnell held the eager

Frederick W. Riesberg



It is indeed an active musical life which F. W. Riesberg, pianist, organist and musical journalist, leads. Two afternoons weekly he spends at the New York School of Music and Arts. Ralfe Leech Sterner, director, where he also receives his private piano and organ pupils, who number more this season than ever before. One day is spent in the Weston studio, Brooklyn, piano and organ pupils of this now deceased instructor having been taken over by Mr. Riesberg. Friday evenings he rehearses the two choirs, juniors and seniors, of Calvary Baptist Church, and Sundays he has three services to play, at 11 a. m., 3 and 7:30 p. m. Between these regular duties he attends concerts for the Musical Courier, with which he has been connected for over thirty years, and it is a rare thing when he has a free evening. As all church services are hooked up with station WHN, he takes particular pains with this music; the senior choir, during October, sang anthems by Beethoven, Wagner, Buck, Barnby and others, and he played such works as Bach's Toccata in D minor; Wagner's "Dreams," the "Tannhäuser" March, "March of the Guilds" ("Meistersinger"), "Evening Star," Liszt's "Crusaders' March" ("St. Elizabeth") and "Les Preludes," and lesser works by Lemaigre, Marks, Gounod, Hosmer, etc. Violinists of repute have also been heard at the Sunday afternoon radio hour service.

attention of the children. In the address to the chapter she quoted the ideals of the organist of York Cathedral—"firstly, we must have the love of music as a whole; then we must love our own particular branch of music; thirdly, we must love the labor connected with it; fourthly, we must love the church where we play, and, lastly, we must love the children with whom we work." Miss Darnell's own ideals are expressed in three L's: The love of our Lord, the love of the lads and lassies, the love of labor.

She next spoke of the problems of children's choir training: First, that of remuneration. Better results can be obtained where a small salary is paid, such as 5 cents a service. Such a fund might be obtained from the church or from donations by the parents. Second, the problem of vesting. Vesting the choir solves the dress problem by making rich and poor alike. A vested choir is more churchly in appearance, and impresses the children with the sanctity of the church service.

HELEN E. ANTONIDES, Secretary.

**Worcester (Mass.) Chapter.**

The November meeting of the Worcester chapter was really a continuation of the meeting of last February. It was a conference of organists, pastors and music committees, planned to bring these church workers into a

OXFORD CHRISTMAS MUSIC

Mixed Voices

- 706 Harold Rhodes. The Virgin's Cradle Song.....20c
- 713 Arnold Foster. The Coventry Carol (Traditional).....15c
- 714 Heath Gracie. I Sing of a Maiden.....10c
- 716 Geoffrey Shaw. Hail to Thee, Bethlehem.....8c
- 256 H. C. Stewart. Carolette.....10c
- A512 Arthur Somervell. The Grasmere Carol (with descant).....30c
- A513 Arthur Somervell. The Grasmere Carol (S. A. T. B.).....12c
- A515 Harold Clarke. A Christmas Carol (Old French Bring a Torch).....12c
- Arthur H. Brown. Two Carols. (There Dwelt in Old Judea; When Christ Was Born).....10c

Women's Voices (S. S. A.)

- J. M. Joseph. Three Old Carols. (Unacc.).....15c
- 211 The Three Kings.....12c
- 212 Adam lay i-bounden.....12c
- 213 Of One That Is So Fair.....15c
- W. H. Bell. Four Medieval Songs. With String Quartet Accompaniment.
- 507 Hymn to the Virgin.....20c
- 508 The Maiden That Is Makeles.....15c
- 509 Mater ora Filium.....20c
- 510 The Flower of Jesse.....20c

(String parts for hire.)

Carols by Arnold Bax

- BC 4 Of a Rose I Sing. For Small Choir, Harp, Cello and Bass.....40c
- Parts separate.....30c
- BC 5 Now Is the Time of Christymas. Male voices with piano and flute obbligato.....40c
- BC 6 The Boar's Head. For male voices.....40c
- BC 7 This Worlde's Joie. Mixed voices. (Unacc.).....40c
- BC 8 I Sing of a Maiden. S. A. A. T. B. (Unacc.).....40c

Christmas Solos

- Peter Warlock. Balulalow. High or low key.....60c
- Tyrley, Tyrlow.....60c
- These carols are also arranged for S. A. T. B., No. 251, with Full Orchestra, as recently performed at the Worcester Festival.
- (Score and parts for Strings or Full Orchestra for hire.)
- E. D. Rubbra. A Hymn to the Virgin.....60c
- Herbert Howells. Come, Sing and Dance.....60c
- S. T. Harris. Feast of Christmas.....60c

Unison or Solo

- 10. Peter Warlock. Adam lay i-bounden.....10c
- 66. Lilian Smith. Christmas.....10c
- 67. Harry Farjeon. Carol.....10c
- 72. Percy Judd. Christmas.....10c
- 87. E. J. Moeran. Christmas Day in the Morning.....10c
- 96. E. L. Bainton. A Christmas Carol.....10c

Descants for Two Equal Voices by T. F. Dunhill

- AD 18 The Holly and the Ivy.....10c
- AD 19 It Came Upon the Midnight Clear.....12c
- AD 20 The Moon Shines Bright.....12c

Carols by Healy Willan

- Two Christmas Carols for Male Voices. (Unacc.).....15c
- (Mummers' Carol, God Rest You Merry, Gentleman)
- Two Carols with Refrain in Fauxbourdon.....15c
- (First Novell; The Great God of Heaven)
- The Three Kings. For six voices. (Just published.).....15c

Nativity Play

- Broome and Heppold. The Finding of the King.....\$1.00

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closer understanding of the needs and motives of each, thus bringing the church work as a whole to a clearer working basis, which must operate for greater harmony. While the meeting of February paved the way for helpful changes in church music plans, it is felt that the later conference will result in the actual demonstration of these forward steps.

The parish-house of the First Universalist Church was the scene of this gathering, which was under the direction of Mrs. Florence Pike Maynard, assisted by M. Joseph Smith and Ralph M. Warren. The Rev. Vincent E. Tomlinson was the first speaker, following the half-hour musical program, and his views were heartily endorsed by other clergymen present.

One new member was welcomed at this meeting.

Clifford F. Green has been appointed organist and choirmaster at the First Unitarian Church, which has a beau-

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tiful Casavant organ and maintains a musical program of a high degree of excellence.

ETHEL S. PHELPS, Secretary.

Dr. George Henry Day's cantata, "Dies Irae," was sung in Grace Church, Rochester, N. Y., Sunday, Nov. 18, before a congregation that filled the church. Mrs. Dorothy was the director and organist.

# New Music

By WILLIAM LESTER.

"Departing Day," by Carl F. Mueller; "Spring Morn," by Frederick Stanley Smith; "Neath Silv'ry Birches," by M. Austin Dunn; Processional March, by H. J. Stewart; published by the White-Smith Music Publishing Company, Boston.

A welcome sheaf of repertoire organ material, of no great technical fearfulness, and of more than usual melodic appeal. The first mentioned is based on a lovely tune set for swell string tone against a sustained background of soft choir stops. A more agitated section, with solo on great flutes, leads back to an abbreviated repetition of the first theme. Then follows a quiet section laid out for echo or swell vox humana, to be followed in turn by a restatement of the original matter, ending in a short coda. The value of the musical thought is entirely beyond the apparent simplicity of the idiom chosen. A charming piece of high-grade craftsmanship! The spring tribute does not make the grade quite so well; the themes are more commonplace, and the treatment is less distinctive. Respectable music at that. Still more definitely leaning toward the banal is the Dunn number. It is too much akin to the more trivial fields of salon piano music of the past generation to make it of any great importance.

Of much more intrinsic worth is the robust march by Dr. Stewart. Here is exhibited the mature writer, with something to say, and a well-defined grip on how best to say it. A working, brilliant piece, rhythmically alert and live, built up to a fine climax. Every note counts. The piece cannot help but "come off" in first-class shape.

Three Arabesques for Organ (Aubade, Angelus and Toccata), by Everett E. Truette; published by the Arthur P. Schmidt Company, Boston.

A new work from the pen of this veteran colleague is more than welcome these days, when so much of the present-day output exhibits such a common paucity of inspiration and technical equipment on the part of the composers. While these pieces tend toward the lighter side of the organ repertoire, they are none the less welcome for that. They are beautifully written, definite, complete and individual. That they are true organ music is to be expected. Here we find no mere "paper music"—it is music that is set down to sound, and to sound well. This it will do without fail. No unnecessary technical hurdles are set down to be overcome, the registration is coherent and sufficient. The music, for all its apparent simplicity and clarity of statement, is written by a composer who has so far mastered his art that this artfulness is not apparent, and whose knowledge never gets in the way of his inspiration. The Aubade is built on two contrasting themes, a bell-like flute figure and a pastoral section. Flute color predominates.

The "Angelus" fittingly draws more upon the somber-colored reeds. Effective use is made of the chimes. The final number is along more usual lines, brilliant, plangent in statement; most effective. Mr. Truette is to be congratulated upon a contribution to native repertory of honest value and great worth.

The American Organ Quarterly for October; published by the H. W. Gray Company, New York.

This welcome visitor appears in a new format. Instead of being bound solidly in one cover, the separate pieces are loosely stapled together to admit of easy separation—a much more convenient mode of delivery. This is an unusually good number as to quality of music presented. Con-

tents are: Scherzo, Koreschenko-Krait; Meditation and Allegretto, Lucke; "Marche Fantastique" and "Marche Burlesque," Peele, and "La Reine des Fetes," Webbe—the last easily the most important selection in the issue. This quarterly is now an institution. It deserves the hearty support of all organists. It is of the highest benefit to composer and player. All of us can stand more impingement of new material. Here is some of worth and practical use.

"A Christmas Alleluia," by Samuel Richards Gaines; "Bells of Noel," by M. Schloss; published by J. Fischer & Bro., New York.

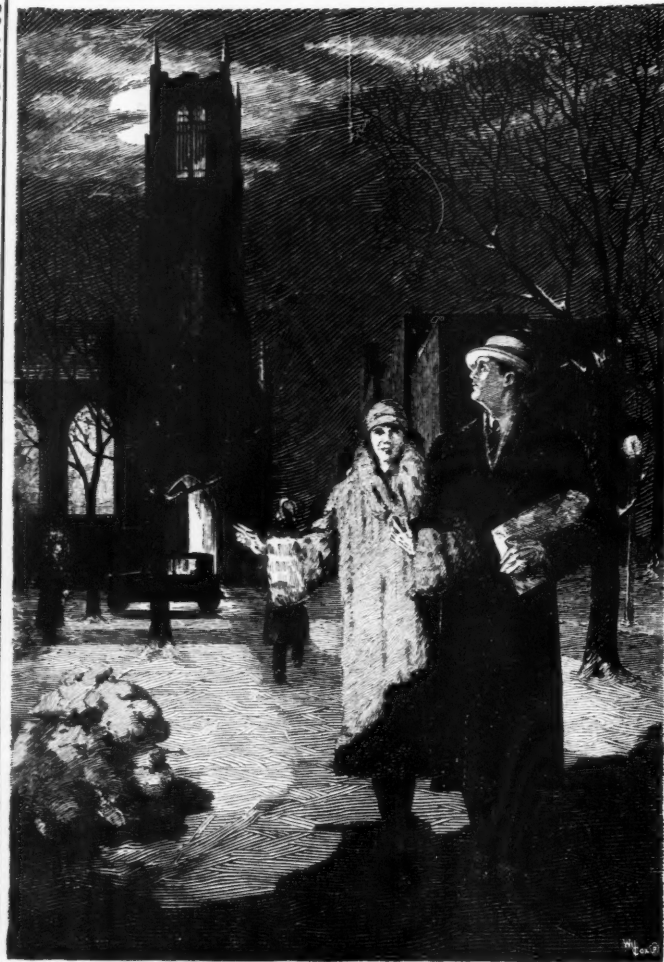
Two seasonal sacred solos of value. Neither number is of any great artistic importance; but Christmas solos are not so plentiful that this fact will rule out careful consideration of these two songs. They are both easy to sing and play, of melodic directness and conventional enough idiom to save the listeners from any undue shock.

Idyl, "Southern Twilight," by Franklin Glynn; published by the Arthur P. Schmidt Company.

This is a tuneful tidbit for organ, peeping up no new paths, simple and melodious; a certain individual twist of idiom sets it apart from the rut of such pieces, to its credit.

### U. S. SUPPLEMENT TO GROVE'S

The revised American supplement to Grove's Dictionary of Music and Musicians, issued this year from the Macmillan press, is one of those volumes which, like the English complete edition of Grove's work, is a necessity in the musician's library. Its sketches of living men and organizations and its record of the past in American music are invaluable and the American editors, Waldo S. Pratt and Charles N. Boyd, deserve praise for the painstaking and interesting manner in which



## Christmas Chimes

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

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

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

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

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

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### Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Nov. 22—Vincent B. Wheeler, one of our veteran organists, died in California Oct. 23, and was buried from St. Peter's Roman Catholic Church on the north side Oct. 30.

The requiem mass was made deeply impressive by the singing of his large choir of boys, seated in the sanctuary.

Mr. Wheeler was highly respected as organist, teacher, theorist and composer. His positions as organist were unusually varied from the denominational standpoint. Although always a Catholic, he had been organist in Emory Methodist Episcopal, First Unitarian and St. Peter's R. C., and I believe also St. Francis Xavier and the Third Presbyterian previous to these.

Mr. Wheeler's genial presence will be sadly missed in the meetings of the Guild and the Musicians' Club.

The Carnegie Hall recitals in Oakland, by Dr. Charles Heinroth, and on the north side by Dr. Caspar P. Koch, are proceeding as usual, with splendid audiences.

The Mount Lebanon United Presbyterian Church is near completion, a grand edifice in gray stone, crowning a hilltop. It will have a three-manual and echo Austin organ, played from a four-manual console. A. B. Jennings, Jr., of the Sixth United Presbyterian Church, is the organ architect.

Two splendid Catholic building enterprises are under way—Holy Rosary in Homewood and St. James' in Wilkensburg. It is hoped that they will secure organs worthy of the architecture.

The Musicians' Club and the Tuesday Musical Club jointly sponsored a splendid concert in Carnegie Music Hall Sunday evening, Nov. 18, com-

memorating the one hundredth anniversary of the death of Franz Schubert. A large audience attended, and many musicians came from their church services to hear or to take part in the program. There were three vocal soloists, a string quartet, an instrumental octet and two choral organizations. The Tuesday Musical Club Choral, under the direction of Dr. Charles N. Boyd, with Mrs. Elsie Breese Mitchell at the piano, sang: "Coronach," Op. 52, No. 4; Serenade, Op. 135; "God in Nature," Op. 133. The Mendelssohn Choir presented "The Song of Miriam." Ernest Lunt conducting, with Miss Mildred Fey at the piano, and Earl Mitchell at the organ.

Alfred Hamer, organist and choir-master of Trinity Cathedral, is planning a series of Sunday afternoon recitals during Advent.

The following recital was given by Charles A. H. Pearson in the Presbyterian Church, Cadiz, Ohio, Oct. 5, on a Moller organ recently renovated by Peloubet & Co., of this city: Triumphal March, Ferrata; Andantino in D flat, Lemare; Gavotte from "Circe," arranged by Ghys; "Evening Bells and Cradle Song," Macfarlane; Gothic Suite, Boellmann; Largo, Handel; Madrigal (MS), Jawelak; "Evening Angelus," Bonnet; Allegretto in E flat, Wolstenholme; "An Evening Melody," Crawford; Concert Variations, Bonnet.

#### New String Quartet by Warner.

J. Fischer & Bro. announce the acceptance for publication of H. Waldo Warner's "Suite in the Olden Style," for string quartet. This opus 34 of Mr. Warner consists of four numbers: Prelude (Fughetta), Sarabande, Bourree and Chorale, and Introduction and Gigue. A very successful performance was given this suite Sept. 29 in London by the London String Quartet, of which the composer is the violinist. Press criticisms were unusually favorable. The work is due from press before the end of the present year.



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**An "Ideal" Small Organ**

Watsonville, Cal., Oct. 12, 1928.—Editor of The Diapason: Referring to the interesting article by Mr. G. B. Nevin in the August Diapason, discussing the small medium-priced organ, a subject certainly worthy of careful consideration:

As to the chorus reed in the smaller schemes: It would appear that this stop is fast coming into its own. All interested must admit that there is a brilliancy, breadth and beauty in a fine, modern, well-controlled reed that no other register can impart to the organ—a solo voice, properly handled, of rare charm. In this little city there have been installed, in the past five years, five small organs, in each of which the chorus reed has found its place, and fully justified its presence.

Regarding Mr. Nevin's suggested specification: In our handsome new First Christian Church we have an organ, installed last May, of ten speaking stops, plus a set of Deagan chimes, which has proved most satisfactory tonally and otherwise, calling forth very favorable comment from experts, organists, committees, et al, due, no doubt, to quite a few contributing factors. Purchased through and erected by Sherman, Clay & Co., San Francisco, it is a product of the Wicks factory, Highland, Ill. The instrument is built on their direct electric system, partly duplexed and unified, and contains two diapasons, two flutes, two strings, a dulciana, corneopane, vox humana and a pedal bourdon, with twenty chimes C<sup>1</sup> to G<sup>2</sup>. On account of the size of the auditorium (some 90 feet long, 40 feet wide and 36 feet high) and the limited appropriation for the organ, we were practically held down to simple fundamentals (the vox humana excepted).

The pipe work is liberally scaled, good weight and excellent quality. All voiced fairly heavy, producing a splendid, rich ensemble. We rely on our superior expression equipment for the softer and pp effects. The six and eight-inch wind is supplied by a 2-hp. Spencer Orgoblo. The dulciana, swell flute at 8 ft., and corneopane appear on both manuals, the two former, to assist in an even manual buildup, as well as for accompanimental use. The vox humana has its own special tremulant and regulator, thus largely increasing its musical value. The swell unified flute (ninety-seven pipes) supplies a soft 16-ft. pedal and manual lieblich, and runs through to a tierce, thus contributing a 3-rank selective mixture—twelfth, fifteenth and seventeenth (which, though rather light, is surprisingly effective)—in addition to aiding in many interesting colorful combinations. Several of the registers are exploited at the 4-ft. pitch and three at 8 ft., introduced in the pedal.

The console contains the usual modern appliances—stopkey control, combination pistons, adjustable at the bench, complete line of couplers, including a pedal octave, great, swell and vox tremolos, swell and crescendo pedals, etc. The twelve couplers and two general tremolos appear under the speaking stopkeys affected—these latter left to right.

Aside from the attractive auditorium with its artistic lines and fine acoustics, the organ is most advantageously located, all enclosed and in one chamber, which is 18 feet above the main floor, centered over the baptistry, back of the chancel. This organ chamber is 16 feet wide, 10 feet deep and 11 feet high. The layout reveals considerable study. Ease of access has been stressed. Ample speaking space assured. All basses are full normal length. No crowding, no mitering. The swell front stands fifteen inches behind a "60 per cent open" ornamental grille, thus affording necessary tone egress. To conceal the shutter action a very thin net hangs in folds between grille and shades. This, apparently, does not interfere with the tone.

With a feeling of thorough co-operation existing between all interested, no

Console on Display in Boston Store Window



An average of 175,000 people a day are believed to have inspected the interesting window display shown above. A console built by the Frazee Organ Company of Boston for the Dana Hall School was placed in the window of the large Jordan Marsh store in Boston. The console was shown for a week, beginning Oct. 7, and attracted un-

pains or expense was spared in properly housing the instrument. The chamber ceiling, back and side walls were first lined with Celotex, this covered with a heavy coat of gypsum plaster, making a permanent bond, and on this a full treatment of Keene's hard cement. The floor doubled (tongue and groove) with two sheets of felt paper between, carried up under the baseboard. All exposed woodwork shellacked. Corners quarter rounded, etc. The chamber doors (with ice box hardware) triple construction, namely two one and one-fourth inch T. & G. boards with a one-half inch sheet of Celotex between—three inches in all. This same construction in the 16-foot front, supporting the swell shades. These shutters, in three frames, are very heavy, laminated, beveled, overlapping vertical type, three and one-eighth inches thick, running up to the chamber ceiling. The center panel has six four and one-half-foot shades, and the two outside panels five six-foot shades. All shutters, eight on a side, open to the center, automatically closing when the power is off. In a damp, foggy ocean climate this is particularly desirable.

With ten swell shoe contacts, the first four shades are opened singly—two of the smaller center panel, then one each of the center panels, the last six contacts taking them in selected pairs. The expression flow is easy and natural, rather unusual, not at all mechanical, and has been compared in its even crescendo and diminuendo to the highly trained voice of an artist. Tone leaks have been reduced to a minimum and light and shade effects are under marked control.

The brilliancy and lovely tone quality of this small instrument is, no doubt, greatly enhanced by this chamber construction. The chimes, hung near the ceiling and close to the back wall, float beautifully in and around the auditorium. As expected the Keene hard-surfaced treatment acts as a tone reflector, so to speak, improving the musical value of these tubes. Beautiful in quality, ample in power, surprising in expression, satisfying in control, this little organ is causing enthusiastic comment, and making friends on all sides. Might I add that it created such a favorable impression, that a gentleman and his wife, in the congregation on dedication day, when subscriptions to the building fund were being solicited, very unexpectedly and generously made a gift of the organ to the church.

H. F. BERKLEY.

usual attention. The Jordan Marsh windows extend for several hundred feet and it was interesting to watch the crowds which collected around the window with the console. This is believed to be the first time that a large console has been placed on display in a Boston show window by an organ building concern.

**FOR ST. VIATOR'S, CHICAGO**

**Ripieno to Be a Feature of Kilgen Three-Manual Instrument.**

On behalf of St. Viator's Church, Chicago, the Rev. J. F. Ryan has contracted with George Kilgen & Son, Inc., of St. Louis, for a three-manual organ. The plans call for a ripieno of eight ranks in the great organ, the first mixture of this kind to be used in an organ in the middle West. A handsome case is designed with gold bronze speaking front pipes. The specifications are as follows:

- GREAT ORGAN.**  
(Enclosed with Choir organ, except first four stops.)  
Open Diapason, 16 ft., 73 pipes.  
First Diapason, 8 ft., 73 pipes.  
Second Diapason (No. 1 extended), 8 ft., 12 pipes, 73 notes.  
Doppel Flöte, 8 ft., 49 pipes, 73 notes.  
Viola d'Gamba, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 notes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 notes.  
Flute, 4 ft., 12 pipes, 73 notes.  
Ripieno, 8 ranks, 305 pipes, 448 notes.  
Tuba Harmonic, 8 ft., 73 pipes.  
Chimes, 20 tubes.

- SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 12 pipes, 73 notes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Quintadena (synthetic), 8 ft., 73 notes.  
Aeoline, 8 ft., 73 pipes.  
Flauto Amabile, 4 ft., 12 pipes, 73 notes.  
Salcet, 4 ft., 12 pipes, 73 notes.  
Dolce Cornet, 3 ranks, 183 pipes.  
Flautino, 8 ft., 61 notes.  
Corneopane, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

- CHOIR ORGAN.**  
Contra Dulciana (Tenor C), 16 ft., 61 pipes.  
Violin Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 notes, 12 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Fern Flöte, 4 ft., 73 pipes.  
Dulcet, 4 ft., 12 pipes, 73 notes.  
Piccolo, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

- PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
First Diapason, 16 ft., 32 pipes.  
Second Diapason, 16 ft., 32 notes.  
Bourdon, 16 ft., 24 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Octave Bass, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.  
Bass Flute, 8 ft., 12 pipes, 32 notes.  
Tuba Profunda, 16 ft., 12 pipes, 32 notes.

The usual couplers and combination pistons are to be provided.

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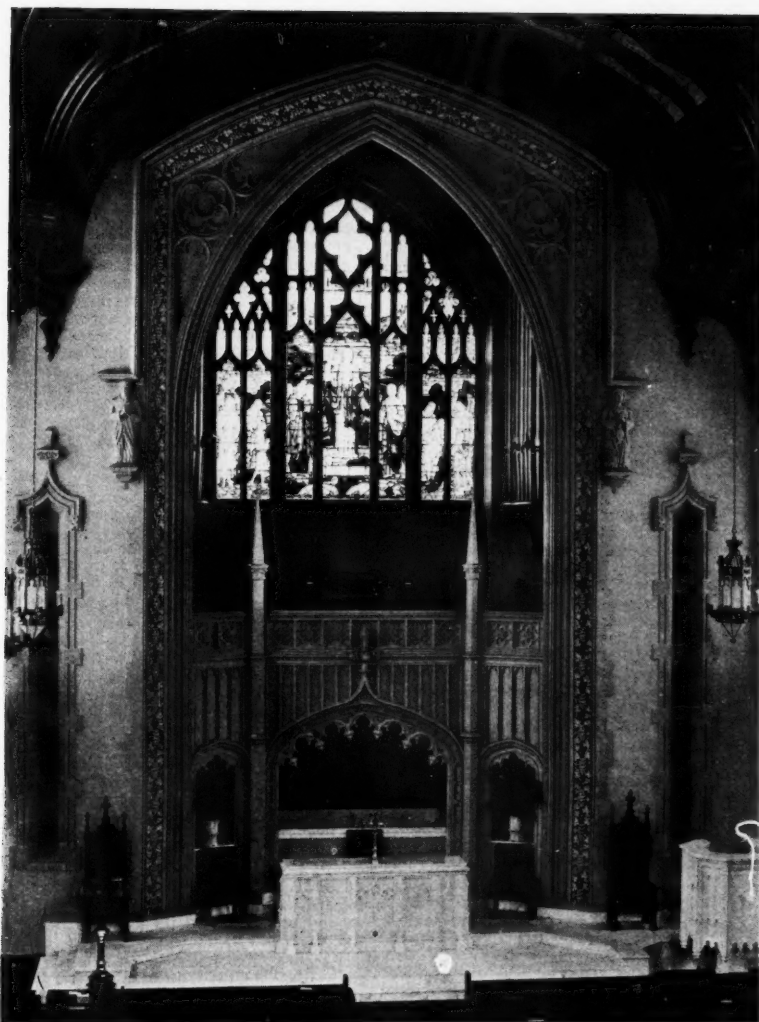
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A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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CHICAGO, DECEMBER 1, 1928.

### A MERRY CHRISTMAS

Christmas is approaching—too rapidly for most of us—and it is the privilege of The Diapason to extend to its readers at this early date sincere wishes for a happy holiday season. We shall not try to express our feelings at length, for anyone who is rehearsing Christmas music early in December or who is wondering whether he can finish the installation of all the organs under contract for completion by Dec. 25 has little time to read just now. A month hence we shall present a record of 1928, and as we all know, it will show that the year has been one which has made interesting organ history. Although there has been some business depression, this has affected the organ builders less than might have been expected, and since the election a number of them report a marked impetus to sales.

This issue marks the beginning of the twentieth year for The Diapason and it is with a feeling of gratitude for many blessings that we are privileged to say "Merry Christmas" to our readers and with the knowledge that there are more of them to whom we can say it than there ever before have been.

"See you after Christmas" is this station's announcement in signing off for 1928.

### LOOKING BACK OVER A DECADE

Ten years ago, when the December, 1918, issue of The Diapason went to press, we recorded a number of events that made world history as well as organ history. In the midst of these there was one development which may well be adjudged, in the light of its value throughout the decade, as a highly important one to the organists of America. For with that issue began the contributions of Harold W. Thompson on matters connected with church music. Dr. Thompson started his work under the title of "The Quartet Choir," and listed music for Christmas. His trenchant pen, his human way of treating his subject, his sincerity and his high ideals have been evident in all that he has written since that day. Except for an occasional illness or a trip across the ocean, Dr. Thompson's writing has enhanced the value of our columns every month since 1918. His first contributions were calculated to benefit specifically those who directed quartets. Soon he branched out, and now he helps all choir directors solve their problems and devotes himself wholeheartedly to the advancement of the highest American standard of church music. Being an organist and at the same time a member of the faculty of the State College for Teachers at Albany, in the English department, and having a wide knowledge of music in all its branches, he is a man of unusual attainments. The Diapason feels that he has been a distinct factor in its

success and hopes to retain him on its staff for many years to come.

Looking back over the issue of this paper of ten years ago, several things strike the eye which recall interesting events. "The Dawn of a New Day" was hailed in our leading editorial, dealing with the signing of the armistice. With the coming of peace a bright era for the pursuits of peace was predicted and the assurance was expressed that "over the barren wastes shall flowers now have possession." That these forecasts were accurate has been amply demonstrated in every one of the ten years that have passed since that day. The Diapason issue of Dec. 1, 1918, contained twenty pages, as against about three times that number today. Dr. George Ashdown Audsley was writing a series of articles for The Diapason. Clarence Eddy received the French decoration of an "Officer d'Academie." Pietro Yon was scheduled to give his first Chicago recital Jan. 7 at St. Patrick's Catholic Church. The Diapason had received for publication in January the first picture published in this country of the console for the Liverpool Cathedral organ—an instrument whose completion the war interrupted. John Doane, now of New York, with his quintet from the Great Lakes naval training station, was appointed to accompany President Wilson to the peace conference. Clarence Dickinson had just opened his new Skinner of 120 stops at the Brick Church in New York.

It would take a good prophet to tell what the next ten years will bring forth in these days of five-manual organs, airships, talking "movies" and the radio.

### SUGGESTED BY SCHUBERT

November has been devoted by musicians everywhere to Franz Schubert, and all organists who are not so fundamentalist in their confirmed habits that they cannot play any transcription, have been playing compositions by the great writer of melody who died a century ago in his early thirties. When one sits down to enjoy a rendition of Schubert's "Ave Maria" by such a man, for instance, as Palmer Christian—whom this writer heard play it—with rare taste, feeling and clever use of solo stops, the Devil comes into his heart right then and there and with the insidiousness for which he is noted asks: "Isn't this lovely organ music after all?" And having been thus tempted, you begin to wonder whether people outside the select circle are not wallowing in rather pleasant sin when they listen to such melodies, or to arrangements of the "Litany," or "By the Sea," or others, in preference to some toccata by a modern Frenchman or a sonata by an ancient German, which is even harder to hear than it is to play. Yes, the Evil One has begun to sow his seed. Old men devoted to nothing but Bach and Rheinberger and young men whose creed makes them devote their lives to Vierne, Mulet and Georges Jacob, et al, are cautioned against reading any farther. As for us, we are probably past redemption. No doubt we shall be condemned to outer darkness for this, but there is some relief in saying it.

Of one thing both young and old organists may be certain: The wise men among you have learned that a beautiful melody, no matter by whom composed, and an occasional arrangement may save you, by providing the seasoning to mitigate the driest program sufficiently for the palates of those who, while perhaps primitive, pay the bills.

### COOLIDGE PLAYED THE ORGAN

How many know that Calvin Coolidge made a very creditable record as director of a choir and even played the organ in church many years before he became President, asks Edward J. Bruen in Musical America. So now we think even more of him than we did before this secret was exposed to the light of day. It appears from Mr. Bruen's revelations that Mr. Coolidge after his graduation from Amherst College was a lonely young man in a town filled with girls attending Smith College. The town was Northampton, Mass. He went to the Congregational Church, where Miss Grace Goodhue, who was a teacher at the Clarke School

for the Deaf, was in the choir, and the diffident young law student decided that getting acquainted with her was the most important thing in the world to him. With this end in view he joined the choir in which Miss Goodhue sang and sometimes played the organ. Young Coolidge had a workable knowledge of music, having specialized in his college days on the flute.

Having accomplished his main purpose of meeting Miss Goodhue, it behooved Calvin to make himself useful in the choir, and when the elderly leader retired he couldn't frame a protest when he was thrust into the vacancy.

Old members of the church testify that the choir never was better than when "Cal" directed it and that in this, his first executive position, he made good. All of which goes to show that even a choir director and organist may become President of this land.

Our news columns record the thirtieth anniversary of the connection of George A. North with the Hall Organ Company. As the executive head of the organ building firm whose product has become known in every part of the United States, Mr. North has made a reputation of which he and his friends and lieutenants may well be proud. The Diapason joins in expressing the feeling, which no doubt prevails throughout the organ world, and certainly among all who know Mr. North, that his life, devoted to organ construction, will be long and that for many more years he will be able to guide the destinies of his company and be the inspiration of its personnel.

### Letter from Mr. Bullis.

Cleveland, Ohio, Nov. 15.—Editor of The Diapason: The letter of Arthur B. Pardon on page 26 of the November issue of The Diapason, referring to my article of last March on English products of Hope-Jones, again brings out something which I mentioned in my March article, namely, that, quite unknown to many Americans, Hope-Jones had a strong group of adherents in England, and that there is still a following of admirers of his genius and of the instruments which he built. Mr. Pardon mentions the instrument at St. Mary's, Warwick. This was among the places which I visited, having been advised that it was one of the outstanding Hope-Jones instruments. I learned on the ground also that the instrument is appreciated locally. As for Worcester, I may have fallen into ungracious hands, but the repute or disrepute of this instrument, I observed, was not merely local, so I still wonder what sort of misfortune could have started the remarks which I came upon.

Mr. Pardon's desire to have a few typical exportations to America and some importations from America is a cordial idea, and I hope it will be realized. The comparisons and contrasts would be beneficial to both sides. American builders have been influenced by Hope-Jones and other Englishmen, and more recently several American firms have been incorporating into their products some features of the modern English organ. We are now getting these influences here, and according to various opinions and preferences, we are not all of the same mind. A recent instrument of this type—a blend of English and conventional American—delighted me in the extreme, but some other people, unused to its metallic brilliance, preferred our usual type of ensemble.

I enjoyed "Sinjon Wood's" comments on page 26. I like the wholesome charity of the English. Dr. Dimy's outspoken remarks could have brought a severe retort, but the English are willing to swallow a little gall without a flinch when they perceive some justice in any adverse remarks. Could we Americans do likewise? I hope we soon have the opportunity, for I met many an English organ builder and organist who aspired to see for himself what we have in America.

CARLETON BULLIS.

The First Presbyterian Church, Roanoke, Va., has awarded the contract to Henry Pilcher's Sons, Louisville, Ky., for the building of a three-manual organ of fifty stops.

## The Free Lance

By HAMILTON C. MACDOUGALL

It seems that the well-known Professor Samuel A. Baldwin of the College of the City of New York is soon to retire and enjoy a well-earned rest in prolonged travel. Professor Baldwin is highly respected and much beloved; he will take into his retirement the good wishes of hundreds of professional friends and of thousands of music-lovers who have listened to his recitals on the splendid Skinner organ in the "Great Hall" of the college.

In a recent number of The Diapason the editor called attention to a list of English organists who had served during a very long period. Why can we not have a list of American organists who are conspicuous for prolonged and honorable service in church?

I was told the other day by a gentleman who seemed sure of his facts that there are fifteen picture-houses in Boston who are no longer using their organs, since the talking "movie" answers every purpose. What is to become of the "movie" organist? It does not seem possible that any mechanical contrivance, no matter how clever, shall ever displace a noble instrument, controlled by skilled fingers under the inspiration of a musical brain. Yet who knows?

In publishing his sixty recital programs, given in the Memorial Church, Stanford University, Warren D. Allen, the university organist, adds an analysis of the pieces used; it appears that thirty-one American, twenty-three English, twenty-three French and fourteen German composers figured on his lists. And there were thirty composers of other nationalities represented. Mr. Warren adds eight programs by Marshall Bidwell, summer organist at Stanford, the well-known and talented professor of the organ at Coe College, Cedar Rapids, Iowa. As I have written before in this column, Samuel Baldwin of New York builded better than he knew when, many years ago, he distributed among his friends and colleagues unpretentious collections of the programs of his yearly recitals. Mr. Allen has played this season and last, if I remember correctly, one of the twelve parts of Ernest Austin's monumental work, "The Pilgrim's Progress." I have always wondered why our good players do not use the composition, especially since on Nov. 28 we celebrated the 300th anniversary of Bunyan's birth. Bunyan belongs to all men, no matter to what church they may owe allegiance.

An English woman of much experience criticized a very good quartet choir in one of the Boston churches by saying the voices did not "blend." By that I imagined that she meant you were conscious of four voices and not of a unit of sound. I was somewhat surprised at the criticism, but I thought a good deal about it and came to the conclusion that she was right. As you are listening to a good church quartet you realize that the singers have an excellent ensemble as regards attack, and that the nuancing of the quartet, as a quartet, is well cared for. What one misses is the individual nuancing. For example, suppose the bass part lies high and at the same moment the soprano part lies low, the bass will sing out at the expense of the soprano unless he have a refined sense of the proper subordination of his part. In any music for four voices the relative positions of the voices will demand constant care on the part of the conductor to see that a high or low pitch of the voice parts corresponds to intensity of expression (forte) or delicacy of expression (piano) in the music. If this is not attended to the voices will seem to struggle with each other instead of "blending." At least, that is the way even a good mixed quartet's singing sounds to me. Of course, we all realize that the voice having the melodic interest must be prominent,



and that the other voices must sink back into a piano or in some way practice the art of effacing themselves for the moment. But singers will not attend to this themselves.

My Episcopal brethren will see the point of the following story told by the celebrated Bishop Walsham How (Bath and Wells). A very little girl when taken to church always knelt reverently to say a short prayer when she went in. Her mother, not having taught her any prayer to say at that time, asked her what she said. Little Mary replied: "Well, mostly I say 'Please God, don't have the Litany.'"

Have you ever read over service lists sent you by professional friends to see if names of the organist and choir-master are included? It is by no means common to find them there. Newspapers printing the lists of Easter or Christmas music invariably give the names of the musical director and of the choir. That is because the news value of the names is patent to a reporter. The omission of these particular names from the week-by-week service list or church paper, when set against the invariable inclusion of the clergyman's name, is due perhaps to the feeling that the organist and choir-master is acting professionally and ritualistically, and not religiously, or that the music may become over-emphasized, or from an absurd feeling of superiority on the part of the clergyman, or even from jealousy on the part of the latter.

J. H. Warmington has been organist at Emmanuel Church, Cambridge, England, for forty years. What makes this long term of service even more worth talking about is that Mr. Warmington is blind. Three well-known ministers take the initiative in asking for a recognition of this church musician's labors, and they emphasize his "skill as a musician and his spirit as a Christian to make the services of the church worshipful and beautiful." Are the English more prompt and more generous in honoring their church musicians than we?

The American Organist has discussion going on as to the merits of woman organists, which leads inevitably to a comparison of men and women as church players. It is a bold man who ventures to add his mite to the discussion, especially if he says that since women are the "weaker" sex their playing must exhibit characteristics of indecision in touch and general manipulation. I am not going to put my head into the lion's mouth, nor will I admit that for an instant have I ever had such low ideas of the ladies' organ playing. On the contrary, I sympathize with a Scotsman who said recently that "women, far more practical and less emotional than men—indeed they are hard and unscrupulous—are needed to correct the soft and more sentimental tendencies of the men." Draw your own inferences as to the effect woman's entrance into the organ playing profession will have on organ playing in general.

### Finds Russian Texts Suitable in America

A Letter from N. Lindsay Norden, Philadelphia  
Organist Who Has Brought Out Many  
of These Works

Philadelphia, Pa., Nov. 5, 1928.—Editor of The Diapason: Every once in a while there appears in the musical papers an article on church music. Several times in these articles I have seen reference made to the music of the Russian Church, generally in praise of this music. Occasionally, however, the statement is made that the texts are not suitable for the American churches. This, of course, is not true. Having edited some 125 of these compositions for various publishers, I feel that I may speak with some authority.

In the list before me as I write I find a number of settings of "Oh Glad-some Light," a hymn which appears in nearly all hymnals. I find also in this list thirty compositions whose text is from the Bible—very often from the Psalms. I also find a number of settings of Canticles which are generally used, such as "The Lord's Prayer," "The Creed," etc. There are a few in this set the texts of which are religious poetry strictly of the Russian Church, such as "The Cherubim Song" and certain hymns, as Rimsky-Korsakoff's "The Bridegroom Cometh," Arkhangelsky's "Day of Judgment" or Lvovsky's "Lord, Our God, Have Mercy." But these are relatively few in number, and most of the texts are suitable for performance in any church.

It is needless for me at this stage to point out the rare beauty which these compositions evince. Their religious effect is remarkable. Since they were first published there have been sold something over 103,000 copies, which would seem to indicate a very large usage of these pieces. However, I may add, without any desire to be egotistical, that some of the larger ones are very rarely heard, and a number of these have been presented only by myself.

The reason that many choirs do not sing these beautiful pieces is that the conductor will not sufficiently prepare the choir for a proper rendition. If all conductors could only know the great value of a cappella training and singing, even when a choir also sings with organ accompaniment, they would not neglect this field. The texts of these Russian arrangements are all translations, with the exception of a very few, which were so thoroughly unsuitable for performance in America that the text was written in and so noted on the copies.

I think, therefore, before this statement is made again, it would be advisable to look into the large list of these numbers and the great variety of Biblical texts which they contain.

Very sincerely yours,  
N. LINDSAY NORDEN.

Hugo Goodwin gave two dedicatory recitals on a Hall organ in the Presbyterian Church of Huron, S. D., Oct. 16 and 17.

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#### MUSICAL QUARTERLY

Schubert Number.

Vol. XIV, No. 3. October, 1928

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## Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

### Christmas Music; Other Reviews.

Last month I suggested new music for the Christmas season; since that article has been published several important items have been published which must receive attention here, even though it may be rather late to select any more new music for this season.

The most important of these numbers is the new "Oxford Book of Carols," edited by Percy Dearmer, R. Vaughan Williams and Martin Shaw and published by the Oxford University Press. It is obtainable, of course, through the American branch of what is probably the greatest press in the English-speaking world, now renewing its youth in the publication of church music of high quality. Two of the editors of this collection are already well known in this country, and the third deserves to be. There are some 200 carols, divided into five sections: Traditional carols which still have their proper tunes, traditional carol tunes set to other traditional or old texts, carols with words not traditional, carols with tunes by modern composers, and a few entirely modern carols. There is a preface containing the best brief account of the history of the carol which I have seen. An excellent appendix gives suggestions for the use of carols throughout the church year. One suggestion struck me very forcibly: The editors think that the carols might be employed "at those gatherings of the pleasant Sunday afternoon type where young men and women often sing 'sacred' solos and duets of the most inconceivable depravity." There is a good deal also in the suggestion that carols are particularly adapted to the modern spirit because they are "simple, hilarious and popular." As the editors point out, the traditional carols were frowned upon in the earlier Puritan ages, and for some of the qualities which are now likely to make them popular.

One is not surprised to find the editors approaching their subject from a point of view decidedly English; to them the carol began with the age of Chaucer and ended with the age of Robert Herrick, so far as its chief glories are concerned. The English carols are chosen with unflinching taste and recorded with what seems scholarly accuracy, and the book is well worth owning as the very finest collection of English carols ever brought together. The carols from other traditions show excellent taste, but a less extensive scholarship.

As is quite usual with English musicians, there is ignorance of American contributions. To be sure, there is inevitably the Hopkins carol, "We Three Kings of Orient Are." There is also Bishop Brooks' beloved "O Little Town of Bethlehem," curiously fitted with an English tune known as "The Ploughboy's Dream!" There is also a tune "kindly communicated" by a gentleman living in "Atalanta" in the U. S. A. The city mentioned is not named for the famous Racing Maid of Bœotia; nor is it the capital of my Lord Verulam's New Atlantis; it is Uncle Remus' town of Atlanta in Georgia. The English should send us one or two of those ambassadors of light who were sent abroad from the New Atlantis to discover whether the arts flourished in other lands. It would be inconceivable for the Harvard University Press to spell the capital of the Northern Athens as "Edingburg."

If such an ambassador had been sent to America before the publication of these carols, he might have returned with the news that since leaving York Minister a certain English composer named Noble had published some compositions which disprove the theory that only a Shaw can write a proper carol. The ambassador would find that Candlyn's setting of "Balulala" is much finer than Peter Warlock's; that "The Little Door" by J. S. Matthews has captured the spirit of the old

carol better than any contemporary English work; that such native American composers as Mackinnon, James and Harvey Gaul have carols of the finest quality in the traditional manner. Finally, the ambassador would be sure to come upon the Dickinson "Sacred Chorus Series" and its hundred traditional carols with which the Oxford editors seem not to be familiar. Ah, but we get no musical ambassadors from England in church music; we get only organists who are tired of starving there and whose new compositions, like those of Noble and Willan, are unknown from the date when the organist leaves England.

Yet this is a good collection—one of the best ever published. Ambassador or no ambassador, we shall all buy the book and enjoy it for its splendid English carols. It may mark a new era in church music, an era for which this country has already been prepared by the Dickinsons. There is one suggestion which I hope that the Dickinsons will take from this book, and that is to record with meticulous care the sources of both text and music. Some of the Dickinson carols have been collected, I suppose, from oral sources; others have been found in obscure printed sources. It should not be enough to call a number a "Traditional Carol Tune from Lapland"; the future scholar will wish to know more than that about the most important American series of carols. The Oxford editors have given all the facts in their possession, and for that and for much else we are grateful. Theirs is the most valuable contribution to church music which has appeared in 1928.

I should add that there are three editions of this book: The music edition, complete, which is the one you will want; a complete words edition and a cheap edition, of words only without notes.

The best other new Christmas number not previously reviewed is a carol anthem by J. S. Matthews entitled "Ye Pious Folk" (Gray), which appeared too late to be included in Gray's Christmas Quarterly. It is for chorus a cappella, easy and very beautiful—not quite so fine thematically as the carol-anthem by the two Matthews brothers which I reviewed last month, but one of the best things of the year.

Last summer I reviewed a carol by Voris entitled "While Lowly Shepherds Watched" (Gray), but I forgot to include it in my suggestions last month. It is for soprano solo obbligato and a quartet or chorus; the flavor of the tune is delicious, and altogether this is one of the best compositions of a composer who is rapidly finding his way into the programs of all progressive Protestant choirs. It is easy and can be managed as a quintet.

J. Fischer & Bro. are publishing in various arrangements a carol by Schloss called "Bells of Noel." It comes for SSA with violin obbligato, for SA with violin obbligato, as vocal solo (two keys), and as vocal solo with violin obbligato (two keys). I recommend especially the arrangement as vocal solo with violin obbligato. The editing has been done well by Professor McKinney. The words are translated and adapted from Gautier. Your celesta stop can be used with good effect.

Miss Mabel W. Daniels has a carol for chorus and orchestra entitled "The Holy Star" (Schmidt); the accompaniment could be managed by a piano; it is not in the idiom of the organ. Alfred Moffat has arranged for SSA a pretty tune to the words "Ring Out, Sweet Bells" (Schmidt)—not Tennyson's words, but a commonplace text useful for the new year. Martin Shaw has published "O Come, Emmanuel," with what he calls a "fa-burden"—a good one; it is published by Curwen, an English firm which now has a branch at what the publishers call "German Town," Philadelphia. To a fine Old French melody ("Gentil coquelicot") Mr. Barnes has set a carol entitled "When Christ Was Born" (G. Schirmer)—a fine traditional text. The carol is to be sung a cappella; it is easy, but has a bit on the last page for soprano obbligato. However, a quartet could dispense with the obbligato and still have a good number.

W. L. Wright has arranged for men's voices a set of four carols (Schmidt), entitled "Christmas Carols, First Set." The carols are: "Infant So Gentle," "O Little Town of Bethlehem," "What Child Is This" and "Holy Night." Dr. G. B. Nevin has arranged for TTBB his popular carol, "Hark! A Burst of Heavenly Music" (Ditson). Mr. Manney has arranged for SA the well-known carol of Praetorius, "The Merry Bells Are Ringing" (Ditson).

Dr. Clarence Dickinson has arranged for organ an "Old Dutch Lullaby" (Gray), which turns out to be one of the pretty Dutch Christmas carols he published last year; the arrangement gives opportunity for the use of your celesta. Byron Brooke has a new Cradle Song (Novello) for violin or violoncello and pianoforte, a pretty little thing; here again the celesta has a chance to raise the organist's salary.

Last year I neglected to mention the fact that Russell Broughton has an excellent new arrangement of "Green-sleeves" (G. Schirmer) for violin and piano. You will recall that though to such secular characters as Sir Toby the tune was not godly, it is the traditional music for the lovely carol "What Child Is This." I should program it under that title.

### Other Reviews.

There has been a flood of anthems this fall; if I do not get some of them reviewed now, my annual article on the best numbers will be cluttered beyond hope. For once I shall discuss the numbers by publishers; to begin, there is the house of Schmidt, which has been quietly annexing some of our best composers, as the following list will show:

Barnes—"Lord, As to Thy Dear Cross We Flee," SB solo. Best for quartet. Lent, general use.

Barnes—"The Light Bearers," S and T-B. Saints' days, Armistice, Aspiration, Social Service. Can be sung by a quartet.

Bullis—"Praise Ye Jehovah." Accompaniment for organ and piano, or for organ and orchestra, available in manuscript. Praise, Easy.

J. S. Matthews—"O Love Divine That Stoops to Share"; A or Bar solo. Text by Whittier. Comfort, Presence of Christ. Easy.

Noble—"Breathe on Me, Breath of God." Four parts, a cappella. Can be sung by quartet. Whitsunday, general.

These anthems are all widely useful and all easy. Dr. Noble's is best, I think; it is more lyrical in feeling than most of his anthems. In general, perhaps it is best to avoid the first person in anthem texts; this may be taken as an exception. The numbers by Barnes and Matthews seem aimed at the quartet in their easy tunefulness.

From the Oxford Press come the following, some of which were published in England in 1927, but they reached my desk this year:

Bach—"Thine Is Alone the Glory." Chorale. Bits in accompaniment for your trumpet stop. Easy. New Year.

Bach—"To God, Give Thanks." Chorale. Easy. Thanksgiving, Church Anniversary.

Dyson—"I Vow to Thee, My Country." Unison song. Will make a good baritone solo. The text by Spring-Rice, recently ambassador to the United States. Not exclusively British in text. Patriotic, mentions also the Kingdom in Heaven.

Harvey Grace—"Pioneers." Unison marching song. Text by Walt Whitman. Patriotic, Saints, Armistice.

Howells—"My Eyes for Beauty Pine." Mostly unison. Fine text by Robert Bridges. Aspiration, Love of God.

Rhodes—"Love unto Thine Own Who Camest." Saints.

Musically the most beautiful of these numbers—excluding the well-known Bach chorales—is the lovely anthem for saints' days by Harold Rhodes, a new composer whom it is a great pleasure to welcome. The text is unusual and beautiful; the melody of the strophic anthem is most appealing. Indeed, the anthem could be sung by a medium voice as a very fine solo; it is quite easy and can be managed by a quartet. This is one of the best anthems of the year. The one by

Herbert Howells has a text even finer; as might be expected, the rhythmic pattern is somewhat difficult, but charming, in that inevitable grace which we associate with the organ compositions of Mr. Howells.

From the Presser Company come the following:

Ambrose—"Saviour, Again to Thy Dear Name"; A or Bar solo with violin obbligato. Very popular and easy type. Quartet can sing it. Close of service, evening.

Barnes—Unison Anthem Book. For Junior Chorus. Thirty-seven anthems, several of them well-known Victorian numbers.

J. C. Marks—"The Souls of the Righteous," STB. Saints.

Dr. Marks has taken the original Biblical text for his anthem, instead of the paraphrase used by Dr. Noble; also he has written an accompanied anthem in lyrical vein with solos, instead of using an unaccompanied chorus. Therefore there is no reason why his new number should suffer by comparison with one of the greatest anthems of the twentieth century, or was it the late nineteenth? Dr. Marks, as always, is melodious and sure in part-leading. His anthem can be sung by a quartet. I wish that Mr. Barnes had included more of his own things in his book of anthems. The anthem by Paul Ambrose is one of the best of an exceedingly popular type; this will be widely used. There are few anthems published with violin obbligato.

Ditson presents the following:

Chadwick—"Commemoration Ode." Orchestral parts available. Not difficult. Text from Lowell's Harvard Ode. Patriotic.

Fisher—"This Is the Land Where Hate Should Die." Parts for orchestra available. Tolerance, Patriotic.

Voris—Responsive Service for Mother's Day. For minister and choir. Easy. Includes antiphon, prayer response, Benediction response.

The most interesting of these is Mr. Voris' very useful service. Both other numbers seem to require an accompaniment of piano or orchestra rather than organ; otherwise, both are easy. It is remarkable that so few have attempted to set parts of Lowell's great ode; Mr. Chadwick has been decidedly successful and undoubtedly will inspire others. He has set the strophe beginning "Salute the Sacred Dead." Personally I should prefer an unaccompanied setting.

The H. W. Gray Company has the following:

Andrews, Mark—"O Love That Wilt Not Let Me Go." Unaccompanied; uses the well-known tune "St. Margaret." Parts divide. Love of Christ, Lent, Communion.

Andrews—"O God Our Help." Unaccompanied, parts divide. Love of Christ, Lent, Communion.

Andrews—"O God Our Help." Unaccompanied, parts divide. Founded on "St. Anne." Church anniversary, Thanksgiving, patriotic.

Baker, Tustin—"Bow Down Thine Ear." Unaccompanied, four parts. Lent, Prayer.

Palestrina—"O Holy Jesus" ("O Bone Jesu"), arranged by Professor Geer for SSA. Two pages. Introit, Communion, Atonement.

Voris—"Into the Woods My Master Went." SSA unaccompanied. Lent, Good Friday.

Williams, Walter (ed)—"Jesus, Word of God Incarnate." Arranged from an Italian chorale. Communion, Good Friday.

The numbers by Mr. Andrews are merely elaborate arrangements of well-known hymns, but they are good. The Baker anthem is the most original of the new works in this list; it will take careful preparation and reward it. To my mind a good deal is lost in arrangements for women's voices of those anthems from the school of Palestrina; perhaps enough is left of their beauty to justify the arrangements. The girls must sing something! Mr. Voris has given them a good something, set to the poem by Lanier which has inspired so many American church composers.

From G. Schirmer come the following:

Barnes—"A Ballad of Christ on the Waters." Unaccompanied, five parts.



Salvation. Carol-like text by M. C. Smith.

Broughton—"He Who Would Valiant Be"; baritone solo. Pilgrims, Confidence. Fine text by Bunyan.

Federlein—"Bow Down Thine Ear." Prayer, Lent, Jewish service.

These numbers are among the best of the year. The Barnes anthem, which is beyond a quartet or most volunteer choirs, has a quaint and lovely text and some of the most beautiful music that Mr. Barnes has written; this is one of his three or four best anthems, I think, and one of the fine anthems of the year. Mr. Broughton has manly music to a fine, manly text. There was a very good previous setting by J. S. Matthews, but we can use another as good as this one. The Federlein anthem will be especially useful in synagogues; it is within the capacities of a quartet.

The Clayton F. Summy Company issues the following typical quartet anthems, all easy and melodious:

Ambrose, Paul—"Through the Day Thy Love Has Spared Us"; A or Bar solo. Vespers, Confidence.

Ambrose—"As Now the Sun's Declining Rays"; S solo. Evening.

Miles—"O Love That Wilt Not Let Me Go"; may be sung a cappella. Love of Christ, Communion.

Miles—"Lead Us, O Father." Solo, Guidance.

Smith, F. S.—"In the Early Morning." Unaccompanied. Fine Alleluia. Easter.

By all odds the best of these numbers is that by Mr. Smith, which, though very easy, is also graceful and dignified.

A few other numbers by various publishers:

Day—"Fairest Lord Jesus." S solo. Adoration. (White-Smith.)

D. H. Jones—"God Is a Spirit." Unaccompanied; some division of parts. Whitsuntide, Holy Spirit. Needs big chorus. (Birchard.)

Shaw, Martin—"A Blessing—Go Forth Into the World in Peace." Easy and fine. Social Service. (Curwen.)

Of these I like best the manly setting by Mr. Shaw of a text appropriate to the new emphasis upon social service. I like also the anthem by Mr. Day, somewhat in the style of Mr. Barnes, graceful and harmonically rather luscious. The Jones anthem I should need to hear to be sure about; it was recommended to me by one of our best young choirmasters; it looks as though it would be very effective.

The Hymn Society recently awarded a prize for the best setting of a hymn for airmen. The first prize was won by a very fine tune composed by Dr. David McK. Williams. The only thing that can be said against his vigorous tune is that it is in rhythm rather free for congregational singing; but it would make a good anthem in union, or even a good solo. I don't remember that there is any other composition on this topic. The hymn is published on a sheet with the second (very inferior) tune; the Hymn Society is the publisher.

**Anthems Placed in Library.**

University of Pennsylvania, Philadelphia, Nov. 5, 1928.—Dear Dr. Thompson: In 1923 you compiled and The Diapason published a list of 568 anthems selected as the best by 104 leading choirmasters of the United States. The University of Pennsylvania has bought and bound these anthems, except about a score, whose publishers we were unable to trace. They have been placed in the library of its Fine Arts building, Thirty-third and Locust streets, Philadelphia, and may be consulted there by anyone on week days between 9 a. m. and 11 p. m. (Saturdays till 6:30 p. m.) until Jan. 1, 1929. After that time they may be borrowed from the library by or through students or alumni of the university. If any choirmasters living outside Philadelphia would care to examine the volumes in their homes, they could secure one or two at a time through an alumnus or their local free library.

The title is "Anthems selected by the leading choirmasters of the United States and presented at the annual convention of the National Association of Organists, Rochester, N. Y., 1923,

ten volumes. Result of a questionnaire compiled by Harold W. Thompson." The shelf mark is 783.4 An. 88. The anthems are arranged by composers, the first volume commencing with "Ave Maria" by Abt, and "O Come to My Heart, Lord Jesus," by Paul Ambrose. Volume 1 comprises A—BRE; 2, B—RI—C; 3, D—F; 4, G—H; 5, I—MAR; 6, MAS—N; 7, O—R; 8, S—STEG; 9, STEH—V; 10, W—Z.

Sincerely yours,  
MORRISON C. BOYD,  
Assistant Professor of Music.

**Plays American Programs.**

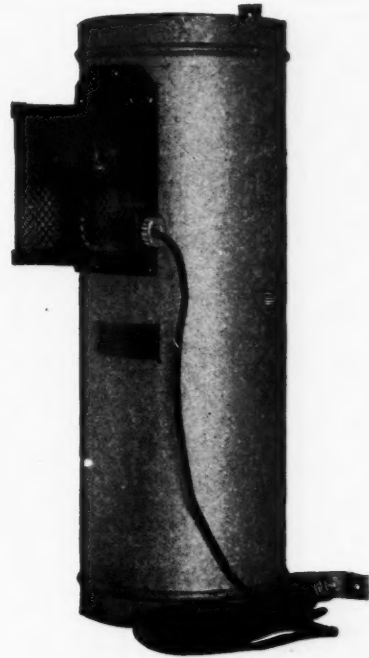
The Rev. Don H. Copeland, organist and choirmaster of Christ Episcopal Church, Dayton, Ohio, has been promoting the works of American composers this fall by devoting two programs entirely to their compositions. Sunday evening, Oct. 28, he presented an ensemble devotional service of music wherein he used as the principal number "I Will Praise Thee, O Lord," by Frederick S. Converse, for chorus, soprano, piano, organ and a six-part brass choir. Two 1928 compositions were used—"The Psalm of Praise," by Charles Wakefield Cadman, and George B. Nevin's "Beloved, Let Us Love One Another." The other choral number was "If on a Quiet Sea," by R. Deane Shure. The trumpets played a special obbligato to the recessional hymn "Rejoice, Ye Pure in Heart." The prelude for organ and piano was the Adagio from Pietro A. Yon's "Concerto Gregoriano." The concluding voluntary was the same composer's "Hymn of Glory" for organ. An organ recital devoted exclusively to compositions by Pietro A. Yon was given by Mr. Copeland on Nov. 7. The numbers chosen were: Introduction and Allegro Vigoroso (Sonata Cromatica); Adagio (Concerto Gregoriano); Finale (Sonata Romantica); "Gesù Bambino" (bass solo); "Christmas in Sicily"; First Concert Study; "La Concertina; American Rhapsody; "Sicilian Bagpipe," and "Hymn of Glory."

**Kilgen at Trenton Is Dedicated.**

The new Kilgen organ in the Immaculate Conception Church at Trenton, N. J., was dedicated Sunday evening, Nov. 4, by Francis J. O'Brien, organist and choirmaster of Gesu Church, Philadelphia, who played: "The Heavens are Telling," Haydn; Three Orchestral Imitations, featuring flute, horn and violin; Andante, Deshayes; Cantabile, Tschaiakowsky; Bolero, Leybach; Three Orchestral Imitations, featuring piccolo, brass quartet and chimes; Gloria, "Twelfth Mass," Mozart; Three Kyries; Vox Humana, "Mother Machree"; "The Bell Rondo," Morandi; "Kamennoi-Ostrow," Rubinstein; Prelude, Rinck; Fugue, "The Giant," Bach; March, "Jubel," Francis J. O'Brien.

**St. Louis Post for Miss Titcomb.**

Miss Louise Titcomb on Nov. 1 assumed the duties of organist and choirmaster at the Church of the Holy Communion in St. Louis. She presides over a three-manual Roosevelt organ rebuilt in 1924 by M. P. Möller, Inc., and conducts a boy choir. Miss Titcomb is teacher of organ and theory at Lindenwood College, a women's college, at St. Charles, Mo.



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## Organ World

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ON PAGE 51 OF THIS ISSUE

## With the Theater Organist

By WESLEY RAY BURROUGHS

### The "Talking Movies."

The discussion regarding these new inventions shows no sign of abatement. This month we quote from a letter written by a prominent mid-West exhibitor and a disinterested critic to the Motion Picture News. He says: "There is a distinctive split in the attitude of the patrons toward the talking picture. Nine out of ten, in fact, I would say 95 per cent, of our patrons advise us not to put in the talking picture. They do not like distortion in their music and the canned effect. They all claim the silent picture with the regular orchestra and organ music has a much greater appeal. One said: 'What would "The Covered Wagon," the "Ten Commandments" or "Ben Hur" have been with talking pictures? Powerful action would have been sacrificed in the technique and it is just that which appeals to us.' The talking picture will not have the broad appeal that the silent picture has. Let the producers make a certain number of talking pictures, but they should not attempt to ruin the silent picture and force it out of business for an innovation which I do not think will eventually have one-half the appeal the silent picture has. Let them produce and make their own stars instead of stealing and ruining for the silent patron those stars who are not able to talk (e. g. Emil Jannings, Pola Negri)."

In Jacobs' Melody for November Arthur Rackett writes an extensive article on "Man versus Mechanism." He says: "It is not necessary to be a pessimist in order to admit that, for a while, the inroads of these 'canning' contraptions are likely to work considerable havoc in the employment opportunities of professional musicians. Neither does it indicate a condition of over-confidence, or a want of proper appreciation of the possibilities of these remarkable devices, to declare that the rising tide of mechanized music will reach its flood in the near future and thereafter recede to a condition of relatively fixed and comparatively changeless normalcy."

"This conclusion is based upon the fact that the 'talkies' lack that quality of magnetism which is so expressively referred to as 'it.' Personality is an attribute belonging solely to the individual possessing it. The truth of the matter is that in their present state of imperfection the 'talkies' are an artistic flop. The synchronization is crude and amateurish. At no time does one get the impression that the voices are coming off the screen. The lips are seen to move in unison with the spoken words, but the accompanying voices appear to emanate from somewhere off the stage, often, indeed, from nowhere in particular, and in most instances are very unnatural, the enunciation like unto a person with a set of ill-fitting, unmanageable false teeth. The voices are hollow and barrel-like, the intonation is missing entirely. The reproducing mechanism plays weird tricks. In 'Glorious Betsy' the colored mammy spoke in a soft, low voice, riveting everyone's attention. Then Betsy spoke, and the spell was broken. An audible titter ran through the audience, for from Betsy's pensive mouth came tones that were stentorian in volume and as deep as a baritone!"

"And just as unnatural are the reproductions of the instruments. In the 'Street Angel' it was a rare moment when the different instruments could be distinguished. One friend of mine quotes 'silence is golden' and 'The very lack of the spoken word has always constituted a peculiar attraction for me.' Again, he quotes a prominent newspaper music critic: 'Well, I have seen—and heard—the first "talkie." I approached it with an open mind, perfectly willing to be convinced that the sound picture is a vast improvement on the silent, and came away feeling that it is not. I think that when the novelty of the "talkie" has worn off, when we have heard the voices of our

favorites, that, while still applauding the news reel, and enjoying it in the comedies, we will demand again the peace, quiet and relaxation of the dim and silent "movie" house, which we have learned to regard as a sanctuary from a jangling world. But its quiet is due to be shattered for quite a long time, and the sub-titlers and gag men will prove to be the real backbone of the sound film. There must be punch in the lines that "talkies" speak or they will be a bore. And there are two things the great American public will not stand for—being laughed at and being bored!"

Mr. Rackett concludes with this terse and salient statement: "There you have the whole story, briefly and tersely told. Art can be imitated, but not duplicated. It can never be displaced by mechanical achievement. It is a product of nature which mere man can never hope to equal. In the last analysis, victory must rest with the human!"

### New Photoplay Music.

New issues of Carl Fischer's Playhouse Series contain a variety of numbers written by prominent picture musicians. "Forebodings," an additional posthumous work by Victor Herbert, is a dramatic agitator in A minor. One of the finest dramatic works of recent issue is Leo Ornstein's "Prelude Tragique," with its striking minor theme which commands immediate attention. A central section is more animated and tempestuous, and the first theme returns to end the work.

African: "Jungle Dance," by Erno Rapee, is a barbaric dance with its clever sequences of bare fifths in the bass. Ferocious allegro indicated by the composer as the tempo aptly describes it.

Western: "Pinto," by Hugo Riesenfeld, is descriptive of a lively western scene.

Southern: "Melida," by Justin Elie, a creole tropical dance, has the fascinating, ingratiating swing characteristic of the creole melodies. It is harmonious and satisfying. C. C. White's negro spiritual "I'm Goin' Home," a religious andante, opens with a plaintive air for the oboe, and then follows a section for violin and harp before the recurrence of the primary theme. Dramatic: Prelude to the Third Act of the Opera "Gobi," by Alois Resler, is in the nature of a light dramatic work, well suited for scenes that do not require heavy compositions.

Romantic: "Love's Ecstasy," by W. R. McElwain, has a broad, dignified theme exceptionally well developed.

Sea Music: "Ye Bold Buccaneer," by C. S. Copping, is a pompous march illustrating, as the composer puts it, a "piratical swagger." Will be found useful on many sea pictures now extant.

Three works by B. Crist fill various niches in theater playing. "Yearning," with a duo for horn (trumpet) and flute accompanied by the strings, merges into a light dramatic texture. "Nocturne" is a minor andante flowing smoothly into the major after the first theme. "Dreams" features dissolving chords against a restless figure in the left hand, and farther on a more animated part appears in a totally unrelated key as an effective contrast.

Spanish: "Hispania," by Albert Stoessel, a suite in four parts, contains: (1) "Seguidilla," founded on an unrecorded Spanish folk song, triple measure with accompaniment of castanets; (2) "La Media Noche-Serenade," based on the tango rhythm, the first theme in a languorous mood, succeeded by a more vigorous minor aria; (3) "In Old Castile," illustrating a certain aristocracy of feeling as opposed to the rugged folk character of the other movements; (4) "Jota," the national dance of northern Spain.

Rural: "The Town Clown," by M. L. Lake, is a graceful schottische and will aptly portray the antics of the village sheiks.

Oriental: "Lotus Blossoms," by H. Felix, the first issue of a new miniature series, is characterized by the thin, bare fourths of the treble and the empty octave and dominant accompaniment of the bass.

## Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Nov. 20—The series of recitals, etc., under the auspices of the A. O. P. C., has begun. The first event was a guest recital by Maestro Cesare Carlo Cantino, a young Italian virtuoso, who recently arrived in this country, at St. Clement's Church Nov. 13. Sig. Cantino was born in Frinco d'Asti, northern Italy, and was a favorite pupil of Bossi in Bologna in the conservatory. He played a stiff program of Bach, Franck, d'Aquin, Rosa, Capocci and Couperin.

Uselma C. Smith gave a guest recital at Calvary M. E. Church Nov. 11, in the absence from the city of the regular incumbent, Ellis C. Hamman.

On Nov. 11 James R. Duane gave a recital in his church, the Unitarian of Germantown; the program included works by Elgar, Bach, Massenet, Karg-Elert, Schumann, Dvorak and Sibelius.

The choir of St. Martin's-in-the-Fields and Calvary Church united on Armistice Day, singing Kipling's "Recessional" and other appropriate music. The service took place at St. Martin's, with a crowded church.

Harry C. Tily, a brother of Dr. Herbert J. Tily, and treasurer of the Strawbridge & Clothier store, dropped dead from heart disease on Nov. 12, while singing at a rehearsal of the store chorus. He was active in the musical life of the city.

Isaac L. Battin is giving Saturday afternoon recitals during November in the Ninth Presbyterian Church, where he is organist. He has the assistance of Mae Reynolds, contralto; Raymond Schwering, basso, and Pauline Waters, soprano.

Charles C. Thompson, 84 years of age, who for thirty years was choir leader of the Fifth Baptist Church, died Oct. 22. He was a member of the Philadelphia Choral Society for twenty-five years, and was held in high esteem for his loyalty to the art of music.

George Henry Day's cantata "Great David's Greater Son," is in rehearsal by the Strawbridge & Clothier chorus. The work will be sung daily for ten days before Christmas, under the direction of Dr. H. J. Tily.

Bertram P. Ulmer, secretary of the A. O. P. C. and organist of Tabernacle Lutheran Church, West Philadelphia, celebrated his tenth anniversary as director of the music of that church. The full choir, the same members for ten years, were present at both morning and evening services.

Fifteen Lutheran congregations from the northeastern part of the city united in a celebration of the 411th anniversary of the Reformation in the Oxford Theater on Nov. 4. An audience of 3,000 was present to hear the rendition of Mathews' cantata "City of God," sung by a massed choir of 300, directed by John E. Roeger, the organist being Joseph Waldman, Jr.

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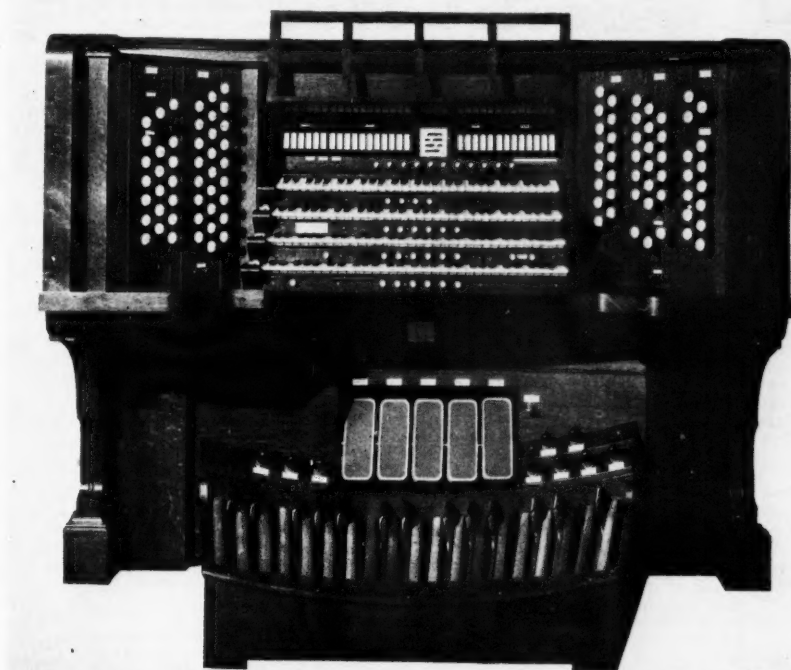
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## Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Nov. 22.—The Truette Organists' Club has begun a new season. In all, five events are listed. The first of these was a house warming. Leland A. Arnold recently purchased a stone barn in Newton Center and made it into a residence and studio. This became the setting for shadow pictures by Mrs. Gerald Frazer, an informal program of music, and "The Meller Drama," which was acted by Miss Marion L. Chapin as monologist, Benjamin A. Delano as Hans Liverwurst (a butcher), Miss Mabel W. Bennett as Lena Liverwurst ("beautiful and accomplished daughter"), LeRoy E. Fuller as Reginald Featherlip ("a suit of clothing with nothing inside") and Leland A. Arnold as Rudolph Richman ("the genteel villain—a ruthless ruffian"). Just what happened in this play by Charles Varley can readily be conceived. It was a "comedy" (as advertised) in all respects.

At the second meeting, in Mr. Truette's studio, Dec. 10, a program will be played by six of his pupils and he himself will give a talk about organs, organists, organ builders and organ music. Other meetings that are unusually attractive have been arranged for the winter and spring months.

William E. Zuch, organist and choirmaster at First Church, has resumed his popular organ recitals. These are given on Sunday afternoons during the season and attract a remarkably fine following. His "hour of organ music" offers programs of tidbits and the largest works in original form or in transcription that are beautifully performed. Because of its excellence of construction, a model program is given at this time that it may serve as a pattern for other makers of recital programs. Imagine the following feast occupying just one hour: Chorale, Boellmann; Adagio, A minor, Bach; Gavotte, Gluck; Scherzo, Zimmermann; "Ave Maria," Schubert; Cantilene, McKinley; Largo, Handel; "The Angelus," Massenet; Finale, Symphony I, Vierne; Rondo, Westenhout; Berceuse, Iljinsky; "Marche Slav," Tschaikowsky!

It is always interesting to watch the progress of a new man in a new position. Samuel B. Whitney for a long series of years was organist and choirmaster at the Church of the Advent. He developed the music of the parish to a degree of unsurpassed excellence, and this excellence has been the norm of this parish church. He was succeeded by his pupil, Albert W. Snow, who began as chorister, became assistant organist and for twelve years was organist and choirmaster. In turn, there came Francis W. Snow, Alfred Hamer and Thompson Stone. All these men, as in the book of Ecclesiastes, offered "A concert of music. . . as a signet of a carbuncle set in gold." And their place is now filled by Frederick Johnson, a musician devoted to the church. He has given up his concertizing so that more time may be spent in building up a splendid choir. In this he is succeeding, and possibly to a degree beyond his own realization. Although a large percentage of his choirboys are new, the tone of the choir is already highly effective. Even this early a cappella work is safely indulged in, as witness Wesley's "Blessed Are They," which ended absolutely true to pitch and was beautifully sung as well. Much attention is being given to the Psalter, and the improvement in quality of tone and enunciation is marked. The canticles of the evening of Nov. 18 were Stainer's interesting setting in A. For a long time the processional and recessional have been discarded, and the choir enters and departs to the tones of the organ. Very commendable is the playing of the postlude instead of having a recessional hymn. The Bach F minor Fugue was effective on this occasion. Reger's colorful "Benedictus" was the organ prelude. As judged from any angle, the

service of "praise and thanksgiving" was attractive. The traditions of the Whitney regime seem to be maintained in spite of changes that have come with the passing years.

Word has been received from William Friso Frank that the organ built by Wurlitzer for the new \$5,000,000 B. F. Keith Memorial Theater is a remarkably fine instrument. He desires that the organists of greater Boston make an effort to come and hear it. Earl Weidner, formerly organist at the Boston City Club, is the organist at the theater. This is a sufficient guaranty that the playing will be above the ordinary.

In the Boston Herald for Monday, Nov. 19, there was a splendid tribute of appreciation to the memory of George W. Brown, written by the editor, Robert Lincoln O'Brien. Mr. Brown was born at Northfield, Vt., eighty-seven years ago and was buried from Grace Church, Newton, the afternoon of Nov. 19. Wallace Goodrich, dean of the New England Conservatory of Music, and a string quintet from the same institution provided the music for the funeral service.

Mr. O'Brien began his long period of devoted friendship in 1888 as Mr. Brown's stenographer. Therefore his testimony is of great interest and value. As the son of a sheriff, Mr. Brown soon came into contact with life as it is. His stepmother decided that the lad should be instructed in music. All went well until the teacher informed the father of the great talent possessed by the son. The lessons ended. Although active in the business world as the head of the United Shoe Machinery Company, Mr. Brown was enthusiastically interested in the art of music and did great things for the New England Conservatory of Music and the South End Music Settlement. He succeeded Samuel Carr as a trustee of the conservatory.

At the Conservatory of Music there is a finely appointed hall for concert purposes that is called "George Brown Hall." It seats about 600. It was to have been dedicated about the middle of November, but the illness of Mr. Brown caused postponement. A visit recently to the conservatory brought much pleasure in inspecting the different studios in the new building, and especially the room that is to contain the Samuel Carr residence organ. The organ is being put in place. The room is in Spanish style.

The writer of these Boston notes has been selected by Max Hesse's Verlag, Berlin, to be translator of a proposed American edition of the Musiklexikon of the late Dr. Hugo Riemann. The eleventh edition of this stupendous work of a single mind and hand will soon be issued under the editorship of Alfred Einstein. According to the prospectus it will comprise some 2,200 pages of subject matter. Many years ago an English edition was issued, translated by J. S. Shedlock,

and this met with ready acceptance in America, as promoted by the Theodore Presser Company. The new edition will be several times more compendious than the earlier one. The task now offered the humble writer of this column is marked with great difficulties and at the least must occupy his time for several years in case he should accept.

And while on the subject, why cannot some American philanthropist show enterprise enough to finance the publishing of the translation of Riemann's great five-volume "History of Music?" There is no work in the English language that approximates the intrinsic value of this history of musical art. The volume of Greek music alone entitles it to take first rank among histories. The translation of this work—thus far a labor of love—consumed about seven years of patient effort. Publishers do not like to invest their money in this type of literature because there is bound to be financial loss.

We observe that J. Albert Wilson, for many years organist and choirmaster at the Church of the Epiphany, Winchester, after a season at the Orthodox Congregational Church, Arlington, is now at the Methodist Episcopal Church, Winchester, where on Sunday-afternoon, Nov. 18, he gave a recital on the new four-manual organ. Mr. Wilson is an enthusiastic musician, a fine organist and an exceptional choirmaster.

As in former seasons, Emmanuel Church and Trinity Church present the musically interested with organ recitals after the afternoon services. The music is always of the highest order, as becomes these great buildings and great organs. Unfortunately the congregations that attend in the afternoon are comparatively small, so that the music is heard only by a select few. The choir selections, as has often been observed, are typically ecclesiastical.

At Norwood a memorial hall has been built and dedicated. In the tower has been placed a carillon of fifty-one bells. On a recent Sunday the carillon was played by Lefebvre Kemel of the Park Avenue Church, New York. Carillons are getting to be more common in the vicinity of Boston than

four-manual organs were a generation ago. At present there are carillons at Gloucester, Andover, Cohasset and Norwood. When it comes to chimes there are beautiful bells in the Arlington Street Church, the Old North (Christ) Church, Church of the Advent, Christian Science Church and the Perkins Institution for the Blind.

### Gold Medal to Chadwick.

The National Institute of Arts and Letters, holding its annual meeting Nov. 8, awarded the gold medal for music to George W. Chadwick of Boston. This medal, for the possession of which any American citizen may aspire, is awarded in rotation to practitioners of the various arts, the award for music being made once in eight years. The medal is awarded, not for any one conspicuous achievement, but for the recipient's work as a whole.

### Stebbins Again with Aeolian.

Charles A. Stebbins has again become associated with the organ department of the Aeolian Company, with headquarters in Aeolian Hall, New York City. Mr. Stebbins, known throughout the country as a composer for the organ, is a product of Chicago and for many years lived and played in this city, at the same time being on the local Aeolian staff. Later he went to New York and for some time he devoted himself to travel.

### Organ Testimonial to Organist.

A three-manual is to be built by the Barton Company of Oshkosh, Wis., for St. Mary's Catholic Church at Oshkosh. There will be twenty-eight speaking stops. The instrument will be a testimonial to George Henkel, who has served as organist at St. Mary's Church for thirty-two years. During this entire period he has refused to accept any compensation for his services. He will preside at the new organ.

Forty years of continuous service as organist of St. John's Evangelical Church at Michigan City, Ind., won recognition from the members of the congregation when at a special service a substantial check was presented to Edward Berg. The Rev. Paul Iron, pastor of the church, presented the check on behalf of the congregation.

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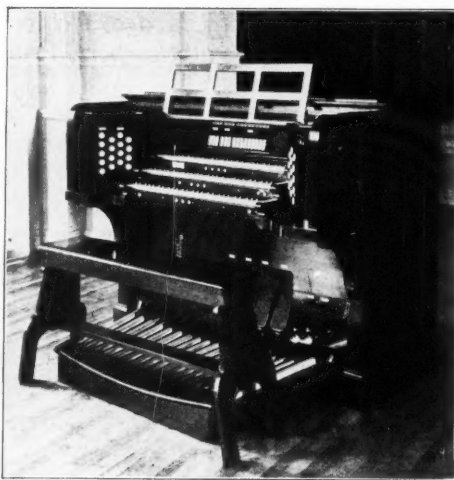
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### CHURCH ORGAN MUSIC—*By Harold W. Thompson, Ph.D.*

Presenting the results of a questionnaire among organists and choirmasters in various cities in the United States, compiled by the author for presentation in a series of articles which have been published in *The Diapason*. We have reprinted these articles in a convenient booklet, small enough to place in an ordinary envelope or to carry in your pocket. The subheadings of the articles show lists prepared by Dr. Thompson as follows: Christmas, Easter, Weddings, Funerals, Service Preludes, Offertories and Postludes. The publisher of every composition is indicated.

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### ANTHEMS OF TODAY—*By Harold W. Thompson, Ph.D.*

This booklet, published some time ago, is still obtainable. It contains the results of a questionnaire among organists and choirmasters in various cities of the United States, compiled by the author for presentation at the annual convention of the National Association of Organists at Rochester, N. Y., in 1923 and published in amplified form in *The Diapason*. This list is as valuable to the choir director as "Church Organ Music" is to the organist.

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**News from Cleveland**  
By CARLETON H. BULLIS

Cleveland, Ohio, Nov. 17.—Edwin Arthur Kraft's series of recitals at Trinity Cathedral opened for the season on Nov. 5, the program including a Neuhoff "Fantasie Sonate," followed by numbers by Bach, Korostchenko, Vienne and Barnes, and closing with Swinnen's attractive toccata "Sunshine," played at a dazzling speed.

These Trinity recitals have been one of the musical institutions of Cleveland for years, and have maintained a clientele of lovers of organ music. One is always able to see a coterie of organists and other musicians in the audience at these evenings of organ music. As formerly, Mr. Kraft is giving these programs on the first Monday evening of each month up to May. The programs are eclectic, and include, usually, several numbers from an assisting vocalist.

Albert Riemenschneider, our exponent of Bach and Widor, is serving as organist at the Museum of Art during November. Nov. 7 his program contained Rogers' Second Sonata, the Clerambault Prelude, four Bach numbers and selections from Dupre's "Vepres du Commun" and Widor's "Suite Latine." For the Sunday afternoon recitals, which consist of a program repeated each Sunday during the month, he chose a Bach program consisting of: Fugue in G minor, four chorales and the Prelude and Fugue in E flat.

Calvary Church, where Mr. Riemenschneider is director of music, gives a musical program once a month at the evening service, usually augmenting the regular quartet with professional singers from the choirs of churches which have no evening service. Such a choral group of sixteen voices gave

the first part of Haydn's "Creation" Oct. 28 in a highly creditable way. The remainder is scheduled for Nov. 25.

An interesting venture in the line of school visitation occurred recently when several automobiles filled with students from Baldwin-Wallace College and Conservatory made the 200-mile drive from Berea to Dayton to visit the Westminster Choir School. This was an aftermath of a similar trip made last spring, when those who participated brought back such enthusiasm that other students awaited a like opportunity. The group left Berea Nov. 10, heard the choir at the church services on Sunday and visited classes Monday morning. After the chapel period Dr. Williamson treated his visitors to several choral numbers from both the advanced choir—the organization which goes out on tour—and from the chapel choir, which consists of the remainder of the student body. The return trip was made in the afternoon, home being reached in time for evening events.

**Wins Swift Composition Prize.**

Dudley Peele of Hazleton, Pa., is the winner of the \$100 prize offered by the Swift & Co. male chorus in its eighth annual competition. Mr. Peele also was the winner of the 1927 contest. This year's prize went to Mr. Peele for his setting of Sir Walter Scott's poem, "Harp of the North, Farewell!" Gustav Mehner of Grove City, Pa., and Alexius H. Baas of Madison, Wis., received honorable mention.

**Points Out "Largest Organ."**

"Atlantic City is to have an organ with 30,000 pipes, costing \$300,000, to fill with its stentorian voice an auditorium seating 41,000 people, or at least that is the report," writes the editor of the Music Trade Indicator of Chicago. "Sorry, but this will not be the largest 'organ.' That organ is the one that makes 'the music of the spheres,' and the organist who makes this universal harmony is God Almighty."

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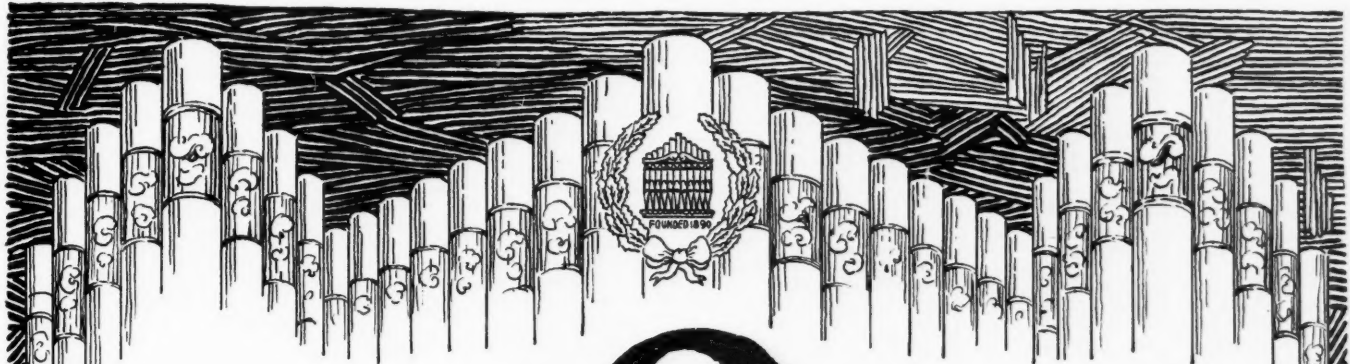
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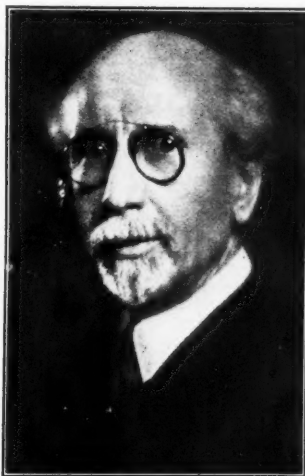




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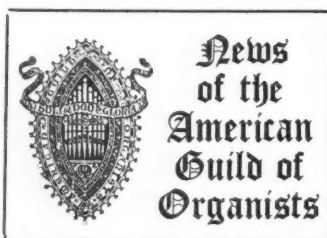
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## News of the American Guild of Organists

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

### New England Chapter.

The courtesies of the Harvard Club were extended to the active members of the chapter Sunday afternoon, Nov. 4, to listen to an organ recital by John Hermann Loud, F. A. G. O., assisted by the popular baritone, David Blair McClosky. The hall was comfortably filled on this occasion and there was every token of appreciation for the artists and their music.

The large four-manual organ originally built by the Frazee Company had been completely overhauled and placed in splendid condition for the reopening event.

Mr. Loud played exceptionally well. Mr. McClosky did a remarkably fine piece of work in Schubert's "Die Allmacht," with organ accompaniment. Four other songs and an encore were sung to piano accompaniments played by Raymond Coon. The program was popular in style compared with usual chapter recitals. The program follows: Prelude and Fughetta, Rogers; Woodland Reverie, Lemare; Allegro in F, Op. 81, Guilman; Andante from Sonata in E flat minor, Parker; "Comes Autumn Time," Sowerby; "Cortege de Fete," Burdett; "Who is Sylvia?" Schubert; "Du bist die Ruh," Schubert; "Der Azra," Rubinstein; "The Sword of Ferrara," Bullard; "Die Allmacht," Schubert. The principal organ selections were the Allegro in F, "Comes Autumn Time," and the "Cortege de Fete." The last composition was dedicated to the members of the chapter and this was probably its first public performance.

S. H. L.

### Northern Ohio.

A public service under the auspices of the Northern Ohio chapter of the American Guild of Organists was held at Lake Erie College, Painesville, Nov. 20. Russell L. Gee, organist of the college, played the "Water Music" Suite of Handel, the Karg-Elert "Clair de Lune" and the Bach D major Prelude and Fugue. His playing was a delight, and a good demonstration of the fine organ he has the joy of playing. I was especially impressed by the Handel numbers and the interpretation and registrational effect in the Karg-Elert piece.

Later in the program Ralph Clewell of St. Paul's Church, Canton, appeared as composer-organist in the Menuet from his recently published suite, and in his Pastorale. Both are poetic gems and we were all interested in the composer's own manner of handling them. Then Glenn King, a former choir boy and pupil of Mr. Clewell, and now a student at Oberlin College, played a duet with Mr. Clewell, the piece being a manuscript arrangement of Clewell's "Poeme Mystique." This is an orchestral tone poem which the composer arranged for two performers for this occasion. The registration was ingenious and revealed much of the orchestration of the original score. This coloristic work deserves further presentations in this form, and I think it should be made available to organists looking for a real novelty in symphonic style.

Professor Gee had his chapel choir of some sixty girls participate. It entered in processional form and contributed choral numbers throughout the service. Rogers' beautiful "Awake, Put on Strength," and Parker's "The Lord Is My Shepherd" were the anthems. Some excellent shading and tone quality were evident, and the Parker number was particularly artistic in treatment. The responses and

Amens as used in the college services were also sung, showing the visitors how effective these services must be. The Rev. W. A. Sparks of St. James' Church, Painesville, and President Small of the college shared the duties of the pulpit.

President Small and Professor Gee managed this Guild event in no meager style, for they had the service preceded by a most enjoyable supper in the college dining hall, with the Guild members in attendance supplemented by the entire college faculty, the organ students of the music department, and some invited musical people of the town.

CARLETON BULLIS.

### Virginia Chapter.

The Virginia chapter holds its monthly meetings every first or second Monday in the month from September to May. The first meeting of this season was held Sept. 10 in St. Paul's parish-house. Following the custom inaugurated a few seasons ago, a subject of interest has been selected and a chairman appointed for each meeting. Besides this general subject, discussion of which will be led by the chairman of the evening, three questions are answered at each meeting by members of the Guild. Following the meetings, informal social gatherings are held, at which refreshments are served.

The program announced for this season follows:

Sept. 8—Social meeting.

Oct. 6—Subject, "Modern Music"; chairman, Mrs. John Buchanan; hostess, Mrs. Beverly Fitzhugh.

Nov. 12—Subject, "Schubert"; brief sketch of his life; high lights on the centennial and his musical contribution to the world; chairman, Miss Mary Stutz; hostess, Mrs. J. B. Baker.

Dec. 10—Subject, "Music in its Relation to Public Worship"; chairman, Miss Beatrice Beveridge; hostess, Mrs. Ruth Davis.

In January a program illustrative of topics discussed at the December meeting will be presented. This recital will be open to the public and will be held in one of the largest churches in the city. The program will be: Organ prelude, Paul Saunier; improvisation on hymn-tunes, F. Flaxington Harker; vocal solo, Mrs. Herbert Powell, accompanied by Mabel Maxon Stradling; instrumental offertory, Mr. Cudlipp; interpretation of hymn-tunes, Mrs. Joseph I. Maust; postlude, Louis Weitzel. For February the subject is "The Organ and Organists since Bach"; chairman, A. C. Hyde; hostess, Mrs. J. B. Gouldman; for March "The Rise of Instrumental Music"; chairman, Mrs. Ivan Maltby; illustrations by Frank Wendt, violinist; hostess, Mrs. I. L. Pyle. The April subject is "The Romantic Period"; chairman, Miss Isabel Robertson; hostess, Miss Ruth Weisiger. In May the annual banquet and election of officers will take place.

The present officers of the chapter are: F. Flaxington Harker, dean; Louis A. Weitzel, sub-dean; treasurer, Mrs. B. P. Vaden; secretary, Percy Peay; assistant secretary, Mrs. Mabel Mueller; registrars, P. Paul Saunier and Mrs. Ruth Davis; auditors, Stephen Huntley and Miss Helen Tremaine; regents, D. P. Powers, Petersburg, Va., and Mrs. Emily Faber, Norfolk, Va.; chairman program committee, Mrs. S. C. Swann; chairman of publicity, Miss Mary McCausland.

### Western New York.

Members of the Western New York chapter were delightfully entertained at the home of Mrs. Wallace I. Miller, Seneca Parkway, Rochester, Thursday evening, Nov. 15. Mrs. Miller, who is one of the most active and valued members of the chapter, holding the office of secretary, proved herself a perfect hostess. Her 16-year-old son contributed to the enjoyment of the evening with violin and xylophone solos. At the close of the evening an appetizing buffet supper was served.

During the course of a business meeting a committee, headed by George E. Fisher, was appointed to send resolutions to the families of George H. Stell and Elliott Calvin

Irwin, former sub-dean, both recently deceased.

The annual dinner of the chapter will again take place during January. The committee in charge includes Miss Alice Wysard, chairman; Mrs. Charles L. Garner, Mrs. Wallace I. Miller and Miss Grace H. Towsley. The dinner last year was one of the most successful events in the history of the chapter.

Previous to the meeting the organists visited the new Second Church of Christ, Scientist, where George E. Fisher gave an impromptu recital on the four-manual Hillgreen & Lane organ, which he designed. Mr. Fisher's numbers included: "Marche Religieuse," Guilman; Adagio from String Quintet, Schubert; Cantilene, Wolstenholme; Sketch, Wolstenholme.

GEORGE HENRY DAY, Dean.

### Eastern New York.

The Eastern New York chapter has announced an unusual program of events for the 1928-29 season in Albany. Miss Florence Chubb, dean of the chapter, entertained the officers and executive committee at tea Oct. 2 at St. Agnes' School with Warden Sealy as guest of honor.

Irving MacArthur, blind organist, and pupil of the Eastman School of Music at Rochester, gave a recital in the Cathedral of All Saints Oct. 30.

The remainder of the program includes:

Nov. 27—Recital in Second Presbyterian Church at Troy.

Jan. 29—Guild service, Cathedral of All Saints, Albany.

Feb. 24—Recital at Union College, Schenectady.

March 29—Good Friday service, combined choirs.

April 30—Recital in Christ Church at Hudson.

May 28—Annual dinner and election of officers.

Officers of the Guild assisting Miss Chubb are: Lawrence H. Pike, sub-dean; Esther Dunn Keneston and Eva C. Lewis, secretaries, and Charles T. Ives, treasurer. The executive committee is composed of T. F. H. Candler, Clara Stearns, Lydia F. Stevens, Elmer A. Tidmarsh, Joseph Brodeur and Grace Greene.

### Eastern Oklahoma.

Because of the illness of Mrs. Ernest Clulow, who has been for several years the faithful and efficient dean of the Eastern Oklahoma chapter, it was necessary that her resignation be accepted by that body. Mrs. Marie M. Hine, organist and director of music at Trinity Episcopal Church, Tulsa, has been elected to fill the vacancy.

This chapter of the Guild holds a monthly dinner, business session and program at the Y. W. C. A. club-rooms in Tulsa. At the October meeting the members were entertained and inspired by a talk from Miss Doris Kintner, organist of First Church of Christ, Scientist, and chairman of Guild programs. Miss Kintner spent the summer abroad, studying and sight-seeing, and talked concerning her experiences and impressions she received while abroad. At the November meet-

ing F. V. Westhafer addressed the chapter on the subject of "Hymns and Hymn Writers."

The program committee has planned for a systematic study of the history of church music by Guild members during the current year.

### DEATH OF H. E. WURLITZER

Former Chairman of Large Company Passes Away in New York.

Howard E. Wurlitzer of Cincinnati, who until a few months ago was chairman of the board of directors of the Rudolph Wurlitzer Company, manufacturer of musical instruments and an important factor in the organ world, died Oct. 30 at the Ritz-Carlton Hotel in New York City after an illness of only a few days. He was 57 years old. Surviving him are his widow, Mrs. Helena Billings Wurlitzer, a daughter, Miss Valeska Wurlitzer, and a son, Raimund Wurlitzer of San Francisco.

Mr. Wurlitzer retired from the Rudolph Wurlitzer Company after having been connected with it since his youth. For many years he was the active head of the concern. The company was founded by his father, Rudolph Wurlitzer. Mr. Wurlitzer was in New York on a brief visit when he was seized with his fatal illness.

### TO REPLACE BURNED ORGAN

Skinner Three-Manual to Succeed One Destroyed at Paterson, N. J.

Broadway Baptist Church at Paterson, N. J., bought an organ of the Skinner Organ Company about three years ago. Last year the church was destroyed by fire, but the flames evidently did not consume the desire of the people of that church to possess a Skinner instrument, for last month the contract was awarded to the same builder for a three-manual, to be installed in the new edifice. The top list of this instrument is to be as follows:

#### GREAT ORGAN.

Bourdon (Pedal Ext.), 16 ft., 17 pipes.  
Diapason, 8 ft., 61 pipes.  
Flute Harmonique, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Grave Mixture, 122 pipes.

#### SWELL ORGAN.

Diapason, 8 ft., 73 pipes.  
Rohrfloete, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Mixture, 3 rks., 183 pipes.  
Waldhorn, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe d'Amore, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Cor de Nuit, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
French Horn (prepared for), 8 ft., 73 pipes.

Flute, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 8 ft.; Celesta, 4 ft., 61 bars.

#### PEDAL ORGAN.

Diapason (open wood, bearded), 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Waldhorn (Swell), 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Flute, 4 ft., 12 pipes.

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## Mixtures; Their History

By MAX HESS  
Chief Engineer of George Kilgen & Son, Inc.

Paper presented at a joint meeting of the Missouri chapter, A. G. O., and the St. Louis chapter, N. A. O., at St. Louis, Oct. 29

A joint meeting of the St. Louis chapters of the A. G. O. and N. A. O. was held Monday, Oct. 29. Eighty-seven organists were present. An interesting paper was read on "Mixtures" by Max Hess, chief engineer of George Kilgen & Son, Inc., and it was followed by a general discussion.

Mr. Hess' paper was as follows:

I doubt whether I can feel grateful to our good president, Dr. Eversden, for asking me to speak on the subject of mixtures. The subject is indeed an interesting one, but I fear that I will hardly be able to do it justice. I will try my best and ask you to use the mantle of charity for the shortcomings.

We know there are two principal elements in the building of an organ—tonal and mechanical—and as we go back to the early days of organ building we naturally find these two elements present. One governs the other—handicaps or assists. The organ builders of olden days, I am satisfied, understood and realized many tonal possibilities, but to produce them was beyond the organ mechanism of that time.

We read that the earliest organs consisted invariably of one set of pipes. Whether you could call them diapason tone is hard to say; I would imagine they were merely so many pipes or whistles. The idea undoubtedly occurred to someone: "Why not make the organ larger by adding more pipes, and possibly pipes speaking at a different pitch, so as not to duplicate those already in the organ?" From which we may assume that the second set of pipes possibly was pitched an octave higher. Here we have an organ with two sets of pipes, unison and octave, or, as we would possibly term it today, of 8-ft. and 4-ft. pitch.

It is reasonable to assume that the principles of harmony were also known—an interesting subject even in those days—so why should not other pipes in turn have been added, pipes sounding even a higher pitch, two octaves apart from the foundation tone or 2-ft. pitch, and then pipes sounding other than unison pitch, such as a quint, and then we would have an organ that in itself is a large mixture, consisting of 8-ft., 4-ft., 2½-ft. and 2-ft. pitch—the mixture, in other words, consisting of the first, eighth, twelfth and fifteenth tones, but all of these pipes sounding at the same time when the key was depressed, if we can call it a key.

Toepler tells us of the organ pounder and illustrates it by a man sitting in front of the organ, which had a series of knobs similar to our stop-action knobs, pounding them in with his fists, thereby opening valves and allowing one chorus of pipes to speak. This was the primitive organ until the idea developed to put in separate controls for each set of pipes by placing a slider under them, by which the wind supply to the pipes could be shut off. This is what we call today our "stop action." To what extent this first stop action system was used is hard to say, but we do know that the high-sounding pipes were put on a slider other than the main one. We can assume such stops as the twelfth or fifteenth put on a separate slider, affording a stop called today a 2-rank mixture, and with the use of a keyboard we would have our first one-manual tracker organ equipped with stop action, including a mixture stop.

There is little dependable data available as to just how the organ advanced, but we know that it was limited in its compass and used only as accompaniment to choir or chant. It is also claimed that the entire music of the mass was at times played on the organ only, and so there was really no need of great volume or possibly even of variety. You have heard of the portable organ carried by two men in processions. With the Reformation, how-

ever, a new period arrived. It is the time of the introduction of the chorales and congregational singing, and the limited organ did not suffice for this purpose. It could not accompany or lead a congregation of religiously enthusiastic and often untrained voices. The organ was drowned out—it had to be made larger, or rather, louder.

In doing this there were mechanical difficulties. More pipes meant more wind supply, especially for large or foundation stops. The greater the wind supply the larger the valves or pallets, and the larger these pallets the harder it became to play the organ. In other words, the touch would be too heavy—the keyboard could not be manipulated. So why not use smaller pipes, especially of high pitch; they needed less wind, the tone was more penetrating. Pipes sounding the fifth seemed to be best, as they would cut through and lead the singers, and so the mixture became not only an established organ stop, but a necessity, and was depended upon to lead the congregation.

Used everywhere in two, three and even four-manual organs, the mixture had saved the day a hundred or two hundred years before that particular time, and as it is only human nature to go to extremes, the use of mixtures proved no exception, and so we find in the organ at the monastery in Weingarten (by the way, mentioned both by Dr. Audsley and Wedgwood) an organ containing ninety-five ranks of mixtures. The number is correct; I tuned this organ years ago when I was employed by the concern that had charge of it, and at that time we had a saying that any organ builder who was not a good boy and left the strait and narrow path would have to tune seven-rank mixtures all through Eternity.

Thus the excessive use of mixtures came into vogue. Mixtures were looked upon as an essential part of an organ, and they were. They supplied the power, but I doubt whether the builder of that day looked upon the mixture from a scientific or artistic point of view. Mixtures were found in every organ—of course not to the extreme as in the Weingarten organ—but they were really still needed for congregational singing.

A mechanical change again took place about 1830, when the first pneumatic action appeared—or, rather, let me call it tracker pneumatic—introduced by Barker, and known as the Barker lever system. This system consisted of a simple pneumatic relay, the tracker leading from the key; instead of being connected directly to the main pallet, it was connected to a series of small valves, and when these valves were opened by depressing a key they operated a pneumatic motor. To this pneumatic motor the pallet was connected and the motor would open the pallet or main valve.

With the introduction of this system it was possible to add more foundation stops to the organ without interfering with the touch, and this marks the turning-point in the excessive use of mixture work. With the perfection of the pneumatic action and the introduction of the octave coupler, mixtures were gradually eliminated in England, and especially in America.

The tubular-pneumatic action soon was followed by the electric action. In 1869 Mr. Roosevelt, it is claimed, built the first electric action. This action offered still greater possibilities of coupling and had a tendency to eliminate mixture stops until we arrive at a later date, when a total elimination of mixtures was advocated. Robert Hope-Jones took a definite attitude in this movement by advocating an organ consisting solely of foundation stops and high-pressure reed work, attempting to obtain brilliancy only through couplers or excessive unifying, which I think was a step in the wrong direction. However, this plan left its mark and it has been the practice for the last twenty-five to thirty years to eliminate mutation stops and depend for brilliancy and richness on octave couplers and unifying. Unification for this purpose is entirely wrong, in my opinion. You may recall that I spoke to you on the subject of unification some time ago. I am a believer in it.

If employed moderately and scientifically it will add flexibility and color to an organ, but it will never give an organ the timbre produced by a mutation stop.

Thus did mechanical improvements cause the pendulum to swing to the opposite extreme and before long we find objection raised to the elimination of mixtures until there are two factions at the present date, one in favor and one against the use of mutation or mixture stops. Experience has taught me that wherever there is a disagreement of this kind both sides are right and both will advance sound and logical arguments. So here one side will tell us: "Away with all the screaming mixtures" and the other side tells us: "No, mixtures are valuable and should be used!"

I believe Dr. Audsley found the proper answer, which is forcefully expressed in his writings. He also says: "Away with these screaming stops unscientifically scaled, voiced and regulated, but give us mutation stops scientifically and artistically scaled, voiced and regulated, which will balance with the particular organ and with the particular section of this organ," and I am certainly fully in accord with Dr. Audsley. The objection is not, or should not be, to the use of mixtures, but to the type of mixtures that have been so generally used.

In the writings of Dr. Audsley on the subject of mixtures we find that he constantly and consistently recommends them, laying stress on scientific scaling, careful voicing and artistic tone regulating, and he is correct. A well-balanced mixture is a wonderful asset in an organ, but it must be built scientifically and voiced and regulated with the greatest care.

Now regarding the construction of mixtures: We all know that mixtures invariably consist of several high-pitched ranks of pipes with the fifth and octave sounding. In designing a mixture the first thing to be taken into consideration is the size of the organ, the manual on which the mixture is to be placed, and its particular use. Let us take a large four-manual. We will need a good full-toned mixture for the great, of say five ranks, consisting possibly of the twelfth, fifteenth, nineteenth, twenty-second and twenty-sixth notes, sounding G-C-G-C-G. You will note that this would be rather an assertive mixture, there being three ranks sounding a fifth and two unison sounding ranks. This mixture would require great care in balancing. Another five-rank mixture of higher pitch, but not quite as extensive, might consist of the fifteenth, nineteenth, twenty-second, twenty-sixth and twenty-ninth, speaking at C-G-C-G-C, three unison sounding ranks and two ranks sounding a fifth. A mixture of this type properly scaled and voiced and regulated will lend timbre to the full ensemble that cannot be obtained in any other way.

In order to illustrate the possibilities of the mixture let us assume that this last-mentioned five-rank mixture be placed in the choir organ, to be used for an entirely different purpose—only as a solo stop or in the most delicate combinations. I am not exaggerating; in fact, this thing was done recently by the firm with which I am connected, in a good-sized four-manual. The designer of the organ followed Dr. Audsley to the letter and insisted that this mixture be voiced so delicately that it could be drawn with the *unda maris*, consisting of two ranks of dulciana pipes. This was carried out and the result was really wonderful. The effect when drawn with various combinations can hardly be described. I mention this as it will show the two extreme possibilities of a mixture with the same number and kind of ranks. What I want to do is to call your attention to the tonal value and possibility of the mixture and emphasize the necessity for the care and skill that is required in the scaling, voicing and regulating of mutation stops, especially the tone regulating, which is ten times more difficult than the ordinary straight organ stop regulating. The pitch of each rank must be taken into consideration and particularly the breaks.

The breaks in a mixture are there first from necessity, as it is impossible to carry through the entire scale some of

the highest pitched ranks, and even if this were possible the stop would become too brilliant. Many mixtures are designed so that the top or upper end speaks at 8-ft. and even 16-ft. pitch. In the ordinary mixture the breaks invariably occur at the same key or note; therefore the breaks are very abrupt and this abruptness is not pleasant. Some of the English and European builders and especially the Italian builders in the ripieno distribute these breaks so that they do not occur at the same note. Great care must be exercised in this practice to avoid a discord, but it has the effect of eliminating the abruptness in the breaks and producing a mellow and satisfactory result that is not found in the old type mixture.

One outstanding mutation stop, and of late years more frequently used than mixtures, is the cornet. This stop also has a long history and has undergone many changes. Originally it was composed of an 8-ft. stopped diapason, 4-ft. principal, twelfth, fifteenth and seventeenth. The present cornet, although at times built similar to a mixture, is more frequently found as a compound of three ranks consisting of the twelfth, fifteenth and seventeenth speaking at G, C and E. You will note a new element has been added and that is in the third rank sounding the seventeenth. This type cornet, usually called *dolce cornet*, is frequently made without breaks, each rank running through with possibly the exception of the seventeenth breaking back at the top octave. The success or failure of this stop depends upon artistic scaling, voicing and regulating, and here especially great care must be exercised with the seventeenth. You will note the third, and especially the octave third, is very prominent. This rank should be held down so as not to be too assertive.

Recently I was active in the building of an organ designed by Wallace Goodrich, who, I am sure, is well known to you. His specification contained a mixture, or I would call it a grand cornet, consisting of eighth, twelfth, fifteenth and seventeenth, in the swell organ. The swell consisted of ten stops. This stop was built of large-scale dulciana pipes and proved exceptionally effective. When a mutation stop of this type is used it is advisable to draw the ranks separately, at least the eighth, twelfth and fifteenth. In other words, we have then three stops available, one at 4-ft. pitch, one at 2½-ft. and one at 2-ft., which can be used effectively in other tone combinations.

I recall another instance where a specification of a rather moderate organ called for a *sesquialtera*—two ranks, twelfth and seventeenth. At first glance one might object to the insertion of this stop in a comparatively small choir organ, especially if he has ever heard the old-time penetrating *sesquialtera*. On this particular stop I made a few experiments and the stop was made of tapered pipes similar to gemshorn pipes, with very subdued voicing.

Another form of mixture is the string mixture. In this class, for instance, would come the *harmonia aethera*, which, when properly constructed, is of exceptional value and can be used even in organs of smaller size. The effect is similar to that of the *dolce cornet*, possibly more delicate. This stop has to be built of string pipes of special scale and not slotted. The ordinary string pipe is not satisfactory for mixture work, as the upper partials in the regular string tone, such as *acoline*, *salicional* or *gamba*, are very prominent.

There are many other types of mixtures: *Acuta*, *fourniture*, *sharp*, *cymbal*, etc., the names signifying certain tone combinations of ranks, pitch and tone character. Here the same rule applies. The successful use of a mixture in the organ does not depend on the type, but on the judgment exercised in designing and voicing the stops. I am heartily in accord with the return of mutation stops; it offers a wonderful field of tonal possibility for both the organist and the builder. I believe, however, the greater part of the work will be with the builders—it is up to them to design mixtures that are really suitable for the purpose for which they are intended.

## ORGANISTS OF CHICAGO AS GUESTS OF BARNES

### ORGAN IN NEW HOME OPENED

One Hundred Members of A.G.O. and N.A.O. Hear Program of Ensemble Music at Charming Evanston Residence.

An even hundred organists of Chicago and vicinity and their wives and friends were guests at the new home of Mr. and Mrs. William H. Barnes in Evanston on the evening of Oct. 30, the occasion being the formal opening of the organ in the Barnes residence. Invitations were issued to all members of the Illinois council of the N.A.O. and to the Illinois chapter of the A.G.O. The result was a gathering of organists such as has seldom been brought together in this part of the country except on such occasions as national conventions.

Mr. and Mrs. Barnes entertained their guests not only socially, but musically as well. The completion of their home, one of the charming places of the north shore suburb, on Forest avenue, near the lake, followed soon the recent marriage of this musical couple. Mr. Barnes is well known for his activities in connection with the organ. Mrs. Barnes, formerly Edith McMillan, long a recognized and capable pianist of St. Paul, has more recently been introduced to the organ fraternity of Chicago. The organ itself, once described in *The Diapason* as a thoroughbred of mongrel antecedents, is the one which for some time stood in the home of Mr. Barnes' mother in Evanston, where organists from all parts of the country became familiar with its good qualities. In moving it to the new house various changes and additions were made and in the reassembling Mr. Barnes had the assistance of Daniel Wentz of the Möller staff. The original organ contains pipes from various sources, made by builders in this and other countries. It is played from an Austin three-manual console and has an Austin self-player. In its new setting the instrument is thoroughly effective. It is placed in the basement and speaks through grilles into the living room above, which is 30 by 20 feet, the sound also going into an adjoining library, and up the stairs, as well as into the dining-room. The console stands at one end of the living-room.

Mr. and Mrs. Barnes played a group of organ and piano numbers which was especially enjoyable. The ensemble was very satisfying and made one realize that the growing vogue of this combination of instruments should be encouraged. They played: Grand Chorus in E flat, Guilman; "The Lake at Evening," Griffes; Scherzo (from Suite), Clokey; Variations on a Theme by Haydn, Brahms. The second and fourth of these selections were decidedly effective. Mrs. Isabelle Zehr, contralto, then sang a group of three songs, and responded to an encore. She was accompanied by Mrs. Barnes. Mr. Barnes then played an organ group consisting of: Prelude to "Lohengrin," Wagner; Minuet, C. P. E. Bach; "Harmonies du Soir," Karg-Elert; Finale (E minor Sonata), Maily. The evening's program closed with three numbers in which contralto, piano and organ were united.

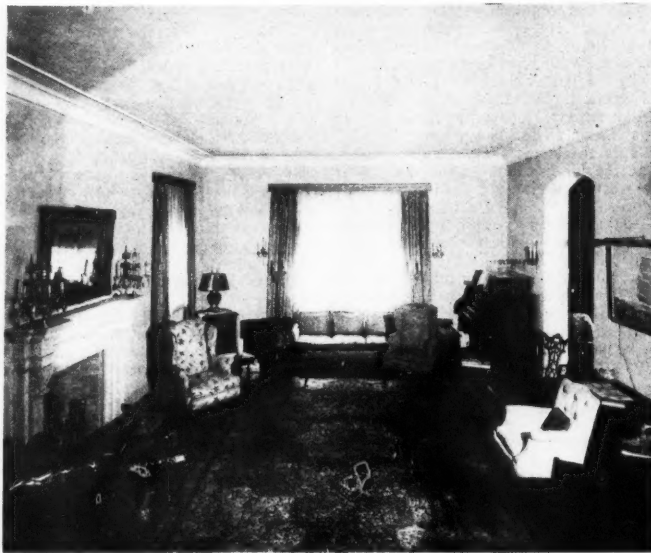
Having been thus feasted musically, the organists proceeded to enjoy delightful refreshments which their hosts had provided and to which they did justice in a form not tempered noticeably with mercy.

The evening, serving the threefold purpose of introducing the organists of Chicago to Mrs. Barnes, of introducing the organ in the new home, and of bringing together a large group in a rarely happy way, will go down in organ history as a notably pleasant event.

### St. Louis Church Purchases Kilgen.

A three-manual organ contract has been awarded to George Kilgen & Son, Inc., for installation in Fifth Church of Christ, Scientist, St. Louis, now near completion. Negotiations were made with the officers of the church by Roy Abbott of the St. Louis office and call for completion early in 1929.

## Music Room in New Home of William H. Barnes



## Milwaukee Notes

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

Milwaukee, Wis., Nov. 20.—Milwaukeeans were given an unusual privilege Oct. 29 when Palmer Christian appeared in recital at St. Mark's Episcopal Church under the auspices of the Wisconsin chapter, A. G. O. In the mind of this observer his playing on that occasion was the finest we have ever heard him do. One music-lover said that never before had he realized that organ playing could be as elastic and spontaneous as on other instruments. Surely there was no loss of rhythm or interference with interpretation due to stop handling and the Austin organ at St. Mark's revealed itself fully equipped for displaying the beauties of so varied a program.

A spirited and exceptionally brilliant rendition of Mulet's "Thou Art the Rock" gave tone to the earlier part of the program, while the Minuet by Rameau brought out a style unusual in its lyric simplicity. Bach's Tocatta, Adagio and Fugue, in the center of the program, displayed Mr. Christian at his best both as virtuoso and brilliant master of registration and closed that portion of the program with a feeling of joyous exuberance not always present in Bach interpretations. Of modern style, the most interesting work of the evening came in DeLamarter's "Chinese Garden" Suite, in which the recitalist poetically portrayed the varying moods of the composer. This group of three pieces was new to us and yet of immediate interest and charm. The Scherzo by Rousseau gave the player another opportunity to utilize to the full his capacity for sparkling performance and effective dynamic and tonal contrasts.

Mr. Christian's own transcription of the Debussy Prelude to "The Blessed Damozel" proved, as always, a splendid contribution to the evening's program. Bonnet's "Rhapsody Catalane" closed the program and brought forth a burst of virtuoso playing which well explains the high position Palmer Christian has achieved among the really great organists of the day.

In spite of a conflict in dates with

the piano recital of Horowitz, the ardent efforts of Guild members in the sale of tickets resulted in an audience which practically filled the church. The rector of St. Mark's, the Rev. E. Reginald Williams, offered the use of the church free of charge, which fact enabled the Guild to meet expenses in this initial undertaking of the kind. The reception tendered Mr. Christian in the choir-room after the recital was evidence of the appreciation of his playing.

The choir of Kenwood Church, Herman Nott, organist, presented a harvest cantata at the morning service of the church. Much interest is centered at present in the erection of the new Austin organ in this newest of Methodist churches.

Westminster Presbyterian Church held a novel service of sacred song Nov. 4, when Dr. Daniel Protheroe of Chicago took charge of the evening service and led the congregation in the singing of many fine hymns. His sincere and worshipful approach to the rendering of the hymns could not fail to instill a greater love and respect for this important phase of worship.

On Armistice Day a massed observance was held at St. Paul's Episcopal Church, Earl Morgan, organist. Many patriotic organizations attended, including the band from the St. John's Military Academy at Delafield, Wis., which assisted at the service.

On Nov. 11 the choir of the Grand Avenue Congregational Church under the direction of Graydon Clark broadcast a special Armistice Day service from the Milwaukee Journal station.

### Mrs. Pietro Yon Very Ill.

Pietro A. Yon has been compelled to give up nearly all of his recital work outside of New York City because of the critical condition of Mrs. Yon, who has been ill for the last four months. Mrs. Yon was taken ill while in Italy with her husband last summer. On her return to New York she had to go to a hospital, suffering with a heart ailment, and her condition has greatly worried her husband, relatives and friends, especially during the last few weeks.

## CHURCH AT SAN DIEGO WILL HAVE A PILCHER

### FIRST METHODIST DESIGN

Three-Manual, with Echo to Be Installed Later—Nearly All of the Great Enclosed in a Separate Swellbox.

Henry Pilcher's Sons are building for the First Methodist Church of San Diego, Cal., a three-manual organ with an echo division arranged to be installed later. All of the great except the 8 and 16-ft. open diapasons and the tuba are to be enclosed in a separate swellbox. The specification of stops is as follows:

#### GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. Open Diapason, 8 ft., 73 pipes.
3. Gross Flöte, 8 ft., 73 pipes.
4. Gross Gamba, 8 ft., 73 pipes.
5. Melodia, 8 ft., 73 pipes.
6. Dulciana, 8 ft., 73 pipes.
7. Octave, 4 ft., 73 pipes.
8. Super Octave, 2 ft., 61 notes.
9. Tuba, 8 ft., 73 pipes.
10. Harp (From Choir).
11. Chimes (From Echo).
- Tremolo.

#### SWELL ORGAN.

12. Bourdon, 16 ft., 73 pipes.
13. Viol Diapason, 8 ft., 73 pipes.
14. Stopped Diapason, 8 ft., 73 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Voix Celeste, 8 ft., 61 pipes.
17. Salicional, 8 ft., 73 pipes.
18. Harmonic Flute, 4 ft., 73 pipes.
19. Flautina, 2 ft., 61 pipes.
20. Cornopean, 8 ft., 73 pipes.
21. Oboe, 8 ft., 73 pipes.
22. Vox Humana (in separate box), 8 ft., 73 pipes.
- Tremolo.

#### CHOIR ORGAN.

23. English Diapason (Leathered Lips), 8 ft., 73 pipes.
24. Concert Flute, 8 ft., 73 pipes.
25. Viol d'Orchestre, 8 ft., 73 pipes.
26. Flute d'Amour, 4 ft., 73 pipes.
27. Piccolo, 2 ft., 61 pipes.
28. Clarinet, 8 ft., 73 pipes.
29. Harp, 49 bars.
30. Chimes (From Echo).
- Tremolo.

#### ECHO ORGAN (Prepared for).

- (Echo to Be Played from Great Manual.)
- Echo Flute, 8 ft.
  - Viol Aetheria, 8 ft.
  - Vox Angelica, 8 ft.
  - Fern Flöte, 4 ft.
  - Vox Humana, 8 ft.
  - Cathedral Chimes, 20 tubes.
  - Tremolo.

#### PEDAL ORGAN.

31. Resultant, 32 ft., 32 notes.
32. Open Diapason, 16 ft., 32 pipes.
33. Bourdon, 16 ft., 44 pipes.
34. Lieblich Gedeckt, 16 ft., 32 notes.
35. Violone, 16 ft., 32 notes.
36. Contra Viol, 16 ft., 12 pipes.
37. Dolce Flute, 8 ft., 12 pipes.
38. Violoncello, 8 ft., 32 pipes.

On the mechanical side there are twenty-five couplers and nineteen combination pistons.

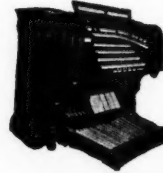
### Served Church Half a Century.

Presentation of a purse of gold to David Parry, organist of Moriah Welsh Presbyterian Church, Utica, N. Y., for the last fifty years, took place Oct. 14. The gift was presented at the close of a rededication service marking completion of a new pulpit and rearrangement of the interior of the auditorium. Miss Margaret Griffith, Mr. Parry's successor as organist, entered upon her duties at the same time. Mr. Parry is one of the oldest and most active members of the congregation. He recently resigned as organist after having passed the half-century mark.

Milton G. Manasse, Chicago organist, has opened a law office at 3944 Lawrence avenue and is practicing his profession in addition to his duties as organist of one of the north side synagogues.

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**YEAR'S WORK AT STANFORD**

**Recitals Analyzed by Warren D. Allen, University Organist.**

An interesting report by Warren D. Allen, organist of Stanford University, accompanies a bound booklet containing the programs of the recitals given at the Memorial Church at the university in the last scholastic year. The report shows that sixty recitals were played by Mr. Allen, eight recital programs by Marshall Bidwell, one program by Benjamin S. Moore and one assembly recital by Palmer Christian. A summary of the compositions played shows fifty-three compositions by thirty-one American composers, thirty-three compositions by twenty-three English composers, fifty-nine compositions by twenty-three French composers, sixty-six compositions by fourteen German composers (not including twenty-five compositions by J. S. Bach), and thirty-nine compositions by thirty composers of other nationalities.

On Jan. 23 Handel's "Israel in Egypt" was sung by the combined choirs of Temple Emanuel and Stanford University, in commemoration of the twenty-fifth anniversary of the Memorial Church, under the direction of Mr. Allen. This was repeated Jan. 27 under the direction of Cantor Reuben R. Rinder, at Temple Emanuel, San Francisco, with Wallace Sabin as organist, accompanied by members of the San Francisco Symphony Orchestra.

**Horace M. Hollister in New York.**

Horace M. Hollister recently resigned as organist and director at the First Congregational Church of Muskegon, Mich., to go to New York and take a course of study in the school of sacred music at Union Theological Seminary under Dr. Clarence Dickinson. He has been appointed organist and director at the Union Methodist Church on Forty-eighth street in New York and has taken up his duties there. Mr. Hollister was at Muskegon nearly six years. The regret over his departure was made evident at a farewell dinner for Mr. and Mrs. Hollister by the choir, at which a beautiful gift was presented to them, and at a reception by the church the same week, at which a substantial purse was presented to Mr. Hollister.

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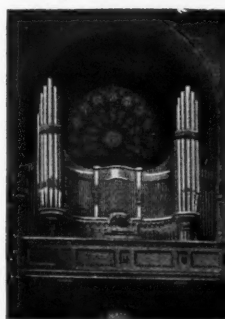
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**STATEMENT OF THE DIAPASON.**

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill. for Oct. 1, 1928.

State of Illinois, County of Cook—ss.  
Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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

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

Editor—Same.

Managing Editor—None.

Business Managers—None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)  
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3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)  
None.

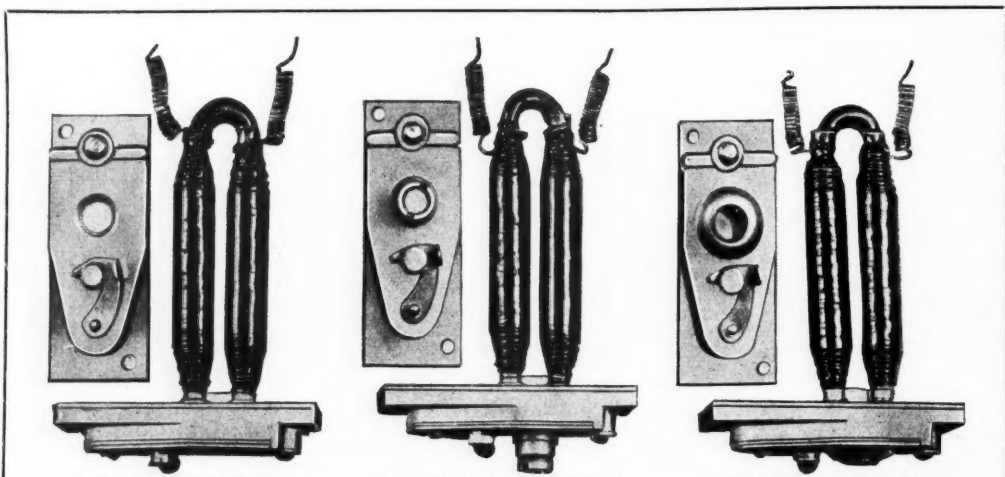
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

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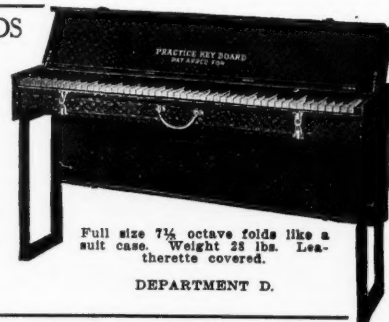
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**Detroit Doings**

By GUY C. FILKINS

Detroit, Mich., Nov. 19.—In the musical affairs of the Institute of Arts the large Casavant organ is to play an important part this season. Nov. 13 marked the beginning of the winter series of recitals with a program by Edwin Arthur Kraft of Cleveland, assisted by Marie Simmelnik Kraft, contralto. They presented the following numbers: Fantasia Sonata, Ludwig Neuhoff; Minuet, Haydn; Prelude and Fugue in A minor, Bach; Caprice, "The Brook," Dethier; "The Catbird" and "Dawn," Clokey (Marie Simmelnik Kraft); "Carillon de Westminster," Vienne; Scherzo, Hollins; Toccata, "Sunshine," Swinnen.

Mr. Kraft is always welcomed in Detroit, and with Mrs. Kraft made many new friends at the monthly dinner of the Michigan chapter of the A. G. O., which was held before the recital.

Howard Love, Mus. B., A. A. G. O., on Sunday, Nov. 18, presented an interesting program at the Art Institute. It included a Berceuse, one of his own compositions.

Sunday afternoon, Nov. 11, gave Detroiters the opportunity to hear the Murphy memorial organ and the Detroit Symphony Orchestra. The able and skilled New York organist, Chandler Goldthwaite, was heard to advantage with the orchestra in Guilman's Symphony in D minor and "Overture, 1812," Tchaikowsky. Mr. Goldthwaite also played a group of solos.

The Detroit colony is happy to welcome home Ernest Ibbotson, F. A. G. O., choirmaster of the Church of the Messiah, who has been studying in Europe the past year. On Oct. 23 Mr. Ibbotson gave a special recital for the parishioners, playing the following numbers: Sixth Symphony, Widor; Gavotte, Martini; Chorale in A minor, Franck.

On Oct. 26 the Grand River Avenue Baptist Church dedicated a new two-manual Wicks organ of eighteen speaking stops and Deagan chimes. Charles L. Wuerth, organist of the Woodward Avenue Baptist Church, played the dedicatory recital, which included: Sonata in E minor, Rogers; Allegretto, Guilman; "Kammenoi-Ostrow," Rubinstein; "Pomp and Circumstance," Elgar.

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### Buffalo News Items

By DeWITT C. GARRETSON

Buffalo, N. Y., Nov. 19.—It is gratifying to Buffalo chapter, American Guild of Organists, not only that the organists turn out in force to hear the world's greatest virtuosi when they are brought to Buffalo, but that the general public takes a lively interest in these important events. This was true especially Thursday evening, Oct. 25, when the chapter presented Fernando Germani in a recital at the Church of the Covenant. The church was filled, practically to capacity, and the chapter is encouraged to continue these ventures. We use the word "venture" advisedly, for everyone who has had anything to do with arranging organ recitals where the expenses run up into the hundreds of dollars knows that it is not only a "venture," but sometimes an "adventure."

Germani lived up to the reputation which had preceded him. His virtuosity thrilled the large audience. The program was as follows: Toccata in F major, Bach; "Noel," d'Aquin; Chorale in A minor, Franck; Siciliana and Giga, Bossi; "Etude Symphonique," Bossi; Scherzo (Second Symphony), Vienne; "Saetas," Torres; Allegro and Fugue, "Ad Nos," Liszt. In addition to these numbers he played as encores the Fugue in D major, Bach, and the Canon in B minor, Schumann.

The organ in the Church of the Covenant is, according to an announcement made just before the recital, the first and only Kilgen organ in Buffalo. The ensemble is splendid and responded nobly to the demands which Germani made upon it.

Sig. Germani was the guest of the Buffalo chapter at a dinner preceding the recital, and in the afternoon he was taken to Niagara Falls to obtain a glimpse of that great natural wonder.

The choirs have started their fall and winter work in full blast. At the Memorial Evangelical Church, where Nellie M. Gould is organist and choir-master, a musical service consisting of anthems, solos and organ numbers was given on Sunday evening, Oct. 28.

Nellie S. Hurlburt, formerly organist and choir-master of Concordia Lutheran Church, has taken up her new work at Jerusalem Reformed Church, where she has a new Schantz organ.

All the organists, and there were many, who went to St. John's Church, Colonial Circle, Sunday afternoon, Nov. 4, were enthusiastic over the recital played by Robert Hufstader, organist and choir-master of the church. Mr. Hufstader, whom we mentioned in this column last month, is one of the younger Buffalo organists, and is making his influence felt in the musical life of Buffalo. He has a splendid choir, and they will be presented in an oratorio in the near future. The program he played Nov. 4 was as follows: Trumpet Tune and Air, Purcell; "O Sacred Head Once Wounded," Kuhnau; "In Thee Is Joy," Bach; Prelude, Clerambault; Prelude, Fugue and Chaconne, Buxtehude; Water Music Suite, Handel; Andante Cantabile (Fourth Symphony), Widor; "Minuet Gothique," Boellmann; "Clair de Lune," Karg-Elert; "Will o' the Wisp," Nevin; "Marche Religieuse," Guilmant.

Details of the recital which Harold Fix played at Tulsa, Okla., Oct. 26 have just come to my notice. The occasion was the opening of a new Aeolian, the gift of an anonymous donor, who presented the organ to the First Methodist Church of Tulsa at the request of the pastor, Dr. Charles Drake Skinner, D. D. This organ, quoting from the program notes, "will undoubtedly be classed as one of the largest and finest instruments in the middle section of the United States." Mr. Fix, who will be remembered by those attending the Guild convention in Buffalo in 1926 as one of the outstanding recitalists of that convention, played in his brilliant style and re-

ceived flattering criticisms, both from the press of Tulsa and from the musicians who heard him. There was an audience of about 2,500 and the recital was broadcast. "Straight" organ music and transcriptions made up the program. Composers represented were Rossini, Handel, Flagler, Kreisler, Dethier (two numbers, Scherzo and "The Brook"), Saint-Saens, Martin, Rimsky-Korsakoff and Ralph Baldwin. Mr. Fix is organist and choir-master of Central Park Methodist Church, Buffalo.

The November meeting of the Buffalo chapter of the American Guild of Organists was held at Kenmore Methodist Church, of which Katherine L. Busch is organist. Dinner was served at 6:30 and after the customary business meeting presided over by Dean Bennett a recital was played by William J. Gomph, organist and choir-master of the Lafayette Avenue Presbyterian Church. Assisting Mr. Gomph was Ruth Pettit, contralto, of the North Presbyterian Church.

On Sunday afternoon, Nov. 4, the music at the vesper service in the First Presbyterian Church, of which Clara Foss Wallace is organist and choir-master, was made up of compositions of Schubert, recognizing the one hundredth anniversary of the composer's death. The program included the first movement of the Unfinished Symphony as an organ solo, the chorus "Great is Jehovah," and the well-known "Ave Maria." This number was sung in Latin and violin and organ were used for the accompaniment.

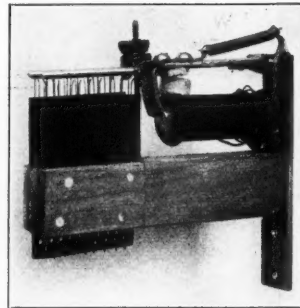
I must try to say something about myself each month in this column, else, unless you have a second correspondent from Buffalo, I may never have a notice in The Diapason. (Obituaries don't count.) This time I'll mention my choir and say that for their special music on Armistice Day they did the following: "God of Our Fathers," H. A. Matthews; "Grant Them Rest" ("Manzoni" Requiem), Verdi; "From Thy Love as a Father" ("Redemption"), Gounod; "Souls of the Righteous," Noble. On Nov. 4 we did: "Ho, Everyone," Martin; "Through the Day Thy Love," West; Cherubic Hymn, Gretchaninoff; Communion Service, Steane in D; Magnificat and Nunc Dimittis, West in E flat. On Nov. 18 the offerings included: "O Lord, Thou Hast Formed My Every Part," Bach; "O Come, Let Us Worship," Mendelssohn; "O Everlasting Light," West; Communion Service, Stanford in B flat; Magnificat and Nunc Dimittis, Parker in E flat.

That concludes our broadcasting for this evening. DCG signing off and bidding Buffalo organists send me more of their "stuff" so that I can have a longer column next time.

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### FOR "GREENWICH VILLAGE"

Church of Our Lady of Pompeii to Have Kilgen in New Edifice.

The Church of Our Lady of Pompeii in Greenwich Village, New York City, is to have a three-manual and echo Kilgen organ. Negotiations with the Rev. Anthony Demo, pastor of the church, were made by Alfred G. Kilgen, vice-president of the firm and manager of the New York office. The church is a new edifice and will rank as the most pretentious among the Italian churches of Greater New York. The organ will be divided, with sections on each side of the gallery, rose windows showing between. The scheme of stops is as follows:

#### GREAT ORGAN.

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.  
Melodia, 8 ft., 61 notes.  
Dulciana, 8 ft., 73 pipes.  
Octave, 4 ft., 61 notes.  
Flute, 4 ft., 61 notes.  
Flute Octavante, 2 ft., 61 notes.  
Mixture, 3 ranks, 183 notes.  
Tuba, 8 ft., 73 pipes.  
Clarion, 4 ft., 61 notes.  
Chimes, 20 tubes.

#### SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.  
Open 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 (Synthetic), 8 ft., 73 notes.  
Flute d'Amour, 4 ft., 73 notes.  
Viola, 4 ft., 61 notes.  
Flautina, 2 ft., 61 notes.  
Cornopean, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes (From Great), 20 notes.

#### CHOIR ORGAN.

Bass Flute (Tenor C), 16 ft., 61 notes.  
Open Diapason, 8 ft., 73 notes.  
Violoncello, 8 ft., 73 pipes.  
Melode, 8 ft., 85 pipes.  
Dolce, 8 ft., 73 notes.  
Flute, 4 ft., 73 notes.  
Fugara, 4 ft., 61 notes.  
Dulcet, 4 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Orchestral Oboe (Synthetic), 8 ft., 73 notes.

#### CLARINET, 8 ft., 73 pipes.

Mixture, 3 ranks, 183 pipes.  
Tibia Clausa, 8 ft., 73 pipes.

#### PEDAL ORGAN.

Open Diapason, 16 ft., 12 pipes, 32 notes.  
Bourdon, 16 ft., 44 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Bass Flute, 8 ft., 32 notes.  
Dolce Flute, 8 ft., 32 notes.  
Violoncello, 8 ft., 32 notes.  
Open Diapason, 16 ft., 32 notes.  
Trombone, 16 ft., 12 pipes.  
Tuba, 8 ft., 32 notes.

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**News from St. Louis**

By DR. PERCY B. EVERSDEN

St. Louis, Mo., Nov. 20.—William Theodore Diebels on Nov. 4 gave the opening recital of the season at the New Cathedral (Catholic), including on his program: Prelude and Fugue in F minor, Handel; Adagio and Fantasia in F, Mozart; Three Character Sketches—"Longing Tenderness," "Determination," "Pilgrims' Chorus," Wagner-Liszt; "Echo," Yon; Funeral March, Chopin, and "Peace," Malling. Mr. Diebels has only the sanctuary organ at present, but it is a large two-manual, and is heard with good effect. Visitors to St. Louis should not fail to visit this cathedral, one of the finest in the country.

Vernor Henshie, organist at Pilgrim Congregational Church, plans a series of monthly historical recitals, devoting each program to one school of church music. The first of these recitals, on the afternoon of Sunday, Nov. 4, attracted a limited congregation, the works of Palestrina being the offering. The selections consisted entirely of Palestrina compositions, and while the program evinced marks of careful preparation we believe that conformity to tradition should have substituted the male for the female voice, providing a better medium for the rendition of the ecclesiastical compositions of this "Princeps Musicae." Other programs include Jewish, Gregorian and Anglican works.

It was a pleasure to hear Edwin Stanley Seder at the Scottish Rite Cathedral on Nov. 1. Mr. Seder has many friends in St. Louis who always welcome his visits and most of them were there to hear him on the largest organ he has yet played in our city—the new Kimball. To most of them his substitution of Hollins, Russell and Yon for Bach and Mendelssohn was agreeable, and even Handel was represented only in the lighter vein of his "Water Music." Possibly the "Romance" by John Kessler—a native St. Louisan—was the most attractive offering of the evening. It is a new composition of real merit, sufficiently modern in chord building and nuances, yet built upon a theme which is full of melody. Mr. Seder, we are informed, possesses the only copy in manuscript. This is unfortunate, as it is worthy of wider use.

Mrs. David Kriegshaber, organist of the Kingshighway Presbyterian Church, presided at the dedication of the Grove memorial organ in that church Nov. 4. The specifications of this new Kilgen appear in another column. Her selections included: Adagio Religioso, Thompson; Postlude, Silver; Fantasie, Merkel; "The Bells of St. Anne de Beaupre," Russell; Caprice, Cadman, and Procession ("Lohengrin"), Wagner.

Daniel R. Philippi has resumed his

Wednesday recitals at Christ Church Cathedral, catering to the music-lovers during the noon hour.

Charles Galloway is a busy man these days. In addition to his regular duties he is preparing a chorus for participation with the St. Louis Symphony in a rendition of Beethoven's Mass in B minor and participated in the dedication services of the First Presbyterian Church on Nov. 11. Oct. 18 he rendered an exceptionally fine program at his monthly recital at Washington University.

William John Hall and Ernest Prang Stamm are dividing the services at Temple Israel during the temporary union of two of our Reformed Jewish temples.

At a civic Schubert anniversary in the Scottish Rite Cathedral on Nov. 11 the organist was recognized in Otto Wade Fallert, who contributed one number to the program, an arrangement of the Overture to "Rosamunde."

Warden Sealy was a visitor Nov. 18 and at a Guild service at Christ Church Cathedral played one of his compositions as a postlude.

**PRIZE OF \$100 FOR NEW HYMN**

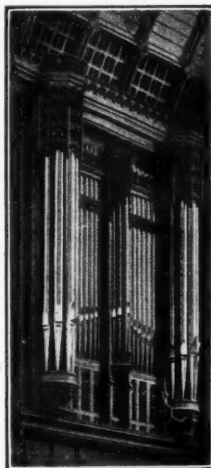
**Hymn Society Initiates Competition for Missionary Song.**

Dr. Milton S. Littlefield, president of the Hymn Society, announces the offer of a prize of \$100 for the best hymn "written in the spirit and voicing the purpose of the missionary enterprise of today," submitted to the society by Feb. 1. When the winning words have been selected a similar prize will be offered for the best musical setting.

Dr. Littlefield announces the authors may submit more than one manuscript; that each manuscript must be accompanied by a sealed envelope containing the name and address of the author, but the name must not appear on the manuscript; that no manuscript will be returned, but that none will be used in any way without the consent of the author, and that the society reserves the right to withdraw the award if no manuscript deemed worthy is received.

The Hymn Society is a national organization of hymn writers, composers and hymn-book editors. Recently it conducted contests for words and tune for a "Hymn for Airmen," manuscripts numbering more than 1,800 being submitted from every state in the Union and from most countries of Europe and their foreign colonies.

**Charles Lee Cox at Pasadena Post.**  
Charles Lee Cox, formerly of Chicago and now a resident of Los Angeles, has been appointed organist of the New Westminster Presbyterian Church of Pasadena, Cal., of which Dr. Josiah Sibley, former pastor of the Second Presbyterian Church of Chicago, is pastor, and Conrad Mills musical director. A beautiful new edifice of this church, with a Reuter organ of seventy stops, was used for the first time Nov. 11.



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**Census Shows Production by American Publishers in 1927.**

The Department of Commerce announces that, according to data collected in the biennial census of manufactures taken in 1928, the establishments engaged primarily in the publishing or in the printing and publishing of music in 1927 reported a total output valued at \$15,881,633, of which amount \$15,217,839 was contributed by sheet music and books of music and \$663,794 by receipts from miscellaneous sources such as book and job printing, lithographing, photo-engraving, etc. The value of sheet music and books of music shows an increase of 10 per cent compared with \$13,835,375, the total for 1925, the last preceding census year.

Of the 119 establishments reporting for 1927, fifty-three were in New York, twenty-two in Illinois, nine in Massachusetts, eight in Pennsylvania, six in Missouri, six in Ohio, five in California, two in New Jersey, two in Texas and one each in Connecticut, Iowa, Kentucky, Maryland, Michigan and Nebraska.

Selections from Mendelssohn's "Elijah" were sung at St. Paul's Episcopal Church, Poughkeepsie, N. Y., on the evening of Nov. 11 under the direction of W. Jeffreys Wakefield, organist and choirmaster. Mr. Wakefield played the Prelude in C and a part of the Second Sonata of Mendelssohn.

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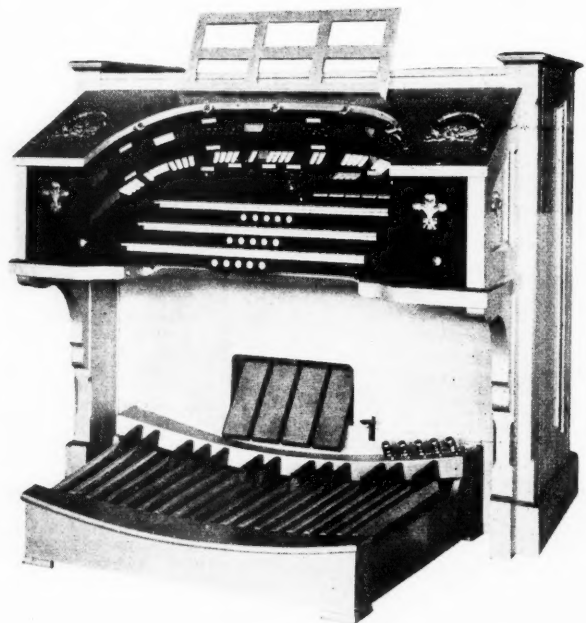
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**TUCSON HAS TWO TREATS**

**Germani Recital Arouses Enthusiasm—  
Praise for E. Stanley Seder.**

"Tucson has been signally favored in November, for we have had two outstanding organists for recitalists—Fernando Germani, the brilliant young Italian virtuoso, played on the Scottish Rite organ Wednesday night, Nov. 7, while E. Stanley Seder of your city played the small but satisfying Möller in the University M. E. (South) Church on the Friday following." writes W. R. Voris from Arizona. "Both artists were heard by large audiences as crowds go for organ recitals, and each one pleased, in the broadest sense, his hearers.

"The Germani recital was under the auspices of the University of Arizona School of Music, and many of the students, music and otherwise, were in attendance, some hearing for the first time a recital organist. Never was such organ playing heard in Tucson. Never before was so much brought out of the relatively small three-manual organ in the Temple. The program was of the same type as given in the large Eastern cities. In the lighter things the work was lovely beyond

words. Hard to imagine finer playing possible. We were satisfied.

"Mr. Seder's recital was of somewhat different type, although he too proved that the big things were his meat. But he also played to the ordinary music-lover and reached that class through some beautiful melodious things exquisitely done. Those of his hearers who knew Bach were delighted with Mr. Seder's work—and we earnestly hope to have him here again—but we also hope to have a large organ by the time another real organist comes our way. A move is on for a large auditorium for the university, and a part of the equipment will be an adequate organ, for eventually the school of music will have an organ instructor in its faculty. And the Temple of Music will undoubtedly have a real organ some day—as will two or three of our churches."

The Bennett organ in Bethlehem Lutheran Church at Gary, Ind., was dedicated Oct. 28, in the remodeled church. H. A. Vedell, organist of the church, was at the console. Harry T. Carlson of the Irving Park Lutheran Church, Chicago, gave a recital Nov. 1.



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# Programs of Current Organ Recitals

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.**—In his recital at Trinity Cathedral Monday evening, Oct. 8, Mr. Kraft played this program of works by R. S. Stoughton: Persian Suite (dedicated to E. A. Kraft); "The Pygmies," from "Tanglewood Tales"; "Legend," "By the Waters of Babylon"; "Neptune," from "Sea Sketches." The cathedral choir assisted, singing Stoughton's cantata "Esther."

In his recital Monday evening, Nov. 5, Mr. Kraft played: Fantasie Sonata, Ludwig Neuhoff; Two Chorale Preludes ("Hark! A Voice Saith, All Are Mortal") and "To Shepherds, as They Watched by Night"; Bach: Prelude and Fugue in A minor, Bach; Scherzo, Korostchenko-Kraft; Impromptu, Viernie; "Carillon de Westminster," Viernie; Canzona, Edward Shippen Barnes; "Sunshine"—Toccata, Firmin Swinnen.

**Frederick Boothroyd, Colorado Springs, Colo.**—Mr. Boothroyd is giving his Tuesday and Thursday afternoon Grace Church memorial recitals regularly at 5:30, when people returning home from their work in factories and offices may stop and listen to interesting programs on the large new Welte organ. Some of his recent offerings have been as follows:

Oct. 4—Voluntary in C minor, Maurice Greene (1695-1755); Two Minuets from the Serenade in D, Op. 11, Brahms; Barcarolle, Wolstenholme; Eric De Lamarter, organist of the Fourth Presbyterian Church, Chicago, assisted Mr. Boothroyd, playing: "Angelus du Soir," Bonnet, and "Caprice Heroique" in B flat.

Oct. 9—Concerto in E flat, William Felton (1713-1769); Minuet and Air from "Orpheus," Gluck; "En Bateau," from "Petite Suite," Debussy; Finale (March) from Second Suite, Boellmann.

Oct. 11—Toccata for Double Organ, Henry Purcell (1653-1698); "Reve Angélique," Rubinstein; Prelude in F, Rubinstein; Meditation, d'Evry; Toccata, d'Evry.

Oct. 16—Concert Overture, Fricker; "Kol Nidrei," Bruch; Dutch Folk Songs, adapted from Piano Transcriptions ("In Babylon," "The Merry Players" and "I Set Sail from Holland"), Julius Röntgen; Festive March, Smart.

Oct. 23—Overture to "Hänsel and Gretel," Children's Prayer and Allegro Vivace, Humperdinck; Nocturne in E flat, Chopin; Pavane, Johnston; "Marche Pontificale," from Symphony No. 1, Widor.

Oct. 25—Sixth Organ Sonata, Mendelssohn; "The Curfew," Horsman; Intermezzo from First Symphony, Widor; Largo, Handel.

**Warren D. Allen, Stanford University, Cal.**—In his recitals at the Memorial Church of the university Mr. Allen has played these programs recently:

Oct. 4 and 7—"The Bells of St. Anne de Beauré," Russell; "Poemes d'Autonne," Bonnet; "In Autumn" (from "Woodland Sketches"), MacDowell; "October" (Autumn Song), Tschaiakowsky; Autumn Song, Gretchaninoff; "Comes Autumn Time," Sowerby; Evening Idyl, Marshall Bidwell.

Oct. 9—"Sunset" and "Starlight," Karg-Elert; Toccata from "Oedipus in Thebes," Le Froid de Mereaux; Fugue in A major, Bach; Antiphon on the Magnificat, Dupre; Sinfonia in F major, Bach; Finale from Third Suite, Edward Shippen Barnes.

Oct. 11 and 14—Overture from the Music for the Royal Fireworks, Handel; "Song of the Basket Weaver," Russell; "Julanar of the Sea," Stoughton; Allegro Cantabile from Fifth Symphony, Widor; "Ave Maris Stella," Dupre; Alla Siciliana and Minuet, Handel; Prayer and Cradle Song, Guilmant.

**Frederic B. Stiven, A. A. G. O., Urbana, Ill.**—Professor Stiven, director of the music school at the University of Illinois, played the Sunday vesper recital at the university Nov. 4. His offerings included: Sonata No. 6, Mendelssohn; Capriccio, Lemaigre; Chorale No. 2, in B minor, Franck; Pastorale, Guilmant, and Serenade, Widor (piano and organ, with Professor Henri J. van den Berg at the piano); "Alla Marcia," Russell Hancock Miles; Evening Song, Bairstov.

**Marta Elizabeth Klein, A. A. G. O., New York City.**—Miss Klein, who has begun her fourth season as organist for the Literary Vespers held at the Town Hall Sunday afternoons, gave the following program Nov. 11: Grand Triumphant Chorus, Guilmant; "Chanson Triste," Bonnet; "Tempo di Gavotte," Felton; "Melodie," Rachmaninoff; "Marseillaise," Rouget de Lisle.

**Henry A. Ditzel, Dayton, Ohio.**—Mr. Ditzel drew a congregation of more than 1,000 people to the First Lutheran Church of Dayton the last Sunday of October for his afternoon recital on the four-manual Estey organ. Mr. Ditzel played a program which consisted of the following selections: Overture in G minor, Purcell J. Mansfield; Pastorale, Pachelbel; "An Old Dutch Lullaby," arranged by Dickinson;

Melody in E major and Prelude in C sharp minor, Rachmaninoff; Toccata in D major, Rene L. Becker; "The Fisherman's Song" and "Pantomime," de Falla; "Chant sans Paroles," Bonnet; Chorale Improvisation, "Thanks Be to God," Karg-Elert; "The Singing Fountain," Niemann; Improvisation on Handel's "I Know that My Redeemer Liveth"; Walthalla Scene from "Das Rheingold," Wagner-Lemare.

**Charles Galloway, St. Louis, Mo.**—Mr. Galloway's program at Washington University Sunday afternoon, Oct. 21, included these works: Sonata No. 4, Mendelssohn; Chorale, Viernie; "Carillon," Viernie; "Tanglewood Tales" (Suite), Stoughton; "Piece Heroique," Franck; "Ronde Francaise," Boellmann; "The Little Bells of Our Lady of Lourdes," Harvey B. Gaul; "Vesper Processional," Gaul; "Marche Nuptiale," Faulkes.

**Kate Elizabeth Fox, Dalton, Mass.**—Mrs. Fox, organist and director at the First Congregational Church, went back to her old church, the First Presbyterian of Watertown, N. Y., to give a recital Oct. 23 as part of the program of exercises celebrating the 125th anniversary of the Watertown church and the dedication of extensive additions to and improvements in the edifice. Mrs. Fox played a program which included these works: Toccata and Fugue in D minor, Bach; Air from Suite in D, Bach; Gavotta, Martini; Chorale in A minor, Franck; "The Answer," Wolstenholme; Serenade, Rachmaninoff; Canon in B minor, Schumann; "The Bells of Ste. Anne de Beauré," Russell; "Carillon-Sortie" in D, Mulet.

**Carl F. Mueller, Montclair, N. J.**—In his "hour with the organ" at the Central Presbyterian Church of Montclair Mr. Mueller played the following program on the afternoon of Oct. 28: "Autumn," Edward F. Johnston; "The Wind in the Chimney," Joseph W. Clokey; "The Pygmies" (from "Tanglewood Tales"), R. S. Stoughton; First Sonata, in G minor, Rene L. Becker; "Retrospection," Parke V. Hogan; A Familiar Melody; "Marche Militaire," Schubert.

**James Philip Johnston, F. A. G. O., Pittsburgh, Pa.**—At the East Liberty Presbyterian Church Mr. Johnston has given these short recitals before the evening service:

Oct. 28—Toccata in F, Bach; Moderato Cantabile from Eighth Symphony, Widor; "Grand Choeur Dialogue," Gigout.

Nov. 4—"Adoremus," Nowowiejski; Toccata, Maily; Pastorale, Franck.

Nov. 11—"Carillon," Sowerby; Cathedral Prelude and Fugue, Bach; "Soeur Monique," Couperin; Pastorale in C minor, Bach.

Nov. 18—Chorale Prelude, "Adorn Thyself," Bach; Second Breton Rhapsody, Saint-Saens; Evening Song, Bossi.

At the Homestead Park M. E. Church, for the dedication of the new Tellers-Kent organ, Nov. 14, Mr. Johnston played: Overture to the Occasional Oratorio, Handel; Aria in D, Bach; Intermezzo, Callaerts; Variations on "Jerusalem, the Golden," Spark; Andante from "Grande Piece Symphonique," Franck; "Evening Bells and Cradle Song," Macfarlane; Caprice, Matthews; Triumphant March, Buck.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—The following program was presented in College Hall, Skidmore College, Nov. 21, by Mr. Saxton, organist of the college: Toccata and Fugue in D minor, Bach; Fifth Sonata, in C minor (Adagio, Scherzo), Guilmant; Vorspiel to "Lohengrin," Wagner; "Hymn of Glory," Yon; "In Paradisum," Dubois; "Will o' the Wisp," Nevin; "Piece Heroique," Franck.

**Carl Weinrich, F. A. G. O., Morrinstown, N. J.**—Mr. Weinrich began a series of recitals at the Church of the Redeemer with the following program Nov. 3: "Sunrise," Jacob; "Christians, Rejoice," Bach; Pastorale, Franck; Toccata on "Ave Maris Stella," Dupre; "He Remembering His Great Mercy," Dupre; Sketch in D flat, Schumann; Allegro Vivace, Symphony 1, Viernie; Finale, Symphony 1, Viernie.

**Louise Shaddock Zabriskie, F. A. G. O., Omaha, Neb.**—Mrs. Zabriskie gave a recital—the thirty-third in Omaha under auspices of the A. G. O. chapter—at the First Presbyterian Church on the afternoon of Nov. 11. Her program included the following selections: Allegro and Adagio from Sixth Symphony, Widor; "From the Southland," Gaul; Prelude, Clerambault; Fugue in D minor, Bach; "Bourree et Musette," Karg-Elert; An Autumn Sketch (Allegretto Capriccio), Brewer; "Ave Maria," Schubert; Concert Overture in C minor, Hollins.

**Russell Gee, Painesville, Ohio.**—In a program before the Ohio Federation of Women's Clubs Oct. 18 at Painesville, Mr. Gee, professor of music at Lake Erie College, played these selections at the Morley music building of the college: Prelude and Fugue, D major, Bach;

"Pastorale, Recitativo et Corale," Karg-Elert; "By the Brook," de Boisdéffre; "Piece Heroique," Franck; Suite in F, Corelli; "Lied des Chrysanthes," Bonnet; "Noel," C. A. Bossi; "Chanson," Edward Shippen Barnes; Scherzo (Fifth Sonata), Guilmant.

In his Sunday afternoon recital Nov. 4 Mr. Gee played: Suite from "Water Music," Handel; Fugue in E flat ("St. Ann"), Bach; "A Musical Snuff-Box," Liadoff; "Clair de Lune," Karg-Elert; Gavotte, Gluck; Concert Overture in B minor, Rogers.

**Guy C. Filkins, A. A. G. O., Detroit, Mich.**—Mr. Filkins gave the free organ recital at the Detroit Institute of Arts Nov. 20, his program being as follows: Prelude, Third Sonata (Adagio), Guilmant; Serenade, Rachmaninoff; "Clair de Lune," Karg-Elert; "The Magic Harp," Meale; "Caprice de Concert," Archer; "Benediction," Karg-Elert; Prelude to "Paradisi," Wagner; "Le Bonheur," Hyde.

**F. A. Moure, Mus. D., Toronto, Ont.**—Dr. Moure, organist of the University of Toronto, has begun the seventeenth year of his recitals on the Casavant organ of seventy-six stops in convocation hall. Recent programs have been as follows:

Oct. 23—Overture to "Otho," Handel; Andante Cantabile, Fourth Symphony, Widor; Sonata in E flat, Rheinberger; "Marche Nuptiale," Guilmant; "The Thrush" and "The Glow-Worm," Lemaire; March and Chorus from "Tannhäuser," Wagner.

Nov. 6—Prelude and Fugue in C minor, Mendelssohn; "A Song of Sunshine," C. W. Dieckmann; Chorale in A minor, Franck; Pastorale and Finale, Second Symphony, Widor; "Kammenoi-Ostrow," Rubinstein; Festal March, Calkin.

Nov. 19—Prelude and Fugue in E flat, Bach; Serenade, "Marche Militaire" and Allegro moderato and Andante (Unfinished Symphony), Schubert; "Polichinelle," Gaston Lemaire; "Etude de Concert," Shelly.

**Annie L. Taft, Norwich, Conn.**—Miss Taft gave the following program in a recital at the Park Congregational Church Oct. 12: Suite for Organ, Rogers; "Vision," Rheinberger; Prelude and Fugue in C minor, Bach; Larghetto, Wesley; Concert Caprice, Kreisler; "At Evening," Buck; Allegretto Scherzando, Erb; Grand Chorus in March Form, Guilmant.

**Lillian Arkell Rixford, Cincinnati, Ohio.**—Mrs. Rixford of the Cincinnati College of Music gave a recital Nov. 11 at the Salem Presbyterian Church, Westwood, Ohio, playing these compositions: Melody in C, West; Intermezzo, Callaerts; Fountain Reverie, Fletcher; Evensong, Martin; Sonata in E minor, Rogers; Prelude in E, Karganoff; Sanctus, Gounod; Fanfare, Lemmens.

**Adolph Steuterman, Memphis, Tenn.**—Mr. Steuterman gave his sixty-fourth recital at Calvary Episcopal Church Sunday afternoon, Nov. 11, assisted by H. J. Steuterman, pianist, and M. L. Knowlton, baritone. The organ numbers included: Grand Aria (Piano and Organ), Clifford Demarest; "Cantilene Nuptiale," Dubois; "Legende," Douglas; Prelude and Fugue in E minor (lesser), Bach; Serenade (Piano and Organ), Widor; "Daguerreotype of an Old Mother," Harvey B. Gaul; Allegro from Sixth Symphony, Widor; "Priere et Berceuse," Guilmant; Rhapsody (Piano and Organ), Demarest.

**Rollo Maitland, F. A. G. O., Philadelphia, Pa.**—Mr. Maitland played the following program in St. Mark's Reformed Church, Lebanon, Pa., Oct. 29, to an audience of 1,000 persons: Concert Overture in C major, Hollins; Serenade, Kinder; Passacaglia, Bach; "Ave Maria," Schubert; Allegro from Sixth Symphony, Widor; Reverie, Walter H. Nash; "File-use," from "Suite Bretonne," Dupre; Improvisation on Familiar Hymns: "Marche Slav," Tschaiakowsky.

The following numbers were played by Mr. Maitland at the First Reformed Church, Philadelphia, Nov. 4: "Hosannah," Dubois; Allegro from Sixth Symphony, Widor; Serenade, Kinder; "Cherubs at Play," Frances McCollin; Chorale Prelude, "In Thee Is Gladness," Bach; "Ave Maria," Schubert; Canzonetta, S. Marguerite Maitland; "Fileuse," Dupre; Concert Overture, Maitland.

The Williamsport chapter, N. A. O., presented Mr. Maitland in recital Nov. 8, playing the following: Concert Overture, Hollins; Serenade, Kinder; Passacaglia, Bach; "Cherubs at Play," McCollin; Largo from "New World" Symphony, Dvorak; Allegro from Sixth Symphony, Widor; "Fileuse," Dupre; Improvisation on Familiar Hymns; "Finlandia," Sibellus.

**Wilfred Layton, B. S., F. R. C. O., A. R. C. M., Winnipeg, Man.**—A recital by Mr. Layton under the auspices of the Winnipeg center of the Canadian College of Organists was played the afternoon of

Nov. 18 at Westminster Church. The combined choirs of the Broadway Baptist, Hampton Street United and Parkview United Churches assisted, under the direction of Ronald W. Gibson, A. C. C. O. The organ numbers were: Prelude and Fugue in G major, Bach; Chorale Prelude, "Jesus, My Chief Pleasure," Bach; Sinfonia to "My Spirit Was in Heavenness," Chorale Preludes, "To Shepherds as They Watched" and "Let Us Together Praise Our God," Bach; Fantasie in E flat, Saint-Saens; Introduction and Pasacaglia, Max Reger.

**Wallace A. Van Lier, Mus. B., Lake Placid Club, N. Y.**—In his November Sunday night recitals in the Lake Placid Club Agora Mr. Van Lier has played these programs:

Nov. 11—"Fantasy of Moods," Ford; Cantilena, Golterman; Largo (by request), Handel; Serenade, Chaminate; Prelude to "Lohengrin," Wagner; "Viennese Refrain," arranged by Fulton; Canzonetta, Godard; "Pomp and Circumstance," Elgar (piano and organ; Ampico piano and Austin organ).

Nov. 18—Serenade and First Movement, Unfinished Symphony, Schubert; "Ave Maria," Schubert; "Water Sprites," Nash; "Ode Heroique," Cyril Scott; "Drink to Me Only With Thine Eyes," arranged by Miles; "Pilgrims' Chorus" (piano and organ), Wagner; Miniature Suite, Rogers.

**J. William Moyer, Reading, Pa.**—Mr. Moyer, organist of the First Baptist Church, gave a recital at Friedens Church Nov. 10. His program was as follows: "Piece Heroique," Franck; "Pilgrims' Chorus" ("Tannhäuser"), Wagner-Liszt; "Serenade at Sunset," Meale; Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; "Far o'er the Hills," Fryberger; Largo ("New World" Symphony), Dvorak; "A Sea Song," MacDowell; "In Paradisum," Dubois; "Burlesca e Melodia," R. L. Baldwin.

**Daniel R. Philippi, St. Louis, Mo.**—Mr. Philippi has resumed for this season his Wednesday and Friday noon recitals at Christ Church Cathedral. Here are his November programs:

Nov. 14—Largo and Allegro Maestoso (from Symphony 1), Guilmant; Nocturne in A flat, Ferrata; Andante Cantabile, Tschaiakowsky; Toccata in F major (from Symphony 5), Widor.

Nov. 16—Prelude and Fugue in G major, Bach; "La Fileuse" ("The Spinner"), Raff; "Evening Bells and Cradle Song," Macfarlane; Prize Song, "Mastersingers," Wagner; Toccata (from Sonata 2), Grassé.

Nov. 21—Commemorating Franz Schubert: Symphony in B minor (the Unfinished); Serenade; "The Sea"; "Erl King."

Nov. 23—Overture to the Occasional Oratorio, Handel; "The Musical Snuff-Box," Liadoff; "Ronde Francaise," Boellmann; "Grand Choeur" in D major, Guilmant.

Nov. 28—Toccata and Fugue in D minor, Bach; Londonderry Air, Old Irish; Gavotte, Martini; Largo, Handel; Overture, "Coriolanus," Beethoven.

Nov. 30—Chromatic Fantasia, Thiele; Minuet in A, Boccherini; "From a Wandering Iceberg," MacDowell; Cantilena, McKinley; Finale (D minor Symphony), Guilmant.

**George H. Fairclough, F. A. G. O., Minneapolis, Minn.**—Every Tuesday from 6:30 to 7:30, over the university station WLB, Mr. Fairclough broadcasts his University of Minnesota recitals. Recent programs were:

Oct. 30—Overture, "The Merry Wives of Windsor," Nicolai-Ellingford; "Adagio Pathétique," Godard; Fantasia on "Faust," Gounod-Eddy; Reverie, Dickinson; Minuetto ("L'Arlesienne Suite"), Bizet; Toccata, Adagio and Fugue in C, Bach; Nocturne in E flat, Chopin; Minuet in G, Beethoven; "Marche de Fete," Claussmann.

Nov. 6—Sonata No. 5, Mendelssohn; Adagio Sostenuto ("Moonlight Sonata"), Beethoven; Prelude in G minor, Rachmaninoff; Symphony 2 (Pastorale, Finale), Widor; An Old Irish Melody, Anti-Etherington; Prelude and Fugue in E minor (the lesser), Bach; Largo ("New World" Symphony), Dvorak; "Will o' the Wisp," Nevin; "Eventide," Fairclough; "Finlandia," Sibellus.

Nov. 13—Festival Overture (Carnival), Sellar; "Departing Day," Mueller; Toccata in C minor, Rogers; "Sunday Morning at Gion," Bendel; "Softening Shadows," Stoughton; Toccata and Fugue in D minor, Bach; Largo, Handel; "The Squirrel" Weaver; Processional March, H. J. Stewart.

Nov. 20—Schubert Centenary Program: Unfinished Symphony (First Movement); Serenade; "The Bee"; "Ave Maria"; Two "Moments Musical" (A flat, F minor); Andante con Moto (Symphony in C); "Litany"; "By the Sea"; "Marche Militaire."



# Programs of Current Organ Recitals

**Arnold Dann, Asheville, N. C.**—In his recitals at the famous Grove Park Inn Mr. Dann has given the following recent programs:

Oct. 18—Concert Overture, Hollins; "To a Wild Rose," MacDowell; "Forest Murmurs," from "Siegfried," Wagner; "Will o' the Wisp," Nevin; "Marche Militaire," Barnes; Selection from "Tales of Hoffman," Offenbach; "Anitra's Dance" and "In the Hall of the Mountain King" ("Peer Gynt"), Grieg; "A Familiar Melody," Oct. 21—Two Magnificats, Lemaigre; "In Moonlight," Kinder; "Forest Murmurs" from "Siegfried" (by request), Wagner; Selection from "Sadko," Rimsky-Korsakoff; Epic Ode, Bellairs; Serenade, Gounod; "Chinoiserie," Firmin Swinnen; Oriental Chant, Moussorgsky; March of Victory, Moussorgsky.

Oct. 25—Cavatina, Raff; Concert Fantasia, Stewart; Three Songs from the British Isles; "Within a Chinese Garden," Stoughton; "Angelus," Massenet; Pastorale, Stibelt; "Rondo Ecossaise," Stibelt.

Oct. 28—Allegro Moderato from Unfinished Symphony, Schubert; "A Rose Garden of Samarkand," Stoughton; Berceuse from "Jocelyn," Godard; Overture to "Zampa," Herold; "A Cloister Scene," Mason; "The Rosary," Nevin; Prelude and Bridal Music ("Lohegrin"), Wagner; "Comin' thro' the Rye," arranged by Lemare; Coronation March, Meyerbeer.

**Donald C. Gilley, Richmond, Ind.**—At a vesper recital in the chapel of Earlham College Oct. 21 Mr. Gilley, the college organist, played: Sonata in D flat (Phantasia), Rheinberger; Air from "Orpheus," Gluck-Rogers; "The Garden of Iram," Stoughton; Andante con moto, Andrews; Prelude, Fugue, Variation (with Doshia Dowdy at the piano), Franck.

**J. Herbert Springer, Hanover, Pa.**—Mr. Springer, organist of St. Matthew's Lutheran Church, gave a recital at St. Peter's Lutheran Church, Middletown, Pa., Nov. 13. His offerings on this occasion included: Five Chorale Preludes, Bach; Suite in F, Corelli; "Christmas in Sicily," Yon; Cradle Song, Wagner; "Ave Maria," Schubert; "Romance sans Paroles," Bonnet; Toccata from Fifth Symphony, Widor.

**Charles F. Hansen, Indianapolis, Ind.**—Mr. Hansen, organist of the Second Presbyterian Church, gave a recital Oct. 31 at Taylor University, Upland, Ind., on a three-manual built by the Tellers-Kent Company. This was Mr. Hansen's third recital at the university. His program on this occasion consisted of the following compositions: Grand March from "Aida," Verdi; "On Wings of Song," Mendelssohn; Prelude and Fugue in F major, Bach; Elegiac Melody, Grieg; Overture to "Zampa," Herold; March, "Pomp and Circumstance," Elgar; Storm Fantasia, Lemmens; Gavotte in E minor, Silas; Communion in G major, Batiste; Andantino, Lemare; Overture to "Martha," Flotow.

**Leslie P. Spelman, M. A., A. G. O., Fulton, Mo.**—In his first recital of the season at William Woods College, played on the new Geneva organ, Mr. Spelman presented the following program Nov. 5: Two Chorale Preludes, "O Sacred Head, Now Wounded" and "Lord, Hear the Voice of My Complaint," Bach; Prelude in G major, Bach; "In Paradisum," Dubois; Mountain Sketches, Clokey; "The Bells of St. Anne de Beaupre," Russell; "Con Grazia," Andrews; Third Chorale in A minor, Franck.

**Francis E. Aulbach, Chicago.**—Mr. Aulbach played a recital under the auspices of Theodore Roosevelt Auxiliary of the American Legion the evening of Nov. 11 at the Church of the Epiphany for the benefit of disabled soldiers. His selections were as follows: Overture, "If I Were a King," Adam; "Chant for Dead Heroes," Gaul; American Rhapsody, Yon; "Kashmiri Song," Woodforde-Kinden; Melodie, C. G. Dawes; "To an American Soldier," Thompson; "Marche Slav," Tschalkowsky.

**Mrs. Ellis W. Shuler, Dallas, Tex.**—Mrs. Shuler, organist of the Highland Park Methodist Church, gave a recital Nov. 16 on the new organ built by Hillgreen, Lane & Co. for the First Methodist Church of Lamesa, Tex. Her program consisted of these numbers: "Piece Heroique," Franck; "The Brook," Dethier; "The Swan," Saint-Saens; Spring Song, Grieg; Largo (from "New World" Symphony), Dvorak; Toccata, Kinder; "The Harp," Yon.

**Frederic T. Egner, St. Catharines, Ont.**—In a recital on the new organ at the North Street United Church of Goderich, Ont., Sept. 14 Dr. Egner played a program consisting of these selections: Concert Overture in C minor, Hollins; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "The Flight of the Bumblebee," Rimsky-Korsakoff; "In a Monastery Garden," Ketylbe; "The Tumult in the Praeto-

rium," de Maleingreau; Fantasia, "The Storm," Lemmens; Minuet, Boccherini; Serenade, Egner; Hungarian Dance No. 5, Brahms; Variations on "The Last Rose of Summer," Buck; "Carillon-Sortie," Mulet.

**Hans C. Feil, Kansas City, Mo.**—The following programs have been among those recently presented by Mr. Feil at his Sunday afternoon recitals in the Independence Boulevard Christian Church: Oct. 7—Request program: March from "The Prophet," Meyerbeer; "Les Preludes," Liszt; Chromatic Fantasia, Thiele; Siciliano, Fry; Overture, "William Tell," Rossini-Buck.

Oct. 21—Fantasia and Fugue in A minor (request), Bach; "Serenade at Sunset," Meale; Prelude to "Lohegrin," Wagner; March from "Tannhauser," Wagner; Nuptial Suite (Scherzo, Wedding Bells, Nuptial Benediction), Everett E. Truette; "Song of India," Rimsky-Korsakoff; "The Bells of St. Anne," Russell.

Nov. 4—Suite for Organ, Homer N. Bartlett; Andante Cantabile from Fifth Symphony, Tschalkowsky; "Kamenoi Ostrow," Rubinstein; Processional March from Music Drama "John of Nepomuk," Stewart; Londonderry Air; Toccata, R. de Montalent.

**Samuel A. Baldwin, New York City.**—Among Professor Baldwin's programs at the City College in his Wednesday and Sunday afternoon recitals in November were the following:

Nov. 14—Toccata and Fugue in D minor, Bach; "Hora Mystica," Bossi; Sonata No. 1, in a minor, Borowski; "The Enchanting Garden," Ravel; Menuet, Ravel; "Variations de Concert," Bonnet; Nocturne in G minor, Chopin; Finale from "Symphonie Pathetique," Tschalkowsky.

Nov. 18—Festival Prelude, Faulkes; "Ave Maria," No. 2, Bossi; Fugue in E flat major, Bach; Adagio from "Moonlight" Sonata, Beethoven; Two movements from Unfinished Symphony, "The Bee" and "By the Sea," Schubert; Theme and Finale in A flat, Thiele.

Nov. 21—Sonata in F minor, Mendelssohn; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; Andantino from Fourth Symphony, Tschalkowsky; "Moments Musical," Op. 94, No. 2 and No. 4, Serenade and Allegro moderato from Unfinished Symphony, Schubert.

Nov. 25—Sonata No. 1, in D minor, Guilmant; Nocturne, Grieg; Toccata in F, Bach; "Petite Pastorale" and "Fassacalle," Ravel; Scherzo, Korstehenko; Largo from "New World" Symphony, Dvorak; "Etude Symphonique," Bossi.

**Harold D. Smith, Ithaca, N. Y.**—Professor Smith, organist of Cornell University, who has returned to his duties after a leave of absence of a year, has given the following programs in Bailey Hall and Sage Chapel respectively:

Oct. 5—Prelude and Fugue, G minor, Buxtehude; Sarabande, Nichelmann; Prelude, Clerambault; Cantabile, Franck; Canon, B minor, Schumann; "Chant du Soir," Bossi; Fantasy on the Chorale, "Wie schön leucht' uns der Morgenstern," Reger.

Oct. 12—Toccata and Fugue, D minor, and Chorale, "Ich ruf' zu Dir, Herr Jesu Christ," Bach; Andante, Stamitz; "Harmonies du Soir," Karg-Elert; Scherzo, from Sonata No. 1, Rogers; "Lac Vert," from "Tableaux de Voyage," d'Indy; "Piece Heroique," Franck.

Oct. 19—Fantasy on "On freudt verzer ich manchen tag," Paulus Hofmeister; "Toccata per l'Elevazione," Frescobaldi; "Soeur Monique," Couperin; Canon, Jadasohn; Andante, from String Quartet, Debussy; "Christus Resurrexit!" Ravanello; "Benedictus," Reger.

Oct. 26—"Carillon," Vierne; Prelude, Fugue, Variation, Franck; "Flat Lux" and "In Paradisum," Dubois; "Au Couvent," Borodin; Scherzino, Ferrara; "Song of Sorrow," Nevin; Toccata, from Symphony 5, Widor.

Nov. 16—Bell Symphony, Henry Purcell; "Recit de tierce en taille," de Grigny; Short Prelude and Fugue, C major, Johann Ludwig Krebs; "Songe d'Enfant" and Intermezzo, Bonnet; "Peasant's Song," Grieg; Chorale No. 3, A minor, Franck.

**Louise C. Titcomb, St. Charles, Mo.**—In a faculty recital at Lindenwood College Oct. 23 Miss Titcomb played these selections: Prelude and Fugue, G major, Bach; Air for the G String, Bach; Allegro (Symphony 6), Widor; Scherzo (Symphony 2), Vierne; Londonderry Air, arranged by Coleman; Cantilena, McKinley; Toccata, F sharp minor, Mulet.

**C. Harold Einecke, Quincy, Ill.**—Mr. Einecke had an audience of 1,200 for his twenty-ninth "hour of organ music" at Salem Evangelical Church Sunday afternoon, Oct. 28. His offerings consisted of the following: Prelude on "Zin' Feste Burg," Faulkes; Fountain Reverie, Fletcher; "The Bells of St. Anne de

Beaupre," Russell; "Chinoiserie," Swinnen; "Drink to Me Only with Thine Eyes," English Folk-tune; "The French Clock," Bornschein; Finale in B flat, Franck.

**Guy Michell, F. R. C. O., Taunton, England.**—Mr. Michell, assisted by Mrs. Michell in vocal solos, gave a recital Oct. 15 in the Parish Church of St. Mary Magdalene, playing these compositions: Sonata in A minor, Mark Andrews; Nocturne, Wheelton; Fugue in E flat ("St. Anne"), Bach; "Now Thank We All Our God," Karg-Elert; "Carillon-Sortie," Mulet.

**Arthur Leslie Jacobs, Worcester, Mass.**—The following are programs played by Mr. Jacobs at his "hour of organ music" in Wesley Methodist Church Sunday afternoons:

Oct. 21—Concert Overture in B minor, Rogers; "Rococo," Palmgren; "Song of the Basket Weaver," Russell; "A Cyprian Idyll," Stoughton; "Finlandia," Sibelius; "The French Clock," Bornschein; Nocturne, No. 3, Liszt; French Minuet, Tremblay; Finale (Sixth Symphony), Widor.

Nov. 18—Prelude in G minor, Rachmaninoff; "Lamentation," Guilmant; "Ave Maria," Schubert; "Moment Musical," Schubert; Symphony in B minor (first movement), Schubert; "Deep River," Burleigh; Intermezzo in D flat, Hollins; "The Music Box," Lindoff; Finale (Third Symphony), Vierne.

**Sheldon Foote, Milwaukee, Wis.**—In his "hour of organ music" at St. Mark's Episcopal Church in November Mr. Foote played: Sonata in D flat, Rheinberger; "Ave Maria," Schubert; Intermezzo, Dethier; Indian Summer Sketch, Brewer; "Ancient Phoenician Procession," Stoughton; Larghetto and Allegro Moderato from Sixth Concerto, Handel.

**Margaret Whitney Dow, A. G. O., Tallahassee, Fla.**—In the Sunday vesper recital at the Florida State College for Women Nov. 4 Miss Dow played the following program: Moderato, from Sonata in A minor, Rheinberger; "Liebestod," from "Tristan and Isolde," Wagner; An Autumn Sketch, Brewer; "From the Land of the Sky-Blue Water," Cadman; "The Bumble-Bee," Rimsky-Korsakoff; Pilgrim Suite, Marion Austin Dunn.

**Russell Hancock Miles, Urbana, Ill.**—Mr. Miles gave the Sunday afternoon recital at the University of Illinois Oct. 28, playing the following program: Concert Overture, Maitland; "Au Couvent," Borodin; Theme, Variations and Fugue, Berwald; "The Nightingale and the Rose," Saint-Saens; Chorale in A minor, Franck; Andante Cantabile from Fifth Symphony, Tschalkowsky; "Drink to Me Only with Thine Eyes," (paraphrased for organ by Mr. Miles), English Melody.

**Nathaniel Nichols, Salem, Mass.**—In a recital at the First Church of Salem Sunday afternoon, Nov. 11, Mr. Nichols played as follows: Prelude, Op. 78, Chaminade; "Romance sans Paroles," Bonnet; Introduction, Theme and Variations on the Hymn-tune "Beecher," Wenham Smith; The Londonderry Air, Traditional; "Cujus Animam," from "Stabat Mater," Rossini; Caprice, C. A. Sheldon; Evensong, Johnston; "Through the Valley of Shadow," V. D. Thompson; Andante from "Symphonie Pathetique," Tschalkowsky; Pastoral, "To a Wild Rose," MacDowell; March, G flat, E. B. Smith.

**John Hermann Loud, Boston, Mass.**—In a program of organ music played by Mr. Loud at the Boston City Club Nov. 15 he included the following: Grand Chorus, Kinder; Gavotte from "Mignon," Thomas; Overture, "William Tell," Rossini.

**Lucien E. Becker, F. A. G. O., Portland, Ore.**—In his lecture-recital at the Reed College chapel Nov. 13, the second program of the thirteenth season of these monthly recitals, Mr. Becker played these compositions: "Hail! Bright Abode" (March), Wagner; Second Sonata, Mendelssohn; Humoresque, "L'Organo Primitivo," Yon; "Rosebuds" (Capricciotto), Swinnen; "Ronde Française," Boellmann; Overture, "Raymond," Thomas.

**Dr. Charles Hopkins, Urbana, Ill.**—Dr. Hopkins, who gave the 425th University of Illinois recital Nov. 11, played this program: Pastoral Sonata, Rheinberger; Interlude, Ferrari; Fantasia in A major, Franck; Two Chorales, "Herr Jesu Christ, Ich ruf' zu Dir" and "O Mensch, Bewein' dein' Sünde gross," Bach; Symphony 1, Vierne.

**Frederick C. Mayer, A. G. O., Columbus, Ohio.**—Mr. Mayer of Capital University gave a recital at Hope Lutheran Church, Cleveland, on a new Midmer-Losh organ, at the vesper service Nov. 18, playing: Festival Prelude on "Ein Feste Burg," Faulkes; "Across the Infinite," R. Deane Shure; Unfinished Symphony (first movement), Schubert; "Ave Maria,"

Schubert; Fugue in E flat ("St. Ann's"), Bach; "Pilgrims Chorus," from "Tannhäuser," Wagner; "Noel," d'Aquin; Fountain Reverie, Fletcher; "Dawn's Enchantment," M. Austin Dunn; Meditation, Sturges; "Finlandia," Sibelius.

**William C. Carl, Mus. D., New York City.**—Dr. Carl gave a "recognition recital" in the Old Stone Church at Meadville, Pa., Oct. 30, as a mark of recognition for the gift of the organ to the church by Arthur W. Thompson. The program played was as follows: Symphony for Organ in D minor (Largo e maestoso; Allegro), Guilmant; "Evening Rest," Hollins; Gavotte from Twelfth Sonata, Martini; Fugue in D major, Bach; "Soeur Monique," Couperin; "Will-o'-the-Wisp," Nevin; "Procession of the Grail Knights," Wagner; Allegro from Tenth Concerto, Handel; "The Lost Chord" (by request), Sullivan; "Marche de la Symphonie Ariane," Guilmant.

On Nov. 11 Dr. Carl gave a recital at the First Presbyterian Church of New York at which he played: Toccata and Fugue in D minor, Bach; Pastoral from First Sonata, Guilmant; Andante (Clock Movement), Haydn; Concerto in D minor (Allegro; Aria), Handel; "Will-o'-the-Wisp," Nevin; Serenade, Schubert; Gavotte (Twelfth Sonata), Martini; Trumpet Tune and Air, Purcell.

**Dr. Ray Hastings, Los Angeles, Cal.**—Representative numbers played by Dr. Hastings in recent popular programs at the Philharmonic Auditorium were: Overture, "Poet and Peasant," Suppe; Aria in D, Bach; Andante con moto from Symphony No. 5, Beethoven; Fugue, in C, Rink; "Nazareth," Gounod; "The Golden Wedding," Gabriel-Marie; "Emmaus," Frysinger; "Vesper Hymn" (new chimes solo), Hastings; "Jubilante Deo," Silver.

**Claude L. Murphree, Gainesville, Fla.**—A program marking the Schubert centenary was played by Mr. Murphree, organist of the University of Florida, Sunday afternoon, Nov. 18. His organ selections included: Menuetto in B minor; Air from "Rosamunde"; Prayer from the Octet; Scherzo in B flat; Cradle Song; "Moment Musical"; Allegro Moderato and Andante con Moto, from Symphony in B minor ("Unfinished"); "Hark, Hark, the Lark!"; Serenade; "Marche Militaire."

**Reginald W. Martin, Mus. B., Sweet Briar, Va.**—In recent recitals at Sweet Briar College Mr. Martin has played:

Oct. 15—"In dulci jubbilo," Karg-Elert; "Legende" (from Suite in B minor), Douglas; "Comes Autumn Time," Sowerby.

Oct. 22—Overture, Occasional Oratorio, Handel; Prelude, "Dream of Gerontius," Elgar; Chorale Prelude, Parry.

Oct. 29—Fantasia in A, Franck; Prelude to "The Deluge," Saint-Saens.

Nov. 5—Chorale Prelude, Karg-Elert; Overture, "Athalie," Mendelssohn; March, Fifth Symphony, Beethoven.

Nov. 12—Prelude and Fugue in G major, Bach; Chorale Prelude, "O Man, Bemoan Thy Sin," Bach.

**Edwin Hall Pierce, Annapolis, Md.**—In his second recital at St. Anne's Church, played the evening of Nov. 1, Mr. Pierce presented this program: "Piece Heroique," Franck; Chorale Prelude, "O Sacred Head, Now Wounded," Bach; "Clair de Lune," Karg-Elert; Suite, "A Day in Venice," Ethelbert Nevin; Sonata in F sharp (No. 5), Rheinberger.

**O. H. Kleinschmidt, A. A. G. O., Warrenton, Mo.**—Assisted by Mrs. Kleinschmidt, contralto, and the women's chorus, Mr. Kleinschmidt gave a vesper recital at Central Wesleyan College Church Nov. 18 at which he played: "Marche Pittoresque," Kroeger; "Chanson Gracieuse," Smith; "Ave Maria," Schubert; "The Festival of the King," Grieg; Toccata, Boellmann.

Miss Martha Messerly, Oberlin, Ohio—Miss Messerly, a member of the class of 1929 at Oberlin, gave the following program in a recital at Finney Chapel Oct. 15: Prelude and Fugue in C major and Chorale, "Schmücke dich, O liebe Seele," Bach; Improvisation - Caprice, J. o. n. g. n.; Chorale, Honegger; "Marche Nuptiale," and Scherzetto, Vierne; Chorale in A minor, Franck; Toccata, DeLamar; Recessional, No. 1, G. W. Andrews.

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**Catholic Church Music**

By ARTHUR C. BECKER

One of the most important things for correction in Catholic church music is the matter of responding. The responses to the priest are such an integral part of the service that much time and attention should be paid to making them as artistic and devotional as possible. The average choir drags responses along for an indefinite period in a slovenly manner and without regard to nuance or any of the things that make for artistic entity. I have always been of the opinion that the responses should be sung unaccompanied, if possible, and am glad to note that one finds more and more choirs doing it. By singing them unaccompanied they can be made into works of real art.

With my own choir at St. Vincent's Church, Chicago, I have experimented with the responses, always varying them so that no two are alike. By that I don't mean that the notes and harmony are changed in each one, but the dynamics are entirely changed in every one, making the response much more interesting. Because of the surprise element attached to it, it keeps the choir on its toes, watching the signals of the director. All of us who have charge of choirs know how easily the members will allow their attention to wander if things are done always in the same manner. Therefore, by varying, for instance, an "Amen," one time presenting it pianissimo, another time forte and even with a crescendo and a diminuendo, I keep the attention of the choir always on myself. Some responses can be sung throughout fortissimo, others pianissimo, while many times they can vary from the most delicate to the broadest utterance, all in the space of time necessary to sing an "Amen" or "Et cum Spiritu tuo."

One of the first to direct the attention of the writer to the artistic was Father Finn, the director of the Paulist Choristers of New York. Both the Paulist Choristers of New York and those under Father O'Malley, the present director of the choristers, use responses based on Russian fifths, and I hardly know of anything else quite so gorgeous as the effect produced by the singing of these responses. I am convinced, however, that, irrespective of the beauties of these Russian harmonies, the responses that are used would lose half of their beauty if deprived of the shadings used by the directors of these organizations.

It seems that more and more conductors of choirs and choral organizations are using finger signals to get the shading they desire. A good system is the following: The hand held horizontal calls for the softest pianissimo. One finger held upright is piano; two fingers, mezzo forte; three fingers, forte, while four fingers held upright call for the greatest volume of sound possible. Placing the finger tip

against the mouth calls for a humming effect, which I find very beautiful at the end of a soft Amen, allowing the tone to float away, as it were. It is surprising what results can be obtained by the finger signals. And it is not only useful in responses, but in all choir work, as it rivets the attention of the singers on the hand of the director and the mere raising or lowering of the finger gives all the change of nuance desired.

Most of us who have mixed choirs under our charge often feel that a choir composed of men and women is not as plastic as a choir composed of men and boys. But after serious study and training the choir under this system will be as responsive as an organization composed of men and boys. The choirmaster must not be easily discouraged if results are not forthcoming immediately, but he must be patient in order to acquire real success, and even if at times he feels his patience is exhausted by a tardy response on the part of his singers, the results when finally achieved are worth all the labor expended upon them.

Am in receipt of an unusually beautiful "Ave Maria" written by Leroy Wetzel and published by H. T. Fitz-Simons, Chicago. It is written for four-part mixed chorus, accompaniment optional. It is reverential in character and still gives full play to all dramatic possibilities. It is based on shifting chromatic harmonies, rising to a climax on the words "peccatoribus" and from then on subsiding in a gradual decrescendo to the final Amen, taken on a hum. It will be highly effective for a well-trained choir.

**Yon Received by Pope.**

An audience with the Pope and Cardinal Merry del Val was a memorable event in the course of Pietro Yon's trip to Italy last summer. Mr. Yon, who is honorary organist of St. Peter's, also played in that historic church and was subsequently guest of honor at a dinner when the guests included G. Mule, director of the conservatory of St. Cecilia; R. Renzi, organist of St. Peter's; A. Bustini; Mr. Yon's brother, Dr. Attilio Yon, and officials of the Vatican. Another incident of Mr. Yon's Italian tour was playing in the Cathedral of St. Giusto in Trieste. After visiting other important centers, Mr. Yon spent a holiday in the family castle at Settimo Vitone. Returning to New York and to his duties as organist of St. Patrick's Cathedral, Mr. Yon is now composing and preparing a series of programs for his large choir.

**Gives Armistice Day Service.**

David A. Pressley, organist of the Washington Street Methodist Church of Columbia, S. C., arranged a special musical service appropriate to Armistice Day on the evening of Nov. 11. The organ selections included: Festival Fantasy, Armstrong; London-derry, Air, arranged by Sanders; Festival Prelude on "America," Boslet. Among the choir numbers were: "Glorious Is Thy Name," Mozart; "Lead Us, O Father," Berwald; "There Is No Death," O'Hara; "Love-ly Appear," Gounod.

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**Late Recital Programs**

(Other recital programs will be found on pages 48 and 49.)

**Frank W. Asper, Salt Lake City, Utah**—Mr. Asper's programs at the Salt Lake City Tabernacle, which are always attended by large audiences both of Utah people and tourists, have been marked by the following programs among others in November:

Nov. 12—Fantasie in G minor, Bach; "Ave Maria," Arkadelt; Bridal Song, from "Rustic Wedding" Symphony, Goldmark; Meditation, F. J. St. Clair; Favorite Mormon Hymn, "As the Dew from Heaven Distilling," arranged by organist; An Old Melody, "My Old Kentucky Home," arranged by organist; Grand March from "The Mastersingers," Wagner.

Nov. 15—"Piece Heroique," Franck; Adagio e Dolce, from Third Sonata, Bach; "Spring Morn.," F. S. Smith; Introduction to Act 3 of "The Mastersingers," Wagner; Favorite Mormon Hymn, "As the Dew from Heaven Distilling," arranged by organist; An Old Melody, arranged by organist; "Suite Gothique" (Chorale; Toccata), Boellmann.

Nov. 5—Introduction and Allegro from First Sonata, Guilman; "Marche Funebre," Chopin; Fountain Reverie, Fletcher; Mormon Hymn, "Arise, O Glorious Zion," arranged by organist; "Drink to Me Only with Thine Eyes," arranged by organist; Toccata in F, Widor.

Nov. 8—American Fantasie, Yon; "Benediction Nuptiale" (from "Messe de Mariage"), Dubois; "The Gnomes" (from Suite "In Fairyland"), Stoughton; Favorite Mormon Hymn, "Arise, O Glorious Zion," arranged by organist; An Old Melody, arranged by organist; "Prelude Heroique," Faulkes.

**Arthur C. Becker, Chicago**—Mr. Becker, assisted by John Rankel, prominent baritone, gave a recital at St. Vincent's Catholic Church, of which he is the organist and choirmaster, on the afternoon of Nov. 25, and played a program which included the following works: Symphony in B minor (First Movement), Schubert; Pastorella, J. Sebastian Matthews; "Adoration," Seth Bingham; "Flat Lux," Dubois; Symphony 5, Widor.

**Franklin Glynn, Memphis, Tenn.**—Mr. Glynn gave a recital Nov. 20 at the First Congregational Church of Toledo, Ohio, and played the following program: Second Suite, Boellmann; "Ave Maria," Arkadelt; Toccata and Fugue in D minor, Bach; Scherzo in E, Gigout; Improvisation on "Annie Laurie"; Minuet in G, Beethoven; "Fiesta" and "Southern Twilight," Glynn; "Musique des Automates," Delibes; Allegro (Symphony 6), Widor.

**Warren R. Hedden, Mus. B., F. A. G. O., New York City**—Mr. Hedden of the First Reformed Church of Brooklyn gave the dedicatory recital on a three-manual Odell organ in St. James' Church, Fordham, Nov. 1. Mr. Hedden's program was as follows: Toccata, Dubois; "In a Chinese Garden," Stoughton; An Autumn Sketch, Brewer; Largo ("New World" Symphony), Dvorak; "On the Sea," Hollins; Londonderry Air, Traditional; "Evening Bells and Cradle Song," Macfarlane; "Finlandia," Sibelius.

**A. O. T. Astenius, Long Beach, Cal.**—Mr. Astenius, who has given a series of vesper recitals at the First Congregational Church, presented the following offerings in the final programs of the series:

Oct. 14—"Priere" in D major, Faulkes; Largo from "Xerxes," Handel; "Forgiveness," Ray Hastings; Communion in G, Batiste; "Sunset in the Golden West" and "By Moonlight" (Barcarolle), Astenius.

Oct. 21—Prelude, Piutti; "Spring," Grieg; "Romance sans Paroles," Bonnet; Adagietto, "L'Arlesienne" Suite, Bizet; "Night," Jenkins; Nocturne in E flat, Astenius.

**Paul A. Humiston, Oberlin, Ohio**—In a recital at Finney Memorial Chapel, Oberlin College, Oct. 22 Mr. Humiston of the class of 1929 played: Introduction, Passacaglia and Fugue, Willan; Two Chorale Preludes, "O Mensch, bewein' dein' Sünde gross" and "Herr Jesu Christ, Dich zu uns wend'"; Bach; "Cortege et Litane," Dupre; Sixth Symphony, Widor.

**In Memory of Dr. Gilbert.**  
The oratorio "St. John," composed by Dr. Walter B. Gilbert, will be given in Grace Church, Jamaica, L. I., Sunday evening, Dec. 9, at 8 o'clock, under the direction of John Whitehead Turner, organist and choirmaster. Dr. Gilbert is remembered by all who knew him at Trinity Chapel not only for his ability as a musician, but for his high personal character, his devotion to the church and to Trinity parish, and his kindly disposition. The death of Dr. Gilbert removed a well-known musician and composer of church music. Dr. Gilbert was, before his retirement

**H. R. Yarroll**



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as organist and choirmaster of Trinity Chapel, New York, one of the best-known organists in this country. He was born at Exeter, England, on April 21, 1829. He studied music under some of the most eminent masters in England, among whom were Dr. S. S. Wesley and Sir Henry Bishop. Before he came to America he held the post of organist successively at Topsham, Bideford, Tunbridge, Maidstone, Lee and Boston. From Boston Parish Church he was called to Trinity Chapel, New York. He and Professor Prout were the last two survivors of the famous band of Anglican organists who founded the Royal College of Organists, all of whom have passed away. As a composer Dr. Gilbert is probably best known for his famous tune to "Pleasant Are Thy Courts Above," called "Maidstone."

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University School of Music Celebrates Semi-Centennial.

The school of music of the University of Michigan, Ann Arbor, Mich., is celebrating its semi-centennial. A series of concerts presenting great artists and organizations is under way. In this series Rosa Ponselle and Galli-Curci have already sung to capacity houses, more than 5,500 persons. On Nov. 12 the Detroit Symphony Orchestra was heard in two concerts. In the afternoon 5,500 school children from Ann Arbor and surrounding cities and towns were guests of the school in a program prepared by Victor Kolar, with Edith Rhetts lecturing, and in the evening, with the assistance of Vladimir Horowitz, Mr. Kolar led his band in the third concert in this year's choral union series. Later the Flonzaley String Quartet will be heard in Ann Arbor, following which Fritz Kreisler will play. After the holiday vacation Roland Hayes, Yelley D'Aranyi, Sergei Rachmaninoff, the Prague Teachers' Chorus and the Detroit Symphony Orchestra, with Alfred Hertz conducting, will make up the remainder of the series. In May the thirty-sixth annual festival of six concerts will be provided. The University Choral Union, a large children's chorus and the Chicago Symphony Orchestra, with a list of distinguished soloists, will participate.

Palmer Christian, head of the organ department, appears each week in a recital specially provided for students, but open to the public. This series of concerts is given in Hill Auditorium on the new Skinner organ, which was dedicated at the last May festival.

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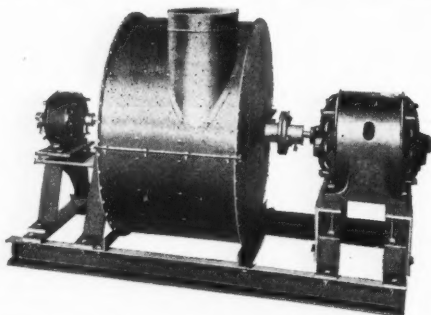
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**In Los Angeles and Southern California**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Nov. 15.—The month has held much of interest to local organists, one of the most notable events being the recital by Fernando Germani on the Skinner organ in the Hollywood high school. This young man exhibited in his playing qualities of musicianship and technique that place him among the really great organists of this generation. His playing of the Bach Toccata in F major and the "Noel" of d'Aquin were to my mind the outstanding numbers on the program, the registration of the latter being most effective. Other numbers were the Franck Chorale, three pieces by Bossi and a stunning pedal study of Manari.

What a pity Mr. Germani did not see fit to include one American composition on the program! At the same time one can hardly blame a foreigner for not doing this when our own American Guild of Organists ignores the American composer in making up its list of examination pieces year after year.

Another recital which I enjoyed was given by E. Stanley Seder of Chicago at the First Baptist Church Nov. 12. This was Mr. Seder's first appearance here and he gave a mighty good account of himself. Among the best things on his program were the F minor Overture of Hollins, the Fugue in E flat of Bach, the Handel "Water Music" Suite, Clokey's "Canyon Walls" and a rather passionate "Romance" by John Kessler of St. Louis, which was played from manuscript.

The November meeting of the A. G. O. was held at Calvary Presbyterian Church, South Pasadena, Nov. 5. After the dinner and meeting a public service and recital was given, the service being under the direction of William Killgrove, organist of the

church. The recitalists were Ernest Douglas, F. A. G. O., and Mrs. Florence Rich King, F. A. G. O. The program was perhaps a little too long; at the same time all those taking part can be congratulated on the excellence of their work. Among Mr. Douglas' numbers were the Psalm Prelude of Herbert Howells, the charming Madrigale of Vierne and an interesting arrangement by the recitalist of the themes from Wagner's "Die Meistersinger." Given an organ with plenty of orchestral coloring this should prove very effective. Mrs. King played the Bach Toccata in F and the Allegro from the "Ninety-fourth Psalm" of Reubke. In each case the technique of the performer was equal to the demands made upon her and one was surprised at the results she got from this rather modest instrument. The choir sang well and Mr. Killgrove accompanied in a first-class manner.

Amedee Tremblay, organist of St. Vincent's Church, is giving a vesper recital at 4 o'clock on the second Sunday of each month. The programs are most attractive and take about an hour. In October he played, among other things, the Toccata and Fugue in D minor of Bach, "Soeur Monique" of Couperin and two of his own compositions, and at the November recital pieces by Stoughton, Chauvet, Widor, Tremblay, etc.

Duncan S. Mervynne, the Pasadena organist, has returned from a short recital tour through Texas. He dedicated the Estey organ in the new Scottish Rite Cathedral at El Paso with two recitals and also gave a recital at the First Presbyterian Church, at which he included some five or six pieces by California composers.

The guest choir programs are being well attended on Tuesday evenings at the First Baptist Church. On Oct. 23 a splendid program was given by the combined choirs of the First Baptist and First Methodist Churches under the direction of Frederick Vance Evans, director of the First Methodist choir. Anthems by Stevenson, Christiansen, Schubert, Woodman, etc.,

were very well sung and Albert Tufts, organist of the Methodist Church, played three organ solos with taste. The Vierne Berceuse was charmingly done. On Oct. 30 the quartet of B'nai B'rith Temple gave a program of traditional Hebrew music under the direction of C. E. McAfee. This was something new and was instructive and enjoyable.

Alexander Stewart, director of music at the First Baptist Church, has, in conjunction with David Wright, the organist, arranged a series of programs tracing the development of music in the Christian church from its earliest beginning to the present day. These programs are given on the last Sunday evening of each month from October to August. It is a tremendous undertaking and one could take up three or four pages of The Diapason on these programs alone. The best thing, if you are interested, is to drop a line to Mr. Stewart and ask him to send you the complete program for the series. Don't forget to enclose a stamp. I assure you you will find these programs an education in themselves.

Ernest Ballard, organist and choir-master of St. Stephen's Church in Hollywood, is giving a musical service at 4 o'clock on the last Sunday of each month. In October he gave the first performance here of Stoughton's "The Woman of Sychar." This work contains attractive writing and I enjoyed the performance greatly.

By the time this is in print Arthur Poister, head of the organ department at Redlands University, will have given his first recital in Redlands and will also have given a recital at the First Baptist Church in Los Angeles. I heard Mr. Poister play a few days ago and I wish to go on record as being one of the first to place this young man among the great American organists of the day. One, of course, expects dazzling technique from a Dupre pupil, but too often we have this sort of technique with nothing to back it up. It is this musicianship and a spark of the divine fire that makes Mr. Poister the recitalist that he is. Redlands is to

be congratulated on having so splendid a musician and California on having so magnificent a recitalist within easy call. Now Los Angeles or San Francisco, who will be the first to give a performance of Mr. Poister's Symphony for organ and orchestra?

Well, I know the editor will not give me any more space, so here goes—Richard Keys Biggs and family have been down with the "flu." All O. K. now. Guild recital at Trinity Church, Santa Barbara, on the 26th—St. Paul's Cathedral choir boys assist at the Ellis Club concert on the 14th—Walter Skeele has been down with the "flu"; O. K. now—Dr. H. J. Stewart of San Diego is on the sick list and had to postpone his recital here in Los Angeles—G. D. Cunningham, the English recitalist, has been engaged for a recital at the Unitarian Church next February—Stanley W. Williams gave a delightful party in his studio for Mr. Germani—more later.

**Eigenschenk Plays in Paris.**

Edward Eigenschenk, who has been studying with Joseph Bonnet in Paris during the last eight months, was engaged as organist of Clichy Palace, one of the large motion picture theaters in Paris, for the opening of a new Standard organ recently installed in the theater. Mr. Eigenschenk is being featured as organ soloist and is being received by the auditors with enthusiasm. Mr. Eigenschenk has been offered a one-year contract for playing as feature organist at the Paramount Theater in Paris, but is leaving Paris for America early in December and will re-establish himself at the American Conservatory in Chicago. He will continue to play at Clichy Palace until he starts for home.

Farny Wurlitzer, vice-president of the Rudolph Wurlitzer Manufacturing Company, is a member of a committee of fifty prominent American business men serving on the Hoover-Curtis export committee, an organization formed to continue the policies laid down by Mr. Hoover during the latter's administration as secretary of commerce.

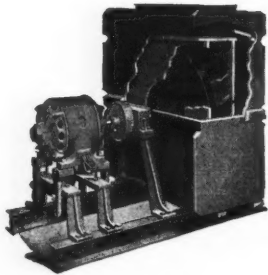
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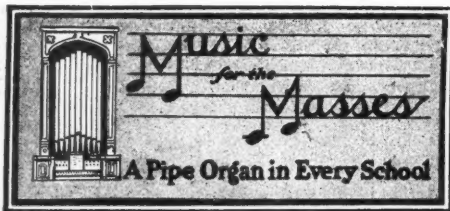
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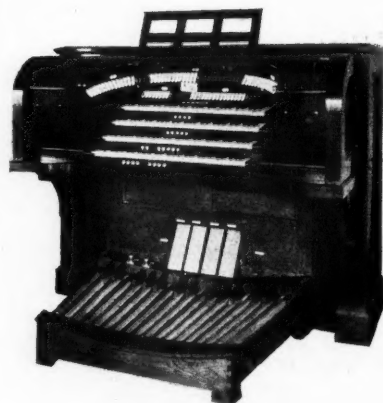
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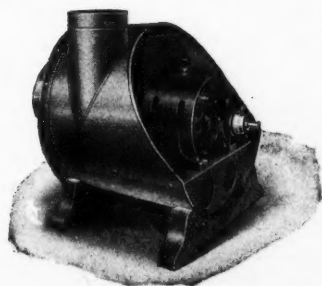
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