

Diapason

THE DIAPASON

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VIEW OF HALF CENTURY IN HISTORY OF ORGAN

RECORD OF PERIOD SINCE '76

Boyd, E. S. Barnes, Lutkin, Rogers,
Christian and Skinner Speakers
before Music Teachers' Con-
vention at Cleveland.

By CARLETON H. BULLIS.

The annual meeting of the Music Teachers' National Association, held at Cleveland the last week in December, was in the nature of a backward view over the last half-century of musical progress in the United States. This emphasis on the historical was prompted by the fact that the organization was celebrating its fiftieth anniversary. All assigned speeches centered on various aspects of this general theme in order that the book of proceedings of the convention may furnish a historical survey, more or less exhaustive, of musical happenings since 1876. Two of the sessions dealt with matters of concern to the organist—one on group singing, held on the afternoon of Dec. 27, and the other on the organ, held on the morning of Dec. 28.

The papers on group singing, prepared by Charles N. Boyd of the Pittsburgh Musical Institute, by Dean Peter C. Lutkin of the Northwestern University School of Music and by Edward Shippen Barnes of Philadelphia, surveyed different phases of choral matters. Mr. Boyd's topic—"Choir Development since 1876," and the Pre-eminent Choirmasters"—reviewed the accomplishments of certain outstanding personalities in various musical centers of the United States. In the course of his survey he spoke of the tribulations of those who pioneered in introducing vested boy choirs in this country and of the popularity of the professional quartet idea in many quarters as an expedient way of avoiding the difficulties of maintaining large choirs. He outlined the growth of a number of choir schools since the days of the old St. Paul's School in Baltimore. A significant statement pointed out the general increase in patronage of American choral composition as against the former dependence upon English products. He then brought out the fact that there came a renaissance in favor of choral groups of mixed voices, such as seems well under way at the present.

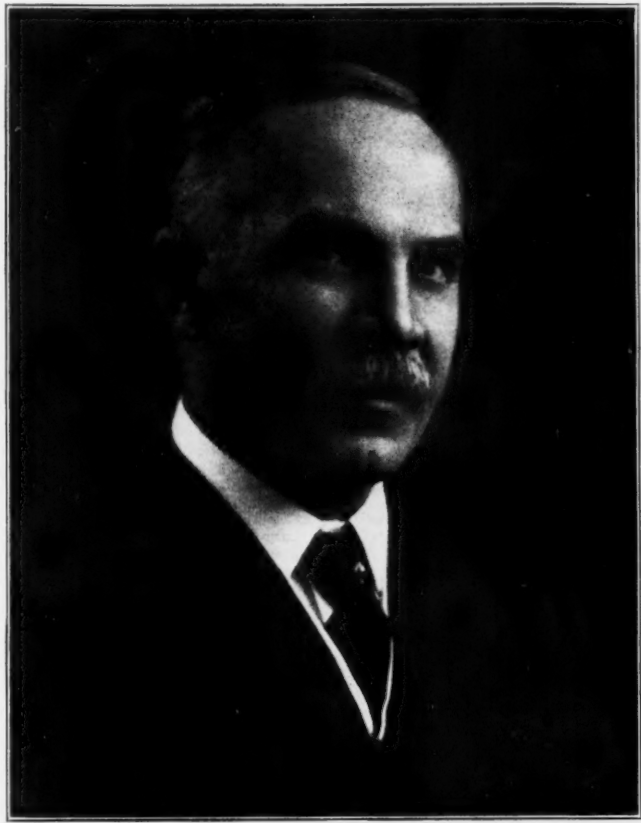
Dean Lutkin in his paper on "The Larger Choral Groups and Pre-eminent Choral Leaders since 1876" dealt particularly with choral societies and festivals. His treatment of this subject, like Mr. Boyd's paper, and like practically all of the papers of the convention, consisted of a well-prepared catalogue of important landmarks in the particular phase of musical growth which came under his subject. Among the great choral developments which Dean Lutkin mentioned he hardly touched upon his own significant work at Evanston, culminating in the north shore festivals, which are really equal in significance to the many movements of which he spoke.

Although most of his paper rehearsed historical items, Dean Lutkin did interpolate some personal observations. Of significance was his reflection on the recent trend in choral effort and the evident prospect of its immediate future. Without referring to any particular situations, but taking conditions as a whole, he expressed the opinion that the American musical public had no deep love for choral music such as have the English and that public support of oratorio was on the downgrade. Popular interest in the soloists marked the general prospect of the choral phase of oratorio as not encouraging.

Mr. Barnes, unable to be present,

[Continued on page 21]

Charles C. Kilgen, Organ Builder for Fifty Years



January, 1929, marked an important milestone in the life of Charles C. Kilgen, president of George Kilgen & Son, Inc., of St. Louis. That month rounded out a service of fifty years in the organ industry and during the month there was shipped from the factory an organ bearing the name of George Kilgen & Son, Inc., which is the 5,000th organ shipped during the last century under this name.

This record is one of which Mr. Kilgen may well be proud and The Diapason extends its hearty felicitations. Mr. Kilgen not only continues his activities with the firm, but has been able to induce each of his four sons, who are now associated with him, to take up the same line of business, to the end that the name of Kilgen may be connected with organ building for many years to come.

ESTEY HAS NEW CONSOLE

"Master Keydesk" in Three Types, Is Result of Long Study.

Announcement is made from the factory of the Estey Organ Company at Brattleboro, Vt., of the perfection of a new console, named "The Master Keydesk," which is believed to represent a summing up of the best mechanical and electrical designing of the last twenty-five years. A circular describing the new console in detail has just been issued and organists are asked to send for it in order to inform themselves of its advantages and construction. Within the next month a number of "Master Keydesks" will be installed throughout the country. A thirty-eight stop instrument will be completed in the beautiful New York studio of the Estey Company.

The "Master Keydesk" is furnished in three types—with drawknob, tilting tablet or luminous piston stop control. The first two have been standard systems for years. The luminous piston type is an exclusive Estey design announced six years ago.

"This new mechanism is different from previous Estey actions, different from those of contemporaries, and is new in the sense that it is a new combination of established and tested principles of design," the Estey Company states. "With the entire organ building art to choose from, excellence and not expediency determined which type

of the various mechanical movements should be included."

DEDICATION IN TOLEDO, OHIO

Seely Plays Four-Manual Möller at Washington Congregational.

The new four-manual Möller in the Washington Congregational Church, Toledo, Ohio, was heard for the first time on the night of Jan. 3. John Gordon Seely was the recitalist and during the evening proved himself to be an artist of high merit. The Largo, Bach, and the "Legend of the Mountain," Karg-Elert, along with the Widor Toccata, formed the high marks of the program. The playing was marked by clean, clear technique and colorful and imaginative registration. In assisting Mr. Seely the Palestrina Choir, an organization of the local church, sang four numbers. Two of the selections were sung a cappella.

The program of the recital was as follows: Largo e maestoso, Allegro, Op. 42, Guilman; Largo (Concerto for Two Violins), Bach; Prelude and Fugue in A minor, Bach; "Legend of the Mountain," Karg-Elert; "Divertissement," Vierne; "Elegiac Romance," John Ireland; "Allegro Gioioso," Dethier; "Rondo Capriccio," Lemare; "To Thee I Cry, Lord Jesus," Bach; Toccata in F (Fifth Symphony), Widor. The choir sang: "Come, Holy Ghost," Palestrina; Sanctus, Stewart; "Evening Brings Us Home," Cowen; "Lead, Kindly Light," Pughe-Evans.

HUGE STADIUM ORGAN COMPLETED IN MARCH

WILL BE LARGEST OF UNITS

Barton Instrument of Six Manuals
to Be Used as Accompaniment
to Chicago Sporting Events—
Blower 100 Horse-Power.

The Barton organ under construction at the factory of the Bartola Musical Instrument Company in Oshkosh, Wis., for the huge Chicago Stadium is approaching completion and its installation will arouse unusual interest throughout the organ world in view of the remarkable design and size of the organ. It is claimed for it, without any fear of contradiction, that it will be the largest unit ever constructed, and the voicing and scale will be on a par with the demands made by a building of this size. As announced in The Diapason last September, the instrument will be one of six manuals. It is expected to complete the work of installation in March and plans are being made for an interesting opening concert.

The new Chicago Stadium occupies an entire block. It is situated on West Madison street, between Wabash and Lincoln streets. The structure will have a seating capacity of more than 20,000 people and will be the largest amphitheater entirely devoted to sporting events in the United States. It will be used for national conventions, six-day bicycle races, boxing contests, basketball, hockey, tennis, football and circuses. The stadium is backed by such well-known Chicago men as Arthur W. Cutten, Vincent Bendix, Charles Driver, John F. Jelke, Jr., Frederic McLaughlin, John J. Mitchell, Clement Studebaker, Jr., and Orville J. Taylor on its board of directors. Paddy Harmon, a well-known Chicago sports promoter, is president of the company and originator of the organ idea. Mr. Harmon has been in the amusement business operating dance halls, theaters and bicycle races and other sporting events for many years, and owing to the inadequate music which is generally provided for large sporting events, he conceived the idea of a gigantic organ that would fill the vast auditorium. An original thought of Mr. Harmon's was the possibility of playing the action of sporting events in the same manner in which action is accompanied in motion-picture theaters, and for this purpose the organ is intended.

The organ is theatrical in type and will have fifty-one sets of pipes, seventeen percussions, a drum section, which consists of six bass drums, six cymbals and twelve snare drums. The lowest wind pressure used in the organ is fifteen inches, the pressures varying from fifteen to fifty inches, there being six sets of pipes in the organ on fifty inches pressure. The cathedral chimes have been adapted from Deagan church tower bells and are struck with nine-pound hammers, operating on fifty inches wind pressure.

The remarkable size and volume of the organ may be judged from the blower, which is to be an Orgoblo of 100 horsepower. The manufacturers of the blower state that to their knowledge it will be the largest organ blower in the world.

The console is of large size and is to be played from six manuals, with 828 stopkeys on the console. There is a double arrangement of combination pistons and combination tablets.

The installation will be made in the roof of the building in five specially built concrete organ lofts, the sound being distributed throughout the building by special deflectors.

The organ was designed by Dan Barton and the manufacture of the organ was under the supervision of Alfred Stoll, superintendent of the

Bartola Musical Instrument Company at Oshkosh.

The stops comprising the organ are as follows:

- Tuba Profunda.
- Tuba Mirabilis.
- Solo Tuba.
- English Post Horn.
- English Post Horn II.
- English Horn.
- Tuba Celeste I.
- Tuba Celeste II.
- Tuba Celeste III.
- Oboe Horn I.
- Oboe Horn II.
- Trumpet.
- French Horn.
- Saxophone.
- Diaphone I.
- Diaphone II.
- Stentorphone I.
- Stentorphone II.
- Solo Diapason I.
- Solo Diapason II.
- Tibia Clausa I.
- Tibia Clausa II.
- Tibia Clausa III.
- Tibia Clausa IV.
- Viole d'Orchestre I.
- Viole d'Orchestre II.
- Viole d'Orchestre III.
- Viole Celeste I.
- Viole Celeste II.
- Viole Celeste III.
- Viole Celeste IV.
- Viole Celeste V.
- Viole Celeste VI.
- Solo String I.
- Solo String II.
- Gamba.
- Gamba Celeste I.
- Gamba Celeste II.
- Vox Humana I.
- Vox Humana II.
- Vox Humana III.
- Major Flute.
- Gross Flöte.
- Double Flute.
- Tibia Plena.
- Tibia Molis.
- Clarinet I.
- Clarinet II.
- Kinura I.
- Kinura II.
- Kinura III.
- Xylophone I.
- Xylophone II.
- Xylophone III.
- Xylophone IV.
- Orchestra Bells I.
- Orchestra Bells II.
- Orchestra Bells III.
- Orchestra Bells IV.
- Harp (Metal); Tibia Pizzicato.
- Chimes (Tower Bells).
- Bass Drum I.
- Bass Drum II.
- Bass Drum III.
- Bass Drum IV.
- Bass Drum V.
- Bass Drum VI.
- Cymbal I.
- Cymbal II.
- Cymbal III.
- Cymbal IV.
- Cymbal V.
- Cymbal VI.
- Snare Drum I.
- Snare Drum II.
- Snare Drum III.
- Snare Drum IV.
- Snare Drum V.
- Snare Drum VI.
- Snare Drum VII.
- Snare Drum VIII.
- Snare Drum IX.
- Snare Drum X.
- Snare Drum XI.
- Snare Drum XII.
- Crash I.
- Crash II.
- Crash III.

INDIANAPOLIS SCHOOL ORDERS PILCHER ORGAN

TO BE LARGE THREE-MANUAL Arsenal Technical High in the Indiana Capital City to Be Equipped with Instrument of Thirty-seven Stops.

The Arsenal Technical High School of Indianapolis will be the second high school at the Indiana capital city possessing an organ. The contract for a three-manual of thirty-seven stops has been awarded to Henry Pilcher's Sons of Louisville, the order being obtained by Edward C. Haury of the Pilcher staff. The specification for this instrument is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Doppel Flöte, 4 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Contra Tuba, 16 ft., 85 pipes.
- Tuba, 8 ft., 73 notes.
- Clarion, 4 ft., 61 notes.
- Mixture, 5 rks., 365 pipes.
- Chimes, 20 tones.
- Tremolo.

Note—Numbers 2, 3, 4, 5, 7, 8, 9, 10 to be enclosed in separate swell-box. The lower twelve pipes of Contra Tuba to be placed outside of box.

SWELL ORGAN.

- Bourdon, 16 ft., 85 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Flautina, 2 ft., 61 notes.
- Cornet, 3 rks., 183 pipes.
- Contra Fagotto, 16 ft., 85 pipes.
- Oboe, 8 ft., 73 notes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana (in separate box), 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Contra Viol, 16 ft., 85 pipes.
- Viola, 8 ft., 73 notes.
- Concert Flute, 8 ft., 85 pipes.
- Dulciana, 8 ft., 73 pipes.
- Udda Maris, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 tones.
- Chimes (from Great).
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Major Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Contra Viol, 16 ft., 32 notes.
- Contra Tuba, 16 ft., 32 notes.
- Octave Diapason, 8 ft., 12 pipes.
- Dolce Flute, 8 ft., 12 pipes.
- Cello, 8 ft., 12 pipes.
- Tuba, 8 ft., 32 notes.

Among other recent contracts won by Henry Pilcher's Sons, Inc., is one for a four-manual instrument of seventy-four stops for the Church Street Methodist Church, Knoxville, Tenn. A two-manual instrument will be built for First Church of Christ, Scientist, Kenosha, Wis.

Artistic Frazee Catalogue.

In the way of new organ literature the Frazee Organ Company of Everett, Mass., has just issued a pamphlet which will rank among those at the top for typographical beauty and informative contents. This catalogue, issued at the beginning of the year, is not as large and voluminous as some literature of that nature, but every page is made interesting. There are pictures of Leslie H. Frazee, H. Norman Frazee and Harry Upson Camp, the members of the firm. Leslie H. Frazee entered the organ building profession in 1884, when he was only 14 years old, at St. John, N. B. In 1894 he came to the United States and was employed by Jesse Woodberry. In 1910 Mr. Woodberry retired and Mr. Frazee succeeded him at the head of what is now the Frazee Company. Some of the views of churches and organs in the brochure are unusually attractive.

HALF A CENTURY REVIEWED

[Continued from page 1.]

sent his paper, which was on "American Composers of Choir and Choral Music since 1876." Due to a crowded schedule, reading of this paper was omitted. It will be printed in the proceedings.

The next morning's session for organists, held at Old Stone Church, just across the public square from the hotel headquarters, provided an atmosphere which was indeed suitable to the matters discussed. James H. Rogers, veteran organist and musical critic of Cleveland, Ernest M. Skinner of organ building fame and Palmer Christian, coming to the very front as one of America's leading organ virtuosi, were the speakers.

Mr. Rogers reflected on the topic "Organ Performance Fifty Years Ago and Now." He marveled at the technical calibre of the things that organists of the 70's and 80's attempted on the organ actions of those days, especially in the way of filigree work in variations and of transcriptions of popular operatic overtures. He attributed the use of sweet melodies with ornamental accompaniment to Wely and French influence, and pointed out that in the midst of this vogue for trills and arpeggio figurations an influence in favor of a more dignified style was brought about as a result of the interest in the boy choir movement, music for which had to be found by turning to the staid English school of choral music. Paine and Warren were mentioned as noted figures of the early days. Then German influence came, with its lack of registrational changes and its disinterest in beauty and shading.

Tribute was paid to Clarence Eddy, probably Haupt's favorite pupil, who adopted some publicity business methods which were startling to the organ profession of his early days. Mr. Eddy's subsequent popularity set a pace for the younger generation of organists, and led the way to the present status of the organist as a recitalist.

Another point brought out was the relation between organ mechanism and playing—the improvements in the instrument being followed by changes in the technique of performance and in the style of interpretation.

Mr. Skinner, speaking on "Structural Changes in the Organ in Fifty Years," recounted the old limitations due to tracker key mechanism or to the sluggish pneumatic actions. He spoke of the early objectors to the lightness of the electric key actions, and of those people who made sport of the "perambulating console"—now recognized as genuine blessings. As the first important American contribution to organ mechanism he listed the Roosevelt sliderless chest. The electro-pneumatic action, he said, was developed in America from no precedent. Mr. Skinner stated that credit belongs to American voicers for having developed practically all the orchestral imitative stops. The very recent adoption of the Cavaille-Coll flute harmonique was mentioned as the only real French contribution to American organ tone, and this came via English influence.

Mr. Skinner interjected his feelings with regard to the theater unit organ. He rejoiced at the adoption of "movie-tone" films and the theater's dispensing with clown organs and trick organists, for it meant that the organ could survive in its native dignity.

Mr. Christian's paper on "American Composition for Organ since 1876" paid respects to the style of Thayer, Paine and Buck—exemplifiers of the variation form of one-time popularity. He then showed how organ literature kept abreast of the mechanical facilities which marked the evolution of the instrument during the period under discussion. A release from ponderousness and the growth of a more expressive, poetic style, were given as the significant features of recent organ composition. To illustrate this, Mr. Christian closed his part in the meeting by playing upon the organ in Old Stone Church the following pieces: Jepson's "Pantomime," Russell's "Up the Saguenay" and a Nocturne by DeLamarter. The last-named, a real gem, is not yet in print, but its publi-

cation will no doubt be welcomed, for it met with general approval.

This session was unique in its attractiveness, with an air of the informal and a touch of the personal, for both Mr. Rogers and Mr. Skinner spoke informally, without notes, and Mr. Christian's delightful playing rounded out a meeting which held the interest of the audience to the end.

[The papers of Mr. Christian and Mr. Skinner appear elsewhere in this issue. The paper of Mr. Boyd, the first installment of which was published in the January issue, is concluded this month. Mr. Barnes' paper will be printed in the March issue.]

EVENHEETER IN BIG MERGER

One of Four Concerns which Form Time-O-Stat Controls Company.

Of general interest to the organ profession is the announcement that the Cramblet Engineering Corporation of Milwaukee, which manufactures the Evenheeter, an electrical system to regulate the temperature in organ chambers, has been merged with three other strong companies into a new concern, the Time-O-Stat Controls Company. The main office and factory will be at Elkhart, Ind., where the company owns a large tract of land and new buildings. This new organization has greatly increased resources for the continued development and marketing of its products. Evenheeters will be a featured product.

P. K. Cramblet, formerly president of the Cramblet Engineering Corporation, is one of the vice presidents of the new company, and R. A. Grant, who has been in charge of sales, will also continue with the new company. For the time being the Evenheeter will be built and distributed by the Cramblet Engineering division of the new company, at 286 Milwaukee street, Milwaukee, Wis. At the same time the new Time-O-Stat Controls Company has opened general sales and service offices in the People's Gas building, Chicago, and Eastern offices will be opened in New York City.

Contracts will be let immediately to enlarge the plant and offices at Elkhart. A separate building will also be erected for laboratory, experimental and development work. As soon as these buildings have been completed, the businesses of the three Wisconsin companies will be moved to Elkhart.

WOOD PIPES

In addition to our facilities for manufacturing metal and zinc organ pipes, we have installed and equipped a complete department for wood pipes.

Our special process for impregnating wood pipes renders them impervious to moisture and insures superior tone quality.

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Buhl & Blashfield Organ Co.

PIPE ORGANS

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UTICA, N. Y.

HERE IS NEW MUSIC SLOGAN

"The Richest Child Is Poor without Musical Training."

Here is the music industry's new slogan: "The Richest Child is Poor without Musical Training!" It is the unanimous choice of the judges in the \$1,000 prize contest conducted by the Music Industries Chamber of Commerce last fall. The slogan is the property of every manufacturer, dealer and organization connected with the industry, and steps soon will be taken for its nation-wide exploitation. Mrs. Linnie Lewis Wilson, Hamilton, Mont., mother of two grown daughters and a teacher of piano, is the creator of the slogan and winner of the prize money. The winning slogan was picked from approximately 120,000 entries which came from every state in the union.

THE DIAPASON.

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Prof. Harry B. Jepson

YALE UNIVERSITY
School of Music
Sprague Memorial Hall

New Haven, Connecticut
January 7, 1929

Skinner Organ Company
Boston, Massachusetts

Gentlemen:

Now that the contract for the great Newberry Memorial Organ in Woolsey Hall is awarded to your firm, it is a sincere pleasure and I think only just that I should tell you that there was no bidding by other firms for the undertaking.

I felt that you were the only firm that could carry out the traditional scheme we so much desired, satisfactorily.

May I add my thanks and sincere gratification for the liberal interpretation you are giving to the contract.

Yours very truly,
HARRY B. JEPSON

Professor of Applied Music
University Organist



Alexander Russell, Mus. Doc.

PRINCETON UNIVERSITY
Department of Music
Princeton, N. J.

January 8, 1929

Skinner Organ Company,
Boston, Massachusetts

Gentlemen:

Now that the new organ in the Princeton University Chapel is completed, I want to tell you of the immense satisfaction it is giving us in Princeton.

In planning this instrument in cooperation with experts, we hoped to achieve a masterpiece. We believe that this result has been more than attained.

The organ is magnificent in every way! The mechanics function perfectly, and from the standpoint of tonal quality it is superb and thrilling. All Princeton is delighted with this instrument and it is a source of never-ending joy to musicians and organists who hear and play it.

To congratulate the Skinner Organ Company upon its organ building is superfluous. However, I believe your Company is open to new felicitations as a result of the Princeton organ and others you have recently built, instruments which should bring about a new era in organ building in this country.

I take this opportunity also to thank you for your patience and courtesy in the negotiations and conferences which led to so happy a result.

With best wishes for continued success, I am

Very sincerely yours,
ALEXANDER RUSSELL,
Director of Music, Princeton University



Palmer Christian

Ann Arbor, Michigan
May 31, 1928

Skinner Organ Company,
Boston, Massachusetts

Gentlemen:

Skinner reputation for quality was the deciding factor in awarding you the contract for the organ recently completed in Hill Auditorium, University of Michigan. Now that the instrument has been played in public a few times the University, and the entire community, are expressing warmest gratitude to you for doing such a superb piece of work.

One stands before a great painting or admires a great personality without being able to express justly the inspiration one receives. And as I play this organ, hour after hour, I am continually amazed at its resources and at its beauty of tone--and get the inspiration of a really great piece of work.

"Skinner quality?" Yes--but "Skinner super-quality" is more to the point. You have done much more than build an organ for us; you have given us a masterpiece.

With sincere personal appreciation for your work here, I am

Yours

PALMER CHRISTIAN

University Organist
University of Michigan

**UNION CONTROL ISSUE
IN IMPORTANT CASE**

MAY GO TO SUPREME COURT

**Organ Builders Who Fail to Obtain
New York Injunction Fight Local
Interference with Interstate
Shipments.**

As recorded in the New York press, the appeal of a number of organ manufacturers to the United States Circuit Court of Appeals from an order of the lower court refusing to grant a temporary injunction in a suit against the Organ Workers' Union and others has been denied by a divided court. Two of the members of the court, Justices Hand and Swan, rendered a majority opinion upholding the lower court, while Chief Justice Manton wrote a dissenting opinion in which he sustained the position of the appellants. In the ordinary course the case would go back to the lower court for trial upon its merits, if it were decided not to take a further appeal to the Supreme Court of the United States.

In spite of the adverse decision of the court, counsel for the manufacturers consider that the case has been left in a very favorable position by the opinions rendered. The chief reliance of the appellants was their claim that the conduct of the unions constituted a violation of the Sherman anti-trust act. As organs are manufactured in factories outside the state and are then shipped into the state as a part of interstate commerce, and as the work of installation is a necessary incident to the sale and final delivery of the organ to the consumer, it was held that interference by the defendants with the work of installation through sympathetic strikes, boycotts, etc., constituted an unlawful interference with interstate commerce.

Justices Swan and Hand in their adverse opinion agree in substance with the assertion that if the installation of the organ is properly a part of its interstate shipment and final delivery and not merely an operation of a nature which can be classified as local work, the plaintiffs have made out a case. They say: "The dividing line would seem to fall between, shipping into the state raw materials there to be manufactured into deliverable form, and the assembling within the state of an article requiring skill to set up, of which, an interstate sale had been made," and they add: "If this be the dividing line, and we see no other, it is the opinion of a majority of the court that insufficient facts were presented by the plaintiffs to enable the court to determine on the motion for a preliminary injunction whether installing the organ should be held to be local work or an integral part of an interstate sale. * * * The precise nature of the work is so meagerly disclosed that the question cannot be determined on this record. After trial the court will doubtless be better informed. * * * The suit raises questions of importance to the public as well as to the parties and should be awarded a final hearing promptly."

Justice Manton in a long opinion reviews the facts set forth in the affidavits bearing upon the question whether the work of installation can be considered as a part of the interstate shipment of the organ and says: "In the instant case, while unionizing the installation may be claimed to be the local end, the attainment of that end was accomplished by a direct restraint upon interstate commerce. The contracts for the organs provided for installation. It was as much a part of the interstate commerce as the shipment of the organ itself. * * * The affidavits submitted disclose what the work of installation consists of and make clear enough, if indeed it was necessary to do so, that an organ is no part of its housing structure. Likewise they adequately describe the interstate character of this commerce."

In both the majority and the dissenting opinions, the opinion of Justice Denison in a case involving this point was referred to with approval. The distinction is laid down by him as follows:

"It seems to me that the true distinction between the two cases must

Frank W. Asper Seated at Salt Lake City Organ



be this: In the Waycross case the thing sold [erected lightning rods] had never been the subject of interstate transportation; the vendor shipped into the state raw materials; within the state they were manufactured into deliverable form; in the York case [ice machines] the sale and shipment were interstate transactions and the expert services were merely incidental to the main transaction. * * * On the other hand * * * a contract to direct the assembling of complex machinery is as 'appropriate and relevant' to its sale as a frame is to a picture."

It seems to counsel in the case that facts can be easily produced on a trial showing that the installing of an organ is beyond any question a necessary incident in the final delivery of a product manufactured outside the state and so is part of the interstate shipment of the product under this distinction as laid down by the court. It also seems to them, as stated by Justice Manton, that the record makes this so clear that possibly an appeal to the Supreme Court would be the better procedure. It has not been decided which course shall be taken.

The importance of the case from the public point of view and also as it affects manufacturers whose products are to be installed or erected or used in buildings cannot be over-estimated. If the closed shop control of building trades unions which is established in so many large cities can be extended to an operation necessary to the delivery and sale of a manufactured product, it is obvious that through such control the unions can insist upon the unionizing of the product itself. This has already happened in many cases.

The other point relied upon by the plaintiffs, that the effort to establish a general closed shop is unlawful, was not touched to any extent by either the lower court or the Court of Appeals. This point, however, is still relied upon and will be pressed in a trial of the case or on the appeal, if made.

D'Alton McLaughlin in Novel Recital.

D'Alton McLaughlin gave a novel recital entitled "The Organ Lots of Paris," on the large new four-manual Casavant organ in Yorkminster

Church, Toronto, Dec. 11. The organ, recently installed, is the gift of Mr. and Mrs. Albert Matthews, and the church, having a seating capacity of 2,200, is the largest Baptist church in Canada. The Toronto Mail and Empire in reporting the recital said in part: "An organ recital of more than usual interest was given in Yorkminster Baptist Church by D'Alton McLaughlin. Compositions by many of the greatest French composers for this instrument were given, including Franck, Bonnet, Dupre and Widor. The magnificent organ allowed Mr. McLaughlin to do justice to these master works, which he played with breadth, musicianly insight and comprehensive grasp of their content. He gained a moment of unusual brilliance with his rendering of the pedal cadenza in Bonnet's 'Rhapsodie Catalane,' a feat of real virtuosity." The program was as follows: The Organ Loft of St. Eustache—"Rhapsodie Catalane" and "Eltes;" Joseph Bonnet; the Organ Loft of St. Clotilde—Chorale in A minor, Cesar Franck; the Organ Loft of the Madeleine—Prelude and Fugue in B, Saint-Saens; the Organ Loft of St. Ferdinand des Ternes—Three Pieces from "Baragundy Hours," Georges Jacob; the Organ Loft of Notre Dame—"Dum esset Rex" and "Kyra Sum," Marcel Dupre; the Organ Loft of La Trinite—Melody in D and Cantilene Pastorale, Alexandre Guilmant; the Organ Loft of St. Phillip de Rouel—"In Paradisum," Henri Muler; the Organ Loft of St. Sulpice—Adagio and Intermezzo from Symphony n. Widor.

Ensemble Program for Women.

At its meeting Monday evening, Jan. 28, in the Kimball Hall salon, the Chicago Club of Women Organists heard this program of ensemble numbers: Prelude, Theme and Variations, Franck; "Exaltation," Dickinson; Aria, Handel; Adagio Pathetique, Godard; Pastorale, Guilmant; by Nes-a Smith, violin. Florence Dungey, cello; Margaret Wilson Lagerquist, piano; and Irene Belben Zaring, organ. Caroline Marshall spoke on "Musical Forums." Rose Kandlik and Sophie Richter were in charge of the social hour.

**HILLGREEN LANE & CO.
ROUND OUT 30 YEARS**

ENVIABLE RECORD IS MADE

**Some Craftsmen at Ohio Factory on
Staff since Inception of Firm—
Limits Production in Striving
for Quality.**

Completion of thirty years of unbroken activity as builders of organs is being celebrated by Hillgreen, Lane & Co., whose factory at Alliance, Ohio, has provided instruments for every part of the United States, and, for that matter, for every part of the world. This record is one of which the members of the firm and the staff of employees may well be proud, but the policies to which the company has consistently adhered during the three decades would seem even more impressive.

Since the day of the opening of the Hillgreen-Lane factory the doors have never closed. Many of the experienced craftsmen whom the company assembled at its inception are still in the organization. It is a remarkable fact that some of these workmen have never missed wage payments on a single occasion in all these years.

Despite the fact that traveling salesmen have never been employed by this firm, and few agencies established, work has always been procured in ample volume to keep the wheels in steady motion.

Never has a note or lease taken from a patron been sold to outside parties. The resources of the company enabled it to carry its own paper.

While the firm name indicates an extended organization, only two members now constitute the company—R. L. Hillgreen and C. A. Lane. At the death of Senator Silas J. Williams, the other partner, his interests were absorbed by the remaining members.

A handsome little folder entitled "After Thirty Years" has been issued by Hillgreen, Lane & Co. to call attention to their anniversary. Among the interesting points set forth in this leaflet are these:

"After thirty years of experience as builders of pipe organs we are prepared to report an unbroken series of pleasant relationships with more than a thousand satisfied patrons throughout the United States, Canada and the Hawaiian Islands.

"Our productive capacity has increased from ten organs a year to a maximum of sixty. And here we choose to halt; for our ambition is limited to quality and not to quantity production.

"No labor difficulties have ever disturbed our organization. Peace and good will have prevailed uninterruptedly between employes and management."

On the occasion of its thirtieth anniversary the company had the privilege of completing the installation of a three-manual instrument of thirty-five speaking stops in Grace Methodist Church at Akron, Ohio—a church to which it sold a tracker organ just twenty-nine years ago. The new organ was opened Jan. 2. In January a contract was received for a large three-manual to be installed in Third Church of Christ, Scientist, at Indianapolis, Ind.

Raising Organ Fund in Egypt.

A correspondent at Cairo, Egypt, writes to The Diapason that the Christmas organ concert given at the American Church in Cairo was well attended. M. Marc Briquet, professor at the Paris Conservatoire, played several of his own compositions, as well as several other numbers. He was assisted by Gudrum Estvad and Madeleine Briquet, violinists, who played the largo for two violins by J. S. Bach and an arrangement of "Silent Night, Holy Night." This was the second of a series of organ concerts to be given this winter for the benefit of the organ fund of the church.

The Methodist Episcopal Church South of Savannah, Mo., has awarded to the Wicks Pipe Organ Company the contract for a two-manual organ to be installed late in March.

**FAMOUS ENGLISHMAN
MAKES HIS U. S. DEBUT**

G. D. CUNNINGHAM IS HEARD

Organist of Town Hall at Birmingham Convinces New York Audience of Rightful Claim to Reputation as Virtuoso.

G. D. Cunningham, organist of the Town Hall at Birmingham, England, made his American debut at the New York Wanamaker Auditorium, Friday, Jan. 18, under the honorary auspices of the National Association of Organists. Mr. Cunningham, a member of the council, a professor and an examiner of the Royal College of Organists, the Royal Academy of Music and the Royal College of Music, came here with the reputation of being the outstanding concert organist of England and his recital, with its display of superb technique, remarkable memory and fine musicianship, confirmed the belief that he must be counted among the foremost organ virtuosi of the day.

The program on Friday was well balanced and well suited to display the talents of any artist. While there was ample opportunity for technical display for its own sake, Mr. Cunningham carefully avoided this. His registration was adequate and with a more intimate acquaintance with the Wanamaker organ he will undoubtedly find many additional tints for his palette.

The program opened fittingly with a splendid Fantasia and Fugue in G by a fellow Englishman, Hubert Parry. There were delightful tonal contrasts in the Air and Gavotte of Wesley, which followed. And here Mr. Cunningham gave a lesson in neat phrasing. The high light of the program was reached in the dramatic Sonata in C minor on the Ninety-first Psalm by Reubke. To play such a stupendous work with a thorough exposition of its great descriptive powers, and from memory, as he did, is the work of a superior artist.

Gigout's Scherzo in E major, a great favorite of Alexandre Guilmant, came as a charming contrast between the Reubke Sonata and the Great E minor Prelude and Fugue of Bach. While this is not one of the so-called popular works of that master, it is one which makes great demands on any player's technique and musicianship. Mr. Cunningham seemed well prepared to combat such a formidable work of art.

Few of our foreign recitalists have included American numbers on their programs. It was therefore an added pleasure for this afternoon recital to hear MacDowell's "A. D. 1620." The Prelude, Fugue and Variation of Cesar Franck and the Finale from the Seventh Symphony of Widor brought the program to a close.

Dr. Alexander Russell of the Wanamaker auditorium is to be congratulated on bringing Mr. Cunningham to this country.

The deep impression made on his public by the famous Englishman is expressed by Noel Strauss, critic of the Evening World, who said:

"A serious and imaginative master of his instrument was introduced to American audiences yesterday in G. D. Cunningham. Although possessing notable technical command of manuals and pedalboard, he shunned display for its own sake. His earnestness of purpose was further exemplified by the avoidance of fancy registrations. What fascination he could impart through this purity of tint was instanced by the Wesley pieces. Few organists can mold a melody with the flexibility and deftness which Mr. Cunningham displayed; the phrases were as sensitively outlined as if they were being produced on a violin. His most amazing feats of bravura were to be found in his superlative rendition of Reubke's Sonata and here the organist's fine dramatic power and descriptive sense had full play—gifts which were to the fore also in MacDowell's 'A. D. 1620.'"

Other New York critics commented on Mr. Cunningham's "unusual technical resources and unerring taste," and said that "in matters of technique and musicianly taste he established himself as an organist of breadth and insight."

Mr. Cunningham also played a re-

cital at St. George's Church, New York, Tuesday, Jan. 22, and a second recital at the Wanamaker Auditorium Thursday, Jan. 24, and then went to Canada, where he played in Toronto and Ottawa as a part of his North American tour.

The Wanamaker concert direction announces an extra organ recital at the auditorium in New York Friday afternoon, Feb. 1, at 2:30 by Mr. Cunningham. The extra recital will be open to the public. Admittance cards are obtainable upon application at the auditorium office. The following is Mr. Cunningham's program: Fantasia and Fugue, C minor, Bach; Chaconne, Purcell; Chorale in A minor, Franck; Canon in B minor, Schumann; Finale (First Symphony), Vierni; Chorale Prelude, Williams; Fantasia and Fugue on the name B-A-C-H, Reger.

HALL ORGAN FOR NEW YORK

Mount Washington Presbyterian Purchases Three-Manual.

The Mount Washington Presbyterian Church in New York has awarded to the Hall Organ Company the contract for a three-manual instrument. The console will be equipped with tilting tablets and will be detached. One feature will be the double-touch cancellation, by means of which all stops of each division can be thrown off by extra heavy pressure upon any stopkey, or group of stopkeys.

The scheme of stops is as follows:

- GREAT ORGAN.**
Diapason, 16 ft., 85 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 notes.
Erzähler, 8 ft., 73 pipes.
Clavichord, 8 ft., 73 pipes.
Gamba (prepared for), 8 ft.
Octave (prepared for), 4 ft.
Harmonic Flute, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Harp, 8 ft., 49 notes.
Chimes, 8 ft., 25 notes.

All except first three stops enclosed in Choir swell-box.

- SWELL ORGAN.**
Bourdon, 16 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Violina, 4 ft., 61 notes.
Dolce Cornet, 3 rks., 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

- CHOIR ORGAN.**
English Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris (prepared for), 8 ft.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 40 notes.
Chimes, 8 ft., 25 notes.
Tremolo.

- PEDAL ORGAN.**
Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Grand Principal, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Gross Flöte, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Tuba (prepared for), 16 ft.

Death of Bauman Lowe.

Bauman Lowe, organist and choir-master of St. Bartholomew's Episcopal Church, Brooklyn, died of pneumonia at his home in Elizabeth, N. J., Dec. 26. Mr. Lowe was prominent in New Jersey musical circles, being an active member of the advisory board of the Elizabeth Symphony Orchestra, conductor of the Elks' glee club of Elizabeth and a former conductor of the New Jersey branch of the New York Oratorio Society and of the Mendelssohn Glee Club of Elizabeth. Mr. Lowe was 49 years old. He is survived by his widow, two sons and a daughter.

Henry F. Seibert will open a three-manual Skinner organ at Lebanon, Pa., early in February. He is also booked for a recital at Dobbs Ferry, N. Y., Feb. 12, Feb. 3, at Fitchburg, Mass., he will play a return engagement. Mr. Seibert opened a three-manual Estey at Montpelier, Vt., Jan. 1 and played a return engagement on a three-manual Skinner at White Plains, N. Y., Jan. 6.

Edward Eigenschek



EIGENSCHENK AS SOLOIST

Van Dusen Organ Club to Present Him at Annual Concert Feb. 25.

The Van Dusen Organ Club of Chicago, a large, enthusiastic and thoroughly coherent organization of young organists, which consists of pupils and former pupils of Frank Van Dusen, will give its third annual concert in Kimball Hall, on the evening of Feb. 25, and this year will present Edward Eigenschek, one of its own members, in recital.

Mr. Eigenschek was a pupil of Mr. Van Dusen for seven years at the American Conservatory of Music, during which time he made an enviable record as a student. He was awarded first prize in three organ contests of

the conservatory in three consecutive years. Later he was awarded first place in the organ contest sponsored by the Society of American Musicians and was given an appearance as soloist with the Chicago Symphony Orchestra under the direction of Frederick Stock at one of the regular popular concerts at Orchestra Hall, receiving highest praise from critics of all the Chicago daily papers. Later he was awarded the first prize given by William H. Barnes of \$250 cash in an organ contest for young artists sponsored by the Illinois chapter of the National Federation of Music Clubs.

In 1926 Mr. Eigenschek was selected as soloist to play the organ part of the new work for organ and orchestra by Eric DeLamarter, "The Weaver of Tales," at its premier performance given in Kimball Hall, and he played the same work on the Wanamaker organ with orchestra at Philadelphia under the auspices of the N. A. O. at its convention.

Mr. Eigenschek has just returned from a year of study with Joseph Bonnet in Paris. While in Paris he was engaged for the dedicatory organ concert on a new installation of the Standaart Organ Company, receiving high commendation for his playing on this occasion. As a consequence he was engaged to give a series of concerts on Standaart organs in Belgium and Holland, which engagements he was obliged to cancel to return to America early in December, but which he hopes to fill at a later date. Mr. Eigenschek has resumed his teaching at the American Conservatory, where he is first assistant to Frank Van Dusen in the organ department.

Dr. Humphrey J. Stewart's new suite for the organ, "Scenes from Shakespeare's 'The Tempest,'" has been accepted for publication by the Theodore Presser Company, Philadelphia. The suite comprises six numbers, illustrating scenes or characters in the play. The titles of these numbers are "The Shipwreck," "The Enchanted Island," "Ferdinand and Miranda," "Caliban," "Ariel" and "The Masque of Ceres."

Important Announcement

concerning

G. D. CUNNINGHAM

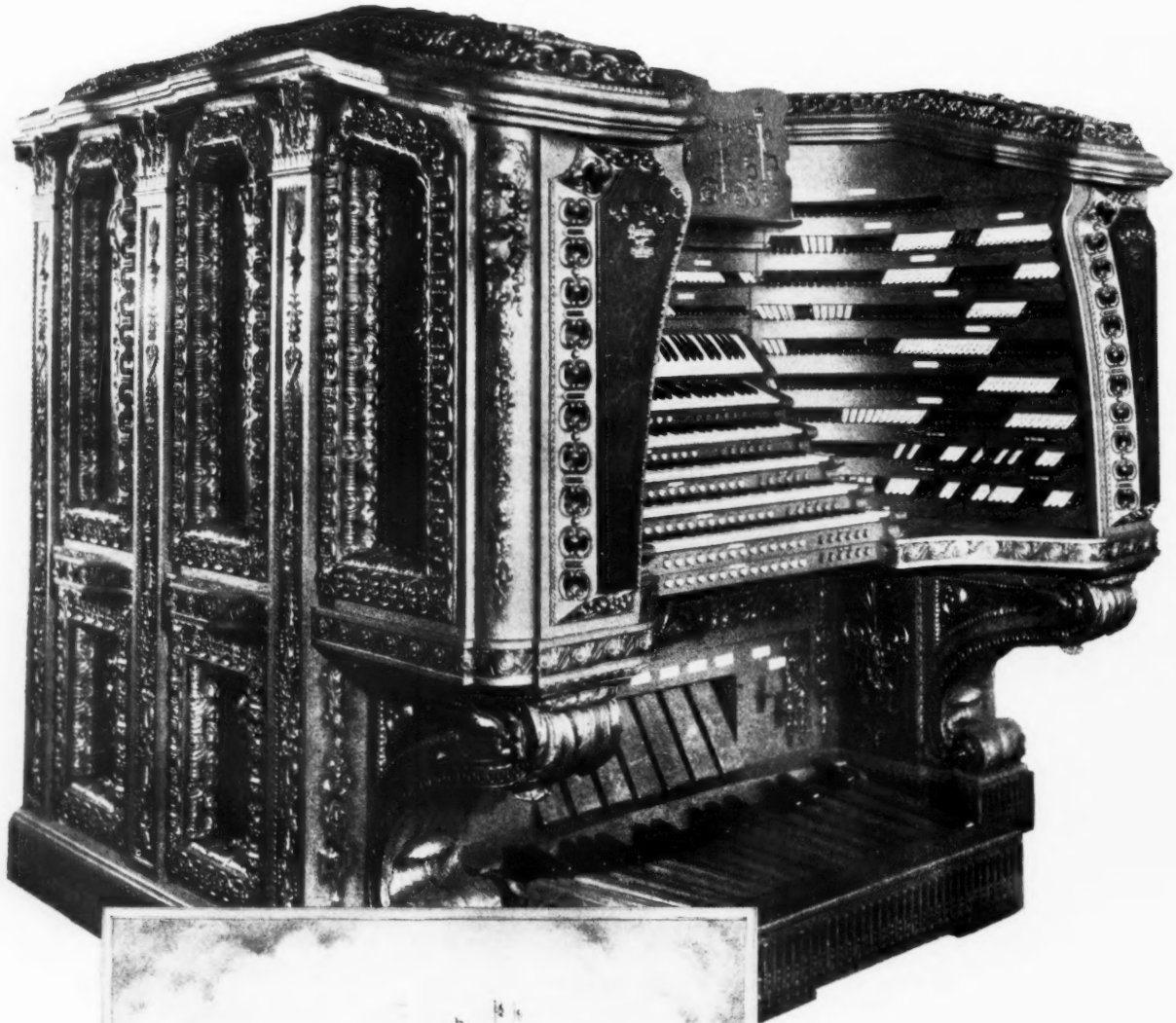
The noted English organist, Town Hall, Birmingham
Now Touring America

Mr. Cunningham made his American debut at the New York Wanamaker Auditorium on Jan. 18 before a distinguished audience that recalled him fifteen times during the course of an exacting program. The New York critics bestowed warmest praise, calling him "a serious and imaginative master," commenting on his "amazing feats of bravura," "his superlative rendition," "unusual technical resources and unerring taste."

We regret that Mr. Cunningham will not be able to remain in America as long as we had hoped. Therefore, we strongly urge all those desirous of hearing this exceptionally brilliant musician to write or telegraph at once to the

BOGUE-LABERGE CONCERT MANAGEMENT,
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The World's Greatest Organ



Barton Organ
 CHURCH · AUDITORIUM · THEATRE

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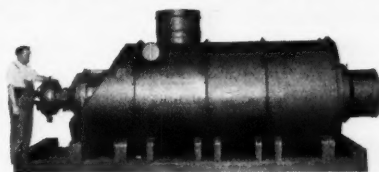
MANY organs have been given the compliment of being named "greatest." This new Barton Organ installed in the immense Chicago Stadium that Paddy Harmon built, *is* great. It is *the* greatest because it has both tremendous volume and flexibility. It has the roar of Niagara and the modulation of whispering angel voices. It has tone and range and power. It has, in short, everything.



We leave it to you to judge. It is the only six-manual unit constructed organ in the world! There are 828 stop tablets on the console, all within easy playing reach. Straight unit construction. Wind pressure 15", 25", 35" and 50", with a 100-horsepower blower, the largest blower ever known to have been built. Chimes are Deagan Tower

Bells, struck with 9-pound hammers on 50" wind pressure. Over four tons of wire were used on relays and cables. The console is 8' 2" wide, 7' deep and 6' 8" high.

Mr. Harmon conceived the idea of this tremendous organ and Barton built it, putting into it all the famous golden-voiced tones that have made Barton Organs the most popular radio organs, the finest of church organs and the most paying of theatre organs. Music is all pervading, it sways as it charms and Barton knows how to build, either large or small, the "greatest" organs in the world. We are proud that Mr. Harmon paid us the fine compliment of this selection. *Send for complete details and estimates.*



The Bartola Musical Instrument Co.

314 Mallers Building, CHICAGO

Barton Organ

CHURCH · AUDITORIUM · THEATRE



By WILLIAM LESTER.

Paraphrase on the Easter Hymn "St. Kevin," for organ, by Russell Hancock Miles; published by the H. W. Gray Company.

Writers for the organ are showing a revived interest in the chorale prelude form these days, as witness the excellent series released recently by Schmidt, listing fine examples by Noble and Garver, etc., and Ditson, with the Lemare first-class setting of "Antioch," and others in prospect. This number by Mr. Miles adds another fine issue to the growing list. After a massive chordal statement of the opening line of the tune, the actual melody is set forth on swell reeds, building to a resonant climax. Another varied statement of the theme is then set for choir clarinet against swell strings. The excellent work ends in a jubilant chorus for full organ. A thoroughly fine work, displaying technical finish and creative imagination.

"Overture Triomphale," by G. Ferrata; published by J. Fischer & Bro.

Here is one of the best organ works to come to hand for a long time. A dramatic theme set for full organ at once attracts the attention, and in conjunction with a melody of quieter character is worked over quite fully. A section of more placid loveliness offers contrast before the composer returns to the initial material for a dramatic, brilliant close. Technical demands are not forbidding; the piece will work well on almost any type of instrument, the craftsmanship is excellent and the melodic themes are of inviting interest. A fine product from the pen of a sincerely lamented artist.

"The Beatitudes," set for two-part chorus by G. A. Grant-Schaefer; published by the Arthur P. Schmidt Company.

A simple cantata, well written and practical. Its melodious qualities should make it welcome and its basic fine grade should give it lasting power.

"Chanson Joyeuse," and "Chanson Pathétique," by T. Allen Cleaver; published by J. Fischer & Bro.

Two characteristic pieces, cast in simple molds, melodic in type, displaying no great amount of individuality either of theme or of idiom. The stop demands are very modest—which will prove no bar to popularity. Hardly of musical caliber for recital use, they will prove of value as service or teaching material.

"Welcome Happy Morning," by H. J. Stewart; published by the Oliver Ditson Company.

An easy but full-sounding, joyous Easter anthem. After a martial choral section, we find a most ingratiating

solo for soprano, which is extended as an obbligato over a choral chant. Following a consequent dramatic bit for male chorus, we reach the concluding section—a pulsing choral climax of jubilant ecstasy. No difficulties to trouble the ears, but stalwart, sincere music, worthy of wide use.

"The Dawn of Easter," by Ira B. Wilson; "The Resurrection Song," by Roy E. Nolte; published by Lorenz Publishing Company, Dayton, Ohio.

Two simple but well-written cantatas for Easter. Both offer much of effective opportunities for soloists, chorus and instruments. Where simplicity and conservative idiom are the main requirements these works are to be highly recommended.

"To the Paschal Victim," Easter anthem by H. J. Stewart; published by the Boston Music Company.

This ambitious choral number is really in the motet class in scope. As befits its subject, the music is laid out for sonority and brilliance, effects heightened by much unison or octave part writing for the voices against massive harmonizations in the organ part. A lovely ethereal solo for soprano voice has ad libitum parts for solo violin and harp. A vigorous choral close climaxes this thrilling anthem. Sure to be a successful number.

"Victory," cantata for Easter, by H. J. Stewart; published by Oliver Ditson Company.

The choirmaster in search of a short Easter cantata will do well to examine carefully this excellent example. It is easy, melodious, of twelve minutes' duration, with effective opportunities for solo voices, solo quartet and chorus of mixed voices. An unusually well-set organ part is supplied.

Publisher Answers "O. and C."

To an O. and C.: If, in "A Hint to the Publishers," your motive is sincerely one of correction, please disclose your name and address so that the causes of your grievances can be corrected or removed. Every little bit helps in a general reform and the publishers will be glad to make as many rectifications as there are warranted complaints concerning either advertising or order filling. Publishers are crusaders for accuracy who appreciate it as much in convention papers and masked communications as they do in sales work and advertising.

Considering the latter, will you please send us a number of advertisements, for example, those appearing in *The Diapason* of Jan. 1, and point out wherein they are uninformative, misleading, or in what way, if any; they fail in their intended and rightful purpose? We welcome constructive criticism (if we can get it).

Meanwhile, have you ever made a selection of music from the information gleaned from a mail order? The person is legion who fails to convey his complete and exact meaning when writing for a selection. An order that seems entirely clear to its author is frequently inadequate, ambiguous and, not rarely, inaccurate.

Now, please do not misunderstand

us. We do not question that you have experienced some unsatisfactory results and we do not insinuate that your orders are foggy. This applies to Dr. Harold Thompson as well. But, before you or anyone else issues a diatribe on the assumption that a significant percentage of selection orders are carelessly or ignorantly filled, you should spend a day or two (or a year or two for that matter) in the mail order department of any responsible publisher. You could then observe at first hand whether or not you find there intelligence, experience and interest, and you would be in a position to see for yourself that the order is more frequently at fault than the person who fills it.

One more thought. Your allusion to "some counter clerk" is uncharitable, if not contemptuous, and in either consideration is unwarranted. The men to whom you refer are almost without exception intelligent specialists with a bewildering catalogue knowledge acquired through extensive application. Many of them are authorities in certain domains, a fair portion of them are accomplished musicians, and as a class they at least match the social and mental strata of those whom they daily confront. A properly qualified music clerk serves a novitiate of about twelve years, so that if they do occasionally trip up on a selection—well, even organisms can play false notes.

The moral of this story is: Do not expect a higher percentage of accuracy in counter clerks and publishers than is found in the rest of the human family. We do not claim to be perfect—after that, dear critics, it's your turn.

A PUBLISHER.

CLEVELAND FACTORY BUSY

Long List of Orders Makes Work for Votteler-Holtkamp-Sparling.

At the factory of the Votteler-Holtkamp-Sparling Company in Cleveland the year opened in a highly satisfactory manner, for overtime work was the rule in January. The following list of organs is in process of construction and installation by this company:

Mount Zion Baptist Church, Detroit, two-manual.

First Methodist Church, Kenmore, Ohio, two-manual.

Central Christian Church, Springfield, Ohio, two-manual.

St. Patrick's Church, Wyandotte, Mich., two-manual.

Holy Family Church, Cleveland, two-manual.

First Church of Christ, Scientist, Elyria, Ohio, two-manual.

St. Philomena's Church, Cleveland, three-manual.

First Christian Church, Willoughby, Ohio, two-manual.

First Presbyterian Church, Carroll, Iowa, two-manual.

Grace Evangelical Church, Urbana, Ind., two-manual.

Trinity Reformed Church, Tiffin, Ohio, three-manual.

East Cleveland Baptist Church, Cleveland, three-manual.

Cleveland Masonic Temple (two organs), Cleveland, two-manuals.

SAN DIEGO'S RECITALS RAISE MUSICAL TASTE

THIRTEEN YEARS REVIEWED

Dr. Humphrey J. Stewart Reports on Results Since Installation of the Spreckels Organ in Outdoor Pavilion.

In making a report to the San Diego, Cal., press of his work as organist of the famous outdoor organ at Balboa Park in that city, built by the Austin Company, Dr. Humphrey J. Stewart cites some interesting points as to developments in San Diego. He says among other things:

"Thirteen years have passed since the great Spreckels organ in Balboa Park was dedicated and presented to the city of San Diego, together with the beautiful building known as the organ pavilion, by the late John D. Spreckels. In this magnificent gift to the city he was joined by his brother, the late Adolph B. Spreckels. It should also be mentioned that from the opening of the organ Jan. 1, 1915, to the present time, the daily recitals have been maintained without cost to the city. All the expenses have been borne from year to year by the Spreckels companies through the board of park commissioners.

"As I have had the honor of presiding at the keyboard throughout the period during which the organ has been in use, I may perhaps be permitted to say a few words as to what has been accomplished.

"In the first place I believe that the organ recitals have had an immense influence in promoting a taste for good music in this community. I remember that when I took up my residence in San Diego I was struck by the fact that there seemed to be a general indifference to really good music. At that time, even if one of the world's great artists visited the city there was but a poor response. Concert audiences were small, and only a select few had the courage to keep the sacred fire burning. Now, as we know, all is changed.

"I make no claim that all this is due to the influence of the organ recitals, but I do believe that the presentation of daily programs of good music at the organ pavilion has done much to develop a taste for the best that art can offer, and that indirectly the recitals have helped to secure support for concerts of the highest type.

"It is encouraging to find a growing taste for good music, as evidenced by requests for special numbers which come to me almost daily. Very seldom am I asked to play anything unworthy of the instrument or of the occasion, and I always respond with pleasure to requests for really good compositions.

"One recent and important development of the recitals should be specially mentioned, and that is the broadcasting of the daily programs from the organ pavilion. This brings the recitals within the reach of those who are unable to attend personally, and it also carries the music to places far distant from the city."



COURSE IN THEATRE ORGAN PLAYING

Two three-manual and one two-manual Wurlitzer and Kimball theatre unit organs—one a new \$25,000 Wurlitzer—for lessons and practice. Special courses for pianists changing to organ. Advanced pupils have the advantage of lessons before the screen. **Graduates are in constant demand at big salaries. Part scholarships available.**

Write for Catalog D

VERMONT KNAUSS SCHOOL OF ORGAN PLAYING
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COURSES IN CHURCH, CONCERT, MUNICIPAL AND RESIDENCE ORGAN PLAYING

Modern electric action church and concert organs for lessons and practice. Special courses for pianists changing to organ. Advanced pupils have many unusual advantages. **Graduates are in constant demand. Part scholarships available.**

Write for Catalog D2



THE AEOLIAN ORGAN

in the CURTIS INSTITUTE of MUSIC

PHILADELPHIA

Letters from Josef Hofmann and
Lynnwood Farnam regarding
this four-manual Organ

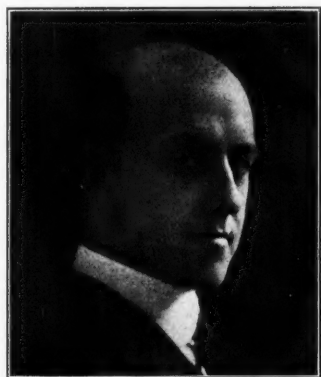
"It may interest you to know that the opening organ recital given by Mr. Farnam at the Curtis Institute was a great success.

"Everybody was amazed how beautiful the instrument sounded. The Aeolian Organ answers the most exacting requirements and is indeed a perfect instrument in every respect."

(Signed) JOSEF HOFMANN,
Director,
Curtis Institute of Music



JOSEF HOFMANN



LYNNWOOD FARNAM

"During the recital at the opening of the organ in Casimir Hall of The Curtis Institute of Music your instrument fulfilled all demands made upon it. It is an Organ of many resources, particularly rich in string-toned stops. The Diapasons are sonorous and telling, the Chorus Reeds have live and fiery quality, and the Flutes are throughout pleasing and diversified—in particular the Harmonic on the Solo and the Stopped on the Choir. I am very pleased with the crisp action, and the pistons—both single-manual and general—are quickly adjustable and very reliable.

"You have done an excellent job under conditions of extraordinary acoustical and structural difficulty."

(Signed) LYNNWOOD FARNAM
Head of the Organ Department,
Curtis Institute of Music.

ÆOLIAN COMPANY

AEOLIAN HALL — NEW YORK

LONDON — PARIS — BERLIN — MADRID — MELBOURNE — SYDNEY

Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

Early Easter Suggestions.

Inasmuch as Easter comes early this year, the editor has asked for early suggestions. It happens that only one good new Easter anthem has arrived in 1929, but that it is such a fine one that I shall begin by describing it.

It is entitled "Jesus Victorious" (Ditson) and is the second in the notable new series by the Matthews brothers, H. Alexander and J. Sebastian. It is accompanied with a baritone solo, and is within the capacity of nearly any choir. The anthem is really a varied carol in strophic form, the noble melody used over and over with different treatment. I dare say that this will be one of the most popular numbers of the year, as it is also sure to be one of the best. The most interesting thing about it is that it demonstrates that the remarkably fine Christmas anthem of 1928 by these two composers was not a lucky hit; they have done the trick twice, and we can only await with confidence other issues in the series, one of which is to be a kind of cantata on leading scenes in the life of Christ.

The best big anthems for Easter in 1928 were the following:

Baker—"At the Lamb's High Feast," S obbligato. 15 pages. (Gray.)

Baumgartner—"Say Not That Christ Is Dead," 11 pages. Some divisions in parts. (Ditson.)

Dickinson—"Easter Litany," SATB, double chorus, brass and tympani. 29 pages. (Gray.)

McCollin—"Resurrection," A cappella. Eight parts. 12 pages. (Ditson.)

Other good numbers of last year which are less difficult are the following, most of which can be managed even by a quartet:

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

Gaul, Harvey—The following numbers in his new series for Easter, published by Ditson: "Russian Easter Priest's Blessing," Kopyloff; "Alleluia, Christ Is Risen," Kopyloff; "Alsatian Carol," "When the Children Were at Play."

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

Ley-Vulpinus—"The Strife Is O'er," The familiar melody, with descant. (Oxford University Press.)

The best two anthems for Palm Sunday last year were Candlyn's "The Royal Banners Forward Go" (Ditson), with section for soprano solo and a fine use of the old "Vexilla Regis" tune, and Mr. Voris' little introit called "Blessed Is He That Cometh" (Gray). Neither is difficult; the Voris number is very easy and useful for the opening of a service.

Following my custom I shall suggest four tried and true numbers for Easter, all within the abilities of a quartet, all of the finest type of carol music:

Dickinson (arr.)—"By Early Morning Light," S. (Gray.)

Joseph—"The Soul's Rejoicing at the Resurrection," (Gray.)

Hirsch (arr.)—"At Dawn When They Sought," A cappella. (Boston Music Company.)

Hirsch-Vulpinus—"Praise to Our God," A cappella. (Boston Music Company.)

These are all fine enough to be worth doing every year.

Addenda, 1928.

As I suspected, I missed from my annual review several good things, most of which appeared in December after my article went to press. In a year specially notable for its sacred solos I missed the following:

Taylor, Jean—"A Christmas Folk Song," Low or middle. (Gray.) A lovely little poem by Lizette Reese, exquisitely set. Be sure to see this for next Christmas. Easy.

Ward, Vera—"Advent," Middle or high. (Gray.) Dramatic. The fine text, by J. G. Fletcher, is really more appropriate for Epiphany than for Advent; it refers to the gifts of the Magi.

Arthur Gutow



Arthur Gutow, soloist at the Michigan Theater, Detroit, stands in the forefront among those American organists who have raised motion-picture music to a high standard. Mr. Gutow's experience as organ soloist in the Chicago Theater Sunday morning concerts led him to introduce this feature in Detroit. The popularity of these concerts is attested by the increasing attendance during the past two years. Organ solos of the symphonic concert type have predominated during his engagement, but Mr. Gutow has from time to time injected lighter novelties, thus effecting a variety that is a tribute to his showmanship.

This will make a fine solo for a choir concert.

Alexander, Ian—"Song of the Pilgrims," Low. (Gray.) A splendid text by Rupert Brooke. A baritone song. The Soul's Search for God, or Pilgrim Celebrations, or Nature Programs. Good for men's colleges.

Harker—"Christmas Cradle Hymn," Two keys. (G. Schirmer.) Luther's hymn, "Away in a Cradle." Pretty tune.

The following anthems should be added:

Andrews, Mark—"Rock of Ages," A cappella, eight parts. An arrangement of the well-known tune, "Toplady." (Gray.)

Bainton—"And I Saw a New Heaven," (Novello.) The Kingdom in Heaven. Needs a pretty good choir. Interesting accompaniment.

Mackinnon—"Give to My Restless Heart, O God." Arranged for SATB from the original setting for SSA. (Gray.) God's Love and Peace. A fine number, easy. Strophic, three stanzas; a kind of sacred carol.

McCollin—"Calm on the Listening Ear of Night," A cappella, eight parts, but not difficult. Style of H. A. Matthews. Very suave and effective. (Gray.) Christmas.

Nevin, George—"Twilight—Day Is Dying," Arranged for SATB from the popular duet. Tuneful, quartet style. (Ditson.) Vespers.

Noble—"Save, Lord, or We Perish." Arranged for TTBB from the original setting for mixed voices. The finest number of the year for men's voices. (Schmidt.) Lent, Salvation.

Wadely—"O God of Wisdom," S, T-B. (Novello.) For civic services, particularly a city celebration. Also general patriotic. Easy, suave.

There are two more books to be mentioned. One is a volume of "Sacred Quartets for Male Voices" by Rhys-Herbert (J. Fischer), a handy little book of easy quartets, including several well-known hymns. The other book is one of Novello's paper-covered "Music Primers," entitled "Handbook for Chorists," by Harvey Grace. Besides ten pages of hints on choral technique worth several times the price of the book, there are exercises to meet definite choral problems—exercises in

OXFORD MUSIC

MODERN EASTER ANTHEMS

- A. 3 ARMSTRONG GIBBS. Easter (*Edmund Spenser*).....12c
 A.13 H. K. ANDREWS. Hallowed be Thy Name (*Tennyson*).....15c
 A.17 C. C. HARWOOD. O Sons and Daughters.....12c
 A.18 P. M. WHITLOCK. Sing Praises unto God.....12c
 1. HENRY G. LEY. The Strife is o'er. *Melody by Vulpinus, 1609*.....10c

Anthems by living English composers. The first is short, unaccompanied, and has a harmonic scheme out of the ordinary run. The second, for semi-chorus and chorus (S.S.A.T.B.), is more modern, the chorus having as accompaniment "Hallelujahs" to the words of the poem sung in unison by the chorus. The third is a varied setting to a new tune. The fourth is a brilliant festival anthem by the sub-organist of Rochester Cathedral, while the last, easy but virile, is a varied setting of this famous old hymn.

VAUGHAN WILLIAMS Te Deum.....20c
 Specially composed for the recent inauguration ceremony of the new Archbishop of Canterbury. Vaughan Williams has found a new type of setting, which will undoubtedly develop initiators, but this setting rings true as a real song of praise.

HYMN ANTHEMS

- A.20 NORMAN COCKER. Bread of Heaven (*A. & M. 318*).....10c
 A.21 NORMAN COCKER. O Help us Lord. (*A. & M. 279*).....12c
 HAROLD RHODES. Fight the Good Fight.....12c
 HYLTON STEWART. O Worship the King.....15c
 VAUGHAN WILLIAMS. At the Name of Jesus.....15c

The first two numbers are in the choral-prelude style. The unison verses may be sung as tenor or soprano solos, the other verses being treated contrapuntally, with a free organ part. The third number is easy enough for the congregation to take part in, the remaining two being more elaborate, and treated in descant and fauxbourdon.

NEW COMPOSITIONS BY HEALEY WILLAN

- L.M.1 Preserve us, O Lord (*For Evening*).....15c
 L.M.2 O King all Glorious (*For Saints' Days*).....15c
 L.M.3 I Beheld her Beautiful as a Dove.....15c
 L.M.4 Fair in Face.....15c

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424. Missa de Sancta Maria Magdalena. Unison with organ.....40c
 Sample copies of any of the above will be sent to choirmasters stating their needs. The Tudor Church Music series has many fine Easter numbers, as has also the Bach Extended Choral series. Send for a selection on approval.

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STEUTERMAN
 MEMPHIS

the form of little songs by such sound composers as Birstow, Darke and Geoffrey Shaw. I observe that Mr. Grace in his preface recommends a book which I always suggest as the very best on its subject—Sir Henry Coward's "Choral Technique and Interpretation" (Novello).

The highbrow composers have been discovering the chimes in carillon pieces that have included in this country Sowerby and DeLamar. In 1928 there appeared a new carillon piece called "Distant Chimes" (Gray) by A. W. Snow of Boston, who writes far too little. It is clever and not difficult; it is only three pages long.

Of the transcriptions, I missed a notable one by E. H. Lemare of the noble Jewish melody, the "Kol Nidrei" (Ditson). It is not difficult; it runs to ten pages. Mr. Koch has a good arrangement of the first movement from Schubert's Unfinished Symphony (G. Schirmer). Gordon Balch Nevin has a new edition of Ferrata's "Overture Triomphale" (Fischer), a sturdy postlude or festival prelude.

In Schirmer's "Scholastic Series" there is a new volume by W. G. Reynolds entitled "Preparatory Studies for Motion-Picture Organists." It is really a book of pedal studies, with special attention to staccato, which the author evidently regards as specially necessary for picture playing. Those who do not know how to play rhythmically might profit by these studies even though without an eye upon the "movies."

I mentioned at Christmas Russell Broughton's arrangement of "Green-sleeves" for violin and piano (G. Schirmer). I might add that there are two other excellent arrangements by Broughton for the same instruments, both love songs and so perhaps not very useful to the church organist. The titles are: "Old Irish Melody" ("My Love's an Arbutus") and "Old Scotch Melody" ("Turn Ye to Me").

Addendum.

A new Easter solo has reached me, "Resurrection," by W. J. Marsh (Schmidt), in two keys. It will go best with a big dramatic soprano voice.

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AS THE MUSIC COMMITTEE

The following letter on the occasion of our moving and adding to one of our organs that has been in use for eleven years illustrates this point.

Lockport N. Y. Jan. 10, 1929

I wish to take this opportunity to express my appreciation of all your kindnesses, courtesies, and generousities during the whole drawn out period of planning and installation. You have been not only fair but have gone far out of your way to please and to help us, and personally I shall always remember with gratitude and pleasure all that it has meant to us.

The organ is highly satisfactory, the voicing of the new stops is all that I could ask and the selection of the different tone colors has proven exactly the right thing to give variety of solo color and round out and improve the ensemble.

Besides all this you have been so generous in giving us more than we had bought or bargained for that I feel very much in your debt. I hope as time goes on I may be able to repay you in influencing the installations of other "AUSTINS."

My enthusiasm for the AUSTIN has always been keen and from now on it will have added impetus.

Cordially and sincerely yours

Signed: HARLAND W. D. SMITH

Organist of Emmanuel Methodist Episcopal Church
Secretary of Conservatory of Music

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**HOPE COLLEGE TO HAVE
FOUR-MANUAL SKINNER**

HOLLAND, MICH., STOP LIST

**Chapel of Educational Institution
Will Be Equipped with Instrument
Having Both Echo and Solo
Divisions.**

Hope College, at Holland, Mich., is to have a four-manual organ, with both solo and echo divisions, and a thoroughly adequate ensemble of stops, which is under construction at the factory of the Skinner Organ Company. Dr. John B. Nykerk, president of the college, awarded the contract at the beginning of the year.

Following is the stoplist of the instrument:

GREAT ORGAN.

Bourdon (Pedal Extension), 16 ft., 17 pipes.

First Diapason, 8 ft., 61 pipes.

Second Diapason, 8 ft., 61 pipes.

Flute Harmonique (Cavaille Coll), 8 ft., 61 pipes.

Principal, 4 ft., 61 pipes.

Flute, 4 ft., 61 pipes.

Fifteenth, 2 ft., 61 pipes.

Mixture, 4 rks., 244 pipes.

Tuba, 8 ft., 61 pipes.

Clarion, 4 ft., 61 pipes.

Chimes.

SWELL ORGAN.

Diapason, 8 ft., 73 pipes.

Rohrlöte, 8 ft., 73 pipes.

Salicional, 8 ft., 73 pipes.

Voix Celeste, 8 ft., 73 pipes.

Flauto Dolce, 8 ft., 73 pipes.

Flute Celeste, 8 ft., 61 pipes.

Octave, 4 ft., 73 pipes.

Flute Triangulaire, 4 ft., 73 pipes.

Mixture, 5 rks., 305 pipes.

Waldhorn, 16 ft., 73 pipes.

Trumpet, 8 ft., 73 pipes.

Clarion, 4 ft., 73 pipes.

Oboe, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Geigen, 8 ft., 73 pipes.

Concert Flute, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.

Unda Maris, 8 ft., 61 pipes.

Flute, 4 ft., 73 pipes.

Nazard, 2 1/2 ft., 61 pipes.

Heckelphone, 8 ft., 73 pipes.

Dulciana, 16 ft. (Prepared for)

Harp, 8 ft., and Celesta, 4 ft., 61 notes.

SOLO ORGAN.

French Horn, 8 ft., 73 pipes.

Gamba, 8 ft., 73 pipes.

Gamba Celeste, 8 ft., 73 pipes.

Tuba Mirabilis, 8 ft., 73 pipes.

Tremolo.

ECHO ORGAN.

Vox Humana, 8 ft., 73 pipes.

Fernflöte, 8 ft., 73 pipes.

Diapason, 8 ft., 73 pipes.

Tromba, 8 ft., 73 pipes.

Chimes, 25 bells.

Tremolo.

PEDAL ORGAN.

Diapason (Lower 12 resultant), 32 ft., 32 notes.

Diapason, 16 ft., 32 pipes.

Bourdon, 16 ft., 32 pipes.

Octave, 8 ft., 12 pipes.

Gedeckt, 8 ft., 12 pipes.

Flute, 4 ft., 12 pipes.

Dulciana (Prepared for), 16 ft., 32 notes.

Trombone, 16 ft., 32 pipes.

Tromba, 8 ft., 12 pipes.

Clarion, 4 ft., 12 pipes.

Chimes.

Louis Potter in New Field.

Louis Potter, F. A. G. O., has left his position as organist and choirmaster at the Baptist Temple, Charleston, W. Va., and has taken a similar position at Calvary Methodist Church, Washington, D. C. While in Charleston Mr. Potter inaugurated a series of Sunday afternoon vesper services, using his chorus choir of fifty-eight voices and the large Skinner organ with telling effect and filling the auditorium, which is the largest in the city. Mr. Potter's organ programs upon these occasions covered selections from the whole realm of organ literature. He was assisted upon several occasions by organists from other cities as well as Charleston, among them Rollo Maitland of Philadelphia, Harry Mueller of Huntington, W. Va., Edwin Stanley

Walter H. Nash, Schirmer Advertising Chief



Walter H. Nash, organist and composer, has been appointed advertising manager of the publishing house of G. Schirmer, Inc., New York, and assumed his new duties at the beginning of the year. Henry W. Hart, who for some years had charge of the advertising department, has been appointed editor of Music and Youth, a magazine owned and published by G. Schirmer, Inc. Mr. Nash, who has been connected with the house of Schirmer for the last two and a half years, in the educational department, was promoted to Mr. Hart's post, effective Jan. 1.

Mr. Nash is a fellow of the Amer-

ican Guild of Organists and in addition to being an accomplished organist is a capable performer on the violoncello. Before going to New York in 1926 to join the Schirmer staff he was at Seattle, as a member of the faculty of the Cornish School of Music, and before that was a resident of Washington, D. C. He received his organ training from Edgar Priest of the Episcopal Cathedral at the capital and at the Peabody Conservatory in Baltimore. He was for two years dean of the District of Columbia chapter of the Guild. Mrs. Nash, formerly Gertrude McRae of Washington, is an accomplished pianist.

Seder of Chicago, etc. Upon his coming to Washington Mr. Potter was immediately engaged for a series of recitals at the Washington Auditorium, with the title of official vesper organist. Mr. Potter will continue his recitals in cities of the East and in addition to a private class of organ and piano students will devote two days of each week to teaching piano at Hood College in Frederick, Md.

Station WOWO, the broadcasting station of Fort Wayne, Ind., has placed an order for an organ to be built by the Page Organ Company of Lima, Ohio.

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The beautiful new Bethlehem Lutheran Church in Minneapolis, one of the largest Lutheran churches in the twin cities, is to have a comprehensive three-manual organ. The contract for the instrument has been awarded to the Reuter Organ Company. E. C. Vogelwohl of New Ulm, Minn., represented the builders in the negotiations.

The instrument is to be placed in three chambers, with each division under separate expression.

Following is the stop-list:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 85 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 notes.
4. Clarabella, 8 ft., 73 pipes.
5. Violoncello, 8 ft., 73 pipes.
6. Gemshorn, 8 ft., 73 pipes.
7. Flute Harmonic, 4 ft., 73 pipes.
8. Octave, 4 ft., 61 notes.
9. Tuba, 8 ft., 73 pipes.
10. Chimes, 20 tubes.

SWELL ORGAN.

11. Bourdon, 16 ft., 97 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Stopped Diapason, 8 ft., 73 notes.
14. Salicional, 8 ft., 73 pipes.
15. Voix Celeste, 8 ft., 61 pipes.
16. Aeoline, 8 ft., 73 pipes.
17. Violin, 4 ft., 61 notes.
18. Flute d'Amour, 4 ft., 61 notes.
19. Nasard, 2 1/2 ft., 61 notes.
20. Flautino, 2 ft., 61 notes.
21. Tierce, 1 3/5 ft., 61 notes.
22. Oboe, 8 ft., 73 pipes.
23. French Horn, 8 ft., 73 pipes.
24. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

25. Violin Diapason, 8 ft., 73 pipes.
26. Melodia, 8 ft., 85 pipes.
27. Dulciana, 8 ft., 73 pipes.
28. Unda Maris, 8 ft., 61 pipes.
29. Concert Flute, 4 ft., 73 notes.
30. Piccolo, 2 ft., 61 notes.
31. Clarinet, 8 ft., 73 pipes.
32. Orchestral Oboe, 8 ft., 61 notes.
33. Harp Celeste, 49 bars.
34. Chimes, 20 notes.

PEDAL ORGAN.

35. Resultant, 32 ft., 32 notes.
36. Open Diapason, 16 ft., 32 pipes.
37. Diapason, 16 ft., 32 notes.
38. Bourdon, 16 ft., 44 pipes.
39. Lieblich Gedeckt, 16 ft., 32 notes.
40. Flute, 8 ft., 32 notes.
41. Violoncello, 8 ft., 32 notes.

Reports from New York are to the effect that Mrs. Pietro A. Von, who has been critically ill for several months, is improving slowly and that her condition is more satisfactory.

Miss Olean E. Forbes, 74 years old, who died in a home for aged women at Vicksburg, Miss., Jan. 9, was organist at Trinity Church in Natchez, Miss., for forty years.

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A Personal Message from J. C. Deagan

The end of the present year will round out a half century of Musical Percussion building on my part. I have seen the business of J. C. Deagan, Inc., grow from a humble beginning to one of creditable size. Today, nearly fifty years since its inception, I think I can truthfully say that the business reflects, in every respect, the ideals for which I have constantly striven: First, honesty, fairness and courtesy in all dealings; second, uniform, dependable quality, which in the case of Deagan products means the utmost in tone and tuning, as well as mechanical excellence.

The organization of which I am proud to be President is sworn to the continuation of those two ideals and I earnestly believe that the rank and file of Organ Builders in North America—nearly all of whom we serve—will bear me out when I say that those ideals are, in fact, an inseparable part of the business of J. C. Deagan, Inc.

May I express to all of you, please, my earnest thanks for the generous patronage that has helped to make our progress possible.

J. C. DEAGAN,
President.

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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Jan. 23.—Ralph Kinder, whose Saturday afternoon recitals during January have for many years edified the public and organ fans generally, is giving his thirtieth yearly series at Holy Trinity Church. Each program is varied with one soloist, and is interesting both from an educational and devotional point of view.

The recital Jan. 26 was Mr. Kinder's 1,128th in his church. Jan. 19 the weather was propitious and his audience numbered 1,200. The Philadelphia newspapers took note prominently of the fact that this is Mr. Kinder's thirtieth season and emphasized his value to the community. The programs, in which American composers' works were featured, appear on the recital page of this issue.

The American Organ Players' Club, in conjunction with the Pennsylvania chapter of the A. G. O., is sponsoring a Bach recital by Rollo Maitland in the Church of the New Jerusalem, where he is organist, on the evening of Jan. 23. Probably no other organist would dare to play such a stiff program by the father of organists, and expect to "fill the house."

The New Year's party of the American Organ Players' Club and the Pennsylvania chapter, A. G. O., was a huge success. It was held at the home of Edward R. Tourison, and about fifty members played the fool, in addition to selected compositions on the organ, piano, mouth organ, harp, horn, rattle, drum, fife, kazoo and other instruments of augmented intervals. No, there was no conductor—every fellow for himself was the unwritten rule. Rests were infrequent and the cipher continued until the wind gave out. Of course, we had games—lots of 'em—resulting in hilarious fun and then the eats! O, well!

The recently organized City Bureau of Music has met a snag in the form of a suit by a taxpayer who does not desire to have the city pay for summer bands, summer orchestra concerts, carol singing, music in hospitals, homes, etc. This suit will at least delay the activities of this praiseworthy bureau.

Mrs. Raymond Yeakel was the organist at a special musical service at Tabernacle Presbyterian Church Jan. 13, as was James Duane at the Unitarian Church in Germantown.

Forrest Newmeyer is the proud possessor of a Christmas present from his choir at the North Baptist Church—a music folio.

Dr. Ward was also the recipient of a surprise box from his choir. The box contained a varied assortment of fruit cakes, jellies, candies, preserves, etc. The church authorities also made him a gift of a huge basket of fruit in honor of his 'steenth anniversary at St. Mark's Lutheran Church.

Henry G. Thunder, organist, pianist, singing teacher, director of choral societies and orchestral conductor, received a silver loving cup on the occasion of the fiftieth presentation by the Choral Society of Philadelphia of Handel's "Messiah." Is there anyone, anywhere, who can equal this record? In making the presentation, the mayor of the city said: "All his life Mr. Thunder has been a credit to Philadelphia because of his unceasing efforts in behalf of good music."

The organ pupils of Lynnwood Farnam gave an invitation recital at the Curtis Institute of Music Tuesday, Jan. 22, before a large audience, which seemed to be much pleased by the results obtained by this virtuoso.

James C. Warhurst has for some time been substituting at Grace Church, Wilmington, Del., for Norris C. Morgan, the regular incumbent.

MIDMER-LOSH PLANT BUSY

Long List of Installations—New Contracts to Start Year.

Recent installations of organs by Midmer-Losh, Inc., the contracts for which were obtained by J. G. Light, secretary of the company, include:

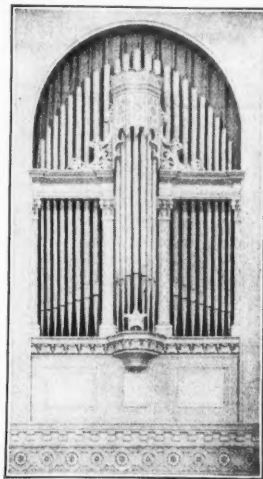
- St. Benedict's Catholic Church, Brooklyn.
- St. James' Catholic Church, Newark, N. J.
- St. Cecelia's Catholic Church, Kearny, N. J.
- Our Lady of Perpetual Help, Lindenhurst, N. Y.
- First Church of Kew Gardens, Reform, Kew Gardens, N. Y.
- Masonic Temple, Passaic, N. J.
- St. Peter's Episcopal Church, Spotswood, N. J.
- Our Lady of Guadalupe Church, New York City.
- St. Anthony's of Padua Church, New York City.
- St. Anne's Catholic Church, Flushing, N. Y.

Contracts obtained in January include:

- Church of the Holy Rosary, Brooklyn.
- St. Stanislaus the Martyr, Brooklyn.
- Glendale Evangelical Church, Brooklyn.
- Chapel of St. Michael's Monastery, Union City, N. J.

Large Hall Organ at Phoenix.

Installation of the large four-manual organ built by the Hall Organ Company for the Central Christian Church of Phoenix, Ariz., was completed in January. This is the fifth organ constructed by the same builder in Phoenix. The specification appeared in the June, 1928, issue of The Diapason. In 1926 the Hall Company installed a three-manual in First Church of Christ, Scientist, followed by a two-manual for the Whitney funeral parlor. In October, 1928, the same builder installed another two-manual in the Moore funeral parlor. They are finishing a large two-manual in Grace Lutheran Church. These five contracts were closed by the Phoenix representative, Roger A. Lyon.



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HENRY S. FRY
ORGAN RECITALS—INSTRUCTION

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

Mr. Fry's playing likewise sustained the musical reputation of his home city, so well earned 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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**FREDERICK EGNER ON
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Completion of Half a Century of Service Celebrated at Orange, N. J.—Check for \$500 Is Presented at Dinner.

The fiftieth anniversary of Frederick Egner as organist of the First German Presbyterian Church, Orange, N. J., was celebrated Jan. 3 with a banquet and reception in the Sunday-school rooms of the church, preceded by a musical program. Letters of congratulation were received from Reginald L. McAll, president of the National Association of Organists; Arthur Scott Brook, municipal organist of Atlantic City; Edward H. Dutcher, principal of the Eastern School, East Orange; H. H. Duncklee, president of the Union-Essex chapter, N. A. O., and a number of others. Mr. Egner was presented with a check for \$500. The dinner was served under direction of a committee of which Mrs. Phillip Gerhardt was chairman.

William F. Christiansen, president of the church board of trustees, was toastmaster at the dinner and reception, which was attended by about 250 parishioners and friends of Mr. Egner. Those at the speakers' table were Daniel H. Wenny, chairman of the arrangements committee; William H. Wille, treasurer of the church; Henry J. Diefenbacher, elder; Louis F. Darmstaedt, superintendent of the Sunday-school; the Rev. Otto H. Dietrich, pastor; Francis C. L. Schreiner, organist of St. John's Church, Orange; Charles Hasler; Dr. Harmon H. McQuilkin, pastor of the First Church of Orange (Presbyterian), and C. C. Boyle of Ozone Park, Long Island.

On the program in the church the orchestra played a selection with Mrs. Frederick A. Egner at the organ. Mr. Egner was escorted to the front of the church by Mr. Wenny and Mr. Diefenbacher. A short address was given by Mr. Christiansen and Frederick A. Egner, Jr., grandson of Mr. Egner, sang "My Task." Miss Elsa Livingston played a cello number, Mrs. Margretta Cueman sang and a violin solo was played by Mr. Hasler, accompanied by Mr. Egner.

In length of service Mr. Egner is the oldest church organist in the Oranges and is a close friend of Professor Francis C. L. Schreiner, who next September will round out half a century as organist of St. John's Catholic Church. The two veteran organists are among the first members of the National Association of Organists. Together they have attended nearly

Frederick Egner



every national convention of the organization.

When 13 years of age Mr. Egner began his musical studies. His first lessons on the piano were from the late J. O. B. Harrison, for many years organist of St. Mark's Episcopal Church, West Orange. Later he was taught by Herman K. Egner, his cousin, who was then organist of St. John's Church. Mr. Egner also studied under the late Rev. Dr. Herman C. Gruhnert, who for nearly half a century was pastor of the First German Presbyterian Church. Dr. Gruhnert, who was an accomplished musician, gave the young organist special training in piano, violin and harmony.

In 1896 Mr. Egner became a member of the Haydn Orchestra of Orange, and played first violin at its concerts for thirty years.

Mr. Egner was born in Orange. For ten years he has been organist of Union Lodge, II, F. & A. M., and he is also organist of the Union Lodge dramatic team, which during the past few years has won a prominent place in the Masonic circles of New Jersey. Mr. Egner also serves as organist at the meetings of Fidelity chapter, Order of DeMolay.

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National Association of Organists Section

WILLARD IRVING NEVINS, EDITOR



OFFICERS OF THE N. A. O.

President — Reginald L. McAll, 2268 Sedgwick avenue, New York City.
 Chairman of the Executive Committee — Herbert 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.

Before we become too busy with preparations for Lent and Easter, let us lay plans for an important contribution to the celebration of music week, which will come early in May. It is far easier to prepare now than it will be in April, when we must begin to let down after a season of strenuous work.

True to the prediction of last month, Pennsylvania has a new chapter at Easton. Easton is a really musical city, and one that ought to turn out splendid chapter programs. To this newly-formed chapter the executive committee extends heartiest congratulations and all good wishes for success during this first year of activity.

Bills for the 1929 dues are now in your hands, and we find that they are meeting with prompt action on your part. Your hearty co-operation shows that you appreciate the fine work of our treasurer. We would like to report all bills paid by March 1.

Last fall a committee was formed to prepare material which would be of assistance to those who are interested in forming new N. A. O. chapters. That committee has completed its work in a most efficient manner, and we are printing herewith the findings of the committee, which we commend to every reader of The Diapason:

WHAT IS A LOCAL CHAPTER?

It is composed of organists in one town, city or county who form a local group, having its own officers and program of activities. It is a part of the state council and is directly affiliated with the association. Its active members are individually members of the N. A. O., receiving The Diapason and having the right to vote and all other privileges, as stated in the constitution of the association.

A local chapter is financed by such local dues as are determined by its members; by collections at recitals and special services, and by the rebated initiation fee of \$2 from all new members who join the N. A. O. through the chapter.

A chapter of the N. A. O. is to the individual a medium of good fellowship, of interchange of ideas, of artistic and often financial advancement. To the community it is a genuine service in its presentation of good music and in stimulating better standards of church singing and service playing. It is a means of increasing the dignity and usefulness of the profession, and of emphasizing higher ideals and accomplishments in the organ world.

HOW CAN I ASSIST IN FORMING A CHAPTER?

1. Obtain authority to start the chapter from the president and officers of your state council, or, if there is no council in your state, from headquarters.
2. Secure information on the following points: (a) List of present members in your vicinity. (b) Visitation by a state or national representative. (c) Model outline for your constitution and by-laws. (d) Suggestions for your program of activities.
3. Enlist the cooperation of four or five other organists, including those who are influential in your community.
4. Use local publicity, presenting your plans in a brief story, and giving the names and positions of all those whom you have interested.
5. Plan an attractive program for the first meeting and invite all the local organists and lovers of organ and church music, sending your notices in care of the churches and theaters, as given in the directory, in case you do not know the names. A reply card will bring results.
6. Get a short book on parliamentary procedure from your library to help you in conducting the meeting, or write to

headquarters for suggestions. The temporary chairman should act as follows: (a) Call the meeting to order. (b) Appoint a temporary secretary. (c) State the object of the meeting. (d) Have some one delegated to move the formation of a chapter. (e) Appoint the following committees to report at the next meeting: On constitution and by-laws, nominations, membership and program.

TO WHOM CAN I WRITE FOR FURTHER GUIDANCE?

The organization committee, of which Miss Jane Whittemore is chairman, will gladly advise with you in establishing a local chapter. Write to her at 1259 Waverly place, Elizabeth, N. J. For literature, including the pamphlet "Aims and Objects," application blanks, constitutions, etc., apply to the treasurer, Ernest White, at headquarters, 49 West Twentieth street, New York.

When the chapter has been formed send all news to the secretary, Willard I. Nevins, 340 Manor road, Douglaston, N. Y.

Dinner Has Noted Guests.

As a welcome to G. D. Cunningham and as a farewell to Fernando Germani the National Association of Organists gave a public dinner at the Town Hall Club in New York City Wednesday evening, Jan. 23. About 100 gathered to honor the distinguished guests of the evening and to enjoy a delightful dinner arranged by Miss Lilian Carpenter and her committee.

While coffee was being served President McAll called upon Frank L. Sealy, warden of the American Guild of Organists, for brief remarks. Mr. Sealy told of the pleasure it gave him to be present at an N. A. O. event and spoke especially of the great good Dr. Russell had done for organ playing in America by bringing great European organists to play for us.

Mr. McAll explained that Sig. Germani had asked to be excused from a speech. He then introduced Mr. Cunningham, who spoke of the warm welcome America had extended to him. He told of the great influence Lynnwood Farnam had exerted on English organists and their playing and dwelt upon England's loss and America's gain in Dr. T. Tertius Noble's coming to America. Later everyone went to St. Thomas' Church, where both guests of the evening played. Sig. Germani gave the Fugue on "Ad Nos" by Liszt and a Pedal Study by Manari in his magnificent style. Mr. Cunningham was at home at this cathedral organ, and it was a delight to hear his playing in its full glory. His numbers were the Fantasia and Fugue on B-A-C-H by Reger; Air, Wesley; Canon, Schumann, and the Reubke Sonata on the Ninety-fourth Psalm.

Easton, Pa., Organists Unite.

A meeting of organists of Easton, Pa., and adjacent territory was held in the chapel of the Bainerd Presbyterian Church for the purpose of effecting an organization to encourage musicians and teachers of the locality to help create a better appreciation of music in the community and to solve problems relative to musical advance. An invitation was extended to Dr. William A. Wolf, president of the Pennsylvania state council, N. A. O., to be present at a luncheon-meeting in the Y. M. C. A., Thursday, Dec. 20. Dr. Wolf gave an outline of the aims and objects of the N. A. O. and presented many evidences of the results attained throughout the state by reason of organized effort. At the conclusion of his remarks an organization was effected with an enrollment of nineteen charter members, to be known as Easton chapter, Pennsylvania state council, N. A. O.

The following officers were elected: President, Charles W. Davis; vice-president, Andrew Burwell; secretary, Mark L. Davis; treasurer, Mrs. R. W. Becker. Henry F. Eichlin was appointed chairman of the program committee.

On Sunday, Dec. 30, in Zion Lutheran Church, the chapter presented its first public service, being a program of organ music, played by mem-

bers, and vocal music by the combined choirs of various churches, with instrumental support, including a trombone choir. The program reflected much credit upon the organization. The privilege of holding all business sessions and meetings in the chapel of Bainerd Presbyterian Church was extended the chapter.

Executive Committee.

The executive committee met at headquarters Monday, Jan. 14. Those present were President McAll, Chairman Sammond, Mrs. Lockwood, Miss Coale, Miss Whittemore and Messrs. Stanley, White, Richards, Riesberg, Farnam and Nevins. The usual reports of the secretary and treasurer were heard and accepted. There were several state reports of interest. Dr. Wolf of Lancaster, Pa., reported the formation of a new chapter at Easton.

Following the report of the public meetings committee it was moved and voted that we be the guests of Henry Pilcher's Sons for a supper and a demonstration of their new organ at the Second Church of Christ, Scientist, some time in February.

The following committee was appointed to select recitalists for the national convention to be held in Toronto in August: Mrs. Bruce S. Keator, Dr. T. Tertius Noble and Harold Vincent Milligan, with President McAll and Willard I. Nevins, chairman of the general convention committee.

Illinois Council.

The Chicago chapter is making arrangements for a recital to be given March 5 by Ernest White of New York. The exact time and place have not been determined, but will be announced later. Mr. White, a young Canadian organist who has been a resident of New York for several years, has made a decidedly favorable impression wherever he has been heard. He is organist and choirmaster at St. George's Church, Flushing, N. Y. Mr. White was one of the players at the St. Louis convention of the N. A. O. in 1927. Chicago organists are looking forward to the opportunity of hearing him as one of the treats of the season.

Quincy, Ill., Chapter.

The monthly meeting of this chapter was held in the studio of the president Tuesday evening, Jan. 15. Ten members were present. A review of the work and activities of the chapter for 1928 was given by the secretary. This was followed by the election of officers, which resulted as follows: President, C. Harold Einecke; vice-president, Ruth Brown; secretary, Frances Z. Mourning; treasurer, Edwin Brakensick. The president appointed the following to act with the officers as the executive board: William Spencer Johnson, Juanita Nichols, Herman Warma and Maude Wells Dickson.

Our secretary, since organization, Miss Juanita Nichols, could not serve the chapter again. Because of the illness of both her father and mother she found it necessary to decline at this time. Our new secretary is vitally interested in our work and has been active since its organization.

After the election a general discussion of coming activities was held and it was unanimously decided to have our national treasurer, Ernest White of New York, include Quincy in his tour of the middle West in February, the date to be announced later. For our March meeting Charles Weiler will make an address on the construction and mechanics of the organ. In April Dr. Frederic Stiven, dean of the music department of the University of Illinois, will give a recital in Salem Church. In May William Spencer Johnson will give an outline and talk on the Third Chorale of Cesar Franck.

Our next meeting will be held in February and will take the form of a dinner in honor of Mr. White. Busi-

ness will be transacted and officers installed at that time.

JUANITA NICHOLS, Secretary.

Germani at Reading Organ.

Reading, Pa., musical circles had a delightful treat Dec. 20 in the form of a recital by Fernando Germani of the new three-manual Austin organ in the First Baptist Church. His program was interesting in its makeup and Germani captivated the audience with his interpretation and rendition of the program.

Previous to the recital Mr. and Mrs. Isaac C. Eberly entertained Mr. Germani, Dr. William A. Wolf, president of the Pennsylvania state council, N. A. O.; Charles W. Davis, president of the newly-organized Easton chapter; Earl Echternach of Irving College and the executive committee of the Reading chapter at their country estate, Stone Manor. Mr. Germani played several selections on the beautiful two-manual and solo Aeolian organ in the Eberly music-room.

Following the recital of the evening, the Reading chapter was host at a supper in honor of the artist of the evening. The other guests were Dr. Wolf, Mr. Davis, Mr. Echternach, Mr. Heckler and Mr. Bretz of the Harrisburg chapter. About fifty organists and guests were in attendance.

The specifications of the newly-installed organ on which Mr. Germani played appeared in The Diapason July 1, 1928.

Harrisburg Chapter.

The Harrisburg chapter held its January meeting at the home of Bishop and Mrs. James Henry Darlington, presenting Miss Sade Styron, concert pianist of Washington, D. C., in a unique lecture-recital entitled "From Harpsichord Days." Miss Styron described the classical ancestors of the piano, telling many interesting facts about the clavichord, harpsichord, virginal, spinet and other instruments of the sixteenth and seventeenth centuries, stressing the musical culture and customs and characteristics of clavier music. Lantern slides were shown to illustrate the lecture. Following the lecture Miss Styron played a series of piano selections.

Bishop Darlington possesses one of the rarest private collections of old instruments, gathered from all parts of the world, including virginals, spinets, a harp-piano, a clavichord made in Italy in 1554 and many other predecessors of the piano. He spoke at length on historical events connected with the various instruments in his collection. After the lecture and recital the organists were given the privilege of examining closely all the instruments and other curios in this private museum.

Dr. William A. Wolf of Lancaster, president of the Pennsylvania state council of the N. A. O., and three members of the Lancaster chapter were guests of the Harrisburg chapter at this meeting.

CLARENCE E. HECKLER, Secretary.

Lancaster Chapter.

Lancaster chapter held its monthly meeting in the First Presbyterian Church Sunday afternoon, Jan. 13, when a program of organ music was played by George B. Rodgers, Charles E. Wisner and Donald Nixdorf.

Delaware Chapter.

The Delaware chapter has had some interesting dinner meetings this season. At the October meeting an interesting address was given by Ferdinand Rassmann of the Austin Organ Company. He told some of his experiences in organ building and described some of the outstanding organs he has installed. The November meeting was addressed by the Rev. Park Huntington of St. Stephen's Lutheran Church, who spoke on the relationship and importance of music to the church service. At the December meeting the Rev. C. W. Clash of Emanuel Episcopal Church spoke on the relationship between clergyman and organist. At the close of this address Mr. Clash

invited the chapter to meet at the parish-house of Emanuel Church for the next meeting as his guests.

The new Ausin organ at Trinity Episcopal Church is completed. The chapter is to meet at Trinity in the near future, at which time guests from Philadelphia are to be invited.

The following officers were chosen at the recent election:

President—T. Leslie Carpenter.
Vice-President—Samuel Blackwell.
Secretary—Wilmer Calvin Highfield.

Treasurer—Sarah Hudson White.
Librarian—Elizabeth B. Johnson.

Many activities are planned for the rest of the season, and everything points to the most successful year of the chapter.

WILMER C. HIGHFIELD,
Secretary.

Hudson Chapter.

The bi-monthly meeting of Hudson chapter was held at the studio of Miss Lucy Nelson, Hotel Fairmount, Jersey City, Monday evening, Jan. 14. A short business session was followed by a program of music, the compositions of Franz Schubert providing the musical settings for a paper on "The Life and Work of Schubert," read by R. M. Treadwell. We had as our guests Mrs. Julia Miller Jones and Arthur Threlfall, who entertained delightfully with vocal solos. Mr. Treadwell and Mr. Williams played a "Moment Musical" and the Ballet Music from "Rosamunde," arranged for four hands. Miss Amanda Van Tassell played the Impromptu, Op. 142, No. 2. Mrs. B. C. Blauvelt played an arrangement of the Serenade. Mrs. Jones' solo, "Who is Sylvia," and Mr. Threlfall's singing of the "Song of Penitence" by Beethoven were beautifully done.

The next meeting will be held March 11 at the Claremont Presbyterian Church.

R. K. WILLIAMS,
Treasurer.

Union-Essex Chapter.

The monthly meeting of the Union-Essex chapter was held in the Carteret Arms, Elizabeth, Jan. 14. Henry Hall Duncklee, the president, spoke of the fiftieth anniversary of a charter member of the N. A. O., Frederick Egner, organist of the First Presbyterian Church of Orange.

The guest of honor was Miss Roxanna B. Love, organist and director of music in the Monroe Avenue Episcopal Church at Plainfield and instructor in English in the Plainfield high school. Having spent three summers in England, where she devoted much of her time to the study of the English cathedrals, Miss Love was well fitted to speak of them. She entitled her lecture "Little Treasure Island." She described Westminster, York, Durham, Canterbury, Chester, Exeter, Salisbury, Lincoln, Worcester and St. Alban's and the little church at Stoke Pogis. Miss Love used exquisite lantern slides of these buildings. The lantern was skillfully operated by Miss Jessie Bouton.

C. Irving Carpenter, one of the winners in the recent Atwater Kent local and state auditions, sang with fine tone and splendid diction "Sylvia," "Dichmont's 'Little Banjo,'" "Damrosch's 'Danny Deever'" and Sanderson's "Friend of Mine." The accompaniments were played by H. W. Smith, director of music in Drew Seminary, Madison.

RUSSELL SNIVELY GILBERT,
Secretary.

Central Chapter, New Jersey.

The fourth annual candle-light carol service under the auspices of the Central New Jersey chapter was held in the First Presbyterian Church of Trenton Friday evening, Dec. 28. Many appreciative listeners gathered in the historic church and the simple dignity of the old colonial architecture, especially restful in the glow of the candle light, seemed a fitting background for the singers who marched down the aisles in stately procession. The order of service follows: Organ Prelude, "Christmas," Foote; processional hymns, "Adeste Fideles," Reading; "O Thou Joyous Day," Spanish, and "Joy to the World," Handel; carol, "Angels o'er the Field," Old French; anthem, "Sing O Heavens," Tours; offertory, Adagio from Symphony 6.

Widor; carols, "Bethlehem," Schubert; "Shepherds' Christmas Song," Austrian; "Away in a Manger," Spillman, and "The First Nowell," Seventeenth Century; carol, "Silent Night," Gruber; postlude, "Carillon-Sortie," Mulet; recessional, "Hark, the Herald Angels Sing," Mendelssohn.

The prelude was played by Miss Caroline Burgner, organist of the Greenwood Avenue Methodist Church; the service by Paul Ambrose, organist of the First Presbyterian Church, and the offertory and postlude by Theodore H. Keller, organist of Lawrenceville School. Those singing were the members of the combined quartet; choirs of the First and Third Presbyterian, State Street and Greenwood Avenue Methodist and Grace Lutheran Churches of Trenton.

RAMONA C. ANDREWS, Secretary.

Camden Chapter.

The monthly meeting of the Camden chapter consisted of a candlelight carol service Dec. 17 in the First Baptist Church. The choral club of the Musical Art Society, under the baton of Henry S. Fry, provided the main part of the program, which was a feast in the way of beauty and homogeneity of tone. The blending and light and shade and the technical finish left nothing to be desired.

The first group of carols consisted of an Old French carol, one of White Russia, a traditional Welsh carol and a Bohemian carol. The second group was by American composers—Herbert J. Tily, Frederick Stanley Smith, and two by Henry S. Fry. This was followed by a group by Geoffrey Shaw, William R. Spence and J. P. Sweelinck.

The service opened with three organ numbers by F. Marie Wesbroom Dager. Guilman's Pastoral for organ and piano was played by Mrs. Dager at the organ and Robert M. Haley at the piano. An address on "The Christmas Spirit" by the Rev. Elwood A. Harrar, D. D., was appropriate and instructive.

A large congregation attended in spite of the bad weather and not only enjoyed what it heard, but joined heartily in the singing of the Christmas hymns interspersed throughout the service.

Mrs. Gertrude D. Bowman has been elected editor of our chapter paper, the Cipher, and we predict it will be more interesting than ever.

At the January meeting Uelma Clarke Smith will give a lecture-recital.

The members' recital announced for January will be held Feb. 12, in the North Baptist Church, and will be played by Isabel D. Ferris, Harry R. Bagge and Howard S. Tussey. Miss M. Louise Jacoby, contralto, will be guest soloist, Mrs. F. Marie Wesbroom Dager, accompanist.

Many members of the chapter report cantatas, carol services and pageants successfully given at Christmas time.

Howard S. Tussey reported a performance of Schubert's "Omnipotence" Nov. 28, with a chorus of fifty-five voices and an orchestra of eleven instruments under his direction, at his place of business, the Provident Mutual Life Insurance Company.

New members are Miss W. D. Liselotte Stempuer, active member, and W. W. Eastblack, Mrs. Francis S. Ginter, N. Lindsay Norden, Fithian S. Simmons, Miss E. Stockton Woodward and Mrs. Margaret Thomson, associate members.

ISABEL D. FERRIS,
Secretary.

Monmouth Chapter.

The Monmouth chapter met at a luncheon Jan. 4 in the Cake Shop restaurant at Asbury Park with sixteen members present. Mrs. Parslow, chairman of the committee for the state rally, reported that the ladies' aid society of the Long Branch Church will serve luncheon in the church for that event. Miss Clara Smith, proposed for membership at the last meeting, was accepted.

The president requested that each organist ask his pastor to set aside either the first Sunday night in May or the last one in April for a music week program. Mrs. Williar was appointed to the publicity committee. It was suggested that she write to pastors, asking them to co-operate in celebrating music week.

Louis Van Gilluwe was voted an honorary membership in the chapter.
HELEN E. ANTONIDES,
Secretary.

Bangor Chapter.

The Bangor chapter met at the First Baptist Church of Bangor, Maine, Sunday, Dec. 23. This meeting took the form of a candle-light carol service. The program included a wide variety of ancient and modern carols and Christmas anthems. The choirs of the Hammond Street Congregational, Essex Street Baptist and First Baptist Churches combined for this service. The organists participating were: Mrs. Grace Bramhall Howes, Mrs. Edith Farrington Tuttle, Mrs. Mabel Hammons Woodman and Miss Helena M. Tewksbury.

LEITA FRENCH, Secretary.

Worcester Chapter.

The value of organization was brought home again to members of Worcester chapter at the January meeting, for we had the pleasure of hearing original compositions of one of our members—Mrs. Le Roy E. Burnham—an opportunity which might not have come to us were it not for our affiliations in group work.

This meeting was held in Pilgrim Congregational Church, of which Mrs. Burnham is organist and choir director. Several of Mrs. Burnham's compositions were played and sung, the pastor of the church, the Rev. Harold L. Stratton, explaining the text of the songs. The guests thoroughly enjoyed the work of our talented member. Organ and piano numbers played by Mrs. Edith Sanders, organist of the Newton Square Baptist Church; Frank Dana of St. Mark's Episcopal and Mrs. Burnham provided the instrumental part of the program, while vocal numbers were given by the double quartet of the church, Joseph Walker Smith, organ builder, gave an interesting talk on organ pipes.

At the close of the musical program a social hour with refreshments gave the guests an opportunity for informal discussion of questions of interest to

all. The hosts of the evening were Mrs. Burnham, Mrs. Sanders, Mr. Dana and Bertis H. Adams.

Members of the executive committee were guests of President Frederic W. Bailey at luncheon Jan. 11 and at that time plans were perfected for the public concert in February, which is now looked upon in the city as an annual N. A. O. affair. Rossini's "Stabat Mater" will be given, using the combined choirs and choruses of the Worcester churches.

An innovation in the church and musical life of the city which is meeting with marked appreciation is the cathedral hour in Wesley M. E. Church on the first Sunday of every month from 4 until 5 in the afternoon. A. Leslie Jacobs, minister of music at Wesley, presents a program of organ music which attracts an audience of several hundred lovers of the organ.

ETHEL S. PHELPS, Secretary.

Kentucky Chapter.

The Kentucky chapter held its monthly meeting at the Mayflower Apartments, Louisville, Jan. 14. After the meeting the organists adjourned to Mrs. J. B. Speed's music room to hear Miss Gertrude Tucker in an organ recital, sponsored by the chapter. Miss Tucker was heard by a representative audience and was assisted by Miss Opal Gerhardt, whose singing was a feature.

Mrs. Albion Cornwall, organist at St. Andrew's Episcopal Church, assisted by the choir, will give a musical service for the chapter Sunday afternoon, Feb. 3.

Farris A. Wilson, organist and choirmaster of the Crescent Hill Presbyterian Church, is to present Gounod's "Gallia."

George Latimer gave an organ recital for the Wednesday Morning Musical Club in Christ Church Cathedral Jan. 16. There was a good attendance.

The choir of Christ Church Cathedral presented the "Hymn of the Apostles" from Gounod's "Redemption" under the direction of Ernest A. Simon, choirmaster and organist.

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GERMANI STARTS HOME AFTER GREAT U. S. TOUR

LEAVES FINE IMPRESSION

Italian Prodigy Gives Upward of Fifty Recitals on Coast-to-Coast Tour—Began His Work at Early Age of 3 Years.

Fernando Germani, genuine organ prodigy, departed for his home in Italy from New York Jan. 24 after an American tour which began immediately after he landed Oct. 5 and on which he played upwards of fifty recitals in all parts of the country, from the Atlantic to the Pacific coast. The young Italian master departed after having made a deep impression on audiences which aggregated many thousand people.

Sig. Germani made his farewell appearance at the Wanamaker Auditorium Monday afternoon, Jan. 21. His playing, was, as usual, faultless and artistic. His program included mostly numbers played on former occasions here.

On Jan. 7 Sig. Germani appeared in Chicago under the joint auspices of the Chicago chapter of the N. A. O. and the Illinois chapter of the A. G. O., playing a program at the New First Congregational Church, which has the largest organ in Chicago, the four-manual Kimball installed about two years ago. The recital was attended by nearly all the organists of the city and a large number of people from the church and was marked by one of the performances of great virtuosity which have given Germani a high reputation in America.

His playing of the Vivaldi Concerto was the opening feature. The Bach Great G minor was played with a masterly ease and in traditional style. The work which best revealed the performer's powers was the Liszt Fantasia on "Ad nos ad salutare undam," and in it not only the prodigious pedal technique of Germani, but the power of the pedal division of the organ were

well demonstrated. A really beautiful feature of the evening was the Spanish tone picture "Saetas," by Torres, still in manuscript, but which deserves transfer to print much more than many things which have found their way past the publishers' censors among European musical compositions. Mr. Germani vouchsafed the enthusiastic audience one encore—a Bossi Pedal Study.

On the same day Germani was the guest of the organists at a luncheon at the Palmer House and ingratiated himself by his manner as he has done in other cities.

Fernando Germani is the youngest of all the world-famous concert organists of the day. He was born April 15, 1906, in Rome, where he has always made his home and pursued his musical studies. At the age of 3 years he began work at the piano and at 8 years he was a pupil at the Royal Conservatory of Music, of which Marco Enrico Bossi was the director, taking piano under Francesco Baiardi, composition under Ottorino Respighi and harmony and counterpoint with Cesare Dobici. After this start, as a boy of 13 years, he entered the Pontifical School of Sacred Music and became an organ pupil of Father Raffaele Manari, under whom he has done all of his organ study.

When only 14 years old he was appointed organist of the famous Augusteo Orchestra in Rome, a post he has held continuously since that time. He is the winner of many prizes at the Royal Conservatory. The present visit to America was Sig. Germani's second one, the first being made early in 1928. Both visits have been under the auspices of the Wanamaker Concert Direction, the guiding genius of which is Dr. Alexander Russell, supplemented by the Bogue-Laberge Concert Management.

Father Manari Germani's Teacher.

New York, Jan. 5, 1929.—Editor The Diapason. My dear Mr. Gruenstein: Through a misunderstanding in preparing the publicity for Sig. Fernando Germani's American debut

and tour, it was said that the late Marco Enrico Bossi was one of his teachers. This appears to have been a mistake. Germani's training as an organist has been entirely under the direction of Father Raffaele Manari of the Pontifical School of Sacred Music, Rome.

Father Manari, as those who have heard Fernando Germani remember, is also the composer of the remarkable Pedal Etude played by the young Italian virtuoso on his present tour. This Etude was composed for and dedicated to Germani as a token of his teacher's esteem and affection.

The management of the Germani tour regrets very much that this misunderstanding should have been allowed to get into print, and would appreciate it if you, as editor of The Diapason, will give us space in your magazine so that we may give proper credit to Father Manari and the Pontifical School of Sacred Music, Rome.

Sincerely,
ALEXANDER RUSSELL,
Supervising Management
Germani Tour.

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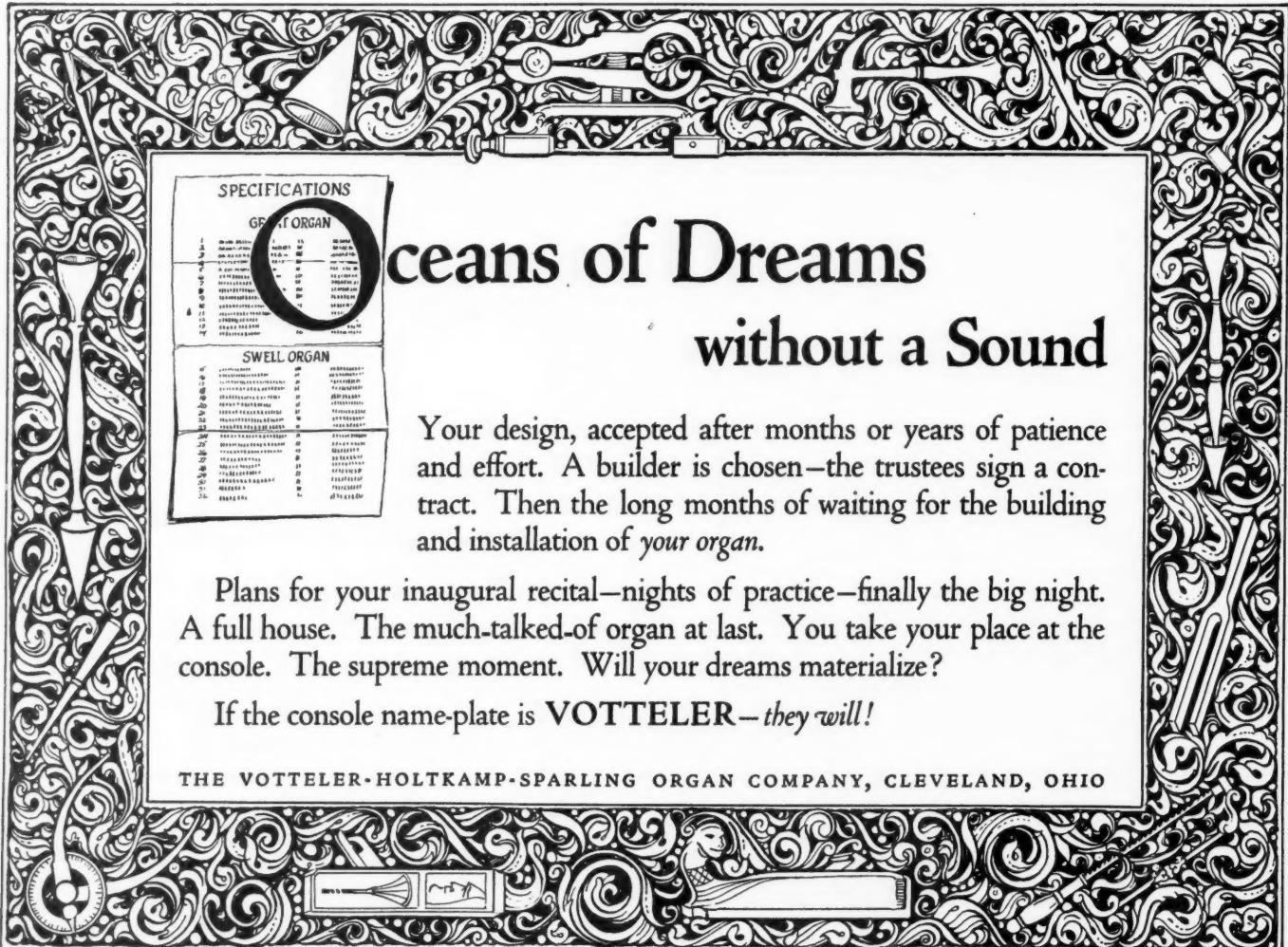
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D-2-29

News from Cleveland

By CARLETON H. BULLIS

Cleveland, Ohio, Jan. 21.—Performances of portions of Handel's "Messiah" suitable for Christmastide were given in a number of Cleveland churches, notably at Calvary Presbyterian, where a chorus of professionals constituted a special choir with Albert Riemenschneider as organist and director, and at Epworth Euclid M. E. Church, with Charles D. Dawe as conductor and Mrs. J. Powell Jones as organist. The latter church has a splendid vested mixed choir of about sixty singers.

The outstanding performance of the "Messiah" was the annual rendition at the Public Auditorium, given by an aggregation of choristers from the choirs of west side and Lakewood churches under the leadership of William Albert Hughes, and with a small orchestra of west side amateurs furnishing the accompaniments. Admission is free to these annual performances, but an offering is taken to meet expenses, the surplus being divided among the soloists. Reports are that the event of Dec. 16 was carried through with great success, both musically and in the attendance, which, it is said, packed the hall. If this is a fact, at least 10,000 must have been in the audience.

Carl Schluer, organist and choir director at the new Methodist Church of the Saviour, Cleveland Heights, began his series of recitals Jan. 7. He plans a program for the first Monday evening of each month. The next recital is scheduled for Feb. 4. This church is equipped with a large four-manual Austin organ, giving Mr. Schluer adequate facilities for recital work.

On the evening of Jan. 16 the Cleve-

land Museum of Art presented the Lutheran Chorus of Cleveland and Albert Riemenschneider, organist. The chorus, of which F. W. Strieter is conductor, sang several excerpts from the B Minor Mass, other numbers by Bach, two Russian liturgical choruses and a number of favorite chorales.

Of concern to organists was the use of the organ after some of the chorales. First the chorus sang the chorale unaccompanied and then the organ played a Bach chorale prelude on the same tune. "O Thou of God the Father," "Deck Thyself, My Soul, with Gladness," and the well-known Passion chorale, "My Heart is Filled with Longing," were treated in this way. The chorus was located in one of the exhibition rooms of the museum, two rooms from the garden court, where the organ is placed, and the distant response of the organ was highly effective as a code to the choral version of each of these beautiful chorales.

Program of Wheatley's Works.

Bertram T. Wheatley of Colorado Springs is another Western organist who lays claim to a record akin to that of Edward Champion Hall of Butte, Mont., for the Colorado man has done what Mr. Hall was recorded on the editorial page of The Diapason last month as doing—he has given a vesper musical service at his church, the First Presbyterian, consisting entirely of compositions by himself. With the assistance of his choir and a violin soloist Mr. Wheatley presented on Nov. 25 a program of his works which included the following: Organ Transcription on "In the Gloaming"; chorus, "O Be Joyful"; baritone, "Hail! Sacred Day"; octet, "Lord, Now Lettest Thou Thy Servant"; violin, Andante Cantabile (new); chorus, "I Will Lift up Mine Eyes"; contralto, "Lead, Kindly Light" (new); duet for soprano and tenor, "Seek Ye the Lord"; offertory organ solo; Transcription of "Sweet Hour of Prayer" (with tower chimes); tenor, "Blest Are the Pure in Heart"; chorus, Festival Magnificat in E flat; organ, Wedding March.

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“Mr. W. D. Hardy, Manager Organ Dept.,
W. W. Kimball Company,
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Dear Mr. Hardy:—

“Having written you several times of the high regard I have for the work that the Kimball Company is doing in their recent organ installations, permit me to especially comment on the new organ in the First Baptist Church, Evanston.

“I am always anxious where I am asked to be the organ architect, to secure the most advantageous organ with the money at the disposal of the church—being the organist and director of music at the First Baptist Church I was even more than usually interested. The results are as nearly perfect in my estimation as possible; no organ among the hundreds I have played in this country or abroad of similar size and scope measures up to this instrument in the essentials of what a church organ should be.

“The Diapason Chorus on the Great organ is particularly satisfying, dignified and grand; the Reed Chorus on the Swell organ is magnificent. These matters are usually well taken care of in the best English organs, more so than in this country, but you have gone still further with both of these important attributes of a church organ. In addition, the wealth of beautiful solo reeds and other soft effects is absolutely not surpassed in any organ that I have had the pleasure of playing.

“The people of the church have expressed themselves on numerous occasions since the opening a month ago, as being quite as satisfied as I am that here is an outstanding instrument.

“Having had considerable experience therefore, some basis for comparison of values in organs—I have no hesitancy in saying this example of your work stands out superior, not only tonally but mechanically, to any others of comparable size.

“With best wishes for your continued success, I am,

“Very truly yours,

“(Signed) WILLIAM H. BARNES.”

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Jan. 21.—The Church of the Advent has introduced the custom of having a special musical service every other Sunday evening. Solemn evensong was the service on the festival of the Epiphany, Jan. 6. The choir sang Stainer's Magnificat and Nunc Dimittis in A. Parker's "Brightest and Best," Kastalsky's "O Light Divine" and Coleridge-Taylor's Te Deum in F. The unaccompanied Russian anthem was proof of the splendid work that is being done by Frederick Johnson, organist and choirmaster. The Te Deum at the close of solemn procession was brilliantly performed, even though the music itself continues to impress one as being somewhat too barbaric for church music.

Francis W. Snow gave a recital of more or less popular content in Trinity Church, Torrington, Conn., Jan. 14. The program read as follows: Procession and "Meditation Religieuse," Mulet; Gavotte, Martini; Air for the G String and Toccata and Fugue in D minor, Bach; Canon, Schumann; Fountain Reverie, Fletcher; "Sunshine and Shadow," Gale; Toccata, Dubois; Scherzo from Symphony 4, Widor; "The Cyprian," Horsman, and "Carillon-Sortie," Mulet.

The following is a program of organ music played before the evening service by Leland Arnold at Trinity Church, Newton Center, Jan. 13: "Noel sur les Flutes," d'Aquin; Toccata and Fugue in D minor, Bach; "Rimembranza" and "Minuetto Antico e Musetta," Yon; "Träumerei," Schumann.

John E. West's "The Story of Bethlehem" was given as a part of the Christmas celebration at the Newton Highlands Congregational Church. The church choral society and the church orchestra assisted the regular quartet under the direction of Edgar Jacobs Smith, who is a person of large experience in this kind of undertaking.

A fast automobile ride in congenial company to and from Lowell was hardly more exhilarating than the beautiful music heard at the vesper hour in All Souls' Church under the direction of the popular baritone, Henry Jackson Warren. The church itself some years ago must have been remodeled from a typical New England meeting-house into a building of churchly lines. Very impressive is the glimpse at dusk down the nave to the lofty case of the tower organ. This part of the four-manual Skinner instrument has other registers than those ordinarily found in an echo organ. There is already present a powerful tromba and soon there will be added a substantial trombone to strengthen the ensemble of the full organ.

The service of music Sunday, Jan. 20, was far from the usual. To be sure there was the reading of an ancient Hebrew prayer as a Scripture lesson, a brief prayer, a short hymn, and a none too lengthy address, but it was truly an hour of music. A grand piano occupied the chancel. Carl Lamson, widely known as the accompanist of great artists, played Wagner's "Liebestod" and Chopin's F sharp major Nocturne as his solo contribution. His legato is perfection and his tones were beautiful. With Harold Schwab at the organ there were played as instrumental selections two movements from Handel's D minor Concerto, "Under the Lindens," by Massenet, Prout's "Concertante Duet," Op. 6, and Prelude, Fugue and Variation by Franck. To a surprising degree there was excellent blending and contrasting of the tones of the two instruments. All dynamics and nuances were strictly observed in a remarkably perfected ensemble. Again, to the accompaniment of piano and organ, Mr. Warren sang with well-sustained tones Handel's "Dank sei Dir, Herr" and also gave a satisfying interpretation of Schubert's "Die Allmacht."

FOR A DESPLAINES CHURCH

Möller Three-Manual Ordered by First Congregational of Suburb.

Through the Chicago office of M. P. Möller, a three-manual organ has been sold to the First Congregational Church of Desplaines, Ill., a suburb of Chicago. The stop list of this instrument is as follows:

- GREAT ORGAN.
1. Open Diapason, 16 ft., 73 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason, 8 ft., 61 notes.
 4. Gross Flöte, 8 ft., 73 pipes.
 5. Concert Flute, 8 ft., 73 pipes.
 6. Gemshorn, 8 ft., 73 pipes.
 7. Gemshorn Celeste, 8 ft., 73 pipes.
 8. Viol d'Gamba, 8 ft., 73 pipes.
 9. Flute a Cheminee, 4 ft., 73 pipes.
 10. Dulciana, 8 ft., 73 notes.
 11. Octave, 4 ft., 73 notes.
 12. Piccolo Harmonic, 2 ft., 61 pipes.
 13. Tuba, 8 ft., 73 pipes.
 14. Chimes, 21 bells.

SWELL ORGAN.

15. Bourdon, 16 ft., 97 pipes.
16. Open Diapason, 8 ft., 73 pipes.
17. Stopped Diapason, 8 ft., 73 notes.
18. Salcional, 8 ft., 73 pipes.
19. Viole d'Orchestre, 8 ft., 73 pipes.
20. Voix Celeste, 8 ft., 61 pipes.
21. Orchestral Flute, 4 ft., 73 notes.
22. Flautina, 2 ft., 61 notes.
23. Dolce Cornet, 3 rks., 183 pipes.
24. French Trumpet, 8 ft., 61 pipes.
25. Oboe, 8 ft., 73 pipes.
26. Vox Humana, 8 ft., 73 pipes.
27. Harp, 49 notes.
28. Chimes, 21 notes.

CHOIR ORGAN.

29. English Open Diapason, 8 ft., 85 pipes.
30. Spitz Flöte, 8 ft., 73 pipes.
31. Dulciana, 8 ft., 73 pipes.
32. Unda Maris, 8 ft., 61 pipes.
33. Gemshorn, 8 ft., 73 notes.
34. Viole d'Gamba, 8 ft., 73 notes.
35. Dulcet, 4 ft., 61 notes.
36. Flute a Cheminee, 4 ft., 73 notes.
37. Piccolo Harmonic, 2 ft., 61 notes.
38. French Horn (small scale), 8 ft., 73 pipes.
39. Clarinet, 8 ft., 73 pipes.
40. Harp, 49 notes.

PEDAL ORGAN.

41. Resultant, 32 ft., 32 notes.
42. First Open Diapason, 16 ft., 44 pipes.
43. Second Open Diapason, 16 ft., 32 notes.
44. Bourdon, 16 ft., 44 pipes.
45. Lieblich Gedeckt, 16 ft., 32 notes.
46. Octave, 8 ft., 32 notes.
47. Flute, 8 ft., 32 notes.
48. Tuba, 8 ft., 32 notes.

Other recent orders received by the Chicago office of the Möller factory have been for organs for the following:

- Chicago, Hursen Undertaking Company,
Chicago, Nativity B. V. M. Church.
Chicago, Fourth Congregational Church.
Chicago, Grace Evangelical Lutheran.
Waukegan, Ill., Redeemer Lutheran.
Flint, Mich., St. Paul's Lutheran.
Grand Rapids, Mich., East Congregational.
Rogers City, Mich., St. Ignatius' Catholic Church.
Mexico City, Mex., Union Evangelical Church.
Toledo, Ohio, Salem Reformed Church.
Green Bay, Wis., St. Mary of Angels Catholic.

Catholic Church Music

By ARTHUR C. BECKER

My column for this month will be devoted to the musical programs rendered in the principal Chicago churches on Christmas day. Comparing the type of programs which follow with those that were formerly in vogue, we have very much over which to be happy, as the great majority of churches show a decided advancement in their choice of musical material:

Cathedral of the Holy Name—11 o'clock Pontifical High Mass: Processional, C. Rapp; Ecce Sacerdos, Singenberger; Jubilate Deo, Thiel; Introit, Plain Chant; Kyrie, Gloria, Solemn Mass, Gounod; Graduale, Falso Bordon, Hoover; Credo, Gounod; Offertory, "Adeste Fideles," Novello; Sanctus, Benedictus, Agnus Dei, Gounod; Communio, Plain Chant; "Gesu Bambino," Yon; "O Holy Night," Adam. The music was sung by a boys' and men's choir of 120 voices and with orchestral accompaniment. Albert Sieben, organist.

Old St. Mary's (Paulist) Church—Processional, "The Snow Lay on the Ground," Young; Proper of the Mass, arranged; Kyrie, Mass of St. Gregory, Terry; Gloria, Mass of St. Mary Magdalen, Turner; Credo, Mass of St. Mary Magdalen, Turner; Sanctus, Mass of St. Mary Magdalen, Turner; Benedictus, Father Finn; Agnus Dei, Mass of St. Gregory, Terry; Offertory, "Adeste Fideles," Reading; Motet, "Holy Night," Gruber; Recessional, "Angels We Have Heard on High." Paulist Choristers under the direction of the Rev. Eugene O'Malley, C. S. P.

St. Patrick's Church—Processional, Browne; Kyrie, Gloria, Montani; Credo, Browne; Offertory, "Jesu Redemptor," Yon; Sanctus, Browne; Benedictus, Yon; Agnus Dei, Browne; Post Missam, "Adeste Fideles," Novello. Mixed chorus and soloists, Dr. J. Lewis Browne, organist and choirmaster.

St. Thomas the Apostle Church—Solemn High Mass at 10:30 o'clock: Proper of the Mass; Kyrie, Lassus; Gloria, Witt; Credo, Perosi; Offertory, "Blandule Jesu"; Sanctus, Lassus; Benedictus, Palestrina; Agnus Dei, Witt. Choir of fifty boys and men, Oscar Deis, director of music.

Our Lady of Sorrows Church—Processional, "Hark, the Song of Angel Voices," McMurtagh; Kyrie, Gloria, Hammerel; Credo, Gloria, Marzo; Offertory, "Adeste Fideles," Reading; Sanctus, Benedictus, Gounod; Agnus Dei, Marzo; Proper of the Mass, Gregorian; Postlude, Improvised Toccata on Christmas Theme, Mixed choir under the direction of Edward A. McMurtagh, organist and choirmaster.

Holy Family Church—Processional, "The Birthday of a King," Neidlinger; Introit, "Dominus Dixit ad me"; Kyrie, Gloria, Turner; Graduale, "Tecum Principium"; Offertory, "Adeste Fideles," Reading; Sanctus, Benedictus, Agnus Dei, Guilmant; Post Missam, "Gesu Bambino," Yon. Chorus of mixed voices, Leo Mutter, organist and choirmaster.

St. Vincent's Church—Prelude, "The Shepherds," Malling. (String Orchestra); Processional, "Adeste Fideles," Novello; Introit, "Dominus Dixit ad me"; Kyrie, Gloria, Silas; Graduale, "Dies Sanctificatus," Palestrina; Credo, Silas; Offertory, "O Mira Nox," Adam; Sanctus, Benedic-

tus, Agnus Dei, Silas; "Gesu Bambino," Yon; "Silent Night," Gruber; Recessional, "Angels We Have Heard on High." Mixed choir, and choir of boys and men, Arthur C. Becker, organist and choirmaster.

St. Mel's Church—Prelude, Pastoral Symphony, Dubois; "Silent Night," Gruber; Kyrie, Marzo; Gloria, Credo, Missa de Angelis, Gregorian; Offertory, "Adeste Fideles," Novello; Sanctus, Benedictus, Agnus Dei, Yon; "Gesu Bambino," Yon; Postlude, Christmas Fantasy, Rezek. Mixed choir under the direction of John A. Rezek, organist and choirmaster.

Among the publications of McLaughlin & Reilly is a "Mass in Honor of the Good Shepherd," by the Rev. G. V. Premont. It is a unison mass and is most interesting. The organ accompaniment is polyphonic throughout, and this enhances the mass considerably. A unison mass to be at all attractive must be well written, and I think this fulfills all requirements.

A lovely setting of the "Ave Verum" is an adaptation by J. Lewis Browne of a Bach motet. Beginning with the sopranos and altos the text is then taken up by the entire choir. Not difficult and full of devotion.

A setting for mixed voices of the "Vexilla Regis" by Helen Sears is eminently satisfactory in every way. Marked "spiritoso," it is rugged and forceful, portraying in a musical way the spirit of the words (The Royal Banners). An English text is also appended.

Cesar Franck's ever-beautiful "Panis Angelicus" is arranged for soprano and alto and makes an admirable setting of this sterling composition.

"Mass in Honor of St. Anthony," for unison chorus, by Edward Marzo, and published by the Oliver Ditson Company, is another very satisfactory mass.

Middelschulte to Play in Detroit.

Dr. Wilhelm Middelschulte will give a recital at the Institute of Arts in Detroit Feb. 22. On Feb. 25 he will be heard in a recital before the Woman's Club of Janesville, Wis.

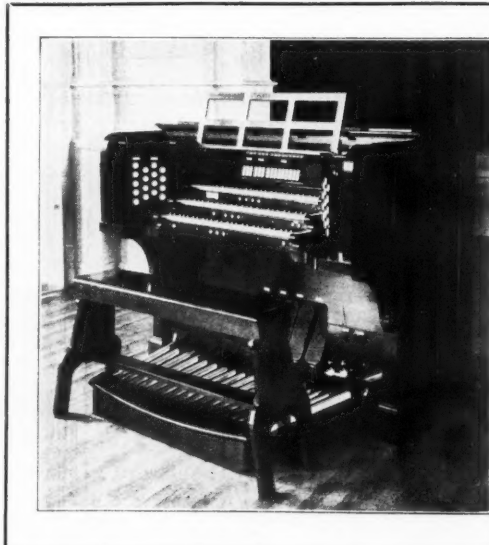
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American Composition for the Organ Since 1876

Paper Prepared for the M. T. N. A. Convention at Cleveland, Dec. 28
By PALMER CHRISTIAN

An organ recital is considered, by most musicians, to be incomplete without Bach. Following that line of argument, it may not be inappropriate to start a discussion of a certain period of organ composition by referring to that mightiest of musicians. One may ask: "What resemblance has modern composition for the king of instruments to Bach?" And we answer: "For fifty years—and more than fifty years—writers for the organ have paid their respects to Bach by not writing fugues." Perhaps they agree with Rinck, who, when asked the cause of his neglect of the fugue form, said: "Bach is a Colossus, dominating the musical world; I can hope to follow him in his domain only at a distance, for he has exhausted all resources, and is inimitable in what he has done. I have always considered that if one is to succeed in composing something worthy of being heard and approved, one's attention must be turned in another direction."

While it is by no means necessary that a fugue be a sombre, gigantic, mathematical affair, nevertheless around the form has grown a tradition that those for organ must be churchly, dignified and imposing. And the tradition spread to other forms of writing for organ; the tradition not only spread, but it lasted until approximately fifty years ago. The organ, for so many years almost exclusively a church instrument, acquired a literature inspired by its setting; this type of writing followed at least two levels—one, very high, leaves us with much great music and is the result of the mass and the cathedral service, plus great architecture; the other, very low, has cluttered up publishers' lists and organists' libraries and doubtless is salable, but too much of it is offensive to the musician of sensitive nature. Naturally there is—from this earlier period—much music that is neither high nor low, neither "hot nor cold."

Before giving some brief mention of the composers who contributed to the early days of this 1876-1926 period, it may be well to let you know just what the feeling about the organ was prior to that time. Non-organistic musicians, and many organists who preferred tradition to progress, had certain definite ideas of what the organ has been, was, and therefore always should be. We could find no better indication of this feeling than the following quotation: "No, the art of organ playing has not changed since Johann Sebastian Bach; but, on the other hand, our organs are growing distinctly better. Today, to non-professionals, our instruments appear to have become capable of nearly as much expression as the orchestra. But this is a serious error. I repeat here: that expression which is characteristic of the modern organ can be but subjective; it is born of mechanical means and possesses nothing of spontaneity. Of all instruments it is the only one which can indefinitely prolong the same volume of sound, and thus create the religious impression of the infinite. * * * A serious organist will never avail himself of these means of expression unless architecturally—that is to say, by straight lines and designs. By lines, when he passes slowly from piano into forte by a gradient almost imperceptible, and in constant progression, without break or jolt; by design, when he takes advantage of a second of silence to close the swell-box abruptly between forte and piano. * * * The most striking characteristic of the organ is grandeur; that is to say, determination and power. Every illogical variation in the intensity of sound, every nuance which, graphically, cannot be represented by a right line, is a crime, the offense of artistic lese-majesty."

Do those words sound as though written by a pianist with an aversion to the organ? Perhaps, but they were written by one of Europe's greatest

organist-musicians, Charles Marie Widor. They appeared in print about 1906, in the preface to Pirro's book on Bach. Without analysis, and coming from such a source, they might be taken as law. But do not forget that France is one of the most backward countries in organ construction; and, of more importance, that Widor has never been out of France, and so knows nothing at first hand of what the modern organ will do. True enough, those lines—and many more of like character—were written over twenty years ago; but being read in this period of progress without certain sidelights being considered they could, by some, be taken as final.

The influence of this line of thought was strong fifty years ago. The organ must always roar, or be churchly or gigantic or inflexible or dignified. The literature of the times reflects the attitude, though, of course, other styles were tried to some extent. Severity of style marked playing as well as composition, and efforts to present the organ in a lighter, fresher way, were infrequently made—and when made, were frowned on by the tradition-steeped purist.

But let us not blame the composers of the day for all of this condition. Their imagination regarding the organ was limited by what the organ could do; to make an unyielding mechanism go through fantastic capers was hardly possible. And to specify multi-colored registration when such tonal equipment did not exist was hardly to be expected.

Improvements in instruments go hand-in-hand with increase in skill in their treatment. The one art encourages the other; an increase in skill of performance challenges the inventive genius of the instrument-makers, and the results of that, in turn, give further opportunities for skill in performance. The mechanical adequacy of the modern organ and the tonal achievements of the really artistic builders give the player with imagination great opportunity for expressive interpretation. These two, working side by side, have shown the modern composer that the organ is an appealing, delicately adjusted means of expression, and that effects are possible that fifty years ago hardly existed in the most violent imagination.

To describe, by word of mouth, the compositional style of any period is, of course, not possible in detail. The same applies to the individual composer. Compositions must be seen—and heard—to be appreciated. But it is possible and proper to mention many of the leading writers for organ in this country. It is always a precarious undertaking, for there is possibility of leaving out names, unintentionally, of important people. We attempt here no critical analysis of particular composers or compositions, for if one person likes a certain thing there are invariably others who do not.

One of the early organist-composers was Eugene Thayer, who lived from 1838 to 1889. Active in Boston and New York as recitalist and lecturer, editor and choral conductor, he also had time to do some writing. There are five sonatas, many shorter pieces and a school of organ playing from his pen. One of the sonatas, particularly, is interesting to our eyes and ears—interesting and amusing. The first movement is totally canonic—and the canonic writing that today we expect from a first-year counterpoint student. It is simple—naïve—and is dignified by being the first movement of a full-fledged sonata.

Another influential man of the period was John Knowles Paine. While his works do not seem to include a long list of sonatas, what he did write would seem to be rather more imaginative and grateful than Mr. Thayer's efforts. He gives us a considerable list of variations on familiar hymn-tunes; they are obvious in their presentation, but straightforward, well contrasted and designed. The variation form was quite popular at that period of organ composition, and still is to some extent.

If the two foregoing names are not familiar to you who are not organists, we come now to a man whose name is a "household word" in every musical gathering—Dudley Buck (he of the Festival Te Deum in E flat). Dudley

Buck's facility and grace of writing helped his church music toward real popularity and organists have used his works to no little extent. He has two sonatas, one of them concluding with a compelling fugue on "Hail Columbia." Another piece, in different style, is his "At Evening." You will agree, I think, that it is most pleasant music to listen to; it is not Schönberg, Milhaud or Strauss—but it does "sound." I say this in spite of the fact that one of my good friends, one of the most prominent of the younger composers of today, recently said: "I don't see how anyone can play Dudley Buck's 'At Evening.'"

Another name that comes down to us through distinctive service during the early part of the period under consideration is that of George E. Whiting (1842-1923); in addition to numerous smaller works and two "methods," he leaves one published sonata.

In the fifty-six years of Horatio Parker's life one of the most sterling of American musicians developed. The maturity of style, experience and imagination that characterize his writings for opera, oratorio and cantata are also found in his organ works. The concerto, the sonata, the smaller items—all of them are well done and are definitely worth the study that any organist puts on them.

Frederic Grant Gleason (1848-1903) had definite influence on organ matters, especially by his collaboration with that dean of American organists, Clarence Eddy, in editing several volumes of organ compositions; the series had a definite vogue, and was really valuable. In addition, Gleason left two or three larger original works and a few smaller ones.

It is now time to stop giving dates of birth, as we wish to bring to your attention a list of men who are contemporary contributors. They all have been vital helps in keeping the literature in pace with the building and the playing of the modern instrument; nothing would be more satisfactory than to have examples of the creative work of all of them played this morning. But such a thing is hardly possible, so we will have to be content with simply stating their names. The value of their respective efforts may be appraised for various reasons; some of the contributions have increased the list of more serious organ music; some have emphasized the vast array of tone color; some have brought a fresh viewpoint to attention. But all of it is valuable, and we think you will admit that the list is a choice one. Included are some who, though born and trained in Europe, have been here long enough and have been receptive enough to write under the influence of organ development in this country.

We respectfully salute the following gentlemen (and the others whom we hope we have not forgotten), and thank them for many hours of help and inspiration: James H. Rogers, Arthur Foote, Mark Andrews, George Whitfield Andrews, Wilhelm Middel-schulte, Rossetter G. Cole, Clarence Dickinson, Gaston Dethier, Felix Borowski, John Sebastian Matthews, Harry Alexander Matthews, Dezzo d'Antalfy, Roland Diggie, Edward Shippen Barnes, Seth Bingham, R. S. Stoughton, Alexander Russell, Pietro Yon, Harry Benjamin Jepson, George Chadwick, Leo Sowerby, Edwin H. Lemare, T. Frederick H. Candlyn and Eric DeLamarter.

Were we to line up compositions somewhat in military formation, we could present to you on the front row a very respectable showing of sonatas, suites, etc., with a few concertos thrown in for good measure. On the second row would appear a great list of material of average importance; on the third a big list of works that, while important from the point of view of usefulness, would hardly qualify as "big writing." It may be an exaggeration, but it sometimes seems as though there were one cradle song or a berceuse or a lullaby for each five children born!

Just as there is much distinctive writing, so do we find some that is startlingly imitative of European composers. An "American style" is not yet fully in evidence in any line of composition. However, in the field of organ there are a few "high lights";

by that we mean a real break from tradition and a real use of modern resources.

The organ has needed release from elephantine heaviness; it is getting that release, but the lighter compositions that are at the same time good music are harder to find than any other type. Of course, the development of theater playing has afforded a release from heaviness; to that extent it has been a good thing for playing in general. But at what a price! How unutterably cheap is 98 per cent of theater organ music! Some of the playing is fendishly clever; most of it is dull; practically all of it is for effect only, with no real thought or a ghost of intellectual quality back of it. How could it be otherwise in view of the absurd films that constitute most of the "movie" diet? There are a few fine theater players, and for their artistic work the musical profession is devoutly thankful.

A definite, original literature for organs in the theater does not exist. There are many published "hurries," etc., which would seem as much "hurries" and "worries," but they do not qualify as literature. The adaptations of the popular songs of the day, familiar melodies, etc., make up the picture organist's repertoire. In some cases really beautiful improvisations have been heard. A few would qualify as good music—but again, they were for the moment, and so do not constitute a literature.

We are apt to think of the theater organ as a modern development, and so it is. But such music as they use is not exclusively of present times. In Boston, in 1799, a certain Mr. Bowen had a museum, in which the organ and some musical clocks were main attractions. The late Oscar G. Sonneck tells us that "Mr. Bowen, being an astute business man, arranged for some attractive organ recitals. * * * Those among our organists who delight in turning their vaunted king of instruments into a kind of orchestration for which anything from a fugue to an operatic potpourri will do, may see in Mr. Bowen a pioneer." I have often wondered whence comes the musical culture of Boston, and am now convinced that the following type of program had something to do with it:

The music will commence precisely at 8 o'clock with the Battle of Prague. With-in a Mile of Edinburgh. Dead of the Night, Fal la la. The Topsail Shivers in the Wind. Heaving the Lead, Sailors' Journal, Tom Bowling, You Gentlemen of England and Little Sally, On Board the Arathusa, Lullaby, Old Towser, Bachelors Hall, Pleasures of the Chase, How Sweet the Woodlands. Listen to the Voice of Love, Sweet Little Girl That I Love, Lilies of the Valley, The Woodman.

Dutch Fishmonger, British Grenadiers, Freemasons' March, Meg of Wapping, Dolly Thimble, Faint and Wearily, Drink to Me Only, Kate of Aberdeen."

All of that in one concert. The remarkable continuity displayed has surely served as a model for some of the Hollywood writers. That was descriptive playing with a vengeance. And it was away back in 1799—in Boston!

This brief resume of what has been done for organ literature would hardly be worth while if it did not let us look ahead for a moment into what we want and need in the future. After the recent New York premiere of Strauss' "Egyptian Helen" a witty critic said "Strauss' future lies behind him." Not so with organ music. There is distinctly a bright future, and the fifty years leading to the present day is only a period of prelude.

One great need is an understanding on the part of non-organist composers of what the modern organ can do. The instrument is not cold; it is not a machine; it is not exclusively churchly (although nothing finer for the church could be imagined). Mr. Skinner has often said that Wagner wrote for the modern organ, though he did not know it. In a review of a Chicago recital Glenn Dillard Gunn said: "It makes one wish that Debussy could have written for the modern organ." If modern composers will put themselves to the effort of learning the modern organ, they will have a medium for the presentation of their inspirations that is worth any effort.

We have begun to get away from

thinking of the organ as only a church instrument. We must build up a literature of concert music entirely separate from the church. A good start has been made, but there is vast room for more. Nothing would suit the organist better than to have Howard Hanson or John Alden Carpenter—to mention only two successful writers in America—contribute real music to the literature. Their music would stand a good chance of being heard, too.

Have you ever stopped to realize that the organ is the only instrument on which a series of recitals is given by one man in the same place year in and year out? Yet that condition exists, and has existed for many years in many communities. With perhaps a few exceptions the piano has not done that; nor the violin; nor any other instrument; nor—in spite of its natural appeal—has the human voice. The orchestra, of course; but that is an expensive, and therefore restricted, proposition.

One reason for this contribution of the organ to the art of music is the wide range of tone color. In modern playing, registration is the biggest part of the organist's presentation. The constant shifting of color—not for the sake of change, but for the enhancement of the content—requires, first, imagination and then preparation. The builder and player have shown what can be done; the composer will follow the lead already given by these past fifty years.

During the last six or seven years additions have been made to the all-too-short list of organ-orchestra music. Chadwick, Parker, Borowski, Cole, Sowerby and DeLamar are prominent men who have done such writing. In some quarters this combination is not held to be particularly effective; but I am certain that with the proper vehicle it can be.

The argument is that because of the similarity of tone, the organ does not "show off" as well as other instruments. Well, why must a concerto be made only to "show off" an instrument or a player? Why not consider whether or not it is beautiful music

that is being presented? No one can write successfully for this union unless he thoroughly knows organ and orchestra; the few examples of that type that we have make effective music.

Let it not be assumed that, in the expression of hopes and possibilities for the future, it follows that such music will, because it is newer, be better. Any good, sincere work of art remains good, no matter what its age. Neither the rantings of the radicals against conservative music, nor those of the conservatives against extremities of impressionism and "futuristic display" will affect the ultimate value of any really good work. This fifty-year period has produced a number of good works for organ that suit the taste and possibilities of the times—just as the period before that suited its age (to all intents here considered) and the next period will grow to its possibilities.

In conclusion it seems not inappropriate to read part of Audsley's apostrophe to the organ:

Temple of Tone art thou! The shrine supreme
Of sound's mysterious powers and richest gifts.
God-given thought alone could have inspired
The human mind to frame so grand a work:
Great Organ — Monarch of all Instruments!

Frazer Organ Dedicated.

The new Frazer organ in the Congregational Church of Cliftondale, Mass., was dedicated late in December. Homer Whitford of Dartmouth College gave a recital in connection with the services Dec. 21 and Harry Upson Camp played a program of Christmas music Dec. 23. Professor Whitford's offerings included: "Marche Religieuse," Guilman; Largo, from "Xerxes," Handel; "In Autumn," from "Woodland Sketches," MacDowell; Fugue in G minor (The Great), Bach; "Notturmo," from Second String Quartet, Borodin-Whitford; Fire Music, from "Die Walküre," Wagner; Hallelujah Chorus, from "The Messiah," Handel.

Easter Music

For Organ and Choir

ORGAN

- Easter Melody. Op. 268..... *H. N. Bartlett*
- Alleluia. Op. 183, No. 1..... *William Faulkes*
- Festival Piece..... *C. A. Stebbins*
- Grand Chœur in A..... *Ralph Kinder*
- Grand Chœur in C minor..... *J. H. Rogers*
- Pæan..... *H. A. Mattheus*
- Pageant Triumphal..... *G. B. Nevin*
- Rhythm of Easter..... *Seth Bingham*
(From "Suite for Organ," Op. 25)

CHOIR

- 7311. Alleluia, Sing His Praise... *M. E. Florio*
(Soprano and Tenor Solos)
- 7256. He is Risen..... *E. S. Barnes*
- 7105. A Russian Easter Alleluia... *H. B. Gaul*
- 7143. Christ is Risen..... *H. B. Gaul*
- 7316. To Him Who Died and Rose Again
..... *E. H. Pierce*
- 7318. Easter (Men's Voices)..... *L. V. Saar*

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on the development of new devices embodying such units.

TO ENABLE IT TO BETTER SERVE YOU, general sales and service offices have been opened in the Peoples Gas Building, Chicago, and eastern offices will be opened in New York City. The present sales and service organizations of the four companies will be consolidated and considerably increased.

BUILDING CONTRACTS WILL BE LET IMMEDIATELY to greatly enlarge the plant and offices at Elkhart, Indiana. A separate building will also be erected for laboratory, experimental and development work. As soon as these buildings have been completed, the business of the three Wisconsin companies will be moved to Elkhart.

A LARGE STAFF OF ENGINEERS AND TECHNICIANS, each a specialist, will have ample facilities in the new laboratory for carrying on their work of constantly endeavoring to improve its products, develop new controls, and do experimental work for our customers.

THE OFFICERS OF THE COMPANY WILL BE: President and Treasurer, Julius K. Luthé; Vice Presidents, A. I. Wallace, Paul K. Cramblet, E. J. Leach and Roy W. Johnson.

[NOTE: Correspondence should be directed to each of the four companies, just as heretofore, until notice has been given that all the general offices have been consolidated and moved to Elkhart, Indiana.]

EVENHEETERS for pipe organ chamber heating will continue to be handled by:—

Cramblet Engineering Division

286 Milwaukee St., Milwaukee, Wis.

(See display advertisement on page 39)

The Hymn Society Tunes

By CARL F. PRICE

The Airmen's Hymn by Miss May A. Rowland of Eastbourne, England, which appears on this page with two musical settings, was produced as the result of the Hymn Society's prize offer of \$100 for the best hymn for airmen, submitted before Columbus day, 1927. Lindbergh's triumphal tour overseas, culminating in the uproarious welcome to New York City, prompted an anonymous donor to give to the society \$1,000 to be used for hymn and tune prizes, beginning with a contest for the best hymn for airmen. From over 1,000 manuscripts the judges, Drs. William P. Merrill, George Elliott and W. Russell Bowie, three distinguished New York clergymen, chose this as the winning hymn.

A prize of \$100 was then offered for the best musical setting for these words, submitted before Easter, 1928. Nearly 1,000 tunes were submitted. The judges, Reginald L. McAll and Dr. T. Tertius Noble, both of New York City, and Paul Ambrose of Trenton, N. J., awarded the prize for the tune, "Wings of the Morning," to Dr. David McK. Williams, organist of St. Bartholomew's Church, New York City. Their request that, in addition, a second prize of \$50, hitherto unannounced, be awarded to Miss Lily Rendle of Eastbourne, England, for her tune, "Ellaah," was granted by the society.

A dinner in honor of Dr. Williams was given by the Hymn Society last October in the Town Hall Club, New York City. Following speeches by Reginald L. McAll, Clarence Dickinson, Carl F. Price, T. Tertius Noble, Miss Grace L. Darnell and Dr. George Elliott, Dr. Williams made a charming address of response and played "Wings of the Morning," while the society sang the hymn for the first time to its new musical setting.

Thus these two settings came into being, contrasting in spirit and method, but each fine in its own style. Dr. Williams' tune, somewhat in the vein of the plainsong, majestic in tone, and sweeping up to a great climax, represents a musical manner that is less familiar to American than to English congregational singing. But America, as from time to time there develops a growing recognition of the spiritual power of this style of worship song, is likely to adopt, more and more, the tunes which confine the strength and dignity of the plainsong type with practicability for general congregational use. Of that tendency in American hymn-tunes, perhaps Dr. Williams' "Wings of the Morning" is a presage.

The other tune, "Ellaah," comes from England; oddly enough, from the same city, Eastbourne, which produced the words, though author and composer were not acquainted with each other until the prize awards for their respective words and music brought them together. This tune, though English in origin, is likely to be more acceptable to the tastes of the average American congregation at present.

While it is felt that the production of this hymn and its two tunes has justified the Hymn Society in conducting its contests, it has had the additional result of stimulating the production of many other hymns and tunes, which, though unsuccessful in winning prizes, have already secured publication in hymn-books or in pamphlet form. This has been the striking result, also, of the first tune contest, in which the society offered a prize for the best tune to Major Harry Webb Farrington's Harvard prize hymn, by John N. Burnham, the blind organist in New York City. A number of tunes that competed unsuccessfully for that prize are now to be found in current hymn-books.

The next prize contest is for the best hymn expressing the modern spirit of Christian missions, and the competition closes on Feb. 1. These contests,

designed to stimulate better hymn and tune writing, are but a by-product of the main activities of the society. The chief aim of the society is to raise the standards of hymns and hymn-tunes in Christian worship. To accomplish this, a close study has been made of present-day tendencies in hymns and hymn-tunes, and a number of the foremost specialists in this field have addressed the society from time to time on various phases of the subject. Among its members are counted editors of the official hymn-books of the Protestant Episcopal, Presbyterian, Methodist, Lutheran and Unitarian Churches, as well as of a number of widely popular, but unofficial, hymnals, such as are published by the Century Company, the A. S. Barnes Company, Macmillan and other houses. Thus the discussions and debates of the society on matters hymnic have drawn from wide sources and in turn have reached out through many avenues of influence through different churches and various hymnals. Many of the foremost hymn writers and hymn-tune composers in America are counted in the society's membership, and the stimulus of association together has led some of the members to produce new hymns and tunes that have found publication.

Up to the present time the membership, though representative of the best, has purposely been kept small, and the work of the society, all of it done voluntarily, has been intensive, rather than extensive. A new program of extension, however, has been adopted recently, to the end that the ideals of the Hymn Society may reach to a greater influence in American worship song.

The Newman Library of Hymnology, presented to the society by Augustus S. Newman, has been housed at Union Theological Seminary, New York City, through the good offices of the librarian, Professor Rockwell, and

WINGS OF THE MORNING

10. 10. 10. 10.

DAVID McK. WILLIAMS, 1928

In moderate time
Voices in unison

God of the shin - ing hosts that range on high, Lord of the ser - aphs serv - ing day and night,

Hear us for these, our squadrons of the sky, And give to them the shel - er of Thy might.

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2 Thine are the arrows of the storm-cloud's breath,
Thine, too, the tempest or the zephyr still;
Take in Thy keeping those who, facing death,
Bravely go forth to do a nation's will.

3 High in the trackless space that paves Thy throne,
Claim by Thy love these souls in danger's thrall;
Be Thou their Pilot through the great unknown,
Then shall they mount as eagles and not fall.

May A. Rowland

ELLAH

10. 10. 10. 10.

LILY RENDLE, 1928

Not too fast

God of the shin - ing hosts that range on high, Lord of the ser - aphs serv - ing day and night,

Hear us for these, our squadrons of the sky, And give to them the shel - ter of Thy might.

If preferred, the third and sixth measure may each be reduced to one half-note.

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Dr. Clarence Dickinson, a Hymn Society member, and here, in a special, spacious room, the cream of the Union Seminary hymn library and the Newman books are available on the shelves, with a piano nearby to aid the hymnologist in his study and research.

Some of the members of the society have undertaken to prepare papers on special phases of the subject of interest to organists who are eager for an improvement in intelligent hymn singing and the society is grateful to the editor of The Diapason for opening its columns for a few months to the presentation of these subjects.

Christmas Recital at Winnipeg.

A noteworthy Christmas recital played under the auspices of the Winnipeg center of the Canadian Col-

lege of Organists was that Dec. 16, at 4:15, in Westminster Church by Ronald W. Gibson, A. C. C. O., assisted by the combined choirs of Young and King Memorial United Churches, under the direction of Burton L. Kurth and J. T. Hodges. The program consisted of compositions of Johann Sebastian Bach, and Mr. Gibson played the overture to the Advent cantata and a chorale prelude, "In dulci jubilo" and "The Mystical Adoration," and chorale preludes on "The Old Year now Hath Passed Away" and "In Thee Is Gladness," as well as the Fugue in B minor. The choir sang: "To Us Is Born Emmanuel," Praetorius; "A Child This Day Is Born," Traditional English; "A Babe Lies in a Cradle," Coerner; "The Angel's Greeting," Brahms.

Third Annual Concert
Van Dusen Organ Club

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EDWARD EIGENSCHENK

in Recital at

KIMBALL HALL

MONDAY EVE., FEB. 25

8:15 o'Clock

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A Summary of the Progress in Console Action D

IN ANNOUNCING the New Master Keydesk, the Estey Organ Company is offering a perfected console to give an organist the quickest and fullest response from the tonal resources of an instrument. It is a keydesk for a master organist.

The Master Keydesk is virtually a summing up of the best mechanical and electrical organ designing of the last twenty-five years—the era of the modern pipe organ. The *principles*, or general methods of accomplishing the dozen odd functions of an organ action, as incorporated in the Master Keydesk are not new but tested by time in earlier Estey actions and in the present action of other builders of fine instruments. The *details* of design and workmanship have been refined and simplified in this new product of an old organization.

One or more of the various parts of this Keydesk will be found to be identical in principle with corresponding parts in one or more of the other high grade American organs. There are no secret methods or mechanical patents of any great value in the art of organ building. In designing this new Master Keydesk, Estey has drawn upon the experience and judgment of men whose experience includes a thorough knowledge of the product of all the fine builders. The result is comparable to what you would expect in an absolutely new car designed by skilled automotive engineers. This new Keydesk is quiet, rapid, responsive, and of maximum flexibility to meet the demands of modern stop schemes and console accessories.

Within the next month there will be a number of Master Keydesks installed throughout the country. A thirty-eight stop instrument will be completed in our New York Studio. Will you make an appointment to try one of these new consoles?



THE NEW MASTER KEYDESK

Design During the Era of the Modern Organ

This new mechanism is different from previous Estey actions, different from contemporaries, and is new in the sense that it is a new combination of established and tested principles of design. With the entire organ building art to choose from, excellence and not expediency determined which type of the various mechanical movements should be included.

The details of the mechanisms are pictured and explained in a new booklet. Some of the Estey improvements and refinements are pointed out. Every principle and part of the Master Keydesk is improved by fine old Vermont craftsmanlike workmanship and the unexcelled raw materials that can be appreciated fully only by the inspection of a completed organ, or better yet, a visit to the Estey factory.

From the design of the console case, which reflects a dignity and substantial beauty in harmony with the tradition of the Organ, to the smallest detail, the ideas of master organists have been followed minutely.

In the final analysis, the Keydesk is made exclusively for the organist. His troubles or joys with the organ mechanism are his own; the tonal beauty he shares with his audience. For this reason, the Estey Company, believing this console summarizes the best in mechanical principles, workmanship and the consensus of organists on the details that make for "playability," have called it the Master Keydesk.

The Master Keydesk is furnished in three types: with draw-knob, tilting tablet, or luminous-piston stop control. The first two have been standard systems for years, and many organists are enthusiastic advocates of one or the other of these systems. The luminous-piston type is an exclusive Estey design announced six years ago and growing in favor rapidly because of its speed and other advantages over the older types. A demonstration of the luminous-piston control is convincing; but as the stop control system is often a matter of personal preference and custom, Estey offers a choice of the three types.

Send for the circular describing the Master Keydesk

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The Diapason

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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CHICAGO, FEBRUARY 1, 1929.

THE CLOUD VANISHING

For months the great cloud hovering over the theater organists has been discussed by optimists and pessimists alike, and The Diapason has contained considerable mention of the subject. Our co-worker Mr. Burroughs has had several articles on the peril of the "movietone," the "vitaphone," etc., etc. Our advertising columns, which we sometimes believe are more interesting and "newsy" than our regular news columns, also have dealt with the matter, and a month or two ago Mr. Del Castillo headed his advertisement with the distinctly hopeful statement: "Sound Movies Are a Flop." Last month he declared that the question was not whether "sound movies" were to replace the organist, but whether the organist was to replace the "sound movies."

Most recent developments would indicate that the artificiality of the "talkies" was not to the liking of the majority of theater patrons and that they were getting tired of an exclusive diet of canned goods. For instance, the National Exhibitor quotes Joseph Schenck, head of the United Artists and one of the leading producers of the day, as saying that the sound picture is a passing novelty which is destined for a "fadeout." Experts who have made a success of the moving-picture business predict that in two or three years there will be a general return to organs and orchestras where these have been abandoned for the time being. Other experts freely admit that sound pictures have their place and will never be dropped, but that the mad rush away from the silent drama is driving patrons from many theaters.

Simmered down to plain facts it would seem that the better theaters will have organs no matter what progress is made in the sound films and that the personal element will have to predominate, just as it always will predominate in church services and in the concert hall. Orchestra concerts have not been ruined by the phonograph and sermons will never become a thing of the past because nearly everybody has a radio. But the whole movement will bear valuable fruit, for it puts the theater organ profession on its mettle. Faking organists, with little training and no underlying musicianship, cannot prevail over the vitaphone with good music, even though "canned," and we see no reason why they should. The totally inadequate and irritating semi-amateur who pounds the keys of a small organ in a village theater, without regard to the resources of the instrument, without musical feeling or training and with equal disregard of the picture, will go down to destruction before a mechanical device which is more intelligent and more pleasing, and will return to his or her natural vocation of selling ribbons or washing dishes. Why should it be desirable to try to repeal the law of the survival of the fittest? The hope of the theater organ-

ist lies in the degree of his fitness. What this means is obvious.

THE CAUSE OF THE HYMN

The musical basis of the service in the nonliturgical churches, at any rate, is the hymn—or ought to be. The anthems and the organ prelude and postlude, the offertory and the responses are the adornments of the service, but when the congregation sings—if it sings as it should—and is adequately and enthusiastically led from the organ, it joins in the worship. Because the hymn is the part of the service in which all worshippers unite many ministers consider it even more important than the sermon. All of which is sufficient reason why every organist should be concerned with hymn singing and hymn playing—and likewise good hymn writing. And since it is the function of The Diapason to record every activity of interest to the organist, naturally the development of American hymnology is a field of interest to us.

It is therefore a distinct privilege to adopt a suggestion which came recently from some of the officers of the Hymn Society that a certain amount of space be devoted regularly to the work of that society. The first article is from the pen of Carl F. Price of New York, one of the leaders of the organization, and contains much that will interest the majority of our readers. The Hymn Society will tell its own story from month to month, but it might be said for the benefit of those not yet familiar with its activities that this organization consists of men and women who are eager to promote the composition and publication of worthy hymns which may be added to the repertoire of American churches. It is important that hymn writing should be encouraged, so that the present age may leave its classics in congregational worship music to those who will follow us. And it is just as necessary that the commercial output of clap-trap doggerel, with a so-called religious tinge that is merely the poorest sentimentalism, should be discouraged, which, by the way, is another aim of the society.

NOT THICK ANKLES, BUT—

Here is an almost tearful plea that appeared recently in the "heart-to-heart" question and answer department of an Iowa paper:

I play the pipe organ. I have played it for a year now and have practiced two and three hours a day all this time. Several people have told me that I'll have thick ankles because in pedaling the muscles of the ankles are exercised and will enlarge. Is this so? I am quite young, just 16 the other day, so I'd hate to have big, thick ankles. Of course, one does not exercise the ankles a great deal in playing, and, besides, I play pedal exercises about a half hour daily. I do wish you would publish an answer to this, as my whole family have had many arguments over the matter.

The answer does not seem to have been given, so we shall do our best, realizing our responsibility in a matter of this kind. No, sweet 16, your ankles will not get so very thick. The greatest danger in playing the organ professionally is that you, skin will get very thick. If you are a church player you may also develop hardening of the heart. If the theater becomes your field of activity you might develop callous spots on the sole of your left foot.

There are many other physical perils encountered in organ playing. One thing against which you must guard is undernourishment, prevailing small salaries having a tendency to super-induce this trouble. Brainstorm is another common affliction of the practicing organist, a frequent cause of this being the noise of clattering hoofs as the entering congregation disturbs the prelude, although often it is caused by those who attempt to carry on a conversation with you while you are trying to negotiate the most difficult passages of your postlude. We find recorded many cases of mental prostration among organists. One form of this malady is known scientifically as "ciphiritis," the terminology being derived from the direct cause of the disease, which is brought about in 98½ per cent of the recorded cases by ciphers in the organ. In one of its other phases this prostration is known

among those who have conducted researches as "choiritis." Many times it has been found that a flattering soprano is the primary cause, while some experimenters believe that an equally frequent cause is a humorous tenor.

Among theater organists who have led a blameless and abstemious life there will develop from time to time, in spite of the efforts of practitioners to prevent it, a peculiar form of homicidal mania which induces the victim to seek the life of the manager of the "movie" house in which he presides at the console. Were it not for the peculiarities of the law and the stupidity of juries this tendency would perhaps deserve encouragement. Nearly every organist, according to authorities, suffers at times from hallucinations. With some this takes the form of a conviction that they can compose—a very pernicious symptom. Still others believe they can write articles for the press. Both of these forms have lost some of their virulence since the discovery of the waste-basket, whose free use is recommended highly.

But to return to your specific question, Miss L.: Your ankles will hardly become noticeably thick from organ playing. It is much more likely that you will break them in kicking against your fate, and we hope that our warning on this point will suffice to lead you to avoid this possibility.

CLARENCE EDDY BETTER

It is a pleasure to be able to announce, in response to many inquiries which have reached this office, that Clarence Eddy, who for some months has been a victim of severe illness, is making most encouraging progress toward recovery and is feeling so much better that the anxiety of Mrs. Eddy and his host of friends throughout the world is relieved. In reply to an inquiry from The Diapason Mr. Eddy writes in person under date of Jan. 18 as follows:

In reply to your kind letter inquiring after my health, let me say that I am progressing finely and hope to be all right before very long. Give my love to all inquiring friends, and I wish them all a very happy and prosperous new year. Yours most cordially.

CLARENCE EDDY.

Mr. Eddy has been known for many years as the "dean of American organists" and certainly has earned the title, for his career and the history of organ playing in America are closely interwoven. Although over 77 years old he was active as a performer until his illness, which followed an operation. What his fellow organists think of him has been amply demonstrated during that illness. For many years he held a place which hardly anyone could dispute with him as an organ recitalist and it is doubtful if any man in the United States has ever contributed nearly what he did to make the organ recital popular in this country. Aside from this through his many pupils the traditions he has cherished have been perpetuated and are being handed down to the next generation. But still another thing has distinguished Clarence Eddy and endeared him to his fellow organists—he has always taken an interest in the other fellow. No one whom he has met has he forgotten, and whenever possible he has encouraged the oncoming player and the American composer.

There is no secret about the basis for the regard the organ world has for Clarence Eddy.

HEARD BY 200,000

A news item printed in The Diapason Dec. 1 recorded the fact that a total of 168,000 persons had heard the Salt Lake City Tabernacle organ between April 1 and Nov. 1. Late information from Utah indicates that it is a safe estimate that 32,000 attended the recitals in the remaining five months of the year, making it virtually certain that the organ was heard by 200,000 in 1928. This includes many Salt Lake City people, of course, and adherents of the Mormon Church, to whom the Tabernacle and the famous organ belong, but a majority are tourists who pass through Utah. A large number of the latter are drawn to Salt Lake City by this organ. We must give credit to the followers of Joseph Smith not only for making the desert blossom as the rose, thus accomplish-

ing what was considered impossible, but for making the organ a center of attraction and a means of interesting thousands of outsiders in their work in a manner that many might consider impossible had it not actually been accomplished.

Although the Salt Lake City organ has been the subject of articles many times in magazines and in railroad booklets, and has been frequently described by popular writers as the largest in the world, which, of course, it is not, it is interesting to call attention at this time to the manner in which the Tabernacle organ recitals are conducted. The organ is a four-manual Austin of 130 stops, including the echo organ. Because of the wonderful acoustic properties of the building the softest stops may be used and heard in every part. This makes the range of tone color very much larger than if it were not so easy to hear. Recitals are given daily at noon every day of the year. Noone is allowed to enter or leave during the recital. There is a staff of four capable organists who take turns in playing.

England has lost several prominent organists by death in the last few weeks. The passing of Dr. Charles W. Pearce is recorded in another column. Noel E. Ponsoby, organist of Christ Church Cathedral, Oxford, died suddenly Dec. 10, falling lifeless after a dinner at the church. He was only 37 years old. Henry Davan Wetton, Mus. D., from 1881 to 1896 assistant organist at Westminster Abbey, died early in December. His compositions for church use are well known. George Frederick Vincent passed away Nov. 30. He was a younger brother of Dr. Charles Vincent and for many years was organist at St. Michael's, Cornhill. For the last thirty years he had been connected with Trinity College of Music as an examiner.

Lutheran Oratorio Society Concert.

Hugh Porter conducted the chorus of the Lutheran Oratorio Society of New York and vicinity in its second annual Christmas concert Dec. 30 and Jan. 6. In addition to two groups of Christmas chorales in settings by Bach, Praetorius and Christiansen, six excerpts from the "Weihnachts-Oratorium" (1664) by Heinrich Schuetz were sung. The greater part of this interesting oratorio was given for the first time in New York (and perhaps in the country) at Carnegie Hall Dec. 10, 1927, by the same society. At the second presentation of the Schuetz number the solos were sung by Miss Edna Weese, soprano, and Carl Theiman, basso, both members of the chorus. Their work was admirable. The first concert was presented at Trinity Lutheran Church, Astoria, L. I. Edward Rechlin, eminent Bach interpreter, assisted the chorus on this occasion. He gave a lovely reading of the Bach "In dulci júbilo" and a vigorous, brilliant interpretation of the great F major Toccata. He played also an improvisation on familiar Christmas carols. The second concert took place at St. Luke's, Manhattan, not far from the Times Square section. In the absence of Mr. Rechlin, who was ill, Mr. Porter played the organ solos. His selections were "In dulci júbilo"; aria, "My Heart is Fixed," arranged by Mr. Porter, and the "St. Ann's" Fugue, all by Bach. In place of the improvisation Miss Mabel Beddoe, contralto, sang "Prepare Thyself, Zion," from Bach's Christmas Oratorio, and an Alsatian and a German fourteenth century carol. At both concerts Carl Broman was the capable organ accompanist.

Rechlin Plays in 21 Cities.

Edward Rechlin, the New York concert organist, recently returned from his highly successful Western tour, on which he played in twenty-one cities, presenting his specialty, a program of Bach and contemporaries. As usual the large attendance, the devotional silence of his listeners, and the refusal of his audiences to leave at the end of the program caused astonishment over the unflinching impression his program creates. Recently Mr. Rechlin was selected to open the radio series of the Welte-Mignon Company, at the organ in the Fifth avenue studio. Further recitals in the West and South are scheduled during the remainder of the season.

The Free Lance

By HAMILTON C. MACDOUGALL

It is interesting to know that one brave soul has played the whole of Austin's "Pilgrim's Progress." I have a letter from Douglas Major, organist of Knox Presbyterian Church, Goderich, Ont.; he writes: "I played the twelve numbers on consecutive Sunday evenings after service. Although the work entailed an enormous amount of practice, it was highly educative, more especially in the registration of the various numbers. I recommend this work to any organist who knows his instrument and is not afraid of hard work. Although parts of "Pilgrim's Progress" were over the heads of my congregation, on the whole they enjoyed it, and were not backward in saying as much. My organ is a thirty-five-stop, three-manual Casavant."

It would seem that Paderewski's career will go down in history as the most remarkable of any of the great virtuosos. In the Sunday Times E. V. Lucas writes: "The return of Paderewski—or, as he would be announced in a drawing-room, Sir Ignace Paderewski—to the London concert platform is an event that must send the memory of the elderly back to the first appearances of this enchanting pianist in 1890, when he was 30; his already honored head wore an aureole of golden hair which won for him the name of 'Human Chrysanthemum.' Today that still more honored head is white, not solely through the passing of years, but from the cares of state and the anxieties of the patriot."

In the office of the Boston Symphony Orchestra the other afternoon I was talking with Mr. Brennan, manager of the orchestra, about the power possessed by some people of instantly recalling the name of a person met in the ordinary way of business or society, and Mr. Brennan instanced Paderewski as possessing that faculty in a remarkable degree. "If," said Mr. Brennan, "Paderewski had met you in my office ten years ago, and came into this office while we are now talking, he would at once say: 'How do you do, Mr. Macdougall. I met you in this office, I remember, ten years ago.'"

Do these verses not bring back vividly to your mind the enchanting hours when you first "touched" an organ?

AN OLD FRIEND.

I remember, I remember,
As tho' 'twere yesterday,
The organ in the schoolroom
On which I learned to play.

Of compact make, and small intake
Of wind, it yet had power,
And gave me many a jolly time
At the daily practice hour.

Its stops were few, its pedals, too,
Were merely sticks, tho' placed quite true
To manuals—these went to F,
Fourth space beyond the treble clef.

'Twas here I played much Rinck and
Bach,
And other things galore,
And bits from masses, mixed with gasses
From my head's conceited store.

"Don't strum!"—I hear a loved voice
say—
"A little such just once a day
Will be enough till you can play,
And have a something good to say."

Right sound advice, I now know well,
To one who thought himself a "swell,"
While all the swell in sight was that
Top manual 'fore which I sat.

Twice weekly, in that same schoolroom
There sat amid the organ's boom
Some ladies, come to sew and work,
I'll bet their chins did often jerk
When striving strenuously to speak
To one another twice a week.

That's long ago. I'll now confess
To sometimes playing tricks (Oh, yes!)
You would have done the same, I guess!
On those poor ladies under stress.

For suddenly from loud to soft,
The organ chanced a bit too oft,
This must have raised those ladies' ire
For one and all seemed shouting "FIRE."

Dear ladies please forgive me now,
And I will rise and make a bow.
I was a boy—need I say more?
Ca je ne feral pas encore.

That "kist o' whistles," where's it now?
I'd greatly like to know, and how
It has been treated since those days,
And who at present on it plays.

For we were chums—I'll ne'er forget it—
And if by some odd chance I met it—
I'd sit me down and "take a shiner"
With Bach's immortal Great G minor.

But if no longer in commission,
Nor in a playable condition,
I'll drop a tear, and say right here:
"It helped to make me a musician."

WILLIAM REED.

—
Apropos of my remarks concerning "blend" in quartet or chorus singing, a valued correspondent writes me: "On your page you speak of the blending of voices. Have you not missed the point? Is not real blending a matter of a general assimilation of quality? An occasional obtrusive note or two, or even a whole phrase sung similarly, is bad singing."

—
After a brilliant performance of Brahms' Second Symphony: Koussevitzky, almost thou persuaded me to be a Brahmsian!

Two Practical Volumes.

Two thoroughly practical and useful publications just off the press of D. Appleton & Co., New York, are a Franz Schubert volume, which is No. 1 of "The Appleton Master Composer Series," and a Tschaiakowsky collection, which is volume 2. Although these are for the piano, the choice of compositions and the method of arrangement are such as to make them applicable for the organ in the hands of any intelligent organist who knows how to arrange from the score to fit his instrument. The Schubert volume, which is especially timely, contains not only a long list of piano solos, many of which are such classics as audiences at organ recitals are always eager to hear, but song transcriptions and excerpts from symphonies, etc. We have the popular "Moment Musical," the "Marche Militaire," the "Rosamunde" ballet music, the "Ave Maria," the Unfinished Symphony, etc., etc. There is also a splendid biographical sketch of Schubert and every selection is prefaced with a brief explanatory note from which good program notes can be prepared. The print is excellent and, all told, a great deal is offered for little money.

The Tschaiakowsky volume likewise contains a good story of the composer's life, with notes on each composition, and among the contents are nearly fifty pieces, including the andantes from the Fifth Symphony and from the String Quartet, the "Chanson Triste," movements from the "Nutcracker" Suite, the "Marche Slav," excerpts from the "1812 Overture" and from the "Symphony Pathetique"—to name only a few examples.

Important Works at Carl's Church.

Dr. William C. Carl has arranged an attractive list of works for the special musical services in the First Presbyterian Church of New York this winter. Verdi's "Manzoni Requiem" was scheduled for Jan. 27. A Bach festival has been arranged for Feb. 24, when the Magnificat, the cantata for alto solo, "Strike, Thou Hour," and a portion of the cantata "Sing for Joy" will be sung. March 24 the "Passion according to St. Matthew" by Bach will be given and an oratorio is to be announced for April. Those already given this season include: Schubert's E flat Mass and "The Twenty-third Psalm" (women's voices), Mendelssohn's "Elijah" and Handel's "Messiah" (Christmas portion).

New Cantata by C. L. Fichthorn.

"In Judea's Hills," a new cantata by Claude L. Fichthorn, received its first performance on the evening of Jan. 6 at the Westport Avenue Presbyterian Church of Kansas City, Mo. The critics of the press gave the new work high commendation. The words of the cantata were written by Dr. Samuel R. Braden of Tulsa University. The composer, who is organist and choir director of the church, presided at the organ and directed the singing by the church quartet.

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.

The great musical deficiency of the organ has been its confinement of Grand Organ—Tutti—to the pedal only—bass notes only, single notes only—two and a half octaves only out of nine octaves of pipe tones.

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A Few Criticisms Relating to Organ Specifications

By GORDON BALCH NEVIN

One of the great needs in the organ world is a better understanding of the principles of efficiency in specification drawing. Many of us feel that a larger degree of uniformity in design would be of inestimable good, but the time is not ripe for uniformity; much water will have to roll under the bridge before we can say positively that an organ of any given number of registers must have a prescribed list of stops. That day may come, and when it does the problems of the concertizer will be negligible. In the meantime there remains much that can be done to improve matters in general.

For some time the writer has been scanning the printed specifications of new organs with an eye to discovering the more obvious errors in stop selection and appointment. The examples here quoted are selected from a period sufficiently recent to be pertinent, and sufficiently remote to make difficult any attempt to trace them to their perpetrators.

Example 1 is a large three-manual provided with a fair amount of mutation work, and containing two 16-ft. stops on the swell, a gedeckt and a contra viol, and lacking a 16-ft. on the choir. Neither of these was a unified stop, we may add. Why such an apportionment? Surely anyone will agree that a sub pitch stop is valuable on a choir organ of reasonable size, and yet here we have a 16-ft. string placed where it can be used only with the swell, instead of being placed where it could be used with the choir reeds and flutes as a contrast to the swell. Surely our expensive 16-ft. stops should be distributed over the organ, one to each manual, before we start to multiply their number on any one manual.

For example 2 we select another large three-manual, having little or no mixture work. Here the great organ is the subject for study. Eight ranks of pipes, a 16-ft. double open diapason, two 8-ft. diapasons, flutes and a reed, and one 4-ft. stop—a flute harmonique! No other 4-ft. stops or upper work. I submit that such a choice of stops, if indeed one can call it a choice, is on the face of it an example of something worse than ignorance: it is an out-and-out piece of criminality. In view of the many books on organ design, as well as the many articles on the subject, no builder can advance a logical reason for producing such a monstrosity. Here again it should not be difficult to agree on the principle that a great organ should have a 4-ft. diapason and at least a two-rank mixture before a double is even considered.

Example 3 brings us a case of milder inefficiency, rather than a serious error. It is a great organ which includes two 8-ft. diapasons, a doppel flöte and a French horn—this out of a total of six ranks of pipes. In this case the comment would be more of a query: Why the doppel flöte? The doppel flöte is seldom a stop of any character or beauty of tone, and has usually been regarded as a "filler," adding body of tone to the diapasons to some extent at least. In this case, with two 8-ft. diapasons, and a French horn—which possesses a really surprising amount of fat tone in well-voiced examples—it would seem that the logical thing would be a brightly-voiced flute of the clarabella or waldflöte type. The flute would then be of use as a solo stop, in which capacity a doppel flöte is worthless.

For our example 4 we may refer again to pedal organs composed of bourdon and diapason pipes only, three 16-ft. stops being taken for granted, as well as their 8-ft. derivations. One of these will be a soft bourdon, usually borrowed from the swell, and one will probably be a 16-ft. diapason, usually independent. Our interest centers in the remaining 16-ft. stop, and it is for this stop that we would urge a

smoothly voiced violone, or a slightly stringy double dulciana. The writer has used this combination of 16-ft. stops on several organs he has designed and will never consent to the conventional bourdon-diapason selection in any organ in which he may be interested; the advantages of the three-color layout compared to the two-color cannot be exaggerated. The extra cost of the set of small-scale open pipes as against the usual tubby bourdon is so slight that it need hardly be considered. *We need color in the pedal organ as well as in the manuals.* Let us not lose sight of that fact.

Example 5: A five-rank echo organ in which the reed was, of all tones, an orchestral oboe! The echo organ was not a duplex; consequently the orchestral oboe used as a solo stop (which is its primary function in an organ) would have to be accompanied from the main organ. This lovely condition of affairs puts the player in a predicament, for the listeners in different parts of the auditorium will get various degrees of balance, and lack of balance between the echo organ solo stop and the main organ accompaniment. Obviously there can be only one place in the auditorium at any given time when the balance between the front organ and the back organ can be correct. Usually that will be nearest to the player, and the listener in the back of the church will hear a melody on the oboe from the echo and will strive in vain to catch the faint notes of the accompaniment from the main organ!

There is no excuse for this sort of thing, from a physical standpoint alone, but, judging the case on tonal values, it is even more to be condemned. The orchestral oboe is one of the most highly individualized colors yet devised. Under the hands of a poetic player it is the stop par excellence for things of an oriental character. Its location therefore should be on the solo or choir division, where a precise balance can be assured.

As a matter of personal opinion, this writer believes it is a waste of money to spend very much on an echo organ. Effective locations for echo organs are rare, the novelty soon wears off and the things are out of tune with the main organ much of the time. Let us spend the minimum on our echo organs and put the saving in the main instrument, where we do—or should do—98 per cent of our playing.

Example 6 brings us perhaps the prize "bull" of the collection, and that is the location of a harp among the swell stops. We are not speaking now of organs where it is possible to use the harp on any or all of the three or four manuals. This is excellent. We are instancing cases (of which there have been a number lately) in which the harp can be played only from the swell manual. Surely a casual examination of the actual use of the harp should show that the harp is used most against the soft strings, flutes and vox humana, and since this is the case the harp should be located on that manual and in that expression-box which will permit it to be used with the greatest freedom both in contrast to and in conjunction with these soft tones. In other words, which manual can you best spare for the use of the harp? The answer is, on a two-manual organ, the great; on a three-manual, the great or choir. The first location of the harp should therefore be invariably on the great; then, as manuals are increased in number, it will be an advantage to duplex or borrow it on one or two other manuals. But in the name of sanity let us not have our harps on the swell, where we cannot separate them from our vox humanas and other soft tones.

For my example 7 I would make a plea for clear black lettering on coupler tablets and stopkeys. There has grown up lately a weird cult for coupler tablets engraved in a pretty pale pink. This pale pink may have some artistic symbolism of which I am unaware, but I can testify that it is exceedingly hard on the eyesight, and with the poor lighting arrangements at most consoles it throws an unnecessary strain on the player. If we segregate our couplers from our speaking stops we need nothing but black lettering on a white tablet. If we group them with

their speaking stops we can use the system first introduced by the Austin Company—a reversal of the speaking-stop lettering that gives us white lettering on a black tablet for all couplers. We then have maximum legibility in either case. There is no reason why our consoles should resemble the piano-accordions of the vaudeville, be-decked, be-jeweled and be-colored. Give us legibility first, foremost and all the time. There are distractions enough.

There are other things which might be mentioned. Tremolos that are noisy, that do not adjust to different speeds and degrees of effect and that do not stay put when they are adjusted are one of the problems that should be solved. There are few tremolos that fully meet all three requirements just stated. Consoles should be made smaller; church committees and architects alike are complaining at the tremendous bulk of modern consoles and it is unnecessary for this to be the case. The relayed combination action eliminates the bulk of the console mechanism, and also permits the combination action to be made much quieter.

Harris' Choristers in Concert.

A concert was given by the St. Paul Choristers, the choir of St. Paul's Church, Brooklyn, Jan. 4, under the direction of Ralph A. Harris, organist and choirmaster, at the New York Congregational Home for the Aged. The concert was a recital of choral music and showed most careful preparation and a high degree of interpretative skill and appreciation on the part of the conductor. The tone quality was excellent and the voice balance of the various parts was very satisfactory. At the same time the traditional rendering of these classic carols of church music was admirably and skillfully maintained. The solo numbers were sung with a depth of feeling and artistry in keeping with the high order of the entire program. Mr. Harris is to be congratulated on the excellent work of his unusually fine corps of vocalists.

GEORGE C. FLINT.

News from St. Louis

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Jan. 21.—Charles Galloway continues his monthly Sunday recitals at Washington University, and Ernest Prang Stamm has given several special musical services at the Second Presbyterian Church.

Alfred Booth and his choir from the Webster Groves Presbyterian Church visited Pilgrim Congregational Church at the vesper service Jan. 3. The program included several Russian numbers and a Toccata by Percy Fletcher.

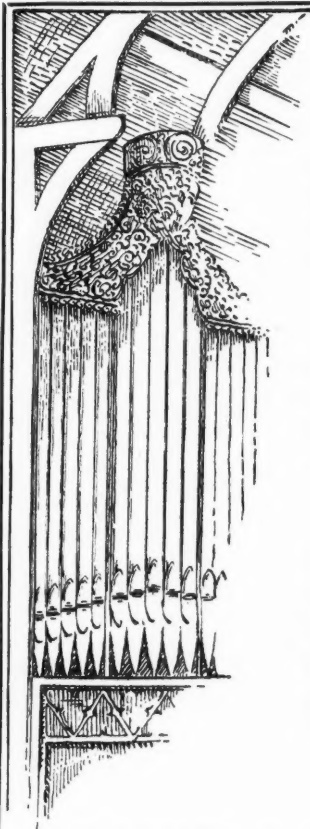
A. Epstein, who for nearly half a century held important positions as organist at St. John's M. E. Church and Shaare-Emech, is in the hospital suffering from an attack of "flu."

The Third Baptist Church has moved back to its own building, which was damaged by fire several months ago, much to the regret of Miss Carmichael, who has to content herself for the present with a piano.

Rumor has it that the proposed merger of the three Reformed Jewish temples is awaiting the decision of the congregation of Temple Israel. The proposition is to put up a \$1,000,000 temple for the three congregations in the west end if the proposed union goes through.

Skinner Opened at Dallas.

A large three-manual Skinner organ was dedicated Dec. 19 at the First Presbyterian Church of Dallas, Tex., by Dr. William M. Anderson, pastor of the church. The organ has thirty-eight stops. At the dedication ceremonies Ruth Abernathy, organist of the church, was at the console. The organ was given to the church by W. W. Caruth.



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THE VOICE OF INSPIRATION

Lynnwood Farnam's Complete Bach Series

II. December, 1928, Recitals

By HERBERT D. BRUENIG

Program 5—Dec. 2 and 3: Fantasia in C major (Schirmer I); Prelude and Fugue in C minor (Schirmer I); Three Advent Chorale Preludes ("Orgelbuechlein"): "Once He Came in Blessing," F major, canon at the octave; "O Thou of God the Father," A major; "To God We Render Thanks and Praise"; Prelude and Fugue in C major ("Eight Short"); Six Chorale Preludes on "Come Redeemer of Our Race"—A minor ("Orgelbuechlein" No. 1); G minor, four voices, theme in soprano (18G); Trio in G minor (18G); Trio in G minor (theme in Pedal) (Augener X); G minor, four voices, theme in Pedal (18G); Fughetta in G minor, three voices; Prelude in G major (Schirmer I); Aria in F major (Peters IX); Passacaglia and Fugue in C minor (Schirmer IV).

Program 6—Dec. 9 and 10: Prelude in C major (Augener IX); Fantasia in G major (Concerto), (Schirmer I); Fughetta in G major on "O Thou of God the Father"; Trio-Sonata No. 3 in D minor; Fugue in G major (Schirmer I, 9); Six Advent Chorale Preludes: "To Jordan Came Our Lord, The Christ" (Four voices, theme in alto—4-ft. Pedal); Trio; "Once He Came in Blessing," G major, five voices; Fughetta in F major, three voices; "Be Glad, All Ye Christian Men" (Trio in G major, theme in 8-ft. pedal); "Sleepers Wake!" (Trio in E flat, theme in tenor); Two Chorale Preludes on "My Cause Is God's and I am Still" (A minor, four voices, theme in soprano; A minor, four voices); Prelude and Fugue in A minor (Schirmer IV).

Program 7—Dec. 16 and 17: "To God We Render Thanks and Praise," Fughetta, four voices, manuals only; Toccata and Fugue in E major (Schirmer I); Four Chorale Preludes on "From Heaven Above to Earth I Come" (Fughetta in C major, three voices, manuals only; Fugue in C major, four voices, theme in pedal; D major, theme in soprano); Canonic Variations on "From Heaven Above" (Canon at the octave, Canon at the fifth, Canon at the seventh, Canon at the octave by augmentation, many Canons by inversion (at the sixth, third, second, ninth, diminution, stretto); Trio-Sonata No. 4 in E minor; Two Chorale Preludes on "How Brightly Shines the Morning Star" (G major, theme in pedal; G major, four voices, theme in soprano); "Good Christian Men Rejoice," Trio in G minor, theme in pedal; Prelude and Fugue in B minor (Schirmer IV).

Program 8—Dec. 23 and 24: Fugue in G minor (Schirmer II); Three Christmas Chorale Preludes ("From East to West," Fughetta, four voices; "The Holy Child My Hope Shall Be," Fughetta in B flat; "O Hail This Brightest Day of Days," G major); Prelude in A minor (Schirmer I); Concerto No. 2 in A minor (after Vivaldi); Six Christmas Chorale Preludes—"Now Blessed Be Thou, Jesus Christ" (full organ style, G major, Fughetta in G major, four voices, manuals only; four voices, theme in soprano); "In dulci júbilo" (full organ style, A major; Trio in G major, Bonnet collection); "Jesu, My Chief Pleasure," Fantasia in E minor, theme in pedal 4 ft.; Fugue in D major (early version), Augener X; Two Chorale Preludes on "Let Us Together Praise Our God" (E major, five voices, full organ; E major, Augener X); Prelude and Fugue in D major (Schirmer II).

Program 9—Dec. 30 and 31: Fantasia in C minor (five voices), Schirmer III; Pastorale in F major (Schirmer II); Prelude and Fugue in B flat ("Eight Short"), Schirmer II; Ten Christmas Chorale Preludes from the "Orgelbuechlein" ("A Babe Is Born in Bethlehem," G minor; "Now Blessed Be Thou, Jesus Christ," G major; "O Hail This Brightest Day of Days," G major; "From Heaven Above," D major; "To Shepherds, as They Watched by Night," G minor; "In dulci júbilo," A major; "Let Us Together Praise Our God," G major; "Jesu, My Chief Pleasure," C minor; "From East to West," D minor; "Good Christian Men, Rejoice Today," G major); Fantasia and Fugue in G minor; Three New Year's Chorale Preludes from the "Orgelbuechlein" ("O Join with Me in Praising," B minor; "The Old Year Now Has Passed Away"; "In There Is Gladness," G major).

Again the spirit of the great Leipzig cantor must have been hovering over the beautiful little Episcopal Church of the Holy Communion, New York, as Lynnwood Farnam presented another set of Bach programs to his reverent and appreciative congregations

coming from far and near in large numbers. In all there were five programs in December, given on the five Sundays of the month at 2:30 in the afternoon and repeated on the five Monday evenings at 8:15, making a total of ten recitals. Classifying Mr. Farnam's programs somewhat, one finds that he played seven selections from the youthful period of Bach, six from the mature master period, five miscellaneous selections, two sonatas, one concerto, two of the Eight Short, seventeen of the forty-five chorale preludes from the "Orgelbuechlein," three of the Eighteen Great, one each from the Small and the Large Catechisms, one Schuebler, twenty-three miscellaneous chorale preludes, fughetas, etc., and the Canonic Variations on "Vom Himmel hoch," a really grand total of seventy compositions. There Bach stood revealed as a youthful master as well as a mature, old master; as a disciple of the northern school as well as of the Italian; as a follower of Boehm, Pachelbel, Reinken and Buxtehude in the chorale numbers as well as the author of his own inimitable style of writing; as a great virtuoso, as supreme master of the fugue, as teacher, as a devout and sincere Christian of the orthodox Lutheran persuasion. In short, the December offerings of Mr. Farnam afforded a composite picture of the mind, heart and genius of Bach, a kind of cross-section such as the devotees of Bach seldom have an opportunity to find.

Since the present series is not only inspirational but also educational, these notes will contain many references to matters purely educational and not critical. In accordance with the announced purpose of these articles, only items of exceptional interest will be mentioned.

Concerto 2.

This work deserves special mention among the epochal December performances of Mr. Farnam, for it was given in a manner that was stunning in its appeal. In itself the composition is of more than passing interest. It is one of the two concertos (the third being the other) that can be definitely ascribed to Vivaldi, whose violin concertos Bach here elaborates into organ concertos. "Bach transcribed the Vivaldi and other concertos not to make them more accessible to the public at large, nor to learn from them, but simply because this was his way and it gave him pleasure. Nevertheless it is certain that he derived some profit from Vivaldi. He learned from him clarity and design in the structure of a work. Through the Italian he won freedom from the northern masters and their ingenious, intricate style." [Schweitzer I, 196.] Mr. Farnam succeeded admirably in creating the requisite mood and atmosphere for this fine concerto. There were broad, sonorous passages played in a sweeping and imposing way, while the more delicately penciled parts of the slow movement were made most charming by the judicious use of the harp stop. Here is a real virtuoso work that will instantly appeal. Organists will do well to familiarize themselves with this concerto more closely.

Sonatas 3 and 4.

Two favorites of two other great virtuosos of the day. Bonnet gives the third in his Bach volume of the "Historical Organ Recital Series" and Middelschulte is known to favor the fourth, especially the andante. Chicago organists may recall that Oct. 18, 1915, Dr. Middelschulte played the andante as his second encore on the first night of the dedication of the magnificent Austin organ in Medinah Temple, Chicago. Bach himself liked the dreamy flavor of the adagio of the Third Sonata so well that he transcribed it for clavier, flute and violin in the Triple Concerto in A minor for these instruments.

Mr. Farnam's playing of the Trio-Sonatas has been described most aptly by a former reviewer. Albert O. Anderson some time ago in The Diapason wrote: "Mr. Farnam's colorful treatment of the Trio-Sonatas removes them from the dry etude class and makes them delightful concert numbers." Exercises for Wilhelm Friedemann Bach these sonatas were intended to be; however, they are more than mere exercises—they are beauty. Moreover "they form the Gradus ad Par-

nassum for every organist. Whoever has studied them thoroughly will encounter no further difficulties in either ancient or modern organ literature, having already met and conquered them all in these sonatas. And, above all, he will have attained to that absolute precision in playing which is the chief requirement of the genuine organist's art; for in this complicated trio playing the slightest irregularity in touch makes itself heard with shocking distinctness and forces the performer to attentiveness and self-criticism." Widor and Schweitzer declare in their fifth volume of the Schirmer edition.

Variations on "Vom Himmel hoch."

This composition appears in 1747, when Bach, upon the persistent pleading of his erstwhile pupil Mizler, joined the Musical Society of Leipzig. Quite naturally, these variations (Bach's diploma) are too doctrinal or theoretical in character to fit them for practical church use. Yet they are of interest and value. "Bach's delight in the stalwart Reformation tunes is again apparent in this work, in which he set himself to demonstrate the whole art and theory of canon through the medium of the Christmas melody," writes Terry in his splendid new Bach biography (page 255). Spitta classes this composition with the "Musical Offering" and the "Art of Fugue" and continues: "He here gives fresh proof that it was not mere fascination of technical difficulties to overcome that led him to adopt these elaborate forms in his later works, but that his musical sense grew deeper, and imperatively demanded new modes of utterance. These partitas are full of vitality and poetical feeling. The heavenly hosts soar up and down, their lovely song sounding out over the cradle of the Infant Jesus, while the multitude of the redeemed join the sweet song with joyful hearts." But the experiences of a fruitful life of sixty years have interwoven themselves with the emotions which possessed him in earlier years at the Christmas festival. * * * The work has an element of solemn thankfulness, like the gaze of an old man who watches his grandchildren standing round their Christmas tree, and is reminded of his own childhood." [Spitta III, 221]. With an approach such as this to the "Canonic Variations" and with the help of Mr. Farnam's mature and choice way of imparting the message, they must and they do have a meaning even to the uninitiated. Of course, he who knows canon derives the greatest measure of enjoyment from this really unique composition.

Four Giants.

At the end of the first December program Mr. Farnam played the great Passacaglia and Fugue in C minor, a work conceived by Bach under the influence of Buxtehude, yet much greater than any of Buxtehude's passacaglias because "the pupil puts into his dramatic life that was beyond the master." Bach wrote only one real passacaglia, and then it is, strictly speaking, in the form of a passacaglia-chaconne, because its theme appears in the upper voices also, instead of staying in the pedal. The twenty different variations demand contrasting colors, an exhilarating rhythm and a massive crescendo toward the end. Mr. Farnam fulfilled all demands of this exacting composition. It is part and parcel of him.

As a finale to the next program the great A minor was presented. Of the fugue we know that it is one of those instances where Bach worked long and hard before he felt really satisfied with its structure. In Mr. Farnam's reading of the fugue the calm plasticity, the mixture of playfulness and strength were readily apparent. The prelude would have proved a boon to any pianist who is seeking to catch its right spirit in the piano transcription.

Program No. 3 (by the way, the all-around most fascinating program) featured the romantic B minor Prelude and Fugue. Of the prelude with its flowery arabesques Reclin says in one of his national recital programs: "It is, indeed, as though one entered a vast sacred edifice dedicated to the glory of God, and the beautiful and manifold figurations of this composition suggest the countless schemes of ornamentation to be observed in the vast cathedrals of the past." The

prelude was done in a spirit of noble grandeur and the fugue preserved its quiet melancholy to the last.

Ah, the great D major in the fourth program! Before that grand scherzo was given in its present form, Mr. Farnam played an earlier version that seemed to be exceedingly tricky. Then came the regular one. It was interesting to note that Mr. Farnam diminishes the tone volume toward the close of the prelude, as does Middelschulte, whereas Bonnet in his Kimball Hall performance ten years ago built up a tremendous climax at this point. Like Bonnet and Lanquetuit, Farnam takes the fugue at a dazzling speed, keeping up to the last note a clearness in the pedals, a lucid phrasing and a crisp touch that place him at once in the front ranks of the world's greatest. It was exceptionally brilliant and dexterous playing.

In the very last program there came the Great G minor Fantasia and Fugue. "In the Fantasia Bach seems to have wished to meet the Hamburg organists on their own peculiar ground," says Spitta. Concerning the origin of the theme of the fugue much has been written. Terry has an interesting remark or two to make in that connection (see pages 132 and 133). Mr. Farnam takes the fantasia perhaps a little more deliberately than other organists, but there is a wonderful power of declamation in his interpretation. His reading of the fugue would have evoked a great burst of applause from his listeners had it not been given in a church edifice. It was one of the highlights of the series to date.

There were other interesting and fine works such as the A minor Prelude, the counterpart of the Passacaglia; the Prelude and Fugue in C minor (Schirmer I), the fugue being of unfathomable melancholy; the fascinating Fantasia in G major in the form of a concerto; the humorous Fugue in G major (Schirmer I, 9), ever fresh and sweeping, but here done somewhat soberly; the youthful and impetuous Toccata and Fugue in E major in four sections; that popular favorite, the Little G minor, played with the utmost loveliness and skill; the Fantasia in C minor, five voices, and the first seventeen chorale preludes from the "Little Organ Book" ("Orgelbuechlein") written "for the glory of the most high God and for the instruction of my neighbor." This inscription calls to our attention the fact that with Bach music is an act of worship. Consequently he must be understood from this standpoint, if at all. His works breathe a message—the simple, fundamental truths of the Bible. Thus he who is minded as Bach was is best qualified to impart the real spiritual meaning underlying the immortal works of the great master.

The Little Organ Book.

In the "Orgelbuechlein" Bach indicates to the beginner how to prepare the congregation for the hymn to be sung. To this day it is customary in the German Lutheran service of our country to precede each hymn with a suitable chorale prelude that is to indicate to the hearer the tempo, the key and the character of the hymn. Of course, Bach expects much of the beginner in the "Orgelbuechlein." Why? Because he wishes him to embody the poetic idea of the hymn in musical terms that are simple and adequate. Nobody succeeded in this better than Bach. For that reason the "Orgelbuechlein" "is one of the greatest achievements in music" (Schweitzer). It is "the lexicon of Bach's musical speech."

In order to understand the chorale preludes of the "Orgelbuechlein," it is necessary, at least, to become fully acquainted with the text of the hymns. Where this elementary knowledge is lacking even the best organist may become nonplussed when he plays the various numbers. Widor confesses: "As a musician I have marveled at the consummate art of Bach, the composer, but it was only after I had been made acquainted with the text of those heavenly preludes that their true significance became apparent, and a feeling of deep awe and reverence overcomes me as I approach them." [Quoted from a folder of his pupil Reclin.]

Mr. Farnam's offerings took in the first seventeen preludes. Over the very appropriate, at times very excep-

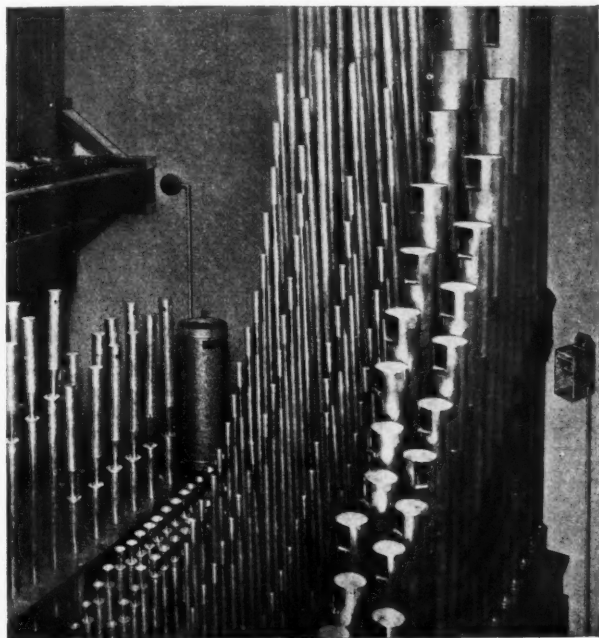
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tional, readings of numbers 1 to 15 one might write: "Glory to God in the highest, and on earth peace, goodwill toward men," for here there was true Christmas joy expressed in musical parlance. Very fittingly the last two chorale preludes were: "The Old Year Now Has Passed Away," a sorrowful meditation on the last eye of the old year, and the ever sprightly "In Thee is Gladness"—that song of profound joy.

Finally, worthy of mention were the C major and the B flat major of the Eight Short, the former delightful with its 8-ft. pedal in the prelude and the latter with its jingling harp contrast in the opening bars; the Pastorale in F, done in its entirety, another rare treat; the rippling "To Jordan Came Our Lord, the Christ," with its grandiose theme in the 4-ft. pedal; the rollicking "Sleepers Wake," and three splendid versions of "In dulci jubilo."

Death of Dr. Charles W. Pearce.

Charles William Pearce, veteran English organist, composer and writer on organ topics, died at Bournemouth Dec. 2, four days before his seventy-second birthday. He was a native of Salisbury, where he studied under C. J. Read and T. E. Aylward. Proceeding to London, he was articled to Dr. G. C. Verrinder, and had as teachers also W. S. Hoyce and E. J. Hopkins. His first appointment was to St. Martin's, Salisbury, when he was only 14 years old. Subsequent posts were at St. Luke's, Old Street, and St. Clement's, Eastcheap. He was graduated as a musical doctor at Cambridge in 1884. For many years he was on the teaching staff of Trinity College of Music, and also director of studies at that institution. He examined much for the Royal College of Organists, Trinity College, and various universities. He was dean of the faculty of music at London University for four years. For twenty-four years he was joint editor with Dr. Charles Vincent and Dr. E. J. Hopkins of the *Organist and Choirmaster*. As author

he was best known for some admirable text-books on many subjects. He also wrote church and organ music. The Royal College of Organists owed much to his long service as a member of the council and honorary treasurer. He contributed frequently to the British musical journals.

Good Work at Grand Rapids.

St. Mark's Pro Cathedral at Grand Rapids, Mich., has a choir whose men, boys and girls evince more than the usual interest in their work and in the church, and this is attributed to the genuine devotion to his task which Harold Tower, the organist and choirmaster, has shown through the years of his service in Grand Rapids. Mr. Tower has issued a report to the parishioners of the church for the year 1928 and it shows that in ten months fifty-one anthems were sung, in addition to two cantatas, sixteen solos or duets, 150 hymns, etc. Twenty-one boys who have been in the choir the full period averaged four rehearsals and services a week. Camp Roger, where the boys go every summer, has developed into an institution under Mr. Tower's care. Mr. Tower closes his report with this suggestive paragraph: "The choirmaster wants the congregation to take the same interest in his work that he does. He hates being taken for granted. He will be glad to share the thrills he receives. Show your interest by attending the services and visiting the camp on visitors' day. Drop in for an occasional rehearsal."

Lester Herbert Groom Arrives.

Mr. and Mrs. Lester W. Groom of Chicago report the arrival of Lester Herbert, weight 8 pounds, and worth it in gold, at their home Jan. 19. He is expected to take his place on the bench in 1942, as the leader of still another generation of a musical family, both of his parents being artists and the Grooms being known as organists for some time back. His vocal abilities are already being demonstrated.



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With the Theater Organist

By WESLEY RAY BURROUGHS

Contrasting and Utilizing Effects.
[Continued.]

The use of the Chinese wood block is neglected by many organists. This tablet should be on the accompaniment or lower manual. It may be employed in comedy work for knocks and falls. The proper effect in this line is to give the key a very light tap, otherwise the reiteration of the block will sound out of place. On Western scenes of roundups, horse races in the new weekly or scenes of pursuit by means of galloping steeds a number like Langey's Allegro No. 2 may be played, and the thematic material of two sixteenths and one eighth-note continued rapidly with a decided accent on the first sixteenth. The effect is much more realistic than some of the special effects labeled "horses' hoofs."

The Chinese gong, a pedal stop, is a splendid accessory in oriental films. At this writing we are playing a picture in which one scene is highly dramatic, with Chinese characters only. Using Deppen's "Japanese Sunset" and touching low C with the tablet on, then continuing the number, interpolating the gong where marked in the orchestration, a real oriental flavor is obtained.

The cymbal is used principally in connection with the drums when playing a military march and scenes showing the passage of a band. The marimba is especially good on Hawaiian films and certain comedy scenes. The snare and bass drums are important, the snare having many uses. The breaking of glass, the effect of an approaching train and many martial scenes may be heightened by the use of it. The bass drum is being connected in two useful ways on recent organs. First, a tablet to register once, that is non-reiterating, and second, a continued roll. In the Lon Chaney film "Laugh, Clown, Laugh," where he slides from the theater balcony to the stage, a drummer is shown making a roll on the drums. By holding down any pedal note in the lower register the exact imitation is obtained. This should end with a crash on the cymbal as he reaches the stage.

The chimes primarily accompany scenes of bells tolling, but they may be utilized also with clocks striking (use extreme upper notes). The player should note carefully the size of the bells, whether large, medium or small, and use baritone, medium or higher chime notes.

The pedal piston effects must always be located quickly, and the organist should have his left foot poised over the proper piston well in advance of the time required for its use, touching the piston at exactly the right second. The surf effect on scenes in which the waves dash on the shore; the bird effect as the feathered songster carols; the siren as the ambulance or fire trucks are seen; the fire gong (bell) as the alarm is sounded; the telephone and door bell at the proper spots, and the automobile horn in traffic jams are all legitimate uses of these orchestral additions to the theater organ. Another use of the fire gong is at the beginning of the various rounds of a prize fight. Usually close-ups of the bell are shown and the gong should be tapped very lightly, so as to sound just once, as this accessory is also reiterating.

On winter pictures if a furious blizzard is raging we have used the sleigh bells alone for a very unusual storm effect. This should not be used to excess, and cannot be employed unless the bells are tuned at the correct pitches with the manual keys.

New Photoplay Music.

We are privileged to review this month some of the most useful music ever written especially for film playing. The issues are from the Irving Berlin Standard Music Corporation. Dividing them according to their several classifications we take first:

Heavy Dramatic: "Defiance," by Kempinski. A series of descending triplet chords ends with a crash on D minor and the bass reed (tuba or

tromba) enters immediately with the main theme, which is given a clever exposition. For scenes in which one character hurls defiance at another this number is ideal. "Vengeance," by Baron, is an allegro furioso for scenes that stop just short of the degree of intensity requiring an agitato. "The Monster," by Kempinski, is aptly named. It has a bass motive and tremendous dissonant chords that follow one another with bewildering rapidity. For scenes of horror, dread and some hideous monster. "Not Guilty." One thinks at once of an acquittal scene in a court room. "Lovers' Quarrel," by Baron. The idea presented here is that one measure contains an angry theme in the treble, followed by one having its counterpart in the bass. After a more subdued second section the argument is resumed with added vigor. Evidently they didn't make up! "The Third Degree," by Kempinski, pictures a police inquisition to force a confession from an unwilling prisoner. "Satanic Fury," by the same writer, is a G minor movement for outbursts of pent-up rage. "Implorations," by Pasternack, is a moderate sustained minor piece for light dramatic scenes. "Imprecations," by Baron, is a dramatic recitative. "Dramatic Andante," by Kempinski, has a ponderous, impressive theme in B minor, while his "Recitative Dramatic" No. 2 is a trifle more declamatory. "Anguish," by Vrionides, reflects tense sorrow and later passion.

Mysterious: "Suspicious," by Baron. Doubt and hesitancy are portrayed. "Creeping Shadows." For scenes of stealthy advance.

Gruesome and Weird: "A Ghastly Night," by Beghon. The organist can "make" this number by the use of a weird combination of stops such as the vox, twelfth and tierce, omitting use of the 16-ft. and 8-ft. stops. "Haunted Nights," by Jacquet. A lento containing augmented chords. "Into the Unknown," by Carbonara. A bass theme. Weird dissolving and unresolved chords give an atmosphere of tenseness.

Appassionatos: "Torture of the Soul," by Jacquet. An element of intense emotion continues throughout. Appassionatos Numbers 1 and 2 by Tyson are highly dramatic. "Emotions," by Lowitz. Suspense leading to agitation with strongly accented chords. "Ominous Moments," by Kempinski, is a dramatic andante with a decidedly ominous bass theme. In "The Proclamation," by Vitolin, the theme is announced by the reeds and the entire work is of a threatening character. "The Crisis" by Pasternack. For serious discussions and grave decisions.

Dramatic Allegro: "Impending Danger," by Kempinski. This has a restless theme (bass) illustrating a coming tragedy.

Dramatic Tensions: "Tense Moments," by Beghon. The first is very dramatic and the others are more appassionato in style. For scenes of suppressed emotions. "Dramatic Suspense," by Vrionides, opens in mystery and suspense and a more vigorous dramatic part follows. "Doomed," by Kempinski, reflects the acceptance of the inevitable and hopeless resignation to fate. A D minor theme.

From the Motion Picture News we learn that "the talking picture hysteria has passed the crest and is apparently on the wane, with retrenchment plans in the studios already under way. The Fox company, it is said, will make no more dramatic pictures including spasmodic talking sequences, but, instead, will use sound effects only. Short films and musical comedy productions will be made with talking sequences,

Claude B. Ball



Claude B. Ball, well-known teacher of theater organists and a man of wide experience in his field, who has a reputation for being practical in his work and beliefs, sees a new day dawning in theater music. He foresees the replacing of sluggish hit-or-miss music with a bright new style of photographing that will be more effective. "Imagine the tremendous contrast between the mechanical music, amplified to fill a theater, and a theater organ artistically played with clean-cut rhythm and clear melodies on diapasons, clarinets, strings and flutes that sound like what they are, instead of like each other," says Mr. Ball. He believes it is up to the organist to give an audience a feeling of relief and pleasure, when the mechanical music has ceased. Mr. Ball declares that "organists are here to stay."

but no dramas or straight talk feature length films."

A prominent screen actor says: "The 'talkies' are only practical for musical comedies. An hour and a half of tiresome dialogue is as bad a punishment as anyone could inflict on a long-suffering public. If you try to divide the film and make half of it silent and half of it scintillate you get a combination that cannot possibly survive."

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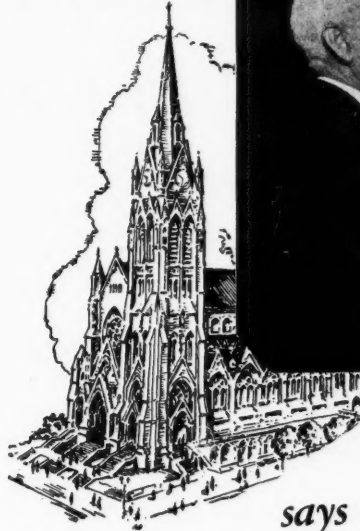
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News of the American Guild of Organists

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

New Year's Luncheon.

The annual New Year's luncheon was held in the Waldorf apartments of the Waldorf-Astoria Hotel at 12:30 New Year's day. Following a social half-hour nearly 150 organists sat down to enjoy the delicious luncheon.

After the luncheon Warden Sealy addressed the gathering. He stated that the present membership of the Guild is 3,374; that 304 colleagues had been elected during the year and that seventeen had passed away. The Guild now has forty chapters, with seven branch chapters, all active. There is a good prospect of three more chapters being formed in the near future—Colorado, Binghamton, N. Y., and South Carolina. Mr. Sealy announced regrets from Messrs. Brewer, Salter, Carl, Burdett and Chittenden. This telegram was read:

New Year's greeting from the Tennessee chapter. A hearty invitation is extended to all to attend the general convention to be held in Memphis June 4, 5 and 6. Let us show you what Southern hospitality really means. Plan now to come.

ADOLPH STEUTERMAN, Dean.

Mr. Sealy announced the names of newly-elected honorary members, from whom letters of acceptance have been received, as follows: Fernando Germani, Edward C. Bairstow, Harry Goss Custard and Marcel Dupre, after which he introduced the guest of honor, Mr. Germani, who, in his native tongue, responded appropriately. Dr. Howard, pastor of the Fifth Avenue Presbyterian Church, gave thanks at the luncheon and later addressed the organists by telling some anecdotes of his early ministry in the wilds of Australia.

The later program of the New Year's luncheon consisted of an illustrated lecture on Australia, showing many interesting scenes from aboriginal life. This lecture was by M. P. Greenwood Adams. This was followed by an exhibition of magic by the celebrated Frederick Dunworth.

Altogether the luncheon was probably the biggest and best yet, a success from every standpoint.

Pennsylvania Chapter.

The Pennsylvania chapter held its seventy-eighth public service at Christ Church, Philadelphia, the evening of Dec. 19, at which time the service was sung by the church choir under the direction of Asa S. Merrell, organist and director. The chief musical offering of the evening was Bach's Christmas Oratorio, in which Mr. Merrell's forces, consisting of twenty excellent voices, did work that merited the high appreciation of the congregation. As a prelude to the oratorio Alexander McCurdy played Bach's Chorale Preludes on "To Shepherds as They Watched" and "Jesu, My Chief Pleasure," while Newell Robinson played the Toccata and Adagio in C by Bach at the close of the impressive service.

Virginia Chapter.

The Virginia chapter held a public service in Grace Covenant Presbyterian Church, Richmond, Monday, Jan. 7, the program being selected to illustrate the subject under discussion at the December meeting of the Guild—"Music in its Relation to Public Worship."

The organ prelude was played by Robert C. Hyde, organist of St. Mark's Episcopal Church, who selected as his numbers the Praeludium and Adagio from Guilman's Sonata in C minor. Mr. Hyde also illustrated the accompanying of the solo by playing the organ accompaniment for Mrs. Herbert Powell, soprano soloist of the Grove Avenue Baptist Church, who

sang Gounod's "O Divine Redeemer." The instrumental offertory was illustrated by W. S. Cudlipp, organist and director of St. James' Episcopal Church, who played the Adagio from the "L'Arlesienne" Suite by Bizet and an adagio from a Mendelssohn sonata. The playing of hymn-tunes was demonstrated by Mrs. Joseph Maust, organist and director of Calvary Baptist Church, in three hymns, "Ein Feste Burg," "The Shadows of the Evening Hour" and the Doxology. Louis E. Weitzel, organist and director of Grace Covenant Presbyterian Church, played the postlude, the Pastorale and March from "Les Preludes," by Liszt.

Louis E. Weitzel, sub-dean of the chapter, presided at the business meeting which followed the service, which was the first of two public services to be given by members of the chapter during this season.

M. McCausland.

Western New York.

The annual dinner of the Western New York chapter was held in the new Knights of Columbus building dining-room Tuesday evening, Jan. 15. For the large gathering of organists and guests it proved to be a most happy and auspicious occasion. Sherman A. Clute, director of instrumental music in the public schools of Rochester, gave a talk on the work he supervises. The other speaker of the evening was George Barlow Penny of the faculty of the Eastman School of Music. Mr. Penny told of his recent trip abroad, on which he gave special attention to music of primitive peoples, and the history of music, in which he specializes.

"The pipe organ had its inception on the plains of Palestine," said Mr. Penny. "Just a little outside of Bethlehem, on what is known as Shepherds' Field, they play a dual instrument which is exactly the same as it was in the time of Christ."

Mr. Penny, in the course of his remarks, presented the dean of the chapter, who presided, with one of these unique instruments, called a "psalmoor." It is upon such an instrument that the Psalms of David were first intoned. The psalmoor consists of two reed pipes cut from bamboo, tied together, the six finger holes of one being directly opposite those of the other. It is possible to drone one pipe while the melody is played on the other. Mr. Penny believes that he has found in this instrument the organ in its earliest form.

Other speakers included Warren H. Gehrken, who told of attending the Guild New Year's luncheon in New York City, and Donald S. Barrows.

Mrs. Charles L. Garner, chairman of the entertainment committee, was presented with a handsome handbag, as a sign of appreciation from the chapter.

GEORGE HENRY DAY, Dean.

Illinois Chapter.

Despite icy streets, which followed a flooding rain, making Chicago boulevards virtually un navigable, there was a congregation of ample size out to hear a festival service at St. Vincent's Catholic Church on Webster avenue, Chicago, the night of Jan. 22. Arthur C. Becker, organist of this church and dean of the DePaul University School of Music, a part of the activities of this great parish, was the presiding genius of the affair. Dinner was served to the Guild members in the cafeteria of the university preceding the recital and was a happy occasion, though there were not many organists in attendance. Adjourning to the church, there was a program of pronounced high quality by Raymond Allyn Smith, associate organist of K. A. M. Temple; Mrs. Irene Belden Zaring of the Church of the Holy Comforter at Kenilworth; Dr. Walter Keller, who for fifteen years was at St. Vincent's and now is at Fifth Church of Christ, Scientist, and Mr. Becker. Mr. Becker's mixed choir in the gallery did some fine singing, especially in the Tschalkowsky "Christ When a Child" and Marz's Magnificat, and the boy choir trained by Frank V. O'Connor impressed by its singing and its appearance in the chancel. The Very Rev. Thomas F. Levan, president of De Paul University, made a brief address in which he referred most graciously to the visiting players and to the importance of music in religion.

The musical program was as follows: Processional, "Praise Ye the Father," Gounod (Boy Choir); Solemn Prelude, Barnes, and Song without Words and "Paeon" ("Sonata Dramatica"), Candler (Raymond Allyn Smith); "Emmitte Spiritu Tuum," Schuetky, and "Ave Maris Stella," Grieg (Mixed Choir); "Harmonies du Soir," Karg-Elert; Scherzo-Pastorale, Federlein, and "Exsultemus," Kinder (Mrs. Zaring); "Ave Verum," Guilman (Boy Choir); Adagio cantabile and Allegro grandioso (Sonata in F), Herbert J. Wrightson (Walter Keller); "Christ When a Child," Tschalkowsky, and Magnificat, Marz (Mixed Choir); "O Salutaris," Frank V. O'Connor, and Tantum Ergo, Palustrina (Boy Choir); Postlude, Finale from First Symphony, Maquaire (Mr. Becker).

Northern Ohio.

On Dec. 27, 1928, the Northern Ohio chapter fittingly closed the year 1928 with a Christmas candle-light service, which was held in the new Epworth Euclid M. E. Church, one of the beautiful structures, situated in the art center of Cleveland.

True to its name, the candle-light service began with the processional led by Charles Dawe, choir director of Epworth Euclid Church. The combined choirs of St. Paul's Episcopal and Epworth Euclid Churches and the Orpheus Choir entered the unlighted church, each member bearing a lighted candle and singing "Oh Come, All Ye Faithful."

Miss Laura Bender, A. A. G. O., rendered the fantasy on "Adeste Fideles" for organ by Dehier. Mrs. Reginald F. Merrill, A. A. G. O., played "The Infant Jesus," by Yon, and "The Quest of the Magi," by Matthews. The organ is a modern four-manual Skinner of sixty or more stops. The devotional service was conducted by the Rev. Herbert Hudnut, the Rev. George Gibson and Dr. Louis C. Wright. Mrs. J. Powell Jones, organist at Epworth Euclid M. E. Church, played the hymns. George G. Emerson, choirmaster and organist at St. Paul's Episcopal Church, Cleveland, played the processional and recessional.

The entire service was spiritually and artistically rendered. It also served as our musical offering to our esteemed friends, who were visiting in our city during the week—delegates to the M. T. N. A. convention.

The Northern Ohio chapter met at luncheon the following day, in the dining-room of the Hotel Cleveland, having with us many distinguished musicians from out of town.

LILLIAN PADDOCK.

New England Chapter.

At the invitation of the local representatives of the Rudolph Wurlitzer Company, a goodly number of members of the chapter and others assembled in the new B. F. Keith Memorial Theater Thursday morning, Dec. 27, to hear and examine the new organ recently installed by the Wurlitzer firm. To readers unfamiliar with the rapid changes taking place in conservative Boston, it might be stated in the way of preface that the new \$5,000,000 Keith Theater occupies the site of the noted Boston Theater, an auditorium of large seating capacity, and one that for years provided grand opera at a minimum admission fee. When one sees the interior of the new theater a feast of beauty is presented. Enough cannot be said in praise of the new surroundings even though one cannot forget the days of Anton Seidl and the Metropolitan Opera Company.

The new organ is unified with twenty-two complete ranks of pipes. Earl Weidner is master at the console. Coming from a sick chamber and without special preparation he played an attractive program of compositions generally suitable for solo work in the theater. These selections were as follows: "Souvenir," Lemare; "Sunset's Ebbing Glow," Dunn; "Shepherds and Shepherdesses," Godard; No. 4 in the "Pearlfisher" Suite, Bizet; "Spring Morn," Bonnet; Impromptu from "Three Little Oddities," Confrey; Scherzo, Mendelssohn, and Carnival March, Stewart. This music met with ready acceptance on the part of the audience. The performance was

above reproach. It was followed by a talk by R. P. Elliot of the organ company.

At the request of Mr. Groat, most of the assemblage adjourned to the Durgin Park restaurant in Hayward place and sat down to a banquet. For consistency's sake it was termed "lunch," but it far exceeded what is usually included under that heading. Speech-making followed the time allotted for eating.

The noon-time organ recitals begun last season by the chapter have been resumed, and thus far with about the same number of people in attendance. Unmistakably these recitals are thoroughly enjoyed by those who come. A certain few are present each week.

King's Chapel had the first recital. The historical setting makes a strong appeal. It was in this edifice, on the organ said to have been selected by Handel, that certain of the Handel concertos were performed long before the nineteenth century had been ushered in. Raymond C. Robinson is the latest successor of a long line of illustrious organists who served the parish both before and after the American Revolution. Mr. Robinson's program was as follows: "Sinfonia," Bach; Four Chorale Preludes, Bach; Toccata, de Maleingreau; "Within a Chinese Garden," Stoughton; Concert Piece in B, Parker; Adagietto, Bizet, and Fugue in G minor, Dupre.

The second of the series was listed for the Park Street Church. This is another of Boston's historic church structures, famous under the name of "Brimstone Corner," and more noted because it was here that the hymn "America" came to its first public hearing. Because of a sudden change in the weather, and fires having gone out during the night, at the beginning of the recital Monday, Jan. 14, the temperature belied the "brimstone corner" aspect, and for a time it looked as though there would be a freeze-out. John Hermann Loud played a very interesting program and the interest of the audience grew as the temperature rose, and the music became enlivened. The following selections were played by Mr. Loud: Prelude and Fugue in A minor, Bach; Three Chorale Improvisations, "Lord, All My Heart Is Fixed on Thee," "O God, Thou Faithful God," "Nun danket alle Gott," Karg-Elert; Adagio con affetto from Eighth Sonata, Guilman; Fantasia in F minor, Goss Custard, and Allegro Finale in A, "Jubilee," Hopkins.

The 140th recital of the chapter was played at Trinity Church, Copley Square, Monday noon, Jan. 21, by Francis W. Snow. Those who were present had something worth while to say about the finesse of registration and taste in making tuneful pieces interesting. There is high art in not playing above the heads of average people! Mr. Snow's program included Mulet's "Procession" and "Carillon-Sortie," these being opening and concluding numbers, respectively. There were also Martin's famous Gavotte, Bach's Air for the G String, Schumann's Canon (very deftly played), Gale's "Sunshine and Shadow," the old-time Dubois Toccata, and Widor's Scherzo from Symphony 4.

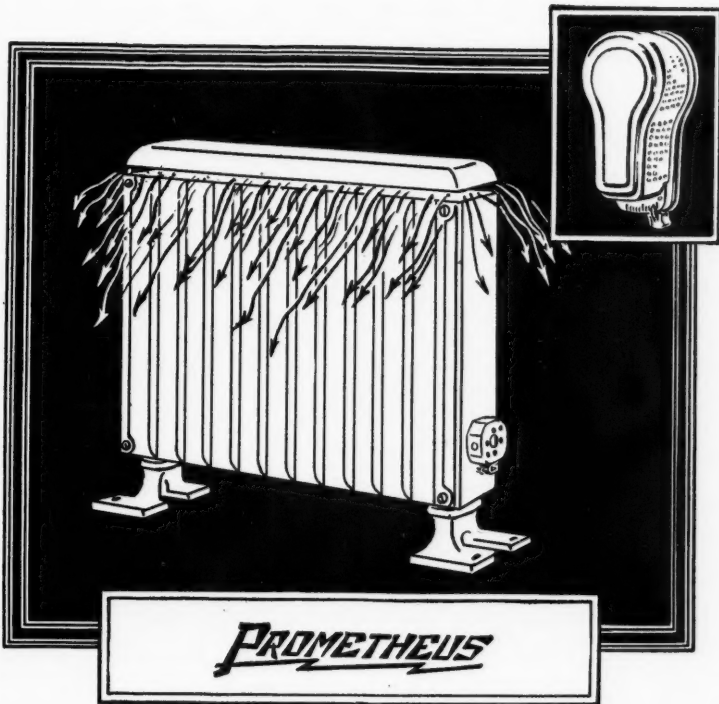
District of Columbia.

Fernando Germani gave a recital under the auspices of the District of Columbia chapter at St. John's Episcopal Church, Washington, on the evening of Jan. 14. Mr. Germani's performance followed a dinner by the chapter in compliment to members of the Chesapeake chapter, who came over from Baltimore. The dinner was served in the gold room at the Hotel Lafayette and exactly 100 sat down at the tables. Mr. Germani was the guest of honor. The recital was free to the public and gave people of the capital city the opportunity to hear the famous young Italian.

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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Jan. 22.—Christmas music at St. Stephen's Church, Sewickley, Julian R. Williams, organist, included a carol service on Dec. 23, and the Advent and Christmas portions of Handel's "Messiah" Dec. 30. On Christmas day at 11 o'clock, following a custom of some years' standing, the sermon by the rector, Dr. Alleyne C. Howell, was omitted, and in its place another program of Christmas carols lasting some twenty-five minutes was given.

The Rev. Carlo Rossini, organist and choirmaster of St. Paul's Cathedral, directed his Polyphonic Choir in a Christmas concert at Carnegie Music Hall Dec. 19. Mme. Ada Malaspina Tchirkow, soprano, and Ralph Federer, pianist, were assisting artists. The first group for the choir was secular, the second included "Ave Maria," Vittoria, and "Exultate Justi," Viadana. The fourth group consisted of "Cantate Domino," Hasler; "A Legend," Tschai-kowsky; "Bow Down Thine Ear, O Lord," Arensky; "Lord, Our God, Have Mercy," Tschai-kowsky; "Hospodi Pomilui," Lvovsky (ritual chant of the Russian Greek Orthodox Church). The program concluded with "Rejoice," "Adeste Fideles," and "Gloria in Excelsis Deo," Geibel-Perosi, by the choir, with organ accompaniment, with John Sedlacek at the organ.

The writer of this column had the privilege of attending within twelve hours three inspiring services at as many churches, starting with the midnight service on Christmas eve at the Church of the Ascension, where Clarence E. Watters was introducing plain chant for the major part of the worship, and carols sung outside the chancel, in the sacristy, as a prelude.

At 6 o'clock at St. Paul's Cathedral, the Rev. Carlo Rossini, with his full choir of men and boys in the gallery and more boys in the sanctuary, gave the "Missa Secunda Pontificalis" of Perosi. This service was a splendid feast both for ear and eye. My third objective was Calvary Episcopal Church, at 11 o'clock, where I arrived in time to hear the prelude played by harp, flute and organ: "Ave Maria," Bach-Gounod; Concerto, Mozart; "Cantique de Noel," Adam. The introit anthem was "Sleep, Holy Babe," by the organist, Harvey B. Gaul. The communion service was a "Missa Simplex" (1500), the first communion service in the English language. "Glory to God" of Pergolesi was used for the offertory anthem. The postlude, also with flute and harp, was "At the Manger," Guilmant.

"Eve of Grace," Matthews, was presented at the Second United Presbyterian Church, Wilkensburg, by Charles A. H. Pearson.

Earl B. Collins, at the Bellefield Presbyterian Church, gave "The First Christmas Carol," his own arrangement of a number of traditional carols.

Arthur B. Jennings gave a miscellaneous program of carols and anthems, with augmented choir, at the Sixth United Presbyterian Church.

John Groth, who recently returned to Pittsburgh after a year's travel and study in Europe, played the regular Sunday afternoon recital at Carnegie Music Hall, North Side, Jan. 6, in place of Dr. Caspar P. Koch, who was ill with influenza. His program included: "Piece Heroique," Franck; "The Swan," Saint-Saens; Prelude and Fugue in D major, Bach; "Solitude on the Mountain," Ole Bull; Minuet in A, Boccherini; "Melody for the Bells of Berghall Church," Sibelius; Allegro, from Symphony 6, Widor.

The new three-manual organ at the First United Presbyterian Church of Coraopolis, built by Möller, is a splendid instrument. It was dedicated with

appropriate ceremony Jan. 8, and John A. Bell, the architect, and organist of the First Presbyterian Church of Pittsburgh, played the following numbers: Overture to "William Tell," Rossini; "Evening Bells and Cradle Song," Macfarlane; Largo, Handel; "Finlandia," Sibelius; "Musical Snuff-box," Liadoff; "Lamentation," Guilmant; Fountain Reverie, Fletcher; "Marche Slav," Tschai-kowsky.

For the fifth year in succession, an Epiphany pageant, "The Feast of Lights," was given Jan. 13, at St. Stephen's Church, Wilkensburg. Twenty-five men and boys took part in this interesting missionary spectacle. The lay brothers of the Order of St. Barnabas were present, with the brother superior, Gouvenour P. Hance, S. B. B. The rector's address was on "Vision and Realization." Miss L. Marianne Genet, the organist, played suitable music from the opening of the doors until the beginning of the pageant.

PROVIDES FOR NOVEL ECHO

Swell-Box within Swell Chamber in Austin Design at Trenton, N. J.

In designing the organ to be built for the Third Presbyterian Church of Trenton, N. J., the Austin Organ Company has provided for a separate swell-box within the swell expression chamber, and in this separate enclosure are to be placed four of the soft swell division stops, thus providing an echo section.

Following is the scheme of stops of the instrument:

GREAT ORGAN.

Tibla Clausa (Pedal Extension), 16 ft., 29 pipes, 44 notes.

Gross Gedeckt (Pedal Extension), 8 ft., 61 notes.

First Open Diapason, 8 ft., 73 pipes.

Second Diapason (from Choir), 8 ft., 73 notes.

*Concert Flute (from Choir), 8 ft., 73 notes.

*Dulciana (from Choir), 8 ft., 73 notes.

*Harmonic Flute (from Choir), 4 ft., 61 notes.

Octave, 4 ft., 61 pipes.
*Fifteenth, 2 ft., 61 pipes.
*Tuba Mirabilis, 8 ft., 73 pipes.
*Chimes, 25 tubular bells.

*Enclosed in Choir expression box.
SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.

Open Diapason, 8 ft., 73 pipes.

†Gedeckt, 8 ft., 73 pipes.

Sallcional, 8 ft., 73 pipes.

Voix Celeste, 8 ft., 61 pipes.

†Aeoline, 8 ft., 73 pipes.

Viollina, 4 ft., 61 pipes.

†Flauto Traverso, 4 ft., 61 pipes.

Nazard, 2 1/2 ft., 61 pipes.

Flautino, 2 ft., 61 pipes.

Fagotto, 16 ft., 85 pipes.

Oboe, 8 ft., 61 notes.

Clarion, 4 ft., 61 notes.

Cornoepen, 8 ft., 73 pipes.

†Vox Humana, 8 ft., 61 pipes.

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

Celesta (from Choir), 4 ft., 61 notes.

†To be double enclosed in a separate expression box, within the regular swell-box, for the purpose of producing an Echo section.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.

Concert Flute, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.

Gross Gamba, 8 ft., 73 pipes.

Unda Maris (to undulate with Dulciana), 8 ft., 61 pipes.

Harmonic Flute, 4 ft., 61 pipes.

Piccolo, 2 ft., 61 pipes.

Clarinet, 8 ft., 73 pipes.

French Horn, 8 ft., 73 pipes.

Tuba Mirabilis (from Great), 8 ft., 73 notes.

Harp, 8 ft.

Celesta (from 8 ft.), 4 ft., 61 bars and resonators.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.

Open Diapason, 16 ft., 32 pipes.

Bourdon, 16 ft., 32 pipes.

Dolce Bourdon (from Swell), 16 ft., 32 notes.

Octave (Extended Diapason), 8 ft., 12 pipes, 20 notes.

Flute (Extended Bourdon), 8 ft., 12 pipes, 20 notes.

Gedeckt (from Swell), 8 ft., 32 notes.

Fagotto (from Swell), 16 ft., 32 notes.

Trombone (Extended), 16 ft., 12 pipes, 20 notes.

New York Activities

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

By RALPH A. HARRIS

New York, Jan. 22.—Announcement of the season's concerts and recitals of the Bach Cantata Club of New York has been received. This organization, sponsored by the Oxford University Press and affiliated with the Bach Cantata Club of London, was founded a year ago for the purpose of presenting to the New York public the choral and instrumental works of Bach, particularly those infrequently heard. A choir of twenty-six professional voices, assisted by solo artists of distinction, is responsible for the choral work of the club, the instrumental portion being done by a chamber orchestra under the direction of Albert Stoessel. The program for this season is announced as follows:

Jan. 30—In Trinity Church: Sacred cantatas; Carl Weinrich at the organ.

Feb. 20—In St. Thomas' Church: Recital of organ works, played by Dr. T. Tertius Noble, with chorales sung by St. Thomas' choir.

March 13—At St. Thomas' Church: Instrumental works; Ernest White at the organ.

April 3—At Trinity Church: Motet, chorales, arias; Channing Lefebvre at the organ.

May 1—At St. George's Church: B Minor Mass, by augmented choir, in conjunction with the New York Oratorio Society; Hugh Porter at the organ.

The Flushing Oratorio Society, of which Herbert Stavelay Sammond is conductor, presented at its fourth concert Dec. 12 in the Flushing High School auditorium Weber's "Jubilee Cantata" as part 1 and Saint-Saens' "Christmas Oratorio" as part 2, with the Cornelius-Damrosch "Christmas

Song" for contralto solo and women's voices between the two cantatas.

Mr. Sammond had the assistance of George Volkel at the organ and Lyra Nicholas at the piano. The soloists were Grace Kerns, soprano; Amy Ellerman, contralto; Dan Gridley, tenor, and David B. McCloskey, bass. The society is about to resume rehearsals for the spring concert, when Mendelssohn's "Elijah" will be the work rendered.

Announcement also is made of the jubilee concert by the Paulist Choristers of New York, under the direction of Father Finn, at the Metropolitan Opera House, Jan. 29. The feature of this concert is the "Ascendo ad Patrem" Mass of Palestrina, which will be given its premiere in America.

F. Melius Christiansen presents his choristers from St. Olaf College at the same place Feb. 5. This a cappella choir has won a place with the New York music loving public, which merits a packed house annually.

Hugo Troetschel gave his 210th recital at the Schermerhorn Street Evangelical Church, Brooklyn, Jan. 14. His program included: Prelude and Fugue on the Name "B-A-C-H," Bach; Concerto No. 1, Handel; Prelude to "The Blessed Damosel," Debussy; Suite, "In Fairyland," Stough-ton; Unfinished Symphony, Schubert; Festival March, Wagner.

Mendelssohn's "Elijah" is to be sung at Union Theological Seminary Sunday evening, Jan. 27, under the auspices of the School of Sacred Music, and directed by Clarence Dickinson. The soloists are Corleen Wells, soprano; Rose Bryant, contralto; Charles Stratton, tenor, and Frederic Baer, bass.

Handel's "Messiah" was sung under the baton of J. Lawrence Erb by the Norwich Choral Society of Norwich, Conn., Dec. 28. Mr. Erb is organist and director at the United Congregational Church.

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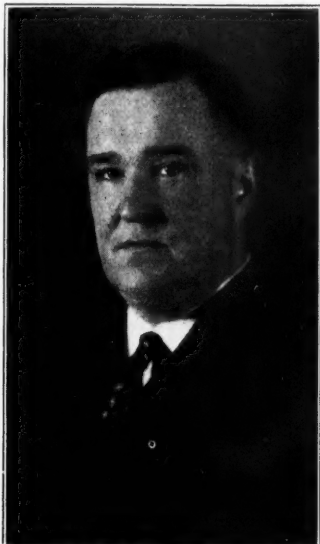
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CHICAGO

Who's Who Among American Organists

Joseph Clair Beebe.

Inheriting a teaching talent from his father and musical ability from his mother, it is quite natural that Joseph Clair Beebe should have achieved fame both as a recitalist and church organist and as a teacher in such schools as the Auburn Theological Seminary and the Hill School. Mr. Beebe was born Feb. 22, 1883, at Meriden, Conn. His father for many years was the superintendent of schools in Meriden. His first music lessons were received from

Joseph Clair Beebe



his mother; later he received instruction in piano and organ from F. B. Hill of Meriden and in harmony from Frank Treat Southwick, also of Meriden. After this he studied extensively with Dr. William C. Hammond of Holyoke. Mr. Beebe was graduated from Wesleyan University with the degree of Ph. B. After postgraduate work he received his M. A.

A large part of his work has been done in Connecticut cities—Hartford, Middletown and New Britain. For eleven years he was organist of the South Congregational Church in New Britain. While there he gave over 200 recitals on the large four-manual Skinner organ of over a hundred stops. This organ was burned recently and Mr. Beebe has drawn the specifications for the new Skinner that will replace it.

For six years Mr. Beebe was at Auburn, N. Y., where he was organist at the First Presbyterian Church and instructor in church music at the Auburn Theological Seminary. At the present time he is head of the music department at the Hill School, Pottstown, Pa., where he is in his third year.

Mr. Beebe is a very capable recitalist, playing the classics with rare understanding and poise. The modern school receives a brilliant interpretation at his hands. In transcriptions he shows himself to be a master of orchestral coloring and his deft kaleidoscopic registration has frequently evoked enthusiastic comment on the part of other organists. Mr. Beebe's choir work has always received his conscientious attention, and as a result this department has added to the effectiveness of the church services.

Mr. Beebe married Miss Anna Knowles and they have four sons.

Frank W. Asper.

Crossing the continent from New York or any other Eastern point nothing of greater interest to the tourist—and certainly to the organ devotee—is to be enjoyed than a visit to Salt Lake City, where the desert has been literally made to blossom as the rose and where organ music is cultivated in a manner to offer almost any American city a splendid example. Among the

men who are helping to spread the fame of Salt Lake City and its great organ is Frank W. Asper, an all-around musician, one of the four organists who preside over the great Tabernacle organ heard by so many visitors. Mr. Asper's tall form has appeared at national conventions of organists several times and his fine personality has impressed those who have not been privileged to hear his recitals just as the latter have impressed thousands of people at the Mormon Tabernacle.

Mr. Asper was born at Logan, Utah, Feb. 9, 1892. The family moved to Salt Lake City when he was only 2 years old. His first musical study was on the reed organ at the age of 5 years. When he was 6 he was already playing in public. For several years the boy studied with E. Beesley, who at the time was director of the famous Salt Lake City Tabernacle choir. In 1911 Mr. Asper went to Germany, where he studied piano with Alberto Jonas and theory with William Klatt of Berlin. After being in Germany for over three years, he returned to America because of the world war. He made a sojourn of five years in Boston, during which time he was graduated from the New England Conservatory of Music with honors. He studied piano with Alfred DeVoto and Carlo Buonamici, organ with Marshall Bidwell and Homer Humphrey and theory with Stuart Mason. Mr. Asper also taught piano for two years at the New England Conservatory. He led the boy choir and played the organ at Woburn Trinity Episcopal Church for one year and for four years was organist at the famous Second Congregational Church of Cohasset, Mass., a suburb of Boston. He became a fellow of the American Guild of Organists in 1921.

At present Mr. Asper is teaching piano, organ and counterpoint at the McCune School of Music and Art of Salt Lake City, is organist at the Salt Lake City Tabernacle and organist and director of the First M. E. Church, where there is a choir of thirty-five voices. He is also organist and director of Temple B'nai Israel, where he has a quartet, and is director of the Orpheus Club, an organization numbering forty men. He was one of the official organists at the Sesquicentennial at Philadelphia in 1926. Up to date he has played nearly 500 recitals. Mr. Asper is a member of Alpha chapter, Kappa Gamma Psi musical fraternity, and also a member of Pi Kappa Lambda, honorary musical fraternity.

This does not, however, exhaust the activities of Mr. Asper, for he founded and directs the symphony orchestra of the McCune School of Music and Art and conducted a splendid concert by that organization of eighty performers at Assembly Hall, seating 2,500 people, Dec. 10. His Orpheus Club is an organization 37 years old and the first of its kind which has survived so many years in the West.

At the First Methodist Church Mr. Asper gives a series of cantatas and oratorios every season. Last year, for instance, he gave Andrews' "Galilee," Maunders' "Song of Thanksgiving," Rogers' "The New Life," Handel's "Messiah" and Liszt's "One Hundred and Thirty-seventh Psalm." He has introduced many of these standard and modern works to the community for the first time.

Mr. Asper gave the only organ recital heard in the United States by Crown Prince Gustavus Adolphus of Sweden on the occasion of that royal person's visit to America two years ago.

In 1922 Mr. Asper married Miss Florence Robinson, daughter of Dr. M. H. Robinson, professor of industry and transportation at the University of Illinois.

John F. Beck.

John F. Beck of Medina, Ohio, is celebrating the completion of twenty-five years as a church organist. Mr. Beck has lived practically all his life in Medina County and twenty-five years ago began as regular organist of the York Congregational Church at

Mallet Creek. While living at Litchfield he played in the church there, a winter was spent in Mount Dora, Fla., where he played in both Methodist and Congregational churches, and fifteen years ago he moved to Medina. Thereupon he began study under Albert Riemenschneider at the Baldwin-Wallace Conservatory at Berea.

Mr. Beck became organist of the Methodist Episcopal Church in Medina and held the post as organist and director for nearly twelve years. In 1926 he became organist and director of the First Congregational Church, which has a vested choir of thirty voices, with three soloists.

Mr. Beck founded the Medina Symphony Orchestra, which has a mem-

John F. Beck



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bership of seventy and gives four concerts of symphonic music every year. He is supervisor of music in the public schools, and has held this post for seven years, organizing a high school orchestra of thirty-five pieces and a band of forty pieces. Of 1,000 pupils one in ten is studying with private teachers some orchestral instrument and over 100 study piano. Mr. Beck, besides his other duties, gives about forty piano lessons a week.

Mr. Beck is 41 years old, married and has two sons, both studying music. He is a graduate of the public school music department of the Cincinnati Conservatory.

Mrs. Olin Bell.

Mrs. Olin Bell, prominent Indiana organist, pianist and educator, completed eleven years of service as organist of the First Baptist Church in Muncie, Ind., Dec. 30, 1928.

Ida Burr Bell was born near Worcester, Mass., the daughter of Frederick P. Burr, who served in the Civil War, and Adelaide Isham, who came from Vermont. At the age of 5 years she made her first public appearance, singing a solo on a Sunday-school program. When a child she was taken to Kansas, where the family had moved, locating in Lawrence. She recalls the thrill she felt on hearing a pipe organ for the first time, and when her mother told her the bass keys were played with the feet she decided immediately she would play that particular organ. The joy of doing it came in time.

At 13 she began to play a two-manual reed organ in a Congregational church, continuing for five years. At this early age an experience playing for Mr. McGranahan, the composer of gospel hymns and song leader with Major Whittle's evangelistic party, was helpful and inspiring.

After graduation from the Lawrence high school, she entered the school of fine arts at Kansas University, taking courses in piano, voice, harmony and theory and receiving the degree of bachelor of music. A year of post-graduate study of piano followed and several years of organ under Charles

S. Skilton and the late Edward Kreiser of Kansas City. For seven years she sang in the quartet of Plymouth Congregational Church. From 1906 to 1913 she was organist of the First Methodist Church. Then followed two years as organist of the Episcopal Church.

Mrs. Bell was state president of the National Federation of Music Clubs from 1910 to 1917, conducting the first young artists' contest held in Kansas. She was also secretary of the Kansas chapter of the American Guild of Organists during the same period.

In 1917 Mrs. Bell moved to Muncie, Ind., where Mr. Bell continued his music business. She immediately resumed teaching and soon accepted the post of organist of the First Baptist Church, giving the dedication recital on the new organ. At the first state music teachers' meeting she attended she was one of the group who organized the Indiana chapter of the American Guild of Organists, serving as secretary for several years.

Since 1926 Mrs. Bell has held the position of instructor in piano at Ball Teachers' College, the eastern division of the Indiana State Normal School.

A beautiful \$350,000 Baptist church edifice, of Gothic architecture, is near completion in Muncie and in the spring the organ will be moved and a number of new registers added. As it stands, it is a three-manual and echo of thirty-three speaking stops.

Dr. William Graham Everson, pastor for seven years, has evolved this fine building program. Mrs. Bell is fortunate in working with a pastor who cooperates with his choir and organist with a splendid sense of sympathy and spiritual helpfulness.

While on the way to church two years ago Mrs. Bell slipped on an icy pavement, breaking both arms just above the wrists, and receiving other injuries. She made a record in being back on the bench in just eight weeks.

Mr. and Mrs. Bell have two daughters—Grace Bell Brush, bachelor of music from the University of Kansas, and Dorothy Bell, a well-known harpist of Chicago.

MUSIC FOR EASTER

BY

HUMPHREY J. STEWART

—o—

CANTATA

VICTORY! (Ditson)

ANTHEMS

SING UNTO THE LORD (A. P. Schmidt)

THE STRIFE IS O'ER (A. P. Schmidt)

WELCOME, HAPPY MORNING (Ditson)

TO THE PASCHAL VICTIM (Boston Music Co.)

CANTICLES

TE DEUM, BENEDICTUS AND

JUBILATE (A. P. Schmidt)

(The same for male voices)

SONG

HE IS RISEN. Two Keys.

..... (John Church Co.)

DUET

THE RESURRECTION LIGHT.

Sop. and Mezzo.

..... (White-Smith Co.)

CATHOLIC CHURCH MUSIC

MASS in D minor. (J. Fischer & Bro.)

MASS, in honor of St. Anthony.

..... (J. Fischer & Bro.)

VICTIMAE PASCHALE LAUDES

..... (Boston Music Co.)

HAEC DIES (J. Fischer & Bro.)

Improvements in the Organ During Last Fifty Years

Talk by Ernest M. Skinner Before the
M. T. N. A. at Cleveland Dec. 28

I know of no greater proof of the antiquity of the organ than the love for it that seems common to most of us. It seems as inherent as the love of a dog for its master. This love of the organ has persisted in spite of the most extraordinary drawbacks that have attended the use of any musical instrument.

The orchestra represents a 100 per cent condition of independence of its voices. Any voice may combine with any other voice, or with any group of voices, or go its own way. We cannot attain this perfect independence in the voices of the organ. Independence in the organ is limited to such as can be attained by two, three or four manuals and a pedal and by equipping each manual with as complete a gamut of voices as possible for making combinations of color as in the orchestra.

The organ builders of an earlier day worked out the various keyboards and their tonal equipment in a way as nearly complete as the knowledge of the time permitted and attained a fundamental structure upon which the literature of the organ is built. In the early instruments, the valves supplying the pipes with air were opened by a mechanical connection between the valve and the key, the whole labor being done by the finger. The pressure of the air against the valves, added to the spring provided to return this mechanism, amounted to a question of pounds. When all the manuals were coupled the resistance would sometimes amount to as much as five to eight pounds for each key, depending on the size of the organ. This, of course, limited the amount of air pressure to only a fraction of what is possible today. You can get a small quantity of good tone with a light pressure or a larger quantity of poor tone, but you cannot get power and good quality with anything but a high pressure.

In spite of these handicaps, we hear of some great names among the performers on these crude instruments of an earlier day. When orchestral instruments are played forcibly, they become richer in harmonics, so that the quality of an orchestral forte is different from the quality of an orchestra or piano. The tone of an organ is a fixed quantity, so the necessary harmonics for an organ forte are added arbitrarily. These are the octaves, twelfths, fifteenths, seventeenth, nineteenth, twenty-firsts, twenty-seconds, etc., coming partially under the term of mixtures.

The first great mechanical improvement that came along was the "pneumatic lever," the invention of an Englishman of the name of Barker. He had to go to France to find recognition, after which it found favor in England. This reduced the labor on the key touch to the slight amount necessary to operate a small valve controlling the pneumatic lever, which in turn pulled the mechanism opening the valves supplying the pipes. The addition of couplers did not then affect the key touch. The Barker lever was superseded by the tubular-pneumatic action, which I believe was invented by a Frenchman, but which was first adopted in England and which was up to five years ago the standard English organ action. Some conspicuous examples I saw were intolerably noisy and would not be accepted in America for one moment. These new actions made possible an increase in pressure, which enabled Henry Willis to develop the sensational tubas which placed him among the immortals in the organ world. Another Englishman named Jordan invented the swell-box, which, among the nations, Germany was the last to accept. Even so notable a figure as Rheinberger would not entertain the idea of a swell-box.

Cavaille-Coll invented a very useful and beautiful 8-ft. harmonic flute and also double-length or harmonic reeds, which so far as I can recall represents

France's contribution to the art of organ building. The French builder did, however, work out some magnificent ensembles, which lost nothing in the acoustical grandeur of the French cathedrals, where also the lofty thought of the French organist with his unparalleled skill in improvisation makes the French musical service unique.

So to England belongs the credit for the high-pressure reeds and the expression box, plus the Barker lever and certain advancement in tubular action. The electric action, in spite of all claims to the contrary, was perfected in America. A certain Englishman made a great stir in England some years ago with an electric action, but it was unreliable and short-lived. He afterward came to America and used the action of an American builder, discarding everything of his own, and proceeded to claim everything that had been done in America. But the electric action is an American creation, as is the sliderless chest, the Pitman stop action, that makes an orchestral precision possible in changing stops, and the closed circuit stop action, which makes possible the crescendo pedal and the sforzando pedal. Adjustable combination pistons are an American development. The electric swell is an American invention—a mechanism that moves the shades at any speed with a responsiveness that reflects the thought of the performer exactly. The American organ has been tested to a speed of 240 cycles per second. No organist can attain this speed, but the great responsiveness afforded by it puts the organist almost as close to his tone as is the violinist, unless the console is placed at a great distance, and even then this great speed serves to diminish this disadvantage somewhat.

With the old mechanical actions, even with the aid of the pneumatic lever, the long train of mechanism was slow and unresponsive. Nothing dignified moves very rapidly and the organ attained enormous dignity, being confined especially to religious edifices, and the character of the instrument was reflected largely in organ literature.

I spoke of the claim of America upon certain advances in the organ because otherwise America may lose her just due. No one considers it unethical to attack an infringement of copyright. The author of a composition justly desires credit for his work, and for that reason I speak of the false claims of immigrants to the improvements made here, perhaps at some risk of being called unethical. But if someone had not disputed Dr. Cook's claims to being the discoverer of the North Pole, the rightful discoverer would have been done out of his years of hard work.

To America also belongs the credit for reproducing practically the whole gamut of orchestral color—the orchestral oboe, which Audsley said was a recognized impossibility, the English horn, bassoon, French horn and especially strings—a family of strings complete and widely varied in character that are nowhere approached in the world.

About thirty-five years ago, George S. Hutchings connected a Sturtevant blower to a bellows. The idea was ridiculed, but when the blower was started, the bellows went up and stayed up, and that, as far as I know, was the beginning of the rotary blower idea, which forever solved the question of wind supply—any amount at any pressure.

Every improvement that has been made in the organ since the beginning has been fought, opposed and cried down. Perhaps the pessimists are provided as a stimulus for the leaders. I remember once upon a time a certain organist was preparing a recital and was working on Widor's "Symphony Romane." He used the swell strings with one or two other stops in a very beautiful way. I remarked: "That is a beautiful combination." He snapped out: "I don't want it then," and he pushed off the strings. I said: "Don't you want people to like the organ?" He said: "No." At the recital one-half the audience walked out by the time the recital was half through, so I suppose he got what he wanted.

I know that the organ is played much better today than ever before, because the organs of the past could

not possibly be played as are the organs of today. The weight of touch and sluggish response made it impossible. I heard the Chicago Symphony Orchestra at the opening of the Ann Arbor organ and the way the two fitted together was wonderful. There was not the slightest drop in musical level when the orchestra faded out and the organ came in. At times it could scarcely be told which was which.

The moving picture offered the greatest opportunity the world has ever known for giving organ music to the public. Except in rare instances the unit idea became the vogue and the opportunity was lost. The music desired by the theater managers was of so low a level that the organist of culture could not bring himself down to it and "we had to train our own organists." The so-called slide with the sob tune set to it, as rendered by the conventional unit organ, is a deadly insult to an intelligent mind. The first time I heard the Vitaphone I remarked to the three men with me, one of whom was Henry Willis II, "there is the end of the organ in the theater."

While I am sorry for those who preside at these instruments who may have to look for another field of activity, I shall not regret the removal of the organ from the theater, where it has been regarded as the clown of the show—a sorry tumble from its position in the house of worship, where it stood, the king of instruments.

Question: What is your objection to the unit organ?

Answer: It has no ensemble. Suppose we make one. Here in this church is a classic organ of fifty stops. We will throw out forty-four of them and put the remainder on all manuals and six or eight couplers, up and down on each stop. We also add an octave to the lower end of the scale of each stop and call it a pedal organ, so that we now have about the original fifty registers, but only six rows of pipes. We have also, of course, added one or two octaves of pipes at the upper end of each stop for the upward extensions. The scheme now consists of six stops of pipes and forty or so electrical couplers, which, although they are nothing but ordinary couplers, are now called stops. A 4-ft. coupler, called a flute or a 2½-ft. nazard, is really stolen out of an 8-ft. flute and must be therefore of the same quality and strength. So it is with all the other borrowed stops. In the classic organ, the 8-ft. unison pitch predominates, as it should. In the unit the subs, supers, twelfths and 2-ft. stops predominate—thereby throwing the pitch an octave higher or lower than called for on the music score. The variety in a unit organ consists not in a variety of tone color, but of pitch. How would pianists regard a piano with two of the three strings removed and such removal replaced with octave couplers on the remaining string?

Question: What is your objection to enclosing the great in a swell-box?

Answer: Swell-boxes destroy overtones. If you study any well-schemed organ you will note that all the enclosed stops are such as are rich in harmonics. This is to compensate for the loss of harmonics by enclosure. The

swell diapason, for example, is smaller in scale and of a different treatment from that of the great diapasons. You would not expect much of a forte out of an orchestra enclosed in a swell-box. So we put all the singers, or solo stops, and a generous amount of reeds and brilliant chorus material for a good swell effect and a diapason chorus with all its harmonics, octaves, twelfths, fifteenths and, if possible, the tenths, seventeenth, etc., all in the open, all speaking their natural overtones, which, with the fine swells, make a real ensemble. I know of no outstanding organ in the world that has an enclosed great. There is none. How would a singer like to sing from within a closet?

Question: Why have no entirely new colors been added to the orchestra?

Answer: Perhaps for the same reason we have added no new letters to the alphabet. We can spell everything we want to with the colors we have. Tchaikowsky added the celesta to the orchestra in the "Nutcracker" Suite and Strauss added the heckelphone in "Salome" and "Elektra," but I have not heard of its use elsewhere. The only colors used are those called for in a score. Yes, we have the saxophone, but Mr. Sheldon of Atlanta says it is the descendant of the war whoop. I agree with him.

Question: What was the first American invention contributing to the advancement of the organ in America?

Answer: I believe the Roosevelt slideless chest.

Opens Möller Three-Manual.

The three-manual organ built by M. P. Möller for the First Methodist Church of Lake Charles, La., was opened Dec. 27 with a recital by Edward C. Austin, F. R. C. O., organist of Christ Church Cathedral and of Temple Sinai at New Orleans. Mr. Austin's dedicatory program included these compositions: Concert Overture in C minor, Hollins; "The Question" and "The Answer," Wolstenholme; Festive March, Smart; Largo from "New World" Symphony, Dvorak; Air from Suite in D and "Gavotta e Rondo," Bach; Andante Cantabile from String Quartet, Tchaikowsky; "The Shepherds in the Field," Malling; "Evening Bells and Cradle Song," Macfarlane; "Suite Gothique," Boellmann.

Organ Lessons in School.

What is said to be the only public school class in Indiana taking organ lessons has been organized at Crispus Attucks High School in Indianapolis under direction of J. Harold Brown. The organ was installed in the school last spring, and classes were started in the fall. There are five students at present selected from the junior and senior classes for their proficiency in piano. Practice hours are scheduled daily. Although the course has just been started, it has proved popular. A full course lasting two years is being made. It is expected that the Technical High School of Indianapolis will inaugurate organ lessons with the installation of the new Pilcher organ in the spring.

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Buffalo News Items

By DeWITT C. GARRETSON

Buffalo, N. Y., Jan. 17.—Firmin Swinnen was the soloist with the Buffalo Symphony Orchestra Tuesday evening, Jan. 8. Mr. Swinnen has played in Buffalo several times within the last year or two, and always arouses enthusiasm with his brilliant virtuosity. His latest appearance was no exception, and his solo group won for him a double encore. The program included the Cesar Franck "Piece Heroique," Palmgren's "May Night," the Widor Scherzo in C minor and the ever-present Toccata and Fugue in D minor by Bach. In addition to this group Mr. Swinnen played the first movement from the Fifth Widor Symphony. Swinnen's pedal cadenza was interpolated at the proper place.

Edward Hardy has resigned as organist and choirmaster of Grace Episcopal Church to take up the work as organist of the Churchill Tabernacle. Mr. Hardy, who has been at Grace Church for the last seven years, will assume his new duties on the second Sunday in February.

William J. Gompf, organist of the Lafayette Avenue Presbyterian Church, will sail for Europe the latter part of January.

Something different in the way of a musical vesper service was presented at the First Presbyterian Church on the Circle Sunday afternoon, Jan. 13. The program was entirely musical, and with the exception of the organ was sung by the famous Kedroff Quartet. Those who have heard this quartet know what happened. They brought to the music that inner something which we seldom hear from choirs, and the effect upon the congregation was one not to be forgotten. The beautiful voices, wonderfully blended, the intense spiritual feeling for the music and the texts, lifted one out of one's self to a higher plane of thought. The quartet was greeted by a congregation that literally packed the large auditorium, and this fact is all the more worthy of mention when we consider that it was one of the worst days from the standpoint of weather which we have had this year. With the mercury down to zero and a high wind blowing the snow so that walking and driving were almost impossible, the attraction must be extraordinary to make people willing to stir away from a warm fireside, especially when the radio presents such good Sunday afternoon programs.

The organ numbers, played by Clara Foss Wallace, organist and choirmaster of the church, were: Sonata No. 6, Mendelssohn; Chorale and "Priere" from "Suite Gothique," Boellmann; "Vision," Rheinberger.

Helen G. Townsend, associate organist of St. Paul's Cathedral, did substitute work at the Churchill Tabernacle during December.

The choir of the First Presbyterian Church of East Aurora, N. Y., sang George B. Nevin's Christmas cantata "The Incarnation," Sunday evening, Dec. 23, and by special request of the session of the church repeated the cantata on the Sunday after Christmas. Your correspondent is visiting choirmaster of this church.

"The Story of Christmas," a cantata by Matthews, was sung by the choir of the Richmond Avenue Church of Christ Sunday evening, Dec. 30. Mrs. William F. Jacobs is the organist and Emerson C. Knair bass soloist and director of the choir.

The usual music appropriate to Advent and Christmas was sung at St. Paul's Cathedral during December. At the midnight Eucharist on Christmas eve the service was sung by what is known at the cathedral as the "Red Capes." This is a choir of girls recruited from the church school. They sing Sunday morning at 9:30, Wednesday nights in Lent, and the midnight Eucharist on Christmas eve. This choir has been in existence at St. Paul's for many years, and the work it does may well be held up as a pattern c.

Mrs. Olin A. Bell, Indiana Organist



what children can do musically. Each one has his idea as to what the most deadly of all sins is, and we believe that the teaching of trashy music to children is certainly one of the worst of all sins. The stuff that is used in church schools as a rule, and the fearful tunes which are used with children at the Christmas season under the head of "carols," are the result of some sort of sin, to say the least. All this leads me up to telling you what these twenty-four girls sang on Christmas eve, and you will have to take my word for it that they not only did it well, but did it in such a manner as to move the hearts of the listeners toward a better understanding of the Christmas message. The Introit at this service was the chorale "How Shall I Fily Meet Thee" from the Bach Christmas Oratorio. The service itself was the "Missa de Angelis." The anthem was Hugh Mackinnon's "Sleeps Judea Fair" (melody only, of course, with this choir) and the post-communion was the twelfth century plain-song "Of the Father's Love Begotten." At the 11 o'clock service on Christmas morning the music at the cathedral included two chorales from the Christmas Oratorio, "Beside Thy Cradle Here I Stand" and "Break Forth, O Beauteous Heavenly Light." The communion service was Saar in A, and the anthem "O Come, Redeemer of Mankind," by John E. West. Some old Christmas carols were sung at evensong on the Sunday after Christmas. Included in the list were two by Praetorius, "Today Is Born Emmanuel" and "Lo, How a Rose."

James V. Lewis died Sunday, Jan. 6, after a brief illness. Although not actively engaged in church work within recent years, he had been for many years organist of Holy Trinity Church. Despite his age he took a lively interest in everything musical,

and especially in organ music. The first one you would see at each Guild meeting was "Jimmy" Lewis, as he was affectionately called by his friends. A kinder, more gentle, more likable man never lived.

The watchnight service on New Year's eve at Westminster Presbyterian Church was preceded by an organ recital played by William Benbow, F. A. G. O., organist and choirmaster of the church.

"Elijah" at Jacksonville, Fla. Mendelssohn's "Elijah" was given a highly creditable performance by the choir of the First Baptist Church in Jacksonville, Fla., under the direction of Estella Fretwell-Bowles, organist and choir director, the first Sunday of the new year at a vesper musical service. The chorus included fifty voices and the role of Elijah was sung by Andrew Mencke, baritone soloist of the church. An orchestra of twenty pieces under the baton of LeRoy MacGowen played the instrumental score, with Mrs. Bowles at the four-manual Pilcher organ. The church was filled with an appreciative audience.

Dr. George Henry Day's new cantata, "Great David's Greater Son," was given its first presentation as a pageant in the First Presbyterian Church of Columbus, Ga., on Christmas day, under the direction of J. O. Methvin, director. The choir sang the music, while a second group portrayed the characters of the cantata. Seventy persons took part, and all were costumed. On Dec. 23 the cantata was given a fine rendition in St. John's Church, Los Angeles, Cal., under the direction of Dr. Roland Diggle and on Dec. 30 it was sung in Christ Church, Rochester, N. Y., under the direction of the composer.

Detroit Doings

By GUY C. FILKINS

Detroit, Mich., Jan. 19.—Detroit, like other metropolitan cities, enjoyed especially fine music at the Christmas season.

On Sunday, Dec. 23, at Calvary Presbyterian Church, the quartet under the direction of Ruth Sloan, A. A. G. O., presented a new Christmas cantata, by George Franck "Piece Heroique," by George Franck.

Special midnight services were held in all the Episcopal churches on Christmas eve, and at Christ Church, the "St Cecilia" Mass by Gounod was sung by the full vested choir under the direction of Beecher Aldrich, F. A. G. O.

On Jan. 6, the Feast of Epiphany, Mr. Aldrich gave a special candle-light service, using Slovak carols.

Frank Wrigley, organist and director at the First Presbyterian Church, has been giving a series of musical services on Sunday evenings. Each service is made up of compositions of Handel, Schumann and Schubert, respectively.

The Institute of Arts has scheduled the following organists:

- William Greene, St. Joseph's Episcopal, Dec. 30.
- Earl V. Moore, U. of M. School of Music, Ann Arbor, Jan. 6.
- Dr. George W. Andrews, Oberlin College, Jan. 8.
- Edwin Arthur Kraft, Cleveland, Jan. 15.
- Albert Riemenschneider, Cleveland, Jan. 22.
- Dr. Frederic T. Egner, St. Catharine, Ont., Jan. 27.
- Ruth Sloan, Jan. 29.

Sunday, Jan. 20, was an eventful day for Central Christian Church, for it was the dedicatory date of the new Casavant organ, which has been erected under the skillful and careful direction of J. A. Hebert. Matian Van Liew is the organist.

Robert Cato to Harrisburg Post.

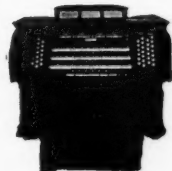
Robert Cato of Detroit, Mich., has been appointed organist and choirmaster of the Market Square Presbyterian Church at Harrisburg, Pa., and took up his new duties Jan. 1. Mr. Cato is a pupil of Lynnwood Farnam at the Curtis Institute, Philadelphia, and is one of a group of highly promising younger organists of the country. His playing attracted decidedly favorable attention at the Detroit convention of the American Guild of Organists last June.

Cobb Wins in Contest.

Harold Cobb, artist pupil of Frank Van Dusen, was awarded first place in the organ contest held by the American Conservatory at Kimball Hall, Chicago, Jan. 16 for the selection of an organ soloist to play at the mid-year concert to be given by the conservatory at Orchestra Hall Feb. 4. Mr. Cobb will play the Toccata and Fugue in D minor by Bach as his solo at this concert.

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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

[Continued from January issue.]

Another organization which in recent years has made a wide reputation is the Dayton Westminster Choir, which under the direction of John Finley Williamson and with the assistance of an active group of supporters has toured this country and is now preparing to invade Europe. The Westminster Choir has specialized in a cappella singing, in which it has developed a high degree of proficiency. Its general plan, including not only rehearsals, but voice training and general musical education as well, has attracted a large number of devoted members, and the whole scheme is unique in American choir history.

About thirty-five years ago Christ Episcopal Church in Cincinnati established a choir of some fifty adult singers, which has maintained a high standard under a series of directors, with Parvin Titus as the present incumbent. Twenty years ago John A. Hoffmann started the choir at the First St. John's Church (Unitarian), which has become widely known for its musical services. Mr. Hoffmann is still the director, with Leo Paalz as organist. The Church of Our Savior, where Sidney C. Durst was formerly organist and choirmaster and Frederic J. Hoffmann is now in charge, is one of the outstanding choirs in the district. J. Alfred Schehl at St. Lawrence's Catholic Church is setting a high standard with both choir performances and his own church compositions.

In St. Louis Ernest R. Kroeger has been for many years identified with church choirs, and his chorus at the Church of the Messiah has been cited as notable for its technical finish. Charles Galloway, who at 7 years of age was a church organist, prefers a chorus of mixed voices to the boy choir and built up a fine choir at St. Peter's Episcopal Church. Aloysius Rohde, at St. Anthony's Catholic Church for twenty years from 1902, provided remarkable services of Gregorian music. The non-liturgical churches in St. Louis evidently prefer the quartet to the chorus in these later days, and the liturgical churches are constantly finding the boy choir a more difficult proposition.

In Detroit St. Paul's Episcopal Cathedral has now a series of choirs, men and boys, women's choir and men's choir, all under the direction of Francis A. Mackay. In addition to elaborate service music the choirs have given many oratorios, including the Bach "Passion." The Metropolitan M. E. Church has a quartet and chorus, under the direction of L. L. Renwick, and the First Congregational has also a quartet and chorus until recently directed by Charles Frederic Morse. For a number of years Dr. Francis L. York was in charge of the choir at Christ P. E. Church, and later at the Central M. E. Church, for twelve years, providing excellent services with quartet or chorus.

Dr. J. Fred Wolle of Bach Festival fame was for many years organist at both Packer Memorial Church, Lehigh University, and the Moravian Church in Bethlehem. T. Edgar Shields, now organist of the Bach festivals, was a chorister in the university chapel and choir librarian at the Moravian Church. At the latter much of the music, especially for the numerous festivals, is still in manuscript, with separate voice parts, rests and all, written like orchestra music. Much of Dr. Wolle's choir rehearsing was without accompaniment, and the expression of the spiritual elements of the music was always stressed as of equal or greater importance than tone and technique.

Owing to his more recent educational activities Dr. Frank Damosch

is not now classed with the choirmasters, but in the early '80s he was choir director and organist in several Denver churches. Here he also organized the first symphony orchestra in the city and gave the first performances of "The Messiah." Henry Houseley was organist at St. John's Cathedral for a number of years, succeeding John H. Gower. In the Catholic Immaculate Conception Cathedral at Denver the choir, under the direction of Father Bosetti, has a large endowment fund, and in addition to its churchly duties gives several public performances every year.

A body which does not function as a church choir, but sings in churches on festival occasions, is the Normal College choir of Ypsilanti, Mich., under the direction of Frederick Alexander. This organization of 200 voices sings a cappella programs of ancient and modern music on special occasions, at home and at Detroit, and in 1922 gave the first performance in Michigan of the "St. Matthew" Passion. Another unusual choir, or rather series of choirs, is the Children's Choirs at Flemington, N. J., directed by Miss Elizabeth Van Fleet Vosseller.

Two prominent Philadelphians of the early part of this fifty-year period were Michael Cross and Samuel Herrman. Last year Dr. John McE. Ward completed his fortieth year at St. Mark's Lutheran Church, and in 1927 Frederick Maxson completed a quarter century at the First Baptist Church. Henry S. Fry has for a number of years been at the highly ritualistic Church of St. Clement, and S. Wesley Sears at St. James', where frequent services are given with orchestral accompaniment. N. Lindsay Norden, one of the patron saints of Russian church music, has moved from the Second Presbyterian Church of Philadelphia to the First Presbyterian of Germantown. Others whose achievement in church music is noteworthy are Henry Gordon Thunder, George Alexander A. West, H. Alexander Matthews, Rollo Maitland and Stanley Adicks.

In Boston strong influence has been exerted by Arthur Foote, the popular composer, who from 1878 to 1910 was organist at the First Unitarian Church. This year Everett E. Truette has completed thirty years of service at the Eliot Congregational Church in Newton. Wallace Goodrich, for years at the Church of the Messiah and Trinity Church, still retains an interest in church music, and is secretary of the Joint Commission on Church Music of the Protestant Episcopal Church.

Even a casual review of New York church music activities would fill a volume. For many years Samuel P. Warren of Grace Church was one of the foremost organists of the country. Walter Henry Hall spent seventeen years at St. James' in New York before his appointment to the chair of choral and church music at Columbia University in 1913, which includes direction of the university chapel choir. Samuel A. Baldwin was Dudley Buck's successor at Holy Trinity Church in Brooklyn, but of late years has devoted more attention to concert playing, as his record of over 1,200 organ recitals in twenty-one years at the College of the City of New York attests. Dr. William C. Carl has been organist at the First Presbyterian Church since 1892. Harold V. Milligan is organist and director of music at the Park Avenue Baptist Church. David McK. Williams is at St. Bartholomew's, where the choir of mixed voices has long been a strong attraction, with many oratorio performances. J. Christopher Marks will soon complete his twenty-fifth year at the Church of the Heavenly Rest. Lazare Saminsky institutes characteristic programs at Temple Emanu-El. Lynnwood Farnam adds to the services of the Church of the Holy Communion a most attractive series of week-day organ recitals of the highest standards. Philip James exercised his gifts at St. Marks-in-the-Bowwerie for a considerable period, but now is apparently more interested in orchestral work. Pietro Yon has for over a year been organist at St. Patrick's Cathedral. Father Young, recently deceased, founded the boy choir at St. Francis Xavier's in 1883, where he directed

the music for nearly fifty years. He was the compiler of the Roman Hymnal and active in all musical activities of his church. Father Finn, whose phenomenal work with boy choirs began in Chicago, has in recent years transferred his activities to the Paulist Choristers in New York City. About fifteen years ago the Russian Cathedral Choir, under the direction of Ivan T. Gorokhoff, was a feature in metropolitan church music, but after a time the choir was disbanded. For thirty years George W. Warren was organist at St. Thomas', retiring in 1900 as "organist emeritus."

An unusual arrangement is that at the Episcopal Church of St. Mary the Virgin in New York City. Here a bequest has provided for frequent services with full orchestra. Raymond Nold is the conductor and George W. Westerfield the organist.

The Chicago list is nearly as long as that of New York. For many years H. B. Roney, who came to Chicago in 1887, was one of the most popular choir directors in the country. He was at Grace Church for ten years, and gave many concerts with his choir boys. In 1921 a dinner was given at the First Presbyterian Church celebrating the fiftieth anniversary of Philo A. Otis as choir director and chairman of the music committee—a most laudable combination for the same person. At the same time Francis S. Moore celebrated his twenty-fifth anniversary as organist of that church. Dr. Francis Hemington was for many years at Epiphany Episcopal Church, with a large choir of men and boys. Of late years he has been at the Oak Park Pilgrim Congregational Church, with a chorus choir. Louis Falk was organist at Union Park Congregational Church for some twenty-five years, with a large chorus, featuring oratorio services, and his work is held in grateful remembrance. Clarence Eddy, who came to Chicago in 1874, was in turn organist at the First Congregational Church, and First Presbyterian. H. Augustine Smith, now of Boston, built up a remarkable choir scheme at the new First Congregational Church in Chicago, with Albert Cotsworth as organist. The series of choirs, quartet, chorus, boys and girls alternated in the services, and were brought together, in number about 200, for festival events. George Lee Tenney has continued the plan, with William Lester as organist, and has an even larger choir group at this time. William L. Tomlins had fine choirs in Chicago for some years after 1875, and exerted a strong influence. In later days came Herbert Hyde at St. Luke's, Evanston, with an excellent mixed chorus, and Eric DeLamarer at the Fourth Presbyterian with sixteen voices, in many special services. For twenty years Albert Borroff has had a double quartet at Sinai Temple and Arthur Dunham has done good work for Sinai Congregation and now at the Methodist Temple. Wilhelm Middelschulte came to Chicago in 1891 as organist and musical director at the Cathedral of the Holy Name, and later officiated for twenty years at St. James' Catholic Church. J. Lewis Browne has been at Old St. Patrick's since 1912, with a large choir and elaborate services. Albert Cotsworth, after twenty years of service as organist, has spent thirty years "telling them," as he says, "how it could be done better." One of the outstanding Chicago choirs for some years is that of the Sunday Evening Club at Orchestra Hall, directed by Edgar Nelson, one of the most active and successful choral conductors in the country.

If time and space permitted it would be a pleasure to mention in detail the work of many earnest workers scattered throughout the country. Among them would be Ralph L. Baldwin of Hartford, Conn.; the late William Boepler of Milwaukee and Chicago; Mark Andrews of Montclair, N. J.; Edward Shippen Barnes of New York and Philadelphia. J. Sebastian Matthews of Providence, R. I.; R. Nathaniel Dett of Hampton Institute, Va.; James T. Quarles in St. Louis and elsewhere; Ernest Douglas in Los Angeles; Wallace A. Sabin in San Francisco and Ferdinand Dunkley, now of Birmingham, Ala.

So far nothing has been said about

choir schools, of which several are now in operation, chiefly in or near New York City. The oldest is probably that at St. Paul's in Baltimore, founded in 1873 under the rectorship of Dr. J. S. B. Hodges. Grace Church Choir School in New York City was founded about 1894 as a result of the efforts of James M. Helfenstein, who last year started the Helfenstein Chorister Institute at Scarborough-on-Hudson. St. Thomas' Choir School in New York was founded in February, 1918, and has been endowed with the sum of \$300,000 by Charles Steele. Thirty boys and the staff of the school are accommodated in the two buildings on West 55th street. The St. Thomas' choir of thirty boys and twenty men is under the direction of T. Tertius Noble, and the service music ranges from early sixteenth century to the present time. The choir school of the Cathedral Church of St. John the Divine in New York dates back to 1901, with its own building since 1913. There is accommodation for the forty boys of the choir and the school staff. Dr. Miles Farrow is organist and master of the cathedral choir, which is noted for the excellence of its regular and special services.

Fifty years ago the choirs used music by the standard English composers, with American standbys such as the collections of Baumbach and Millard, with Dudley Buck's music beginning to come into use. Then came anthems by Caryl Florio (W. J. Robjohn), George W. Marston, Eduardo Marzo, George W. Chadwick, Arthur Foote, W. W. Gilchrist, P. A. Schnecker, Harry Rowe Shelley, J. B. Singenberger and Arthur Whiting. Five years ago Dr. Harold W. Thompson sent out a questionnaire to about 100 American organists to determine the most popular and effective anthems in present use. The results were read before a convention of the National Association of Organists and are published by The Diapason. The answers included 1,040 anthems by 229 different composers. The largest number of votes for anthems by any one composer was awarded to Horatio Parker. Next in order were Sir George C. Martin and T. Tertius Noble, which would seem to indicate, for the test was a fair one, that Mr. Noble is the most popular among living anthem composers. American musicians who ranked high in this list are James H. Rogers, Frederick Stevenson, Philip James, Harry Rowe Shelley, Clarence Dickinson, Max Spicker, Arthur Foote and G. W. Chadwick. According to the votes, Mr. Noble's "Souls of the Righteous" is the most popular single anthem. To the names already mentioned may be added Joseph W. Clokey, T. Frederick H. Candlyn, W. R. Voris, Edward Shippen Barnes, J. Sebastian Matthews, Harry Alexander Matthews and Mark Andrews. There is also an increasing use of anthems by Russian composers, with N. Lindsay Norden and Canon Douglas as the leaders among those in this country who adapt the English texts.

This has been a long, though very incomplete, list of choirs and choirmasters. What is to be said about choir development will not require many words. There are still quartets and choruses, but the average volunteer chorus of today is probably not as good musically or as dependable as the average was fifty or even twenty-five years ago. The present attitude of the singer, regardless of experience or equipment, is superior to the volunteer chorus idea, very sympathetic to a salary and quite averse to the essential of rehearsal and the discipline amounting to a really good choir. Each year it is apparently more difficult to find recruits for boy choirs and in consequence the paid chorus of adults is replacing the boy choir in some unexpected places.

There is no lack of excellent organs, or of competent organists and choirmasters, but the most able church musician can never approach his ideals unless the church has the right attitude toward church music. So long as clergymen and music committees, and consequently congregations, regard church music as a species of entertainment there will be no progress. The choirs which have been pre-

eminent in church music are those in which able musical direction has had proper moral as well as financial support from the church authorities. Let us hope that the transition period through which we are going will bring about a wider education of church authorities in music, and thus a greater opportunity for those "in quires and places where they sing."

Van Dusen Club Meeting.

The Van Dusen Organ Club held its monthly meeting for January in the W. W. Kimball organ salon Monday evening, Jan. 14. A program as follows was presented by members of the club: Suite No. 1, Rogers (Robert Reed); Toccata from Gothic Suite, Boellmann (Miss Mary Billings); Rhapsody for Organ and Piano, Demarest (Miss Kubler and Miss Burris); Suite No. 2, Rogers (David Heisey); Aria, Lotti (Miss Marie Carvan); Symphonic Suite for Organ and Piano, Clokey (Ralph Peterson and Miss Munson). Mrs. Gertrude Baily made a short talk on improvisation, and a demonstration of improvisation was given by Miss Kubler and Miss Burris, with Miss Kubler at the piano and Miss Burris at the organ. Brief talks were made to the club by Honorary President Frank Van Dusen and the club's acting president, Miss Alvina Michals. Edward Eigenschenk, who recently returned from study in Paris, was given a welcome by the members, and responded with a few words of appreciation. Announcement was made of the engagement of Jack Lewis as organist at the Royal Theater, Hot Springs, Ark.; Harry Lee, as substitute organist at Brighton Theater, Chicago; Miss Alice Ryan, substitute organist at Lorraine Theater, Hoopston; Miss Vilma Donaldson at Liberty Theater, Cumberland, Md., and Dorothy Kubler as organist of Augustana Lutheran Church, Chicago.

Donald C. Gilley Marries.

Donald C. Gilley, college organist and director of the choral organizations at Earlham College, Richmond, Ind., married Miss Leah Burpee Dec. 26 at her home in Janesville, Wis., where Miss Burpee was serving in the capacity of kindergarten teacher in the public schools.

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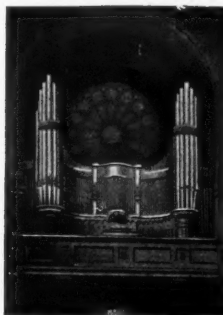
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2. Major Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 notes.
4. Doppel Flöte, 8 ft., 73 pipes.
5. Principal, 4 ft., 73 pipes.
6. Twelfth, 2 1/2 ft., 61 pipes.
7. Fifteenth, 2 ft., 61 notes.
8. Harmonic Tuba, 8 ft., 85 pipes.
9. Clarion, 4 ft., 73 notes.
10. Chimes, 25 bells.

SWELL ORGAN.

11. Lieblich Gedeckt, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Rohr Flöte, 8 ft., 73 pipes.
14. Salicional, 8 ft., 73 pipes.
15. Voix Celeste, 8 ft., 61 pipes.
16. Flute Triangulaire, 4 ft., 73 pipes.
17. Dolce Cornet, 3 rks., 183 pipes.
18. Piccolo, 2 ft., 61 notes.
19. French Horn, 8 ft., 73 pipes.
20. Oboe Horn, 8 ft., 73 pipes.
21. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

22. Geigen Principal, 8 ft., 73 pipes.
23. Flauto Dolce, 8 ft., 73 pipes.
24. Flute Celeste, 8 ft., 61 pipes.
25. Cor de Nuit, 8 ft., 73 pipes.
26. Dulciana, 8 ft., 73 pipes.
27. Unda Maris, 8 ft., 61 pipes.
28. Flute d'Amour, 4 ft., 73 pipes.
29. Corno di Bassetto, 8 ft., 73 pipes.

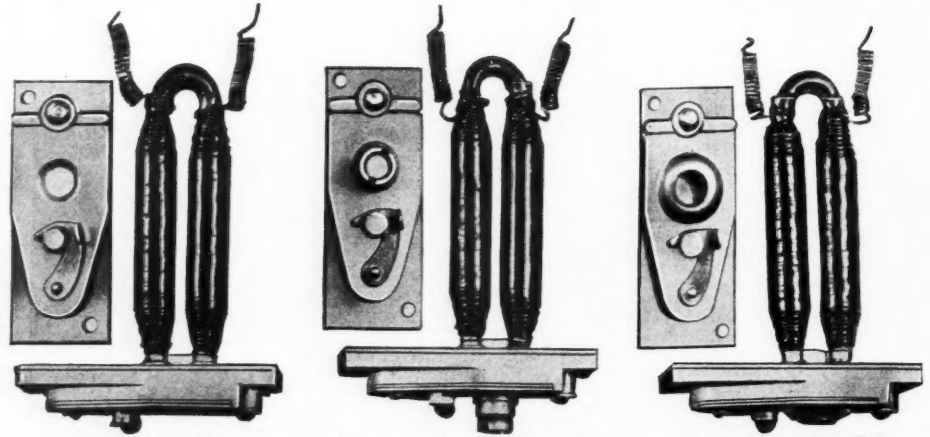
PEDAL ORGAN.

30. Diapason Acoustic, 32 ft., 32 notes.
31. Open Diapason, 16 ft., 44 pipes.
32. Bourdon (ext. of No. 4), 16 ft., 12 pipes.
33. Lieblich Gedeckt, 16 ft., 32 notes.
34. Octave (ext. of No. 31), 8 ft., 32 notes.
35. Bass Flute, 8 ft., 32 notes.
36. Trombone (ext. of No. 8), 16 ft., 12 pipes.

The entire organ except the major diapason in the great and the pedal 16-ft. diapason is to be enclosed.

Lists Dallas Organ Men.

One index to the organ interest which exists in the great Lone Star state is the number of organ representatives in the city of Dallas, Tex. The Will A. Watkin Company, which conducts a large music store in that city, headed by a veteran organist, has prepared and issued a list of the agents of organ manufacturers represented in its home town and civic organizations have expressed appreciation of the service thus rendered to those about to purchase instruments. The Watkin Company has been for many years representing Hillgreen, Lane & Co. in the Southwest.



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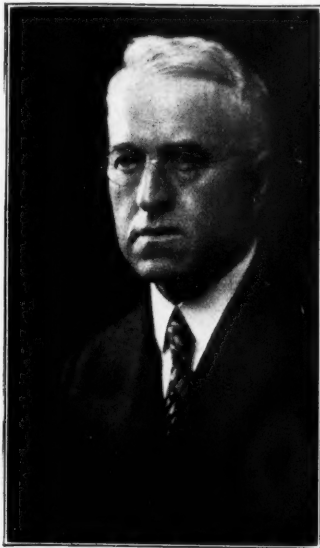
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W. Brunswick Welsh is the new organist and choirmaster of the Rockville Center, N. Y., Episcopal Church of the Ascension. He assumed his new duties on the first Sunday of November. Mr. Welsh, who received his piano and organ instruction from Abram R. Tyler, Hugo Troetschel and Frank Wright, has specialized in boy choir work, and expects to develop a strong boys' section in the Rockville Center parish. His experience includes five years at Christ Chapel, where he organized a choir of boys and men; six years at the Church of the Atonement, and two years at St. Andrew's Church, all in Brooklyn. He was also for two and a half years at the Church of the Resurrection, Richmond Hill, N. Y., where the boys played an important part in the choir under his direction. Mr. Welsh has been retained as musical director at the Church of the Atonement, Brooklyn, with an assistant as organist, though his major activity is at Rockville.

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News of San Francisco and Northern California

By WILLIAM W. CARRUTH

San Francisco, Cal., Jan. 17.—The December meeting of the Guild was held at the new Oakland Scottish Rite Temple around the console of the four-manual Estey organ. From 8 till 8:30 the following program was broadcast over station KLX: "By the Brook," Boisdreffre, and "Carillon," Vierne, played by Harold Mueller, A. A. G. O.; Andante from Symphony 8 and "Marche Pontificale" from Symphony 1, Widor, played by the writer. The event of the evening followed—it was the playing of the Reubke Sonata ("The Ninety-fourth Psalm") by Mr. Mueller. This colossal work was performed with understanding and brilliancy. Mr. Mueller's technique and musicianship are entirely adequate for a work of the magnitude of the Reubke Sonata. From the ease with which it was played the difficulties appeared as nothing.

The large four-manual Aeolian-Votey organ has just been installed in Calvary Presbyterian Church, San Francisco. Last Sunday evening the minister, the Rev. Mr. Van Nuys, who is a Rotarian, arranged a service for Rotarians and their families. Rotarian Uda Waldrop favored the congregation with some extemporaneous selections, and Rotarians Austin Sperry, baritone, and Charles Bulotti, tenor, presented vocal selections. These two singers are deservedly popular in San Francisco musical circles, and always have prominent parts in the Grove plays of the Bohemian Club. Mr. Bulotti is said to be one of the few singers who declined an opportunity of appearing with the New York Metropolitan Opera.

The organists of the bay region will be the guests of Robert Bossinger, organist of the church, on the 28th of this month.

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In Los Angeles and Southern California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Jan. 15.—The first of three musical vespers was given by the choir of the First Congregational Church under the direction of John Smallman Sunday afternoon, Dec. 30. The large church was filled to overflowing to hear this fine organization of seventy voices sing such numbers as the "Exultate Deo" (five-part motet) of Palestrina, "The Storke," by Clokey, "Noel," by Norman O'Neil, and the Bach Magnificat in D. The organist of the church, Homer Simmons, played four chorale preludes by Karg-Elert. The best piece of work was the lovely Palestrina number, which the choir sang splendidly.

Ernest Douglas, the well-known Los Angeles organist and composer, has been engaged to play the Aeolian organ that has been installed in the San Gabriel playhouse, where the Mission Play is given each year. The organ, while small, is effective, and Mr. Douglas is enjoying the experience.

How many organists heard the magnificent program given by the Philharmonic Orchestra under the direction of Leopold Stokowski early in January? I confess it gave me the greatest thrill in fifteen years. When the orchestra finished playing Mr. Stokowski's arrangement of the Bach chorale prelude "Wir glauben all an einen Gott" I was nearer heaven than I have ever been before. Then his arrangement of the Passacaglia—well, words fail me! If you missed it you missed a marvelous experience.

Again, how many heard the lovely program given by Ottorino Respighi and his wife under the direction of Pro Musica? I believe I saw one organist there. What a pity it is that organists don't take advantage of hearing music other than church and organ music! One can learn so much from good chamber music. Well, I must not get preachy, but it was a delightful concert all the same and I hope that some day we shall hear his concerto for organ and orchestra here in Los Angeles.

This reminds me that Dr. Ray Hastings is the official organist of the Philharmonic Orchestra this season. I believe he is to play the Boellmann "Dialogue" some time during the season. Now that the organ can be used with the orchestra it seems a short-sighted policy for the management not to engage one of our leading recitalists for one of the concerts and give the Los Angeles public an opportunity to hear some modern work for the combination.

Warren D. Allen of Stanford University gave an interesting recital at the First Baptist Church Jan. 3. It was a shame there was not a better attendance, but I presume the combination of New Year and the "flu" was too much for the organ loving (?) public of sunny California. Anyway, Mr. Allen gave us a good recital, which was appreciated by those present. The program included: Three Chorale Preludes on "In dulci júbilo," Bach; the Vienne "Carillon," Sowerby's Overture, "Comes Autumn Time," and a number of new things that proved interesting and enjoyable. Mr. Allen was assisted by J. Malcomson Huddy, tenor soloist of the church, and by the

splendid choir under the direction of Alexander Stewart. Mr. Huddy sang a Handel aria in fine style and the choir excelled itself in Macfarlane's "Ho Everyone that Thirsteth" and a lovely carol by Stokowski.

David Wright has resigned as organist at the First Baptist Church to return to his first love, the First Presbyterian, as organist and choirmaster. This will be like going home to Mr. Wright, and I am sure there will be a love feast at Twentieth and Figueroa in the near future.

Dudley Warner Fitch was in Santa Barbara the early part of the month to play the organ for a performance of the "Messiah" under the direction of Harold Gregson. From what I hear he did his stuff in fine style and added to the effectiveness of a first-class performance.

Richard Keys Biggs is doing excellent work at the Church of the Blessed Sacrament in Hollywood. He has a double quartet and a chorus of fifty. At Christmas they sang the Gounod mass and numbers by Vincent, Saint-Saens, etc. Mr. Biggs is planning some recitals and expects to give a series over the radio. This is interesting news, for as far as I know little legitimate organ music can be heard over the radio out here.

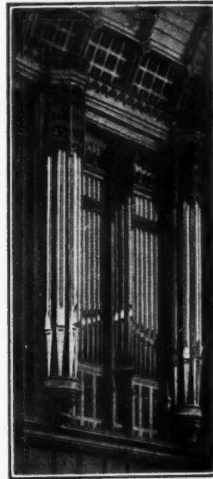
The Cadman Creative Club of Los Angeles has done much toward encouraging composers, but only during the last year has there been any award for organ composition. The competition which recently closed offered two prizes, one of \$100 and one of \$50, and I am pleased to say that the winner of the first prize is Gustav Mehner of Grove City, Pa. Mr. Mehner won the American Guild of Organists prize for an organ piece in 1915 and H. W. Gray, the publisher of this piece, has another prize composition of Mr. Mehner in the press at this time. The prize-winning work is a splendid Concert Toccata which I hope will soon see the light of publication. Dr. Humphrey J. Stewart, judge of the competition, speaks highly of the work. The second prize was awarded to your correspondent and he will proceed to pay the Christmas bills.

The annual banquet of the local chapter of the A. G. O. was held Monday, Jan. 14, at the Mary Louise. The program was in charge of Miss Howell and J. B. Nield and they are to be congratulated on the success of the event.

Frank H. Colby, the genial editor of the Pacific Coast Musician, gave the opening recital on the new Austin organ in the Catholic Church at Pasadena early in the month. The instrument is effective and Mr. Colby made the most of it in an interesting program.

Otto T. Hirschler is arranging a series of recitals at the First Methodist Church of Long Beach for Sunday afternoons at 4 o'clock. These will be given by visiting organists and will continue until March. During February Mr. Hirschler is on tour with the glee club which he directs at the California Christian College.

After serving for ten years as organist at First Church of Christ, Scientist, Berkeley, Cal., Roscoe Warren Lucy sent in his resignation to take effect Jan. 1. Mr. Lucy was organist and choirmaster at St. Mark's Episcopal Church for twelve years and then decided to take a rest for three years. He now intends to discontinue church work for at least one year, in order to be free to take an extended tour next summer.



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Strangers Invited to Christmas Recital at Toledo Museum.

In connection with its Christmas recital by Charles Paul Tanner, organist and instructor of music, the Toledo Museum of Art followed a precedent established the preceding year and sent invitations to the hotels of the city with the request that these be placed in rooms of all guests who were unable to spend the day with their families. By this means a modicum of Christmas cheer was provided for many who were in Toledo as strangers. The result was double the attendance drawn a year ago. The recital was played at 3:30 Christmas afternoon and Mr. Tanner's selections were as follows: "Christmas," Dethier; Fantasia on Old English Carols, Faulkes; "Christmas Chimes," d'Antalfy; Fandole from "L'Arlesienne" Suite, Bizet; "Benedictus," Karg-Elert; Overture and Pastoral Symphony from "The Messiah," Handel; "Christmas in Sicily," Yon.

Prize to Homer C. Humphrey.

The prize of \$500 offered by the trustees of the Paderewski Fund for American Composers for the best piece of chamber music has been awarded to Homer C. Humphrey of Boston. Mr. Humphrey is organist at the Second Unitarian Church in Boston, and is a teacher of organ and harmony at the New England Conservatory of Music, of which institution he is a graduate. The Paderewski trust was established May 15, 1900.

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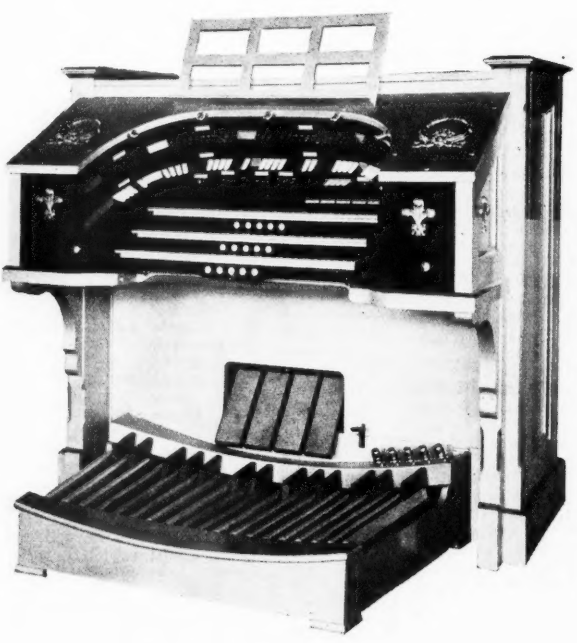
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- First Diapason, 8 ft., 73 pipes.
- *Second Diapason, 8 ft., 73 pipes.
- *Clarabella, 8 ft., 73 pipes.
- *Dulciana, 8 ft., 73 pipes.
- *Harmonic Flute, 4 ft., 73 pipes.
- *Tuba Harmonic, 8 ft., 73 pipes.
- *Chimes, 25 tubes.

*Enclosed in Choir expression-box.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Flute Nazard, 2 3/4 ft., 61 notes.
- Oboe Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 notes.
- Open Flute, 8 ft., 73 notes.
- Flute Celeste, 8 ft., 61 pipes.

- Dolce, 8 ft., 73 notes.
- Quintadena, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp and Celesta (prepared for).

PEDAL ORGAN.

- Open Diapason, 16 ft., 12 pipes, 20 notes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Flute, 8 ft., 12 pipes, 20 notes.
- Octave Gedeckt, 8 ft., 32 notes.

Pupils Play Original Works.

At the Philadelphia Conservatory of Music on Tuesday evening, Jan. 15, a recital was given by the students in the department of music science and composition, of which Frederick W. Schlieder is the head. The recital was made up entirely of original compositions for piano and for strings in two-part counterpoint in the simple compositional forms of Bach, including the invention. The program illustrated the result of Mr. Schlieder's principles in harmonic and contrapuntal teaching. The time of study covered by the eleven students who participated was six months. Eithusiasm was aroused by the work at the recital, especially since it represented a new idea in the development and presentation of musical education.



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Programs of Current Organ Recitals

Ralph Kinder, Philadelphia, Pa.—Mr. Kinder's thirtieth season of January Saturday afternoon recitals at the Church of the Holy Trinity was played this year to the usual large congregations, attracted by the reputation of Mr. Kinder and especially by his ability to make his programs interesting. At each recital a vocal soloist assisted. The organ offerings were as follows:

Jan. 5—Thanksgiving March, Lemare; Allegretto Tranquillo, d'Evry; Concert Fugue in G, Krebs; Berceuse in E flat, McCollin; Fantasia on a Welsh Air, Best; Arietta, Kinder; "Evening Bells and Cradle Song," Macfarlane.

Jan. 12—"Postlude Nuptiale," Guilmant; Intermezzo in D flat, Hollins; Sonata in C minor, Baldwin; "The Swan," Saint-Saens; Scherzo, Pallatt; "In Moonlight," Kinder.

Jan. 19—"Grand Choeur Dialogue," Gigout; Reverie in E flat, Lemare; Fantasia in F major, West; "Song to the Stars," Kinder; Toccata in E flat, Capocci; Intermezzo, Dethier; "Evening Chimes," Wheelton.

Jan. 26—Concert Overture in F major, d'Evry; Nocturne in A, Dethier; Toccata and Fugue in D minor, Bach; "A Reminiscence," Kinder; Spring Song, Macfarlane; "At Twilight," Frysinger; Finale in B flat, Wolstenholme.

The last recital of the series was Mr. Kinder's 1,128th at Holy Trinity.

Arthur C. Becker, Chicago—Mr. Becker was assisted by the choir of St. Vincent's Catholic Church in his recital at this church Sunday afternoon, Jan. 27, when he played a program which consisted of the following offerings: Chorale in A minor, Franck; "Within a Chinese Garden," Stoughton; "Contrasts," J. Lewis Browne; "Elegiac Poem," Karg-Elert; "Marche Fantastique," Peele; Finale from First Symphony, Maquaire.

This was the third of a series of six recitals given by Mr. Becker at St. Vincent's Church, on the fourth Sunday of each month. The fourth recital will be given Feb. 24.

Charles Galloway, St. Louis, Mo.—In his recital at Graham Memorial Chapel, Washington University, Sunday afternoon, Jan. 20, Mr. Galloway played this program: Festival Prelude on "Ein Feste Burg," Faulkes; Theme with Variations, T. Tertius Noble; Gothic Suite, Boellmann; Humoresque, "L'Organ Primitivo," Yon; Gavotte in F, Martini; Prelude and Fugue, G minor, Bach.

William H. Barnes, Chicago—Mr. Barnes gave the Friday noon recital under the auspices of the W. W. Kimball Company, at Kimball Hall, Jan. 25. His program consisted of the following numbers: Grand Chorus in E flat, Guilmant; Concerto No. 5 (Allegro, Presto), Handel; Minuet, C. P. E. Bach; "Night," Jenkins; Allegretto, Wolstenholme; Nocturne, Ferrata; Solemn March, Foote; "The Ebon Lute," Lester; Toccata in G minor, H. Alexander Matthews.

William C. Carl, Mus. D., New York City—Dr. Carl gave the second of his explanatory recitals at the First Presbyterian Church Jan. 13, presenting these offerings: "Grand Jeu," Du Mage; Pavane, Byrd; Fantasia on the Hymn-tune "Dundee," T. Tertius Noble; Pastorale, Foote; Cathedral Prelude and Fugue, Bach; Caprice in B flat, Guilmant; "Waldweben," Wagner; "Procession of the Grail Knights," Wagner.

Guy C. Filkins, A. A. G. O., Detroit, Mich.—In a recital at the Central Methodist Church Sunday afternoon, Jan. 20, Mr. Filkins played: Prelude to "The Deluge," Saint-Saens; Fantasy and Fugue in G minor, Bach; Andante (Sixth Symphony), Tchaikowsky; "The Magic Harp," Meale; Gavotte, Martini; "Vermeiland," Hanson; "Le Bonheur," Hyde.

Gordon Balch Nevin, Johnston, Pa.—Mr. Nevin gave a recital Jan. 9 on an Austin organ designed by him at the Temple Beth Israel, Altoona, Pa., and played these numbers: Prelude in E, Dethier; "Woodland Idyll," Clokey; "Chinoiserie," Swinnen; "Kol Nidrei," arranged by Bruch; Nutcracker Suite, Tchaikowsky; "L'Arlequin," ("The Jester"), Gordon Balch Nevin; "To the Evening Star" (from "Tannhäuser"), Wagner; Overture to "The Merry Wives of Windsor," Nicolai.

Miles I'A. Martin, F. A. G. O., Waterbury, Conn.—Mr. Martin played the following numbers in recitals after the Sunday evening services in January at St. John's Church: "Noel," Mulet; "Christmas in Sicily," Yon; "The Little Shepherd," Debussy; "Fiat Lux," Dubois; Elegiac Melody, Grieg; Scherzo, Grieg; "Morgenstimmung," Grieg; "Meditation a Ste. Clotilde," James; Prelude to "Le Deluge," Saint-Saens; "Etude de Concert," Shelley; Prelude in C sharp minor, Rachmaninoff; Pastorale, Foote; Caprice, Shel-

don; Fantasie Symphonie, Cole; Adagio, Sonata 3, Guilmant; "Will o' the Wisp," Nevin.

Marshall Bidwell, Cedar Rapids, Iowa—Mr. Bidwell, who has changed his weekly recitals at the First Presbyterian Church from Tuesday to Sunday afternoon, with the result that the congregations have increased decidedly, has played the following programs in January:

Jan. 13—Andante and Allegro from Second Organ Concerto, Handel; Cradle Song, Gretchaninoff; "Ronde Francaise," Boellmann; "Romance," Debussy; Fantasia on Swiss Melodies and "Tempest in the Alps," Breitenbach; Meditation on a Familiar Hymn.

Jan. 20—Overture to "The Magic Flute," Mozart; "Song of the Basket-Weaver," Russell; Allegro Moderato from Unfinished Symphony, Schubert; "Song of India," Rimsky-Korsakoff; Andante from "Symphonie Pathetique," Tchaikowsky.

Mr. Bidwell presided at the organ in the Springfield, Mass., Municipal Auditorium for the organ and carol concert the night of Dec. 26 and played these compositions: Prelude and Christmas Pastorale, Manney; "March of the Magi Kings," Dubois; Scherzo, Rogers; Passacaglia, Bach; Gavotte in A, Gluck; Prelude in G minor, Rachmaninoff; "Sunrise," from "Burgundy Hours," Jacob; "Evening Idyl," Bidwell; "March Heroique," Saint-Saens.

La Vahn Maesch, A. A. G. O., Appleton, Wis.—Mr. Maesch played as follows in a faculty recital of the Lawrence College Conservatory of Music at the Congregational Church Jan. 25: Prelude to Act 1, "Carmen," Bizet; Minuet from "L'Arlesienne," Bizet; "The Swan," Saint-Saens; "Clair de Lune," Karg-Elert; "Largo e Spiccato," W. F. Bach; Toccata and Fugue in D minor, Bach; "The Bells of St. Anne de Beaupre," Russell; Waiting Motif, Act 2, "Madame Butterfly," Puccini; "Flight of the Humble-Bee," Rimsky-Korsakoff; "To a Wild Rose," MacDowell; Toccata, Fifth Symphony, Widor.

Henry F. Seibert, New York City—In a recital at the Town Hall on the evening of Jan. 4, Mr. Seibert's program included: Caprice, Sturges; Londonderry Air, Traditional; "Bourree et Musette," Karg-Elert; Toccata and Fugue in D minor, Bach; Largo, Handel; "The Musical Snuff-Box," Liadoff-Heinroth; Second Pedal Study, Yon.

In his recital at the Town Hall Friday evening, Feb. 1, Mr. Seibert will play: First Movement, "Sonata Cromatica," Yon; Allegro Cantabile (Symphony 5), Widor; "Onward, Christian Soldiers," Whitney-Sullivan; Air for the G String, Bach; American Rhapsody, Herbert.

Raymond C. Robinson, Boston, Mass.—In his recitals Mondays at noon in King's Chapel Mr. Robinson has played these programs among others in January:

Jan. 7—"Sinfonia," Bach; Four Chorale Preludes ("Let All Together Praise Our God," "To Shepherds, as They Watched by Night," "Now Blessed Be Thou, Jesus Christ" and "Good Christian Men, Rejoice Today"), Bach; Toccata, de Maleingreau; "Within a Chinese Garden," Stoughton; Concert Piece in B major, Parker; Adagio, Bizet; Fugue in G minor, Dupre.

Jan. 14—"Priore," Cesar Franck; Scherzo (Symphony 4), Widor; Fantasia in D flat, Saint-Saens; Chorale Prelude, "By the Waters of Babylon," Bach; "Diversissement," Vierne; "Vesperale," Scott; "Finlandia," Sibelius.

Jan. 21—Maestoso and Allegro (Sonata 1), Guilmant; Reverie, Bonnet; Toccata in F, Bach; Menuet (Symphony 4), Vierne; Finale (Symphony 2), Widor; "Ave Maria," Karg-Elert; Chorale Improvisation, "Ein feste Burg," Karg-Elert.

Lillian Arkell Rixford, Cincinnati, Ohio—Mrs. Rixford is giving her second series of Thursday noon recitals at the Old First Presbyterian Church and they have aroused considerable interest. The series will include ten recitals. Mrs. Rixford has played these programs:

Jan. 3—First Movement from First Sonata, Borowski; "When Daylight Fills the Skies," Turner; Short Prelude in F, Bach; Minuet, Tremblay; Variations on "Holy Night," Harker.

Jan. 10—Toccata and Fugue in D minor, Bach; Pastorale in G, Bibl; "Vision Fugitive," Stevenson; Capriccio, Lemaigre; "Angel's Benediction," Davenport.

Jan. 17—First Movement from Third Sonata, Guilmant; "Vision," Bibl; Scherzo in D minor, Faulkes; "Little Star," Moussorgsky; "St. Cecilia Offertoire" in F minor, Batiste.

Carl Weinrich, F. A. G. O., Morristown, N. J.—In a recital at the Church of the Redeemer Jan. 5 Mr. Weinrich presented the following program: Allegro from Symphony 2, Vierne; "The Reed-Grown Waters," from "Seven Pastels from Lake Constance," Karg-Elert; Intermezzo, Cal-

laerts; Chorale Prelude on a Calvinist Hymn, Sowerby; "Hallelujah Chorus," from "Messiah," Handel; "A Rose Breaks into Bloom," Brahms; Finale from Symphony 2, Vierne.

On Dec. 1 at 4 o'clock he gave a recital at which he played: Toccata on a Gregorian Theme, Barnes; Minuet and Prayer, "Suite Gothique," Boellmann; Chorale in A minor, Franck; Allegro Vivace, Sonata 6, Bach; "Cortege et Litanie," Dupre; Finale, Symphony 5, Vierne.

Franklin Glynn, Memphis, Tenn.—In a recital at the Idlewild Presbyterian Church Dec. 17 Mr. Glynn played the following program: Second Suite, Boellmann; Pastoral Meditation, Glynn; "A Rose Garden of Samarkand," Stoughton; Prelude and Fugue in G major, Bach; "Rosamond," "Will o' the Wisp" and "Fairy Frolic," Quilter; "The Swan" (by request), Saint-Saens; Chorale Prelude on "Darwell's 148th," Darke; Improvisation on the Welsh Melody, "The Bells of Aberdovey"; Allegro, Symphony 6 (by request), Widor.

Anne Pearson Maryott, Chicago—Mrs. Maryott gave a recital in the First Presbyterian Church Dec. 12. The minister, Dr. Boddy, conducted a short devotional service and then announced each solo, commenting briefly thereon. The program was called a demonstration of the new Möller four-manual organ, and the numbers were chosen either because they were favorites of interested persons, or because they employed various resources of the instrument. Mrs. Maryott played: "Departing Day," Mueller; Prelude, from Third Sonata, Guilmant; "The Primitive Organ," Yon; Processional March, from "The Queen of Sheba," Gounod; Andantino in D flat, Lemare; Toccata, from "Gothic Suite," Boellmann; "Anitra's Dance" and "Ase's Death," from "Peer Gynt" Suite, Grieg.

Daniel R. Philippi, St. Louis, Mo.—In his Wednesday and Friday noon recitals at Christ Church Cathedral Mr. Philippi played these January programs:

Jan. 2—German composers: Sonata No. 1, in F minor, Mendelssohn; Cradle Song, Brahms; Minuet in G, Beethoven; Fugue a la Gigue, Bach.

Jan. 4—"Peer Gynt" Suite, Grieg; "Prayer," Arkadelt-Liszt; Intermezzo (Symphony 6), Widor; March "Götterdämmerung," Wagner.

Jan. 9—Russian Composers: Prelude in C sharp minor, Rachmaninoff; Berceuse, Iljinsky; "Danse Arabe," Tchaikowsky; Finale, "Symphony Pathetique," Tchaikowsky.

Jan. 11—American Composers: Sonata in E, Grasse; Spring Song, Macfarlane; "From an Indian Lodge," MacDowell; "Marche Pittoresque," Kroeger.

Jan. 16—Suite from "Water Music," Handel.

Jan. 18—Prelude in E flat minor, Rheinberger; "Ave Maria," Schubert; Adagio (from C major Toccata), Bach; Prelude to "The Deluge," Saint-Saens; Finale (Symphony 2), Widor.

Jan. 23—Prelude in B minor, Bach; Cantabile, Loret; Serenade, Grasse; Nocturne, "Midsummer Night's Dream," Mendelssohn; March on a Theme of Handel, Guilmant.

Jan. 25—Prelude to "Parsifal," Wagner; Andante Cantabile (Symphony 4), Widor; Nocturne, B minor, Chopin; "Marche Pontificale," de la Tombelle.

Jan. 30—Chorale in A minor, Franck; Andante Cantabile in E major, Dethier; Prelude on "Rhosymedre," Williams; Imperial March, Elgar.

John Hermann Loud, F. A. G. O., Boston—Mr. Loud, organist and choir director of the Park Street Church and official organist of the Boston City Club, played the following programs at the club:

Dec. 20—Allegro Symphonique in B flat, Day; Storm Fantasie in E minor, Lemmens; "Chinoiserie," Swinnen; "Old Demos" (by request), Greek folk-song.

Dec. 24—Christmas Offertorium, Lemmens; Cradle Song, Guilmant; March for a Church Festival, Best; Four Short Improvisations on the Hymn "O Little Town of Bethlehem"; Toccata in G, Dubois; "Noel Normande," Harvey Gaul; Scherzo in G minor, Macfarlane; "Suite Joyeuse," Diggle; Festal Postlude, Schminke; Andantino in D flat, Lemare.

Dec. 27—Prelude in C sharp minor, Rachmaninoff; "Little Star" ("Estrelita"), Ponce-Nevin; Allegretto Rocco, Seely; Grand Chorus in D, Guilmant.

Jan. 3—"Pomp and Circumstance," Elgar; Londonderry Air, Anonymous; Concert Intermezzo, Halling; Potpourri from "Rienzi," Wagner.

George H. Clark, Oak Park, Ill.—The fifth program of Mr. Clark's series of the season at Grace Episcopal Church was played Sunday afternoon, Dec. 23. His selections were as follows: Two Sketches

(No. 1, in C major, and No. 2, in D flat major), Schumann; Prelude to "The Blessed Damozel," Debussy; "By the Sea," Schubert; Chorale, "A Rose Breaks into Bloom," Liszt; Pastorale (First Sonata), Guilmant; "Ave Maria," Arkadelt; "The Holy Night," Vail; "Gesu Bambino," Yon; Fanfare in D major, Lemmens.

Stella Price Eisenstein, A. A. G. O., Moberly, Mo.—Mrs. Eisenstein, organist of the First Baptist Church, gave a recital Jan. 16 at her home for the Alpha Delta Society, playing these selections to illustrate a lesson on Bach and Handel: Chorale Preludes, "Hail This Brightest Day," "In Thee Is Gladness," and Prelude and Fugue in C major, Bach; Largo, Handel; "Hallelujah Chorus," Handel. Mrs. Eisenstein was assisted by Mrs. Will Fleming, soprano, and Miss Roberta Arthur, pianist. Tea and a social followed the program.

In a program of the Moberly Music Club at the First Baptist Church Mrs. Eisenstein played: Prelude and Fugue in C major, Bach; Organ and Piano Overture, "Norma," Bellini (Miss Coons, Mrs. Eisenstein); "Pilgrims' Chorus" from "Tannhäuser," Wagner; "Song of the Basket Weaver," Russell; "The Squirrel," Weaver; First Movement, Second Sonata, Merkel.

Frank E. Ward, New York City—In his recitals at the Church of the Holy Trinity Mr. Ward's Sunday evening half-hour recitals at 7:30 have been marked by the following recent programs:

Dec. 16—Overture, "The Daughter of Jairus," Stainer; Cradle Song, Bartlett; Impromptu on "Deep River," F. E. Ward; Andante (Symphony in D), Haydn; Giga (Sonata in A), Porpora.

Dec. 23—Christmas Suite, Op. 35, "Bethlehem," "Serene Night," "Meditation of the Virgin" and Pastoral Scene, F. E. Ward; "Hymnus," Piutti.

Dr. Herbert Sanders, F. R. C. O., Ottawa, Ont.—At the Dominion United Church, Dec. 23, Dr. Sanders played this program: Fantasia on "Joy to the World," Lemare; Prayer and Cradle Song, Guilmant; "Along the Way," Sanders; Fantasia on Two Christmas Carols, Faulkes; "In Bethlehem's Fields," Mueller; Fantasia on "O Come, All Ye Faithful," Grison.

At Casa Loma Jan. 12 (at the residence of Mr. and Mrs. H. S. Southam, on the Aeolian organ), and before the prime minister of Canada, the American ambassador and others, Dr. Sanders gave these selections: "Finlandia," Sibelius; Allegretto in E flat, Wolstenholme; "Will o' the Wisp," G. B. Nevin; "The Bells of St. Anne de Beaupre," Russell; Londonderry Air, Sanders; "Arpa Notturna," Yon; "A Monastery Garden," Kettelbey; French Canadian Fantasy, Sanders.

At Casa Loma before the Ottawa Center of the Canadian College of Organists on Jan. 19 he played: Prelude and Fugue in G, Bach; "Suite Gothique," Boellmann; Serenade (for organ and piano; T. J. Palmer at the piano), Widor; "The Bells of St. Anne de Beaupre," Russell; Pavane, Bernard Johnson; "Where the Bee Sucks," Arne-Benedict; French Canadian Fantasy, Sanders.

J. Glenn Metcalf, Mus. B., Little Rock, Ark.—In a dedicatory recital on the new Möller four-manual organ in Trinity Cathedral, the specification of which appeared in The Diapason Oct. 1, 1928, Mr. Metcalf played these compositions the afternoon of Jan. 20: Sonata No. 3 (Prelude and Adagio), Guilmant; Evening Song, Bairstow; Chorale, "Christe, du Lamm Gottes," Bach; Andante (from Sonata No. 1), Borowski; "Will o' the Wisp," Nevin; Largo, from "Xerxes," Handel; Pastoral Suite ("Sunset" and "Thanksgiving"), Demarest; Triumphant March from "Aida," Verdi.

Merritt Johnson, Grand Forks, N. D.—Mr. Johnson, of the Wesley College faculty, gave a recital the afternoon of Jan. 20 at Corwin Hall, on the Austin organ, playing as follows: Concert Overture in C minor, Hollins; Lyric Theme (Symphony Pathetique), Tchaikowsky; Fugue in E flat (St. Ann), Bach; Londonderry Air, arranged by Coleman; Intermezzo (from "Piece de Fantaisie"), Vierne; Evening Song, Bairstow; "Song of Gratitude," Cole; Two Miniatures (MSS.), Merritt Johnson; Mountain Sketches, Clokey; "Caprice Heroique," Bonnet.

Donald C. Gilley, Richmond, Ind.—Mr. Gilley gave the following program for the Earlham College faculty and students at the Sunday afternoon vespers Jan. 13: Prelude in C major, Bach; Chorale, "Past Is the Year," Bach; "Will o' the Wisp," Nevin; "Melodia," Reger; Toccata in D, Gillette; Andante (manuscript), Andrews; Minuet, Boccherini; Toccata and Fugue in D minor, Bach.

Programs of Current Organ Recitals

Walter Blodgett, Chicago—Mr. Blodgett, who plays the weekday recitals at the new Rockefeller Chapel of the University of Chicago, on the Skinner organ, at 5 o'clock in the afternoon, has presented the following offerings among other programs in the course of the month of January:

Jan. 2—"Paysage," Bonnet; "Schmücke Dich, O liebe Seele," Brahms; "O wie selig seid ihr doch, ihr Frommen," Brahms; "In Dir ist Freude," J. S. Bach; "Caroletta," Grotton; Marche—Finale, Boellmann.

Jan. 3—"Angelus," Massenet; "Was Gott tut, das ist wohl getan," Karg-Elert; "Nun danket alle Gott," Karg-Elert; "Gesu Bambino," Yon; "Songe d'Enfant," Bonnet; Prelude and Fugue in C minor, Bach.

Jan. 4—"Noel," Mulet; "Tu es Petra," Mulet; Pastoral Symphony from the "Messiah," Handel; "An Wasserdüssen Babylon," Karg-Elert; "Songs My Mother Taught Me," Dvorak; Morris Dance, German.

Jan. 7—"O Man, Bemoan Thy Fearful Sin," Bach; Military March, Schubert; Song without Words, Bonnet; "Dance of the Happy Spirits," Gluck; Grand Chorus in G minor, Guilman; "Vision," Rheinberger.

Jan. 8—Water Music, Handel; Largo-ghetto, Wesley; March in A, Guilman; "Sunset Shadows," G. W. Andrews.

Jan. 9—Fantasia in G minor, Bach; "Guardian Angel," Plerne; Minuet, C. P. E. Bach; Andante, C. P. E. Bach; "Piece Heroique," Franck; "Andante du Quatuor," Debussy.

Jan. 10—Cantabile in B major, Franck; "Les cinq Filles d'Orlamonde," Dukas; "Carillon," Leo Sowerby; "Blessed Jesus, We Are Here," Bach; "Fountain Reverie," Fletcher.

Jan. 11—Largo from "New World" Symphony, Dvorak; Canon in B minor, Schumann; "Song of the Basket Weaver," Russell; "Caprice Heroique," Bonnet; Improvisation.

Mr. Blodgett's fiftieth recital on the new organ was played Jan. 18, when his selections included: Nocturne from "Midsummer Night's Dream" Music, Mendelssohn; Prelude and Fugue in D major, Bach; Cantilene, Plerne; Minuet, Bocherini; Berceuse, Jarnefelt; "Sleepers Wake, a Voice Is Calling," Bach.

Frank W. Asper, F. A. G. O., Salt Lake City, Utah—Among the recitals at the Salt Lake City Tabernacle in January by Mr. Asper have been the following:

Jan. 14—Fugue in G minor (the greater), Bach; Minuet in G, Beethoven; Communion, Torres; "Marche Nocturne," MacMaster; Favorite Mormon Hymn, "Come, Come, Ye Saints"; An Old Melody; Grand March from "The Mastersingers," Wagner.

Jan. 17—Chorale in B minor, Franck; "Ave Maria," Schubert; Scherzo in B minor, Rogers; Favorite Mormon Hymn, "Come, Come, Ye Saints"; An Old Melody; "Suite Gothique," Boellmann.

Tracy Y. Cannon, Salt Lake City, Utah—Mr. Cannon has played the following programs among others at the Mormon Tabernacle in January:

Jan. 11—Toccata and Fugue in D minor, Bach; Arietta, Parker; "Chorus of Angels," Scotson Clark; Favorite Mormon Hymn, "O, My Father"; An Old Melody; Allegro from Third Sonata, Guilman.

Jan. 15—"The Lost Chord," Sullivan; Spring Song, Hollins; Folk Song, Grieg; Favorite Mormon Hymn, "Come, Come, Ye Saints"; An Old Melody; Communion, Devred.

Alexander Schreiner, Salt Lake City, Utah—Mr. Schreiner has played the following recent programs at the Mormon Tabernacle organ:

Jan. 9—Allegro from G Minor Sonata, Rene L. Becker; Lullaby, Brahms; Andante in A flat, Widor; Favorite Mormon Hymn, "O, My Father"; An Old Melody; "Chorus of Pilgrims" from "Tannhäuser," Wagner.

Jan. 13—Prelude to "Lohengrin," Wagner; Nocturne, Grieg; Capriccio, Lemaignre; Mormon Hymn, "Come, Come, Ye Saints"; An Old Melody; Toccata in F, Bach.

Claude L. Murphree, Gainesville, Fla.—In his recital at the University of Florida the afternoon of Jan. 27 Mr. Murphree played: Overture, "Comes Autumn Time," Leo Sowerby; "Chanson," Friml; Tenth Concerto, D minor (Allegro; Aria; Presto), Handel; "Romance," Svendsen; "Burlasca e Melodia," Baldwin; Russian Rhapsody, H. V. Milligan; "Pantomime," Jepson.

In a recital at the First Baptist Church at Gadsden, Ala., Dec. 30 Mr. Murphree presented these offerings: "Christmas," Gaston Dethier; Christmas Pastorale, Bach; "Christmas Evening" (from

"Sicilian Suite"), Mauro-Cottone; Cradle Song from Christmas Oratorio, Bach; Rhapsody on Old Carol Melodies, William Lester; "Where Wild Judea Stretches Far," R. S. Stoughton; "The Shepherds' Carol," Frederick Chubb; "Gesu Bambino," Pietro Yon; "The Ebon Lute," William Lester; "Noel" (from "Byzantine Sketches"), Henri Mulet; "Thou Art the Rock," Mulet.

Harold Funkhouser, Youngstown, Ohio—Mr. Funkhouser, organist and director at Temple Rodef Sholem, gave the initial recital on the three-manual organ built by Hillgreen, Lane & Co. for Grace Methodist Church, Akron, Ohio, Jan. 2, and played the following selections to reveal the qualities of the instrument: "Torchlight Procession," Guilman; Menuet, Bocherini; Finale, First Organ Symphony, Maquaire; Meditation, Sturges; Prelude and Fugue in B flat, Bach; "Evening Bells and Cradle Song," Macfarlane; "Ave Maria," Schubert; Prize Song, "Die Meistersinger," Wagner; "Liebestod," "Tristan und Isolde," Wagner; "Finlandia," Sibelius.

Cyril Moss, F. C. C. O., Owen Sound, Ont.—Mr. Moss gave the following selections before an audience which crowded his church Christmas Sunday: "Cuckoo and Nightingale" Concerto, Handel; "Dragonflies," Gillette; First Movement of Unfinished Symphony, Schubert; Sketch in D flat, Schumann; Londonderry Air, arranged by Moss; First Movement of First Symphony, Vierne.

Jan. 6 he played: Prelude and Fugue in D major, Bach; "Soeur Monique," Couperin; Overture to "Stradella," Flotow; "Chinoiserie," Swinnen; "The Tumult in the Praetorium," de Malein-greau.

Norman Landis, Flemington, N. J.—Mr. Landis gave the inaugural recital on the Möller organ at the Methodist Church of Flemington Dec. 3, playing the following program: Chorale (first movement from Sonata No. 2), Rogers; "Romance," No. 1, Lemare; Menuet, C. P. E. Bach; Andante Cantabile from Symphony No. 5, Tschalkowsky; Toccata and Fugue, D minor, Bach; Canzona, Wolstenholme; A Familiar Melody arranged for organ by E. H. Lemare; Scherzo and "Desert Sunrise Song," Norman Landis; Fountain Reverie, Fletcher; Finale from Symphony No. 2, Widor.

In a recital before the Flemington Woman's Club at the Presbyterian Church Jan. 23 Mr. Landis gave this program: "Overture Triompheale," Ferrata; Two Pieces, Frank Howard Warner; Prelude and Fugue, A minor, Bach; Serenade, Schubert; Scherzo and Cantilene, Norman Landis; Toccata from Fifth Symphony, Widor.

Adolph Steuterman, Memphis, Tenn.—Mr. Steuterman, of Calvary Episcopal Church, gave the dedicatory recital on the three-manual and echo organ recently built by M. P. Möller for the First Methodist Church of Mayfield, Ky., Jan. 8. The selections played included: Toccata and Fugue in D minor, Bach; Cradle Song, Gretchaninoff; "The Musical Snuff-Box," Liadoff; Processional, Rogers; "Carillon," Vierne; "Cantilene Nuptiale," Dubois; "The Squirrel," Weaver; "Hymn of Glory," Yon; "To a Wild Rose," MacDowell; "Pilgrims' Chorus," Wagner; Spring Song, Will C. Macfarlane; "Moonlight," Kinder; Coronation March, Meyerbeer.

Wallace A. Van Lier, Mus. B., Lake Placid Club, N. Y.—In his recital at the Lake Placid Agora, on the large Austin organ, which is supplemented by a Knabe Ampico piano, Mr. Van Lier played as follows Dec. 30: Concerto, Op. 22 (piano and organ), Saint-Saens; "Departing Day," Mueller; Gavotte from Twelfth Sonata, Martini; "The Music Box," Richards; "Drink to Me Only with Thine Eyes," arranged by Miles; Serenade, Schubert; "Night," Jenkins; Evensong, Johnston; Introduction to Act 3, "Lohengrin," Wagner.

Jan. 13—Mountain Sketches, Clokey; "Romance sans Paroles," Bonnet; "Ariel," Bonnet; Concert Caprice, Kreisler; "Fireside Fancies," Clokey; "Narcissus," Nevin; Scherzo from Fifth Sonata, Guilman.

Arthur H. Egerton, Aurora, N. Y.—Mr. Egerton, director of music at Wells College, gave the following program in a recital at the college Sunday afternoon, Jan. 13: Fantasia, Orlando Gibbons; Chorale Preludes, "How Brightly Gleams the Morning Star," transcribed for organ by A. H. E.; "Puer Natus in Bethlehem," transcribed by A. H. E.; "My Soul Doth Magnify the Lord," Bach; "Rejoice, Good Christians," Bach; "The Old Year Is Gone," Bach; Introduction and Allegro in the Style of Handel, Wolstenholme; Largo and March (from Overture to Occasional Oratorio), Handel; "The Angels'

Song" (on a theme of Orlando Gibbons), Stanford; "The Holy Boy," Ireland; "From Highest Heaven I Come," Karg-Elert; "Adeste Fideles," Karg-Elert; "Veni Emmanuel," Egerton; Allegro maestoso e vivace and Fugue (from Second Sonata), Mendelssohn.

Anna Blanche Foster, Redlands, Cal.—In an hour of organ music the afternoon of New Year's day at the First Congregational Church Miss Foster played: Toccata and Adagio in C major, Bach; Allegro and Andante (Sonata in C minor), Borowski; "Fantasia Rustique," Wolstenholme; Oriental Sketch, Bird; "Sposazio," Liszt; Harp and Organ, "The Bells of Aberdovey" (Lucy Lewis, Harp), Stewart; Chorale in A minor, Franck.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—At the University of Minnesota every Tuesday the recitals are broadcast over the university station, WLB. Recent programs by Mr. Fairclough were as follows:

Jan. 8—Sonata in A minor, Borowski; Evensong, Johnston; "Chanson," Candlyn; Concerto in G, Vivaldi-Bach; Gavotte (from Suite), Clewell; Andante Cantabile (Symphony 4), Widor; Intermezzo, Callaerts; Pastorale in E, Franck; Gavotte ("Mignon"), Thomas; Festive March in D, Smart.

Jan. 15—Prelude in C sharp minor, Bach; "Double Theme Varie," Samuel Rousseau; "A Slavic Romance," Matthews; Intermezzo, Godard-Kraft; "Estrellita" ("Little Star"), Mexican Melody (arranged by G. B. Nevin); "A Woodland Idyl," Reiff; "Piece Heroique," Franck; Two Negro Spirituals, arranged by Gillette; "Träumerei," Schumann; Toccata in G, Dubois.

Jan. 22—"Pomp and Circumstance," Elgar; Air for G String, Bach-Lemare; Romance in G, Svendsen; Minuet ("Samson"), Handel; "Departing Day," Mueller; Fugue in E flat ("St. Ann"), Bach; Nocturne in F minor, Avery; "Fireside Sketches," Clokey; Triumphal March, Grieg-Kraft.

Harold D. Smith, Ithaca, N. Y.—Professor Smith played the following program at Bailey Hall, Cornell University, the afternoon of Jan. 11: Sonata No. 1.

A minor, Borowski; "Drifting Clouds," d'Antalfy; "The Enchanted Forest," from Suite, "In Fairyland," Stoughton; Serenade, Rachmaninoff; Festival Toccata, Fletcher.

Herbert J. Sadler, A. C. C. O., Winni-peg, Man.—Mr. Sadler gave a recital at the Westminster Church the afternoon of Jan. 20 under the auspices of the Winnipeg center of the Canadian College of Organists and played the following selections: "Cantilene Anglica Fortunae" (Variations on the old English tune "Fortuna My Foe"), Scheidt; Prelude, Fugue and Chaconne, Buxtehude; Fugue in D minor, Bach; Introduction and Minuet from "Saul," Handel; Two Polychromes on Georgian Themes, "Resonet in Laudibus" and "Ave Maria," Karg-Elert.

E. Harold Duval, Brooklyn, N. Y.—In a recital Sunday evening, Jan. 6, at the Bushwick Presbyterian Church Mr. Duval played these selections: Festival Prelude, Reiff; "Chanson," Friml; "Walter's Prize Song" from "The Mastersingers," Wagner; Swedish Wedding March, Södermann; Improvisation on "Pilgrims" ("Hark, Hark My Soul"), Calver.

Stanley E. Saxton, Saratoga Springs, N. Y.—Following is the program for musical vespers presented in College Hall, Skidmore College, Jan. 20, by Mr. Saxton, organist of the college, in which he was assisted by Mrs. Carl R. Comstock, vocal instructor; Suite from "Water Music," Handel; "Song of the Basket Weaver," Russell; Andante from String Quartet, Debussy; "Finlandia," Sibelius.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium were: Finale from "Tristan and Isolde," Wagner; Aria, D major, Bach; Allegro Moderato from Symphony No. 8 (Unfinished), Schubert; Prelude to "The Deluge," Saint-Saens; "Moods" (new), Wyckoff.

Frederic B. Stiven, Mus. B., A. A. G. O., Urbana, Ill.—Mr. Stiven, director of music at the University of Illinois, gave the Sunday afternoon recital at the university Jan. 13, playing as follows: Toccata and Fugue in D minor, Bach; "Les Heures Bourguignonnes," Jacob.

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GEORGE HENRY DAY	The Risen Christ	GEORGE HENRY DAY	The Risen Christ
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CARLETON H. BULLIS	Praise ye Jehovah		A Short Setting of the Office of the Holy Communion in the Keys of A and E
NORMAN COKE-JEPHCOTT	Benedictus es, Domine		Breathe on me, Breath of God
CUTHBERT HARRIS	Magnificat and Nunc Dimittis in C	R. HUNTINGTON WOODMAN	O Clap your Hands
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Programs of Current Organ Recitals

Herman F. Siewert, F. A. G. O., Orlando, Fla.—In the Sunday music hour at the municipal auditorium, on the Estey four-manual, Mr. Siewert has played these programs:

Dec. 9—March on a Theme of Handel, Guilman; Andante Cantabile, from Fifth Symphony, Tschalkowsky; "The Squirrel," Weaver; Madrigale, Simonetti; "Rhapsody in Blue," Gershwin; "La Paloma" ("The Dove"), Spanish Serenade; Military Polonaise, Chopin.

Dec. 23—"March of the Toys," Herbert; "The Christmas Pipes of County Clare," Gaul; Nutcracker Suite, Tschalkowsky; "Joy to the World," Lemare; "The Waltzing Doll" (by request), Poldini; Five Familiar Christmas Songs, Arranged.

Jan. 13—Coronation March, from "Le Prophete," Meyerbeer; "Amaryllis" (by request), Louis XIII; Evensong (by request), Johnston; "Down South" (American Sketch), Myddleton; Gems from the operas of Puccini, arranged by von der Mehden; "Liebesfreud," Kreisler; "Pilgrims' Chorus" from "Tannhauser," Wagner.

Lynnwood Farnam, New York City—Mr. Farnam gave a recital at Wells College, Aurora, N. Y., Dec. 5, playing this program: Toccata from Suite, Op. 14, de Maleingreau; Two Sketches (in C major and in D flat), Schumann; Largo Appassionato from Sonata in A, Beethoven; Vivace from Sixth Trio-Sonata, Bach; "To Shepherds as They Watched by Night" (Chorale Prelude in G minor), Bach; "Jesu, My Chief Pleasure," Bach; Prelude and Fugue in G minor, Bach; "Soeur Monique," Couperin; Prelude in D minor, Clerambault; Reverie on the Hymn-tune "University," Grace; "Divertissement" (MSS), Baumgartner; Finale from Second Symphony, Widor.

Ernest Prang Stamm, St. Louis, Mo.—In his Sunday evening recitals at the Second Presbyterian Church Mr. Stamm has played the following programs recently:

Dec. 23—Festal Prelude, Dethier; Festival Toccata, Fletcher; Christmas Suite, Malling; Christmas Fantasia, Best; "Noel" and "March of the Magi Kings," Dubois.

Dec. 30—Rhapsody, Silver; Triumphant March, Parker; "Evening Bells and Cradle Song," Macfarlane; "Casse Noisette Suite" (First Movement), Tschalkowsky; Concert March, Wolstenholme.

Jan. 6—"The Bells of Aberdovey," Stewart; Finale, Truette; Introduction and Scherzo, Hoyte; "Il Natale in Sicilia," Yon; "La Harpe Celeste," Grey; Allegro in D, Fischer.

Jan. 13—Adagio from Second Sonata, Faulkes; March in E flat, Moussorgsky; Fantasia and Fugue, Bach; "An Indian Serenade," Vihbard; "Thistle-down," Loud; Grand Chorus, Loud.

Jan. 20—"Hora Gaudiosa," Bossi;

"Eklog," Kramer; Allegro Appassionato from Fifth Sonata, Guilman; Minuet, Beethoven; "In a Mountain Church," Torsjussen; Postlude in F, Weiss.

On Nov. 15 Mr. Stamm played as follows at the First Presbyterian Church, Belleville, Ill.: Concert Overture in E flat, Faulkes; "Mountain Sketches," Hokey; Fantasia on Church Chimes, Harris; "The Bell of St. Anne de Beaupre," Russell; "Chinoiserie," Swinnen; "Marche aux Flambeaux," Guilman.

Percy B. Eversden, St. Louis, Mo.—Dr. Eversden played an opening recital on the Kilgen organ at Holy Trinity Episcopal Church, Vicksburg, Miss., on Jan. 21, giving the following program: Overture, "Robin Hood," Eversden; "In du'ei jubbilo," Bach; Fugue, E flat major, Bach; "Liebestraum," Liszt; Andante in G, Batiiste; "The Storm," Wely; "Priest et Beresuse," Guilman; First Sonata, Introduction, Guilman; "Christmas in Sicily" and "Gesu Bambino," Yon; "The Lost Chord," Sullivan; "Laudate Dominum," Eversden.

H. L. Yerrington, Norwich, Conn.—Mr. Yerrington played his forty-eighth annual recital at the First Congregational Church of Norwich on the afternoon of Jan. 1. His program this year was as follows: "Jubilate Deo," Alfred J. Silver; Idyl, J. P. Ludebuehl; "Majesty of the Deep," George E. Hamer; Cathedral Suite, George S. Schuler; "Menuet Francois," Amedee Tremblay; "Stillness of Night," Frederick Chubb; Processional, Carl W. Grimm.

Lorenzo Pratt Oviatt, St. Augustine, Fla.—In a Christmas twilight musical at the Memorial Presbyterian Church Dec. 23 Mr. Oviatt used the following organ numbers: "Joy to the World," Lemare; "In Bethlehem's Town," Mueller; "Shepherds' Pipes and the Star," Stecherbatheff; "Christmas Pipes of County Clare," Gaul; "March of the Kings," Candlyn.

Ethan W. Pearson, Somersworth, N. H.—Mr. Pearson used the following numbers at the Methodist Church, Rochester, N. H., where he is organist, at the Christmas vespers, Dec. 23: Prelude to Festival Suite, Reiff; "Gesu Bambino," Yon; "Vox Angelica," Henrich; Christmas Offertory, Hosmer; Pastoral on "Holy Night," Harker; "The Sandman" (Lullaby), Alden; "Fanfare Triomphale," Armstrong; "March of the Magi Kings," Dubois; "Toccata alla Marcia," Harris.

Margaret Whitney Dow, A. A. G. O., Tallahassee, Fla.—In a recital at the First Baptist Church of Thomasville, Ga., on New Year's night Miss Dow played: First Sonata (Largo e Maestoso and Allegro), Guilman; "Clair de Lune," Kaug-Elert; Capriccio, Lemaigre; "Carillon," DeLamarter; "The Bumble-Bee," Rinsky-Korsakoff-Nevin; "From the Land of Sky-Blue Water," Cadman-Eddy; Toccata and Fugue in D minor, Bach;

Fountain Reverie, Fletcher; Gavotte, from "Mignon," Thomas; "Liebestod," from "Tristan and Isolde," Wagner-Gibson; Toccata from Fifth Symphony, Widor.

Edward A. Hanchett, Dallas, Tex.—Mr. Hanchett played the following Christmas program on the four-manual Hook & Hastings organ at the Scottish Rite Cathedral Dec. 21 under the auspices of Trinity Valley Lodge of Masons: Grand March from "Queen of Sheba," Gounod; Concert Caprice, Turner; "Suite Gothique," Boellmann; Three Christmas Carols—"O Come, All Ye Faithful,"

"Silent Night," Gruber, and "O Little Town of Bethlehem"; Christmas Pastoral, "Herald Angels," Dinelli; Hallelujah Chorus from "The Messiah," Handel.

On Dec. 19 he played the following program at the Abbey Presbyterian Church, of which he is acting organist: "Suite Gothique," Boellmann; Concert Caprice, Turner; Serenade, Schubert; Toccata and Fugue in D minor, Bach; "Pilgrims' Chorus," Wagner; Christmas Pastoral, Dinelli; "Gesu Bambino," Yon; Pastoral from First Sonata, Guilman; Hallelujah Chorus from "The Messiah," Handel.

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VETERANS ATTENTION!
As announced editorially in the January issue, The Diapason is about to compile and publish a list containing the name of every man and woman known to us who has been organist of one church for twenty-five years or longer. 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.

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IN DAY OF STEAM BLOWERS

Los Angeles, Cal., Dec. 26, 1928.—The Diapason, Chicago: As an ardent reader of your most interesting publication I feel impelled to relate a few early experiences as a capable organ pumper, for though I became an organist eventually, I cannot recall anything noteworthy in connection with the later accomplishment.

When quite a lad in my home town of Greenfield, Mass., which was also the home town of many accomplished organists, including Clarence Eddy, I remember acquiring some distinction as a blower—no pun intended—my abilities in that line finally coming to the attention of none other than S. Parkman Tuckerman, generally known as Dr. Tuckerman—a fine old gentleman with long, white hair falling to his shoulders, who always wanted his wind supply smooth and steady. The doctor had an English degree and was very particular.

After a summer's experience in supplying the doctor with plenty of steady wind he thought it a good idea to reward my services by taking me on a trip to Boston, where he could show me the then celebrated German organ in the old Music Hall and visit other places of note. I recall being much impressed with that famous instrument with magnificent front diapasons of pure polished tin, 32-ft. pitch, the lowest note of which was of wood placed inside the case, the doctor explaining to me that low C was beyond the ability of the maker to produce in metal.

The old Music Hall organ was blown by steam in those days and there was no opportunity to display my talents as a good pumper, so the doctor had them get up steam for my special benefit. I have often wondered what the doctor would say today if he could hear reproductions from music rolls and the wonderful results over the radio.

I recall with some amusement the operation of the swell shutters in the Boston instrument. They were controlled by a horizontal movable board, having slats across it, which was pushed right and left by the foot of the organist, this arrangement resembling a hen ladder in a poultry shed.

Among my early recollections at Greenfield were a choir rehearsal during which our village gas plant failed to deliver and the good doctor went to his home across the street and returned with some empty wine bottles containing lighted candles. On another occasion my good mother was singing an offertory solo when the doctor decided to try a solo reed in the swell for special effect, whereupon some wasps nested amid the pipes protested and some startling effects were heard, both solo and accompaniment coming to an abrupt end, to the astonishment of the congregation.

Hoping that these true personal recollections will interest you sufficiently to place in the columns of The Diapason, I am,

Yours sincerely,
FRANK R. FIELD.

Festival by West Side Choirs.

The united Episcopal choirs of the west side of Chicago held their fourth festival on the evening of Sunday, Jan. 20, at the Church of the Epiphany, of which Francis E. Aulbach is organist and choirmaster. The choirs participating were those of Epiphany, Good Samaritan, St. Barnabas', St. Luke's and St. Timothy's Churches. In addition to selections from Handel's "Messiah" the chorus sang Garrett's "Prepare Ye the Way of the Lord" and Naylor's "Behold, God Is Great." Mr. Aulbach played as a prelude Macfarlane's "Evening Bells and Cradle Song" and "The Squirrel," by Powell Weaver, and as the postlude a Toccata by Callaerts. He also played the overture to "The Messiah."

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Milwaukee Notes

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

Milwaukee, Wis., Jan. 19.—As is usual for the month containing Christmas, there is an abundance of news, and of necessity we shall have to conserve space by omitting detailed accounts of programs and services.

Mrs. George Potterton, organist of the Simpson M. E. Church, arranged an elaborate program for the Sunday before Christmas. The recently installed organ which was rebuilt by Schuelke from a Hinners, is proving very successful.

Candle-light services were a prominent factor in the various churches, and were featured by Faith Lutheran, Miss Helen Grittenger, organist; Grand Avenue Congregational, Graydon C. Clark, organist, and Church of the Ascension, English Lutheran, on Layton boulevard, under the direction of Alfred Niefer.

Special Christmas programs were presented at the First M. E., Mrs. Rees Powell, organist; Tabernacle Baptist, Miss Sarah Armstrong, organist; Lake Park Lutheran, Miss Emmy Gumpert, organist, and St. Paul's Episcopal, Earl Morgan, organist.

Christmas eve midnight services were held at St. Stephen's Episcopal, Mrs. Bertha Sampson Barber, organist, and St. Mark's Episcopal, Sheldon Foote, organist.

Of major interest this month is the dedication of the new Kenwood M. E. Church on Kenwood boulevard the week of Dec. 30. Several services were held, and the musical program was well varied at each, under the able direction of Herman Nott, organist and director. The opening recital was played on Thursday evening of dedication week by Stanley Martin of St. Mark's, Evanston, Ill., and ranged from Bach to Dethier. The three-manual

Austin organ proved to be well balanced and possessed many fine solo stops.

Last Sunday afternoon a fair congregation gathered at All Saints' Episcopal Cathedral with the temperature out of doors in the vicinity of 12 below zero and was gloriously repaid with a musical service sponsored by the A. G. O. Organ numbers were played by Arthur Griebing, consisting of two Chorale Preludes of Bach, "O Mensch, bewein dein Sünde," and "Wer nur den lieben Gott," and the Andante from Borowski's A minor Sonata, which was played by Mrs. Rees Powell.

The cathedral choir, under the direction of Milton Rusch, organist, gave Schubert's Mass in G, several carols, including an appealing rendition of Dickinson's arrangement, "Bethlehem." None of these earlier numbers gave promise of the interpretative powers displayed in the final group of unaccompanied numbers, Balakireff's "In the Lord Doth My Soul Rejoice," Gretchaninoff's Cherubim Song, and Noble's "Fierce Was the Wild Billow." A Credo from Rusch's Mass in G closed the program and revealed effective writing, especially the a cappella opening section. All Saints' choir surely established itself as an artistic group of singers, from which we hope to hear of ever-growing achievement.

Bonnet Heard by Royalty.

Joseph Bonnet has returned to Paris after a European tour of recitals and is preparing for the inaugural of the great organ in the Church of St. Eustache, Paris. The period of restoration has covered several years. A full description of the instrument will appear in The Diapason, including a reproduction of the modern console, as soon as completed. Mr. Bonnet received an ovation at his Brussels appearance. The court were in attendance and at the close of the concert Queen Elizabeth conversed with him, commenting on each number of the program with enthusiasm. The tour embraced appearances in Italy, Spain, England and the larger cities of France.

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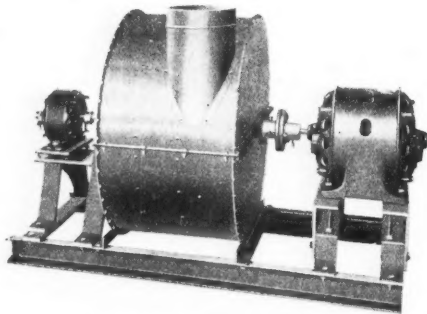


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**How "Silent Night"
Came to Be Written
by a Village Organist**

[The following is taken from an article in the current issue of Fischer Edition News, descriptive of a trip to the scene of the composition of probably the most loved of all Christmas songs—Gruber's "Silent Night, Holy Night." The article gives an interesting account of how a German village organist was inspired to write what has become a classic in religious music, despite its simplicity, and contradicts various apocryphal stories on the same subject.]

The story of the writing of this Christmas song is interesting—one of those touches of simple intimacy which do so much to enliven many an otherwise dull page in the history of music. Writers and parsons are prone to elaborate its simple facts, decorating them with so many details supplied by their own imagination as to make them almost unrecognizable. Yet here, as always, fact is so much stranger than fiction. We listen while the grandson of the composer of this immortal bit of music retells us the tale of its writing, meanwhile reflecting upon the inscrutable ways of a Fate which here gives to this simple composition of a parish priest and his organist that touch of genius so often denied even the greatest of the world's composers. Herr Felix Gruber, himself a professional singer, gives the following account of the way in which this "Weihnachtslied" came to be written; all the details are as related to him by his famous grandfather.

Franz Xaver Gruber was born the third son of the poor linen weavers Josef and Anna Gruber, who lived in the low wooden weaving-house of Unterweizberg, a hamlet near Hochberg in Upper Austria. The profits of their little establishment were scanty enough, and the youth of little "Franzl" was full of privations of every sort. However, nature had made up for these by giving him a rather unusual endowment of musical talent, a talent which he dared not practice openly, for the practical minded father would have none of this nonsense and planned that his son was to follow him in his place in the weaving-house of Unterweizberg. So as a boy he had to sit wearily day after day at his weaving stool, putting in the time until the night came, when he secretly sought out the village teacher, Andreas Peter Lechner, for instruction in the ordinary school subjects as well as in music. In order that he could practice at home, the youngster inserted little blocks of wood into the cracks of the walls of his poor room, and on these practiced finger exercises.

Suddenly there came an occurrence which completely changed the father's attitude. The village teacher became sick and there was no one to take his place at the organ during high mass. Intrepid little 12-year-old Franzl jumped on the organ bench and played the service well enough to attract the attention of the whole village. He became the hero of the day, and as a result, as Herr Felix quaintly said, so aroused the ambition of his father as to cause him to purchase a spinnet in order that his son might have an instrument upon which to practice. He even consented that the boy should leave the weaver's stool forever and study that he might become a teacher.

Franz continued his musical instruction in Burghausen, under the guidance of the parish organist there, through the years 1805 to 1807; here it was that he received the necessary professional qualifications for his teacher's certificate. In 1807 he received a post at Arnsdorf, a village near the Bavarian border, and in 1816, when the post of organist at Oberndorf, a hamlet not far away, became vacant, he applied for and received the appointment. He found installed here as parish priest Joseph Mohr, born at Salzburg in 1792, and the two men, having much in common, and being constantly thrown together in the dreary isolation of the country parish, became fast friends. Gruber at this time lived in Arnsdorf, while Mohr had his home in a little house close to the Oberndorf church.

On the cold, wintry day before

Christmas 1818, Herr Mohr brought a poem which he had just finished to his Arnsdorf friend with the request that he give it a "fitting" musical setting so that they could sing it at the services in their church that evening. The organ being at that time out of commission, they decided to set it for two solo voices and guitar accompaniment. Gruber immediately set to work and produced his little "meisterlied" without seeming difficulty, keeping the simple resources of the proposed rendition clearly in mind. Thus the composition was sung for the first time on that night of all nights most holy to the devout German—Christmas eve. Mohr sang the tenor part, Gruber the bass (as well as furnishing the guitar accompaniment) and a member of the choir joined in the final refrain of every verse. It is perhaps unnecessary to add, as Herr Felix said, his grandfather always did, that the song was received with every sign of approval.

The genesis of "Holy Night" was thus as plain and simple as the song itself. Everything later added to the story of how it came to be written is entirely without authentic foundation. We often hear of the young teacher (Gruber was at that time 31 years old!) standing with his orphaned children by the bier of his young wife and sorrowfully receiving the old dignified parish priest (the 26-year-old Mohr) who came to him with the request that he write a melody for a Christmas poem just finished. He did so—and lo, as the romantic moralists have it, his mourning was turned into singing, and he was able to join his children in the verses of the song as they all stood about the Christmas tree on Christmas eve! Another story has it that the composer had lost his only beloved child on the day before Christmas and wrote the song in the practice of his trust and faith in God. This smug version seems the hardest to down, for it serves so wonderfully as a good moral for the Christmas sermon, in spite of the fact, easily ascertainable to any one who looks up the records, that at the time the song was written Gruber had no children to lose.

But romance there certainly is in the

story—and here is where it lies. For years after the composition of this song, while its popularity in Germany as well as throughout all Europe was rapidly increasing, no one seemed to be exactly sure as to the composer. "Holy Night" was everywhere considered to be a folksong, one of the songs which seem to spring directly from the experiences of a people, without apparent birth or sign of home. What dramatic irony is there in the fact that the Salzburg court, with all its splendor, wealth and its munificent attitude toward music (do you perhaps remember the Benevoli Mass composed for the festive opening of the Salzburg Cathedral in 1628, with its sixteen vocal, thirty-four instrumental and three organ parts?) was never able to produce a single composition that has approached this naive effort of a parish priest and organist in directness and universality of appeal.

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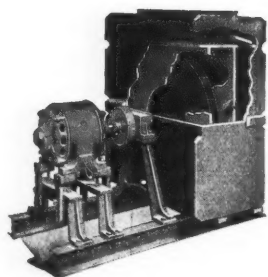
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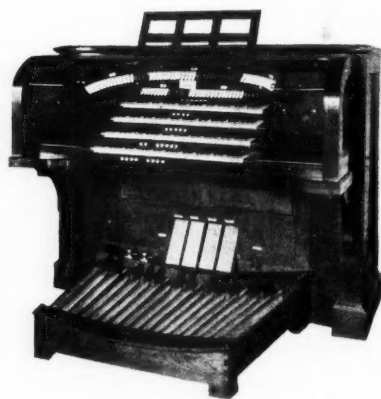
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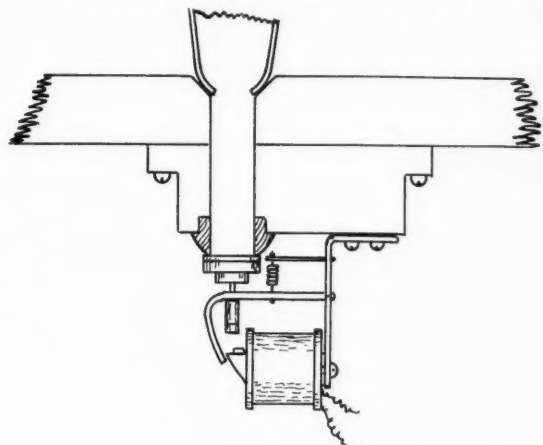
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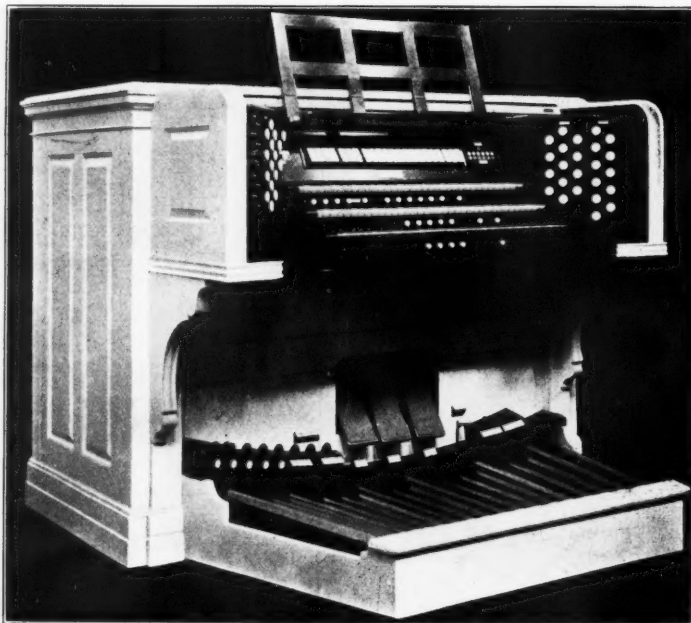
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