

THE DIAPASON

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TOTAL OF 2,451 ORGANS BUILT IN U. S. IN 1927

THEIR VALUE IS \$16,667,128

Report of Census of Manufactures Taken This Year Shows Remark- able Gain—Sixty-three Builders on Record.

A total of 2,451 pipe organs, valued at \$16,667,128, were built in the United States in the year 1927, according to interesting figures presented in a report of the census of manufactures taken in 1928 and made public by the Department of Commerce in Washington on Dec. 11. In 1925, the year for which the preceding census was taken, the total number of organs manufactured was 1,955 and their total value was placed at \$12,808,220. There are sixty-three establishments in the organ industry from whose reports the census figures were compiled. In 1925 there were fifty-seven.

Reporting on production in the organ industry, both pipe and reed, the census report shows a gain of 25.7 per cent in the two-year period in the value of the output.

Tables received from the census bureau reveal that 2,770 wage earners were employed by the organ builders in 1927, compared with a total of 2,460 in 1925, a gain of 12.6 per cent. This does not include salaried employes. Wages paid aggregated \$4,363,731, against \$3,609,586 two years previously, an increase of 20.9 per cent. The cost of materials, fuel and power consumed in the construction of organs amounted to \$4,494,449, compared with \$3,748,942 in 1925, a gain of 19.9 per cent.

It is pointed out in the report that the amount of manufacturers' profits cannot be calculated from the census figures, for the reason that no data are collected in regard to a number of items of expense, such as interest on investment, rent, depreciation, taxes, insurance and advertising.

Another table shows the value of organ material made in 1927 to have aggregated \$1,091,239, compared with \$1,222,033, a decrease of 10.7 per cent.

The very appreciable gain in the organ business is in contrast to the drop in the piano trade. The census report shows that the value of all musical instruments manufactured in 1927 amounted to \$98,445,418, a decrease of 21.3 per cent compared with \$125,149,877 for 1925. In addition, perforated music rolls, musical instrument parts and materials for sale as such, and custom and repair work, aggregating \$29,270,427, and miscellaneous products valued at \$3,350,138, were reported for 1927. The production of complete musical instruments in 1927 was as follows: Upright pianos without player attachments, 69,864, valued at \$12,261,827; upright pianos with player attachments, 80,543, valued at \$21,447,507; baby grand pianos without player attachments, 43,772, valued at \$17,540,842; baby grand pianos with player attachments, 7,713, valued at \$5,856,122; parlor grand pianos without player attachments, 8,747, valued at \$5,319,799; parlor grand pianos with player attachments, 1,226, valued at \$1,726,053; concert grand pianos, 293, valued at \$290,034; automatic and electric pianos, 3,574, valued at \$1,639,716; pipe organs, 2,451, valued at \$16,667,128; reed organs, 3,091, valued at \$385,280; wind instruments, valued at \$8,394,785; stringed instruments, \$4,201,013; percussion and other instruments, \$2,715,312.

The census of manufactures for 1923, as announced in *The Diapason* at the time it was made public in 1924, recorded the construction of 1,712 organs, whose aggregate value was \$9,653,690.

Arthur Hudson Marks



PASSING OF HENRY HOGANS

Head of the Geneva Organ Company Dies at Age of 69 Years.

Henry Hogans, a prominent building contractor and owner of the Geneva Organ Company, died Dec. 4 at his home in Geneva, Ill., at the age of 69 years.

Mr. Hogans, a native of Norway, came to the United States fifty years ago and settled in Chicago. He was a resident of Oak Park for thirty years, moving to Geneva soon after the purchase of the organ factory in 1924.

In his early years Mr. Hogans as a sailor traversed the seven seas. Upon settling in Oak Park he engaged in the contracting business and erected more than 1,000 residences in Oak Park and Austin.

Surviving him are his widow, Emma C. Hogans; three sons, Charles, Harry and Walter, and three daughters, Mrs. Alice Wickersham, Mrs. Elsie Thomas and Mrs. Clara Keepers.

GIFT TO SCHOOL DEDICATED

Marion, Ind., Municipal Organ Opened with Recital by Mehaffey.

Four thousand people came out to hear the dedicatory program on the C. G. Barley memorial organ in the Memorial Coliseum at Marion, Ind., on the evening of Nov. 19 and to hear Ernest L. Mehaffey of Columbus, Ohio, play a program on the large instrument built by the Estey Organ Company. The organ was presented to the school children of Marion by Mrs. Mae Judge of San Francisco, a former Marion resident, in memory of a

prominent Indiana manufacturer. Mrs. Judge could not be present, but the presentation address was made on her behalf by Gus S. Condo, and George W. Rauch accepted the gift on behalf of the schools. The high school band and string ensemble assisted in the program. Mr. Mehaffey's numbers were: Concert Overture in B minor, Rogers; Londonderry Air, arranged by Lemare; "Evening Bells and Cradle Song," Macfarlane; Gavotte, Guilman; "Marche Funebre et Chant Seraphique," Guilman; Minuet in A, Boccherini; "The Music Box," Liadoff; March from "Tannhäuser," Wagner; Serenade, "Ave Maria," "Moment Musical" and "Marche Militaire," Schubert.

GERMANI IN CHICAGO JAN. 7

Will Give Recital at the New First Congregational Church.

Fernando Germani, the Italian organist who has aroused the enthusiasm of organists and others in various cities in the course of his American tour, will give a recital at the New First Congregational Church, Chicago, on the evening of Jan. 7. The recital is being arranged by the Chicago chapter of the N. A. O. and the Illinois chapter of the A. G. O., and will be an invitation affair, the expense to be underwritten by members of the two organizations. Mr. Germani will be heard to special advantage in that he will play on the largest organ in the city, the Kimball four-manual at this famous church, over which William Lester, dean of the Illinois chapter of the Guild, presides.

NOVEL SCHEME DRAWN FOR SOUTH ORANGE, N. J.

M. P. MÖLLER TO BUILD ORGAN

Unusual Arrangement in Expression Chambers Among Features In- corporated by F. C. Mayer— Gift of W. J. K. Vanston.

An organ of distinctly unusual design, especially as to placement of stops in the various expression chambers, and of interest to organ designers and organists, will be the instrument of four manuals, with a celestial organ, being built by M. P. Möller for the Episcopal Church of the Holy Communion at South Orange, N. J. The organ is a gift to the church from W. J. K. Vanston of New York City, a Wall street banker, as a memorial to his wife. The specifications were prepared by Frederick C. Mayer, organist of the West Point cadet chapel, in collaboration with officials of M. P. Möller, Inc. They have received considerable original thought, as is evident from the layout of stops, and are expected to attract widespread attention. It is claimed for the design that it shows rare musical discrimination, while the mechanical side has been handled in a novel manner.

The great 16-ft. diapason, 8-ft. diapason major, 4-ft. octave major, 8-ft. and 4-ft. harmonic flutes, 8-ft. magic flute, swell 8-ft. stenthorn and choir 8-ft. old English diapason are to have their pipes furnished and voiced by the Rev. Noel Bonavia-Hunt of London, from 4-ft. C up. Harp and chimes will be built by Mayland.

The celesta will be the work of Mustel, Paris, excepting the lower octave, which will be by Deagan. The pedal 32-ft. contra trombone, 32-ft. contra dulzian, solo 8-ft. trombone, 4-ft. clarion, and swell 8-ft. cornopean are to have their pipes furnished and voiced by Frederick I. White, Reading, Mass.

Great, swell and choir each will have eight combination pistons, of which the first six will be double-touch, the first touch affecting manual stops and second touch affecting both manual and pedal stops, while pistons 7 and 8 will affect only the stops of the respective manuals. There will be six double-touch pistons each for the solo and pedal and celestial and pedal organs, five for the pedals and eight general pistons.

Following is the complete stoplist as finally revised by the builder and Mr. Mayer:

GREAT ORGAN.

- First section, enclosed in Great chamber, on 5-inch wind:
1. *Diapason (basses on 5 to 7-inch wind), 16 ft., 73 pipes.
 2. Harmonic Flute (from No. 7), 16 ft., 61 notes.
 3. Magic Flute (from No. 8), 16 ft., 61 notes.
 4. *Diapason Major, 8 ft., 61 pipes.
 5. *Diapason Minor (from No. 1), 8 ft., 61 notes.
 6. *Principal (1-12 from No. 1, 13-61 from No. 11), 8 ft., 61 notes.
 7. Harmonic Flute, 8 ft., 73 pipes.
 8. Magic Flute, 8 ft., 85 pipes.
 9. Quint (from No. 154), 5½ ft., 61 notes.
 10. Magic Flute Quint (from No. 8), 5½ ft., 61 notes.
 11. *Octave Major, 4 ft., 61 pipes.
 12. Octave Minor (from No. 154), 4 ft., 61 notes.
 13. Harmonic Flute, 4 ft., 73 pipes.
 14. Magic Flute (from No. 8), 4 ft., 61 notes.
 15. Tenth (from No. 153), 3 1-5 ft., 61 notes.
 16. Twelfth (from No. 156), 2½ ft., 61 notes.
 17. Magic Flute Nazard (from No. 8), 2½ ft., 61 notes.
 18. Fifteenth (from No. 156), 2 ft., 61 notes.
 19. Harmonic Piccolo (from No. 13), 2 ft., 61 notes.
 20. Magic Piccolo (from No. 8), 2 ft., 61 notes.
 21. Seventeenth (from No. 153), 1 3-5 ft., 61 notes.

- 22. Nineteenth, 1½ ft., 66 pipes.
- 23. Twenty-second (from No. 22), 1 ft., 61 notes.
- 24. Clarinet (from No. 25), 16 ft., 61 notes.
- 25. Clarinet, 8 ft., 73 pipes.
- 26. Musette, 8 ft., 73 pipes.
- 27. Musette (from No. 26), 4 ft., 61 notes.
- A. Harp (large scale), 8 ft., 73 bars.
- B. Harp (from "A"), 4 ft., 61 notes.
- Tremulant (for 5-inch wind only).

Second section, enclosed in Choir chamber:

- 28. Gemshorn (from No. 75), 16 ft., 73 notes.
- 29. Gemshorn (from No. 75), 8 ft., 73 notes.
- 30. Gemshorn (from No. 75), 5½ ft., 73 notes.
- 31. Gemshorn (from No. 75), 2½ ft., 66 notes.
- 32. Tromba (from No. 162), 8 ft., 61 notes.
- 33. French Horn (from No. 120), 8 ft., 73 notes.
- 34. Octave Tromba (from No. 162), 4 ft., 61 notes.
- C. Celesta, T. C. (from "H"), 8 ft., 49 notes.
- D. Celesta (from "H"), 4 ft., 61 notes.
- E. Chimes (EE-g/1) (from "M"), 4 ft., 28 notes.

*Three and three-fourths inch wind.

SWELL ORGAN.
First section enclosed in Swell chamber on 5-inch wind:

- 35. Dolce Bourdon, 16 ft., 85 pipes.
- 36. Quintadena (from No. 41), 16 ft., 61 notes.
- 37. Viol da Gamba, T. C. (from No. 42), 16 ft., 61 notes.
- 38. Stenthorn, 8 ft., 73 pipes.
- 39. Stopped Diapason, 8 ft., 73 pipes.
- 40. Forest Flute (from No. 51), 8 ft., 61 notes.
- 41. Quintadena, 8 ft., 73 pipes.
- 42. Viola da Gamba, 8 ft., 73 pipes.
- 43. Orchestral Viol, 8 ft., 73 pipes.
- 44. Orchestral Viol Celeste (sharp), 8 ft., 73 pipes.
- 45. Salicional, 8 ft., 73 pipes.
- 46. Salicional Celeste (flat), 8 ft., 73 pipes.
- 47. Bourdon Quint (from No. 35), 5½ ft., 61 notes.
- 48. Salicional Quint (from No. 45), 5½ ft., 66 notes.
- 49. Stenthorn (from No. 38), 4 ft., 61 notes.
- 50. Octave, 4 ft., 73 pipes.
- 51. Forest Flute, 4 ft., 73 pipes.
- 52. Orchestral Viol (from No. 43), 4 ft., 61 notes.
- 53. Orchestral Viol Celeste (from No. 44), 4 ft., 61 notes.
- 54. Violin, 4 ft., 73 pipes.
- 55. Salicional Tenth (from No. 46), 3 1-5 ft., 61 notes.
- 56. Stopped Diapason Twelfth (from No. 39), 2½ ft., 61 notes.
- 57. Viol Twelfth (from No. 54), 2½ ft., 66 notes.
- 58. Super-Octave (from No. 50), 2 ft., 61 notes.
- 59. Dulzian (from No. 170), 16 ft., 73 notes.
- 60. Cornopean, 8 ft., 73 pipes.
- 61. Dulzian Oboe (from No. 170), 8 ft., 73 notes.
- 62. Oboe Quint (from No. 170), 5½ ft., 73 notes.
- 63. Cornopean (from No. 60), 4 ft., 61 notes.
- 64. Oboe Octave (from No. 170), 4 ft., 73 notes.
- Tremulant.

Second section enclosed in Great chamber:

- 65. Magic Flute (from No. 8), 8 ft., 73 notes.
- 66. Magic Flute (from No. 8), 4 ft., 73 notes.
- 67. Magic Flute Nazard (from No. 8), 2½ ft., 66 notes.
- 68. Magic Piccolo (from No. 8), 2 ft., 61 notes.

Third section, enclosed in Choir chamber:

- 69. Gemshorn (from No. 75), 16 ft., 73 notes.
- 70. Gemshorn (from No. 75), 8 ft., 73 notes.
- 71. Gemshorn Quint (from No. 75), 5½ ft., 73 notes.
- 72. Gemshorn Octavo (from No. 75), 4 ft., 73 notes.
- 73. Gemshorn Twelfth (from No. 75), 2½ ft., 66 notes.
- 74. Vox Soprano (from No. 137), 8 ft., 73 notes.
- F. Chimes (from "M"), 4 ft., 28 notes.

CHOIR ORGAN.
First section, enclosed in Choir chamber on 5-inch wind:

- 75. Gemshorn (unit), 16 ft., 97 pipes.
- 76. Muted Gemshorn, T. C. (from No. 82), 16 ft., 61 notes.
- 77. Old English Diapason, 8 ft., 73 pipes.
- 78. Clarabella, 8 ft., 73 pipes.
- 79. Harmonic Flute, T. C. (from No. 88), 8 ft., 61 notes.
- 80. Gemshorn (from No. 75), 8 ft., 73 notes.
- 81. Gemshorn Celeste, T. C. (from No. 90), 8 ft., 61 notes.
- 82. Muted Gemshorn (unit), 8 ft., 97 pipes.
- 83. Unda Maris, (Muted Gemshorn), T. C. (flat), 8 ft., 65 pipes.

- 84. Unda Maris (Muted Gemshorn) (sharp), 8 ft., 73 pipes.
- 85. Gemshorn Quint (from No. 75), 5½ ft., 73 notes.
- 86. Muted Gemshorn Quint (from No. 82), 5½ ft., 73 notes.
- 87. Old English Octave (from No. 77), 4 ft., 61 notes.
- 88. Harmonic Flute, 4 ft., 73 pipes.
- 89. Gemshorn Octave (from No. 75), 4 ft., 73 notes.
- 90. Gemshorn Celeste, 4 ft., 61 pipes.
- 91. Muted Gemshorn Octave (from No. 82), 4 ft., 73 notes.
- 92. Muted Gemshorn Tenth (from No. 83), 3 1-5 ft., 61 notes.
- 93. Gemshorn Twelfth (from No. 75), 2½ ft., 66 notes.
- 94. Muted Gemshorn Twelfth (from No. 82), 2½ ft., 66 notes.
- 95. Gemshorn Fifteenth (from No. 75), 2 ft., 61 notes.
- 96. Muted Gemshorn Fifteenth (from No. 82), 2 ft., 61 notes.
- 97. Muted Gemshorn Nineteenth (from No. 82), 1½ ft., 61 notes.
- 98. Muted Gemshorn Twenty-second (from No. 82), 1 ft., 61 notes.
- 99. Tromba (from No. 162), 8 ft., 73 notes.
- 100. English Horn, 8 ft., 73 pipes.
- 101. Orchestral Oboe, 8 ft., 73 pipes.
- G. Celesta, T. C. (from "H"), 8 ft., 61 notes.
- H. Celesta, 4 ft., 61 bars.
- Tremulant.

Second section, enclosed in Great chamber:

- 102. Magic Flute (from No. 8), 16 ft., 61 notes.
- 103. Magic Flute (from No. 8), 8 ft., 73 notes.
- 104. Magic Flute Quint (from No. 8), 5½ ft., 73 notes.
- 105. Magic Flute (from No. 8), 4 ft., 73 notes.
- 106. Magic Flute Nazard (from No. 8), 2½ ft., 66 notes.
- 107. Magic Piccolo (from No. 8), 2 ft., 61 notes.
- I. Harp (from "A"), 8 ft., 73 notes.
- J. Harp (from "A"), 4 ft., 61 notes.

Third section, enclosed in Swell chamber:

- 108. Dulzian (from No. 170), 16 ft., 73 notes.
- 109. Dulzian-Oboe (from No. 170), 8 ft., 73 notes.
- 110. Oboe Octave (from No. 170), 4 ft., 73 notes.

SOLO ORGAN.
First section, enclosed in Choir chamber:

- 111. Gemshorn (from No. 75), 16 ft., 61 notes.
- 112. Clarabella (from No. 78), 8 ft., 61 notes.
- 113. Gemshorn (from No. 75), 8 ft., 61 notes.
- 114. Muted Gemshorn (from No. 82), 8 ft., 61 notes.
- 115. Unda Maris (from No. 84), 8 ft., 61 notes.
- 116. *Trombone, 16 ft., 61 notes.
- 117. *Tromba (from No. 162), 8 ft., 73 notes.
- 118. *Trombone, 8 ft., 73 pipes.
- 119. *Trumpet, T. C. (from No. 123), 8 ft., 49 notes.
- 120. *French Horn, 8 ft., 73 pipes.
- 121. English Horn (from No. 100), 8 ft., 61 notes.
- 122. Orchestral Oboe (from No. 101), 8 ft., 61 notes.
- 123. *Clarion, 4 ft., 61 pipes.
- K. Celesta (from "H"), 8 ft., 49 notes.
- L. Celesta (from "H"), 4 ft., 61 notes.
- M. Chimes, 4 ft., 28 tubes.
- Tremulant for 10-inch wind.

Second section, enclosed in Great chamber:

- 124. Magic Flute (from No. 8), 8 ft., 61 notes.
- 124½. Magic Flute Quint (from No. 8), 5½ ft., 61 notes.
- 125. Magic Flute (from No. 8), 4 ft., 61 notes.
- 126. Magic Flute Nazard (from No. 8), 2½ ft., 61 notes.
- 127. Magic Piccolo (from No. 8), 2 ft., 61 notes.
- N. Harp (from "A"), 8 ft., 61 notes.
- O. Harp (from "A"), 4 ft., 61 notes.

Third section, enclosed in Swell chamber:

- 128. Dulzian (from No. 170), 16 ft., 61 notes.
 - 129. Dulzian-Oboe (from No. 170), 8 ft., 61 notes.
- CELESTIAL ORGAN.**
(Enclosed in Choir chamber with separate shades inside Choir which may remain closed, may remain open, or may move simultaneously with Choir shades. Playable on Choir and Solo manual claviers. 3¼-inch wind.)
- 130. Flauto Camino (from No. 131), 16 ft., 61 notes.
 - 131. Flauto Camino, 8 ft., 73 pipes.
 - 132. Flauto Angelico (from No. 134), 8 ft., 61 notes.
 - 133. Flauto d'Amore, 4 ft., 73 pipes.
 - 134. Flauto Angelico, 4 ft., 73 pipes.
 - 135. Flauto d'Amore (from No. 133), 2 ft., 61 notes.
 - 136. Kinura (from No. 138), 16 ft., 61 notes.
 - 137. Vox Baritone (Vox Humana, small scale), 16 ft., 97 pipes.
 - 138. Kinura (very soft), 8 ft., 73 pipes.

- 139. Vox Contralto (Vox Humana), 8 ft., 73 pipes.
- 140. Vox Soprano (from No. 137), 8 ft., 73 notes.
- 141. Vox Humana Quint (from No. 137), 5½ ft., 73 notes.
- 142. Octave Vox Contralto (from No. 139), 4 ft., 61 notes.
- 143. Octave Vox Soprano (from No. 137), 4 ft., 73 notes.
- 144. Vox Humana Nazard (from No. 137), 2½ ft., 66 notes.
- 145. Vox Angelica (from No. 137), 2 ft., 61 notes.
- Tremulant.

*Ten-inch wind.
PEDAL ORGAN.

First section, enclosed in Great chamber, on five-inch wind:

- 146. Diapason (may require 7-inch wind), 16 ft., 44 pipes.
- 147. Violone (from No. 1), 16 ft., 32 notes.
- 148. Quint (from No. 1, 1-12, from No. 154, 12-32), 10½ ft., 32 notes.
- 149. Octave (from No. 146), 8 ft., 32 notes.
- 150. Diapason (from No. 1), 8 ft., 32 notes.
- 151. Harmonic Flute (from No. 7), 8 ft., 32 notes.
- 152. Magic Flute (from No. 8), 8 ft., 32 notes.
- 153. Tenth, 6 2-5 ft., 85 pipes.
- 154. Twelfth, 5½ ft., 66 pipes.
- 155. Magic Flute Nazard (from No. 8), 5½ ft., 32 notes.
- 156. Fifteenth, 4 ft., 73 pipes.
- 157. Harmonic Flute (from No. 13), 4 ft., 32 notes.
- 158. Magic Flute (from No. 8), 4 ft., 32 notes.

Second section enclosed in Choir chamber, on ten-inch wind:

- 159. Gemshorn (from No. 75), 16 ft., 32 notes.
- 160. Gemshorn Quint (from No. 75), 10½ ft., 32 notes.
- 161. Gemshorn (from No. 75), 8 ft., 32 notes.
- 162. Contra Trombone (unit), 32 ft., 97 pipes.
- 163. Trombone (from No. 162), 16 ft., 32 notes.
- 164. Vox Baritone (from No. 137), 16 ft., 32 notes.
- 165. Trombone (from No. 162), 8 ft., 32 notes.
- 166. Clarion (from No. 162), 4 ft., 32 notes.
- P. Chimes (from "M"), 4 ft., 28 notes.
- P. Octave Chimes (from "M"), 2 ft., 16 notes.

Third section, enclosed in Swell chamber:

- ber: 167. Dolce Bourdon (from No. 35), 16 ft., 32 notes.
- 168. Bourdon Quint (from No. 35), 10½ ft., 32 notes.
- 169. Dolce Bourdon (from No. 35), 8 ft., 32 notes.
- 170. Contra Dulzian (lower twenty-four pipes on ten-inch wind, remainder on five-inch wind), 32 ft., 109 pipes.
- 171. Dulzian Sub Quint (from No. 170), 21½ ft., 32 notes.
- 172. Dulzian (from No. 170), 16 ft., 32 notes.
- 173. Dulzian Quint (from No. 170), 10½ ft., 32 notes.

Premiere of Day's Cantata.

The premiere performance of Dr. George Henry Day's new Christmas cantata, "Great David's Greater Son," took place Monday evening, Dec. 10, in the Tremont Temple, Boston, under the direction of Professor H. Augustine Smith, director of the department of fine arts at Boston University. More than 300 singers from ten choirs of Greater Boston united in a Christmas festival program that was featured by the singing of the cantata. The choirs taking part were assisted by two Boston University groups, the Choral Arts Society and the Folk Song Chorus. Dr. Day's cantata "Dies Irae" was sung by the choir of the First Methodist Church of El Dorado, Ark., on Sunday evening, Dec. 2, under the direction of John Robertson, organist and choir-master.

William M. Jenkins Joins Wicks.

Announcement is made of the appointment of William M. Jenkins as a member of the staff of the Wicks Pipe Organ Company of Highland, Ill. Mr. Jenkins is a well-known St. Louis organist. He plays at the Westminster Presbyterian Church and previously was for some years at the Second Presbyterian. Until recently he was director of music for the large store of Scruggs-Vandervoort-Barney. He is also a past dean of the Missouri chapter of the American Guild of Organists. Mr. Jenkins will assist prospective organ purchasers in the preparation of specifications and plans.

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AEOLIAN WORK OPENED AT CURTIS INSTITUTE

FARNAM AT THE KEYBOARDS

Four-Manual at Philadelphia Ranks as Achievement—Cyrus H. K. Curtis, Donor of Instrument, Plays Improvisation.

The four-manual Aeolian organ in the Curtis Institute at Philadelphia was formally opened Nov. 27 before an audience which filled the recital hall to capacity, with Lynnwood Farnam, director of the organ department, at the console.

As a preliminary to the opening, Mrs. Edward Bok, daughter of Cyrus H. K. Curtis, donor of the organ, spoke informally to the audience of many intimate details of Mr. Curtis' early life. In these remarks she pictured the musical background which was responsible in a large degree for her father's intense love of music, and his special fondness for the organ, of which he has been a liberal patron. Mrs. Bok concluded her remarks by stating that the aim and purpose of the institute was to provide the finest facilities and instruction to its students, and asked Mr. Curtis to improvise for a few minutes before Mr. Farnam's recital, introducing her father as "my favorite musician."

Mr. Farnam's program was as follows: Sketch in C major, Schumann; Dorian Prelude on "Dies Irae" (MS), Bruce Simonds; Reverie on the Hymn-tune "University," Harvey Grace; Vivace from Trio-Sonata No. 6, in G major, Prelude and Fugue in F major, Chorale Prelude in C major, "Jesu, Meine Zuversicht," and Toccata, Adagio and Fugue in C major, Bach; "Carillon," Eric De Lamarter; Finale from "Symphonie Gothique," Widor; "The Mirrored Moon," from "Seven Pastels from Lake Constance," Karg-Elert; "Carillon-Sortie" in D, Mulet.

The success of this organ marks a real achievement in organ craftsmanship, in the opinion of those who have seen and heard it, as it was installed under the most trying space and acoustical conditions. This unfortunate necessity arose from the fact that the matter of installing the organ for the institute received no consideration until after the architects' plans for the building had been fully prepared and accepted.

As originally planned, the organ was to be a quiet, delicately-voiced instrument, but after the decision to establish a department of organ at the institute, the specification, pressures, scaling and voicing were altered to meet the exacting requirements of a virtuoso school of recital organists, and Mr. Farnam's masterly work at the opening recital was conclusive evidence of the builder's ability to measure up to these exacting demands.

The complete specification of stops is as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Flute, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 2, 3 and 4 ranks, 196 pipes.
- Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

- Diapason, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Viole, 8 ft., 73 pipes.
- Celeste, 8 ft., 61 pipes.
- Sallicional (tenor C), 16 ft., 85 pipes.
- Sallicional, 8 ft., 61 notes.
- Salicet, 4 ft., 61 notes.
- Aeoline, 8 ft., 73 pipes.
- Gedeckt, 16 ft., 97 pipes.
- Gedeckt, 8 ft., 61 notes.
- Gedeckt, 4 ft., 61 notes.
- Twelfth, 2 1/2 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Tierce, 1 3/5 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Dulciana, 16 ft., 73 pipes.
- Gamba (mf), 8 ft., 73 pipes.
- Gemshorn (f), 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 85 pipes.

- Stopped Flute, 4 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Tierce, 1 3/5 ft., 61 notes.
- Larigot, 1 1/2 ft., 61 notes.
- Traverse Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

SOLO ORGAN.

- Gamba Celeste, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Unda Maris (pp), 8 ft., 134 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.

ECHO ORGAN.

- (Playable from all keyboards and controlled by any selected expression).
- Aeoline, 8 ft., 73 pipes.
- Aeoline Celeste, 8 ft., 61 pipes.
- Violina, 4 ft., 73 pipes.
- Bass Vox Humana, 16 ft., 73 pipes.
- Soprano Vox Humana, 8 and 4 ft., 146 pipes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Diapason (open wood), 16 ft., 32 pipes.
- Violone (wood), 16 ft., 32 pipes.
- Dulciana (Choir), 16 ft., 32 notes.
- Bourdon (Great), 16 ft., 32 notes.
- Gedeckt (Swell), 16 ft., 32 notes.
- Octave (Pedal Diapason, 16 ft.), 8 ft., 12 pipes.
- Violoncello (Pedal Violone, 16 ft.), 8 ft., 12 pipes.
- Dulciana (Choir), 8 ft., 32 notes.
- Bourdon (Great), 8 ft., 32 notes.
- Gedeckt (Swell), 8 ft., 32 notes.
- Bourdon (Great), 4 ft., 32 notes.
- Gedeckt (Swell), 4 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.

PERCUSSION INSTRUMENTS.

- (Playable on Great, Swell, Choir and Solo.)
- Harp, 8 ft.
- Harp, 4 ft.
- Chimes, 20 tones.

Thirty-six tablets over the solo keyboard operate the couplers, in addition to which there are fifteen special couplers placed with their respective departments. Six general pistons, all duplicated by foot plungers, operate on the entire organ, and there are nine pistons for the great, seven for the swell, five each for the choir and solo, seven for the pedal, three pistons acting on inter-manual couplers and seven foot plungers duplicating the pedal pistons. The manual pistons all are on double-touch, the first touch acting on manual stops, tremolo and single manual couplers, and the second touch acting also on the pedal stops.

Among other accessories there is a pedal divide, silencing pedal from CC upwards and permitting manual stops to be played as solos from this upper section of the pedal keyboard and retaining pedal tone from CCC to BBB, by tablet on left of name board.

By means of the Duo-Art player control, in conjunction with the Aeolian organ Duo-Art records, the stops, tempo, expression, etc., are automatically operated.

Death of Mrs. Homer Whitford.

Mrs. Homer Whitford, wife of the organist of Dartmouth College, died in November at Hanover, N. H. Mrs. Whitford, who was Miss Ruth E. Fisher, before her marriage, was for several years assistant to the pastor of Tabernacle Baptist Church at Utica, N. Y., of which Mr. Whitford was the organist. Mrs. Whitford was born in Pittsburgh, Pa., a daughter of Mr. and Mrs. Charles H. Fisher. She was a graduate of the Baptist Institute, Philadelphia. She was married to Mr. Whitford in Utica in June, 1923. Later they went to Dartmouth College, where Mr. Whitford serves as organist and choir director. Surviving besides her husband are an infant daughter and her mother and father.

Mendelssohn Program Presented.

A Mendelssohn program was given at the First Presbyterian Church Sunday night, Nov. 25, under the direction of Lewys Thomas. The chorus sang "Cast Thy Burden Upon the Lord" and "He Watching Over Israel" from "Elijah." There were several solos and the last number was the quartet, "O Come, Everyone that Thirsteth" Anne Pearson Maryott, organist of the church, played the following by Mendelssohn: First movement of Sonata in C minor; Prelude in D minor; Andante, from Violin Concerto; Song without Words; Nocturne, and Finale from First Sonata.

JERSEY CITY CHURCH HAS NEW AUSTIN ORGAN

ST. PAUL'S CATHOLIC DESIGN

Total of Fifty-nine Stops in Three-Manual Installed in Church of Which Ferdinand A. Orthen Is Organist.

A large three-manual organ has been installed by the Austin Organ Company in St. Paul's Catholic Church, one of the prominent churches of Jersey City, N. J. The pastor is the Rev. Thomas F. Monaghan and the organist and choir-master is Ferdinand A. Orthen, M. A. The instrument has a total of fifty-nine stops, including a set of chimes and a harp, and contains 2,523 pipes.

This instrument replaces a tracker organ built in 1886 by Felgemaker of Erie, Pa., which has served the needs of the congregation for over forty years. The new organ was designed by the organist.

The specification of stops is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- *First Open Diapason, 8 ft., 73 pipes.
- *Gross Flöte, 8 ft., 73 pipes.
- *Major Gamba, 8 ft., 73 pipes.
- *Gemshorn, 8 ft., 73 pipes.
- *Octave, 4 ft., 73 pipes.
- *Flute Harmonic, 4 ft., 73 pipes.
- *Twelfth, 2 1/2 ft., 61 pipes.
- *Fifteenth, 2 ft., 61 pipes.
- *Mixture (drawing also Twelfth and Fifteenth), 1 ft., 61 pipes.
- *Corno d'Amore, 8 ft., 73 pipes.
- *Tuba Mirabilis (heavy wind pressure), 8 ft., 73 pipes.
- *Chimes, 25 tubular bells.

*Enclosed in Choir expression box.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Gedeckt (from Bourdon), 8 ft., 73 notes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Sallicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Flute d'Amour (from Bourdon), 4 ft., 73 notes.
- Violina, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce (Cornet), 1 3/5 ft., 61 pipes.
- Cornet (drawing three mutation ranks), 73 notes.
- Fagotto, 16 ft., 73 notes.
- Oboe, 8 ft., 85 pipes.
- Clarion, 4 ft., 73 notes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
- Harp (from Choir), 8 ft., 61 notes.
- Celesta (from Choir), 4 ft., 61 notes.
- Tremolo.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- *Major Gamba, 8 ft., 73 notes.
- Gamba Celeste, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- *Corno d'Amore, 8 ft., 73 notes.
- *Tuba Mirabilis, 8 ft., 73 notes.
- Harp, 8 ft., 61 bars and resonators.
- Celesta, 4 ft., 61 notes.
- *Chimes (from Great), 25 notes.
- Tremolo.

*Interchangeable with Great organ.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Violone (from Great, 16 ft.), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt (from Swell), 16 ft., 32 notes.
- Bass Flute (extended), 8 ft., 12 pipes, 20 notes.
- Dolce Flute (extended), 8 ft., 12 pipes, 20 notes.
- Cello (from Great Gamba and Celeste), 8 ft., 32 notes.
- Fagotto (from Swell), 16 ft., 32 notes.
- Trombone (extended), 16 ft., 12 pipes, 20 notes.
- Tuba (from Great Tuba), 8 ft., 32 notes.

Zuidema Broadcasts Carillon.

The Russel carillon heard by members of the A. G. O. in convention at Detroit last June may now be heard every Sunday morning at 10:30 Eastern standard time over station WMBC, 1420 kilocycles, 211.1 meters. The carillon is heard for about a half hour, after which the regular morning service is broadcast. Dr. Alle D. Zuidema is carillonneur and organist.

PILCHER FOR AUSTIN, TEX.

First Methodist Church to Have Three-Manual Instrument.

Following is the specification of an organ being built by Henry Pilcher's Sons, Inc., Louisville, Ky., for the First Methodist Church, Austin, Tex., the contract having been secured by D. H. Woodall of Dallas, Southwestern representative:

GREAT ORGAN.

- 1. Open Diapason, No. 1, 8 ft., 73 pipes.
- 2. Open Diapason, No. 2, 8 ft., 73 pipes.
- 3. Gross Flöte, 8 ft., 73 pipes.
- 4. Gamba, 8 ft., 73 pipes.
- 5. Gemshorn, 8 ft., 73 pipes.
- 6. Flauto Traverso, 4 ft., 73 pipes.
- 7. Octave, 4 ft., 73 pipes.
- 8. Harp (from Choir), 49 notes.
- Stops 3 to 7 inclusive under Great expression.

SWELL ORGAN.

- 9. Bourdon, 16 ft., 73 pipes.
- 10. Open Diapason, 8 ft., 73 pipes.
- 11. Viol d'Orchestre, 8 ft., 73 pipes.
- 12. Viole Celeste, 8 ft., 61 pipes.
- 13. Aeoline, 8 ft., 73 pipes.
- 14. Stopped Diapason, 8 ft., 73 pipes.
- 15. Flute Harmonic, 4 ft., 73 pipes.
- 16. Flautino, 2 ft., 61 notes.
- 17. Dolce Cornet, 3 rks., 183 pipes.
- 18. Cornopean, 8 ft., 73 pipes.
- 19. Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- 20. English Diapason, 8 ft., 73 pipes.
- 21. Concert Flute, 8 ft., 73 pipes.
- 22. Flute Celeste, 8 ft., 61 pipes.
- 23. Dulciana, 8 ft., 73 pipes.
- 24. Flute d'Amour, 4 ft., 73 pipes.
- 25. Clarinet, 8 ft., 73 pipes.
- 26. French Horn, 8 ft., 73 pipes.
- 27. Celestial Harp, 49 bars.
- Tremolo.

ECHO ORGAN.

- 28. Vox Angelica, 8 ft., 61 pipes.
- 29. Unda Maris, 8 ft., 61 pipes.
- 30. Echo Fern Flöte, 8 ft., 61 pipes.
- 31. Quintadena, 8 ft., 61 pipes.
- 32. Vox Humana (in separate box), 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- 33. Resultant, 32 ft., 32 notes.
- 34. Open Diapason, 16 ft., 32 pipes.
- 35. Bourdon, 16 ft., 32 pipes.
- 36. Liebhich Gedeckt, 16 ft., 32 notes.
- 37. Contra Viol, 16 ft., 32 notes.
- 38. Dolce Flute, 8 ft., 32 notes.
- 39. Violoncello, 8 ft., 32 notes.

There are twenty-eight couplers, twenty-three combinations and sixteen pedal movements and accessories.

Programs at Wilkes-Barre, Pa.

The third in a series of historical programs, consisting of organ and choral works by Bach and Handel, was presented on Sunday afternoon, Dec. 2, in the First Presbyterian Church of Wilkes-Barre, Pa., under the direction of Edwin D. Clark, Mus. B., organist and choir-master, before a large audience. The program was as follows: Chorale Prelude, "Christ Lay in Bonds of Death," Bach; Vivace from Sonata 3, Bach; Passacaglia, Bach; Chorale Introit, "My Chosen King Is Christ the Lord," Bach; anthem, "Holy Art Thou" (Largo), Handel; Sonata in A major for violin and piano (violin, Earl Raudenbach), Handel; choir hymn, "The Lord Is Ever at My Side," Bach. On Dec. 19, the church octet, assisted by the Sheldon Choral Society of 150 voices, presented the "Messiah" in the church auditorium.

Devereaux's Schubert Service.

A service was held Nov. 25 at St. John's Church, Wilmington, Del., of which Eugene Devereaux, F. A. G. O., is organist, in commemoration of the one hundredth anniversary of Schubert's death. At this service the choir had the assistance of Clarence R. Hope, baritone, and George Stiegler, violinist. The incidental solos were taken by H. Russell Birkhead and Master Franklin Gasser. Organ numbers included: "Marche Heroique" and "Marche Militaire." Choruses sung were the Jubilate in B flat, "The Lord Is My Shepherd" and "Omnipotence." Mr. Hope sang the "Ave Maria" with the violin obligato played by Mr. Stiegler. Mr. Stiegler's solo was the Adagio from the Octet.

THE DIAPASON.

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**AUSTIN FOUR-MANUAL
FOR ASBURY COLLEGE**

KENTUCKY SCHOOL'S ORDER

Specification of Instrument to Be Installed in Institution at Wilmore Includes Both Solo and Echo Divisions.

Asbury College, at Wilmore, Ky., is the latest educational institution to plan the installation of a large organ. The contract for a four-manual, with both solo and echo divisions, has been awarded to the Austin Organ Company. Following is the scheme of speaking stops as decided upon:

- GREAT ORGAN.**
 Double Open Diapason, 16 ft., 73 pipes.
 First Open Diapason, 8 ft., 73 pipes.
 *Second Open Diapason, 8 ft., 73 pipes.
 *Clarebella, 8 ft., 73 pipes.
 *Viola, 8 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 *Rohr Flöte, 4 ft., 73 pipes.
 *Piccolo, 2 ft., 73 pipes.
 Trumpet, 8 ft., 73 pipes.
 Chimes (P) (from Solo), 25 notes.
 Chimes (D) (from Solo).

- *Enclosed in Choir expression box.
SWELL ORGAN.
 Bourdon, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Rohr Flöte, 8 ft., 73 pipes.
 Viöle d'Orchestre, 8 ft., 73 pipes.
 Viöle Celeste, 8 ft., 61 pipes.
 Sallcional, 8 ft., 73 pipes.
 Violina, 4 ft., 73 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Contra Posaune, 16 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremolo.

- CHOIR ORGAN.**
 Open Diapason, 8 ft., 73 notes.
 *Viola, 8 ft., 73 notes.
 *Clarebella, 8 ft., 73 notes.
 Flute Celeste, 8 ft., 61 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 *Piccolo, 2 ft., 73 notes.
 Cor Anglais, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Harp, 8 ft., 61 bars.
 Celesta (from Harp), 4 ft., 61 notes.
 Tremolo.

- *Interchangeable with Great.
SOLO ORGAN.
 Major Flute, 8 ft., 73 pipes.
 Gross Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 61 pipes.
 Flute Oerite, 4 ft., 73 pipes.
 Harmonic Tuba, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Chimes (P), 25 tubes.
 Chimes (D).
 Tremolo.

- ECHO ORGAN (Operated from Solo manual).**
 Chimney Flute, 8 ft., 73 pipes.
 Aeoline, 8 ft., 73 pipes.
 Vox Angelica, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremolo.

- PEDAL ORGAN.**
 Resultant Bass, 32 ft., 32 notes.
 Double Open Diapason, 16 ft., 32 pipes.
 Violone (Great), 16 ft., 32 notes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt (Swell), 16 ft., 32 notes.
 Major Flute Extension, 8 ft., 12 pipes, 20 notes.
 Flauto Dolce Extension, 8 ft., 12 pipes, 20 notes.
 Octave Flute Extension, 4 ft., 12 pipes, 20 notes.
 Cello, 8 ft., 32 notes.
 Bombarde Extension, 16 ft., 12 pipes, 20 notes.
 Contra Posaune (Swell), 16 ft., 32 notes.

Miss Cramp Is Recovering.
 Miss Carolyn M. Cramp has been at Kent, Conn., recuperating after an operation for appendicitis which she was compelled to undergo the last of October at Peck Memorial Hospital. She left the hospital at the end of November and hopes to return to her duties at high school and church in Brooklyn the first of the year. Miss Cramp spent last summer in intensive organ practice and was ready for a busy fall recital season when the illness which has interrupted her activities halted her.

The Rudolph Wurlitzer Company has engaged Edwin Arthur Kraft to make ten organ records for its self-playing house organs. These records were made Dec. 11 and 12 by the Cleveland organist.

FRAZEE ORGAN IS OPENED

Instrument in New Lutheran Church of Incarnation in Brooklyn.

The Frazee Organ Company of Boston has installed its first instrument in Greater New York—a three-manual which completes the equipment of the new edifice of the Lutheran Church of the Incarnation in Brooklyn. Conrad E. Forsberg, F. A. G. O., gave the dedicatory recital Dec. 11 and the church was packed with an enthusiastic audience.

The scheme of stops of the organ, over which Mr. Forsberg presides, is as follows:

- GREAT ORGAN.**
 1. Bourdon, 16 ft., 61 notes.
 2. Open Diapason, 8 ft., 73 pipes.
 3. Clarebella, 8 ft., 73 pipes.
 4. Dulciana, 8 ft., 61 notes.
 5. Gedeckt, 8 ft., 61 notes.
 6. Octave, 4 ft., 73 pipes.
 7. Fifteenth, 2 ft., 61 notes.
 8. Cathedral Chimes, 25 notes.

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

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

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

Death of Fernand de la Tombelle.

News comes from Paris of the death of Fernand de la Tombelle, whose name is known to organists through several pieces that find a place in the organist's repertoire. De la Tombelle was born in Paris, Aug. 3, 1854, and was a pupil of Guilman and Dubois. In addition to his organ works, he wrote many works in the classical forms—sonatas, trios, string quartets, orchestral suites and songs. In France, however, he is said to have been best known by his choral compositions. He was made an Officer d'Académie in 1887, and later Officer de l'Instruction Publique. He died at his chateau of Castelnaud-Fayrac, near Perigueux, where he had lived in retirement for a number of years.

Plays Scranton Community Recital.

Gerald Marc Stokes, A. A. G. O., organist-director of the Church of the Nativity and solo organist at Comerford's West Side Theater, Scranton, Pa., was featured in the fourth of a series of community concerts in the Chamber of Commerce Auditorium of that city, Sunday, Dec. 16. He presented the following program: Prelude and Fugue in C major, Bach; Reverie, Bonnet; Allegretto in E flat, Wolstenholme; "Within a Chinese Garden," Stoughton; "Praeludium," Jarnefel-Nevin; Southern Fantasy, Hawke; "Hymn of Glory," Yon. Mr. Stokes was assisted by the Scranton Ladies' Musical Club.

Miss Edith B. Athey of Washington, D. C., is busy at her school work as well as her activities in church playing since her return from Europe Sept. 15. She departed for the other side July 6. At the Hamline Methodist Church she plays a fifteen-minute recital every Sunday evening before the service and is heard by large congregations.

Harvey B. Gaul and Sig. Renzi at St. Peter's, Rome



MRS. LILY W. MOLINE A BRIDE

Chicago Organist Married to Joseph W. Hallam, Attorney.

An interesting event of the pre-Christmas season was the marriage of Mrs. Lily Wadhams Moline to Joseph W. Hallam of Chicago. The ceremony was performed at Springfield, Ill. Mrs. Hallam is known to all Chicago organists both as president of the Chicago chapter of the National Association of Organists and as the president of the Chicago Club of Women Organists. She was formerly also sub-dean of the Illinois chapter of the American Guild of Organists and as a composer, as organist of First Church of Christ, Scientist, in Oak Park, and in various other positions has been a prominent factor in organ activities in this city. Mr. Hallam is a lawyer with offices in the First National Bank building, and is a graduate of the University of Wisconsin. He moved to Chicago in 1913 from Sioux City, Iowa, where he was state's attorney for six years. Mrs. Moline also came from Sioux City and her husband is an old friend of the family and was the legal adviser of his newly-acquired wife for many years. Mr. and Mrs. Hallam have established their home at 821 North Kenilworth avenue, Oak Park, in a residence which was the bridegroom's wedding gift to his wife.

John Holler at Chattanooga.

John Holler of New York has been appointed organist of Centenary M. E. Church, South, at Chattanooga, Tenn., succeeding Edwin Lyles Taylor, who left to reside in Los Angeles. Starting at the age of 14 as assistant to the organist of the Church of St. Mary the Virgin, New York, Mr. Holler has held the position as organist in a number of that city's and Brooklyn's churches, among them St. Martin's, St. Paul's and St. Michael's. While more particularly interested in music, Mr. Holler has also been in theatrical work, having among other engagements played at the Colony Theater in New York City.

Not Affected by "Talkies."

The White Institute of Organ in New York announces that the talking "movies" have not caused a decline in the registration of new pupils. Students are enrolling from every section of the country for the winter courses and professional organists are taking up the master course to perfect themselves for better positions.

Nicholas Deffrino, long identified with the Hall Organ Company, has been placed in charge of the maintenance department of the company, and will operate from the New York office, 17 East Forty-second street, New York City.

**BOSTON CLUB FORMED
BY THEATER PLAYERS**

DEL CASTILLO IS PRESIDENT

Men Who Preside at Organs in Largest "Movie" Houses at the Hub Unite and Hold Interesting Initial Meetings.

Following the example set by organists of Philadelphia, New York City, Chicago, Los Angeles, San Francisco and other cities, the theater organists of Boston have organized a club having for its avowed objects the promotion of social intercourse, the improvement of working conditions and the advancement of musical standards in their profession.

A first meeting of about thirty members was held early in November at the studio of the Del Castillo Theater Organ School, at which plans for an organization were formulated, officers elected, and a December meeting decided on. The officers elected were: President, L. G. del Castillo; vice-president, Francis J. Cronin; secretary, Miss Sallie Frise; and treasurer, M. B. Seaver. Three additional organists, elected to serve on the board of directors, are Chester Brigham, Mrs. M. G. del Castillo and Roy L. Frazee.

With the exception of Mr. Del Castillo, who is devoting his entire time to his school, and Mrs. Del Castillo, who is president of the Woman Organ Players' Club of Boston, all the officers are active theater organists. Francis Cronin is at the Capitol in Allston, where he has long been featured for his exceptional work at the beautiful four-manual, Skinner, Miss Frise is first organist at the Lancaster, where her success with the Lancaster children's choir has been noted. Chester Brigham at the Metropolitan, Mr. Seaver at the Beacon, and Mr. Frazee at the Granada in Malden are all well known for the seasoned excellence of their work.

Through the activity of Mr. Cronin the Capitol Theater in Allston was offered by Public Theaters for the first general meeting, which took place Tuesday, Dec. 4, at 11:30 p. m. Post cards giving full information as to this meeting, sent to every organist in the Boston local, brought an attendance of seventy-five members. Due to the necessarily tedious work of discussing organization routine, accepting by-laws and collecting dues, there was no elaborate entertainment program for this meeting, but Mr. Cronin entertained the members with some fine organ playing despite a serious condition of his right arm.

After the formal meeting a buffet supper was served and there was informal organ playing by a few of the members. The gathering broke up about 2 o'clock, with a general feeling that a very pleasant time had been enjoyed and that the success of the club was assured. The next meeting, which it was voted to hold at the same time Tuesday, Jan. 8, was announced for the magnificent new Keith Memorial Theater, at which Earl Weidner, a charter member of the club, is feature organist.

C. Marie Kantner, organist and director at the First Methodist Church, Mimersville, Pa., presented "The Christ Child," by Hawley, on Sunday evening, Dec. 23. A candle light carol service at 4 p. m. Dec. 16 by the senior and junior choirs was held in the same church. The choir of Trinity Lutheran Church, Pottsville, rendered "The Prince of Peace," by Wolcott, Dec. 30 under the direction of Orrie Kaiser, organist. At midnight, Christmas, a candle light service was held in Trinity Lutheran Church, at which time carols of all nations were sung by the combined choirs.

At the First Baptist Church of Everett, Wash., a Schubert program was arranged for the services Nov. 19. Arthur E. James, organist of the church, played these organ selections: "Ave Maria," "Moment Musical," "Marche Militaire," Serenade and Impromptu.

**Arthur Hudson Marks;
A Convert to the Organ**

The story of a man who made reputation and fortune in rubber tires, and who once hated the instrument which he now admires and in whose construction he is a factor

This is the story of a man who, having devoted his early manhood to rubber tires, deserted his idols to dedicate his efforts to the making of organs. It sounds almost like the account of a conversion at a revival meeting. At any rate it is the story of Arthur Hudson Marks, president of the Skinner Organ Company, who has attained large influence and high standing in the organ building field and ranks as one of the great executives in that field—something which the organ profession needs. And since he has never thrust himself into prominence and has merely stood behind those who form his organization, his own untiring activity and initiative have not been sung much by the prophets and historians of the organ world.

Briefly stated the story of Arthur Hudson Marks is that of a New England boy whose ancestors were typical God-fearing Yankees, who was born fifty-four years ago, and who began to hate organs and organ music early in life because of what he heard at Sunday-school and church; who cherished that aversion for thirty years; who made his way at Harvard by means of laboratory work and reading gas meters; who then drifted into rubber research and eventually became the head of the great Goodrich Rubber Company, in which business he amassed a fortune. And then came the conversion. Like Saul, he saw a great light. It was in 1914, when he was pleased with a residence organ he heard and forthwith decided to have one in his

own home. Later he met Ernest M. Skinner, the two became kindred spirits, the organ became his great love, and he has "lived happily ever afterward." In the intervening time he was prominent in war activities and experimented in the making of poison gas for the Navy Department during the world conflict.

Mr. Marks was born in 1874. His father, a business man and an artist, handed his talent down to his son, who in addition to his business acumen is an ardent art connoisseur. At 18 Mr. Marks entered Harvard. During his college vacations he obtained a position as an assistant chemist with the General Electric Company and during his second year in college added to his scant funds by reading meters for the Boston Gas Company. In speaking of this he once said:

"I believe I have hunted for gas meters in half the cellars of Boston. They are usually admirably concealed. Chinatown fell to my lot and many a reluctant Chinaman have I dragged from his bunk to expose the gas meter, which he endeavored to conceal. In many houses, however, people were very kind and gave me pie and cake. Meter reading was lucrative, but it was hard work and took too much time from study. Therefore I conceived the idea of working for two years continuously, saving money and finishing the college course in affluence and ease. I found a position as assistant chemist in a rubber factory. It proved very much to my liking and I stuck to it. After two years I became chief chemist of a larger company and a year later, at the age of 23, general superintendent and chief chemist of the Diamond Rubber Company. I was intensely interested in my work and thought of nothing else. In a few years I found myself the active head of several successful allied corporations operating in America, Mexico, England and the Far East."

In 1912 the Diamond Company was merged with the Goodrich Rubber Company and Mr. Marks became the

active head of the latter, in charge of all operations. This was an industrial organization employing nearly 20,000 men. During these years he had made many inventions, some of them important, for improving the quality of the products and the processes of manufacture.

Asked as to his entry into the organ world Mr. Marks said:

"In 1914 I was pleased with a residence organ which I heard somewhere and got one for my home. I grew very fond of it. In 1915 I purchased an organ for my yacht. In 1916 I met Ernest Skinner and went to hear his work. There began instantly a friendship and a cooperation which has endured. I became more and more fascinated with the pipe organ as a wonderful piece of mechanism and with its music. I was in organs, under organs and on top of organs. I went to hear them everywhere. From famous and infamous old organs all over the country I have wiped off on my person the accumulated dust of ages—dust so long undisturbed that to touch it seemed vandalism.

"I once heard Theodore Roosevelt make this remark regarding the war: 'We didn't go into the war, we backed into it—stern foremost.' I guess I backed into organ building, but I shall not back out."

In referring naively to his knowledge of the organ as analogous to that of the boy who knew all about horses because he had slept in a livery stable, Mr. Marks really made a strong point. He has looked at organs, talked of organs, admired organs, consorted with organists and with his organ building associates so long that he has become an organ man of the first rank. While Ernest Skinner, aided by Donald Harrison and his factory staff, designs and carries out organ projects, and William E. Zeuch and George O. Kingsbury and their aids use their gentle powers of persuasion to tell the world the merits of the products of the Skinner Organ Company, there is behind all of the mechanical and sales

Lester W. Groom



and business forces a business genius whose directing hand and genial manner guide the destinies of the organization and who thus has made himself a factor in organ construction in the present generation.

Memorial for Appleton, Wis.

All Saints' Episcopal Church at Appleton, Wis., is to have a new Austin organ, a memorial to Mrs. Van Nortwick, a prominent member of the church. The organ is the gift of Mrs. Van Nortwick's daughters. First Church of Christ, Scientist, at Madison, Wis., has ordered a three-manual Austin organ. Both of these deals were made by Calvin B. Brown, Chicago representative of the Austin factory.



Honorary Auspices of The National Association of Organists

Jan., Feb. and Early March, 1929

FIRST AMERICAN TOUR OF
G. D. CUNNINGHAM
F. R. A. M., F. R. C. O.
ORGANIST, TOWN HALL, BIRMINGHAM

The Foremost Concert Organist of England

Note: Cunningham's New York debut recitals at the Wanamaker Auditorium will take place in the week of January 13th-20th. He then goes to Canada, thence through the Middle West to the Pacific Coast, returning East early in March.

All those interested in hearing England's greatest organist are urged to write or telegraph at once to the Management

Bogue-Laberge Concert Management, Inc.

130 West 42nd Street

New York City

Another Year Has Passed

Kimball achievements during the past year numbered among them some of the biggest work ever entrusted to an organ builder. We have installed the five-manual organs in the Auditoriums at Minneapolis and Memphis and have completed many other notable organs, too numerous to mention in so brief an advertisement.

We are looking forward to an even bigger year to come, but want to pause a moment to extend to our friends our best wishes for a Happy and Prosperous New Year.

Our pledge for the coming year is to continue the progress of the past.

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Consult us about your organ problems or see the following sales agents:

- W. B. Milner, 507 Fifth Ave., New York City.....Eastern Sales Agent
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W. W. KIMBALL COMPANY

Established 1857

220 Kimball Building

Chicago, Illinois

Events of 1928 in the Organ World

In order to give our readers—both new and old—a brief but comprehensive glimpse of the events and developments of the year 1928 we herewith present a compact resume of the principal items of news chronicled in the monthly issues of *The Diapason* during the year which has just come to a close:

January.

Contracts let by J. H. & C. S. Odell & Co., New York organ builders, for a new factory at Mount Vernon, just outside the New York city limits, to house the business of this firm, which was founded in 1859.

M. P. Möller factory building four-manual with echo and special antiphonal division designed by A. H. Stadermann for the Ninth Street Baptist Church of Cincinnati, Ohio.

G. Donald Harrison, assistant general manager of the Skinner Organ Company, who had come to America to join the staff at the Boston factory, is introduced to readers of *The Diapason* by Ernest M. Skinner.

The Church of the Saviour at Cleveland Heights, Ohio, orders a four-manual of fifty speaking stops of the Austin Organ Company.

Austin four-manual in St. James' Church, New York City, G. Darlington Richards, organist and choirmaster, dedicated by Bishop Manning Nov. 27.

T. Edgar Shields honored on his twenty-fifth anniversary as organist and choirmaster of the Pro-Cathedral Church of the Nativity at Bethlehem, Pa.

February.

Church of the Heavenly Rest, New York City, Dr. J. Christopher Marks, organist and choirmaster, awards to the Austin Organ Company the commission to build a large four-manual for its new edifice.

Fernando Germani, young Italian organist, makes distinctly favorable impression on 10,000 people who hear him at debut recitals in the New York and Philadelphia Wanamaker auditoriums.

Estey organ in the Capitol Theater New York, greatly enlarged and new console installed.

Samuel A. Baldwin, organist of the College of the City of New York, celebrates his fiftieth anniversary as an organist on Jan. 8.

First Methodist Church of Tulsa, Okla., orders Aeolian four-manual.

Dr. John McE. Ward rounds out forty years on the organ bench at St. Mark's Lutheran Church, Philadelphia.

M. P. Möller is host to his associates in his organ factory and his automobile plant at Hagerstown, Md., Jan. 5. Ninety guests attended dinner.

Forum on church music under the auspices of the Presbyterian General Assembly commission on music and worship is held Jan. 10 in the Brick Church, New York.

Church of the Blessed Sacrament at Hollywood, Cal., orders four-manual organ of Casavant Brothers. Many "movie" stars contribute toward purchase price of instrument.

To mark Charles F. Hansen's thirtieth anniversary as its organist, the Second Presbyterian Church of Indianapolis gives him a trip East and leave of absence for six Sundays.

Ralph Kinder gives his twenty-ninth annual series of January Saturday afternoon recitals at the Church of the Holy Trinity, Philadelphia, the last program of the series being Mr. Kinder's 1,090th recital in this church.

John D. Buckingham, widely-known Boston organist, dies Jan. 20.

March.

Historic organ in St. Patrick's Church at Montreal, originally built in 1852, is enlarged by Casavant Brothers and modern four-manual console is installed.

Estey Organ Company commissioned to build municipal organ for Coliseum at Marion, Ind.

Van Dusen Organ Club gives second annual concert in Kimball Hall, Chicago, presenting a splendid program.

Swedesburg, Iowa, a village without a railroad, to have a three-manual Bennett organ in the Lutheran Church.

Four-manual Welte organ in St.

Mark's Episcopal Church at Minneapolis, of which Stanley R. Avery is organist, opened Jan. 29.

Rollo Maitland gives series of Saturday afternoon recitals in Church of the New Jerusalem at Philadelphia in February.

Lynnwood Farnam draws large audience to his series of Bach recitals Sunday afternoons and Monday evenings at the Church of the Holy Communion, New York, in February.

Clarence Dickinson's annual series of historical recitals given at Union Theological Seminary, New York, Tuesday afternoons in February.

April.

William Berwald of Syracuse, N. Y., is announced as winner of \$1,000 prize offered by National Association of Organists through the generosity of the Estey Organ Company for best composition for organ and orchestra submitted in competition which closed Dec. 1, 1927.

Scottish Rite Temple at Indianapolis orders a four-manual Skinner organ of seventy-two speaking stops.

Four-manual with echo ordered of Reuter Organ Company for First Methodist Church of Wichita Falls, Tex.

New corporation takes over assets of Welte Organ Company and forms new Welte-Mignon Corporation, with ample capitalization and no debts.

Pope Pius bestows on Nicola Montani, Philadelphia organist, the decoration of the Count's Cross and the title Knight Commander of the Order of St. Sylvester.

Fifth annual music week festival at the University of Kansas takes form of a jubilee in honor of Professor Charles S. Skilton, organist and composer, who for twenty-five years has been on the university faculty.

Four-manual Kilgen organ with echo division completed in St. Mary's Catholic Church at Detroit.

Charles A. Sheldon Jr. of Atlanta opens Möller four-manual in Riverside Presbyterian Church, Jacksonville, Fla.

A. Campbell Weston, prominent organist and teacher of Brooklyn, dies suddenly March 21. For twenty-three years Mr. Weston had been organist and choirmaster of the Old South Church (Brooklyn). He had also been treasurer of the N. A. O.

Mr. and Mrs. Felix Schoenstein of San Francisco celebrate golden wedding anniversary in presence of nine surviving children and thirty-one grandchildren. Mr. Schoenstein is a pioneer organ builder.

New "Artiste" reproducing organ, made by M. P. Möller, is announced by the Möller organization.

Frederick Boothroyd presides at dedication of Welte four-manual in Grace and St. Stephen's Episcopal Church at Colorado Springs, Colo., March 2.

Death of Rodman Wanamaker March 9 removes an enthusiastic devotee of the organ.

Oklahoma organists hold state convention, Feb. 23, at Tulsa under auspices of A. G. O. chapter.

Luncheon arranged by women's committee of the American Guild of Organists at parish-house of Fifth Avenue Presbyterian Church, New York, Feb. 17, attended by 150.

May.

Bach's "Art of Fugue" receives its first complete performance on the organ in America Sunday afternoon, April 15, at the hands of Dr. J. Frederick Wolle, director of the famous Bach Choir, at Bethlehem, Pa.

Henry Pilcher's Sons win contract for large four-manual for Second Church of Christ, Scientist, New York.

Historic First Presbyterian Church of Orange, N. J., founded 210 years ago, orders large four-manual Aeolian organ for its fourth edifice.

N. A. O. gives dinner in honor of Dr. E. C. Bairstow, organist of York Minster, England, April 17 at the Town Hall Club, New York.

Hook & Hastings Company places four-manual instrument in large edifice of new First Methodist Episcopal Church of Charlotte, N. C., seating 2,500 people.

Four-manual Skinner organ ordered for Masonic Temple at Rochester, N. Y. Giuseppe Ferrata, noted composer for the organ, dies March 28 at New Orleans.

Hinners Organ Company, Pekin, Ill., attains its fiftieth anniversary.

The Diapason reprints a highly interesting paper presented by Robert Hope-Jones Dec. 19, 1891, at Leeds, England, before a gathering of organists, in which he predicted to a skeptical audience virtually all the developments in organ construction which have come about in the last two decades.

Everett E. Truette, noted Boston organist, composer and teacher, completes thirty years at the Eliot Congregational Church in Newton.

John Hyatt Brewer, veteran Brooklyn organist and composer, retires as conductor of the Apollo Club of Brooklyn after serving since 1903.

June.

Great organ built by Skinner for the Hill Auditorium at the University of Michigan is dedicated May 15 by Palmer Christian in the presence of an audience of 5,000 people.

Calvary Presbyterian Church at San Francisco to give four-manual Aeolian organ, gift of John A. McGregor.

Ira Hobart Spencer, head of the Spencer Turbine Company, and a pioneer in the development of the electric organ blower, dies April 28 at Hartford, Conn.

Möller four-manual installed in College of Industrial Arts at Denton, Tex.

Daily recitals mark music week festival under auspices of National Association of Organists, with cooperation of Dr. Alexander Russell, May 7 to 12 at Wanamaker Auditorium, New York.

Tri-state convention of Southern organists, as guests of West Tennessee chapter of the A. G. O., held at Memphis May 11 to 13.

Frazee Organ Company commissioned to build instrument for new auditorium of the Dana Hall School, Wellesley, Mass.

Reuter four-manual in new Temple Beth Israel at Portland, Ore., is dedicated April 29.

Fourth annual state convention of Texas organists held May 15 and 16 at Dallas.

Skinner Organ Company offers \$500 in prizes for best organ compositions to be submitted in contest under auspices of National Association of Organists by Oct. 1, 1928.

Union Theological Seminary announces establishment in the fall of a school of sacred music to train choir-masters, organists and other leaders in the ministry of music. Dr. Clarence Dickinson is appointed director of the new school.

Reuter Organ Company receives order for four-manual for Central Christian Church, Phoenix, Ariz.

Austin organ presented by Cyrus H. K. Curtis to Drexel Institute at Philadelphia is used for the first time April 28, with the donor as one of those at the console.

American Guild of Organists holds annual meeting May 24 at St. James' House, New York. Warden Frank L. Sealy elected for a fifth term.

July.

Organists from twenty-seven states gather at Detroit June 11 to 14 for general convention of American Guild of Organists. Recitals by capable men and trip to Ann Arbor among features of meeting.

"The Voice of Minneapolis," as the Kimball organ of 155 speaking stops in the municipal auditorium at Minneapolis is christened, is dedicated with recitals by Lynnwood Farnam June 4 and 5. Instrument is the gift of people of all classes, including police and firemen and school children, contributions ranging from 10 cents up.

Estey scholarship, providing tuition and expenses at the Fontainebleau School of Music for candidate for A. G. O. degree who passes paper work examination with highest markings, is won by Russell Broughton.

Dr. C. Whitney Coombs retires as organist and choirmaster of St. Luke's Episcopal Church in New York after forty-five years of distinguished activity as a church musician.

Skinner organ in new chapel of Princeton University is inaugurated June 17 with a recital by Charles M. Courboin.

Knighthood is conferred by the king of Denmark on M. P. Möller, Sr., in recognition of the noted organ builder's interest in his fatherland.

Annual rally of New Jersey council, N. A. O., is held May 28 at Jersey City.

M. P. Möller places his twenty-eighth organ in Hagerstown, Md., his home town, the latest instrument being installed in St. John's Episcopal Church.

Twenty-seventh annual commencement of the Guilman Organ School, under direction of Dr. William C. Carl, is held May 28 in New York.

Annual convention of music publishers of the United States is held June 12 at the Hotel Astor, New York.

Hubert Work, Secretary of the Interior, is donor of Estey organ opened the week of June 2 in Duke Hall of Citizenship at Lincoln Memorial University, unique institution at Cumberland Gap, Tenn.

Firmin Swinnen gives dedicatory recital June 3 on four-manual Möller organ at the St. Charles Borromeo Seminary in Overbrook, Philadelphia.

Pennsylvania council of the N. A. O. holds eighth annual convention May 20, 21 and 22 at Reading.

August.

Organ of 206 stops, built for the Passau, Bavaria, Cathedral by G. F. Steinmeyer & Co., is dedicated May 27. The instrument has a total of 16,105 pipes and is in five divisions. The Diapason presents the first description of it to appear in an American publication.

American trade commissioner at Sydney, Australia, reports to the Department of Commerce at Washington that from Brisbane to Perth, a distance of 3,000 miles, the American theater organ is entertaining moving-picture patrons.

Masons of Freeport, Ill., order three organs to be built by the Wangerin Organ Company for their new temple. Chicago woman organists form a new organization, the "Chicago Club of Women Organists," with Mrs. Lily Wadhams Moline as the first president.

Philadelphia organists have playday at Atlantic City June 30. Dinner, a recital at high school and election of officers of American Organ Players' Club and of Pennsylvania chapter of Guild are features of day.

Large four-manual Austin organ ordered for new Horace Bushnell Memorial Hall, Hartford, Conn., given to the city by Mr. Bushnell's daughter and seating 4,000 people.

Congregation B'Nai Brith at Los Angeles awards to the W. W. Kimball Company the contract for a four-manual organ for its new million-dollar temple.

Temple Ohabei Shalom in Boston gives order to George Kilgen & Son for organ for new \$2,000,000 temple. Instrument designed by Wallace Goodrich.

September.

Henry Pilcher's Sons awarded contract for four-manual of eighty stops and 5,288 pipes for the Louisville, Ky., war memorial auditorium.

Famous Moody Church in Chicago orders Reuter Organ Company to build four-manual for its new edifice.

Bartola Musical Instrument Company receives commission to build a six-manual unit organ of about sixty sets of pipes for the huge new Chicago Stadium which is to seat 42,000 people.

New nave organ and new console being built by the Skinner Company for Grace Church, New York City. Ernest Mitchell, organist.

F. Henry Tschudi, famous blind organist, dies suddenly July 25 in New York.

Four-manual Austin organ to be built for Second Presbyterian Church of New York, of which T. Scott Buhrman, editor of the American Organist, is organist.

Holy Trinity Episcopal Church at Vicksburg, Miss., places order for a four-manual with George Kilgen & Son, and the instrument is to be largest in the state.

Garnavillo, Iowa, a town of 340 people, not on any railroad, celebrates Aug. 12, when St. Paul's Lutheran Church dedicates large three-manual and echo Wicks organ.

Dr. J. Lewis Browne, organist of St. Patrick's Catholic Church and former dean of the Illinois chapter, A. G. O.,

is appointed director of music of the Chicago public schools.

Harrison M. Wild, for many years one of the prominent organists and choral directors of America, retires as conductor of the Apollo Club of Chicago after wielding the baton for thirty years.

J. Martin White, former member of Parliament and a devoted patron of the organ, dies July 7 at his home in Balruddery, Scotland, at the age of 77 years.

Survey of vesper recitals at the University of Illinois shows 172 organ works played in the Sunday programs during the season.

Dr. Walter Heaton retires as organist of Memorial Methodist Church of the Holy Cross at Reading, Pa., after holding the position for thirty-two years.

October.

Twenty-first annual convention of the National Association of Organists is held at Portland, Maine, the week of Aug. 28 and is marked by splendid recitals and interesting discussions and outings. Reginald L. McAll is re-elected president.

Atlantic City, N. J., decides to build an organ to cost \$300,000 for its new convention hall, which seats 41,000 people, and Senator Emerson L. Richards, New Jersey statesman and organ "fan," reports on the plans for the construction of the instrument.

Convention of the Canadian College of Organists is held Aug. 28 to 30 at Ottawa, Ont.

Mrs. Annette Middelschulte, prominent Chicago organist and wife of Dr. Wilhelm Middelschulte, dies Sept. 1 after a long illness.

Washington Congregational Church of Toledo, Ohio, orders Möller four-manual.

Richard Keys Biggs, formerly of New York and Detroit, and for the last few years at St. Patrick's Church, Montreal, accepts call to the new Church of the Blessed Sacrament at Hollywood, Cal.

William Lester, reviewer of new music for The Diapason, organist of the New First Congregational Church of Chicago and dean of the Illinois chapter, A. G. O., completes new opera, "Manabozo," to be published by Chester in London and performed in various places in Europe.

November.

Special trains take New York and Philadelphia organists to Princeton, N. J., Oct. 13 as guests of the Skinner Organ Company to hear splendid recital on the new organ in the university chapel. Lynnwood Farnam, Fernando Germani, Chandler Goldthwaite, Charles M. Courboin, Rollo Maitland and Ralph W. Downes give the program.

Hook & Hastings complete reconstruction of organ built for the First Church of Christ, Scientist, in Boston, the "mother church." Instrument now has a total of seventy-nine speaking stops and 5,067 pipes.

Palatial new Royal York Hotel, under construction by the Canadian Pacific Railway in Toronto, is to have a five-manual organ to be built by Casavant Brothers.

Skinner Company is rebuilding and enlarging the famous organ in Woolsey Hall at Yale University, where Harry B. Jepson is the organist, and will also equip it with a new console.

Four-manual Möller organ in beautiful new edifice of First Presbyterian Church of Chicago, where Mrs. Anne Pearson Maryott is organist, is played by Palmer Christian in an opening recital Oct. 21.

Annual report of Caspar P. Koch, city organist at North Side Carnegie Hall, Pittsburgh, shows that in the thirty-ninth season of these recitals thirty-eight programs were played by Dr. Koch, embracing 370 compositions by 202 composers.

Wicks four-manual dedicated Oct. 14 at the new Immaculate Conception Cathedral in Springfield, Ill.

Hall Company completes instrument of many unusual features, designed by Hope Leroy Baumgartner, for historic United Church at New Haven, Conn., erected in 1815.

Vincent Willis, oldest son of "Father" Willis and a noted organ voicer and inventor, dies Sept. 14 at Chiswick, England.

Reformation Lutheran Church at

Rochester, N. Y., awards contract for four-manual designed by Donald S. Barrows to the Buhl Organ Company.

Fernando Germani, young Italian virtuoso, arrives in New York Oct. 5 for his transcontinental tour and at his opening performances in the New York Wanamaker Auditorium Oct. 9, 12 and 18 arouses the enthusiasm of organists and critics.

Lynnwood Farnam begins his series of forty recitals in the Church of the Holy Communion, New York, at which he is to play all the organ works of Johann Sebastian Bach.

American Guild of Organists announces the 1929 general convention will be held at Memphis, Tenn., early in June.

December.

In the presence of 2,500 people the Skinner organ of 126 stops in the magnificent new Rockefeller Chapel at the University of Chicago is opened with a recital by Lynnwood Farnam Nov. 1. National Association of Organists gives its members a triple treat Nov. 15 at the Fourth Presbyterian Church of New York when Dr. Harold W. Thompson of the staff of The Diapason delivers address on anthem texts; dinner is served for 110; Candler's cantata, "The Four Horsemen," is sung by the choir of the church in the evening under the direction of Willard Irving Nevins, and Berwald's "Symphonic Prelude," for organ and orchestra, which won the Estey \$1,000 prize, is played on organ and piano by Ernest White and George William Volkel.

George A. North's thirtieth anniversary as a leader in the activities of the Hall Organ Company is noted.

Welte-Mignon Corporation is awarded contract for large four-manual for St. Augustine's Catholic Church, Chicago.

Oscar G. Sonneck, vice-president of G. Schirmer, Inc., editor of the Musical Quarterly and noted authority on music, dies Oct. 30 in New York.

M. P. Möller honored by being invited to become a member of the Rice Leaders of the World Association by Elwood E. Rice, L.L.D.

Salt Lake City Tabernacle organ shown by records to have been heard in recitals by 168,000 people from May to October.

Kilgen factory installs organ in Kingshighway Presbyterian Church at St. Louis as memorial to Dr. E. W. Grove, famed as a maker of medicines.

Andrew Baird completes fifth season of recitals on the Aeolian four-manual of eighty-four stops in the home of Mrs. E. H. Harriman, Arden House.

R. F. Tilton, representative of the Austin Organ Company on the Pacific coast since 1907, dies Nov. 3 at his home in San Francisco.

Vincent B. Wheeler, veteran Pittsburgh organist, dies Oct. 23 in California.

Edwin Arthur Kraft opens his series of recitals at Trinity Cathedral for the season Nov. 5.

Howard E. Wurlitzer, former chairman of the board of directors of the Rudolph Wurlitzer Company, dies in New York Oct. 30.

One hundred Chicago organists are guests of Mr. and Mrs. William H. Barnes at formal opening of residence organ, lately enlarged and placed in Mr. Barnes' new Evanston home.

Biennial census, as announced by the Department of Commerce at Washington, reveals that output of music publishers in the United States in 1927 was valued at \$15,881,633.

Marshall Welte Sales Chief.

Frank H. Marshall, previously at Cleveland for the Rudolph Wurlitzer Company, has taken the post of general sales manager of the Welte Organ division of the Welte-Mignon Corporation. Mr. Marshall is well known throughout the middle West. He will devote his time to the distribution of Welte church, theater and residence instruments. He has added to the staff the following representatives who will distribute the Welte line in their respective territories: Hugo C. Wurlitzer, Cincinnati; Fred W. Birnbach, Minneapolis; Schmoller & Mueller Piano Company, Omaha, Lincoln, Sioux City and Council Bluffs; H. J. Milliman & Co., Des Moines, Iowa, and Marshall Brothers, Kansas City.

FOR OUR LADY OF LOURDES

Chicago Church Will Have Kilgen Three-Manual at New Site.

George Kilgen & Son, Inc., of St. Louis report a contract with the Rev. J. M. Scanlan, rector of Our Lady of Lourdes Church, Chicago, for a three-manual to be delivered in June of next year. George Kilgen assisted Mr. Butterfield in planning this organ.

An interesting feature in this connection is the plan for hoisting of the present building from a basement level and moving it across the street to its new location.

The top specification of the organ follows:

GREAT ORGAN.
(Enclosed in Choir box, except Open Diapason.)

- Open Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Viole d'Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Solo Flute, 4 ft., 61 notes.
- Tuba, 8 ft., 73 pipes.
- Chimes (prepared for).

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Gedeckt, 8 ft., 73 notes.
- Orchestral Flute, 4 ft., 73 notes.
- Flute Twelfth, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Saltcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Salleet, 4 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- English Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Doppel Floete, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Viole d'Gamba, 8 ft., 73 notes.
- Flauto Traverso, 4 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.

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.
- Octave, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.

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A charming new number which is suitable for either Church or Program use. It has a singing melody supported by a rhythmic chord accompaniment in characteristic barcarolle style. Not difficult but it will prove most effective.

Organ Pedal Studies

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A complete method of acquiring the technique of Organ pedal playing. It is clear and concise and progresses logically and gradually. Each new step is illustrated with excerpts from standard Organ compositions.

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If it is not possible to look over these numbers at your dealers, we shall be glad to send them on approval.

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Sung by the best choirs in the country
HAVE YOU USED THEM?

The following are a few choirs that have already used them:

DIES IRAE

(Day of Wrath)

Music by GEORGE HENRY DAY

Written for Chorus, Soprano and Tenor Solos, with Organ accompaniment. Suitable for Advent, Lent, or General Use. Price, 50 cents.

- Grace Church, Rochester, N. Y.
- (Mrs. Dorothy Roscoe, Choirmaster)
- Trinity Cathedral, Cleveland, Ohio
- (Edwin Arthur Kraft, Choirmaster)
- Christ Church, Rochester, N. Y.
- (George Henry Day, Choirmaster)

ESTHER

Music by R. S. STOUGHTON

This work is inspirational, and worthy a place in the repertoire of choral societies, choirs, etc. Written for Chorus and Solo, with Piano accompaniment. Price, 75 cents.

- Grace Lutheran Church, Erie, Pa.
- (Richard Wagner, Director)
- Porter Congregational Church, Brockton, Mass.
- (George Sawyer Dunham, Director)
- Reformed Church, Poughkeepsie, N. Y.
- (Andrew J. Baird, Director)
- Trinity Cathedral, Cleveland, Ohio
- (Edwin Arthur Kraft, Choirmaster)

THE WOMAN OF SYCHAR

Music by R. S. STOUGHTON

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HEINROTH'S AUDIENCE HAS AVERAGED 1,155 PITTSBURGH RESUME MADE

Carnegie Hall Organist Heard in Twenty Years of Incumbency by 1,804,175 People Aside from Radio Listeners.

Dr. Charles Heinroth, organist of Carnegie Music Hall in Pittsburgh, who recently returned after a leave of absence in Europe, has issued his report for the year on the Carnegie Hall recitals. In the twenty years in which Dr. Heinroth has presided over the organ which Andrew Carnegie gave Pittsburgh his recitals have been attended by an average audience of 1,155 people, not counting those who hear the performances over the radio. This is an index to the popularity of Dr. Heinroth's programs and of the organ, and also an indication of the influence he wields musically, thus carrying out the aims of Mr. Carnegie.

The programs of the recitals for the 1927-28 season have been issued again in a convenient brochure. In a foreword to the collection of seventy-five programs Dr. Heinroth says:

"This represents in its totality an endeavor to bring to this great industrial city a familiarity with and love for the great masterpieces of the art of music in a manner not too exacting to the general lay mind; it is an effort to popularize great music by interspersing the pleasant with the profound: an attempt in this restless and hectic age to offer a haven to those attuned—or willing to be attuned—to the ideas and ideals of great minds as they express themselves in the beauty of sound.

"Looking over the record of the past twenty years, marking the period of my incumbency, I find with some gratification that the 1,563 recitals and lectures were attended by 1,804,175 persons, representing an average of 1,155 for each recital during the entire period, not counting the unmeasurable unseen audience listening in during the broadcasting of part of the recitals in the past five years. These figures alone give assurance that the hopes of the founder, Andrew Carnegie, are fully substantiated in the results attained and the efficacy of the methods employed."

The new Austin organ in the First Presbyterian Church of Freeport, Ill., the scheme of which appeared in The Diapason, Sept. 1, 1928, was dedicated Dec. 9. The organist for the day was Marshall Bidwell of Coe College, Cedar Rapids, Iowa. Dec. 10 Stanley Martin of Chicago gave a recital.

Under the direction of Rudolf K. Mueller, Schnecker's cantata, "The Hope of the World," was sung at Holy Trinity Lutheran Church, Brooklyn, N. Y., Dec. 23. The church being filled to overflowing, the music was broadcast to the Sunday-school rooms, which also were filled.

GERMANI TOUR NEAR CLOSE IN ST. PAUL'S, WASHINGTON.

Young Italian Plays Nearly a Score of Times in December.

Returning from a highly successful Pacific coast tour early in December, Fernando Germani, the brilliant young Italian organist, played nearly twenty engagements in December, including appearances in five universities and two appearances with the Chicago Symphony Orchestra. On Dec. 19 and 26 Germani played two recitals inaugurating the new Austin organs in St. George's Church, Stuyvesant Square, New York, to audiences of several thousand invited guests. Before returning to Italy about the middle of January, Germani is expected to appear in Princeton University at the new chapel, in Brooklyn, Philadelphia, Toronto and Chicago, and will make his farewell appearance at the New York Wanamaker auditorium. Press reports and letters from local managers and individuals who have heard Germani are unanimous in praise of his extraordinary gifts as a performer, his maturity of musicianship and his personal charm.

Mr. Germani's appearance at the pair of concerts of the Chicago Symphony Orchestra Dec. 14 and 15 attracted a number of organists eager to hear the young genius and they were not disappointed. The "Concerto Romano" by Casella, in which he has been featured, was played with a submission to the demands of the orchestra which made Germani fit as perfectly into the picture as if he appeared with Mr. Stock's organization every week. This necessarily gave a good estimate of his musicianship, but it did not display him fully as an organist. The work itself is one of those modern things. As it followed a fine performance of Beethoven's Eighth Symphony under Eric De Lamarter's baton, one could not help wondering why the Italian's work was written. Nevertheless Mr. Germani received a genuine ovation. A Christmas Rhapsody by Amthetrow, also for organ and orchestra, is another modern composition by a Russian, but has some passages of brilliancy that arouse enthusiasm. What the organists awaited was the encore, which was a "Study" by Manari, Germani's teacher. It revealed Germani as a great performer, especially in his pedal work.

Miss Lang at Boston City Club.

Announcement is made by the Boston City Club that Miss Edith Lang has been selected to succeed Earl Weidner in playing the organ for the motion-picture shows Saturday afternoons, the first of which was presented Dec. 1 at 2 p. m. "Miss Lang has the enviable reputation of being one of Boston's leading organists," the announcement states, "particularly in the field of motion-picture playing. Some critics even go so far as to place her at the head of theater playing in our Boston theaters. Miss Lang has made a reputation in this direction at the Exeter Street Theater, where she has played for many years and where she has built up a large following."

Möller Organ, All Under Expression, Installed at the Capital.

In the new three-manual organ just installed in St. Paul's Roman Catholic Church, M. P. Möller has another important installation in Washington, D. C. The edifice, a beautiful Gothic structure, is considered one of the finest in the city, and is noted for its almost perfect acoustic conditions. Within its walls worships one of the oldest, most prominent congregations of the Catholic faith. Father Cornelius Dacey is pastor and E. P. Donovan the organist.

The organ is built in three separate swell-boxes and is entirely under expression. The scheme of stops is as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 notes.
- Gross Flöte, 8 ft., 73 pipes.
- Clara-bella, 8 ft., 73 pipes.
- Viole d'Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 notes.
- Mixture, 3 rks., 183 pipes.
- Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.

- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Rohr Flöte, 4 ft., 73 pipes.
- Salicet, 4 ft., 61 notes.
- Twelfth, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Dolce Cornet, 3 rks., 183 pipes.
- Double Trumpet, 16 ft., 61 pipes.
- Cornopean, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Dulciana, 16 ft., 97 pipes.
- English Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 85 pipes.
- Viola, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Viola, 4 ft., 61 notes.
- Dulciana, 4 ft., 73 notes.
- Orchestral Flute, 4 ft., 61 notes.
- Flageolet, 2 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.
- French Horn, 8 ft., 61 pipes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- First Open Diapason, 16 ft., 44 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Tuba, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Double Trumpet, 16 ft., 32 notes.
- Violone, 16 ft., 32 pipes.
- Dulciana, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flute Major, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Flute Dolce, 8 ft., 32 notes.
- Tuba, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Tuba, 4 ft., 32 notes.

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Selected Recital Pieces for Church or Concert Organ, compiled by G. Burton; published by J. Fischer & Bro., New York.

Issued at the moderate price of \$1.25, printed on heavy paper, and bound in a serviceable manner, this collection of high-grade music is worthy of a cordial reception. The larger part of the contents is composed of original organ works; the transcriptions are unusual in choice, and are expertly set for the instrument. All of the numbers are original copyrights of this firm—no common reprints are included. The table of contents in detail is as follows: Berceuse, d'Ourville; Caprice and "Legend," by Cadman; "Caprice Poétique," "From a Mountain Top," Diggle; "Chanson Joyeuse," "Chanson Pathétique," T. A. Cleaver; "Chanson Matinale," "Chanson du Soir," Becker; "Cortege," Miller; "The Flight of the Bumble-Bee," Rimsky-Korsakoff; Intermezzo, Andrews; Introduction to Third Act of "Lakmé," Delibes; Love Song, "Overture Triomphale," Ferrata; "Melancolique," Noble; "Reve Charmant," de Lille, and "Sunday Morning on Glion," Bendel. While the music is of no forbidding grade of difficulty, it is far above the usual quality of collections of this type. Attractive music, clearly printed, well set up, at a most moderate price! A worthy continuation of the series begun in the two volumes of "Solo to Great," and continued in "Melodia."

"Organ Pedal Studies," by Jessie Willy; published by Clayton F. Summy Company, Chicago.

All progressive organ teachers will welcome this splendid set of technical studies. Herein, arranged progressively, we find definite exercises by means of which the pupil can obtain control of his pedal technique. In no way is this a "method"—it can be fitted to any individual way of teaching. But it is an excellent modern approach to one of the most difficult elements in organ pedagogy. Besides the definite groundwork exercises, many extracts from the standard repertoire are presented. Altogether a very practical and valuable addition to the all-too-scant repertoire devoted to technical mastery of a great instrument.

"Practical Keyboard Harmony," by Wade Hamilton; published by the Wade Hamilton Studio, Tulsa, Okla.

One of the most hopeful signs of our musical progress is the altered attitude toward the theoretical elements of music. We are beginning to realize that harmony, counterpoint, musical form, etc., are no longer to be treated as merely theory of music, but as basic musical essentials. The present-day pupil is more and more having impressed upon him the fact that rightly-directed study along the scientific lines of music will save immeasurable time in the demonstration of the practical aspects of the art—that the most successful producer of music is per se the one who has the best intellectual background on which to build. The greatest weakness with most of the older methods of handling the harmony problem is that there has been too much of a break between the paper work and the aural sense. All of us are familiar with the routine student of theory who can solve abstruse problems on paper, but is baffled when presented with a problem in sound. The book under consideration is a courageous and clever effort to present the vocabulary of music in such a way that the analytical sense of logical seeing and sensible and sensitive hearing are balanced. No person of average intelligence or musical sensitiveness can go through the routine laid out without earning and enjoying a sensitive, intelligent ear and a quickly grasping eye. The author has stripped the subject down to the prime essen-

Sidney C. Durst



A feature of the first concert of the symphony orchestra of the College of Music of Cincinnati at the college auditorium Nov. 21 was the initial performance of a Festival Overture for organ and orchestra by Dr. Sidney C. Durst, nationally known organist and a member of the faculty of the Cincinnati college. The work was composed by Dr. Durst in the summer of 1927 when he was at the MacDowell colony at Peterboro, N. H. It is a brilliant work, in sonata form, with much interesting thematic material, splendidly developed and giving fine opportunity to the solo instrument. The organ part was well sustained by Marceline Morin, from the class of Dr. Durst.

tials, and presented his point clearly. His book carries no excess trimmings to confuse the neophyte. And the course is laid out in progressively arranged lessons, which present and solve the various problems in sane and convenient order.

Would that we could by some magic means compel every church singer to take this course! The long-suffering audiences and organists would take on a new lease of life and the services of music in the church would be much more pleasing to the One worshiped. May success go with this new book, for it is deserving of wide use and all possible encouragement. A special introductory price is made for the present to interested teachers and students, on application to the author at the above listed address.

John C. Swinford Takes Bride.

A wedding of interest to many in the organ profession was that Dec. 15 at Santa Cruz, Cal., of John Clinton Swinford and Miss Louise Hall Naylor of that city. Mr. Swinford is well known up and down the Pacific coast as an organ expert. He has been erecting man for the W. W. Kimball Company on the coast for several years, having installed many of the best organs in San Francisco and Los Angeles. His bride formerly lived in Chicago and her family is connected there and at Fort Wayne, Ind. She has made her home in Santa Cruz for several years with her father, George M. Naylor. The wedding took place in Calvary Episcopal Church and the wedding march was played by the mother of the bridegroom, Mrs. Hope Swinford, A. A. G. O., for twenty-two years organist and director at this church. Mr. and Mrs. John Swinford will be at home, after a honeymoon trip, at 52 Sunnyside avenue, Santa Cruz.

In a concert by the American Conservatory Symphony Orchestra, under the direction of Herbert Butler, at Kimball Hall, Chicago, the evening of Dec. 18, the last number was the first movement of Guilment's First Symphony, played by the orchestra, with Whitmer Byrne, a pupil of Frank Van Dusen, as organ soloist.

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A. EAGLEFIELD HULL DEAD

Noted English Organist and Writer
Victim of Fall Under Train.

Arthur Eaglefield Hull, noted English organist and writer, died at Huddersfield, England, Nov. 4, after an illness brought about by a fall under a train two months previously. He was born at Market Harborough in 1876, and a distinguished academic career began with his obtaining the A. R. C. O. diploma at the age of 17 and the F. R. C. O. a year later. When only 22 he took the degree of Mus. B. at Queen's College, Oxford, becoming a doctor in 1903, and also having the honor of being the youngest holder of the degree. In 1897 he was appointed organist and choirmaster at Plaistow Parish Church, and in 1904 he proceeded to a similar post at Huddersfield Parish Church. The Huddersfield College of Music was established by him a few years later, and in 1918 he founded the British Music Society. A versatile and prolific writer, he is perhaps most widely known by his "Organ Playing: Its Technique and Expression" and "Modern Harmony," the latter having been translated into various languages. An outstanding and valuable piece of work was his general editorship of the "International Dictionary of Modern Music and Musicians." He also edited series of books on music, composed and transcribed organ music, lectured extensively, and gave many recitals at home and abroad. He was a member of the council of the Royal College of Organists, and an examiner for that institution. During recent years he edited the Monthly Musical Record, besides writing many articles for other musical journals.

Hastings Orchestra's Organist.

Dr. Ray Hastings has been appointed official organist of the Philharmonic Orchestra of Los Angeles and will take a prominent part in performances which call for the Auditorium's instrument. In the symphony program Jan. 17 and 18 Dr. Hastings will play the Boellmann "Fantasia Dialogue."

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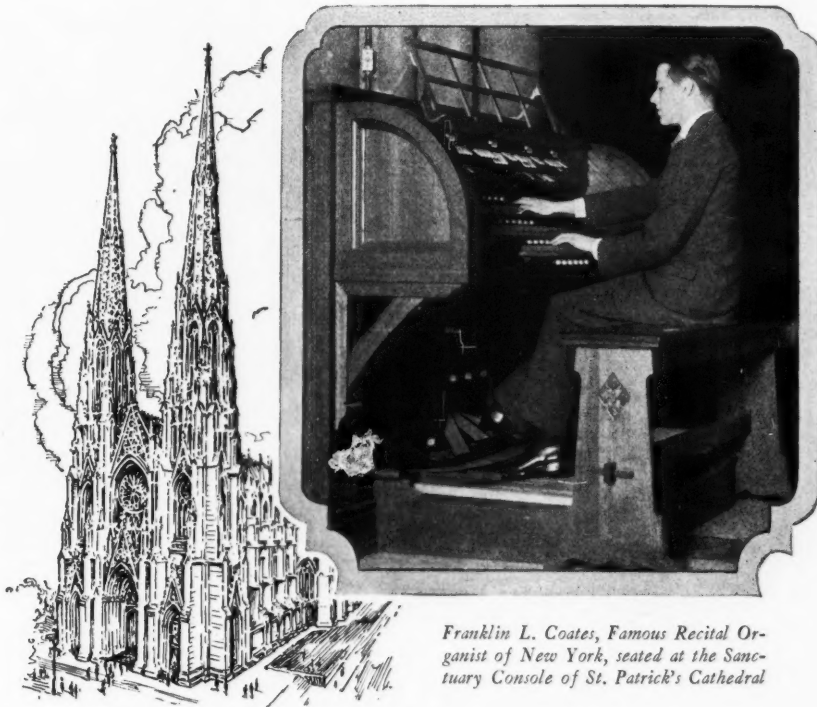
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Some Book Reviews

By DR. DINTY MOORE

Among a garland of books selected for blue Monday reading one of the best is "Great to Pedal Reversible," by U. R. Lying. Beginning with a rather nasty history of this useful coupler, the author goes on for some 483 pages to tell us how to use it with finesse and dignity. For instance, he says: "In drawing this coupler in a Bach fugue, great care should be taken that the right eyebrow is not lifted." Now this may seem a small matter, but Mr. Lying, in a concise way, in some sixty-four pages, explains that the energy taken in lifting the right eyebrow must of necessity show itself in the music. To explain, should you be playing the Fantasia and Fugue in G minor and in drawing the great to pedal you should inadvertently raise the right eyebrow, the wife at home in the act of washing the baby will find that the dress she bought for \$9.90 is worth only \$9.90. It is all brought out so clearly, especially the chapter devoted to winking the left eyes when playing an American composition.

The introduction to "Are Organists Really Human," by Isey Kiding, begins by saying: "The purpose of this book is to prove the contrary, but are they?" I am bound to say that there must be some explanation for an organist who insists on giving recitals. Mr. Kiding seems to lean toward the idea of an organ bug. He goes into the matter and proves in many instances that a man may be quite normal and rational until he comes within sight or sound of an organ, and from that moment be a lost soul. Mr. Kiding has segregated a number of these bugs. There is the Skinner bug, the Kimball bug, the Casavant bug, and so on. However, it is not often that one is bitten by more than one bug at a time. An interesting experience is given by the author wherein a victim of the Skinner bug could be calmed and controlled by repeating the word "Erzähler" to him.

This should prove that the organist is not human, but this again is contradicted when Mr. Kiding proves on page 667 that 99½ per cent of the organists he examined were convinced that they would give a better recital than the other fellow.

"Humanism in Organ Music," by O. U. Quitt, is a pithily written volume, the crucial point of which is the effect of everyday things on organ playing. Who among us would know that the correct perfume to use when playing the Widor Toccata is "Jockey Club," or that corned beef and cabbage is the right sort of meal to have before playing Rheinberger, or that it is incorrect to wear a red tie when playing Franck? According to Mr. Quitt it is such things that account for the poor attendance at organ recitals. He says: "The issue on which all other issues hinge is decided, nothing is decided,

and to decide under the circumstances calls for the keenest critical discrimination, such is premature."

To the thinking mind this is quite clear, but I would go a step farther and say that he that bath no oil, let him cast the first stone, for without that the quality of mercy cannot be strained.

"Nazard or Nazard, Why?" by I. R. A. Nutt. This profound treatise is for the favored few. It deals exclusively with the nazard in conjunction. Dr. Nutt has gone into the matter most carefully. Space prohibits an extensive quotation, but I feel that the following should be engraved on the heart of every organist: "Should the nazard be used with the full organ? My advice is that should you be playing in the exolodian mode and a modulation take you into the key of G flat minor, and then back to the prexidione mode, then the nazard may be added, provided that it can be added by the right hand without bending the left knee."

Among other things that are cleared up in this volume is the question of commissions. Professor Nutt insists that they be paid in cash, and not real estate, such payments to be made in the presence of the pastor and organ committee. This is indeed a hard saying, mates!

G. D. CUNNINGHAM HERE SOON

Will Make Debut in New York in January and Then Go West.

According to announcements by the Bogue-Laberge Concert Management, New York City, and Dr. Alexander Russell of the Wanamaker Concert Direction, G. D. Cunningham, organist of Town Hall, Birmingham, will arrive in America the second week of January for his first transcontinental tour, which will take him to the Pacific coast and back, during the months of January, February and March. Mr. Cunningham will make his debut in New York at the Wanamaker auditorium the week of Jan. 13 to 20, dates to be announced later by the Wanamaker concert direction. According to plans, he is to be the guest of honor at a dinner to be given him by the National Association of Organists, which is sponsoring his American tour. Tuesday evening, Jan. 22, he will play one of the recitals in the series inaugurating the great Austin organs in St. George's Church, Stuyvesant Square, New York, and then will leave immediately for Montreal, where he plays on the 24th, thence proceeding to Toronto, Ottawa, Sherbrooke, the middle West, Colorado Springs and the Pacific coast, where he is booked to play in Spokane, Palo Alto, Los Angeles, Seattle and other places, dates for which have not yet been fixed.

Cunningham's programs, in addition to including the masterpieces of classic composers from Bach to Vierne, will also be noted for representative works of contemporary British composers of the highest rank, in which field Cunningham is said to be an expert, both in the selection of the works and the performance.

Firmin Swinnen



Firmin Swinnen of Wilmington, Del., private organist to Pierre S. du Pont and noted concert performer, has been engaged to play with the Buffalo Symphony Orchestra Jan. 8.

Seder Returns from Tour.

Edwin Stanley Seder, F. A. G. O., returned to Chicago the latter part of November from his Pacific coast tour. His recitals were given at St. Louis (Scottish Rite Temple), Hannibal, Mo., Batesville, Ark. (Arkansas College), Tucson, Ariz., San Diego (open-air organ), Los Angeles, Stockton (College of the Pacific), Oakland (auspices of Northern California A. G. O.), Grand Junction, Colo., Pueblo, Colo., City Auditorium, Quincy, Ill. (auspices Quincy chapter, N. A. O.), and Lincoln, Ill. Mr. Seder will make a tour to the states northwest of Chicago in February.

Paul E. Grosh at Northwestern.

Paul E. Grosh, who was organist at the large First Presbyterian Church of Fort Wayne, Ind., for several years, is enrolled this year at Northwestern University as a graduate student in composition, studying mainly with Dean Peter C. Lutkin and Director Carl Beecher in choral and dramatic work respectively. He is a member of the First Congregational choir at Evanston, the University A Cappella Choir, the University glee club, and the festival chorus.

Miss Jeanette I. Vaughan, secretary and reader for Charles F. Hansen, the blind organist of the Second Presbyterian Church of Indianapolis, has been appointed director of the choir of the Woodruff Place Baptist Church of Indianapolis. She has a chorus of twenty-five voices and the organ is a three-manual with harp and chimes.

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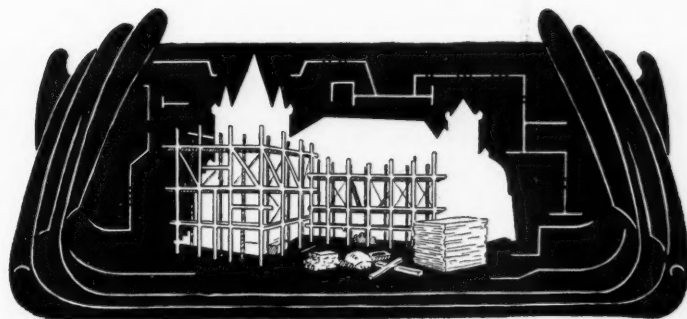
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New York Activities

News of the Organists and Their Work
in the Metropolis

By RALPH A. HARRIS

New York, Dec. 20.—Hugo Troetschel gave his 20th free organ recital at the German Evangelical Church, Brooklyn, Monday evening, Dec. 10, the occasion being an all-Schubert program, in honor of the centennial of the death of Franz Schubert. The Brooklyn Saengerbund, a mixed chorus of eighty voices directed by Otto Liller, assisted the choir of the church. The program was varied. The organ numbers were: Andantino (Entr'acte to the drama "Rosamunde"), Fugue in E minor, Op. 152, Allegro moderato and Andante con moto of the Unfinished Symphony, and "Marche Heroique" (arranged by Harvey Gaul). Mr. Troetschel is a pioneer in the organ recital field, so far as Brooklyn is concerned, his series dating from over forty years ago. The next recital is announced for Jan. 14.

The annual New Year's luncheon of the American Guild of Organists will be held at the Waldorf-Astoria Hotel Jan. 1 at 12:30. An interesting program is promised.

Miss Jessie Craig Adam gave the Verdi Manzoni Requiem at the Church of the Ascension Sunday afternoon, Dec. 2.

Professor Louis Robert, organist and choirmaster of the Church of the Holy Trinity, Brooklyn, gave Dudley Buck's "Coming of the King" Sunday, Dec. 2.

The Apollo Club of Brooklyn appeared in concert under its new director, William Armour Thayer, at the Academy of Music on the evening of Dec. 11. It will be remembered that Dr. John Hyatt Brewer, after completing a quarter of a century as conductor of this organization of men's voices, resigned at the close of last season.

Horatio Parker's "The Dream of Mary" was given at the Rutgers Presbyterian Church under the direction of Charles Henry Doersam on the evening of Dec. 16.

Five more of the Bach recitals given by Mr. Farnam at the Church of the Holy Communion are being played to record audiences on the Sunday afternoons and Monday evenings of December. These programs, given during alternate months of the season, will cover the entire organ works of the great classicist. Each program is made up of compositions representative of the many types and moods of the composer—the particular feature of the December recitals being the Advent and Christmas chorale preludes.

Mrs. Bruce S. Keator, organist and director of music at St. Andrew's Methodist Church, is featuring a number of artist recitals on the new Welte organ. On the evening of Nov. 27 Charles M. Courboin played a program as follows: Toccata and Fugue in D minor, Bach; Chorale, "Christ Lay in Bonds," Bach; Passacaglia, Bach; Prelude in E major, Saint-Saens; "Grande Piece Symphonique," Franck; Sketch, No. 3, Schumann; Toccata, Widor.

Mrs. Keator announces other recitals to be given later. Frederick Schlieder will play Jan. 27 and Firmin Swinnen April 30.

"Hora Novissima" was given by the choristers of the Cathedral of St. John the Divine Sunday evening, Nov. 25, under the direction of Dr. Miles Farrow, with Channing Lefebvre at the organ.

The Christmas portion of "The Messiah" was given by Willard Irving Nevins at the Fourth Presbyterian Church Sunday evening, Dec. 16.

Announcement has come to hand of the annual rendition of "The Messiah" by the New York Oratorio Society at Carnegie Hall on the evening of

Dec. 26. Other concerts are announced for Feb. 14 and April 9.

Announcement has come from Herbert S. Sammond of the first concert of the present season by his Brooklyn Morning Choral, at the Academy of Music, on the evening of Dec. 20. This organization of women's voices has been frequently reported in these columns and is a fine chorus, one of the best of its kind in the metropolis.

Special Christmas music, including many ancient Christmas carols, was to be sung by the choir of the Brick Church, under the direction of Clarence Dickinson, at the services at 11 and 4 o'clock Dec. 23, with accompaniment of violin, cello and harp. The soloists were Corleen Wells, Rose Bryant, Charles Stratton and John Barclay. Handel's "Messiah" will be sung by the choir of the Brick Church under the direction of Dr. Dickinson Sunday afternoon, Dec. 30.

Handel's "Messiah" was sung by the choir of Union Theological Seminary, Broadway at 121st street, Sunday evening, Dec. 16, under the direction of Clarence Dickinson, Hugh Porter, associate director, with Esther Nelson, Nevada Van de Veer, Judson House and Alexander Kisselburg as soloists.

Plays at Son's Wedding.

Miss Ella T. Macklin, daughter of Mr. and Mrs. Harry B. Macklin of Beverly, N. J., and Winter Park, Fla., and Harold C. Riggs, son of Edward W. Riggs of Trenton, were married in All Saints' Episcopal Church, Winter Park, Nov. 29. The bridegroom's father played the wedding music, which was as follows: "Bridal Train," Moore; "Entrancing Dream," De Lille; "Meditation de Thais," Massenet; "Song to the Evening Star," Wagner; "I Love You Truly," Jacobs-Bond, and "O Perfect Love," Barnby, were sung by Mrs. A. M. Mason of Winter Park. The "Bridal Chorus" from "Lohengrin" was the processional, "Hearts and Flowers," Tobani, was played during the ceremony and the "Midsummer Night's Dream" wedding march by Mendelssohn as the recessional.

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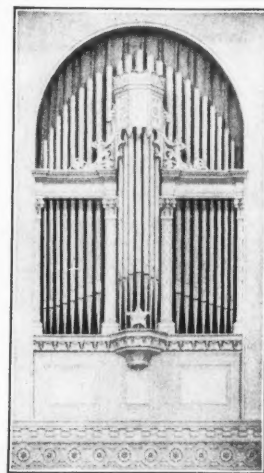
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HENRY S. FRY

ORGAN RECITALS—INSTRUCTION

Kansas City Times, Kansas City, Missouri:—Henry S. Fry, organist from Philadelphia, caused an audience last night in the richly ample 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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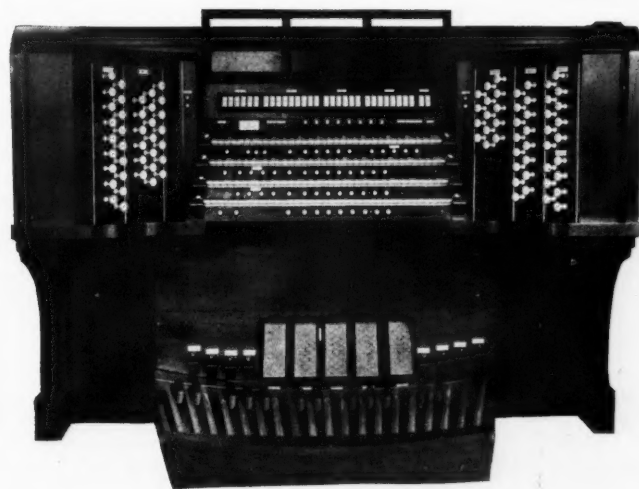
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*Season's Work of
the Chicago Club
of Women Organists*

The Chicago Club of Women Organists was organized June 13, 1928, when a few of us got together for luncheon, at the suggestion of Lily Wadhams Moline. Although officers were elected at this time, we did not name ourselves until June 25, at a meeting in the Kimball Hall salon. The officers elected were: President, Lily Wadhams Moline; vice-president, Irene Belden Zaring; secretary, Alice R. Deal; treasurer, Gertrude Baily; executive committee, Violet M. Brewer, Fannie Mapes and Caroline E. Marshall. As the name would imply, this club differs from the other groups of organists, in that only women are eligible for membership.

During the fall three meetings have been held in the lovely Kimball Hall salon, the first one being a "social evening and frolic" on Sept. 24. In order to get everybody acquainted, Fannie Mapes had each name printed on a piece of paper, to pin on as each guest arrived. Caroline Marshall conducted a "spelling match" of musical terms, which created a lot of fun. Sophie Richter won the prize, a dime-and-pin! Refreshments were served.

On Oct. 29 Frances Anne Cook and Ella Cecile Smith entertained us with some organ music. Miss Cook's numbers were: "Minuet a l'Antico," Seeboeck; "Fallen Leaf" (an Indian love song), Logan-Slade, and Toccata, Nevin. Miss Smith played: Adagio, from Concerto, Op. 137, Rheinberger; Prelude, Alkan-Franck, and Toccata, from Gothic Suite, Boellmann. All these were greatly enjoyed. Between the two groups Gertrude Baily gave a most interesting "travel talk," telling about her trip East in the summer.

Our next meeting was on Nov. 26, when Linnie Bird Sage opened the program with the Allegro and Andante from Borowski's First Sonata, followed by the dainty Capriccio by Lemaigre. The playing of these compositions was most effective. We had been fortunate in procuring for the evening Mrs. Edmund Joseph Tyler, president of the Artists' Association, who gave us "A Talk on Musical Events." Mrs. Tyler is also president of the Illinois Federation of Women's Musical Clubs and the secretary of the American Opera Association. She is an organ enthusiast, having been instrumental in including the organ in the national contest. Gertrude Baily then demonstrated, in her capable way, the theater type of organ playing, using the following numbers: Polonaise in A, Chopin; Waltz in D flat, Chopin; "Caprice Viennois," Kreisler; Introduction and Finale to "Pagliacci"; Prelude, C sharp minor, Rachmaninoff:

Rossetter G. Cole



After an incumbency of twenty years Rossetter G. Cole has resigned as organist of First Church of Christ, Scientist, at Evanston, Ill. He is succeeded by Calvin Lampert. Mr. Cole will devote himself for a time especially to composition, in addition to his teaching of theory at the Cosmopolitan School of Music.

"Valse Triste," Sibelius; "La Source Ballet," Delibes; Bacchanale and "Entry of Phryne," "Faust"; Romance, Tchaikowsky, and "At Dawning," Cadman.

The last part of the evening was taken up with a forum, led by Lydia Leininger and Fannie Mapes, the subject being: "The Effect of Mechanical Instruments on the Theater Organist and Organ Playing in General." The positive and negative sides were well presented, and an interesting discussion followed. Before adjournment Mrs. Zaring, our vice-president, announced that Mrs. Moline had wished a new president on us, having changed her name to Mrs. Joseph Hallam. Congratulations were in order.

On Monday evening, Dec. 17, there was a meeting of the executive committee at the home of Mrs. Zaring. After the business of the evening was finished, the meeting was turned into a surprise handkerchief shower for our newly-married president. Delightful refreshments were served by our hostess.

As a final word let me say that we feel there is a distinct place in Chicago for such an organization as ours. It meets a peculiar need. We feel that we are fairly launched on our way and hope to attract the women organists of this vicinity, so that we may all be of mutual benefit to one another. Also we solicit the encouragement and good will of the other societies of organists.

ALICE R. DEAL, Secretary.

Barbara Helena Singer



Miss Barbara H. Singer, Mus. B., who returned to her home in Memphis, Tenn., late in October after having completed a four-years' course of organ study in Europe, gave a recital at the Memphis Scottish Rite Cathedral Dec. 7 and won the praise of the critics for her performance.

Miss Singer went to Europe after studying piano and organ in Memphis with several teachers. After a few months of travel, in the course of which she visited the principal organs in England, Miss Singer was enrolled at Edinburgh University as a candidate for the bachelor of music degree. She studied theory under Donald Francis Tovey and organ under Dr. Shirlow. Leaving Edinburgh in the spring, she went to Paris to study at the Fontainebleau School under Widor, Dupre and Libert. In October she returned to Edinburgh to resume her winter's work. During her stay in Scotland she had the opportunity to play in several prominent churches, including St. George's, Edinburgh, where Alfred Hollins is the organist; Rose Hall Church and the Queen Street Church. She also gave a recital on the five-manual organ at the university.

Miss Singer's program Dec. 7 was as follows: Fugue in D major, Bach; "Les Cloches de Perros-Guirec." Dupre; Chorale, Bach; Prelude, Fugue, Variations, Franck; "Noel," d'Aquin; "Grande Piece Symphonique," Franck; "Lamento," Dupre; Etude in Form of a Canon, Schumann; Allegro from Sixth Symphony, Widor.

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AFTER January first Estey representatives will have a story of unusual interest for prospective organ purchasers.

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National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

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 Chairman of the Executive Committee — Herbert Staveland 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.

One new state council for November—that of Connecticut! John Spencer Camp, treasurer of the Austin Organ Company, was elected president of this council, which has its headquarters at Hartford. We welcome the new council and wish for it great success in this new undertaking.

The convention program committee is still open for suggestions for the 1929 program at Toronto. During the months of January and February the important items will be decided and suggestions cannot be acted upon if received at a later date.

Pennsylvania has established a record for new chapters during the last two years, and Dr. Wolf of Lancaster announced at the last executive committee meeting that he hoped there would be one new chapter formed early in 1929, in a new section of the state. Monthly reports seem to indicate that Pennsylvania organists find N. A. O. fellowship enjoyable and profitable.

The first American tour of G. D. Cunningham of England will begin in February and, as that tour is under the honorary auspices of the N. A. O., we hope our members will prepare a cordial welcome for Mr. Cunningham. He has an enviable record as a recitalist and it will be interesting to hear this representative of the English school.

The N. A. O. enters the new year strong numerically and financially, and with brilliant prospects for a successful twelve months. Two new state councils and many chapters were organized in 1928. N. A. O. growth during 1929 undoubtedly will push through the middle West and even to the Pacific coast states. Our Eastern states are now well organized. We have every reason to believe that every state in the Union will soon have a council, and would like to see such a condition in N. A. O. history by the close of 1929. It is necessary for every member to assume some of the responsibility for such a task and you can start the year in no better way than with a resolution to do your part in helping to form one new chapter.

President's New Year Greeting.

Hearty greetings to every reader of this page, with all good wishes for the New Year!

We have many reasons for congratulation. This splendid journal is the first of them, and as its editor must be a reader of these lines, he is hereby assured of the warm affection and respect of a host of other readers to whom The Diapason brings information and encouragement. To the N. A. O. The Diapason is a most valuable asset. It continues to attract organists to become members. These columns about the activities of the Association are widely read because they are really interesting. They reveal the vitality of our chapters. They show that organists everywhere desire the companionship of their comrades in a program of useful service.

Many organists who are more or less isolated long for the same fellowship. There is no better way to secure it than by the formation of a chapter of the N. A. O. That is possible in many of the smaller cities and towns, and only awaits the action of progressive players who will call their friends to-

gether and explain the purpose of a chapter. Those who wish further information should write to Miss Jane Whittemore, 1259 Waverly place, Elizabeth, N. J. It may be possible for a member of the committee on organization, of which she is chairman, to meet with such groups.

If the Association is serving a real purpose, the best New Year's wish is that more organists will align themselves with its program and that they may receive the inspiration we have gained in past years.

REGINALD L. McALL.

Connecticut Council.

A group of organists met in the parish-house of Christ Church Cathedral at Hartford Nov. 28 and organized the Connecticut state council. John Spencer Camp, treasurer of the Austin Organ Company and one of New England's best musicians, was unanimously elected president. The other officers elected are: Secretary, Elsie J. Dresser; treasurer, Arthur Priest; program committee, Ralph M. Lowry, chairman, Esther A. Nelson, Walter Dawley, Wyllys Waterman and Robert H. Prutting.

Ernest White, treasurer of the National Association, who was the guest of the evening, assisted in the formation of the chapter and later played a recital on the cathedral organ. It was announced that Miss Esther Nelson would play a recital at the Church of the Redeemer for the next meeting.

Arrangements for the November meeting were in the hands of a special committee consisting of the following local organists: John Spencer Camp, Walter Dawley, Elsie J. Dresser, Edward F. Laubin, Ralph Lowry, Esther A. Nelson, Arthur Priest and Robert H. Prutting.

Mrs. Keator Hostess.

Members of the executive committee were guests of Mrs. Bruce S. Keator at her delightful apartment, 720 West End avenue, New York, for the monthly meeting on Saturday, Dec. 8. At 3 p. m. several members of the committee met with H. G. Langlois, secretary of the Canadian College of Organists, and began to work out some of the details of the joint convention to be held in Toronto in August. At 5 o'clock, when the entire committee had assembled, routine business was transacted, and the remainder of the hour was devoted to further discussion of the 1929 convention.

A bounteous dinner, planned in Mrs. Keator's own inimitable style, was served at the conclusion of the business session. There were no formal after-dinner speeches, but everyone was required to relate an amusing story of his or her own choir experiences. At least a dozen such tales added to the enjoyment of this delightful meeting.

Those present were: Mr. and Mrs. Reginald L. McAll, H. G. Langlois, Dr. and Mrs. T. Tertius Noble, Mrs. Lockwood, Miss Whittemore and Messrs. Sammond, Tilton, Maitland, White, Kemmer, Fry, Wolf, Marks and Nevins.

Guests at Choral Club Concert.

Members of the headquarters council were guests of the Morning Choral Club of Brooklyn, of which Herbert S. Sammond is conductor, for the first concert of the present season at the Brooklyn Academy of Music Thursday evening, Dec. 20. Mr. Sammond had prepared a special program for that occasion, which marked the tenth anniversary of the club. Two numbers—one by Elgar and one by Mark Andrews—which were on the club's original program, were included in the first group of the evening. There were two groups of solos by Igor Thomas, guest soloist, and in his second group he sang for the first time "To Her Memory," by Mr. Sammond. Other choral numbers were by Cad-

man, Ware, Liszt, Brewer and Damosch.

That the club did good work under Mr. Sammond's capable direction was evidenced by the enthusiasm of the audience, which demanded several encores.

Maryland State Council.

Although the National Association of Organists is an old organization, it has never been represented in Maryland. Several attempts were made to have such representation without success, until Miss Katherine C. Lucke aroused the interest and enthusiasm of a few and succeeded in forming a chapter under the name of the Maryland state council. Miss Lucke was made president.

Fifteen members have been enrolled, with the prospect of more. Monthly meetings have been held, the first part being devoted to business and the remainder to discussions of subjects of interest.

Miss Clara Groppe has opened a series of talks on "The Essentials of Choir Training," which have proved both interesting and instructive.

Miss Lucke was instrumental in securing Ernest F. White for an evening's recital at the Peabody Conservatory of Music Nov. 21, which was enjoyed by a large and appreciative audience. Many social features have been included for the coming season.

M. B. BENSON,

Corresponding Secretary.

Illinois Council.

The December treat arranged by President Moline for the Chicago chapter, Illinois council, was a lecture-recital on the evening of Dec. 10 at the Kimball organ salon. Frank Van Dusen was the lecturer and was assisted at the organ by Miss Emily Roberts and Whitmer Byrne. Mr. Van Dusen delivered an informal talk on his trip to France last summer, describing with intimate detail and in a highly interesting style his visits to the organ lofts of the great churches and his association with the noted organists of France. The musical feature of the evening consisted of the playing of typical examples of the latest French organ compositions—excepts from the "Twenty-four Pieces de Fantaisie" of Louis Vierne, all of which were done well and were interesting, even though their appeal had distinct limitations for those who do not bow down to the modernist gods whose realm is in Paris. Miss Roberts played the Prelude from the First Suite and Mr. Byrne the "Cathedrales" from the Fourth Suite, while Mr. Van Dusen played the "Carillon de Westminster" from the Third Suite and the Andantino from the First Suite.

After the program Mrs. Moline made an appeal for support in the campaign for new members which is under way and greetings were voiced by Miss Anita de Mars, president of the Chicago Society of Theater Organists.

Worcester Chapter.

The December meeting of Worcester chapter was held in the parish-house of the Shrewsbury Congregational Church, of which Mrs. Antoinette Green Shepard is organist and choir director. A musical program occupied the first part of the evening. Organ and piano numbers were played, with Mrs. Shepard at the piano and George A. Brunt at the organ. There were organ solos by Mr. Brunt and singing by the church quartet, accompanied on the organ by Mrs. Shepard.

At the close of the musical hour members and guests gathered around an inviting open fire and sang Christmas carols. Not the least entertaining feature of the evening was a series of piano solos by Charles A. Bostock, assistant organist of All Saints' Episcopal Church. These, with a delicious luncheon, sent the organists home feeling that they had spent a worthwhile evening and had become even better

acquainted through this informal association, a point not to be overlooked in welding our forces together. Mr. Bostock, Mrs. Shepard and Mr. Brunt attended the good things of the evening.

Worcester was fortunate in having a recital by Fernando Germani Dec. 4, and his playing was received with the same enthusiasm that it has evoked elsewhere. The recital was played on the beautifully-voiced Casavant organ in the chapel of Holy Cross College.

In the passing of Charles H. Grout, Worcester has suffered a distinct loss musically. Mr. Grout, who had served as organist at the Central Congregational Church for forty-one years, had also served as organist for the Worcester Music Festival and the Worcester Oratorio Society. He was a pupil of Eugene Thayer and studied with Kullak in Germany. Mr. Grout had the distinction of being a graduate of law and medical schools in addition to his musical studies.

ETHEL S. PHELPS, Secretary.

Rhode Island.

The November meeting of the Rhode Island chapter was held at St. Luke's Episcopal Church, Pawtucket, Monday evening, Nov. 26. This is the home church of the secretary of the chapter. A large number were present to hear H. P. Seaver of M. P. Möller, Inc., give a very interesting talk on his experiences with his oric organs. Refreshments were served after the talk.

GEORGE W. STANLEY, JR.,
Acting President.

Camden Chapter.

A fitting tribute was paid Franz Peter Schubert by the combined clubs of the Musical Art Society at the November meeting of Camden (N. J.) chapter. The date of the meeting, Nov. 19, was the actual centenary of his death. Papers on his life and labors, and examples of his compositions composed a delightful program.

President Wilfred W. Fry honored us with his presence and sounded the keynote at the beginning of the meeting. Howard S. Tussey, former president of the chapter, delighted the audience with his rendition of the second movement of the Unfinished Symphony. The first movement was played by Forrest Newmeyer and two numbers were sung by the choral club of the society, under the direction of Henry S. Fry. Papers were read by Robert M. Haley and Howard C. Eagin. A social hour followed the program.

Preceding the meeting, members of the society met at a dinner at the Walt Whitman Hotel to honor Howard S. Tussey, to whom is credited in large measure the success of the chapter and the choral club.

A choral contest is announced by the chapter, open to all members of the Musical Art Society, the National Association of Organists, the Pennsylvania chapter of the American Guild of Organists and the American Organ Players' Club. A prize of \$25 is offered and the contest will close Feb. 1. Details may be had upon application to the secretary, Miss Isabel D. Ferris, Edgewater Park, N. J.

New members are: Active, Mrs. Hanna Severin; associate, Mrs. Julia T. Hammond, Miss Edith E. Harrison, Mrs. T. Oliver Perkins, Mrs. Bertha H. Spaeth, Miss Edith A. Maris.

ISABEL D. FERRIS, Secretary.

Quincy Chapter.

Quincy chapter has had a pleasant and busy November and December. At our November meeting, which was held in the studio of our president at Salem Church, we discussed plans for Christmas work, made arrangements to increase our membership and planned to entertain our guest recitalist when he arrived. Nov. 22 we had Edwin Stanley Seder, F. A. G. O., of

Chicago with us and in the afternoon of that day he had a class of organists for instruction at the big four-manual Möller in the Salem Church. That evening the chapter met at the Elks' Club for dinner and twenty-two were present, including the manager of the Association of Commerce, who gave a short talk, and our chaplain, the Rev. H. J. Leemhuis of Salem Church. After a splendid meal, C. Harold Einicke, the president, outlined plans for the new year, urged cooperation and then introduced our guest, Mr. Seder. Edwin Brakensick, treasurer, gave his report and announced two new members for the chapter, making the total to date eighteen. After the dinner we adjourned to the beautiful old Salem Evangelical Church. There Mr. Seder played to an audience of 1,300 people.

Only a short meeting was held in December, because of the many activities at Christmas time, but it was decided to hold the next meeting the first Tuesday of January and elect the officers for the year. Another organ recital was held Dec. 9 at St. James' Lutheran Church and although it was not officially under the chapter's auspices, many members attended and enjoyed the Christmas program that was played by Carl Rupprecht of St. Luke's Lutheran Church, Chicago. Mr. Rupprecht was welcomed warmly by his fellow members of the N. A. O.

On Dec. 23 several of the larger churches gave splendid Christmas recitals and programs. At St. Paul's Evangelical, Mr. Warma, our vice-president, directed his choir of twenty-five voices in a Christmas cantata. Mr. Brakensick was at the organ. At the Vermont Street Methodist, the secretary played a program of Christmas music and accompanied the choir in a special hour of Christmas music. In the afternoon of that day our president gave a beautiful program in Salem Church. His choir of fifty voices sang a program of ancient and modern carols and did some exquisite a cappella work.

JUANITA NICHOLS,
Secretary.

Hudson Chapter.

The December meeting of the Hudson chapter was held at Emory M. E. Church, Jersey City, Mrs. Bula Blauevelt, organist of the church, acting as hostess. A social time was enjoyed and plans for the February meeting were discussed. The January meeting will be held at the studio of Miss Lucy Nelson, Hotel Fairmount. The music of Schubert will be discussed and played and there will be a short paper on the life of this composer.

ROBERT MORRIS TREADWELL, President.

Central Chapter, New Jersey.

Members of the Central chapter and the auxiliary chorus of the chapter held their annual banquet at Hildebrecht's restaurant in Trenton Monday evening, Dec. 3. Brief speeches were made by Paul Ambrose, president; Edward A. Mueller, vice president, and George I. Tilton, president of the New Jersey council. The evening was spent in solving musical puzzles and playing appropriate games. Everyone entered heartily into the spirit of the occasion. Preparations were made for the annual candle-light carol service to be held in the First Presbyterian Church, Trenton, Friday evening, Dec. 28.

RAMONA C. ANDREWS, Secretary.

Orange County Chapter.

The December meeting of the Orange chapter was held at Middletown, N. Y., at the Baptist community-house. After luncheon a business meeting was held at which many topics of interest were discussed by several of the members.

L. C. KYTE, Secretary.

Union-Essex Chapter.

The monthly meeting of the Union-Essex chapter of New Jersey was held in the auditorium of the Lauter Piano Company, Newark, Monday evening, Dec. 10. After calling the roll, the secretary read the minutes of the two preceding meetings and reported nine new members—Mrs. Robert Walsh and Edward A. Prouty from Newark; Miss L. H. Hood, East Orange; Miss A. R. Whittemore and Henry S. Miller, Elizabeth; Mrs. C. A. Potter, Roselle

Park; Miss N. A. Smith and Mrs. Fay Barnaby Kent, Plainfield, and W. J. Hawkins, Orange.

The president, Henry Hall Duncklee, has set a high standard for the meetings. This was ably sustained by Harry Katzman, violinist, an artist pupil of Auer. The beautiful singing quality of his tone was especially noticed in his rendition of Schubert's "Du bist die Ruh." Mrs. Angileen Gifford Runser added greatly to the effect by her accompaniments. The centenary of Schubert's death was observed by Miss Carrie L. Krauss, who read from the writings of W. J. Henderson on Schubert's life.

The high spot of the evening was an address by our national president, Reginald L. McAll, who spoke on "Perfect Diction." Mr. McAll gave valuable ideas on public and private speaking. He showed how this could be carried into the chant and also into all chorus and solo work.

At the close of the meeting, Arthur L. Titsworth spoke in high praise of the splendid meetings which Mr. Duncklee has arranged for the members and they rose and gave their hearty endorsement.

RUSSELL SNIVELY GILBERT.

Lancaster Chapter.

Lancaster chapter held its monthly meeting at Trinity Lutheran Church, Sunday afternoon, Dec. 3, following which a recital of organ music was played by Harry A. Sykes. In commemoration of the centenary of Schubert's death a program of the composer's music was featured.

Williamsport Chapter.

The climax of the first year's activities of the newly-organized Williamsport, Pa., chapter was presented to the community in a recital by Rollo Maitland of Philadelphia on the beautiful fifty-stop Skinner organ in St. Paul's Lutheran Church, where Harriet Weigle Nicely is organist. This organ, a memorial gift of the late Dr. Rishel, spoke volumes under the touch of the master hand of Mr. Maitland, a native of the vicinity of Williamsport.

The fall meetings of this organization have revealed a steady increase in enthusiastic support and attendance. The September meeting, held in the Lycoming Presbyterian Church, Leroy Lyman, organist, in addition to Mr. Lyman's excellent recital, was featured by an interesting address on "New Ideas Going into Construction of Church and Other Organs" by Frederick Manson, editor of Grit and an honorary member of the organization.

The October meeting convened in Immanuel German Lutheran Church, Fred Mankey organist. Mr. Mankey had the assistance of his well-trained choir in a recital of music of German influence. Even the refreshments served in the social room took the form of a sauerkraut supper served at tables adorned with decorations symbolic of Hallowe'en. Toasts to the musical ministry and organization of the church choir were responded to by Harriet W. Nicely, Gordon Breary, Lester Birchard and F. W. Vandersloot, music publisher and associate member of the organization.

Harry W. Williamson, organist of Newberry Methodist Church, was host to the members of the chapter at the November meeting, assisted by a large, well-trained choir. Following the attractive musical program, refreshments were served, at which time Mrs. Edwin S. Reider, supervisor of music in the public schools of the city, gave a talk on "The Correlation of Public School Music with the Interests of the Organ World."

The next meeting will take place in January in the music studio of Dickinson Seminary, Harold Richey, director. HARRIET WEIGLE NICELY, Secretary.

Harrisburg Chapter.

The December meeting of the Harrisburg chapter was held in the choir-room of Christ Lutheran Church. Clarence E. Heckler organist of Christ Church, who spent the summer studying with Bonnet in Paris, gave a talk on his trip abroad and musical impressions of France and Belgium. Mr. Heckler illustrated his talk with pictures of various historic places visited. Refreshments served the inner man.

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From Wheeling Intelligencer, Wheeling, W. Va., Oct. 26, 1928:

Mr. Swinnen favored a local audience with a splendid recital last year and his reputation as an unusual master of the organ was established in Wheeling, consequently the church was crowded to capacity with music lovers last evening.

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Dedicates Kilgen at Washington.

A crowded house greeted Frank L. Coates of New York at the Fourth Presbyterian Church, Washington, D. C., on the evening of Nov. 27, the occasion being the dedication of the new church auditorium and the three-manual Kilgen organ recently installed. A letter was read from Presi-

dent Coolidge expressing regret over his inability to attend and the audience included many Washington organists. The program included: "Suite Gothique," Boellmann; "Gesù Bambino," Yon; Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; "Ave Maria," No. 2, Bossi; "Echo," Yon; Toccata (from Fifth Symphony), Widor.

Who's Who Among American Organists

John Patten Marshall.

Those who have enjoyed the privilege of being present at an executive committee meeting of the New England chapter of the American Guild of Organists, or have attended a lecture on music with pianoforte illustrations, or have been members of the congregation when the chorus and soloists were singing Bach's "St. Matthew" Passion Music, know pretty nearly all that need be known about the subject of the following sketch. To all his

John P. Marshall



varied activities, Professor John Patten Marshall brings an unruined spirit. He is ever genial. His many successes have not spoiled him. It is not in the least strange that he has climbed persistently up the ladder of fame until he has attained renown throughout New England and far beyond.

John Marshall was born at Rockport, Mass., Jan. 9, 1877, his father being John White Marshall and his mother Mary Louise Knowles. Quite like Rheinberger, he began to play in church at the age of 12, having already studied a year or so with Howard M. Dow of Boston. From his first position at the Rockport First Congregational Church he went to the First Universalist Church in Gloucester. During one year he was organist at the Winthrop Street Methodist Episcopal Church of Roxbury, and then spent ten years at St. John's Episcopal Church, Roxbury Crossing, a church devoted to the cultivation of plainsong and congregational singing. His love for Gregorian music must have begun at this time. Professor Marshall became organist emeritus of First Church, Berkeley Street, Boston, after serving from 1910 to 1926. He succeeded Arthur Foote and in turn was succeeded by William E. Zeuch, although he still continues to play one or more services a week.

Very interesting is his connection with the Boston Symphony Orchestra. He relates that when induced to accept this position as organist with the orchestra he was "scared stiff." Undoubtedly his fear must have been effectually vanquished, for he continued as organist for nine years, during which time he appeared five times as soloist. His selections were: Toccata and Fugue in D minor, Bach; Chorale in A minor, Cesar Franck; Concerto in F major, Rheinberger (two performances), and Prelude and Double Fugue, Klose.

Professor Marshall studied piano with Edward A. MacDowell and with the late Benjamin J. Lang. He also is a pupil of George W. Chadwick and

Homer A. Norris. During ten years he was director of music at the Middlesex School, Concord, Mass. His connection with Boston University began in 1902, when he was appointed lecturer on music. He was assistant professor in 1907 and full professor in 1912. From 1908 until 1912 he taught the summer school at Harvard University. In September, 1928, Professor Marshall became dean of the College of Music, Boston University. He is at the same time lecturer on music at Holy Cross College, Worcester.

When casting about for someone to become the dean of the New England chapter, American Guild of Organists, the choice fell to the lot of Professor Marshall, and he has served the interests of the chapter faithfully since 1926. During the period of the world war Professor Marshall was civilian aid to the commanding general of the Northeastern department, U. S. A., and was commissioned as captain.

One of his hobbies is his passion for fires. In his office at the university is a ticker that strikes all the city alarms, and if a fire is not too remote from Copley Square, Professor Marshall enthusiastically follows the apparatus.

Professor Marshall married, Nov. 24, 1903, Miss Emily Geiger of Boston. He has a son who is a graduate of Bowdoin College.

S. H. L.

Lester W. Groom.

In Lester W. Groom Chicago has a young organist who is rapidly coming to the fore, for he combines within himself, in addition to the qualifications of a concert player, a devotion to the church and its service and a conscientious and inspired ability as a teacher. Mr. Groom is organist and choirmaster of the Church of the Ascension, the old north side Episcopal parish which is noted as the "high church" center of the city. He has been at this post nearly seventeen years, and a year ago the church installed a large new Moller organ over which he presides.

Lester Groom was born in Brooklyn, N. Y., July 2, 1894. His father, Willard Groom, was a New York organist, and his mother was Nettie Larkham, a prominent soprano of that day. In his eighth year he was brought to Chicago by his parents and has made his home here since that time. At the age of 6 he began the study of the piano, first with his sister and later with Miss Helen B. Lawrence. Organ study followed and his teachers were Mason Slade, Wilhelm Middelschulte and Harrison M. Wild. He also studied theory with A. Cyril Graham.

April 12, 1912, Mr. Groom was appointed organist of the Church of the Ascension and June 1, 1921, he was made choirmaster as well. In the fall of 1920 he became a teacher of organ and theory on the faculty of the Cosmopolitan School of Music in Chicago. He remained there until last fall, when he joined the faculty of the Columbia School of Music.

Mr. Groom was selected to represent the Illinois chapter of the American Guild of Organists as recitalist at the general convention of the Guild held at Buffalo in 1926 and his performance at that time received high praise and directed national attention to his talent.

In recent years Mr. Lester has shown marked ability as a composer for the organ, as well as for the piano and voice, and some of his pieces appear on the best programs. He has also arranged a set of Gregorian chants for the Episcopal Church.

On June 4, 1923, Mr. Groom married Miss Henrietta Langille of Chicago, and as she is a capable pianist and pupil of Hans Biedermann, the Lester household is 100 per cent musical. Besides his musical parents and a musical wife, he is able to boast of the fact that his brother, Willard, formerly of Chicago and now of South Bend, Ind., is an excellent organist, playing at St. Patrick's Catholic Church in the Indiana city, and his

sister, Mrs. Ralph H. Wheeler, is organist of the First Baptist Church of Mystic, Conn.

His fellow organists in Chicago have honored Mr. Lester by choosing him as sub-dean of the Illinois chapter, A. G. O., and he is also the Chicago correspondent of the American Organist of New York.

A. Thorndike Luard.

A. Thorndike Luard was born in Wollaston, a suburb of Boston, March 8, 1902, and his love for the organ was shown at the early age of 3 years, when he attended a recital by Samuel A. Baldwin in a Boston church. He received his preparatory education in the Newton High School, with the

A. Thorndike Luard



intention of a business career, the organ to be a side issue. His early piano instruction was obtained from his aunt, an accomplished pianist and organist. During his high school course his love for the organ became pronounced and he began the study of the organ with Benjamin Whelpley, organist of the Arlington Street Church, Boston, and later studied piano and harmony with Mr. Whelpley. He continued his study of the organ with John Hermann Loud, Harris S. Shaw and Everett E. Truette, all of Boston.

After being graduated from high school Mr. Luard attended Boston University, where he specialized in the department of music. For a year after leaving college he taught in a private school, but his love for the organ again became so pronounced that he gave up his school work to devote his entire time to the organ.

Mr. Luard played his first church service when 17 years old, when he was appointed organist of the Baptist Church in his home city. Later he went to the First Presbyterian Church, Boston. During the summer of 1925 he was summer organist of the Park Street Church, Boston, where his recitals preceding the evening service were broadcast. Thereafter he was appointed organist of First Church of Christ, Scientist, Quincy, Mass., a position he held until he went to New York, where he is now connected with the New York office of the W. W. Kimball Company.

Mr. Luard has been deeply interested in bringing organ music to the people, and believes that the radio is a great asset in this line. He is a firm believer in the American school of organ composition and in the future of American composers and recitalists. He believes that every organ program should be compiled with the audience first in your mind, and that if it does not appeal to the layman the recital has failed of its purpose. For two seasons he was a frequent organ radio artist, playing from two Boston radio stations.

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In Los Angeles and Southern California

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

Los Angeles, Cal., Dec. 20.—An interesting recital was given by Walter E. Hartley in the First Methodist Church of Pasadena Nov. 20. The program included such numbers as the Allegro from the Sixth Symphony, Widor; Scherzo from Second Symphony, Vienne; Elegie from the Borowski Suite, etc. Mr. Hartley played the program from memory and gave a very good account of himself. He was assisted by Mrs. Edith D. Hartley, who sang "The Lord Is My Shepherd," by Rogers, and the choir, who sang "Great Is Jehovah," by Schubert.

The December meeting of the Guild was held at the Wilshire Presbyterian Church Dec. 3. The "flu" accounted for the poor attendance both at the dinner and the recital which followed. The recitalists were Charles Lee Cox and Carl M. Twadell, A. A. G. O.

On Dec. 4 the choir of Immanuel Presbyterian Church gave the seventh of the guest choir programs at the First Baptist Church under the direction of Franz Hoffman. There was a good attendance, but here again the "flu" upset things and the choir did very good work under the conditions. The new Immanuel Church will be ready shortly and we shall look forward to hearing this choir under its own roof.

Warren D. Allen of Stanford University will give a recital at the First Baptist Jan. 3. Mr. Allen has not played here for some time and without doubt there will be a good turnout to greet him.

Richard Keys Biggs is reveling in his fine new Casavant, which has just

been completed in the Church of the Blessed Sacrament. Mr. Biggs, who is just getting around again after a bad attack of the "flu," expects to give the opening recital in January.

The choir of St. Paul's Cathedral, under the direction of Dudley Warner Fitch, gave an excellent performance of Spohr's "Last Judgment" Dec. 16. This is perhaps the most pretentious work Mr. Fitch has given since he became organist and choirmaster and he must be congratulated on the achievement. It is no small test to undertake such a work with a boy choir.

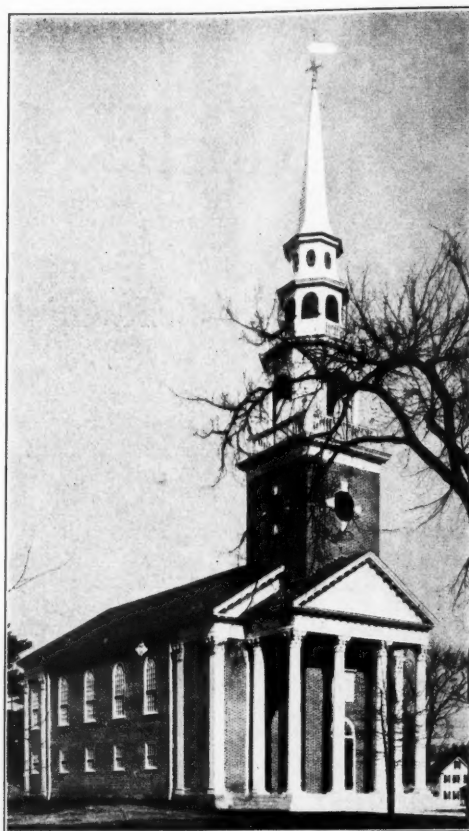
The choir of St. Stephen's in Hollywood gave Maunder's "Song of Thanksgiving" early in the month under the direction of Ernest B. Ballard and the choir of St. Thomas, Hollywood, sang Dudley Buck's "Forty-seventh Psalm" on the 16th.

At last Frank Colby is to have a real organ. The cathedral is to spend some \$30,000 on an instrument during the year. If anyone deserves a new organ Mr. Colby does. He has been at the cathedral over twenty years and the organ has been nothing to write home about.

My choir at St. John's Church will give G. H. Day's fine Christmas cantata, "Great David's Greater Son," Dec. 23.

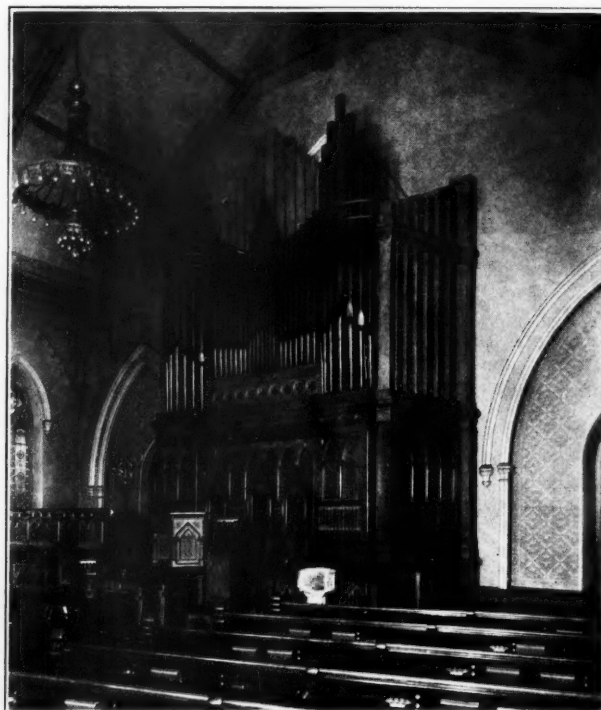
Death of Pauline O. Dittman.

Miss Pauline O. Dittman, well known Davenport, Iowa, organist, died at St. Luke's hospital in that city after a four weeks' illness. Miss Dittman was born in Davenport Oct. 8, 1868, and spent her entire life there. She was educated in the Davenport schools and studied organ with Clarence Eddy in Chicago. Miss Dittman served at the old Trinity Episcopal Church, later at Trinity Cathedral, Temple Emanuel and the Unitarian Church. She was a charter member of the Etude Club and was leader of the Sonata Students' Club.



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PROGRAM I.

Sunday, Oct. 7, at 2:30, and Monday, Oct. 8, at 8:15:

Fantasia and Fugue in A minor (Schirmer I.).

Prelude and Fugue in F major ("Eight Short")—Schirmer II.

Chorale and Seventeen Variations in G major on "All Glory Be to God on High" ("Allein Gott in der Höh sei Ehr")—Augener IX.

Trio in C minor (Peters IX.).
Prelude and Fugue in C major (Schirmer III.).

Three Lesser Kyrie Chorale Preludes (manuals only) (SC). (a) "Kyrie, Father to Eternity." (b) "Jesu, Comfort of All." (c) "Kyrie, Thou Spirit Divine."

Chorale Preludes ("Orgelbüchlein")—41. "Hark! A Voice Saith: 'All Is Mortal'" ("Alle Menschen müssen sterben") G major. 45. "O How Cheating, O How Fleeting" ("Ach wie nützlich, ach wie flüchtig") G major.

Prelude and Fugue in E minor (Schirmer III. 8).

PROGRAM II.

Sunday, Oct. 14, at 2:30, and Monday, Oct. 15, at 8:15:

Prelude and Fugue in A minor (Schirmer I.).

Six Chorale Preludes on "All Glory Be to God on High" ("Allein Gott in der Höh sei Ehr"). (a) F major, three voices, theme in alto (LC). (b) G major, full organ. (c) G major (duo). (d) Fugue in G major (three voices). (e) G major, manuals only, theme in soprano. (f) G major (six-eight) theme in alto (LC).

Fugue in C major (fanfare)—Augener X.

Trio-Sonata No. 1 in E flat major—Allegro moderato—Adagio—Allegro.

Fugue in C minor (on a theme by Legrenzi)—Schirmer I.

Prelude in C major (Schirmer II., 11).
Toccata, Adagio and Fugue in C major. (Schirmer II.)

PROGRAM III.

Sunday, Oct. 21, and Monday, Oct. 22: Two Chorale Preludes on "Farewell I Gladly Bid Thee" ("Valet will ich Dir geben"). Fantasia in B flat, four voices, theme in Pedal. D major, theme in Pedal.

Four Chorale Preludes on "Blessed Jesu, at Thy Word" ("Liebster Jesu, wir sind hier"). A major, five voices, theme in canon ("Orgelbüchlein" 35). G major, four voices. G major, four voices, figuration. A major, four voices.

Prelude and Fugue in E minor ("Wedge")—Schirmer IV.

Diminutive Harmonic Labyrinth (Peters IX.).
Introitus—Centrum—Exitus.
"Now Thank We All Our God" ("Nun danket alle Gott")—Chorale Prelude in G major, theme in soprano (18G).

"Lord, Hear the Voice of My Complaint" ("Ich ruf zu Dir")—Chorale Prelude in F minor ("Orgelbüchlein" 40).

Fuga Canonica in C minor, three voices, from the "Musical Offering" (Augener X.).

Fuga Ricercata in C minor, six voices, from the "Musical Offering" (Augener X.).

PROGRAM IV.

Sunday, Oct. 28, and Monday, Oct. 29: Prelude (nine-eight) and Fugue in C major (Schirmer, III.).

Five Chorale Preludes on "If Thou but Suffer God to Guide Thee" ("Wer nur den lieben Gott lässt walten"). C minor, four voices, theme in Pedal 4 ft. (6S). A minor, four voices, manuals only. A minor, three voices, manuals only. A minor, early style. A minor ("Orgelbüchlein" 43).

Prelude and Fugue in G major ("Eight Short")—Schirmer II.

Chorale and Ten Variations in the form of Partitas on "Alas! What Must I, a Sinner, Do?" ("Ach was soll ich Sünder machen?") E minor. (Augener IX.).
Concerto No. 1 in G major (after Vivaldi). Allegro—Grave—Presto.

"In Thee, Lord, Have I Put My Trust," Chorale Prelude in E minor, "Orgelbüchlein" 41.

Prelude and Fugue in G major (Schirmer IV.).

"Put off thy shoes from off thy feet, for the place whereon thou standest is holy ground"—thus do the great collaborators Widor and Schweitzer express the feeling that in being permitted to touch the sacred instrument and set forth the works of Johann Sebastian Bach a blessing has entered into their lives. Precisely in the same degree do all those who make their

weekly pilgrimage to the Church of the Holy Communion, New York, feel that a blessing has entered into their lives in being permitted to hear the organ works of the immortal Bach played by Lynnwood Farnam, a genius of the first order.

It is not within the scope of these reviews to offer detailed descriptions of the manner in which every selection is played. Nor is it in order to present full historical and critical notes as given in the works of Schweitzer, Pirro, Grace, Spitta and others. Rather it is the purpose of these remarks (1) to mention matters of exceptional interest and (2) to give at the close of the series a few hints as to Farnam's tempi, phrasing and registration.

Program I began with the Fantasia and Fugue in A minor, played by Mr. Farnam with remarkable clarity and fine contrasts. Like its companion piece, the Passacaglia, it was intended for the cembalo with pedal. Next came the short F major Prelude and Fugue. The closing chord of the fugue still lingers in my mind. It was a sample of Mr. Farnam's uncanny ability in effecting proper tone gradations. The final chord faintly flickered out like a candle light in the stillness of the night. Of absorbing interest were the Seventeen Variations in G major on "All Glory Be to God on High."

In fact, this composition was a real revelation of how charming an effect can be produced on the organ in a series of variations whose musical content is rather thin. One felt instantly that the tone settings not only were unique and original, but also consistent with the text and its underlying spirit—praise and thanksgiving to the three persons of the Holy Trinity for their manifold blessings to mankind. It is really surprising that the "All Glory Be" variations do not appear frequently on recital programs. The same may be said of the Trio in C minor, quaint and beautiful, "different." In the final number of this program, the "Cathedral" Prelude and Fugue in E minor, Mr. Farnam employed a strict tempo maestoso, with strict articulation of the repeated notes, using a registration of solemn grandeur. The prelude did stand out "as if it were hewn in marble," and the fugue bore the sound of "the trump of Judgment Day."

Bach's "intent to portray the inexorable in full majesty" was carried out to perfection. This interpretation of the "Cathedral" is by no means universal. Some years ago Alfred E. Whitehead wrote in The Diapason: "In this piece there is no striving after brilliance of effect; the performer is simply forgotten and the poet sings as gently and simply as Wordsworth in his tenderest mood." If we are not mistaken, Middelschulte also considers this number from a slant more lyric and dramatic than majestic and somber.

Another A minor Prelude and Fugue and another set of preludes to "All Glory Be" appeared on program 2. One certainly cannot cease wondering at the versatility of Bach in harmonizing the same melody so many different times, always harmonizing the words, so to speak, also. And one is certainly impressed with the many ingenious ways Mr. Farnam devises to give the variations and preludes a tone color that is sheer beauty. Of the remaining selections three deserve special mention for their especially fine treatment at the hands of Mr. Farnam. First, the Trio-Sonata No. 1, played like a trio, with no attempt at volume. Particularly impressive and expressive of great depth of feeling and beauty was the adagio. Each part of the second and third movements was repeated as indicated. Second, the C minor fugue, whose first theme is taken from Legrenzi. It was interesting to note the very slow and con espresione pace at which this was taken. We have heard it played at top speed as though it were the first movement of Beethoven's Fifth Symphony! Mr. Farnam did all he could with the last part of the fugue, described by Reiman and Schrader as being a virtuoso section without taste. Third, the great Toccata, Adagio and Fugue in C major, with its massive opening pedal solo and dashing toccata, its lovely Cantilene performed in moder-

ate march tempo, and its trumpet-like fugue theme, gave Mr. Farnam an opportunity to rise to such heights as are given only to the really great.

By common consent it seems the third program was least enjoyable. Perhaps it was too heavy a meal. At any rate, the average listener in the pew went home a trifle less pleased than the preceding week, to put it mildly. Program 3 featured several works seldom (if ever) played by organists, the short and somewhat queer Diminutive Harmonic Labyrinth, the Fuga Canonica and the Fuga Ricercata. The last-named appealed most on first hearing. Four chorale preludes on "Blessed Jesu, at Thy Word" were indicative of the receptive and meditative mood in which the true believer finds himself at the beginning of worship. Of gigantic dimensions were the Prelude and Fugue in E minor, known as the "Wedge." It was the high spot of program 3, a big number played in a big way. Somewhat tame one of the two preludes to "Farewell I Gladly Bid Thee" and that on "Now Thank We All Our God" seemed to be. The former is based on a hymn by Valerius Herberger, written "during the siege of pestilence in Fraustadt, when every hour saw death before his eyes—one of the finest German hymns for the dying" (Concordia Cyclopedia). The gladness of the Christian at the thought of being relieved from the troubles of this vale of tears was lacking. Similarly, the great prelude to "Now Thank We All Our God" was not crashing enough, not exuberant enough with praise and thanks. Certainly the author of this hymn, Martin Rinckart, had cause for thanksgiving, having passed safely through the horrors of the Thirty Years' War.

However, it was simply a case of not having a stop to bring about this note of a "joyful noise unto the Lord." Mr. Farnam's organ happens to lack a heroic tuba which, accompanied by a bold great, would effect the crashing sensation we missed.

A musical feast par excellence was program 4. Every selection was fascinating in its structure and presentation. Concerto I proved to be another revelation. "Strange how one could miss for years so delightful a work as Vivaldi's First Concerto," is Mr. Farnam's own comment, and expresses, no doubt, the sentiment of many. Why do organists forever play the same old favorites of Bach? Why don't they launch out into the sonatas and concertos, the chorale variations and partitas? Concerto I, according to Widor and Schweitzer, is made over from a violin concerto by Duke Johann Ernst of Saxe-Weimar, a pupil of Waltherr. It is "like a greeting to Bach's departed friend [the duke], wafted into eternity." Full of vigor, of sparkling joy, the first and last movements lend themselves admirably as postludes in the festival seasons of Christmas, Easter and Pentecost. Another number worthy of frequent performance is the chorale "Alas! What Must I, a Sinner, Do?" with its ten variations in partita form. One could feel the utter helplessness and consternation of sinful man in the presence of a holy, sinless God. The color effects were amazing. One variation unexpectedly ended with a few harp notes, expressing seraphic joy over the sinner who, despite his natural depravity, is saved by faith in Christ. Another variation sounded as though a string orchestra were hidden away in the organ. Of the five chorale preludes to "If Thou but Suffer God to Guide Thee," taken a little too fast to express complete resignation to the will of God, the fourth one (early style) was most interesting. In the short G major Fugue the phrasing was most conservative, there being no more detached notes than absolutely necessary. As a fitting close the Prelude and Fugue in G major was dashed off in a manner that approached the heroic.

(To be continued.)

Mrs. Mary L. Norris, for thirty-six years organist of Old St. Joseph's Catholic Church, Fourth street and Willings alley, Philadelphia, has offered her resignation, effective at the end of December.

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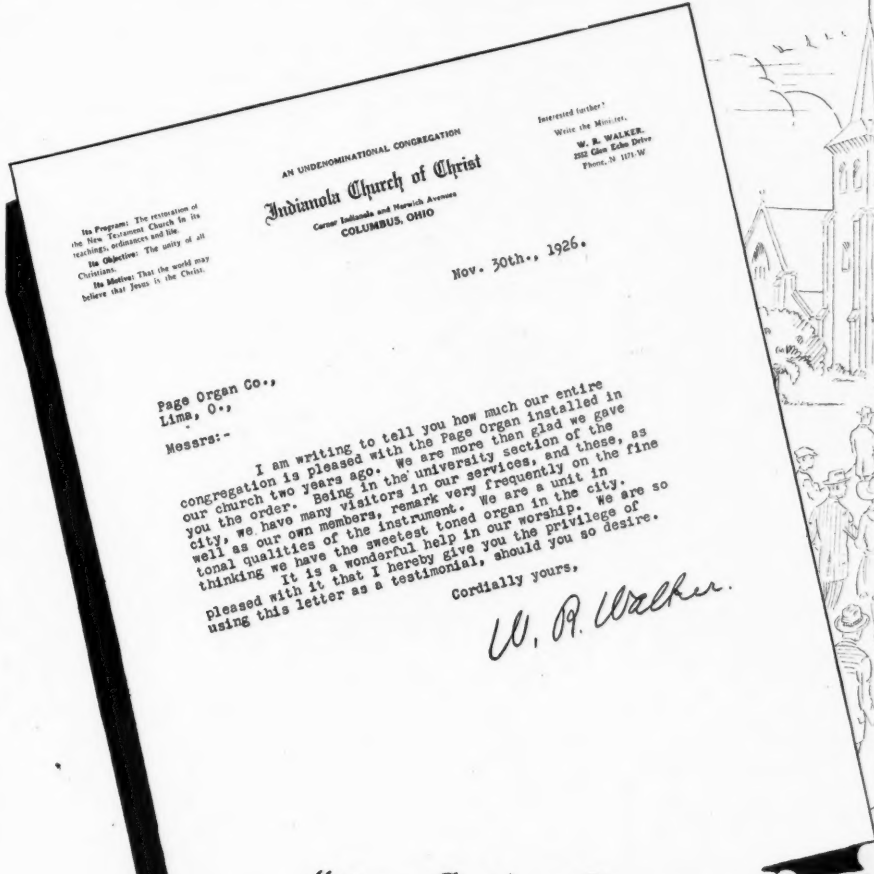
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A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

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CHICAGO, JANUARY 1, 1929.

WHAT THE CENSUS SHOWS

Just two years ago, in its issue of Jan. 1, 1927, The Diapason predicted that, in view of a census report then issued covering 1925 and the apparent prosperity of the organ manufacturing industry, pipe organs valued at \$15,000,000 would be built in 1927. A year ago, in the issue of Jan. 1, 1928, after a general survey of the field, we felt safe in asserting that our prophecy had been fulfilled, if not exceeded. Some of our readers, who probably believe everything they read in these columns, took this at its face value. Others no doubt thought we were engaging in rather optimistic guessing.

Now comes the government census report, published on another page of this issue, revealing the fact that we were too conservative by one and two-thirds million dollars. In 1923, just four years earlier, nine and two-thirds million dollars represented the value of the organs built in one year. Here is a gain of seven millions in four years.

The lines of the organ industry have indeed fallen in pleasant places according to these government figures.

All of this, of course, a cause for congratulation to the builders, and equally to the organists, for these instruments are built to be played, and the more organs there are, the greater will be the demand for organists, while the more prominent the organs are, the better must be the performers. "Talking movies" and other means of presenting "canned" music may cut in on the production of organs to a certain extent until the public gets tired of them, as it does of cold-storage food and everything else that is not the original and fresh product, but they will have to go a long way to wipe out the gain the organ has made since the war.

TO LIST THE FAITHFUL

In the September, 1928, issue of The Diapason we called attention to a very interesting compilation of historical matter by Dr. Charles W. Pearce in the London Musical Times, in the form of a table showing the service of a number of English organists who have been in one church forty years or longer. This has been followed by supplementary lists compiled by Dr. Pearce. At the time we suggested that it might be interesting were a similar list prepared to constitute a record of American organists who have held their positions for unusually long periods. A number of letters having been received, asking that The Diapason carry out the plan outlined, we shall endeavor to prepare lists like those of Dr. Pearce.

To do so will require the aid of our readers. Our request for help is this: If you have served more than twenty-five years in your church or if you know of anyone who has served a quarter century or longer, write to The Diapason and give us these facts:

Full name of yourself or the organist concerning whom you send information; name and location of church and date at which term of service began. As soon as a sufficient number of veterans of the bench have been listed to make a proper showing we shall publish the first installment of the compilation. The list is to include instances of long terms of service of organists living at present though they may since have retired or gone to other positions.

Our readers are always ready to help us make a more interesting paper. Here is your chance. Do it now!

SHE'S OFF THE TRACK!

While listening to the unrestrained expression of a cubist composer's urge to make music ridiculous with his efforts, while a patient performer struggled proudly with the results, we were reminded not long ago of an old railroad story that has to do with the early days in the West. On one of the small branch lines of a prominent system on which passengers were churned as well as transported by the trains, a new brakeman was just becoming familiar with the roadbed's peculiarities when it seems that the train struck a comparatively smooth stretch. As the roughness diminished the brakeman became alarmed and yelled to the passengers: "Jump for your lives, gentlemen; she's off the track." That is what we thought when the composer had run out of "inspiration," apparently, and struck a few phrases which contained no discords. We felt sure the performer was off the track.

A PROGRAM AT BUTTE

Some of us who have the metropolitan slant are inclined at times to feel that in addition to New York and Chicago there is only Boston and Philadelphia when it comes to centers of musical culture. Of course we must recognize Pittsburgh, for with all of its smoke there is a lot of organic fire in Pittsburgh, and we do not dare to begin listing the great organists of that city, for fear of omitting some of the greatest. The same might be said of Cleveland. And the twin cities of St. Paul and Minneapolis, like Cleveland, have great municipal organs and real performers. On the Pacific coast who does not know of the activities at Los Angeles, for Roland Diggle records them every month most interestingly. And don't forget Dallas, where they have more enthusiasm to the square inch than in many of the older Eastern centers.

But that is not our subject today. So let us get down to the point and speak of Butte, Mont. New York knows Butte as the place whence came the fortunes of mining kings who settled on Fifth avenue and Chicago knows it as a stopping-place for famous transcontinental trains which wend their way from this greatest of railroad centers to the north Pacific coast. But what about Butte?

In the midst of the routine mail one morning we received from one of our two precious readers in that mining center a recital program. Another program, we say, by way of interrupting a yawn. Then we note that it is headed in big black type "Hall Night." And reading on we discover that a combined choir festival arranged by Edward C. Hall on Nov. 25 at the First Baptist Church consisted of a program of compositions all of them by the organist and choirmaster of the church, presented with the aid of a chorus of fifty voices. There was a "Marche Nuptiale," dedicated by the composer to his wife; an "Elegie," dedicated to his mother; a "Scene Religieuse," dedicated to his father; two soprano solos dedicated to the rector of Mr. Hall's former church at Yankton, S. D.; a "Gloria in Excelsis," just composed, and played as a postlude, and other choral and solo selections. And Mr. Hall is planning two further services of the same kind without the repetition of any compositions! The sermonette of the evening by the Rev. Roy E. Reese was on "The Left-Handed Man," but we are convinced he didn't preach on his organist, for it is a certainty that he is ambidextrous and has two ague feet, all of them working for the glory of his church and for the promotion

of the cause of church music and of the organ in Montana.

When a certain New York editor told the young men among his readers to go West he uttered advice to which they may still listen with profit. As recorded in our December issue, 168,000 people were counted as listeners at the recitals in the Salt Lake City Tabernacle in the 1928 season. This is a vast nation and there is in it much virgin land which some day will be cultivated more intensively by our profession.

Right in the midst of the Christmas mail comes something that strikes a different note—actually and metaphorically. Behind a front page that apparently is a reproduction in red of the latest photograph of His Satanic Majesty, wearing his most devilish smile, comes a "Mephisto Valse," from the pen of Dr. Isaac Barton, prominent Philadelphia physician and organ composer. This is not for the organ, but for the piano, and it is not suitable, we are told, for either prelude or postlude; for that reason we do not refer it to Mr. Lester. Dr. Barton writes that, "hearing that many of my friends have considered me dead to the music world, and living in a warm climate," he found inspiration for this latest composition. He adds that the valse must be "played very fast and con fuoco (with fire)." We confess that it is a pleasure to hear from Dr. Barton, even though it be, according to appearances, from regions not so delightful to contemplate. By next Christmas we shall look for a "Chant Seraphique" from him.

From the well-known organ supply house of August Laukhuff, at Weikersheim, Germany, comes a handsome historical pamphlet which shows that this house was founded 105 years ago. The founder of the concern was Andreas Laukhuff, father of the present sole proprietor. It is an unusual thing to find an establishment over a century old, it is pointed out, which is in the possession of the son of its originator. The booklet contains beautiful illustrations of various departments of the factory and a view of the handsome and comfortable homes built for employees.

"There is most certainly an increasing enthusiasm for the organ," writes the editor of Musical Opinion, London, in the December issue, and as evidence of this he reports: "For the past few years Henry Willis & Sons have annually chartered a special train from London to Liverpool to give organ enthusiasts the opportunity of visiting the new Liverpool Cathedral, and hearing the magnificent Willis organ. This year, on Oct. 27, two special trains were necessary to convey the thousand enthusiasts from London to Liverpool."

"There still is more joy among clear-visioned musicians and music-lovers over one composer who writes a real melody than over ninety and nine modernistic tone jugglers who cover pages with forests of mere notes," says the Musical Courier—to which we say "Amen."

One of our Toronto readers sends us this clipping from the Toronto Daily Star of Dec. 4: "Much merriment was created last week-end by a sign in front of one of the city churches in Parkdale which read: 'Subject of Sunday evening's sermon: "Do you know what hell is?" and underneath it in smaller letters, "Come and hear our new organist."'

The initial issue of the Console, a publication of the Vermont Knauss School of Organ Playing at Allentown, Pa., has been received. It is to be published from time to time and will be devoted to news pertaining to pupils of Mr. Knauss' school and former students whose activities are making them known. The issue contains some interesting items, especially anent the problem of sound devices versus organists. An editorial from The Diapason of Nov. 1 on "Passing Out 'Bunk'" is reprinted.

A service list announces: "Bass solo, 'Not Understood.'" This is not a novelty. Many a solo sung in church is not understood—not a word of it.

The Free Lance

By HAMILTON C. MACDOUGALL

Continuing what I said in December about the printing of the names of organist and choirmaster on church service lists, the Thanksgiving Day music as noted in the Boston Herald and the New York World in 130 churches was analyzed. In every case the minister's name was given and usually the subject of his address or sermon; in twenty-seven cases the music to be used in the service was referred to by name, and in five cases the name of the organist or musical director was included. I hope the noble five are not unduly puffed up by the excessive publicity.

Nac: "Hello, Mac!"
Mac: "Hello yourself! How about Christmas carols?"

Nac: "I'm pretty well tired of them, but the people seem never to get enough. We Americans really have no carols of our own; and the English carols that are favorites, like 'God Rest You Merry, Gentlemen,' 'Good King Wenceslas' and others, spring from different social customs and from a strong emphasis on the Christmas season that has only been grafted on American Protestantism since about 1860 or even later."

Mac: "Why, Nac, you don't mean to suggest that we are in any sense doing a regrettable thing in singing these beautiful songs?"

Nac: "No! I don't mean just that. But have you ever lived in England during the winter—say from November to March? If you have, you will remember the singing by the waits on Christmas Eve: some solemnity, with much praise of jollity, and a not unnatural longing for pounds, shillings and pence. You would recall how party after party came about the house with their 'Nowell, Nowell' and their 'Adeste, Fideles,' the evening tapering off with parties of two, three or four small boys who assailed your ears with mongrel versions of 'Good King Wenceslas.' Our American imitations of the real thing are pitiable."

Mac: "Well, Nac, people accuse me of being an Anglomaniac, but I'm sure you have all the earmarks of one. Let us use all the beautiful music we can find, no matter what its origin may be. And while we sing English carols of age-old ancestry let's not forget the beautiful French and German Christmas songs. I'm sure that some of the French carols seem more spontaneous and smack more strongly of the soil than the English ones. Don't you believe that one reason the ordinary churchgoer likes carol singing a l'Anglaise is because he gets somewhat tired of staid hymn-tunes of the type of 'St. Ann's' or the exotic Russian music, or the non-rhythmical Gregorians—?"

Nac: "Gregorians non-rhythmical? Canon Douglas will be after you, Mac."

Mac: "Don't interrupt, please. You'll see what I mean when you compare 'Come, Ye Shepherds, Happy Morn!' or 'Ye Shepherds Leave Your Flocks' from the Wellesley Carol Book with the sternly ritualistic music."

Nac: "Sternly ritualistic music! Ha! Ha! I suppose you mean stodgy English Te Deums. The carols you refer to have foot-tapping rhythms and I thought you were of the opinion that rhythm in church music was of the earth earthy, not to say devilish."

Mac: "Well, we let down the bars somewhat at Christmas, do we not? It seems to me, notwithstanding, that the moment the rhythm in any piece of music becomes the predominant member of a close corporation of rhythm, harmony, melody and color, at that moment the music becomes not less beautiful, not less valuable, but does become tinged with secular-ity. Rhythm stands for the body in action, regnant; religion demands the subordination of the body to spirit."

Nac: "There may be something in what you say, although it sounds pretty theoretical to me. Very likely tunes like 'St. Ann's' and the better of the German chorales and the English

Reformation melodies are nearer the ideal, more devotional in essence than many of the tunes with a stronger emotional appeal. Still, at my church they like something with 'pep' in it, and that means strong rhythm, salient melody, high notes for the soprano and a general 'Hurrah, boys' from quartet, chorus and organ."

Edgar Wallace, the popular writer of detective stories, has a sprightly article in the Daily Mail. He writes: "Musically I am an illiterate. I am not proud of my appalling ignorance. * * * I don't know why the horns and brasses intrude themselves at a certain phase of the piece. * * * I am equally at sea when the fashionable contralto sweeps onto the stage * * * holding in her hand a piece of paper about the size of a gentleman's visiting-card and says 'ah-ah-ah' or 'oh-oh-oh' according to the requirements of the piece she is singing. * * * The only person I really understand and with whom I sympathize in a vague way is the fellow who hits the drum. I know just what he is trying to do—make an appropriate noise. He is the low-brow of every orchestra, and my heart goes out to him."

Dean Inge quotes this couplet: "We thought the lines were straight and Euclid true.

God said, 'Let Einstein be,' and all's askew."

For Einstein let's substitute Schoenberg.

The advertising man of one of our greatest organ builders states that "the worst organ in the world or the best organ in the world may be built from the same specification." There is a chance for argument here, but I am inclined to range myself on the side of the advertising man. Many times in my experience I have been asked to give my opinion as to the merit of a specification in the face of the fact that a list of stops has little significance. In past years, to consider for a moment a parallel case, I have often called attention to the strange superstition pretty generally held by organists, especially when meeting as a committee of some sort or other, that a program was a proof of a man's ability as an executant. Bluffing is by no means unknown in our profession.

With the above in mind it may seem inconsistent that I should praise Howard Hanson and the Eastman School of Music for the extended programs of the works of forty-three American composers in large forms played by him and the Eastman School Orchestra during the last four years, since the excellence of the performances is the first thing, and not the list of composers or their works. It is, of course, a matter of great importance that the works of the newer, and especially the native, composers should be well performed, but I have no doubt that Dr. Hanson did all possible justice to the works entrusted to him. A year or two ago at Rochester I had the pleasure of hearing one of the American programs and would be very happy indeed if I could hear one of my own works played as well. The career of Dr. Hanson has been, is and no doubt will be an inspiring one. Six years ago I met him, Leo Sowerby and Randall Thompson at the hospitable home of Percy Scholes in London; the three young men were on their way to the winter's work at the American Academy at Rome. During the evening Sowerby and a charming young woman violinist from Chicago played a sonata of his for violin and piano, written in an idiom that I did not find entertaining; the distinguished English composer, Arnold Bax, who was present, told me he liked it very much, and I felt rather small. It was evident to me at the time that these young men were going to do something.

Repetitions of words in music strike the unmusical—and sometimes the musical—as comic; witness the typical example, Sterndale Bennett's "God Is a Spirit" from his "Woman of Samaria," which has been turned into the famous "and me that 'and-spike' joke. "Amen" choruses, par-

ticularly the perhaps most famous example, the final chorus from "The Messiah," are also subjects for discussion. J. T. Lightwood, the Methodist historian, adds a story from the annals of Methodist music in the nineteenth century. A preacher once interrupted a choir who were singing the magnificent chorus from Handel's "Israel in Egypt," "The horse and its rider hath He cast into the sea," by shouting after several of the numerous repetitions: "Put that horse in the stable!"

Defends Franck's First Chorale.

University of Colorado, Boulder, Colo., Dec. 11, 1928: Dear Mr. Gruenstein: During the past few months there have appeared conspicuously in The Diapason two severe criticisms of a certain composition. I refer to the First Chorale in E major by Cesar Franck.

The place of the great Belgian is too firmly established to be disturbed by such statements. It would seem unnecessary for me to fly to his defense in this instance. And yet the inference that our younger organists might draw from the situation is that this particular Chorale is dull and stupid.

There are many of us who know this work well enough to love it. The first Chorale is of an unusually mystical character. Its spiritual qualities are such as to make its use hazardous except under conditions which might induce a sympathetic audition. Franck himself was especially fond of this Chorale; it was perhaps his favorite. In the atmosphere of his church one may well imagine his joy in playing it. I do not doubt that the writers of the criticisms were making a statement of the effect the composition had upon themselves at the time. They may not be familiar enough with it to have discovered its wonderful beauties. Indeed, the particular circumstances might truly have been against its effectiveness. I am not, therefore, questioning the honesty and sincerity of what they wrote, but rather the direction of their ideas against the composition itself. A work which must rank as the equal of the other two Chorales, though it be of diverse spirit, should not be criticized without an intimacy derived from thorough study.

This is intended as a presentation of the "other side" of the question. I trust that organists who have read the criticisms in question will take the trouble to investigate the subject for themselves and try to discover why some of us persist in the performance of Franck's First Chorale.

Yours sincerely,
ROWLAND W. DUNHAM.

Evanston Recital by Porter.

Hugh Porter of New York came back to the scene of his student days at Northwestern University and of his early successes as an organist Dec. 2 to give a recital on the new Kimball organ in the First Baptist Church of Evanston. A large congregation was out to hear him and to enjoy the excellent qualities of the recently-installed instrument. Mr. Porter's recital was outside the usual in that a brief talk of an explanatory nature preceded each group of selections, the whole being entitled "Organ Music in Worship." Both the address and his work at the console showed the thinking and the practiced church musician. The closing number, the Allegro from Widor's Sixth Symphony, rounded out most brilliantly an afternoon of real value to all who could be present. Mr. Porter's program consisted of these offerings: Voluntary on the 100th Psalm-tune, Purcell; "Ave Maria," Arkadelt-Liszt; "Soeur Monique," Couperin; Allegro from Organ Concerto No. 4, Handel; Three Chorale Preludes ("In dulci jubilo" (maestoso), "In dulci jubilo" (double canon) and "Kommst Du nun, Jesu, vom Himmel herunter"), Bach; Aria from "Geistliche Lieder," "Bist Du bei mir," Bach; Fugue in E flat ("St. Ann's"), Bach; Roulade, Bingham; Chorale Prelude on "Rockingham," Noble; Toccata on the Gloria, Dupre; Sketch in D flat, Schumann; "Chant de Mai," Jongen; Allegro from Sixth Symphony, Widor.

Tutti-Tutti-Tutti!!

The very name is an unfamiliar term to organists without general musical experience. The conception of a Tutti in an organ, except with single notes on a pedalboard, is beyond the mental range of many otherwise competent organists.

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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

Ecclesiastical Compositions of 1928.

More church music has been published this year than in any other similar period since the war. I shall therefore need to be ruthless in exclusion, and I shall use the asterisk to indicate those things which seem to me of the highest quality.

ANTHEMS.

First of all there are several anthems that call for a big choir—some of them rather difficult:

Baker, Tustin—"At the Lamb's High Feast." S obligato. Fifteen pages. (Gray) Easter.

Baker—"Bow Down Thine Ear." A cappella, eight parts. (Gray) Lent.

*Barnes—"A Ballad of Christ on the Waters." A cappella, five parts. (G. Schirmer) Nature.

Baumgartner—"Say Not That Christ Is Dead." Some divisions. Eleven pages. (Ditson) Easter.

*Dickinson—"Easter Litany." SATB solos; double chorus; brass and tympani. Twenty-nine pages. (Gray) Easter.

*James—"The Lord Is My Shepherd." S. (Gray) Confidence.

Jones, D. H.—"God Is a Spirit." A cappella. Eight parts. (Birchard) Whitsuntide.

*McCollin—"The Way of the Cross." A obligato. A cappella. Eight parts. (Ditson) Lent, Good Friday.

McCollin—"Resurrection." A cappella. Eight parts. Twelve pages. (Ditson) Easter.

*Willan—"The Three Kings." A cappella, eight parts. (Oxford) Christmas, Epiphany.

Mr. Barnes and Mr. James present two of their finest things—Mr. James after a silence much too long. Miss McCollin continues to prove that she has mastered the unaccompanied chorus. I was especially interested in the anthems of Tustin Baker, a composer previously unknown to me. These big anthems cannot be judged without hearing them, and, of course I have not heard all of them. If I could hear only one, I think that I should desire the one by James.

Here is another list of anthems and carol-anthems, ranging from very easy to moderately difficult, but none beyond the capacity of a good volunteer choir:

Barnes—"He Is Risen." S. Based on old French melody. (G. Schirmer) Easter.

Barnes—"Lord, As to Thy Dear Cross." SB. Quartet type. (Schmidt) Lent.

Barnes—"The Light Bearers." S and T-B. (Schmidt) Saints, Social Service, Armistice.

*Benjamin—"He Is the Lonely Greatness." A cappella. (Oxford) Good Friday, Lent. Rather difficult.

Bullock—"Song in the Valley of Humiliation." Unison. (Oxford) Words by Bunyan. Humility, Contentment.

Burr—"The Angelic Guides." Unison. (Oxford) One of the few numbers specially suited to the feast of St. Michael and All Angels.

Ambrose—"Saviour, Again to Thy Dear Name." A or bar. Violin obligato. Popular, tuneful type. (Presser) Vespers.

Broughton—"He Who Would Valiant Be." Baritone. Text by Bunyan. (G. Schirmer) Pilgrims, Confidence, Service.

*Candlyn—"The Royal Banners Forward Go." S. (Ditson) Palm Sunday. *Candlyn—"A Christmas Lullaby." S. Carol-anthem. (Ditson) Words by Luther. Christmas.

Chadwick—"Commemoration Ode." Parts available for orchestra. (Ditson) Memorial, Patriotic.

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

Federlein—"Bow Down Thine Ear." (G. Schirmer) Lent, Prayer, Jewish service.

Gaul, Harvey—"Russian Easter Alleluia. Eight parts, very easy. (G. Schirmer) Easter.

Gaul-Alsatian—"When the Children

Went to Play." (Ditson) Easter carol. Gaul-Kopyloff—"Alleluia, Christ Is Arisen." (Ditson) Easter.

Gaul-Kopyloff—"A Russian Easter Priest's Blessing." (Ditson) Easter.

*Gaul-Kopyloff—"The Dove Flies Low in Whitsuntide." Carol from White Russia. (Ditson) Whitsuntide.

*Howells—"Mine Eyes for Beauty Pine." Poem by Bridges. Mostly unison. (Oxford) Aspiration, Love of God.

Lutkin—"The Knight of Bethlehem." A cappella. (Gray) Christmas.

*Mackinnon—"I Saw Three Ships," SATB. (Gray) Christmas Day.

*Mackinnon—"This Endless Night." A cappella. (Gray) Christmas.

*Matthews, H. A. and J. S.—"As Blooms the Rose," S and S-T. Eleven pages. (Ditson) Christmas.

*Matthews, J. S.—"Ye Pious Folk." A cappella. Carol-anthem. (Gray) Christmas.

Matthews, J. S.—"O Love Divine, That Stoops to Share," A or bar. (Schmidt) Christ's Love, Comfort.

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

*Noble—"Breathe on Me, Breath of God." A cappella. (Schmidt) Whitsuntide.

*Rhodes—"Love unto Thine Own Who Camest." (Oxford) Saints.

*Shaw, M.—"A Blessing." Easy. (Curwen) Social service.

*Shaw, M.—"Canticle of the Sun." Old melody with faux-bourdon. (Curwen) Nature.

Smith—"In the Early Morning." A cappella. (Summy) Easter.

*Thiman—"Let All the World." Short S solo ad lib. (Novello) Poem by George Herbert. Praise.

*Thiman—"O Father, Who Didst All Things Make." A cappella ad lib. (Novello) Vespers, Trinity.

Voris—"Drop, Drop, Slow Tears." A cappella. Six parts. Only three pages. (Gray) Lent.

Voris—"Blessed Are the Pure in Heart." (Gray) Introit for Confirmation, Personal righteousness.

Voris—"Blessed Is He That Cometh." (Gray) Introit for Advent or Palm Sunday.

*Voris—"While Lowly Shepherds Watched." A cappella with high solo obligato ad lib. Carol-anthem. (Gray) Christmas.

There are some very fine things here. Some of the numbers are in Harvey Gaul's new series of carol-anthems for Easter. The number by the two Matthews brothers has claim to being the finest anthem of the year, though there are two or three others that will rank as rivals. For instance, there is the Candlyn anthem for Palm Sunday on the "Vexilla Regis," the anthem by Noble, the very original one by Howells and the lovely melody by Rhodes. I am always anxious to find new composers; Rhodes and Baker are the discoverers of the year. Mackinnon, Voris, Candlyn and Gaul have again blessed us with beautiful carols. As usual, the Thiman numbers are both easy and useful, with a suave dignity that I find very attractive. The anthem by Burr and the first by Shaw are on topics for which it is not easy to find suitable music, and for that reason they are all the more welcome. It will be noticed that, so far as publishers are concerned, the "hits" are well distributed this year.

Here are some new editions and arrangements of older numbers:

*Bach—"Thine Is Alone the Glory." Chorale. (Oxford) New Year.

Bach—"To God Give Thanks." Chorale. (Oxford) Thanks, Church anniversary.

Bach—"Benediction." (Gray) Three pages. Benediction.

Gibbons—"Hosannah to the Son of David." Six parts. (Oxford.)

Shaw, M.—"O Come, Emmanuel." With faux-bourdon. (Curwen.)

Moeran—Traditional. "Christmas Day in the Morning." Carol, unison. (Oxford.)

Ley-Vulpius—"The Strife Is O'er." With descant. (Oxford) Easter.

Tallis—"When Shall My Sorrowful Sighing." A cappella. (Oxford) Lent.

Weelkes—"Hosannah to the Son of David." Six parts. (Oxford.)

Wesley—"Wash Me Thoroughly." S. (E. C. Schirmer) Lent.

There are a few old numbers edited

for women's voices, including some in the Saar edition of "Early Classics" begun ten years ago, and also some in the series edited by Ralph Baldwin; the only fine new number is by Mr. Voris:

Baldwin-Brahms—"Father Almighty" ("Ave Maria"). (G. Schirmer.) Four parts.

Baldwin-Schubert—"The Lord Is My Shepherd." (G. Schirmer.) Four parts.

Baldwin-Dubois—"Chorus of Seraphim" from "Paradise Lost." (G. S.) Three parts.

Baldwin-Mandelssohn—"Ye Sons of Israel" ("Laudate Pueri"). (G. S.) Three and six parts.

Faure—"Ave Verum." Two parts. (E. C. Schirmer.)

Geer-Palestrina—"O Bone Jesu." Four parts. (Gray.)

Schloss—"Bells of Noel." Two or three parts (two editions), with violin. (Fischer.)

Saar-Arkadelt—"Ave Maria." Three parts. (Ditson.)

Saar-Bach—"Dearest Lord Jesus." Three parts. (Ditson.)

Praetorius—"The Merry Bells Are Ringing." Two parts. (Ditson.)

Voris—"Into the Woods" ("Ballad of Trees and the Master"). Four parts, a cappella. (Gray.)

The chief publisher of anthems for men's voices probably has not yet got around to giving me a full set of his publications; so the following list may not be anywhere near complete:

Bach—"Out of the Depths." (E. C. Schirmer.)

De Koven—"O Promise Me." (G. Schirmer.) Weddings, alas!

Mackinnon—"Ballad of St. Stephen." Can be sung in two parts or as duet. It is accompanied. (Gray.) Christmas.

Nevin, George B.—"Hark, a Burst of Heavenly Music." (Ditson.)

Palestrina—"O Bone Jesu." (E. C. Schirmer.)

Wright (arr.)—Christmas Carols, First Set. (Schmidt.)

With the single exception noted, all these are for TTBB.

SERVICES AND CANTICLES.

There have been some excellent settings of parts of the Episcopalian service, including easy but original ones published by the Oxford Press for parish choirs. Here is the lot:

Barrows—Short Communion Service in E. Easy. (Gray.)

*Candlyn—Magnificat and Nunc Dimittis in F sharp minor. (Gray.)

*Gray, Alan—Communion Service in G. (Oxford.)

*Lovecock—Communion Service in A minor. Easy. (Oxford.)

*Matthews, J. S.—"Benedictus es, Domine" in G. Easy. (Gray.)

*Noble—Magnificat and Nunc Dimittis in B flat. (Schmidt.)

*Piggott—Communion Service in D. Mostly unison, but very good. (Oxford.)

Sowerby—"Benedictus es, Domine" in B flat. Difficult; needs big choir. (Gray.)

Thompson, W. H.—"Te Deum in D. Sturdy; resembles Field in D. (Gray.)

Warren and Matthew—Invitatories for Chief Seasons. (Gray.) Useful in non-liturgical services for introits. Brief.

Voris—Responsive service for Mother's Day. For minister and choir antiphonally. Useful. (Ditson.)

By all odds the finest of these numbers is the Candlyn number, with a Russian atmosphere that is something new in settings of the evening service. The Noble setting is good, though not of the composer's best; it is manly and reverent.

SACRED SOLOS.

One of the most striking facts about the season has been the number of really good sacred solos; some seasons have passed without one. Here are a plenty:

Forsyth—"Sweet Shepherd, Comfort Me." Medium with cello obligato. (Gray.) Vespers. Poem by Herrick.

*James—"A Ballad of Trees and the Master." High and medium. (Ditson.) Lent, Nature, Communion.

James—"Peace Be to This House." Two keys. (Huntzinger.) Church, Dedications.

Kountz—"Prayer of the Norwegian Child." Medium or low. (G. Schirmer.) Children.

Nearing—"God Be Merciful." High. (Gray.) Lent.

*Nevin, George B.—"Into the Woods My Master Came." Two keys. (Ditson.) Same text as first James solo, by Lanier. Easier, pretty melody, good climax.

Nevin—"Jesus, Do Roses Grow So Red?" Medium and low. (Ditson.) Nature.

Schloss—"Bells of Noel." Two keys. Violin obligato. (J. Fischer.) Christmas.

*Thiman—"The Birds." Two keys. Poem by Belloc. (Novello.) Nature, perhaps Christmas, Children.

*Thiman—"My Master Hath a Garden." Two keys. (Novello.) Nature, Personal righteousness.

*Thiman—"In the Bleak Midwinter." Two keys. (Novello.) Christmas.

*Young—"The Shepherds Sing." Low or medium. Poem by Herbert. Violin and harp ad lib. (Gray.) Christmas. General praise.

Young—"In the Oratory." Medium or low. Violin and harp ad lib. (Gray.) Prayer.

One of the reasons why these songs are so much superior to the average is that they have in some cases exceptionally fine texts. It has been a long time since I have heard a composition that reconciled me to solos so well as Young's setting of George Herbert's charming poem—a setting which imitates wonderfully well an older style. Thiman's solos were published in England last year, but reached us this season; they have the grace of Roger Quilter's secular solos and much the same style; I like them very much. Messrs. James and Nevin have composed their best songs. The James "Ballad of Trees" needs a big, dramatic voice; it can be gorgeous.

CANTATAS.

The quality of sacred cantatas has been decidedly inferior this year, with two exceptions noted below:

Beach, Mrs.—"The Canticle of the Sun." Text by St. Francis. (Schmidt.) Thirty-five pages. S, Mezzo, T, B solos. Orchestra parts available.

Day—"Great David's Greater Son." (White-Smith.) Sixty-two pages. S, A, T, Bar, B solos. Easy and tuneful. The best section is called "The Manger"; it is for alto solo and SSA chorus.

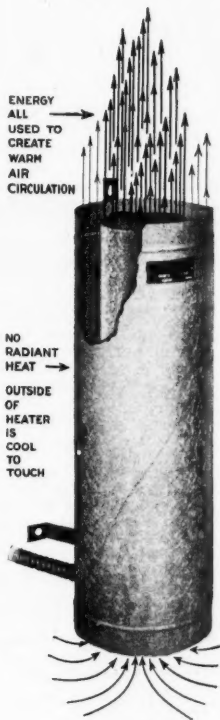
Perhaps we might add to this brief list the new edition of Bach's "St. Luke Passion" (shortened), published by the Oxford Press.

ORGAN NUMBERS.

There have been few significant organ compositions by Americans this year. Probably the most important is Candlyn's prize-winning "Sonata Drammatica" (Gray); the middle number is a lovely "Song without Words," which should be printed separately; the rest of the sonata is difficult and beyond most of us. There is an interesting and easy suite for organ by Mr. Bingham called "Pioneer America" (Gray); the separate movements employ folk-tunes—Indian, negro, etc. This is decidedly useful for such occasions as college lecture-recitals. J. S. Matthews has three charming pieces, published separately by G. Schirmer: "Fantasy on an Old English Air," "Spring Caprice" and "Slavic Romance." I like the first best; all three are fairly easy. Then there is a set of tuneful pieces in form of a suite called "Southwestern Sketches" (Gray) by Homer Nearing; they are very easy and have some color of an obvious sort. Mr. Kidd has arranged very well Cesar Franck's Symphony in D minor (Gray)—by all odds the most important transcription for a long time.

Speaking of transcriptions, I like very much the Barnes arrangement of Grainger's little "Children's March" (G. Schirmer), a dainty thing that pleases any audience, though it is not appropriate for church use except at a children's service. I have enjoyed "Two Sea Preludes" (Oxford) published together, composed by Robin Milford, a new English writer; they are inspired by two passages in the Psalms and are appropriate for church; they are also easy. Philip James has two transcriptions of old pieces (Gray)—a Bach Cantilena from the most beautiful prelude of the immortal Forty-eight and a Scarlatti Pastorale. Mr. Etherington has arranged a

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pretty "Old Irish Air" (Summy)—not the inevitable Londonderry tune, but a good one. The Lieurance more-or-less-Indian tunes are now coming out as organ pieces; this year the best of the lot is "By the Campfire" (Presser), though it is not so popular in type as at least two that preceded it—"By the Waters of Minnetonka" and the pretty little lullaby "Wi-um," which I neglected to mention two years ago when they appeared. There is a Suite by Clewell (Schmidt) of tuneful teaching pieces at a reasonable price. Gordon Nevin's "Silver Clouds" (Summy) is luscious "movie" music.

Next year perhaps there will be more good things; there will be, for instance, the novelty of some organ duets by Dickinson. And I have reason to know that the N. A. O. prize will bring some remarkably good compositions this time.

BOOKS.

By all odds the most important of the books is the "Oxford Book of Carols" (Oxford Press) which I have previously reviewed. This has been truly a notable year for the Oxford Press, which has published an extraordinary amount of important material, perhaps as much as all the other British presses put together. Among their books are Dr. Terry's "Bach," which gives for the first time an idea of the man Bach and should therefore be in the library of every organist who can afford a new book after he buys the carols. Then there is Arnold's "Piano Accompaniment," which is the most lucid treatment of the subject in English. There is also the Howes "Borderland of Music and Psychology," a fascinating study which, though it concerns psychology, is actually in English of this earth. It has been a notable year for Oxford books.

The public school is so important to us choirmasters that we are sure to be interested in Professor Birge's "History of Public School Music in the United States" (Ditson). My only criticism is that the book indulges too much in that advertising of individuals

which has cursed the whole profession of teachers of school music. There is too much about individuals and too little about actual accomplishments and methods. I have been interested in reading "Twenty Years of the New York Singing Teachers' Association" (Presser), which contains some interesting papers on subjects which concern choirmasters.

Ditson publishes a volume of "Holiday Songs for High Schools and Choral Societies," composed by Chadwick. The songs are easy and in four parts; the book is worth looking at if you have a volunteer choir in a school.

Willy's "Pedal Studies" (Summy) seem sound to me. Binder's "The Jewish Year in Song" (G. Schirmer) is a set of songs largely in unison, some of them on traditional melodies of great interest. You might use some of the tunes in Christian services as organ melodies. The Barnes "Unison Anthem Book" published by Presser contains for its staple well-known Victorian English anthems, mixed with some very inferior American products and a few good things by the editor.

Finally I should mention an important pamphlet published by the English Church Music Society (No. 9 of its "Occasional Papers") distributed in this country by the American branch of the Oxford Press. It is entitled "Hymn Tunes," and it contains such sound advice that I hope to discuss it at length in an early issue. Most interesting is its list of 100 hymns which are quoted as models of good taste.

SUMMARY.

It has been a busy year and a profitable one. In original American organ works and in cantatas the record is poor, but it has been an exceptionally good year for solos—which we need very badly—a good year for services, and an excellent year for anthems. Not many new composers have come to light, but Baker and Rhodes have both shown great promise. Stuart Young has one of the best of sacred solos in English, and there are other fine ones. Philip James has returned with a superb though difficult anthem;

the two Matthews brothers have collaborated on a carol-anthem that is perhaps the finest thing of the year; Mr. Barnes has one of his best anthems—perhaps his best in six years; Dr. Candlyn has not only an important organ work, but the most original setting of part of the Episcopal service, a fine anthem for Palm Sunday, and a pretty carol; Miss McCollin has two excellent big anthems; Dr. Noble has a good anthem and a good service—though not of his best; there are charming carols by Mackinnon and Voris, and a new set by Harvey Gaul.

Dr. Dickinson has been too busy organizing his new school of religious music at Union Seminary to do much publishing, and that is the chief loss of the year; yet, in another way, the founding of that school is beyond all doubt the most important event of the year for American church music. Ten years from now I expect to remember, if I am alive, that in 1928 the Dickinson school was founded, the Oxford Book of Carols was published, the Young solo appeared, Candlyn did his Service in F sharp minor, the first of the Matthews anthems in collaboration was published, and we had Philip James' "The Lord Is My Shepherd." But, as usual, that is only a guess.

A Happy New Year!

Addendum.

A late mail brings me a Christmas present in the form of a new organ march entitled "Pageant Triumphal" (G. Schirmer), by Gordon Balch Nevin. Even if this fine number were not dedicated to me I should want it listed as the best new organ composition of its type published in 1928. It will be most useful as a festival prelude or postlude. It is in the good Elgarish key of G, easy, but with a swing and dash sure to make it a favorite for a long time. Of its type it is as good as the "Will o' the Wisp."

New Organ Marks Centenary.

An important feature of the centennial celebration of the First Baptist

Church of Reading, Pa., was the dedication of the organ built by the Austin Company for the rebuilt edifice. J. William Moyer, organist and choir-master of the church, arranged special music for all the services, which took place from Dec. 2 to 9, and the dedicatory recital on the new instrument was played by Fernando Germani Dec. 20. The organ is a three-manual of thirty-seven speaking stops. The choirs of various Reading churches and special soloists from New York assisted at the services. Edward H. Knerr, former organist of the church, played the prelude Sunday evening, Dec. 2. Earl W. Rollman of St. Stephen's Reformed Church played the preludial recital Dec. 3. An evening of music was presented Dec. 4 under Mr. Moyer's direction, with a chorus composed of members from the First Reformed, St. Barnabas' Episcopal and the First Baptist Churches. At the organ, in addition to Mr. Moyer, were Myron R. Moyer of the First Reformed Church and Harold E. Bright of St. Barnabas'. St. Luke's Lutheran choir took part Dec. 5, under the direction of Miss Rhea E. Drexel, the choir of St. James' Lutheran, directed by James S. Hinkley, sang Dec. 6, and Dec. 7 the music was under the leadership of Mr. Moyer.

Norden's Chorus Praised.

The Brahms Chorus of Philadelphia under the direction of N. Lindsay Norden, assisted by forty musicians from the Philadelphia Orchestra, was heard Dec. 13 in a program of ecclesiastical music at the First Presbyterian Church. Ethel Righter Wilson, soprano, and Thomas McClelland, basso, were the soloists. By the presentation of three involved and intricately polyphonic offerings—Brahms' German Requiem, Mr. Norden's own "Charity" and Dvorak's Te Deum—the chorus, not quite three years old, demonstrated, according to the Philadelphia critics, that it is an organization able to interpret the elevated moods of the most profound composers of church music with spirit and sympathy.

With the Theater Organist

By WESLEY RAY BURROUGHS

Utilizing and Contrasting Effects.

Many theater organists whose general work is commendable use the various traps and accessories in a crude and clumsy manner. These additions to the organ, first included in organs being installed in theaters about fifteen years ago, opened a new field to the organist and demanded a new style of playing—a closer imitation of the orchestra than the flashy concert style. These accessories, with the building of a more realistic imitation of the various orchestral instruments in the timbre of the stops, also developed an entirely new type of organists.

Nearly all the accessories formerly came within the province of the orchestra drummer. Snare drum, xylophone, marimba, glockenspiel, tambourine, castanets, Chinese wood block, tom-tom, sleigh bells, chimes, triangle, etc., have become available on the manuals, while the bass drum, Chinese gong, cymbal, thunder pedal and other devices were added to the pedals. Pedal pistons have provided surf and bird effects, siren, fire gong, telephone and door bells, and automobile horn. The harp and its close imitator, the chrysoglott, are the only orchestral instruments formerly not included in the drummer's field.

The manner in which these devices are used is most important. One cardinal rule is: Put the effect in on time or not at all! It is ridiculous to observe the way in which some organists use an effect after the scene has gone from the screen. Better pass it up completely than be one second late. The xylophone, glockenspiel and marimba are used as solo stops to give contrast, usually, to comedy playing and features in which sections of the film are of a light comedy order. Their use also gives variety in registration and a pleasing change from the constant organ tone. The harp is an excellent contrasting medium, entirely aside from its adaptability for synchronizing harp solos in the pictures. A dozen arpeggios interpolated between numbers in a quiet or neutral spot in the feature are restful, and the following piece will stand out with additional emphasis, even though it be a light romantic or neutral work.

A clever imitation of the old-fashioned music box may be had by using the treble section of the glockenspiel, provided the bells do not re-iterate. The organ we play has this stop re-iterating on the solo manual and non-re-iterating on the accompaniment, a very useful arrangement. The tambourine and castanets are used principally in Spanish films, or scenes in dance halls where the performer is using one of these two instruments. The tom-tom enters appropriately on American Indian and certain Oriental and African scenes, although we prefer the snare drum tablet as arranged on our organ, marked soft, and so adjusted as to give a smooth, deep sound—without any effect of the snares. The bass drum (without roll) is effective on the pedals in many scenes where a heavier tom-tom is evidently being played in the film, or a series of them, as in some African scenes.

To illustrate the use of the drums, we employed this combination on a comedy scene in which the actors were imitating a march of mannikins: Solo: Trumpet, 8 ft., twelfth and saxophone; accompaniment: Chinese wood block; pedal: 16 ft. and 8 ft. and bass drum; both swells closed, the left hand playing the second and fourth notes of an eccentric march, four-four measure (the afterbeat). In a military comedy we added the piccolo, 2 ft. to solo and bass drum (roll) and cymbal to pedals.

We recently listened to a woman organist play a good feature in which a Christmas scene was shown, with close-ups of the church tower and bells ringing. Dances of an Oriental nature also occurred at intervals. In every instance the player was late in putting in the effects and changing from one selection to another. She dragged a number over far beyond the point at

which it should have ended, evidently to make a satisfactory ending, or she didn't know exactly how to improvise quickly to a smooth and correct finish. The Christmas scene was entirely spoiled for us, for while on the screen the bells were shown ringing, the organ still wailed a lugubrious air carried over from the preceding scene. On the dance scenes she was late in beginning, and careless and dilatory in ending them. As we remarked in our article above, one would better anticipate than be a second late!

(Continued next month.)

New Photoplay Music.

Oriental: "The Call of the Minaret," by C. Ancliffe. A quiet prologue is succeeded by the muezzin's call from the minaret, which is followed by a procession of the water carriers and the priests. A barcarolle—"Beside Nile Waters"—precedes "Behind the Purdah," an expressive moderato. Applicable for quiet Oriental scenes. "Moorish Dance," by H. Carr, is not in the usual rhythm, but a semi-quiet allegretto in E minor. Played in the moderate tempo it is useful on typical Eastern scenes that are not lively.

"Manx Scenes," a suite of three movements by George Tootel, the English theater organist, whose book on the cinema organ was reviewed a short time ago, contains music of diversified classification and use. (1) "Crag and Sea" is a splendid work picturing the grandeur of the rock-bound coast. (2) "The Trysting Place" is a romantic bit in D for scenes of an amorous nature. (3) "A Manx Wedding" is a lively dance in nine-eighth and six-eighth measure. Six loose-leaf issues of Paxton's Cinemusic are: (1) "Night Shadows," by Carr, a melodious piece for clarinet and string solo; (2) "The Great Karoo," a minor lento illustrating gloom, darkness, a starlit sky and silence; (3) "The Dogs of War," by H. Carr, which opens in five-four measure, with the left hand announcing a sonorous, impressive theme accompanied by a string figure of an eighth and two sixteenths, after a short exposition of which the figures are reversed and a gradual crescendo to a brilliant finish occurs; (4) "Valsette," by Anthony, a dainty movement in G; (5) "Hell Hath No Fury," by Carr, a short andante in a minor declamatory style; (6) "The Desperate Lover," by Carr, a four-four appassionato with running triplets of eighth notes throughout accompanying the main theme (E. B. Marks Company).

Bright: "The Two Imps," by K. J. Alford, is an unusually interesting and refreshing piece labeled as a "duet for xylophones," which the organist can easily adapt, as the duo consists of running thirds and sixths. Another good number is "Smile of Columbine," by R. Drigo. "The Clown's Carnival," by E. Rapee, opens with a brilliant introduction in unrelated keys and then come re-iterated chords in the right hand, with the theme, which is ingeniously original, in the left. Harmonic changes lead through D flat back to G, ending the piece.

Weird: "Scene Infernale," by G. Borch, is a short number for woodwind and string, a series of weird, harmonic changes being played alternately on each set of stops.

Romantic: "Serenade d'Extase," by P. E. Fletcher, contains an exceptionally melodious theme for a string stop, contrasted by passages for oboe and clarinet.

Dramatic: "Disturbance," by J. Shepherd. Here is a good dramatic agitato in G minor, which will be welcomed by the organist searching for really worthwhile material. "Animated Agitato," by S. Levy, and "Commotion," by A. Minot, are in this division, although these two are more strictly straight agitados.

Sea Music: "Whitecaps," by W. C. Schad, is written for accompanying water scenes, having the restless figure of flowing sixteenths to illustrate the motion of the sea.

Hebrew: "Hebrew Grand Fantasia," by B. Levenson, is based on traditional melodies, and one original theme. "Repentance," "Old Palestinian Chant," "Kol Nidre" and "The Dawning of the New Year" constitute the remaining movements. "Hebrew Comedian," by J. Titelbaum, as its name indicates, is new material for use

on scenes of Hebrew comedy.

The preceding six are Hawkes-Belwin publications.

KILGEN FOR PLYMOUTH, PA.

Three-Manual of Forty-two Stops to Be Installed in May.

The Church of St. Mary's Nativity at Plymouth, Pa., has contracted with George Kilgen & Son, Inc., of St. Louis for a forty-two-stop, three-manual organ, to be delivered about May 1. The factory was represented in the negotiations by H. M. Apel and Alfred G. Kilgen.

The stop specifications are as follows:

GREAT ORGAN.

(Enclosed with Choir.)

Open Diapason, 16 ft. (Tenor C), 49 pipes.

First Diapason, 8 ft., 61 pipes.

Second Diapason, 8 ft., 12 pipes, 61 notes.

Philomela, 8 ft., 61 pipes.

Gamba, 8 ft., 61 pipes.

Melodia, 8 ft., 61 notes.

Dulciana, 8 ft., 61 notes.

Flute, 4 ft., 61 notes.

Octave, 4 ft., 61 pipes.

Tuba Harmonic, 8 ft., 61 pipes.

Ripieno Mixture (comprising 16 ft., 8 ft., 5½ ft., 4 ft., 2½ ft., 2 ft.), 305 pipes, 488 notes.

Chimes, Deagan class A (playable from floating Echo), 25 bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.

Open Diapason, 8 ft., 73 pipes.

Stopped Diapason, 8 ft., 12 pipes, 73 notes.

Sallecional, 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., 12 pipes, 73 notes.

Sallecet, 4 ft., 61 notes.

Harmonia Aetheria, 3 ranks, 183 pipes.

Flautino, 2 ft., 61 notes.

Cornopaeon, 8 ft., 73 pipes.

Harp (from Choir), 61 notes.

CHOIR ORGAN.

Dulciana, 16 ft., 61 pipes.

Open Diapason, 8 ft., 12 pipes, 73 notes.

Violoncello, 8 ft., 12 pipes, 73 notes.

Melodia, 8 ft., 73 pipes.

Dolce, 8 ft., 12 pipes, 73 notes.

Unda Maris, 8 ft., 61 pipes.

Flute, 4 ft., 12 pipes, 73 notes.

Dulcet, 4 ft., 61 notes.

Piccolo, 2 ft., 61 notes.

Orchestral Oboe (synthetic), 8 ft., 73 notes.

Clarinet, 8 ft., 73 pipes.

Harp, 8 ft., 61 bars.

Celesta, 4 ft. (from Harp), 49 notes.

Chimes (from floating Echo), 25 notes.

PEDAL ORGAN.

Contra Bourdon (Resultant), 32 ft., 32 notes.

Open Diapason, 16 ft., 12 pipes, 32 notes.

Bourdon, 16 ft., 32 pipes.

Lieblich Gedeckt, 16 ft., 32 notes.

Bass Flute, 8 ft., 12 pipes, 32 notes.

Flauto Dolce, 8 ft., 32 notes.

Cello, 8 ft., 32 notes.

Trombone, 16 ft. (not enclosed), 12 pipes, 32 notes.

Ripieno Mixture, 5 ranks, 160 pipes and notes.

Death of Henry J. Bock.

Henry J. Bock, choir director and organist at St. Mary Magdalene Church, Omaha, Neb., died Nov. 10 at his home. Mr. Bock was born Jan. 15, 1880, in Germany, but came to Omaha with his parents in 1884. He was a graduate of the University of Nebraska and was an instructor in music and languages at Creighton University and the South High School. Besides his widow he is survived by a son, Wolfgang, a daughter, Thea, and his father, Peter J. Bock of Denver.

Pilcher for Altoona Church.

The contract for a three-manual organ for Temple Lutheran Church, Altoona, Pa., has been closed by the New York office of Henry Pilcher's Sons, Inc., Louisville, Ky., of which William Pilcher, Jr., is in charge.

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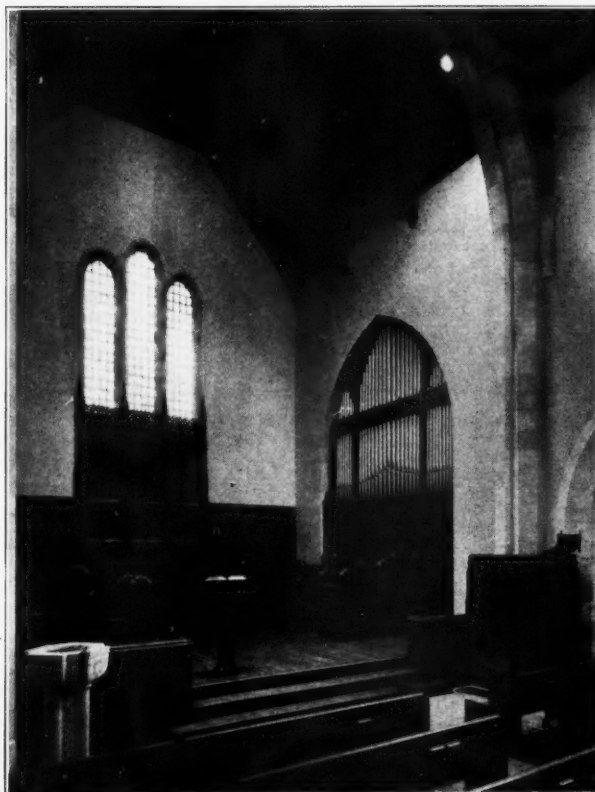
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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Dec. 20.—It is practically an annual custom at the Old South Church to hold a distinctively musical service shortly before Christmas and render selections from Handel's "Messiah." To form a chorus sixteen professional voices were added to the quartet, directed by Henry E. Wry, including Walter Kidder, who sang "But Who May Abide the Day of His Coming?" and the bass recitatives. In so spacious a building with its magnificent organ, singers of the highest training and ideal conditions, oratorio music is effective and uplifting.

And while mentioning the music at the Old South Church, it might be noted that the Handel and Haydn Society this season made several changes in the performance of "The Messiah" under its conductor, Thompson Stone. The fugal portion of the overture was omitted and the "Hallelujah Chorus" was shifted to the close of part 3 and followed by the "Amen." Additional accompaniments were also partly eliminated and the recitative accompaniments were played on a harpsichord.

Among the more distinctive observances of the Christmas season was the performance of Matthews' cantata "The Story of Christmas" at the First Congregational Church, Everett, under the direction of Frederick N. Shackley, organist-choirmaster. For the occasion he greatly augmented his chorus, engaged special soloists and added tympani to the organ-piano accompaniment. All this was preceded by an organ recital, carols on the chimes and various Christmas selections.

On Sunday afternoon, Dec. 16, William E. Zeuch concluded his first series of the "hour of organ music" at First Church by playing the following program partly in anticipation of Christmas: Prelude to "Die Meistersinger," Wagner; "Soeur Monique," Couperin; Reverie, Lemare; "Lift Up Your Heads," Karg-Elert; "Christmas in Sicily," Yon; Offertory on Two Christmas Hymns, Guilmant; "Christmas Evening," Mauro-Cottone; Arabesque No. 2, Debussy; "When Dusk Gathers Deep," Stebbins; Fifth Symphony, Widor.

It has been reported in the newspapers that Elmer Wilson, who formerly was municipal organist at Melrose, conductor of the Melrose Orchestral Association and the Amphion Chorus and organist-choirmaster of the First Baptist Church, Malden, has married in Nashua, N. H., where he is music supervisor, Miss Marjorie L. Howe of West Medford.

The observance of the second Sunday in Advent at Trinity Church, Newton Center, was enriched by several fine anthems, including Mendelssohn's "There Shall a Star Come Out of Jacob," "O Glad is the Light," by Sullivan, and "Save Us, O Lord," by Baiscove. The Highland Glee Club, a prize-winning chorus of men under the direction of D. Ralph McLean, organist and choirmaster of the First Congregational Church, Newton Center, furnished the music at the evening service held at Trinity Nov. 30. This annual custom meets with great favor among the church people of Newton.

The organists of Boston must have read with regret of the fire recently in Leyden Congregational Church, Brookline, but they also must have rejoiced with Charles D. Irwin, organist-emeritus, and Mrs. Blanche T. Brock, organist and choirmaster, that the organ was uninjured although at first reported as destroyed.

Edgar Jacobs Smith, who for many years was connected with the George Frost Company, has shifted allegiance to the O'Gorman, Wade & Powers Company, where he has been appointed treasurer. Mr. Smith is also doing

remarkable service as organist and choirmaster at the Newton Highlands Congregational Church.

The friends of Harry Camp of the Frazee Organ Company will be pleased to learn that he has nearly recovered from a severe illness.

Charles H. Grout, who for many years was organist and choirmaster at Central Congregational Church, Worcester, died Nov. 30. He did not make a study of music with professional intentions until comparatively late, but even then he rose to high positions as pianist and organist. For several years he was prominent as a physician in Holyoke, Mass. During that period he studied law and was admitted to the bar. He practiced as an attorney for a time and then studied music. He was connected with the two large musical societies in Worcester. He was 72 years of age at the time of his decease.

It is stated that the large organ being built for Central Congregational Church, Boston, by the Welte-Mignon Company is well along toward completion.

The Arthur P. Schmidt Company has in press an attractive suite in four movements for the organ composed by a young Danish woman, Bennie Moe, a pupil of Mattison Hansen. It will appear shortly after New Year's. Certain movements from this suite were played with success at a recital in London by H. R. Austin.

William C. Hammond of Holyoke made his annual visit to Boston with his glee club and gave a program of Christmas music at Jordan Hall Saturday afternoon, Dec. 15. He also played several organ selections.

Hall Orders in New York District.

H. R. Yarroll, manager of the New York office of the Hall Organ Company, reports that contracts have been secured recently from the following churches: Bensonhurst Presbyterian, Brooklyn; John Wesley Methodist Church, Brooklyn; St. John's Lutheran, Lindenhurst, Long Island; First Baptist, New Brighton, Staten Island; Wyoming Masonic Temple, New York City, and Temple Anshe Emeth, New Brunswick, N. J. In addition to these contracts, representatives of the New York office have won contracts from the Strong Place Baptist Church, Brooklyn; Holy Family Roman Catholic Church, Brooklyn; Swedish Congregational Church, New York City; Swedish Lutheran Church, Montclair, N. J.; and First Baptist Church, Somerville, N. J. The Seamen's Institute, New York City, has awarded to the Hall Company contracts for two organs, one a two-manual unit for use in the recreation hall of the institute and the other a three-manual to be installed in the chapel. Trinity Episcopal Church of Moorestown, N. J., is having a four-manual Hall organ installed.

Buffalo News Items

By DeWITT C. GARRETSON

Buffalo, N. Y., Dec. 12.—The 100th anniversary of the death of Schubert was observed by the choir of Memorial Evangelical Church, under the direction of Nellie N. Gould, Sunday evening, Nov. 18. All the music was taken from the works of Schubert, and the pastor, the Rev. George Meyer, gave an address on the "Life and Works of Schubert."

On Sunday afternoon, Nov. 18, the choir of St. John's Church, under the direction of Robert Hufstader, sang Gaul's "The Holy City."

On the same evening the choir of the Prospect Avenue Baptist Church, under the direction of Robert Fountain, sang Maunders' "Song of Thanksgiving."

A new organ in Humboldt Square Evangelical Church was opened Sunday evening, Nov. 18, with a recital by Edward Haendiges, organist of Trinity Methodist Church, and Quinten Renner, organist of Humboldt Square Church.

Andrew T. Webster, formerly organist and choirmaster of St. Paul's Cathedral, is visiting in Buffalo, convalescing from an operation which he underwent in the summer. He expects to return to his duties in Evansville, Ind., about the first of the year.

The service lists at St. Paul's Cathedral this month included Martin's "Ho, Everyone that Thirsteth," "Lead Kindly Light," by Pugh-Evans (arranged for chorus by John E. West), "Thine Is the Day," by Harvey Gaul; "The Day Is Gently Sinking to a Close," by Philip James; "Sing a Song of Praise," by Cuthbert Harris; "The Eternal God Is Thy Refuge," by John E. West; "Thou Knowest, Lord," by Purcell; Te Deum in F, Coleridge-Taylor; Magnificat and Nunc Dimittis in E flat by Parker and in B flat by Stanford, and the Merbecke Communion service.

Laurence H. Montague, organist and choirmaster of North Presbyterian Church, opened a new Viner & Son organ in the Methodist Church at Hamburg, N. Y., Oct. 30. Miss Martha Ripple, harpist, and the church choir also appeared on the program with Mr. Montague. Another organ by Viner & Son was opened Sunday evening, Nov. 11. This was in the Methodist Church at Westfield, N. Y., and the recital was played by Percival Le Sueur of Erie, Pa.

The monthly musical program by the choir of the First Church in the Circle, under the direction of Clara Foss Wallace, was devoted to compositions of Handel on Sunday afternoon,

Dec. 9. The list included the choruses "How Beautiful Are the Feet," from the "Messiah," and "Hallelujah, Amen," from "Judas Maccabaeus," and the tenor recitative and aria "Comfort Ye" and "Every Valley," from the "Messiah." The organ numbers were "Aria" and Largo.

A "get-together" luncheon of the Buffalo chapter of the American Guild of Organists was held at the Town Club Monday, Dec. 10. About twenty-five members of the chapter were present. Dean Bennet presided, and reports of committees and officers were heard. In the immediate offing are the annual chapter service, an appearance of Firmin Swinnen with the Buffalo Symphony Orchestra and a lecture-recital by Clarence Dickinson.

Community services are being held every Sunday night by the combined congregations of Westminster Presbyterian Church, Ascension Episcopal, the Delaware Avenue Baptist and the North Presbyterian Church. The combined choirs of these churches provide the music, and it is directed by the choirmaster in whose church the service happens to be held. In December they were held in the Church of the Ascension, and John Grant directed the choirs. Some of the anthems which have been used this month at these services are: "Seek Ye the Lord," Bradley; "The Day Is Past and Over," Marks; "The Wilderness," Goss, and "Lord, Thou Hast Been Our Dwelling-Place," Rogers. These services are well attended, and the musical portions of them are making a special appeal.

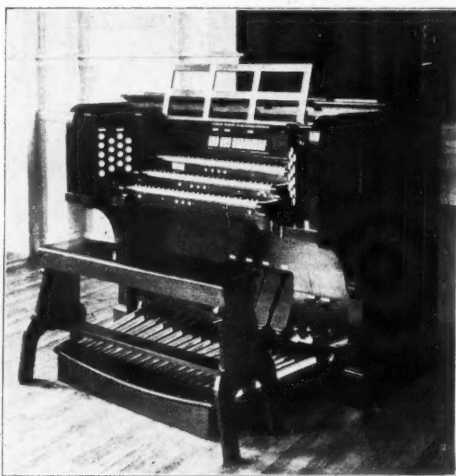
On Christmas Eve at the midnight service the choir of the Church of the Ascension will sing a communion service by John F. Grant, organist and choirmaster of the church.

Offers Improvisation Scholarships.

Mrs. Gertrude Baily of the American Conservatory of Music faculty, Chicago, is offering two free scholarships in improvisation. The first scholarship represents \$200 in tuition and the second is one of \$100. Any resident of Chicago may apply not later than Jan. 10. These scholarships are offered to serious students who seek a fundamental creative, harmonic and rhythmic knowledge and who not only desire a performer's understanding of music, but feel the need of developing the power of correct and substantial self-expression.

Kansas City Concern Advances.

The Kansas City Organ Service and Supply Company, established late in the fall, reports a growing business and is active in the maintenance and reconstruction of instruments not only in Kansas City, but in many places in Missouri, Kansas and neighboring states. G. J. Sabol, who is well known to organ builders and organists in the Southwest, is general manager of the company and his long experience and his acquaintance with organs are factors in promoting the business done by the new concern.



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German Example Is Set Before America

[The following is taken from an editorial in the latest issue of Fischer Edition News, published by the house of J. Fischer & Bro. and edited by Howard D. McKinney.]

Spain and Italy, lands of tradition and romance, art and beauty! While wandering through these countries filled with their treasures of the past, the musician particularly interested in church music naturally takes every opportunity of visiting places where he may hear liturgical and organ music. The result is almost inevitably disappointing, for, with but few exceptions, the services are carelessly and slovenly conducted, the singing is an insult to the traditions of the land of bel canto, and the organs—probably the less said about these relics of a happy past the better. If these conditions are the result of so-called "tradition," we should thank our stars that we were born in a land whose traditions in so far as music is concerned are still to be made.

With the German-speaking countries, the home of instrumental music, it is quite another matter. Here we have every condition necessary for good church and organ music. First and most important, there is a cultivated taste on the part of the people, the result of long years of intelligent training; an adequate and beautiful repertoire for both the Protestant and Catholic churches; large, and for the most part inspiring, edifices, with proper acoustics (one who has not heard a Bach fugue under the proper acoustic conditions—in the sort of church and on the sort of organ for which it was written—has no idea of the marvelous beauty of this music); adequate organs and well-trained choirs in the hands of enthusiastic, religiously inspired musicians—all these

factors contribute to the present high estate of German church music.

One could spend weeks in Leipzig, for example, listening to the "Motetten," unaccompanied programs given twice a week by the beautifully-trained, pure-voiced "Thomaner Chor," the modern representatives of the little group which Johann Sebastian Bach directed in his day in the same place. Every Sunday morning before the service this same choir sings a Bach cantata, in conjunction with a small orchestra and the organ, under the direction of Karl Straube, one of the greatest living authorities on the music of his great predecessor in the cantorship of St. Thomas' Church. The church is packed at these services (for the words of a writer on Leipzig during the past century are true today: "Bach is still the name which makes every face in the church beam") and it requires no imagination on the part of the hearer to realize that here this great music is more beautifully and reverently presented and properly and enthusiastically received than in any other place in the world.

Or in traveling in Bavaria, the Catholic section of Germany, one is impressed to find Passau, a town of 25,000 inhabitants, at the head of navigation on the Danube, proudly boasting—and with good reason—of the largest church organ in the world. Here in the magnificent cathedral, one of the best examples of the South German Baroque style of architecture, one finds a 208-stop, modern electric organ comprising five individual units, each located in a different part of the church, and yet each complete within itself. It takes only one hearing to convince the visiting organist that modern German builders (here represented by the Bavarian firm of Steinmeyer) are conversant with the latest voicing and mechanical practices, their work being solidly based on traditions going back through many centuries. Or in Salzburg, the home of that unique festival of drama and music held each summer, where the visitor is

rather surprised to find an organ in the cathedral which, though originally dating from 1704, through constant rebuilding and the marvelous acoustics of the building, he will have to admit to be one of the most effective instruments in the world.

Well, what of it, you ask. All very interesting, and probably true, but what does it mean for me, located here in America, interested in my own country's music and my personal share in its development? Only this, gentle reader: The almost ideal conditions which we find in modern Germany are not the casual result of a few years' development or of intermittent effort; they are the accumulated results of centuries of continued training and perseverance on the part of the rulers and the people, not to speak of the countless labors of composers, musicians and teachers. We have eloquent record that the taste of the Germans in music was not always that which we find everywhere today; the situation as it now exists in modern Leipzig, for instance, is the outgrowth of many discouraging years and experiences on the part of the cantors of St. Thomas'.

The future of the world's artistic as well as economic development will be here in this country—we may rest assured of that. What each one can do—must do—is to play his part in this development, keeping his courage as well as his ideals, and gradually, almost imperceptibly perhaps, raising the standards of our public, without antagonizing by an injudicious insistence upon our own superiority. It can hardly be granted that we Americans have inherently poorer tastes than our European contemporaries; give us the proper leadership, and the necessary time, and our future development in music will take care of itself, surpassing anything heretofore dreamed of.

Mrs. J. H. Cassidy of Dallas, Tex., gave the opening recital Dec. 4 on the organ built by Hillgreen, Lane & Co. for the First Baptist Church of Caldwell, Tex.

Detroit Doings

By GUY C. FILKINS

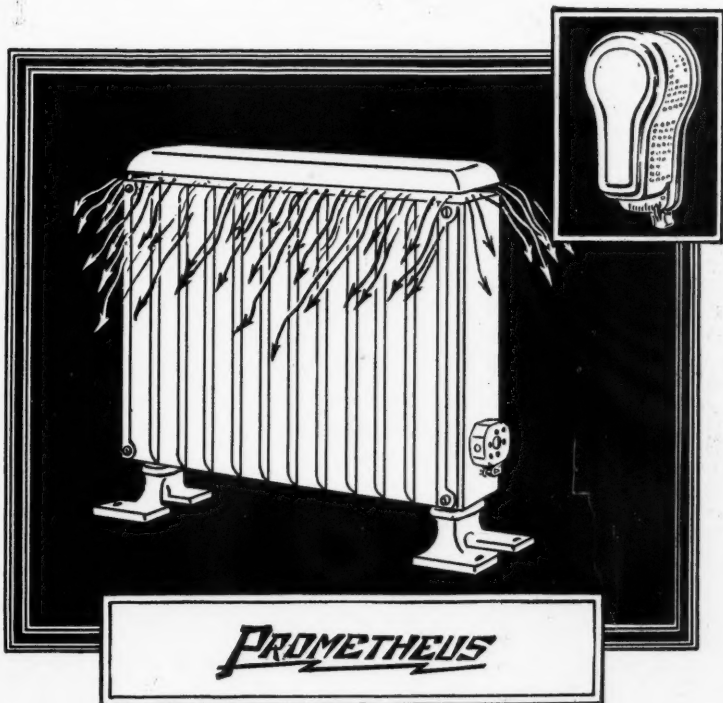
Detroit, Mich., Dec. 22.—Under the direction of Dr. Francis L. York, curator of music at the Detroit Institute of Arts, six splendid organ recitals have been presented this month. Dr. George W. Andrews of Oberlin, Ohio, played Nov. 27. Palmer Christian of the University of Michigan played Dec. 4. The remaining four were presented by Detroiters—Charles Wuerth of the Woodward Baptist Church, Frank Wrigley of the First Presbyterian Church, Adelaide Lee, F. A. G. O., of St. Paul's Memorial Church, and Dr. Alle Zuidema of the Jefferson Avenue Presbyterian Church.

On Dec. 13 the Detroit Symphony, under the direction of Leopold Stokowski, guest conductor, played two chorales and the Passacaglia in C minor by J. S. Bach. Palmer Christian of Ann Arbor presided at the Murphy memorial organ.

The Detroit Symphony Choir of 300 voices and the Symphony Orchestra, under the direction of Victor Kolar, associate conductor, gave Handel's "Messiah" Tuesday, Dec. 18. Muriel Kyle, soprano; Mrs. Raymond Havens, contralto; Lambert Murphy, tenor; Jerome Swinford, baritone, and Charles Frederic Morse, organist, were the soloists.

A unique service of Christmas carols was sung by candle light at the Jefferson Avenue Presbyterian Church, by the choir under the direction of Dr. Alle D. Zuidema. Traditional carols of uncertain date, as well as others of a more modern treatment, were presented in an atmosphere of religious quiet.

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News from Cleveland

By CARLETON H. BULLIS

Cleveland, Ohio, Dec. 18.—The new edifice of the Church of the Saviour (Methodist Episcopal), Lee road, Cleveland Heights, was the scene of much activity from Nov. 23 to Dec. 9. During this time there occurred various dedicatory services and social activities. Dec. 5 was marked by the formal dedication of the four-manual Austin organ, with John Bell of Pittsburgh, organ consultant, as recitalist. Carl Schluer, organist and choir director of the church, played the service. The newly-organized vested choir consists of about thirty. The building is of Gothic type, having a distinctly ecclesiastical character, with chancel and nave arrangement. The general conduct of the services strongly suggests an emphasis on the Episcopal tradition.

Hope Lutheran Church, East 112th street, dedicated its Midmer-Losh organ Nov. 18. Frederick C. Mayer of Columbus played the dedicatory service. On the 21st Edwin Arthur Kraft gave a recital. This is the second Midmer-Losh instrument for Cleveland, one having been installed last year in St. Ignatius' Catholic Church, Lorain avenue.

Fernando Germani, the young Italian organ virtuoso touring this country, played a delightful program at the Museum of Art Dec. 12. His style was poetic, expressive and facile.

Laura Louise Bender is playing the December Sunday afternoon recitals at the Museum of Art. Hugh Alexander of Fourth Church of Christ will play in January.

At this writing we are looking forward to two attractive events scheduled for Christmas week. The Music

Teachers' National Association is having its 1928 convention in Cleveland. Of interest to organists is the session of Dec. 28, at which Earnest M. Skinner, James H. Rogers and Palmer Christian are to speak on organ matters as they have developed during the last half century. Following this meeting is to be a get-together luncheon of members of the American Guild of Organists, sponsored by the Northern Ohio chapter.

The other event is a Christmastide candle-light service planned for Dec. 27 at Epworth-Euclid M. E. Church, under the auspices of the Northern Ohio chapter of the A. G. O. Several organists and a combination of choirs will participate.

The Euclid Avenue Congregational Church had an attractive evening service on Dec. 16 devoted to Christmas carols, with a visiting choir from out of town. The visiting organization was the chapel choir from Lake Erie College, Painesville, of which Russell Gee is director and organist. The precision of this group of about sixty girls shows the results of splendid training.

Gains by Westerby's Work.

Herbert Westerby, Mus. B., F. R. C. O., whose work, "The Complete Organ Recitalist," was brought out about a year ago and has been acquired by many American organists, has been able to send a check for £45 from the proceeds of the sale of the volume to the Organists' Benevolent League of England. Mr. Westerby, who is now a resident of Belfast, Ireland, playing at the new Grosvenor Hall, was assisted in his work by thirty-five well-known contributors, and all concerned gave their labors freely on behalf of the organists' charity. The edition of 1,500 copies being sold out in little over a year, the last fifty copies have been autographed and are being sold at a guinea each. When the sale is completed another substantial check will be sent to the Benevolent League. A copy of this work was accepted by the king.

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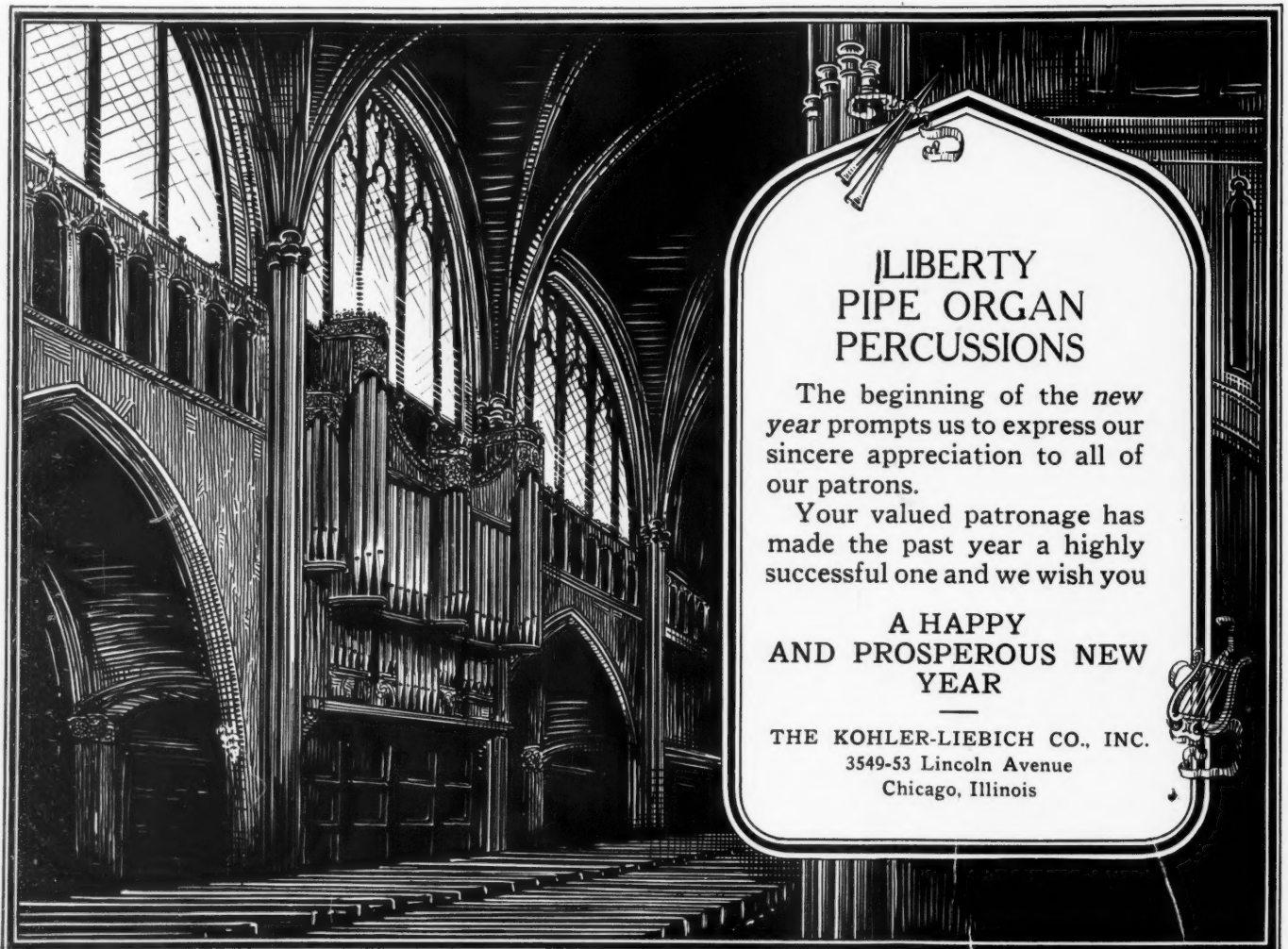
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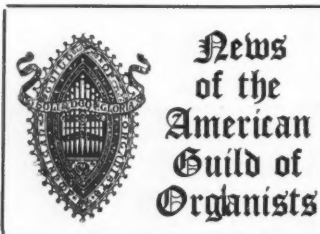
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News of the American Guild of Organists

[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.]

Missouri Chapter.

On the occasion of Warden Frank L. Sealy's visit to St. Louis Nov. 18, as one stop in his round-robin tour of the middle West, the Missouri chapter presented a Guild service at Christ Church Cathedral, where Daniel Philippi presides at the new Skinner. Assisted by the publicity manager for the cathedral, the service was well advertised, with the result that upwards of a hundred had to stand in the rear and probably as many could not get in, in itself a tremendously inspiring circumstance. The mellow atmosphere of this venerable and beautiful church, and the dignity of the Episcopal service, created a setting most impressive.

The cathedral choir in the chancel was supplemented in the rear gallery by a chorus of over 100 voices, under the direction of E. R. Kroeger, consisting of the choir of Centenary Methodist, E. L. McFadden, director; the choir of St. Peter's Evangelical, Hugo Hagen, director, and the choir of Bethany Evangelical, Julius Oetting, director.

The program was planned by Daniel Philippi and Alfred L. Booth, dean of the chapter. The devotional "Priore" of Cesar Franck made a fitting prelude to the service. The gallery choir sang the middle five-four portion of Healey Willan's superb Magnificat in B flat and joined with the cathedral choir in the Gloria, with stunning effect. In the Schubert "Omnipotence" the building seemed filled to overflowing with the combined chorus singing. The exquisite "Jesus, Friend of Sinners," of Grieg, provided the appropriate, reposeful contrast to the mass effect of the other two numbers.

Dean Scarlett of the cathedral spoke appealingly of the life and work of that remarkable musician-philosopher-theologian, Albert Schweitzer, and graciously praised the work of the American Guild of Organists.

A feature of the service was the playing by Warden Sealy of his own Processional March on the text "For all we have and all we are," a virile work composed especially for this series of services. This march is of the type which will appeal to any good organist, and to the congregations as well. Miss Louise Titcomb brought the service to a close with a spirited performance of the Mulet "Carillon-Sortie."

The officers of the chapter and Mr. Hagen, chairman of the recital committee, feel that the cause—better music in the churches—received more than a modicum of new momentum from this Guild service in St. Louis and the efforts and hospitality of Mr. Philippi and Dean Scarlett certainly were well rewarded.

New England Chapter.

There was a gathering of active members of the chapter and a few guests in the large auditorium of the Elks' Hotel, Nov. 26, for the first social event of the season. Dean Marshall presided and presented Lloyd G. del Castillo as the one who would entertain the audience by descriptive speaking and illustrative organ playing. No one will be offended at the statement that Mr. Castillo, who has enjoyed the highest forms of musical and scholastic training, stands in the front rank as a theater organist. His gifts were very apparent on this occasion. At the beginning he informed the group of 100 or more musicians that he saw real advantages in a unit organ over other types of construction. Such an instrument, he said, is far more flexible and possesses more definite orchestral tone color. Naturally a

new form of literature is being evolved for theater purposes and this literature is decidedly unlike the music suitable for church purposes. Already it has reached vast proportions. After the address came the films and accompanying music. First was a news reel. Tragedy as portrayed in "Nancy" from "Oliver Twist" allowed consistent thematic improvisation. The extempore work was greatly to Mr. Castillo's credit. The music deepened the impressions and strengthened the action. In comedy, as in a scene from "The Emigrant," the playing was all that could be desired and intensified the antics as also the pathos of Charlie Chaplin. Finally, there was a beautiful reel picturing the birth of a stream among the mountains of Sweden and following its tumultuous course to the sea. The music for this reel was picturesque and diversified. To be able to hear accompaniments for pictures such as those rendered at this time by Mr. Del Castillo is a joy.

After an hour of keen pleasure the audience accepted the invitation to examine more closely the console and organ chambers of the Wurlitzer three-manual organ. There are eleven complete ranks of pipes.

The inevitable storm appeared on the night of Germani's recital at the Old South Church. At 7 o'clock people began to gather outside the beautiful edifice in Copley Square. Repeated pushing of the sexton's bell brought no results. And still people came. The first to arrive was the secretary of the chapter, then a "dumpling" of a woman who had traveled to all parts of Europe, then the man with the programs, and finally Germani himself, a youth who jumped from his taxi with alacrity and quickly adapted himself to the wait before the locked door. He was as entertaining in his quaint form of English as later in his organ playing. In a little while the sexton came and let in a considerable throng of people, few of whom realized that they had been within sight and hearing of one of the world's greatest virtuosi.

All told, possibly 400 persons attended this major event under the auspices of the chapter. It goes without saying that three times that number should have come. Had that been so, the chapter might have made profit of a more tangible something than mere concourse of pleasing sounds. No one who came expressed disappointment. There was no gainsaying the fact that the lad Germani was an organ virtuoso and had put up a stunning performance. The program itself was of much interest. The Bach Toccata in F does not generally make a good opening selection in a comparatively small edifice where the tones cannot resound or run together. It is cathedral music. As concert music, Germani did right in playing it at an exceedingly high tempo and with notable contrasts of registration. Frank's Chorale in A minor as regards the middle section was delightfully sung. Incomparably fine were the Siciliano and Giga by Bossi. The Liszt fantasia on Meyerbeer's "Ad Nos" was an astounding feat of organ playing, the equal of which is unknown to conservative Boston. The conclusion of the whole matter was an extra "request" number that was played in a big way with tremendous effect and done as easily as though it had been a study for the pianoforte taken from some of the works of Czerny. By the time it was ended the gallery was filled with the curious and seekers of autographs. Germani in Boston is now a "popular" man, a sort of Lindbergh in the domain of music.

Southern Ohio.

The Southern Ohio chapter met Nov. 15 at the Rockdale Temple in Cincinnati. Warden Frank Sealy read a paper and a program by choirs of different churches and soloists was presented. Beulah Davis played organ solos; the choir of the Walnut Hills Christian Church, Louis John Johnen, director, sang an anthem and a soprano solo was contributed by Della E. Bowman of the Rockdale Temple choir. Other numbers were: Anthem, choir of Calvary Church, Clifton, Charles Voige, organist and director; "The Lord Is My Shepherd," Schu-

bert, sopranos and altos of Rockdale choir, Lillian Tyler Plogstedt, organist and director; organ solos, "Comes Autumn Time," Sowerby, and "Up the Saguenay," Russell, by Parvin W. Titus, Christ Church.

The meeting was preceded by a dinner at Vernon Manor for members of the Guild.

Trip by the Warden.

Following out a suggestion made by J. H. Simms, at one time dean of the Nebraska chapter, and still an active member, a series of festival services, under the auspices of the Guild, was projected.

On Nov. 13 I started for the West, going by way of Washington, D. C., making a short stop of twenty-four hours there. This little break in the journey gave me the opportunity to consult the dean and sub-dean of the District of Columbia chapter regarding its work. I also had the privilege of an interesting interview with Edgar Priest, organist of the Cathedral of St. Peter and St. Paul. Continuing my journey, I arrived, in the early evening of Nov. 15, at Cincinnati, where I was met on my arrival by Parvin Titus, sub-dean of the Southern Ohio chapter. After a dinner with a representative gathering of the members of the chapter, we proceeded to the Rockdale Temple, where the first of the festival services was held, in which service four members of the chapter took part.

Sunday afternoon, Nov. 18, the second of the services was given at Christ Church Cathedral, St. Louis. The whole service was under the direction of Daniel R. Philippi, organist of the cathedral. The participating choirs, in the gallery division, were directed by Edgar L. McFadden and Ernest R. Kroeger. The enormous church was crowded, every seat being taken and many standing in the rear.

The third service was held at All Saints' Church, Omaha, Nov. 17. The festival choir was a combination of various choirs and several organists took part in the service. Mr. Simms doing some of the conducting and Fred G. Ellis conducting the Brahms number, "How Lovely Is Thy Dwelling-Place." Mr. Simms conducted other portions of the service and played the organ for the professional and recessional and Noble's Magnificat. The choirs taking part were those of the First Central Congregational, Fred G. Ellis, director, and Martin W. Bush, A. A. G. O., organist; the quartet of the First Presbyterian, Louise Jansen Wylie, director, and Louise Shaddock Zabriskie, F. A. G. O., organist; the quartet of Temple Israel, Vernon C. Bennett, organist and director, and All Saint's Church choir. About thirty members of the chapter marched in the procession, and as the choir numbered between eighty and ninety, that with the six organists, two clergymen and the warden made a stately ceremonial. A particularly interesting number of the program was the unison anthem, "Eternal Ruler of the Ceaseless Round," by Eric Thiman, which was beautifully sung.

The fourth event of the series was not a service, but a student recital, complimentary to the warden, by advanced students of the school of fine arts of the University of Kansas at Lawrence.

The last of the series of festival services was held at Trinity Cathedral, Pittsburgh, Monday evening, Nov. 26. This was under the direction of Alfred Hamer, organist and choirmaster of the cathedral.

This concludes the general outline of the series; and I would like to make a few comments which, perhaps, represent my reaction to the whole affair. In the first place, to all of those who took part, knowing that they were doing their part in a series of affairs carried out under the supervision of the representative from headquarters, there was a deep feeling of responsibility and a realization that they were not merely members of an individual chapter, but that they were vital links in a very important organization. There was great interest shown prospectively and retrospectively—that is to say, Missouri sent its congratulations and best wishes to Omaha and Omaha returned greetings to Missouri and congratulations on the work accomplished. It is only when one

realizes the vitality of the work in the chapters that the potential strength of the Guild is appreciated at its true value.

An interesting incident of my trip was my stay, thirty-six hours only, at Lawrence, Kan., where I had an opportunity to meet Professor Charles S. Skilton, for many years head of the department of music at the University of Kansas. Mr. Skilton is particularly well known for his interest in Indian folk-lore music, having written a number of orchestral works based on Indian themes, which he acquired in many instances by having them sung to him by Indians who are students at the United States School for Indians at Lawrence. As a special contribution I have written a processional march, entitled "For All We Have and All We Are." This march I played at St. Louis, Omaha, Lawrence and Pittsburgh.

It is to be hoped that a similar series of festival services may be arranged in some other locality in the near future, and will do as much good.

The dean of the Missouri chapter writes: "It would seem that you have started something." From Cincinnati comes the word: "I think much good will result from your visit." The dean of Western Pennsylvania said: "This service will revive convention feelings."

FRANK L. SEALY.

San Diego Chapter.

The San Diego chapter were hosts at a large dinner honoring Mr. and Mrs. George Burdett of Boston in November. Dr. H. J. Stewart, dean of the chapter, and an old friend of Mr. Burdett, presided at the affair, which was held in the banquet-room of the Cafe Cabrillo in San Diego. The evening was spent pleasantly in recounting many incidents of musical interest.

Mr. Burdett is nationally known as a composer and organist and in Boston has achieved success also as a choral conductor. He responded to the toasts by conveying the greetings of the New England chapter to the San Diego chapter and expressed himself as being highly gratified with the increased interest in organs and organ playing in the West.

Texas Chapter.

The Texas chapter held its annual Christmas luncheon Dec. 13 at the Dallas Country Club. The guests, members, both local and out of town, and visitors, were seated around a large oval table. Guild colors of red and gold were carried out in the decorations. The centerpiece was a silver bowl of red roses, carnations and ferns. At each plate was a red and gold candy basket and place card. Each guest read his fortune and wore a red cap given as a favor. Evergreen and yellow chrysanthemums decorated the clubrooms. This was arranged by Mrs. C. J. Rohman, chairman of the social committee. The dean, Miss Hammons, presided as toastmistress, and toasts were responded to by Will A. Watkin, Mrs. Mamie Folsom Wynne, the Rev. Floyd Poe and Mrs. J. L. Price, president of the Texas Federation of Music Clubs. After the talks Miss Jean Higgins gave a group of readings.

Florida Chapter.

A paper on "Practical Organ Helps" was read at the November meeting of the Jacksonville branch of the Florida chapter. It was written by Estella Fretwell Bowles, organist and director at the First Baptist Church of Jacksonville, where she presides at a large four-manual Pilcher organ. Mrs. Bowles was an accomplished pianist before she gave her attention to the organ, which makes it interesting to read what a mature musician, new to the mechanism of the organ, considers "practical helps." She said:

"This paper on practical organ helps must be essentially personal, for I can only mention those things that have definitely helped me. My childhood impressions of the organ were of long, endless streams of tone with no shading, no phrasing, never a rest. To learn that the organ was really a musical instrument, permitting phrasing, shading and endless coloring, was in-

[Continued on page 51.]

Choir Development Since 1876, and the Pre-eminent Choirmasters

By CHARLES N. BOYD

Pittsburgh Man's Paper, Prepared for Annual Meeting of Music Teachers' National Association at Cleveland

At the beginning of these remarks two explanations are in order. The first is that the information herein contained is imparted by the courtesy of my friends. The second is that this review is entirely incomplete, due to the short time in which it had to be assembled.

Several organists and choirmasters in this country have served important churches for nearly fifty years. One of these is R. Huntington Woodman, whose engagement at the First Presbyterian Church of Brooklyn began May 4, 1880, and still continues, thus probably setting the record for metropolitan choirmasters. Mr. Woodman, who, by the way, is one of the few Americans who studied with Cesar Franck, began his work with a quartet, but this was soon supplemented by a paid chorus, at that time an innovation in nonliturgical churches. The lamented Dr. Charles Cuthbert Hall, later president of Union Theological Seminary, was then pastor of the church, and it was largely owing to his attitude that the musical service received so much attention. The anthems of Greatorex, Baumbach and others, and operatic arrangements with churchly words by such compilers as U. C. Burnap, began to give place to the anthems by Buck and the work of English church composers. Mr. Woodman and his choir have given repeated performances of Bach's "St. John" Passion, with organ and string accompaniment, Handel's "Passion," and many more familiar oratorios.

Brooklyn seems to be a fortunate city for an organist who desires to hold one position for many years. Dr. John Hyatt Brewer has been at the Lafayette Avenue Presbyterian Church of that city since 1881, a matter of forty-seven years. For many seasons he gave annually six or eight oratorios with a quartet and chorus, but of late this practice has been discontinued. Dr. Brewer thinks the status of the organist or "musical minister" of the church has risen in recent years, but that the chorus choir in general has diminished from say sixty to twenty voices or even less. And in like manner, the volunteer chorus is giving place to the singer who receives from \$2 to \$5 a Sunday, with rising fees for solo voices.

One of the most honored members of this association, Dean Peter Christian Lutkin of Northwestern University, was a solo boy in the choir of the Cathedral of Saints Peter and Paul, Chicago, before the beginning of this period, and even in those days distinguished himself by singing oratorio solos. Later he became choirmaster at St. James', Chicago, but in course of time other duties caused him to relinquish church choir direction. He has by no means lost interest in church music, as is attested by his compositions, by his editorial duties in connection with both the Protestant Episcopal and Methodist Episcopal Hymnals, and by the refined, artistic singing of the A Cappella Choir under his direction.

William Smedley was a prominent figure in Chicago church music for a number of years. His choir at St. James' Episcopal Church became a noted institution during the twenty or more years he was in charge. A self-taught musician, he devoted himself to church music to the exclusion of secular music, either vocal or instrumental. Leo Sowerby is now responsible for the music at this church, which still maintains a high standard.

It has been said that the most competent Protestant Episcopal Church choirs in the Eastern part of this country fifty years ago were those of Trin-

ity Church in New York City, the Church of the Advent in Boston and St. Mark's in Philadelphia. At the Boston church Dr. H. S. Cutler, now best known as the composer of the tune for the hymn "The Son of God Goes Forth to War," had a boy choir soon after his appointment in 1852, after his studies in Germany and England. From Boston Dr. Cutler went to Trinity Church, New York, and was presently succeeded at the Church of the Advent in 1871 by Samuel B. Whitney, who for thirty-seven years provided services of high standards. Vested choirs caused quite a stir in many churches, and were even opposed by some of the clergy. In one church the excitement of appearing for the first time in vestments was too much for the choir. The singers marched the round of the processional in solemn silence, and never sang a note. This, it should be remarked, did not happen at the Church of the Advent, where Thompson Stone, director of the Handel and Haydn Society and of the Apollo Club, is now the choirmaster.

St. Mark's in Philadelphia had the Englishman James Kendrick Pyne as choirmaster for a short period, 1875-76, but in that time he evidently worked wonders with the choir. Pyne returned to England to become organist at Manchester Cathedral, and on Sept. 15, 1927, having reached the age of 77, he gave three recitals in one day to celebrate his fiftieth anniversary as city organist of Manchester. His father, incidentally, was organist at Bath Abbey for nearly fifty years.

Dr. A. H. Messiter's "History of the Choir and Music of Trinity Church" (New York) is the sort of record that should be provided for every important church. Dr. Cutler's appointment there in 1858 has already been mentioned. He remained until 1865, and was succeeded by Dr. Messiter, who remained thirty-one years. Then came Victor Baier, who had been choir boy and assistant organist under Dr. Messiter and who continued the traditions until his death in 1921. The present incumbent is Channing Lefebvre, a graduate of Old St. Paul's Choir School in Baltimore, who assumed his duties at Trinity in 1922.

David D. Wood was organist of St. Stephen's Church in Philadelphia for forty-six years, and for twenty-five of these years he was also choirmaster and (at the evening services) organist of the Baptist Temple. Blindness was no obstacle to the fine qualities which distinguished his choral and orchestral work, and the performances he obtained are said to have been very fine. Since his death in 1910 some of his representative anthems have been published, and are found well worth attention.

Dr. W. W. Gilchrist was an outstanding figure in Philadelphia church music for many years. He as choirmaster and Philip H. Goepf as organist actually worked together in three different churches, which made an unusual record. Dr. Gilchrist finally located in his own church of the New Jerusalem (Swedishborgian). He was an active composer of church music, having to his credit not only a very large number of anthems and services, but also larger works such as the "Forty-sixth Psalm," with which he won a \$1,000 prize in 1882. Mr. Goepf, long active as a composer and writer on musical subjects, has been choirmaster and organist at the First Unitarian Church in Philadelphia for about twenty years.

Living in the same house with J. Kendrick Pyne in Philadelphia was George F. LeJeune, then at St. Luke's. He studied Pyne's choral methods, and put them into practice at St. John's Chapel in New York City, where he began his work in 1876. His pupil, Harvey B. Gaul, says LeJeune was a real personality, a choir boy expert, apt with both choirs and orchestras, and a great exponent of elaborate services.

Entire Schubert, Mozart or Haydn masses were on the regular Sunday programs, and on occasions such as the Trinity parish music festivals the choirs of all the chapels would be massed for special works. LeJeune's "Light of Light" and his hymn-tunes "Jerusalem, the Golden" and "Love Divine" are still in use.

Among LeJeune's well-known pupils are Major Felix Lamond of the American Academy in Rome, his son, L. Kendrick LeJeune of St. Stephen's, New York, and Dr. George Edward Stubbs, who in 1927 celebrated his thirty-fifth anniversary at St. Agnes' Chapel, New York. This is the longest tenure of a musical position in Trinity Parish, as Dr. Messiter was at Trinity thirty-two years, Dr. Gilbert twenty-eight at Trinity Chapel, and Mr. LeJeune at St. John's nearly twenty-nine years.

While the churches of the East were fretting over the introduction of the vested choir, progress was being made in the West. The Salt Lake Tabernacle choir began to function in 1848, and gave its first big festival performance in the Mormon Tabernacle on July 4, 1874. In June, 1875, the choir gave three performances of "The Messiah," under the direction of George Careless, formerly of the Crystal Palace, London. Joseph J. Daynes was organist for thirty years, being succeeded in 1900 by John J. McClellan. H. E. Giles was assistant for both these organists. For the last twelve years Anthony C. Lund has been director, with Edward P. Kimball choir accompanist and Tracy Y. Cannon, Alexander Schreiner and Frank W. Asper organists for the daily recitals. The choir repertory includes choruses of Haydn, Handel, Schubert, Beethoven, Mendelssohn; many works written especially for this choir and, of late, choruses by Russian composers have been added. The choir loft will accommodate 400 singers. Concert tours as far east as New York have been undertaken by the choir.

Few churches of this day and generation will favor a large chorus choir for ordinary occasions. Edward M. Bowman, for five years president of this association, was a successful manipulator of such choral bodies. From 1887-1894 he had a choir of 100 voices at Peddie Memorial Baptist Church in Newark, N. J. Then he moved to the Baptist Temple in Brooklyn, where for ten years he had 200 singers. From 1906 until his death in 1913 he had a large choir at Calvary Baptist Church in New York City. The average attendance record of this last choir was 96.28 per cent over a period of six years, which is probably unique.

The opposite extreme of choir is the quartet, which is regarded as either a bane or a blessing, but thoroughly American. The late George E. Whiting blamed the quartet choir on B. J. Lang, who for many years was a leading musician in Boston. Mr. Whiting said that Mr. Lang tried a quartet at the Old South Church in Boston, and though he personally never approved the quartet idea, it immediately became popular. Dean Lutkin says: "Chicago was cluttered up with quartet choirs fifty years ago." It is barely possible that the fourteenth century English reformer Wycliffe had a quartet in mind when he wrote: "When there are forty or fifty in a choir, three or four proud and wanton rascals will so trick the most devout service that no man shall hear the sentence and all the others will be dumb and look like fools."

The mention of Mr. Whiting brings us back to Boston, for he was organist at the Church of the Immaculate Conception in that city from 1880 till 1910, when he resigned because of the pope's encyclical on church music. Mr. Whiting succeeded Dudley Buck in Hartford at the age of 15, was in Boston for some years, migrated to Cincinnati with Theodore Thomas, 1879-1882, and then returned to Boston. The services under his direction were notable for their finish and for Mr. Whiting's fine organ playing.

Dudley Buck has exerted a great influence on church music throughout this country for many years. His skill in composition, his melodic gifts and his grateful writing for voices set apart his music from that of most of his contemporaries, and really inaugurated a new era of American choir music. After his earlier engagements in his native Hartford, in Chicago and Boston, Buck located in Brooklyn as assistant conductor of Theodore Thomas' orchestral concerts, and as conductor

of the Brooklyn Apollo Club. From 1877 to 1903, twenty-six years, he was organist and choirmaster at Holy Trinity Church in Brooklyn. Mr. Buck's son, who has earned distinction in his own right, was a member of his father's choir for years, first as soprano and later as tenor soloist. He says that his father was a born conductor, magnetic, insistent upon balance, clearness and tone quality. At heart a very religious man, he inspired the singers to exceptional effort and stimulated their imagination, a matter in which most choirs are deplorably weak.

One of the outstanding names in Chicago church music is that of Harrison Wild, whose experience as organist, choirmaster, conductor and teacher covers nearly the half-century period. He has been the teacher of many church musicians who are held in high esteem, among them Dr. Clarence Dickinson, now of New York, and the late John W. Norton. Mr. Wild's church choir work has been in both liturgical and non-liturgical churches, and with quartet, boy and chorus choir. He was at Unity Church thirteen years, and from 1895 at Grace Church, providing services of notable excellence. He tells a story of one of his pupils who, when the eighteen-stanza Advent hymn "Day of Wrath" had been prescribed by the rector, told the choir to sing only certain stanzas. When these had been sung, and the choir and congregation were seated, the rector announced: "Our choirmaster has had the hymn sung according to his wishes. My wish is that we now sing the hymn entire."

Not many Americans have added more valuable literature to the choir repertory than should be placed to the credit of Dr. Clarence Dickinson. The quartet choirs cannot dally with much of his music, which is characteristically for chorus use, and a good chorus at that. He is a master of choral effects, and in both original compositions and adaptations provides music which is churchly and quite out of the beaten track. In Chicago he was for a time at St. James' Episcopal Church, but since 1909 he has been organist of the Brick Presbyterian Church and Temple Beth-El in New York City, and since 1912 professor of church music at Union Theological Seminary. His choir at the Brick Church is noted for oratorio performances as well as for the range and quality of the church services, and Dr. Dickinson has provided a remarkable series of annual programs at the seminary.

Charles Heinroth was Mr. Dickinson's predecessor at Temple Beth-El in New York, and for ten years organist and choirmaster at the Church of the Ascension, where the musical service was distinguished. Mr. Heinroth left New York to become organist at Carnegie Institute in Pittsburgh twenty-one years ago, and for a good part of that time he has been organist at the Third Presbyterian Church in Pittsburgh, where a quartet choir has been the custom for many years.

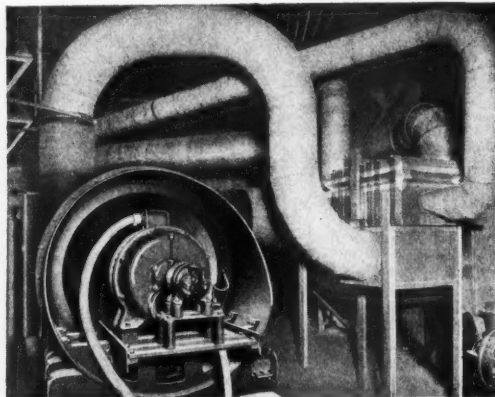
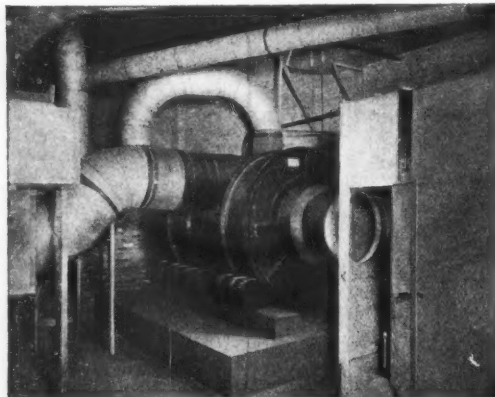
In 1903 F. Melius Christiansen became music director of St. Olaf College, Northfield, Minn., and began, in a very general way, the work which has provided one of the finest choirs in this country. The choir as such began in 1911, with the first tour in 1912, a visit to Norway in 1913, leading up to a tour of the East in 1920, which for the first time proved the high attainments of the choir. The present repertory of the organization might be called an ideal representation of the best a cappella Lutheran Church music, including works by Bach, Mendelssohn, Grieg, Georg Schumann and others, and a number of effective "developed chorales" by Director Christiansen.

[To be continued.]

Möller Dedicated at Appleton.

Installation of the Möller organ at the Congregational Church of Appleton, Wis., has been completed, and it was dedicated Nov. 22 by Palmer Christian. The new organ contains thirty-four sets of pipes, besides chimes and harp, with approximately 2,400 pipes. The specification of this organ appeared in The Diapason last June.

Performing Highly Essential Service to Organ Music



Now and then we read of the men down in the "bowels of the ship" who fire the great boilers of an ocean liner and who are eulogized for their faithful and not at all "showy" service, while the captain, in brilliant uniform, stands on the bridge, the admired of all. Well, the ship reminds us of an organ. The organist sits resplendent on the bench, while down in the basement the faithful electric blowers perform such an essential service that if they stopped to rest even for a second the organist would be unable to evoke a sound from the pipes.

To tell the world a few things about the blowers which it makes and which are a part of organs in every city of the world, the Spencer Turbine Company of Hartford, Conn., makers of the "Orgoblo," has issued a set of three handsomely illustrated and beautifully printed pamphlets, any or all of which would be an instructive addition to an organist's library. The first tells all about Spencer machines for large organs, the second describes the uses of the junior blower, which is made especially for small pipe organs and for reed organs and practice instruments, and the third booklet gives instruc-

tions as to the installation and adjustment of Orgoblos. There is also an interesting list showing the number of cities in every state in which Orgoblos have been installed. New York has 548 such places, Pennsylvania 418, Massachusetts 343, and Illinois 314. The pictures shown herewith present a view of the sixty-horse-power two-pressure Orgoblo which furnishes wind for the great new organ in the municipal auditorium at Minneapolis, the view to the left being that of the blower installation and the one to the right that of the motor with the generator.

Mr. Willoughby, who is an instructor in the department of music of the college and also college organist. The chorus trained by him for the singing of the oratorio was made up of members of the college choir and glee club, of which he is the director. Mr. Willoughby also holds the position of organist and choirmaster of the Church of the Good Shepherd, Rosemont, where he has a male choir of thirty-six voices.

Christmas carols are played on the chimes and sung by the Presser octet twice daily during the holidays. The program is arranged by business men in Chestnut street between Seventeenth and Eighteenth. Both sides of the street are gayly decorated in the Christmas spirit, with evergreens, huge candles, loud speakers and electric light effects. The effect is novel and is attracting huge crowds at every performance.

Melvin R. Goodwin, with the choir of St. Ambrose's Episcopal Church gave a concert in the parish-house on Nov. 30 for the benefit of the choir fund. Mr. Goodwin had the assistance of a number of soloists and instrumentalists, and played a group of Chopin piano compositions.

N. Lindsay Norden, organist of the First Presbyterian Church, Germantown, honored Dr. Herbert J. Tily at the evening service on Sunday, Dec. 2, by performing four of his well-known compositions—"Abide with Me," "I Will Lift Up Mine Eyes," "Benedictus" and "The Lord Is My Shepherd."

S. Wesley Sears on Dec. 4 at St. James' Church gave a spirited rendition of Mozart's Requiem Mass, with his choir of sixty.

Gounod's St. Cecilia Mass promises to become the annual treat at St. Clement's Church. It was beautifully sung by the large male choir under Henry S. Fry's careful conducting, with Rollo Maitland at the organ, playing the entire work from memory. In the evening the musical selections were: Smart in B flat, with Jordan's Te Deum, and an instrumental accompaniment enhanced by the addition of brass and tympani.

Helen Hewitt played a guest recital on the large organ in the Second Presbyterian Church on the evening of Dec. 9, presenting: Finale, Symphony I, Vierne; "Ariel," Bonnet; Chorale Improvisation, E flat, Karg-Elert, and other offerings.

Edward Rechin was heard in a guest organ recital on Dec. 11 in Zion Lutheran Church. German composers were exploited before a good-sized audience.

Program by Miss Andriessen.

A very pleasing program in memory of Franz Schubert, including organ, piano, vocal and violin music, was presented at Trinity Lutheran Church, New Brighton, Pa., on the evening of Nov. 19, by pupils of Miss Belle Andriessen, under her direction.

Catholic Church Music
By ARTHUR C. BECKER

In the course of the past month this department received a letter from McLaughlin & Reilly, the music publishers of Boston, announcing their taking over of the complete stock of Catholic music formerly published by the Gilbert Music Company. With their announcement they sent twelve publications recently taken over. Most of these compositions for the church service are familiar to choirmasters, as they have been on the market for some time, but because of their worth and because of the fact that they are issued by another house I will review them.

"Missa Solemnis," by J. Lewis Browne: I hardly think this mass needs an introduction, as it has been widely used throughout the country. It was originally dedicated to the Rev. William J. Finn and introduced by the Paulist Choir. It is just the right length—practically no repetitions and very singable. The gem of the whole work is the Benedictus, possessing a beautiful melody abounding in splendid counterpoint. A mass which should be in the library of every church choir.

"Ave Maria," by Father Ignatius M. Wilkins, O. F. M.: Father Wilkins has always shown himself to be a refined, scholarly musician, and this "Ave Maria" is no exception. It is a simple setting of the ancient canticle of the church; but while retaining in all essentials its simplicity, it rises to great heights of emotional beauty. The ending is rather unusual in the fact that on the words "Nunc et in hora mortis nostrae" the chorus is called upon to sing forte, thereby making one feel a spirit of triumph in the hour of death; work well done. This number is written for mixed chorus.

"Ave Maris Stella," by Herbert J. Wrightson: I have always been a sincere admirer of the compositions of Mr. Wrightson, because in all his works he has something to say, and says it in a convincing manner. This "Ave Maris Stella" is no exception. It is idiomatic in character and modern in fact, although written some years ago. It is for four-part mixed chorus, and while written with organ accompaniment, can be sung effectively a cappella.

"Ave Verum," by Edward C. Moore: This is a pleasing number by

the eminent music critic of the Chicago Tribune. Mr. Moore seems to have caught the spirit of the text in a manner not usually found, and because of the simplicity of treatment it is singularly appropriate. The "Ave Verum" begins with a tenor solo and after a quiet conclusion is taken up by the chorus singing pianissimo practically throughout. For mixed voices.

"Ave Maria," by Charles Mutter: A quiet little setting for soprano or tenor solo and mixed quartet. A lovely melody set in simple style.

"Salutaris" and "Tantum Ergo," by Helen Sears: Both of these settings are very good and because of their simple style will be appreciated by the average church choir.

"Ecce Sacerdos Magnus," by J. Lewis Browne: Written for mixed voices, many times in eight parts. Is one of the finest things from the pen of Dr. Browne. Written and dedicated to the Paulist Choristers, it can also be sung most effectively by a chorus of men and women. Although difficult and lying high for the sopranos, it will repay careful study because of the joyous feeling in doing it well. The "Alleluia" for women's voices alone is a most effective part of the composition.

Next month I will conclude the numbers sent for review.

Plays for Vast Radio Audience.

On Christmas night, Dec. 25, Lew White broadcast an hour recital direct from his studios for the Ever-ready hour. This was a coast-to-coast tie-up broadcasting through stations WEAJ and twenty-six key city stations. The entire program was also broadcast on the new short wave length and the National Broadcasting Company claims that Mr. White was heard in South America and in various sections of Europe. This was said to be the greatest tie-up that any organist has ever made.

Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Dec. 19.—The American Organ Players' Club in conjunction with the Pennsylvania chapter of the A. G. O. presented "An Hour with Franz Schubert" at the parish building of the Church of the New Jerusalem, Nov. 28. Frances McCollin gave a brief history of the composer and played some of his works on the piano. Clara W. McLean, contralto, sang several selections, accompanied by Edward R. Tourison, and W. Leroy Ansbach played piano pieces. Over fifty members were present.

A Thanksgiving service at the Provident Mutual Life Insurance Company's building in West Philadelphia was given by the employees Nov. 28. The choral is directed by Howard S. Tussey, with Wallace S. Martindale, accompanist, at the piano, plus the aid of an orchestra of five violins, cello, flute, clarinet, trumpet, saxophone and drum.

The First Baptist Church celebrated its 230th anniversary on Dec. 9. Handel's "Messiah" was sung under the direction of Frederick Maxson, organist, by an augmented choir.

Goodhart Hall at Bryn Mawr College was formally dedicated Dec. 4 with a concert by the Philadelphia Orchestra, with Leopold Stokowski, the college chorus under the tutelage of F. H. Ernest Willoughby, and Horace Alwyne, pianist. One of the most enjoyable features was the singing of the second part of Bach's Christmas Oratorio, arranged for women's voices, for the first time in Philadelphia or vicinity, under the direction of

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BIG POST FOR EARL WEIDNER

Del Castillo Plays in Boston for "The End of St. Petersburg."

Earl Weidner, associate instructor of the Del Castillo Organ School, has been appointed feature organist of the new Keith Memorial Theater, the latest magnificent house of the Keith chain. Mr. Weidner is doing spotlight solos regularly with slides and stage presentations.

Mr. Del Castillo accepted a week's engagement at Symphony Hall to play the musical accompaniment to the motion picture "The End of St. Petersburg," presented by Arthur Hammerstein. E. J. Lord, an advanced pupil of the school, was assistant organist at this engagement, playing the matinee performances.

Recent positions secured by students of this school include:

Louis Allard, Colonial Theater, Nashua, N. H.

William Birkett, Uptown Theater, Toronto, Ont.

Manual de Haan, Bijou, Boston.

Mrs. Roy Frazee, Alhambra, Quincy, Mass.

Miss Jessie Gunn, Waldorf, Lynn, Mass.

Miss Nancy Locklin, Capitol, Pawtucket, R. I.

C. L. Martin, Opera House, Lebanon, N. H.

George Morgan, Elm Street Theater, Worcester, Mass.

Miss Barbara Parry, Mystic, Malden, Mass.

Miss Barbara Pottle, Federal, Salem, Mass.

Mrs. Faye Rand, Weymouth, North Weymouth, Mass.

Charles Townsend, Teele Square, Somerville, Mass.

Miss Ruby Wilkins, Legion, Wayland, N. Y.

Oratorios at Union Seminary.

A series of Sunday evening oratorio presentations to which the public is welcomed is planned by the newly-organized mixed chorus choir of Union Theological Seminary, of which Clarence Dickinson is director and Hugh Porter associate director. The first oratorio, Handel's "Messiah," was sung Dec. 16 at 8 o'clock in the chapel of the seminary, Broadway at 121st street, New York.

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The First Baptist Church of Amarillo, Tex., has closed negotiations for the purchase of a four-manual organ to be installed by the Austin Organ Company. The entire great will be enclosed in the choir swell-box. An echo division of six stops is a feature. Following is the stoplist:

GREAT ORGAN.

- Double Diapason (Ext. Minor Diapason), 16 ft., 12 pipes.
- Major Diapason, 8 ft., 73 pipes.
- Minor Diapason, 8 ft., 73 pipes.
- Viola d'Gamba, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Tuba Sonora, 8 ft., 73 pipes.
- Harp (from Choir), 8 ft., 61 notes.

SWELL ORGAN.

- Bourdon (Ext. Rohr Flöte), 16 ft., 12 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Contra Oboe (ext.), 16 ft., 12 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

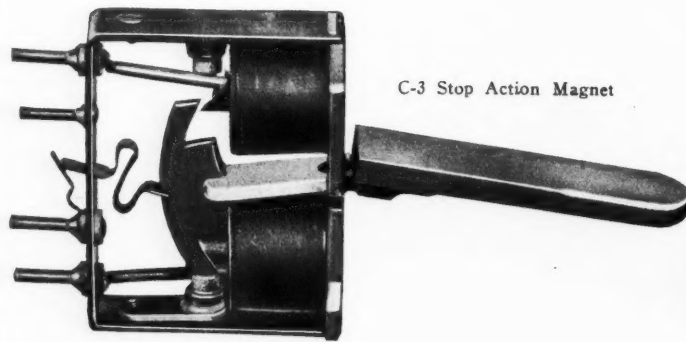
- Violin Diapason (Great), 8 ft., 73 notes.
- Melodia (Great), 8 ft., 73 notes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana (Great), 8 ft., 73 notes.
- Quintadena, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp, 8 ft., 61 bars.
- Tremolo.

ECHO ORGAN.

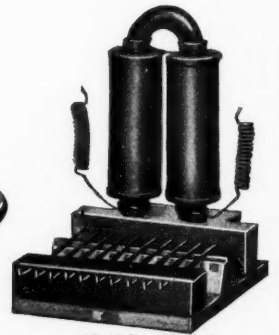
- Viole Aetheria, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Echo Flute, 8 ft., 73 pipes.
- Fern Flöte, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes (Deagan Class A), 25 tubes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Dolce Diapason (Great), 16 ft., 32 notes.
- Lieblich Gedeckt (Swell), 16 ft., 32 notes.
- Octave (from Pedal), 8 ft., 32 notes.
- Flute (from Pedal Bourdon), 8 ft., 32 notes.
- Dolce Gedeckt (Swell), 8 ft., 32 notes.
- Tuba Profunda (Ext.), 16 ft., 12 pipes.
- Contra Oboe (Swell), 16 ft., 32 notes.
- Chimes, 25 notes.



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Eda E. Bartholomew Gives Programs in Atlanta Church.

Under the direction of Miss Eda E. Bartholomew, organist and director of music, interesting musical services have been given at St. Mark Methodist Episcopal Church South of Atlanta, Ga., on the first Sunday evening of each month. Dec. 2 a Bach program was presented and the organ and choir numbers were as follows: Pastorale in F; soprano solo, "My Heart Ever Faithful" (Mrs. Chears); Fantasie and Fugue, G minor; quartet, "Have Mercy upon Us, O Lord," Philipp Emanuel Bach; Largo e Spiccato, Wilhelm Friedemann Bach; quartet, Chorale from "St. Matthew" Passion; Siciliano (from Second Sonata for Flute and Piano); quartet, "Father, to Thee We Pray"; Toccata, F major; quartet, "God of Mercy and of Grace," Philipp Emanuel Bach.

On Nov. 4 there was a Schubert-Schumann program, with these selections: Andante from Symphony in B flat, Schubert; anthem, "O Be Joyful in the Lord," Schubert; Romanza, from D minor Symphony, Schumann; bass solo, "Great Is Jehovah," Schubert (Mr. Kimbro); duet, "O One, O Only Mansion" (Mrs. Chears and Mrs. Daniel), Schumann; Serenade, Schubert; "Moment Musical," Schubert; Te Deum, B flat, Schubert; "By the Sea," Schubert; tenor solo, "There is a Land Mine Eye Hath Seen" (Mr. Browning), Schubert; anthem, "The Lord Is My Shepherd," Schubert; "Ave Maria," Schubert; "The Daylight Fades," Schumann; March (arranged by Guilman), Schumann.

Wagner's compositions constituted the offerings on the evening of Oct. 7, when Miss Bartholomew presented this list: Minster March ("Lohengrin"); anthem, "My Soul for Help" ("Pilgrims' Chorus" from "Tannhäuser"); "Elizabeth's Prayer" ("Tannhäuser"); anthem, "All Praise to God in Light Arrayed" ("Lohengrin"); offertory, "Dreams"; anthem, "O Saving Victim" ("Parsifal"); "Walther's Prize Song" ("Meistersinger"); "Abide with Me" ("Lohengrin"); War March ("Rienzi").

Services at Middletown, N. Y.

Miss Helen Tolles arranged a series of special Sunday evening programs in November and December at the Webb Horton Memorial Presbyterian Church of Middletown, N. Y. Nov. 18 a Schubert service was presented, an orchestra and the organ uniting with the chorus. Nov. 25 Maunder's "Song of Thanksgiving" was sung. Dec. 23 there was a program of carols and Dec. 30 Maunder's "Bethlehem" was sung under Miss Tolles' direction.

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Adolf F. Hesse:
A Defense and an
Appreciation

By STANLEY LUCAS
English Writer Dwells on Life and Work of a
Composer Who Has Been Called
Uninteresting

From The Musical Times, London

Life being short, and music so abundant, it is clear that we cannot hope to do much more than touch the fringes of the whole gigantic musical output. Even in the single department of organ composition, there are necessarily hundreds of works that are never likely to come our way. And, of course, this impossibility of knowing everything partly accounts for the neglect of certain composers. But only partly, for sometimes they are more or less ignored because we wrongly regarded them as, for example, old-fashioned or dull.

Not a few composers are ill-spoken of by players who really know little or nothing of them and their work, but are always ready to express an opinion of the second-hand variety. And among these composers is Hesse. Many of us, with a rooted idea that he is pedantic, dry-as-dust, hopelessly out-of-date, and the rest of it, have long since relegated him to the shelf for those reasons. As a fact, he is a good deal more interesting and far less academic (in the derogatory sense of that term) than is generally supposed. Certainly his music deserves to be more widely known and played than it is.

Messrs. Augener earn and should have our thanks for publishing recently a selection from Hesse's organ works, in two volumes. The first contains twenty-nine short Preludes and Postludes, the second eleven bigger compositions—the Variations in A and A flat, the Toccata in A flat, and two Preludes and Fugues. Reviewing them, Harvey Grace said:

"He [Hesse] wrote some admirable music; his contrapuntal and fugal writing are first-rate; he could turn out genuine tunes, and in attractive power he is streets ahead of the great army of lesser Germans, such as Rink, Töpfer, Eberlin, etc. . . . It may be dreadfully old-fashioned taste, but I have thoroughly enjoyed renewing acquaintance with the best of these works."

For what little it matters, I have been playing Hesse fairly regularly for years, because I like him. Yet I confess that until this review appeared I occasionally had misgivings on the score of my own taste. I have them no longer, since what is good enough for Harvey Grace is good enough for me; and I shall continue to play Hesse with an easy mind. It is in the hope of giving some slight filip to his reputation among my fellow organists that I write this article—without apologies.

A few biographical notes may be useful. Adolf Friedrich Hesse, the son of an organ builder, was born at Breslau Aug. 30, 1809, and died there Aug. 5, 1863. He received organ, piano and theory lessons from two Breslau organists—Friedrich Wilhelm Berner and E. Köhler. The former was also Köhler's tutor, organist at the Church of St. Elizabeth, Breslau, music teacher at the college and later director of the Royal Academical Institute for Church Music. Berner was also a fair composer, though his compositions—mostly sacred—remain chiefly in manuscript.

In 1827 Hesse became Berner's assistant at St. Elizabeth's, quitting that post at the end of four years on being appointed "first (principal) organist" of the Bernhardinerkirche (otherwise the Church of the Bernardines) at Breslau, where he stayed till his death. As a player he won great renown, and attracted no little attention by his performances at St. Eustache, Paris, where, in 1844, he opened the new organ in the presence of a vast congregation. The Parisians are said to have been astounded by his pedalling. In 1851 he came to London and played

several of the organs at the old Crystal Palace, then in Hyde Park. Here again he enhanced his already enviable reputation, in spite of the "unequal temperament" of some of the instruments, which drew from him an emphatic protest. At home, in Breslau, he was visited by "a constant stream of admirers from far and near." For many years he directed the symphony concerts of the Breslau Theater Band.

Hesse's most important compositions are for the organ, and comprise preludes, fugues, fantasias, studies, etc. But he wrote also an oratorio, "Tobias," six symphonies, overtures, cantatas, motets, one piano concerto, one string quintet, two string quartets and piano pieces. Yet, as is the case with Rheinberger, it is by his organ music that he deserves to be and, one is optimistic enough to think, will be remembered.

His "Practical Organist," which contained twenty-nine pieces, including the once-familiar "God Save the King" Variations, was edited by Lincoln and published years ago by Novello. And a complete collection of the organ works, under the editorship of Charles Steggall, was laid before (then enthusiastic) organists by Messrs. Boosey.

In point of tunefulness, organists on the lookout for something short, melodious and suitable for service use can be confidently recommended to buy the first of the two Augener volumes. And recitalists might let us hear from time to time selections from the second (there is a well-known London player who often includes the A major Variations in his programs).

Nobody would pretend that Hesse is a great composer, but we can do with plenty of writing of the type in which he is more than passably good. For me, at all events, in my simplicity, one of the choicest virtues of his music is that it seems to breathe a sort of good-natured homeliness; and this, too, is something for which we should be grateful in these days.

Somehow there appears to be growing up a generation of organists whose half-assumed sophistication, while it becomes them badly, prevents them from acknowledging the worthiness of music not written in the style of very up-to-date composers—especially Frenchmen. And by the same token they often fail to recognize, even to themselves, the value of a good, simple bit of music when they see it. The study of Hesse—he is really worth studying—and of the music of our early English organ composers would do these gentlemen a power of good—technically (as providing a sound, true organ *legato* style) as well as mentally.

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WAYNESBORO, VIRGINIA

News of San Francisco
and Northern California

By WILLIAM W. CARRUTH

Oakland, Cal., Dec. 17.—While we have had no visiting organists during the month, we have not been organ-music-less. Organ music can be heard over the air at almost any time of day and night. Among those playing regularly are Uda Waldrop over KPO, Theodore Strong over KFRC, Charles Besserer over KLB and Ethel Whytal over KTAB.

Uda Waldrop is perhaps the most popular and best known of radio organists playing in the bay region. His programs are always well played and carefully chosen to appeal to popular taste. I was delighted to hear Vierne's Allegretto in B minor on a recent program. Besides being heard over station KPO, Mr. Waldrop gives bi-weekly recitals on the Skinner organ at the Legion Palace in Lincoln Park. He is also organist and musical director of the First Unitarian Church in San Francisco. Mr. Waldrop is another California organist of unusual natural talent and facility who owes

his musical start in life (on the organ at least) to the devoted interest of Wallace Sabin, the well-beloved organist of Temple Emanu-El.

Theodore Strong delights a large number of listeners over station KFRC with his daily recitals. Besides solos he is also heard in piano and organ duos, with Miss Marjorie Colletti, pianist. Mr. Strong represents the Aeolian Organ Company, with headquarters with Sherman, Clay & Co., and is organist of Fifth Church of Christ, Scientist, San Francisco.

Charles Theodore Besserer is heard almost daily on the four-manual Estey organ over station KLB from the new Scottish Rite Temple in Oakland, of which he is organist. This temple is considered one of the most beautiful in the country. Mr. Besserer is especially fitted to fill this post, as his playing is colorful and atmospheric.

Miss Ethel Whytal gives daily recitals at the "Chapel of the Chimes" of the Piedmont Columbarium, Oakland, on the Oliver organ. Miss Whytal is one of our most talented young organists. She has real musical feeling, good, clean technique and much facility, with good taste. Her programs include many interesting and worthwhile organ compositions, beside the usual adaptations.

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News from St. Louis

By DR. PERCY B. EVERSDEN

St. Louis, Mo., Dec. 20.—The first week in December, commencing on the second day of the month, saw the usual rush among our church directors for the honor of being the first to put on a Christmas program. I have never been able to appreciate the reason for this rushing of church festivals, which surely must result in minimizing the influences of the day when it arrives. The rendition of a Christmas musical program on the first Sunday in December makes one wonder if some more enterprising brother may not push ahead his Thanksgiving service and celebrate it on Independence Day. There is so much real music written for the Advent season that it does seem a pity to ignore it.

Speaking of Christmas cantatas, the chorus of the Missouri State School for the Blind on the 15th gave a creditable presentation of "The Christ Child" under the direction of Miss Geneva Koerner, with Miss Maude Hamilton at the organ.

Still another Christmas program was given by the students' chorus of Concordia Seminary in their auditorium on the 18th, under the direction of Walter A. Wismar, organist of Holy Cross. H. W. Romoser added two organ numbers to the program.

O. Wade Fallert of the Scottish Rite Cathedral has resumed his popular recitals Sunday afternoons. By means of these he hopes to entertain those who cannot or do not appreciate that which is classified as specific organ music.

Willard MacGregor, a St. Louis boy, and former pupil of Charles Galloway, Leo Miller and Rudolph Ganz, created a genuine impression as soloist with the St. Louis Symphony Orchestra and is gaining an enviable reputation in the middle West.

Mrs. Claude Beall, Mrs. B. Parker and Miss Katherine Carmichael divided honors at the annual Christmas program of the Musical Research Club held at the Union Avenue Christian Church, Dec. 13, each contributing an organ number.

Lambert Menemeyer was at the organ at Grace Lutheran Church on the evening of Dec. 9 when the Oratorio Society of St. Louis, under the direction of William Hayne, sang excerpts from "The Messiah." A chorus of some 200 Lutheran choristers assisted.

Thursday, March 7, is the date on which the local chapters of the A. G. O. and N. A. O. will present Lynnwood Farnam in a recital.

Charles Galloway, director of the merged Apollo Morning Choral Clubs, presents them in a Christmas vesper program at the Second Presbyterian

Church on the afternoon of Sunday, Dec. 30. The program includes "Beautiful Saviour," Christiansen; "On Christmas Morning," Candlyn; "The Angels and the Shepherds," Dickinson, and "The Lord's Prayer," Gaines. This is one of the outstanding programs of the season, with greater credit due to the fact that the chorus in its preparation was working strenuously on Beethoven's Choral Ninth for rendition with the St. Louis Symphony Orchestra.

Mrs. Marjorie E. Buchanan, organist at Grace Presbyterian Church, on the afternoon of Dec. 9 in a recital program played Mendelssohn's First Sonata and numbers by Stoughton, Kinder, Batiste and J. E. West.

IN CUMBERLAND, MD., CHURCH

Kilgen Three-Manual Organ Is Installed by St. Mary's.

The Rev. John Lawless of St. Mary's Church, Cumberland, Md., has installed a three-manual Kilgen organ in his church. The organ is in two chambers, with handsome grille fronts. The specification is as follows:

- GREAT ORGAN.**
 Open Diapason, 16 ft., 73 pipes.
 First Open Diapason, 8 ft., 61 pipes.
 Second Open Diapason, 8 ft., 61 notes.
 Philomela, 8 ft., 61 notes.
 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.
 Tuba, 8 ft., 73 pipes.
 Tuba Clarion, 4 ft., 61 notes.

- 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.
 Flute d'Amour, 4 ft., 73 notes.
 Violina, 4 ft., 61 notes.
 Flautina, 2 ft., 61 notes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
 Bass Flute, 16 ft., Tenor C, 61 notes.
 Contra Dulciana, 16 ft., Tenor C, 61 notes.

- Open Diapason, 8 ft., 73 notes.**
 Violoncello, 8 ft., 73 pipes.
 Melodia, 8 ft., 35 pipes.
 Quintadena, 8 ft., 73 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.

- 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.

On Sunday Dec. 9, George B. Nevin went to New York City at the invitation of Mrs. Bruce S. Keator, and heard an excellent rendition of his Christmas cantata "The Incarnation." He reports that Mrs. Keator has a fine group of singers and gave the work a finished rendition.



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DAYTON SCHOOL TO ITHACA

John Finley Williamson Will Transfer Center of Activities.

The Westminster Choir School will be moved from Dayton, Ohio, to the Ithaca Conservatory of Music, Ithaca, N. Y., next September. John Finley Williamson, founder of the school and its director, will head Westminster Choir School in its new location. In addition, he will assume the duties of the deanship of the Ithaca Conservatory of Music. Westminster Choir School was organized in Dayton two years ago, in answer to a demand made upon Mr. Williamson by churches throughout the country for directors who could organize and conduct choral organizations similar to his Westminster Choir. The Dayton choir, operating from Westminster Presbyterian Church, has toured the country and in March will be the first choir of the United States to tour England and Europe. The school will be given a building for headquarters in Ithaca. New organs will be installed and new pianos placed for the benefit of the school. Mr. Williamson will take with him the members of his faculty.

Masonic Temple Opens Kilgen.

The Masonic Temple at Long Beach, L. I. N. Y., dedicated a Kilgen organ on the evening of Sunday, Nov. 25, the artist for the evening being Franklin L. Coates of New York, who gave an interesting program including several numbers requested by the audience.

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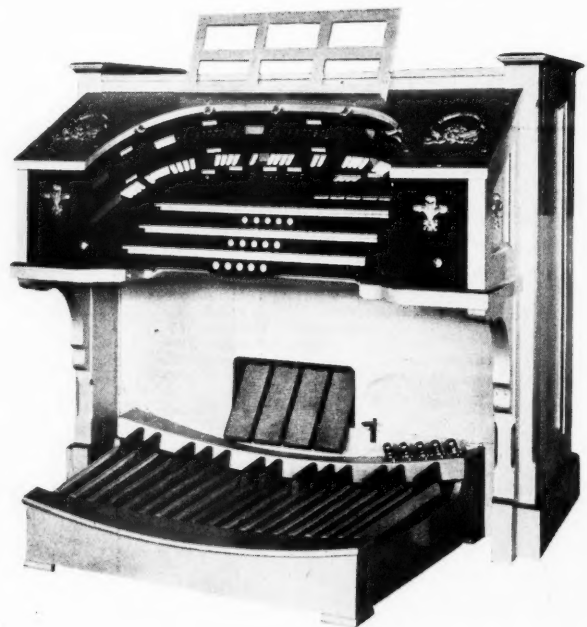
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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Dec. 20.—Albin D. McDermott, organist and choirmaster, and the senior choir of St. Agnes' Church, broadcast a program of Catholic church music from station KDKA on Nov. 28. The concert was in commemoration of the twenty-fifth anniversary of the Motu Proprio.

Miss Alice Goodell, organist, delighted an enthusiastic group with her Christmas program at the Pennsylvania College for Women Friday morning, Dec. 14. Her numbers were: Chorale Prelude, "Nun Komm der Heiden Heiland," Bach; "March of the Magi Kings," Dubois; Pastorale, Foerster; "Adoracion," Arabaolaza; "Noel Languedocien," Guilman; "The Holy Night," Buck.

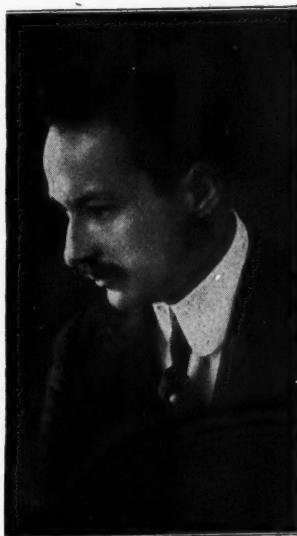
T. Carl Whitmer is keeping things moving at the Sixth Presbyterian Church with a musical service the first Sunday evening each month. In Octo-

ber he gave Gaul's "Holy City" and in November Mendelssohn's "Elijah," with augmented choir. On Dec. 2 he presented the Christmas Oratorio of Bach, and he will give the "Messiah" Dec. 23 and 30. January will bring "St. Paul." In February will be heard one of Mr. Whitmer's own compositions, "Motet, the Eighty-fourth Psalm," which will employ contralto solo and chorus, with organ, violin and harp.

Earl B. Collins, organist and director, and the quartet at the Bellefield Presbyterian Church gave Rossini's "Stabat Mater" the evening of Dec. 9. For an organ selection Mr. Collins played the First Sonata of Guilman.

Hollins Honors Americans.

James A. Bamford of Portland, Ore., the well-known friend of the organ and of organists, has received a letter from Alfred Hollins, the Scottish organist, informing him that two new organ pieces by Hollins—a "Siciliana" and a "Bourree"—are soon to be published in one book by Novello and that the "Siciliana" is inscribed to Mr. Bamford and the other piece to the prominent Portland organist, L. E. Becker.



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NEWS OF THE A. G. O.

[Continued from page 38.]

deed a revelation. My first beacon light was learning that the organ did allow of an accent. Especially in quick notes, a slight holding of the key gives an effective accent. In slower passages, where there is time, accents may be obtained by playing the note with the swell-box slightly open—closing it immediately.

"Learning to compare the primary organ colors—strings, flutes and reeds—with the primary prismatic colors—yellow, blue and red—was also helpful. Frequently a simple use of all strings with sub and super couplers or all flutes of various octaves is effective. It is restful to have the single color—red, blue, yellow; so in organ tone it is restful to have, sometimes, the single definite color—string, flute, reed. I'm sure more contrast is possible in organ playing than many church organists use. We might learn something from the best theater organists along that line.

"There is a decided effort by modern organists to make their playing clear and intelligible even to the casual listener. Of course, we all know that no music is worthy the name that is vague and muddy. Listening to a great artist convinces us that no small part of his success lies in his ability to make clear and apparently simple his music. Perhaps for the organist, because of the mechanism of his instrument, it is more difficult to point out the themes and harmonies to his audience; but so far as he is able to make people hear and understand the lines of the composition he is successful.

"The various organ touches (for, indeed, there is more than one) are clearly defined in organ method books written by our leading teachers and every sincere organist should possess himself of this technique. An endless legato is as tiresome and unmusical in organ playing as on any other instrument, but a pure legato, wisely used, is the priceless element in the equipment of every organist.

"So to me the big, practical organ help has been to have the door to real and beautiful music opened, with the mechanism of the organ proved to be an adequate means to attain that goal. I am only on the threshold, but am earnestly working toward 'the prize of the high calling' of the ministry of music in the church."

Washington Chapter.

In a recital Nov. 2 at the University Temple, Seattle, Ruth Prior, soprano, assisted in a program the organ selections of which were as follows: "Ave Maria" No. 2, Bossi; "Gesù Bambino," Yon, and "Piece Heroique," Cesar Franck (Mrs. Montgomery Lynch, University M. E. Church); "Prelude Heroic, Faulkes; An Autumn Sketch, Brewer, and Theme No. 4, Swinnen, (Walter G. Reynolds, Central Lutheran Church); "Fantasie in E, Dubois, and Londonderry Air, arranged by Archer (Arthur H. Fischer, Third Church of Christ, Scientist).

Eastern New York.

In a recital under the auspices of the Eastern New York chapter at the Second Presbyterian Church of Troy Nov. 27 several prominent performers took part. The program in full was as follows: "Lamentation," Guilman; "The Little Shepherd," Debussy, and "Romance without Words," Bonnet (Lawrence H. Pike); "Contra!to Solos: "The Old Refrain," Kreisler, and "Unto the Hills," Hawley (Helena Della Rocca); "The Shepherd's Pipe and the Star," Stcherbatcheff; Chorale on Hymn-tune "St. Ann," Lydia Stevens, and Christmas Chorale, "O Saviour Sweet," Bach (Lydia Stevens); "Contra!to Solo: "Gloria," Buzzi-Peccia (Helena Della Rocca); "Scherzo in A flat, Bairstow, and Russian March, Schminke (T. Frederick H. Candlyn, Mus. B.).

Eastern Oklahoma Chapter.

The Eastern Oklahoma chapter presented a splendid program on the municipal organ at Convention Hall, Tulsa, on Sunday afternoon, Nov. 25. The organists, Ethel W. Kolstad, John Knowles Weaver, A. A. G. O., and Marie M. Hine, dean of the chapter,

were assisted by Harry Irving Clarkson, baritone, and the Tulsa University glee club under the direction of Professor Raymond Hicks. Doris Kintner, Livina Waugh and Philip La Rowe were the accompanists. The organ program was as follows: Third Sonata (Allegro), Guilman, and "Song of Sorrow," Nevin (Ethel W. Kolstad); Grand Chorus, MacMaster; "Departing Day," Mueller; "Mighty Lak a Rose," Nevin, and Scherzando, Gillette (John Knowles Weaver); Fifth Symphony (First movement and Toccata), Widor (Marie M. Hine).

On Friday evening, Nov. 23, the Guild was honored with a visit from Warden Sealy, at which time it entertained with a dinner at the Mayo Hotel. Following words of greeting from Mrs. Hine, Warden Sealy spoke to the members, after which he played a program of his own compositions on the organ at Trinity Episcopal Church.

On Tuesday evening, Dec. 4, at the monthly dinner, business session and program, Mrs. S. S. Kaufmann ably led the discussion on the subject "Church Music as an Applied Art."

Cincinnati and Dayton Choirs Join.

A very interesting two choirs' festival was arranged in December by Parvin Titus, organist and choirmaster of Christ Church, Cincinnati, and the Rev. Don H. Copeland, organist and choirmaster of Christ Church, Dayton, Ohio. It was held at the Cincinnati church Dec. 9 and at Dayton Dec. 16. A choir of seventy-two voices took part, singing the following works: "The Lord's Prayer," Rachmaninoff; "Hail, Gladdening Light," Martin; "The Flight of the Holy Family," Max Bruch, and Te Deum, with accompaniment of organ, trumpets, horns and trombones, Joseph von Woess. The choir of Christ Church, Cincinnati, also sang "I Will Magnify Thee," by Palestrina, and the choir of Christ Church, Dayton, sang "Lord, Our God, Have Mercy;" Lvovsky. A brief organ recital preceded the service in each instance, Mr. Copeland playing at Cincinnati and Mr. Titus at Dayton.

"Woman of Sychar" with Sermons.

The cantata "The Woman of Sychar," by R. S. Stoughton, received what is believed to be its first performance in the West by the choir of the Congregational Church of Chula Vista, Cal., a suburb of San Diego. The work was presented serially on three successive Sunday mornings. Accompanying each section, the minister of the church preached an appropriate sermon, and on the fourth Sunday the entire work was given by the choir, assisted by special soloists. This well-equipped and able choir is under the direction of Mrs. Vernice Brand McMurtrie and Miss Gladys Hollingsworth, F. A. G. O., is at the organ. The presentation of this fine modern work aroused considerable interest in the community and the director and organist received congratulations on the splendid presentation.

A Hint to the Publishers.

Editor of The Diapason: In his paper read before the Portland convention of organists in September Dr. Harold Thompson made some very pointed stabs at the uninformative advertising of our music publishers—and undoubtedly all of us will agree with him. There is another thing on which publishers and their retail departments are short, and that is an intelligent type-of service on the part of those to whom the mail order business is entrusted. I rather imagine the mail orders from organist and choirmasters form no small part of the publishers' business, yet others have had the same sort of experience as have I, in that it has so very frequently been almost impossible to get for examination (and if you are at all choicy about what you sing and play you simply must go through a lot of stuff to find just what we want) the type of music ordered. Time and again I have specified the exact character of choir or organ music desired—have been careful to designate in detail what was wanted—and did it come as expected? It did not. And what was true of one house was true of the half dozen or so leading pub-

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lishers of the country. Instead of having some responsible person of discrimination who knew the firm's publications tend to the order, it seemed to be the practice to hand the request to some counter clerk who merely went through the boxes and picked out stuff that the retail manager desired to unload. Rarely did I get an intelligent selection—and I know that others have had the very same experience.

For the benefit of those who must order music by mail, I'd like to see some reform on the part of the music houses. Better service could be given, and it surely would mean additional business, perhaps at some little additional cost, and perhaps at some little trouble for someone who should be giving customers what they want and what they order. When you know absolutely that a certain house has the stuff you are after, and then get samples of music not only not as you ordered but absurdly unsuited to your needs, it is extremely disappointing. Many print music, others publish well, and some few—very few—sell intelligently. Am I hard on 'em? Don't think so.

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Milwaukee Notes

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

Milwaukee, Wis., Dec. 21.—Here it is the week before Christmas and organists seem to be doing their Christmas music early, for my desk is cluttered with programs for the festival of peace on earth. It would seem best, however, to hold over these advance programs until our next writing.

We are glad to report a delightful program given by the Guild at the Lake Park Lutheran Church Dec. 9. Good work was done by Herman Nott, Miss Frieda Dieckman and Arthur Arneke in a well-selected program. The singing of Matthews' "Sleep, Holy Babe" by the women's senior choir and the excellent accompaniment of Miss Emmy Gumpert, organist of the church, were to this reviewer's mind an artistic achievement with no reservations whatsoever. The good people of the church were gracious hosts in the parlors of the parish-house after the service.

Walter Ihrke in his recital at Immanuel Reformed Church Nov. 25 included Bach's Toccata and Fugue in D minor, Saint-Saens' "Swan" and Second Rhapsody, and Hollins' Concert Overture.

Kenneth Runkel, F. A. G. O., of the First Presbyterian at Wausau sends us a program of a musical service on Nov. 18 featuring his new cantata, "The Good Samaritan," also one in which Maunder's "Song of Thanksgiving" was presented.

From St. Matthew's, Kenosha, Mrs. Lura Gibbs Schroeder, organist, we have notice of "The Holy City" by Gaul, which was given on Sunday evening, Nov. 4.

Graydon Clark, organist and director of the Grand Avenue Congregational

Church, gave a rendition of Rossini's "Stabat Mater" with his fine choir on Dec. 12.

The series of recitals by Miss Edna Wilk at the Luther Memorial Chapel, Shorewood, was opened Nov. 9, Miss Marie Strasen assisting.

Mention of the interesting Guild program in which Miss Gertrude Loos, Mrs. Fred Foster (Racine) and Elmer Ihrke participated and which was held at Immanuel Presbyterian Church, was omitted in last month's notes, as no program was available for our information.

A true Thanksgiving was celebrated at the Church of the Ascension on Layton boulevard Thanksgiving Day when the women's guild of the church presented the final amount necessary to cancel the debt incurred in the purchase of the organ some time ago, thereby adding to the heavy debt owed to many generous and hard working women the world over who are ever ready to come forward and guarantee the slow but certain progress of church music.

Earl Morgan of St. Paul's Church sends us a program of his recital Nov. 25, on which occasion he was assisted by Carl Zeidler, baritone.

Death of Mrs. Albert E. Jarvis.

Mrs. Albert E. Jarvis, wife of a member of the voicing department of George Kilgen & Son, Inc., died suddenly Nov. 16. Mr. and Mrs. Jarvis were walking outside their home at St. Louis, awaiting the return of their son, David, from night school when Mrs. Jarvis fell against her husband. She was carried into the home and a physician who was summoned stated that she had passed away immediately. Mr. Jarvis served his time as apprentice with Evanett of London, England, and was in the employ of Norman & Beard, Wurlitzer, Odell and Kilgen, having been with the last-named firm for the last four years.

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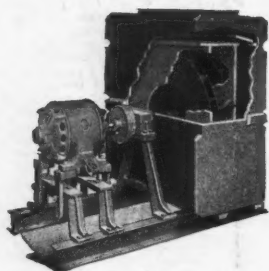
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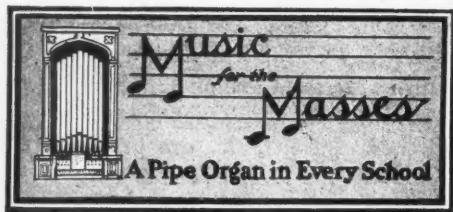
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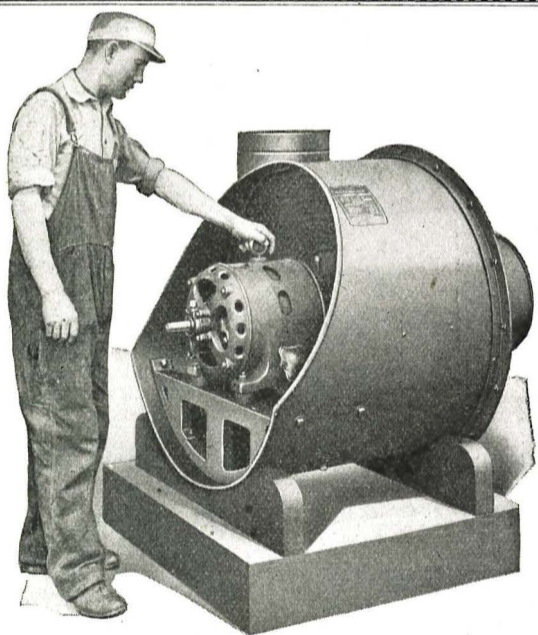
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