

THE DIAPASON

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MAGNIFICENT TEMPLE HAS LARGE CASAVANT

FOUR-MANUAL OF 104 STOPS

New Emanu-El Edifice on Fifth Avenue, New York City, Noteworthy Building—Gottfried H. Federlein Is the Organist.

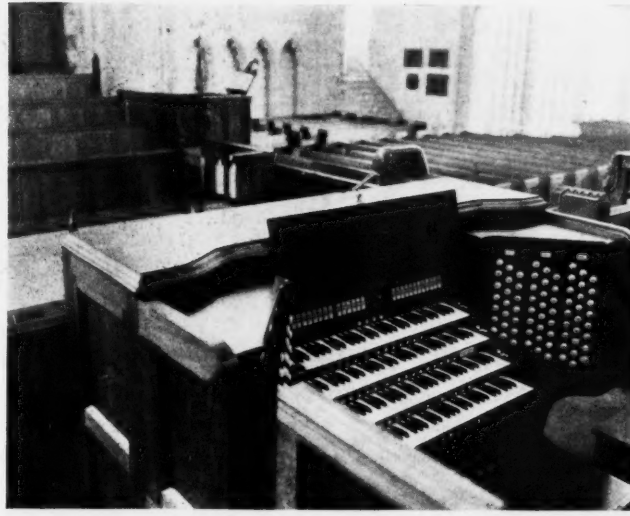
Temple Emanu-El of New York, the foremost Jewish congregation in the country, has just completed and occupied its new quarters on Fifth avenue at Sixty-fifth street, the third largest religious edifice in that city. The buildings seat 5,000 people, of which the main auditorium seats 3,000. Here has been installed a four-manual Casavant organ of 104 stops, the specifications of which were drawn by J. C. Casavant in co-operation with Gottfried H. Federlein, organist of the temple.

The instrument has a floating string division playable from every manual. At the far end of the auditorium is an echo organ of ten stops. There are no borrowed or unified stops. The entire great and the solo tuba mirabilis are unenclosed. The operation of the expression pedals is selective, the player being able to set any swell-box to any pedal or all swells to any one pedal without disturbing the individual choice.

Stop specifications of the organ are as follows:

- GREAT ORGAN.**
(6-inch and 10-inch wind).
1. Double Open Diapason, 16 ft., 73 pipes.
 2. Bourdon, 16 ft., 73 pipes.
 3. Open Diapason I, 8 ft., 73 pipes.
 4. Open Diapason II, 8 ft., 73 pipes.
 5. Open Diapason III, 8 ft., 61 pipes.
 6. Hohl Flöte, 8 ft., 73 pipes.
 7. Rohr Flöte, 8 ft., 61 pipes.
 8. Gemshorn, 8 ft., 61 pipes.
 9. Octave, 4 ft., 61 pipes.
 10. Principal, 4 ft., 73 pipes.
 11. Flute Harmonique, 4 ft., 73 pipes.
 12. Twelfth, 2 2/3 ft., 61 pipes.
 13. Fifteenth, 2 ft., 61 pipes.
 14. Mixture, 5 rks., 365 pipes.
 - *15. Contra Posanne, 16 ft., 73 pipes.
 - *16. Posanne, 8 ft., 73 pipes.
 - *17. Clarion, 4 ft., 73 pipes.
- Chimes (from Echo).
Celesta (from Choir).
Harp (from Choir).
- SWELL ORGAN.**
(8-inch and 12-inch wind).
18. Bourdon, 16 ft., 73 pipes.
 19. Open Diapason, 8 ft., 73 pipes.
 20. Harmonic Flute, 8 ft., 73 pipes.
 21. Gedecte, 8 ft., 73 pipes.
 22. Viola da Gamba, 8 ft., 73 pipes.
 23. Voix Celeste, 8 ft., 73 pipes.
 24. Flute Conique, 8 ft., 73 pipes.
 25. Flute Celeste, 8 ft., 73 pipes.
 26. Aolline, 8 ft., 73 pipes.
 27. Principal, 4 ft., 73 pipes.
 28. Flauto Traverso, 4 ft., 73 pipes.
 29. Violina, 4 ft., 73 pipes.
 30. Flautino, 2 ft., 61 pipes.
 31. Cornet, 5 rks., 365 pipes.
 - *32. Double Trumpet, 16 ft., 73 pipes.
 - *33. Cornopean, 8 ft., 73 pipes.
 - *34. French Trumpet, 8 ft., 73 pipes.
 35. Oboe, 8 ft., 73 pipes.
 - *36. Vox Humana, 8 ft., 73 pipes.
 - *37. Clarion, 4 ft., 73 pipes.
- Chimes (from Echo).
Celesta (from Choir).
Harp (from Choir).
- CHOIR ORGAN (7-inch wind).**
38. Contra Salicional, 16 ft., 73 pipes.
 39. Diapason, 8 ft., 73 pipes.
 40. Concert Flute, 8 ft., 73 pipes.
 41. Rohr Flöte, 8 ft., 73 pipes.
 42. Quintadena, 8 ft., 73 pipes.
 43. Dulciana, 8 ft., 73 pipes.
 44. Unda Maris, 8 ft., 73 pipes.
 45. Flute d'Amour, 4 ft., 73 pipes.
 46. Prestant, 4 ft., 73 pipes.
 47. Nazard, 2 2/3 ft., 73 pipes.
 48. Flageolet, 2 ft., 61 pipes.
 49. Tierce, 1 3/5 ft., 61 pipes.
 50. Mixture, 3 rks., 219 pipes.
 51. Contra Fagotto, 16 ft., 73 pipes.
 52. Trumpet, 8 ft., 73 pipes.
 53. Clarinet, 8 ft., 73 pipes.
 54. Clarion, 4 ft., 73 pipes.
 55. Celesta, 61 notes.
- Harp.
Chimes (from Echo).
- SOLO ORGAN.**
(12-inch, 18-inch and 25-inch wind).
56. Stentorphone, 8 ft., 73 pipes.
 57. Gross Flöte (open basses), 8 ft., 73 pipes.
 58. Violoncello (12-inch), 8 ft., 73 pipes.
 59. Fugara, 4 ft., 73 pipes.
 60. Harmonics, 5 rks., 365 pipes.
 61. Tuba Magna, 16 ft., 73 pipes.

Console of Skinner Organ at Princeton University



62. Tuba Major, 8 ft., 73 pipes.
63. French Horn (18-inch), 8 ft., 73 pipes.
64. English Horn, 8 ft., 73 pipes.
65. Orchestral Oboe, 8 ft., 73 pipes.
66. Tuba Clarion, 4 ft., 73 pipes.
67. Tuba Mirabilis (25-inch), 8 ft., 73 pipes.

- FLOATING STRING ORGAN.**
(15-inch wind).
68. Contra Gamba, 16 ft., 73 pipes.
 69. Gross Gamba, 8 ft., 73 pipes.
 70. Gross Gamba Celeste, 8 ft., 73 pipes.
 71. Viole d'Orchestre, 8 ft., 73 pipes.
 72. Viole Celeste, 2 rks., 146 pipes.
 73. Viola, 4 ft., 73 pipes.
 74. Viola Celeste, 4 ft., 73 pipes.
 75. Corrat de Violes (8-10-12-15-17), 5 rks., 365 pipes.

- ECHO ORGAN (8-inch wind).**
76. Echo Diapason, 8 ft., 73 pipes.
 77. Cor de Nuit, 8 ft., 73 pipes.
 78. Muted Viol, 8 ft., 73 pipes.
 79. Viole Sourdine, 8 ft., 73 pipes.
 80. Fern Flöte, 4 ft., 73 pipes.
 - *81. Trumpet (soft), 8 ft., 73 pipes.
 82. Musette, 8 ft., 73 pipes.
 83. Chimes, 25 tubes.

- †For special use in the shofar service.
- ECHO PEDAL.**
84. Bourdon, 16 ft., 32 pipes.
 85. Stopped Flute (20 from No. 64), 8 ft., 12 pipes.

- PEDAL ORGAN.**
(7-inch and 15-inch wind).
86. Double Diapason (20 from No. 87), 32 ft., 12 pipes.
 87. Open Diapason (wood), 16 ft., 32 pipes.
 88. Open Diapason (metal) (from No. 1), 16 ft.
 89. Bourdon No. 1, 16 ft., 32 pipes.
 90. Bourdon No. 2 (from No. 2), 16 ft.
 91. Violone, 16 ft., 32 pipes.
 92. Salicional (from No. 38), 16 ft.
 93. Dulciana, 16 ft., 32 pipes.
 94. Echo Bourdon (from No. 18), 16 ft.
 95. Quint, 10 2/3 ft., 32 pipes.
 96. Octave (20 from No. 87), 8 ft., 12 pipes.
 97. Cello (20 from No. 91), 8 ft., 12 pipes.
 98. Stopped Flute (20 from No. 89), 8 ft., 12 pipes.
 99. Fifteenth (20 from No. 96), 4 ft., 12 pipes.
 - *100. Contra Trombone (20 from No. 101), 32 ft., 12 pipes.
 - *101. Trombone, 16 ft., 32 pipes.
 102. Fagotto (from No. 51), 16 ft.
 - *103. Trumpet, 8 ft., 32 pipes.
 - *104. Clarion, 4 ft., 32 pipes.

*On heavier wind.
The console will be of the draw-stop style. The various pistons for each manual will affect the keys and coupler tablets visibly, but the general combinations will be "blind." The latter will be provided with indicator lights.

Mr. Federlein has arranged a series of recitals on the new organ. The first was played by Marcel Dupre Nov. 22, and the second by Archer Gibson Nov. 29. Lynnwood Farnam will play Dec. 6, Joseph Yasser Dec. 20 and Mr. Federlein Jan. 3.

CARNEGIE HALL FETE FOR OPENING OF ORGAN

FAMOUS HOUSE IS CROWDED

Pietro A. Von Brings Out the Large Resources of Kilgen Instrument in New York Shrine of Music—Dr. Van Dyke Speaks.

By RALPH A. HARRIS.

The opening on Nov. 4 of the new organ in Carnegie Hall, New York City, which was built by George Kilgen & Son, was indeed an auspicious occasion. A huge audience which filled nearly every seat of the orchestra, boxes, dress circle and balconies awaited the appearance of Albert Stoessel and Pietro Von for the opening number of the program, which began promptly at 8:30. On the stage, in several elevated tiers, sat some 300 members of the New York Oratorio Society, with a hundred players of the New York Philharmonic Orchestra in front of them. At the right of the conductor's stand stood the beautiful console of the new organ. The organ itself is concealed behind a handsome grilled screen, at the right of the stage.

So much for the setting. The Ravanello "Hymn of Glory," known among organists as "Christus Resurrexit," was played by Mr. Von and the orchestra, under the baton of Mr. Stoessel, as an opening number. This was followed by Mendelssohn's "Thanks Be to God," directed by Walter Damrosch, with Hugh Porter at the organ. This ponderous work was thrilling.

Mr. Von followed with a group of organ solos. First came the opening movement of Mendelssohn's First Sonata. This exhibited the diapason and flute tone of the organ, some of the full organ ensemble and the magnificent pedal. The Bach Adagio in A minor was played as a delightful pastorella, with staccato pedal, taking considerable liberty with the tempi and nuances, but always in good taste. The D major Fugue was literally "stunning"—played with lightning rapidity and exhibiting a wonderful poise and pedal technique.

An interesting feature of the program was the Damrosch setting of the Van Dyke poem, "Peace Hymn of the Republic," by the audience, chorus, orchestra, Dr. Van Dyke and the directors. Everyone seemed in the mood for singing.

Two vocal soloists appeared on the program, both making a good impression on the audience; in fact, their reception was highly enthusiastic. Miss Gina Pimera, soprano, and Reinald Werrenrath were the vocalists.

Other numbers played by Mr. Von were: American Indian Fantasia, by C. S. Skilton; "Chimes of St. Mark's," by A. Russolo, exhibiting the flutes of the organ, and the superb chimes in the echo organ; "Echo," Mr. Von's own popular canon; Second Concert Study, another original composition, most brilliantly played, and "Gesu Bambino," perhaps the most widely used of all of Mr. Von's works. He played the Pastorale from Guilman's First Sonata very slowly, with none of the tremolo and stent effect so often used on this number. This was with the orchestra. The finale of the same work, also with the orchestra, was taken at lightning speed and was very brilliantly done.

The dedicatory address by Dr. Henry Van Dyke was brief and appropriate. He referred to the importance of the occasion and said that the installation of this organ was a pledge that the hall will not soon be torn down. He pointed out how for more than a generation Carnegie Hall has been a refuge and shrine for music-lovers.

Dr. Van Dyke said: "We are all fortunate to have a part in the dedication of this great organ. It is not only a noble instrument and a costly gift of generous benefactors. It is also a pledge that the house which houses it shall not be demolished. For more than a generation Car-

FLORENCE RICH KING DEAD

Former Boston Organist Succumbs to Injuries in Accident.

Mrs. Florence Rich King died at La Canada, Cal., Nov. 14, after a long and painful illness caused by an automobile accident last August which was recorded in The Diapason at the time. She was formerly organist and choirmaster of Berkeley Temple, Boston; the First Congregational Church, Brookline, Mass.; the Second Church, Dorchester, and the First Congregational Church, Wellesley, Mass. She was an F. A. G. O. and for several years had been a member of the executive committee of the New England chapter of the Guild. Mrs. King was also a past president of the Truette Organists' Club.

A few years ago she and Mr. King moved to California, where she was organist and choirmaster of several churches and active in welfare organizations. One who knew her for many years writes this tribute: "A noble woman, an unusually capable organist, and a valued friend of many people who will mourn her passing."

SPECIAL SERVICE BY ESTEY

Organists Visiting New York Will Find Assistance Available.

In its effort to be of service to organists throughout the country in other ways besides the building of organs, the Estey Organ Company has established a novel secretarial service for the benefit of organists who visit New York City, and it is announced that the company's officers are eager to have all take advantage of this service. The Estey New York offices will take charge of mail addressed in their care, will engage hotel reservations at reduced rates, will provide telephone service, reserve Pullman accommodations, buy theater tickets, etc. At the same time they offer the use of the Estey Studios at 642 Fifth avenue, where three organs are available. This is something that should prove popular with the many who from time to time make trips East.

U. S. FORCES INVADE MEXICO

Organ Built by M. P. Möller Dedicated in Church at Capital.

An American invasion of Mexico has just been completed by the forces of M. P. Möller, who installed an organ in the Union Evangelical Church at Mexico City. The instrument was dedicated Oct. 27 with Mrs. Donald Mackenzie, A. A. G. O., at the console. The organ is a two-manual of fifteen stops.

negie Hall has been a refuge and a shrine to the music-lovers of New York. The founder, my friend Andrew Carnegie, cared little for sermons, but he was passionately fond of old hymns and good music. The architect, my friend and parishioner William Burnett Tuthill, told me while he was planning it: "That hall shall be designed for the ear even more than for the eye. I am studying to make it a perfect place for hearing. The lightest tone of the most delicate instrument, or a voice singing or speaking without effort, shall be audible in the topmost gallery, in the cheapest seats."

"That was what our fine artist aimed at—a people's temple of sweet sound and reasonable discourse—and he nobly achieved his aim. Would that all architects of public buildings might follow his example and study the laws of acoustics before they draw their plans! Then we should have fewer deaf auditoriums and pantomimic churches.

"Music is not a mere luxury. It is a liberating, inspiring, creative art; it is a factor in the higher education. Little did young Tuthill dream that the hall he so carefully planned would help to educate the youth of all America by the concerts broadcast from here under the wise leadership of Walter Damrosch. The vast cacophonous modern city has great need of the ministry of music. Silence alone cannot heal the wounds that noise has made. Jazz only inflames the sores. There must be the concord of sweet sounds, living melody and harmony, made by living human hands and voices, to calm and strengthen, expand and inspire the human spirit.

"Music is the angel of peace and the antidote of despair. She comforts sorrow and gives wings to joy. She expresses more than words can utter and opens to the soul those secret places of creation where the morning stars sang together and the sons of God shouted for joy. She brings to the listening ear a prophecy of human harmony and a proof of divine reality. If God were only a deaf power and man only a fighting animal, music could never be. There is no truer handmaid of faith and hope and love than music.

"Of all expressions of religion, two move my heart most deeply—a little child praying: 'Our Father, Who art in heaven'; a mighty chorus like the voice of many waters singing, 'Praise God from Whom all blessings flow.'

"Thankfully we dedicate this organ to the ministry of music in the modern city."

The evening was brought to a close with the Kremser "We Gather Together."

At the conclusion of the concert many organists inspected the console. Mr. You has planned a series of recitals to be given by prominent organists during the present season.

The specification of the Carnegie Hall instrument appeared in The Diapason July 1.

Harold Flammer Joins Schirmer.

Harold Flammer became associated with G. Schirmer, Inc., as vice-president, Nov. 1. At the same time the entire music business of Harold Flammer, Inc., was taken over as a distinct unit by G. Schirmer. Mr. Flammer's interest in music began as a boy with the study of the violoncello. At Princeton University he was connected with four music clubs, conducting the university orchestra in his senior year. In 1913 Mr. Flammer entered G. Schirmer, Inc., where he first acquired his knowledge of the publishing business. In 1917 he established Harold Flammer, Inc. In 1925 Mr. Flammer purchased the music business of Luckhardt & Belder. Carl Engel, president of G. Schirmer, Inc., has been a personal friend of Mr. Flammer for many years.

Kilgen for California Home.

Charles W. Benedict of Riverside, Cal., has ordered a two-manual Kilgen organ to be installed in the home he is building in the suburbs of Los Angeles. The scheme calls for an artistic console to match the furniture of the home and the organ will have a player attachment. The specification was planned by George J. Kilgen, who has recently taken charge of the California office.

BIG HOOK & HASTINGS ORGAN FOR CLEVELAND

TO HAVE 78 SPEAKING STOPS

First Church of Christ, Scientist, Which Is Building Imposing Edifice, Awards Contract for Instrument.

First Church of Christ, Scientist, in Cleveland, which is building an imposing edifice, has contracted with the Hook & Hastings Company for a four-manual and echo organ. The solo and echo are to be floating, playable from any of the manuals. The percussions also are floating. A "pedal divide" is so arranged that the pedalboard is separated into two sections, the lower twelve keys speaking only pedal stops and the upper twenty the couplers, chimes and harp.

There will be seventy-eight stops, including harp and chimes.

Following is the tonal layout:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Third Open Diapason (from No. 1), 8 ft., 12 pipes.
5. Doppel Flöte, 8 ft., 61 pipes.
6. Gamba or Gemshorn, 8 ft., 61 pipes.
7. Concert Flute (from No. 40), 8 ft., 61 notes.
8. Dulciana (from No. 42), 8 ft., 61 notes.
9. Diapason, 4 ft., 61 pipes.
10. Harmonic Flute, 4 ft., 61 pipes.
11. Twelfth, 2 1/2 ft., 61 notes.
- 11 1/2. Fifteenth (from No. 12), 2 ft., 61 notes.
12. Mixture, 5 rks., 305 pipes.
13. Trumpet, 8 ft., 61 pipes.

Stops of Great organ, except numbers 1, 2 and 4, in Choir expression box.

SWELL ORGAN.

14. Bourdon (small scale), 16 ft., 73 pipes.
15. English Open Diapason (large scale), 8 ft., 73 pipes.
16. Gedeckt (from No. 14), 8 ft., 12 pipes.
17. Clarabella, 8 ft., 73 pipes.
18. Spitz Flöte, 8 ft., 73 pipes.
19. Spitz Flöte Celeste, 8 ft., 61 pipes.
20. Viole d'Orchestre, 8 ft., 73 pipes.
21. Viole d'Orchestre Celeste, 8 ft., 61 pipes.
22. Aeoline or Muted Viole, 8 ft., 73 pipes.

Sallecional, 8 ft., 73 pipes.

Sallecional Celeste, 8 ft., 61 pipes.

Orchestral Flute, 4 ft., 73 pipes.

Violina, 4 ft., 73 pipes.

Flautino, 2 ft., 61 pipes.

Dulciana Mixture, 5 rks., 305 pipes.

Contra Fagotto, 16 ft., 73 pipes.

Cornopean, 8 ft., 73 pipes.

Oboe, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.

Clarion (extension No. 30), 4 ft., 12 pipes.

Tremolo.

Vox Humana to have separate chest and tremolo.

CHOIR ORGAN.

34. Contra Viole (pp.), 16 ft., 73 pipes.
35. English Diapason, 8 ft., 73 pipes.
36. Viole (extension No. 34), 8 ft., 12 pipes.
37. Viole Celeste, 8 ft., 61 pipes.
38. Dulcet, 8 ft., 73 pipes.
39. Dulcet Celeste (to draw No. 38), 8 ft., 61 pipes.
40. Concert Flute, 8 ft., 73 pipes.
41. Quintadena, 8 ft., 73 pipes.
42. Dulciana, 8 ft., 73 pipes.
43. Unda Maris, 8 ft., 61 pipes.
44. Flute d'Amour, 4 ft., 73 pipes.
45. Piccolo, 2 ft., 61 pipes.
46. Clarinet, 8 ft., 73 pipes.
47. Orchestral Oboe, 8 ft., 73 pipes.

SOLO ORGAN.

48. Diapason (Solo quality), 8 ft., 73 pipes.
49. Gross Gamba, 8 ft., 73 pipes.
50. Gross Gamba Celeste, 8 ft., 61 pipes.
51. Philomela (Concert Flute timbre), 8 ft., 73 pipes.
52. French Flute, 4 ft., 73 pipes.
53. English Horn, 8 ft., 73 pipes.
54. French Horn, 8 ft., 73 pipes.
55. Tuba Sonora, 8 ft., 73 pipes.

Solo to play from its own manual or from any of the others at will. Couplers to "draw through."

ECHO ORGAN.

56. Cor de Nuit, 8 ft., 73 pipes.
57. Echo Viole, 8 ft., 73 pipes.
58. Vox Angelica (flat), 8 ft., 61 pipes.
59. Echo String (sharp), 8 ft., 61 pipes.
60. Lieblich Flute (Fern Flöte), 4 ft., 73 pipes.
61. Vox Humana, 8 ft., 73 pipes.

Tremolo.

Echo organ to be placed in opposite end of church from main organ. To play

Hugh McAmis



Hugh McAmis has been appointed organist and choir-master of All Saints' Church at Great Neck, L. I., where a three-manual organ is being installed by the Hall Organ Company. This instrument, which includes a floating solo division, was designed by H. Leroy Baumgartner of Yale University. The specification has appeared in The Diapason. The chapel of the church has a new two-manual Skinner organ. Mr. McAmis has under his direction in his new post a mixed choir of twenty-four voices and a solo quartet.

The church is in the midst of many large estates of wealthy New York men and Mr. McAmis is called upon frequently to play recitals on organs in private homes. Recently he gave a program for Joseph P. Grace of Great Neck on an Aeolian organ and another for H. W. Plant of New London, Conn., on a three-manual Aeolian. He acted as consultant for William S. Barstow in the designing of a three-manual Duo-Art Aeolian which he will open when it is finished.

Mr. McAmis is engaged to play on the large four-manual Skinner at the Tompkins Avenue Congregational Church of Brooklyn Dec. 4. He has also taken up his duties as general treasurer of the American Guild of Organists.

from its own manual or from any of the others at will. Couplers to "draw through."

PERCUSSION ORGAN.

62. Chimes (f, mf, p, pp), Deagan Class A graduated, 25 tubes, G to G. (Playable at will from all four manuals and Pedal. Dampers "on" and "off." Chimes located in Echo chamber.)
63. Harp (Deagan Organ Harp Celeste), playable at will from all four manuals and Pedal, 61 bars.
64. Harp Celeste, 49 notes.

Pedal divide when drawn divides pedalboard into two sections—lower twelve keys speaking only Pedal stops, upper twenty speaking couplers, chimes and harp.

PEDAL ORGAN.

65. Resultant, 64 ft., 32 notes.
66. Open Diapason, 32 ft., 32 pipes.
67. First Open Diapason (from No. 66), 16 ft., 12 pipes.
68. Second Open Diapason (from No. 1), 16 ft., 32 notes.
69. Bourdon, 16 ft., 32 pipes.
70. Violone, 16 ft., 32 pipes.
71. Lieblich Gedeckt (from No. 14), 16 ft., 32 notes.
72. Contra Viole (from No. 34), 16 ft., 32 notes.
73. Octave (from No. 66), 8 ft., 12 pipes.
74. Flute (from No. 69), 8 ft., 12 pipes.
75. Violoncello (from No. 70), 8 ft., 12 pipes.
76. Contra Fagotto (from No. 29), 16 ft., 32 notes.
77. Trombone, 16 ft., 32 pipes.
78. Tromba (from No. 77), 8 ft., 12 pipes.

THE DIAPASON.

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YEAR'S WORK AT STANFORD

Summary Shows 322 Compositions Played—Sixty-six by Americans.

Warren D. Allen, university organist at Leland Stanford in California, has issued an interesting annual report which accompanies a bound booklet of his programs for the last college year. Mr. Allen himself gave sixty programs at the Memorial Church. In addition to these there was one recital by G. D. Cunningham, the English concert organist; six programs by Raymond C. Robinson of Boston; three programs by Arthur W. Poister and one each by William W. Carruth, Wallace Rolls, Miss Ruth L. Savage and Mmes. Ethel Brett and Margery Blackwelder Alden. Mr. Poister of the University of Redlands played in April while Mr. Allen was adjudicator at the Victoria, B. C., music festival. Mr. Robinson of King's Chapel, Boston, acted in August on an exchange with Mr. ALLEN, enabling the latter also to play for the joint convention of the Canadian College of Organists and the National Association of Organists in Toronto.

A summary of the music played shows sixty-six compositions by thirty-one American composers, twenty-six compositions by twenty-two English composers, seventy-six compositions by twenty-nine French composers, eighty-three compositions by twenty-one German composers, not including thirty-eight compositions by J. S. Bach, and thirty-three compositions by twenty-four composers of other nationalities. This was a total of 322 compositions, by 128 composers.

Hugh Ross Lectures for N. A. O.

The headquarters council, N. A. O., held one of its most successful meetings at St. Bartholomew's Church, New York, Tuesday evening, Nov. 19. About 200 responded to the invitation to hear Hugh Ross, conductor of the Schola Cantorum, lecture on the selection and interpretation of church music, with special reference to the early Italian, English and Spanish schools. The assembled organists were used as a chorus to illustrate his talk. By pointing out two or three facts—the rise and fall of the melody, with its relation to the words; the chord progressions, with the resulting change in color, and the observance of dynamic effects printed in the score—Mr. Ross transformed an indifferent and dull performance. The audience could not express its enthusiasm in the church by the "funny noises" (applause) which Mr. Stokowski so deprecates, but the formal words of appreciation and the spontaneous personal greetings should leave Mr. Ross in no doubt of the warmth of his reception.

M. T. N. A. to Meet at Cincinnati.

Plans for the annual meeting of the Music Teachers' National Association are approaching completion. Under the guidance and supervision of William Arns Fisher, president of the association, an interesting and profitable program is being prepared. The association will convene at Cincinnati, Dec. 26 to 28, with headquarters at the Hotel Gibson. A local committee was organized with C. Hugo Grimm acting as chairman and Burnett C. Tuthill as secretary. Outside of the regular sessions, the committee has plans for the musical entertainment of those in attendance, including a concert by the Cincinnati Symphony Orchestra Dec. 26 in the Emery Auditorium, a recital by the Herman Trio and the Cincinnati String Quartet, and a demonstration of group singing by school children.

Church Post for Frederick S. Smith

Frederick Stanley Smith, A. A. G. O. head of the music department at Lenoir Rhyne College, Hickory, N. C., has been appointed organist and choir-master of the First Presbyterian Church, Statesville, N. C., and assumed the duties Nov. 3. In his new position Mr. Smith will have at his disposal a modern three-manual Casavant organ of thirty-five speaking stops. Included in the stoplist is a celesta of sixty-one notes and a set of Deagan cathedral tower chimes playable from a small keyboard placed beside the organ console. The choir is a mixed chorus of twenty voices. Mr. Smith will continue his work at Lenoir Rhyne College.

**BIG WORK COMPLETED
IN NEW YORK CHURCH**

DR. CARL PRESIDES AT ORGAN

Skinner Adds to Instrument in First Presbyterian and Installs New Console—Now Has Total of Eighty Stops.

Reconstruction of the large Skinner organ in the Old First Presbyterian Church of New York, involving a number of important additions to the instrument, a new console and revoicing of some of the stops, has been completed by the Skinner Organ Company, and Dr. William C. Carl, organist and choir director of this historic church in downtown New York, is enthusiastic over the result achieved. The organ, a four-manual, now has eighty speaking stops. One of the new features is a Willis pedalboard, the measurements of which, Dr. Carl believes, meet the wants of the organist better than any other ever designed. Another mechanical feature is a control by which the adjustable combinations can all be locked by the organist, thus preventing them from being changed.

The specifications were made out by G. Donald Harrison and Dr. Carl. Dr. Carl gave a recital for the members of the congregation of the church in October and a list of important events has been planned by him for the season.

The specifications of this instrument, which now ranks among the foremost church organs of the country, are as follows:

GREAT ORGAN.

- Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Third Diapason, 8 ft., 61 pipes.
- Viola, 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.
- Wald Flöte, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Harmonics, 3 rks., 183 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes (from Echo).

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Gamba, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Triangulaire, 4 ft., 61 pipes.
- Plautino, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Posaune, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Flügel Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp and Celesta, 61 bars.

SOLO ORGAN.

- Stentorphone, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Echo Dulcet, 8 ft., 73 pipes.
- Hohlpfeife, 4 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.

ECHO ORGAN.

- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes.

PEDAL ORGAN.

- Diapason, 32 ft., 12 pipes.
- Diapason, 16 ft., 32 pipes.
- Violin, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Lieblich (Swell), 16 ft., 32 notes.
- Quint, 10 1/2 ft., 32 pipes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.

Dr. William C. Carl



Still Gedeckt (Swell), 8 ft., 32 notes.
Cello, 8 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Bombarde, 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Posaune, 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes (Echo).

Reconstruction of the organ was made possible by the generosity of Arthur Curtiss James. Several of the new stops were the gift of Dr. John P. Munn and Dr. James Buel Munn.

Goldthwaite Plays at College.

Chandler Goldthwaite gave a recital at Connecticut Agricultural College Oct. 16, on the Miller memorial organ in Storrs Church, a three-manual Austin of thirty stops. The program was as follows: Prelude and Fugue in A minor, Bach; First Sonata (Allegro, Pastorale, Finale), Guilman; Adagio, Frank Bridge; "Divertissement," Vierne; Idylle, Stoughton; "The Enchanted Forest," Stoughton; Two Chorale Improvisations, Karg-Elert; "Pantomime," de Falla; Four Organ Etudes, Goldthwaite; Toccata on "Ave Maris Stella," Dupre. Mr. Goldthwaite showed complete technical mastery, as well as skill and ingenuity in registration. Especially interesting and pleasing was his use of the harp in combinations containing the unda maris, the concert flute, or both, with tremolo. These were by no means restricted to arpeggio passages, but freely employed in chorus, resulting in novel colorings. The Adagio of Frank Bridge was new to most listeners and surprising in its development, beginning, as it does, simply and almost dully, but unfolding in unexpected fashion into sweeping curves of melody.

Dupre in Winnetka Recital.

Cold and wet was the night, but warm the appreciation of a large congregation that heard Marcel Dupre give his fiftieth recital in six weeks, at Christ Church, Winnetka, Ill., Nov. 18. Playing in a manner that impresses the listener with a technical mastery, M. Dupre presented a program in which there were several high points. The subject of the fugue by Mozart which he had transcribed was the kind that an ordinary player hates to meet on the pedals. The Bach Prelude and Fugue in A minor was played without apparent effort. His own Second Symphony was of the modern type that does not have to be heard to be appreciated. The to-be-expected masterly improvisation disclosed more melody than many of his audience could have anticipated. On themes contributed without notice by George H. Clark, A. Iver Coleman and Dean P. C. Lutkin were fashioned a fugue, a scherzo and a finale. With his customary grace and cordiality M. Dupre received visitors and friends afterward, and then made a hurried departure for Toronto. After subsequent recitals there, at Rochester, Boston and New York, he sailed for France Nov. 22.

**PASSING OF JOHN YOAKLEY
Well-Known Cincinnati Organist Dies
at the Age of 69 Years.**

John Yoakley, 69 years old, a widely known organist and composer of Cincinnati, Ohio, died Oct. 16 at Bethesda Hospital after a lingering illness. Funeral services were conducted Oct. 18 at the Cincinnati Masonic Temple. Burial was at Portsmouth, Ohio.

Mr. Yoakley was born at Portsmouth May 27, 1860. He moved to Cincinnati as a young man and was graduated from the Cincinnati College of Music in 1878. Since that time he had served as organist at Scottish Rite Temple, Christ Church and the Plum Street Temple over a long period of years.

Mr. Yoakley was a thirty-third degree Mason and was affiliated with many Masonic bodies. He was a member of Cincinnati Commandery No. 3, Knights Templar. As a composer, Mr. Yoakley gained widespread recognition.

Mr. Yoakley is survived by his son and daughter-in-law, Mr. and Mrs. John Noble Yoakley; a niece, Mrs. Susie Champlin, and three nephews, Frank, Clarence and Ernest Cannon.

MINNEAPOLIS CHURCH ACTIVE

**Dupre Recital and Performances by
Choir at St. Mark's Episcopal.**

Marcel Dupre played his only recital in Minneapolis this season at St. Mark's Episcopal Church Oct. 20. The building was filled a few minutes after the door was opened and hundreds attested their interest by standing over three hours—one hour waiting and two listening.

At the first Sunday afternoon musical service at this church, Nov. 3, the annual All Saints' presentation of Gaul's "Holy City" was given by the combined choirs of St. Mark's and Gethsemane Churches. The chorus of over thirty voices gave an excellent performance under the direction of Stanley R. Avery, choirmaster and organist of St. Mark's. The director of Gethsemane choir is J. Austin Williams.

St. Mark's stands for the best in religious pageantry and drama as the rector, the Rev. Phillips E. Osgood, D. D., is head of that department in the Episcopal Church in this country. Nov. 24 and Dec. 1 the choir puts on Handel's "Judas Maccabaeus" in dramatized form. Further activities will include "The Messiah" Dec. 22 in the Municipal Auditorium and a carol service Dec. 29.

G. Everitt Miller Honored.

From Huntington, L. I., N. Y., comes word of recognition for faithful service accorded to G. Everitt Miller, for ten years organist at St. John's Episcopal Church, who was presented with a purse from parishioners in appreciation of his work as organist and choirmaster. The choir also gave him an ostrich-skin wallet, which contained a sum of money. The Rev. Albert E. Greanoff, rector of St. John's, spoke highly of Mr. Miller's work and the co-operation he had always displayed.

**LIFE INSURANCE MEN
TO HAVE AUSTIN ORGAN**

NEW FIELD FOR INSTRUMENT

**Colonial Building of Aetna Company
at Hartford Will House Instru-
ment with Self-Player for
Benefit of Employees.**

In a magnificent colonial office building 650 feet long the Aetna Life Insurance Company of Hartford, Conn., is to install an organ, thus being probably the first great life insurance company to give practical recognition to the value of such an instrument. The organ is to be placed in an auditorium built for the use of employes of the company. It will be built by the Austin Company and will be equipped with one of the new reproducing players made by that company.

The specification and the voicing are to be suitable for the size of the auditorium and the special purpose to be served. The Austin reproducing player has been found extraordinarily effective, operating on all three manuals and the entire pedal, and not being limited to any number or set of combinations.

Following is the stop specification of the instrument:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 pipes.
- Violoncello, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Harmonic Trumpet, 8 ft., 61 pipes.
- Chimes, Deagan class A, 25 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 61 pipes.
- Viola, 8 ft., 61 pipes.
- Stopped Flute, 8 ft., 61 pipes.
- Viola d'Orchestre, 8 ft., 61 pipes.
- Viola Celeste, 8 ft., 49 pipes.
- Echo Sallcional, 8 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- *Gross Flöte, 8 ft., 61 notes.
- *Violoncello, 8 ft., 61 notes.
- *Concert Flute, 8 ft., 61 notes.
- *Dulciana, 8 ft., 61 notes.
- Unda Maris, 8 ft., 49 pipes.
- *Harmonic Flute, 4 ft., 61 notes.
- *Harmonic Trumpet, 8 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.
- *Chimes, Forte, 25 notes.
- Harp, 61 bars.
- Tremolo.

*From Great by duplex action.

PEDAL ORGAN.

- First Bourdon, 16 ft., 32 pipes.
- Second Bourdon (from Swell), 16 ft., 32 notes.
- Violone (12 pipes Ext. of Cello), 16 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Flute (First Bourdon Ext.), 8 ft., 32 notes.

To Play at Evanston Dec. 1.

Edward Eigenschenk will give a recital Sunday afternoon, Dec. 1, at the First Baptist Church of Evanston. This will be the second recital of a series arranged by William H. Barnes, organist of that church, to be played on the new Kimball three-manual.

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—Town Hall Bulletin.**

**"His accomplishment in creation and
interpretation is guided by a faultless
technique, and is enriched by a spirit
that wholeheartedly loves the art."**

**—Dr. Samuel Trexler,
President, United Lutheran Synod of New York**

**CLOTHIER MEMORIAL
TO HAVE LARGE ESTEY**

GIFT OF DR. HERBERT J. TILY

Contract Awarded for New Chapel of Swarthmore College in Suburb of Philadelphia by Noted Merchant-Musician.

Under the terms of an important contract closed in November a large four-manual organ is to be built for the Clothier Memorial at Swarthmore, Pa., a suburb of Philadelphia, by the Estey Organ Company. The instrument is to be installed in the new chapel of Swarthmore College and will have fifty-nine stops and 3,638 pipes. The deal was closed by the Estey Philadelphia office, Amos J. Bowers representing the builders.

Dr. Herbert J. Tily, president of the Strawbridge & Clothier Company, is the donor of the organ. Mr. Tily is one of the best-known men in musical circles in Philadelphia. He is a member of the executive committee of the Pennsylvania chapter of the American Guild of Organists, is a former president of the Philadelphia Music League and is conductor of the Strawbridge & Clothier Choral Society, probably one of the best-known organizations of this kind within a radius of several hundred miles. He also conducted the choral society of the Philadelphia Sesquicentennial. He is a former president of the Musical Art Club and is at present organist of St. John's Episcopal Church, Cynwyd, Pa.

The first organ purchased from the Estey Company by Strawbridge & Clothier and which Dr. Tily selected was No. 347. It was removed about twelve years ago to increase the space in the store for the piano department. This organ was re-erected in the Chelsea Baptist Church, Atlantic City, and is still in use.

Dr. Tily's next organ purchase was No. 2046, for his residence in Cynwyd. This organ was broadcast for a long time over WFI, Philadelphia. During the period of broadcasting Dr. Tily received hundreds of letters telling him that it was one of the finest organs on the air and these letters he has saved as a valued treasure. At the time Estey vacated its quarters at Seventeenth and Walnut streets, Mr. Tily decided to purchase the organ there for Strawbridge & Clothier. This organ is now in the restaurant and is used every day for non-day music and goes on the air through WFI in conjunction with the orchestra. It is also used for broadcasting by itself from time to time from the same station, as well as in connection with the rehearsals of the Strawbridge & Clothier Choral Society.

Following is the scheme of stops prepared for the Swarthmore instrument by Henry S. Fry and Ernest L. Mehaffey:

GREAT ORGAN.

Un-enclosed Section:
Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

Enclosed Section:
Second Open Diapason, 8 ft., 73 pipes.

Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Chimes, 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Flautino, 2 ft., 61 pipes.
Contra Fagotto, 16 ft., 85 pipes.
Oboe (Ext. Contra Fagotto), 8 ft., 61 notes.

CORNOPEAN.

Corno, 8 ft., 85 pipes.
Cor Glorieux, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarinet (Ext. Corno), 4 ft., 61 notes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Viol d'Amour, 8 ft., 73 pipes.
Clavichord, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Great), 61 notes.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gamba Celeste, 2 rks., 134 pipes.
First Violin, 3 rks., 207 pipes.
Major Flute, 8 ft., 73 pipes.
Wald Flöte, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Chimes (from Great), 25 notes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt (Swell), 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Bass Flute, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Gamba Celeste (Solo), 8 ft., 32 notes.
Trombone (Ext. Great Trumpet), 16 ft., 12 pipes.
Tuba Mirabilis (Ext. Solo Tuba), 16 ft., 12 pipes.
Trumpet (Great), 8 ft., 32 notes.

DU PONT ORGAN IS TESTED

Great Aeolian Instrument to Be Installed by Feb. 1 at Longwood.

The organ which Pierre S. du Pont has commissioned the Aeolian Company to build for Longwood, his residence near Wilmington, Del., and which was described fully in The Diapason, the specification being published in the issue of May 1, is attracting a great deal of public attention. The instrument, which has been completed at the Garwood factory, is characterized in the newspapers as the fifth largest in the world. It will have a total of 10,374 pipes and 200 stops. This is the organ over which Firmin Swinnen will preside and he will continue to give the recitals Sunday afternoons in the du Pont conservatories which have brought thousands out to Longwood, where Mr. Swinnen has presided over the old Aeolian organ. The organ, whose construction has been under the direction of Leslie N. Leet, works manager of the Aeolian Company, is to be installed and ready for opening by Feb. 1. It has been completely erected in the factory and has undergone various tests before being disassembled and shipped.

Death Takes Oscar E. Spellmire.

Oscar E. Spellmire, 38 years old, director of the choir at St. Gabriel's Church, Glendale, Cincinnati, Ohio, died Nov. 1 at the Christian Holmes Hospital of an illness which followed an operation for sinus trouble. Mr. Spellmire, a graduate of St. Xavier College, was employed as an accountant by the Procter & Gamble Company. He was a member of the Orpheus Club and the Elder council, Knights of Columbus. Mr. Spellmire is survived by his parents and a sister.

An interesting program arranged by W. Carl Meyer, organist of the Lutheran Church of the Redeemer, Chicago, given at the church Nov. 8, was entitled "The March of the Masters" and consisted of a presentation by the choir of music from Bach to Tschaiakowsky. Dr. Wilhelm Middelschulte made a short talk. Interesting pictures were shown by Emanuel Seuel and illustrated musically.

Edward Rechlin



Edward Rechlin of New York, exponent of Bach and of the organ as the aid of religion, played one of a series of twenty-five recitals given on his latest tour in St. Paul's English Lutheran Church at Evanston, Ill., Nov. 11. The recital was under the auspices of the department of church and choral music of Northwestern University and drew not only a large audience of faculty and students of that school, but many Chicago organists eager to hear Mr. Rechlin. The program consisted of chorale preludes by George Boehm (1661-1740), Kellner (1705-1788) and Krebs (1733-1780), and groups of chorale harmonizations and chorale preludes by Bach. Interspersed was a beautiful improvisation on "Adeste Fideles," and the program closed with the Bach Prelude and Fugue in A minor. Mr. Rechlin played with rare taste and fine discrimination, and with a consideration of the words and character of each chorale theme. The A minor Prelude and Fugue aroused genuine enthusiasm. It was a thoroughly artistic performance by a real artist and a man devoted to a high cause.

To Open Enlarged Yale Organ.

Yale University has issued invitations to the first recital on the rebuilt and enlarged Newberry memorial organ in Woolsey Hall, to be played Dec. 6. The specifications of the great Yale organ, just rebuilt by the Skinner Company, were published in The Diapason Nov. 1, 1928. Professor Harry B. Jepson, the university organist, will preside at the console for the recital.

Farnam as the Soloist.

Lynnwood Farnam was the assisting artist at the concert given by the Society of the Friends of Music Sunday afternoon, Nov. 17, in Mecca Auditorium, New York. The program was devoted to choral and organ works of Bach. Mr. Farnam, referred to by one of the local critics as "the saving grace of the concert," played the Allegro from the Trio-Sonata in C major and the Partite on the Chorale "O Gott, du frommer Gott."

The organ building establishment of B. Speith, Rietberg, Westphalia, Germany, celebrated its eightieth anniversary recently. The firm was founded by Bernhard Speith in 1822.

**LYNNWOOD FARNAM
DRAWS BIG CROWDS**

NEW YORK CHURCH FILLED

First Part of Recital Series Entitled "Bach and His Forerunners" Is Finished—Second Half Will Begin April 6.

By RALPH A. HARRIS.

Lynnwood Farnam has completed the first installment of his series of organ recitals at the Church of the Holy Communion for the present season, known as "Bach and His Forerunners." These programs were given on the Sunday afternoons of October and early November, each being played a second time on the following Monday evening.

For several years Mr. Farnam has been giving recitals on the four-manual Skinner organ in the Church of the Holy Communion, and until possibly a little over two years ago his audiences consisted of a limited circle of friends and admirers—in a way, perhaps, the elite of lovers of good organ music; but through it all he never lowered his standards in any way, always playing the best in organ literature, in the inimitable Farnam style. His Brahms and Franck series of two seasons ago attracted considerable attention from all ranks of the music-loving public, particularly professional musicians.

It was soon necessary, in order that the increasing crowds might be accommodated, that each program be repeated. When the entire organ works of Bach series was given last season not only every available seat was taken, but even standing-room was filled.

This condition has prevailed again in the present season, on an even larger scale. For these distinctly classical recitals Mr. Farnam maintains a distinctly classical atmosphere, the dark nave and choir being lighted only dimly by candles, suggestive of medieval times. Each program has been arranged to cover a wide variety of composers, and several centuries are represented; many of the composers are, so far as present-day programs are concerned, quite unknown.

At the recital Sunday, Nov. 10, and Monday, Nov. 11, Mr. Farnam was assisted by Lewis Richards, who played several of the compositions on the harpsichord, after each had been played by Mr. Farnam on the organ. This program contained numbers from the German, English and Italian schools, featuring Samuel Scheidt, Gioseffo Guarni, John Bull, William Byrd, Handel and Bach. The numbers played by Mr. Richards were mostly pieces originally written for the harpsichord and arranged for the organ by Mr. Farnam, including four numbers by William Byrd—Variations on "The Woods so Wild," "The Earle of Salisbury," "Miserere" and "Galliarde to the Fifth Pavane"—"A Gigue," by John Bull; "The Brook," by Ayrilton, and "The Harmonious Blacksmith," by Handel.

To say anything of the technique of Mr. Farnam is rather superfluous. While using most of the resources of the organ, he at all times maintains an atmosphere in keeping with the age to which the compositions belong. His marvelous agility in the changing of tone colors through judicious registration is remarkable. Mr. Farnam can and does find ample time for the changing of stops by hand, though almost any other player would consider it impossible to remove his hands from the keyboard without a break in the phrasing.

The second half of the present series will begin with a recital Sunday afternoon, April 6.

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G. D. CUNNINGHAM, Esq.
 Fellow of the Royal Academy of Music
 Fellow of the Royal College of Organists
 Organist of Town Hall, Birmingham, England

Here is an extract from a significant article appearing in the Musical Times of London of June 1, 1929:

"MR. G. D. CUNNINGHAM ON HIS AMERICAN TOUR."

"In our March issue we gave some particulars of the great success achieved by Mr. G. D. Cunningham during his recent recital tour in America. Happening to run against him since his return, we made a point of catechizing him on the subject, for the benefit of Musical Times readers. . . .

"'English organs being behind those of America in regard to action, how do they compare in the more important matter of tone?' we asked.

"'Here I think we can certainly hold up our head,' replied Mr. Cunningham. 'With two exceptions, I felt that the ensemble in American organs lacked brightness. It seemed to me that this is due to the thick, heavy voicing of the reeds, and the timid treatment of Mixtures and the upper work generally. Both in scaling and voicing these seemed to be too modest, so that the general tone is *doughy*.'

"We inquired concerning the two exceptions.

"'One was the new organ at Princeton University, in the magnificent new chapel. This instrument was built last year, by Skinner. In blend, ensemble and general effect it is thrilling, full of brilliance, and yet dignified. The solo stops also are beautiful, and this, combined with the perfect action and the fine environment, made it the most enjoyable recital of the tour. (The organist here, by the way, is Ralph Downes, a young Englishman who was organ scholar at Keble, and who came out to America last year.) The other organ that pleased me specially was also a Skinner, just finished, at a big church in Los Angeles, in California. I found in it the same characteristics that made the Princeton organ so enjoyable to play.'

It is interesting to note that the two outstanding organs in Mr. Cunningham's recollections are very recent examples of Skinner work, one of large and one of moderate size but containing, in each case, those masterly qualities which give distinction to all Skinner Organs, large and small, in the mind of the connoisseur.

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Charles D. Irwin,
Typical Example of
Best Organ "Fan"

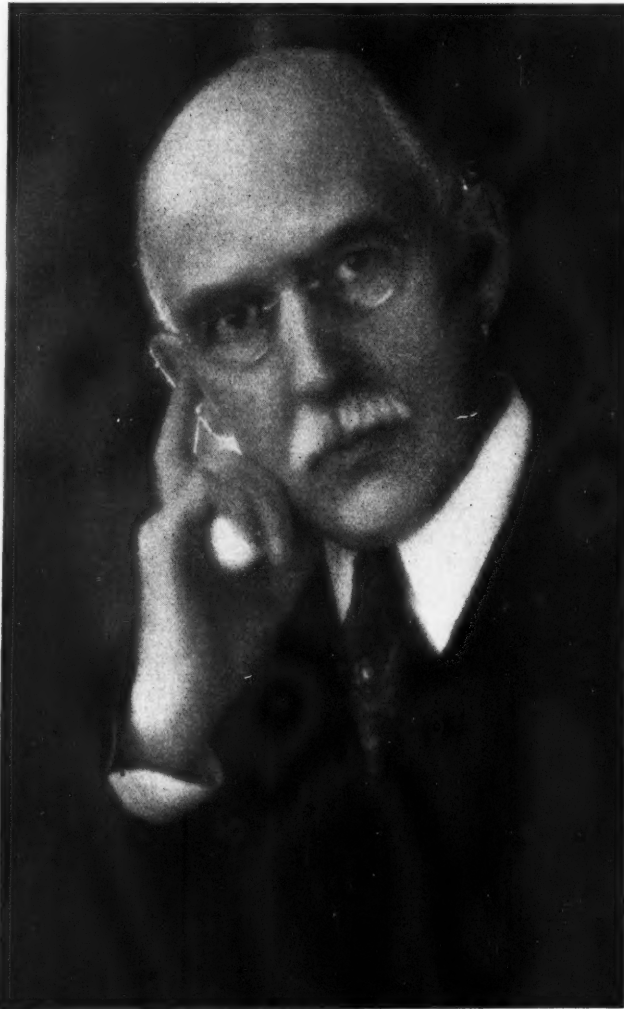
All Boston organists and hundreds of others throughout the country who have attended conventions of the N. A. O. and the A. G. O. know Charles D. Irwin, and all who are familiar with his kindly personality and deep affection for the organ regard him as a distinct ornament to the organ profession of the present day. He is an example of a business man who at the same time represents the highest type of organ "fan"—not a professional player, but for many years the active and efficient organist of a prominent church; not an organ builder, but for a long time a business aid and associate of the late George S. Hutchings; not an organ architect, but the adviser of many who have purchased instruments. The esteem in which his fellows hold him justifies the characterization of Mr. Irwin as the "beloved disciple" of the Boston fraternity.

Charles D. Irwin was born in Albany, N. Y., in 1859 and until he was 7 years old lived in a delightful home on the hills opposite the city, built by his father, D. W. Irwin. The family moved to Chicago about 1867 and the elder Irwin was one of the early prominent business men of the young and growing city, doing much for it in public ways as well as building up one of the best-known firms in the grain trade—D. W. Irwin & Co. The son followed in this line and most of his business life was spent in Chicago.

All this time the organ was his relaxation from a hard and distasteful grind. He studied with the late C. A. Havens, for many years at the old First Baptist; Clarence Eddy and Wilhelm Middelschulte—the longest time with Eddy, as he was organist of Mr. Irwin's church, the old First Presbyterian. He studied theory and composition with Frederic Grant Gleason. For lesser periods he studied with Adolf Weidig and John A. West. His studies were always more or less interrupted by business and when he moved from the city on account of Mrs. Irwin's health and made his home in Hinsdale and later in Evanston, he neglected the organ for quite a time. When he moved East and located in Brookline he resumed his studies and "polished up" with Everett E. Truette, and at his request accepted the organ and direction at Leyden Congregational Church of Brookline. Mr. Irwin spent about fifteen happy years in that position with a splendid pastor—Dr. Hale—and a congenial choir.

On moving to Boston Mr. Irwin was for a time associated with the Hutchings-Votey Organ Company as treasurer. During that time the company finished some large, prominent organs, notably that in the chapel at Annapolis, Md., for the United States government, the one in the Madison Square Presbyterian Church, New York, and the fine instrument in the First Presbyterian Church, Pittsburgh. His associations with George S. Hutchings always had been pleasant and Mr. Hutchings had asked him to go to Boston ever since, he built the organ for his house in Chicago. Many years later, after Mr. Hutchings' death, Mr. Irwin installed in his home an excellent three-manual organ built by Steere & Son of Springfield, since absorbed by the Skinner Company. His interest in organ building has been renewed during the past summer in the planning and construction of the organ in

Charles D. Irwin



Leyden Church, Brookline, by the Hall Organ Company.

Mr. Irwin always has been a traveler and is familiar with Alaska, Mexico, Hawaii, Australia, Europe and South America. About three years ago he and Mrs. Irwin were absent so long in Arizona, Hawaii and South America that he resigned his position at the church. The letters of regret from each member of the music committee are among his most valued records. The church made him organist emeritus, and he is playing parts of each service on the new organ.

Mr. Irwin married Miss Hettie Durvea of New York, daughter of William Durvea, and they are looking forward to their golden wedding in two years. They have two children. The older, a daughter, is the wife of Professor R. S. Hosmer, head of the forestry department at Cornell University. The son, David, is always far away on account of his profession. Mr. and Mrs. Irwin visited him and his family in Alaska and Mexico and hope to do so in northern Rhodesia, South Africa, where he is general manager of a large copper mine. He ranks among the leading mining engineers in the world. While still with the Phelps-Dodge Corporation in Arizona he was engaged by a large English syndicate to develop vast property in Rhodesia. Mr. Irwin's sister is the

wife of Frank K. Root of the well-known Root family of Chicago.

Music Building for Vassar.

Gift of Bille Skinner Hall, a music building, as a memorial to his sister, Miss Bille Skinner, Vassar, 1887, by William Skinner, silk manufacturer of New York and Holyoke, Mass., was announced in November to an assembly of Vassar students and faculty by President Henry Noble MacCracken. The building has been designed by the college architect, Charles Collens of Boston, and the department of music through Professor Dickinson has planned the layout of the rooms and the details of the interior. In keeping with Miss Skinner's love and philanthropic work for France the design is medieval Gothic of the French school.

NOT SO SLOW BACK IN 1879

Modern Features in Odell Organ at St. Louis Fifty Years Ago.

The Diapason is indebted to H. F. Berkley of Watsonville, Cal., one of its devoted readers, for the information that fifty years ago, in November, 1879, there was installed in the new Second Baptist Church of St. Louis the Gale memorial organ, built by J. H. & C. S. Odell, planned and presided over by the late Edward M. Bowman, afterward of New York, an eminent choir director and organist, a man of marked ability and remarkable personality. The organ with its handsome walnut case and artistic pipe front was advantageously placed in an auditorium of exceeding beauty, splendid proportions and satisfactory acoustics.

"This instrument of three manuals, thirty-eight speaking stops and some 2,200 pipes contained a few features in advance of that early day," writes Mr. Berkley.

"Among these we find in this 1879 creation the following: A most attractively finished extended console, standing out six or eight feet in front of the case, not only affording the performer easy and excellent control of the organ's musical resources, but also an opportunity to hear and enjoy the tonal effects produced; pneumatic stop action, small vari-colored, easy moving, short drawstop knobs; combination pistons, placed under manuals affected, left to right ff to pp, controlling speaking registers, and double-acting pistons controlling certain couplers (both of the foregoing visibly affecting the drawstops); a vox humana—something then comparatively new "out West"; a high pressure reed, the melody cornet, on special chest and ten-inch wind; orchestral bells, thirty steel bars; a snare drum, operated by a pneumatic appliance and controlled by special pedal.

"The organ was quite a revelation to St. Louis music-lovers—a joy to ear and eye alike. At last accounts it was still doing duty in a new Second Baptist, one of the finest church plants in the Middle West, my old friend C. C. Kilgen of St. Louis organ fame having moved, rebuilt and installed it in the new edifice."

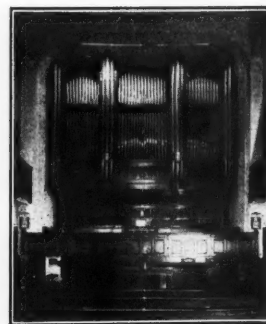
Opens Memorial at Troy.

The auditorium of the Church of the Ascension at Troy, N. Y., was filled to capacity Oct. 25 for the first of a series of recitals on the new James Caird memorial organ. The program also marked the conclusion of the ten-day celebration of the sixtieth anniversary of the church. A beautifully arranged program was given by Elmer A. Tidmarsh, Albany organist. The new organ, a memorial to the late Rev. James Caird, for fifty years rector of the church, was installed during the summer by M. P. Möller, Inc.

William F. Spalding

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BUILD FANE BY OWN HANDS**Skinner Organ to Complete Edifice Erected by Church Members.**

Pioneer days for the church are recalled by the construction of the new edifice for the North Congregational at Middletown, N. Y., whose members with their own hands are building the new church home. This church was formerly the North Avenue Congregational. The members, many of whom are workmen in various branches of industry, bought a parcel of land on the other side of the town, have dug the excavation, have ordered the stone from a quarry and will do practically the entire work after business hours. The organ is to be a three-manual Skinner, the gift of Morris L. Sinsabaugh, formerly a Sunday-school pupil and member of the church. The organ is to be finished next June.

Following is the stop layout:

GREAT ORGAN.

First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Clarinet Flute, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Swell Rohrflöte, 8 ft., 61 notes.
Swell Salicional, 8 ft., 61 notes.
Swell Trumpet, 8 ft., 61 notes.
Chimes (Electric action, in swell-box), 20 tubes.

SWELL ORGAN.

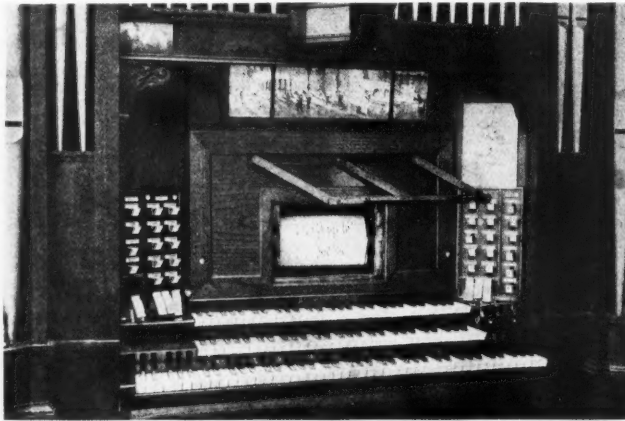
Echo Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aoline, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Diapason (bearded), 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (Swell), 16 ft., 32 notes.
Octave Diapason, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Chimes (Great), 20 notes.

Console in Studio of Dr. G. Bedart at Lille

C. Seibert Losh, president of Midmer-Losh, Inc., an ardent advocate of the seven-octave manual for the organ, sends The Diapason two pictures which, as he points out, prove that the extended manual has engaged the attention of organ designers in other parts of the world than America for years. One of the pictures illustrates a three-manual organ in Hamburg, Germany, designed in 1878 by Otto Strack. Mr. Strack now resides in New York in a beautiful penthouse apartment equipped with a three-manual Midmer-Losh organ, and is still an organ fan after more than fifty years. He has been participating in the engineering and architectural work of the Atlantic City convention hall organ, having been active in the organization of several other large companies in former years. The other picture, which is reproduced herewith, shows the instrument in the studio of Dr. Bedart, a professor in the University of Lille,

an ardent organ enthusiast and the designer of a number of modern organs in France. The organ was built in 1911 and contains both soprano and bass melody couplers, which is a feature rather common in Europe, especially in Germany. Dr. Bedart is the author of an interesting book on the modern organ, which is largely a translation of publications in English.

A. D. Kaylor, Pipe Maker, Dead.

A. D. Kaylor was found dead in his metal pipe shop at Hagerstown, Md., from gas poisoning a few weeks ago. Mr. Kaylor was engaged in making pipes for the trade and was formerly connected with M. P. Möller, the Estey Organ Company and other of the large builders. He was known as a maker of fine string pipes. Mr. Kaylor was about 50 years old and leaves two sisters and his father in Hagerstown.

CLASS ON TOUR TO EUROPE**Riemenschneider Party Will Go to Paris for Work with Dupre.**

At the urgent request of members of the summer class which Albert Riemenschneider took to Paris in 1927, he has agreed to form a similar class in 1930 to study with Marcel Dupre. All but three of the former class have signed to go again this summer. Other members of his summer classes have filled the quota. Mr. Riemenschneider has secured outside rooms for every member of the party, sailing on the Leviathan from New York June 28 and leaving Cherbourg Aug. 28, 1930. Accommodations remain for four more organists.

There will be ten class lessons of two hours each under M. Dupre, together with private lessons. After the termination of the class a tour has been arranged through Switzerland, attendance at the Passion Play at Oberammergau and Heidelberg and a Rhine trip.

Among organists signed for the trip are: Laura L. Bender, Cleveland; B. E. Ballard, Hollywood, Cal.; Martha Brechbill, Pittsburgh; E. Marie Burdette, Winfield, Kan.; Royal Brown, San Diego; Wayne Frary, Detroit; Arthur Griebing, Milwaukee; Thelma Merner, Cleveland; Cora Conn Moorhead, Winfield, Kan.; Frank Parish, Bedford, Ohio; Ida M. Reeder, Cleveland; Lionel Rideout, San Diego; Edith B. Ross, Lincoln, Neb.; Fred Williams, Oxford, Ohio; Nesta Williams, Columbia, Mo.; Alice Willson, Cleveland.

Mr. Riemenschneider expects to review the Widor symphonies again with his old master, with whom he has studied at five different periods.

Dedication at Jenkintown, Pa.

An interesting program featured the opening of the Kilgen organ at the Immaculate Conception Church of Jenkintown, Pa., on the evening of Oct. 30. The organists participating were James A. Gross, John H. Oakes, Horace M. Apel and Fred J. Hart.

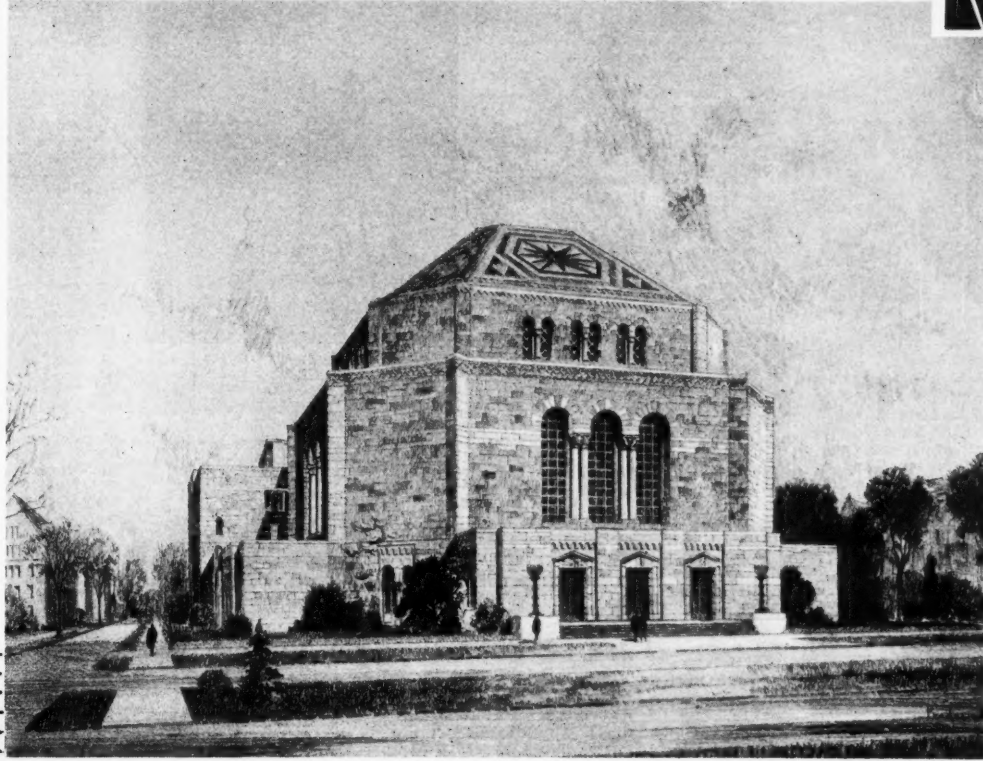
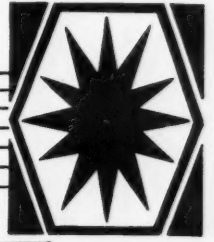
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Too, Wurlitzer has unequalled resources and facilities for putting the finest materials and workmanship into every organ produced. Wurlitzer Church Organs are built complete in the factory, where the work can be done economically and right. There every pipe is set in place, and tone-regulated after the stops have been finished in the voicing room. Each and every Wurlitzer is an individual masterpiece.

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George Balch Nevin

As Biographically Viewed by His Son

When the editor of The Diapason requested me to do a biographical sketch of my father my first reaction was to demur, as I feared it would be difficult to write dispassionately of a much-loved parent. However, the novelty of the idea won out, for I doubt if the history of music will show even a few cases in which a professional musician has functioned as biographer to his composer-father! I have warned him that he must take his chances with what I write, and he will not see this screed until it is in print.

George B. Nevin was born at Shippenburg, Pa., in 1859. His father was a well-to-do farmer in that beautiful, fertile section, and my father's boyhood was that of any normal boy growing up under those healthy conditions. Saddle horses, dogs, trapping and fishing were daily activities, aided and abetted by a complete little carpenter shop of his own. He still possesses a finely made banjo that his own hands produced at that time. He was educated at the Cumberland Valley State Normal School and at Lafayette College, Easton, Pa. At the State Normal he paid particular attention to chemistry and all types of drawing, and in the latter did exceedingly fine work. He also ranked high as an English scholar, and to this day is an omnivorous student of good literature. The musical fruits of this are found in his choice of texts for setting and also in some of the texts he has himself written.

One of the big influences of his youthful days was the study of singing, pursued under the late Julia E. Crane. In the three years' study with that gifted woman he laid the foundation of a vocal technique that, coupled with one of the best baritone voices I have ever heard, enabled him to sing regularly for twenty-five years. By persistent application he developed a flexibility approached by few present-day concert baritones, and I remember his singing of Handel arias as a real treat.

I may as well pause here to remark that the rather general idea that he is an organist is totally unfounded. He doesn't play the organ at all, and is really one of the worst pianists I have ever heard. In fact, I know of only one thing worse than his atrocious piano playing, and that is my own abominable singing! But his knowledge of the singing voice is unique, based on sound pedagogy and rounded out by a quarter of a century of church, concert and operetta singing.

As a young man my father spent several years in Philadelphia, and was selected from a waiting list of seventy-five for the chorus of Holy Trinity Church, Michael Cross, organist and director, and in that choir stood beside the soloist, the late David Bispham. At the same time he was a member of the Philadelphia Cecilian Society. A few years later he was baritone soloist in "The Rose Maiden" with the Bethlehem Chorus under Dr. J. Fred Wolfe. In Easton, Pa., he filled the part of the boatswain in "Pinafore."

My father located in Easton, Pa., while quite a young man, and there he founded a wholesale paper business which he operated for nearly thirty years. I have a clear recollection of his sitting at his desk, when time could be spared, working on an anthem or song, while overhead a battery of six or more job printing presses was pounding out that many conflicting rhythms. Only an all-engrossing love for music can explain concentration like that.

George B. Nevin and Lillias Clara Dean of San Francisco were married in 1888, and thus began one of those rare and perfect unions that give the lie to the modern idea that marriage is a worn-out institution. My mother has written the texts of many of my father's anthems, songs and cantatas, and scores of her poems have reached publication in various magazines. She has been a constant aid and fountain

of encouragement to my father. In fact, I am quite certain that my father hasn't the slightest idea where to find a bath towel, and if he did, he would probably, from force of habit, ask my mother anyway; in this respect his son follows along in like manner with his own wife.

In 1890 a son, Kenneth, was born, who died in infancy. Two years later I, Gordon Balch Nevin, in person, not a moving picture, put in my appearance, and all the natives remember that almost immediately my father's hair began to turn white. Some years later my sister, Shirley Dean, joined the ensemble; she inherits from her mother a distinct flair for verse, and has also done a few musical things.

My father's works in the last twenty years have been so largely of a sacred nature that I believe many organists would be surprised to know of the number of secular things also on his list. One of the earliest, "The Song of the Armourer," has recently found a new vogue on the radio. The choruses "My Bonnie Lass She Smileth" and "Ring Out, Wild Bells" have been featured by such organizations as the Chicago Madrigal Club, under David Clippinger, and the Apollo Club under Harrison Wild, and the first number has been highly successful as a Victor recording. A full column of space would not begin to record his activities along this line.

In sacred works his five cantatas are headed by the earliest, "The Adoration," which has reached the almost unique sales record of 60,000. "The Incarnation," which followed, has been published both in America and in England, and also in tonic sol-fa editions. "The Crown of Life," in which my father honored me by a dedication, was broadcast just a few weeks ago by the N. B. C. chain of stations.

Among his recent sacred songs are "Into the Woods My Master Went" and "Jesus, Do Roses Grow so Red?" Among his anthems two of my personal favorites are "Crossing the Bar," with its finely developed climax, and "Now the Day Is Over"—one of those gems of simplicity which carry not one surplus note.

This is not the place, nor am I the one, to attempt a critical evaluation of my father's works. A prominent critic has said of his music: "It is genuine, unforced and spontaneous. He never writes to order nor grinds out music merely to keep his pen going and his publishers busy. There is a healthy directness and simplicity in Mr. Nevin's writings. Moreover, he neither writes 'down' nor 'up,' but uses the unforced musical speech that is native to him." The same authority speaks also of his "obvious melodic gift" and "his natural and unforced harmonization" as elements producing the extraordinary success that has greeted his works, and with that I let the case rest.

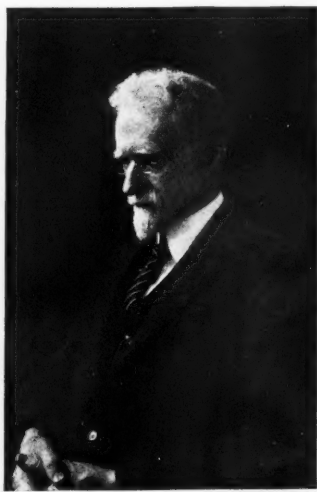
One thing I can add, and that is to mention the quality of sincerity. I think he has never set a sacred text that did not strongly appeal to him. He has always "been himself," and has never cut to fit the wind of popular favor or transient style.

Lafayette College has honored him with two degrees—master of arts in 1916 and in 1926 the honorary degree of doctor of music, the latter for the first and only time in the hundred-year history of that institution. His modesty is unbounded. A lecture that he gives, "Incidents in the Life of a Composer," has met with peculiar success, and I believe no one was more surprised than he to find that audiences liked to hear him talk. At 70 years of age he is mentally and physically alert, and his son would not undertake to walk ten miles with him!

Installing Hillgreen-Lane Organs.

Forces from the factory of Hillgreen, Lane & Co. of Alliance, Ohio, are installing organs in the Third Church of Christ, Scientist, Indianapolis, Ind.; in the Evangelical Church, Owensboro, Ky.; in the Sixth Presbyterian Church, Washington, D. C.; in the First Baptist Church, Elizabeth, N. J.; in the Methodist Episcopal Home, New York City; in St. Stephen's Episcopal Church, Terre Haute, Ind., and in the Brainerd Presbyterian Church, Easton, Pa. The Alliance factory is running at full speed.

George B. Nevin



Death of Miss Helen Thompson.

Readers of The Diapason will sympathize with Dr. Harold W. Thompson, editor of the valuable and interesting department devoted to church music, in the death of his sister, Miss Helen Thompson, which occurred at Westfield, N. Y., Nov. 15. The funeral service was held at the First Presbyterian Church of Westfield, which she had served as organist for five years. Miss Thompson had taught piano and organ and did coaching and accompanying in several places in western New York. Before going to Westfield Miss Thompson was active musically in New York and was a pupil of Hutcheson, La Forge, Berumen, Mannes and Edward Shippen Barnes, among other teachers. Miss Thompson had been ill for several months. Her brother and other relatives were at the bedside when she died.

REUTER FOR CLOQUET, MINN.

Three-Manual Designed for Sacred Heart Catholic Church.

The Sacred Heart Catholic Church of Cloquet, Minn., has awarded to the Reuter Organ Company a contract for a three-manual organ. According to present plans a part of the organ will be installed at this time, but provision will be made for the later additions. The negotiations in the sale of this instrument were handled by E. C. Vogelphol, manager of the northern office, New Ulm, Minn.

The following is the tonal scheme for the Cloquet organ:

- GREAT ORGAN.**
1. Diapason, 8 ft., 73 pipes.
 2. Claribel Flute, 8 ft., 73 pipes.
 - *3. Viole d'Gamba, 8 ft., 73 pipes.
 4. Dulciana, 8 ft., 73 pipes.
 5. Flute Harmonique, 4 ft., 73 pipes.
 - *6. Tuba, 8 ft., 73 pipes.
- SWELL ORGAN.**
7. Bourdon, 16 ft., 37 pipes.
 - *8. Diapason, 8 ft., 73 pipes.
 9. Gedeckt, 8 ft., 73 notes.
 10. Salicional, 8 ft., 73 pipes.
 11. Voix Celeste, 8 ft., 61 pipes.
 - *12. Aeoline, 8 ft., 73 pipes.
 13. Flauto Dolce, 4 ft., 73 notes.
 14. Nazard, 2 1/2 ft., 61 notes.
 15. Flautino, 2 ft., 61 notes.
 16. Oboe, 8 ft., 73 pipes.
- Tremolo.
- CHOIR ORGAN.**
- *17. Violin Diapason, 8 ft., 73 pipes.
 - *18. Concert Flute, 8 ft., 73 pipes.
 - *19. Gemshorn, 8 ft., 73 pipes.
 - *20. Unda Maris, 8 ft., 61 pipes.
 - *21. Flute d'Amour, 4 ft., 73 pipes.
 - *22. Clarinet, 8 ft., 73 pipes.
- Tremolo.
- SANCTUARY ORGAN.**
- *23. Diapason, 8 ft., 73 pipes.
 - *24. Flute, 8 ft., 73 pipes.
 - *25. Muted Viole, 8 ft., 73 pipes.
 - *26. Muted Celeste, 8 ft., 61 pipes.
- Tremolo.
- PEDAL ORGAN.**
- *27. Sub Bass, 16 ft., 32 pipes.
 28. Bourdon, 16 ft., 32 pipes.
 29. Lieblich Gedeckt, 16 ft., 32 notes.
 - *30. Cello, 8 ft., 32 notes.
 31. Dolce Flute, 8 ft., 32 notes.
- SANCTUARY PEDAL ORGAN.**
- *32. Echo Bourdon, 16 ft., 32 pipes.
- *Prepared for.

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5. Gesu Bambino (Pastorale).....Pietro A. Yon .75

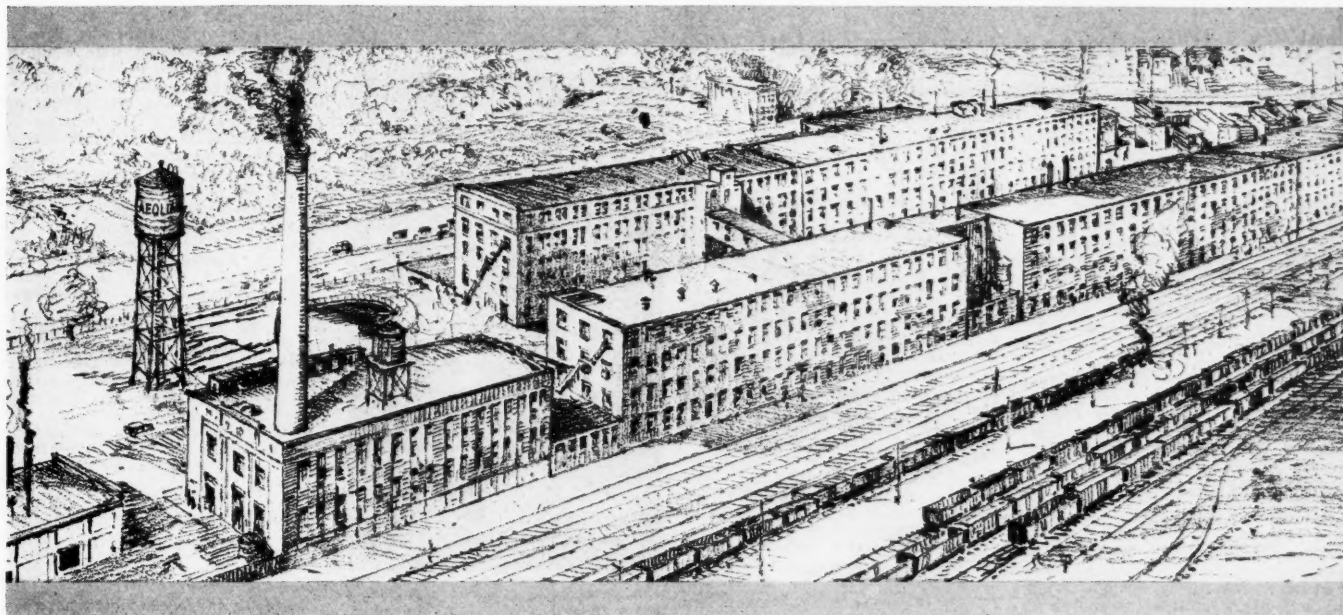
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| Christmas Fantasy in March Form.....Roland Diggle | .60 |
| Chimes of St. Mark's.....A. Russolo | .75 |
| Offertory for Christmas Season.....R. Barrett | .60 |
| The Shepherds' Carol.....F. Chubb | .50 |
| "Christmas".....G. M. Dethier | 1.25 |
| Variations on an Ancient Christmas Carol.....G. M. Dethier | 1.25 |
| Christmas Pastoral, "Herald Angels".....G. Dinelli | .60 |
| Christmas Pipes of County Clare.....Harvey B. Gaul | .60 |
| Rhapsody on Old Carol Melodies.....Wm. Lester | .60 |
| Tollite Hostias.....C. Saint-Saens | .50 |
| Gesu Bambino (Pastorale).....P. A. Yon | .75 |
| Christmas in Settimo Vittone.....P. A. Yon | .60 |

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Australia	7	Holland	3
France	14	South America	3
Belgium	4	Germany	11
Hungary	2	Cuba	2
Canada	23	Monte Carlo (Monaco)	1

(*) A large number of additional Aeolian Organs, built at the Aeolian Company's factory, Hayes, England, have been installed in Churches and other buildings throughout Great Britain.

The Aeolian Company, with a record of over a quarter of a century of Organ building for satisfied patrons, is, in point of size and financial resources, one of the largest organizations in the world today manufacturing Pipe Organs. With its complete, capable, and well co-ordinated Organ personnel and equipment, its traditional policy of being satisfied only with the best, and practicing no economies which would affect either the immediate or future

quality of its product, it is able to assure purchasers that Aeolian Organs will successfully withstand every test to which Organs are subjected.

As Pipe Organs are built entirely to order and are not in existence when ordered, they must be purchased on a basis of mutual confidence. Built of Standard Aeolian Quality Throughout, an Aeolian Organ is in itself a guarantee of permanent satisfaction.

ÆOLIAN COMPANY

689 FIFTH AVENUE
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Who's Who Among American Organists

Frederick N. Shackley.

Frederick N. Shackley, the Boston organist, composer, conductor and teacher, was born at Laconia, N. H. His parents were Charles E. and Hattie N. (Coffin). At an early age he moved to Maine, where he received his education in the public schools at Lewiston. He early showed a quick ear and love for music, but did not undertake its serious study until the age of 12, when he began a course of lessons with a local teacher of ability. He advanced rapidly, and in a short time began to appear at pupils' recitals, concerts, etc. Shortly after entering the grammar school at Lewiston, he became school pianist, playing twice a week at the singing and literary exercises of the classes. As he advanced in his musical work it is not at all strange that Fred—the boys called him "Mozart"—should begin to consider seriously the idea of fitting himself to teach music. He studied the piano at Auburn, Maine, with E. W. Hanscom, and later at the New England Conservatory of Music in Boston. At 17 he became organist of a church in Lewiston. He studied the organ in Boston with Homer Norris, Henry M. Dunham, Warren Locke and S. B. Whitney, and harmony and composition with G. W. Chadwick.

Mr. Shackley married Miss Daisy E. Carr of Newport, Maine, and they have one daughter, Elsa R.

Mr. Shackley's compositions include works in various forms, those for

Frederick N. Shackley



church use being best known. His anthem, "Whoso Dwelleth," was one of five selected for use at Los Angeles, Cal., in June, 1915, by a chorus of 1,000 with orchestra and organ. His organ transcriptions of works by Edward MacDowell and the Andante from Tchaikowsky's Sixth Symphony are familiar to organists. Among his best-known compositions for the church are the cantata "A Song of Praise," for soloists, chorus and orchestra, and the anthems "Bow Down Thine Ear," "I Will Magnify Thee, O God," "Rejoice, the Lord is King," "Sun of My Soul," "The Lord is My Light," "The Souls of the Righteous," "Whoso Dwelleth under the Defense," "I Shall Not Die, but Live" (Easter), "The Resurrection and the Life" (Easter), "Sing, O Heavens" (Christmas), "Thou, O God, Art My Salvation," Magnificat and Nunc Dimittis in D, Te Deum in C minor, the sacred solos "I Will Extol Thee," from the cantata "A Song of Praise," "Rejoice in the Lord," "Tarry with Me, O My Saviour," "In the Dawn of Early Morning" (Easter), "The Resurrection and the Life"

(Easter) and "O Holy Night of Christmastide." His best-known organ pieces are "At Eventide" and "Distant Chimes." Mr. Shackley's published works number 131.

Mr. Shackley is organist and choir-master of the First Congregational Church in Everett, Mass., a suburb of Boston. Other church positions held by him in Boston and vicinity are those at St. John's Episcopal Chapel, Cambridge; the Church of the Messiah, Auburndale; the Church of the Ascension, Boston; St. John's Episcopal, Jamaica Plain; the First Baptist, Melrose, and the First Baptist, Brockton. He has been a member of the New England chapter, American Guild of Organists, since its institution in 1905.

Mr. Shackley's two articles on "What Organists Are Playing," and a historical sketch of the organ installed in King's Chapel, Boston, in 1756, which have appeared in The Diapason, will be remembered by our readers. Mr. Shackley resides in the Roslindale district of Boston, and is actively engaged in church work, teaching and composition.

Isabel Pearson Fuller.

Bethlehem, Pa., known best to the musical world for its Bach Choir, has an enthusiastic exponent of that fine choir, of the best in organ music, and of outdoor life in Isabel Pearson Fuller. Mrs. Fuller is a native of Minnesota, one of Guilman's last pupils, an all-around musician whose work has attracted attention throughout the state, and a wife and mother who in addition to her church and concert work finds time to enjoy life in the woods and waters with her family.

Isabel Pearson was born at Duluth, Minn. Her earliest training in music was received from Horace W. Reyner of Montreal. She then went to Paris and was one of the last pupils of Alexandre Guilman, taking her final lesson from him a month before he died at Meudon in 1911. She also studied counterpoint and fugue with Philippe in Paris and organ, harmony and boy choir work with Dr. H. W. Richards in London. In the latter city she played a recital on the old organ used by Sir Arthur Sullivan at the Horbury Church in Bayswater. This was an instrument with fine old diapasons and is still blown by hand. On the occasion of Miss Pearson's recital a blacksmith's daughter provided the wind.

Mrs. Pearson holds a life membership in the Royal College of Organists of England and was dean of the Northeastern Pennsylvania chapter of the American Guild of Organists for three years. She was also dean of the Lehigh Valley chapter of the A. G. O. for three years. For two years she was chairman of the theory and harmony board of the Minnesota Music Teachers' Association. At present she is subdean of the Lehigh Valley Guild chapter and is serving on the state council of the National Association of Organists.

Mrs. Pearson has held the following positions as organist and choir director: First Presbyterian Church, Duluth, Minn., five years; Lakeside Presbyterian Church, Duluth, five years; Trinity Pro-Cathedral, Duluth, three years; First Church of Christ, Scientist, Duluth, two years; First Presbyterian Church, Bethlehem, Pa., three years. In the last-named position she has featured her monthly recitals with visiting artists assisting. She has been most useful in the musical life of Bethlehem in many ways. She is director of the Women's Club chorus of thirty voices. This chorus has given Debussy's "The Blessed Damsel" and Frances McCollin's "Sleeping Beauty." In Scranton, Pa., Mrs. Fuller directed and accompanied delightful operatic presentations of Humperdinck's "Hänsel and Gretel" and Wolf-Ferrari's "The Secret of Suzanne" before the Century Club at its fine new clubhouse. Mrs. Fuller is a member of the famous Bach Choir of Bethlehem, directed by Dr. J. Fred Wolle, and has been a student of Bach's

Isabel Pearson Fuller



works under Dr. Wolle. At the annual Bach festival in Bethlehem she has been in charge for a number of years of the Lehigh Valley "get together" meeting of organists who come from all parts of the country. Last year fourteen chapters of the A. G. O. were represented. Recently another activity of Mrs. Fuller has been a series of sonata recitals for piano and violin with Pauline Michel.

In 1914 Isabel Pearson was married to Floyd Merrill Fuller of Scranton, Pa., and they have two children—Marian and Robert, 9 and 5 years old. The Fuller family takes delight in automobile trips and rambles all over the state, camping, hiking, swimming and fishing.

During the world war Mrs. Fuller did intensive Red Cross work in Washington, D. C., and in Bethlehem, while her husband was in the United States naval reserve force. At present she is secretary of the Bethlehem chapter of the American Red Cross.

George Leland Nichols.

One of the younger generation of Chicago organists who is making his mark also as a pianist and as a college teacher is George Leland Nichols, of the musical faculty of Ohio Wesleyan University at Delaware, who before going to Ohio was the occupant of the organ bench in various Chicago churches.

Mr. Nichols was born in 1896 in Chi-

George Leland Nichols



cago. His father, S. F. Nichols, is a manufacturer of railroad machinery. In 1900 the family moved to LaGrange, where they still reside. In 1915 George Nichols entered Northwestern University and remained there two years,

studying organ under John Doane and harmony under Dr. Peter C. Lutkin, at the same time playing the clarinet in the university band. He wrote a part of the music for the class play of 1917. From Northwestern he went to Amherst College and was graduated there in 1919. He was a member of the Amherst orchestra under Professor Bigelow and organist of the college chapel. He was also prominent as a mile runner on the track team, showing that his pedal work is not circumscribed.

Upon graduation from college he returned to Chicago to devote himself to music and studied piano under Howard Wells and organ under Palmer Christian and E. Stanley Seder, voice with Rollin G. Pease and theory under Adolf Weidig. In 1922 he won the postgraduate diploma and the degree of bachelor of music at the American Conservatory of Music. He was also a member of the Apollo Club. His organ work was first as assistant to William Ripley Dorr in Emmanuel Episcopal Church, LaGrange. Then he played at Grace Church, Hinsdale; at the Wellington Avenue Congregational, at St. Bartholomew's Episcopal, Chicago, and at St. Mary's Episcopal, Park Ridge. In 1921 he took a course in boy voice training under Father Finn.

Since 1924 Mr. Nichols has been instructor and now is assistant professor of piano and theory at Ohio Wesleyan. In 1925 he studied at Fontainebleau and there met Miss Florence Newcomb of Lake Forest, Ill. They were married in 1926 and during their honeymoon attended various festivals and visited the homes of composers in Europe. They have one daughter.

REUTER FOR FERGUSON, MO.

Three-Manual and Echo Instrument Presented to Church.

The Reuter Organ Company, Lawrence, Kan., has been awarded the contract for a three-manual and echo organ to be built for Immanuel Evangelical Church, Ferguson, Mo. The instrument is a gift to the church from Henry J. Bangert and Arthur F. Bangert. The main part of the instrument is to be divided and placed on either side of the chancel, with the echo division in the rear of the auditorium. Installation of the organ is planned for the late winter.

Elmer H. F. Ruhe, representative of the Reuter Company in the St. Louis district, closed the contract. The following is the stop specification:

- GREAT ORGAN.
- 1. Open Diapason, 8 ft., 73 pipes.
- 2. Claribel Flute, 8 ft., 85 pipes.
- 3. Viole d'Gamba, 8 ft., 73 pipes.
- 4. Dulciana, 8 ft., 73 pipes.
- 5. Flute Harmonic, 4 ft., 73 notes.
- 6. Clarinet, 8 ft., 73 pipes.
- 7. Chimes, 20 tubes.
- SWELL ORGAN.
- 8. Bourdon, 16 ft. 97 pipes.
- 9. Open Diapason, 8 ft., 73 pipes.
- 10. Gedeckt, 8 ft., 73 notes.
- 11. Salicional, 8 ft., 73 pipes.
- 12. Voix Celeste, 8 ft., 61 pipes.
- 13. Orchestral Horn, 8 ft., 73 notes.
- 14. Flute Dolce, 4 ft., 73 notes.
- 15. Nazard, 2 3/4 ft., 61 notes.
- 16. Flautino, 2 ft., 61 notes.
- 17. Oboe, 8 ft., 73 pipes.
- 18. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.
- 19. Open Diapason, 8 ft., 73 notes.
- 20. Claribel Flute, 8 ft., 73 pipes.
- 21. Dulciana, 8 ft., 73 notes.
- 22. Flauto Traverso, 4 ft., 73 notes.
- 23. Piccolo, 2 ft., 61 notes.
- 24. Clarinet, 8 ft., 73 notes.
- 25. Chimes, 20 notes.
- ECHO ORGAN.
- (Playable from Great and Choir)
- 26. Fern Flöte, 8 ft., 73 pipes.
- 27. Viole Aetheria, 8 ft., 73 pipes.
- 28. Violin Diapason, 8 ft., 73 pipes.
- PEDAL ORGAN.
- 29. Bourdon, 16 ft., 32 pipes.
- 30. Lieblich Gedeckt, 16 ft., 32 notes.
- 31. Dolce Flute, 8 ft., 32 notes.

Edmund Jaques, organist for twenty-nine years at St. Paul's Chapel, Trinity Parish, New York, has become so interested in St. Simon's Episcopal Church on Avenue M and East Twenty-ninth street in Brooklyn that he has consented to be organist and choirmaster for the small church which does not yet own its own edifice but has its services in the parish-house fitted up like a chapel. Mr. Jaques entered upon his new duties Nov. 1.

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[Signed] HAROLD GLEASON.

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[Signed] FRANK H. SHAW, Director.

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"Movie" Organist's Hope Lies in Ability to Fill Coming Need

By LLOYD G. DEL CASTILLO

For the last year or so the American Federation of Musicians has levied a tax of 2 per cent on the salaries of all theater musicians in order to collect a so-called war chest to be used to fight sound "movies." The use of this sum, which has reached huge proportions, has been generally limited to newspaper advertisements the intent of which is to sway the public away from canned music toward that produced by actual performers in the pit.

It must be apparent by now, however, that such a course is simply barking up the wrong tree. The panic which the first synchronized sound scores developed in the theater musicians confused them into thinking that it was these scores which they had to fight. Later developments are showing clearly what should have been apparent from the first—namely, that the musicians' menace is the talking picture, and that the sound "movies" with synchronized scores were simply a stop-gap resulting from the producers' temporary unpreparedness to make "talkies."

It is time for the theater musicians to realize that the "talkies" are here to stay, and that in all probability it is only a question of years, possibly even months, before every house in the country will be showing all-talking programs. With that prospect in view the theater organist is faced with extinction, except for two reasons: First, the great majority of picture-houses today are equipped with organs; second, the public has been trained to expect featured music with its "movies." The first of these arguments is the more potent. Against the second we must present the experience of the legitimate houses, which have virtually ceased to use the entr'acte orchestras that a decade ago were a regular feature.

As to the demise of the latter it may be worth while to point out that it sprang largely from wage scales which the managers believed to be exorbitant and prohibitive, just as the present picture-house managers believe today's scales to be exorbitant and prohibitive. It is a question whether the union's insistence on high wage scales is in its own best interests. At a time when the theaters are burdened with exceptionally high overhead, and house music is far from indispensable, enforcement of the continuance of present scales may well prove a boomerang. Of course, comparison between the musical features of "movies" and the old legitimate houses is not quite level. In the latter the entr'acte music was incidental, whereas in the "movies" the tendency has always been to feature solos in addition to the now almost obsolete routine work of accompanying pictures. In that respect the "movie" orchestras and organists stand a better chance of survival than the legitimate orchestras, regardless of price comparisons.

Observation has convinced this writer that with an all-talking or all-sound program an audience relishes a featured selection by either orchestra or organist. The average manager is today more or less indifferent to this phase of audience reaction, first, because he still relies on the novelty of sound to do business, and, second, because his increased overhead prejudices him against anything that tends to boost it any higher. But obviously time will minimize if not cancel these factors, and managers will then swing around to the advisability of making their programs more attractive with the obvious solution of musical features. When that time comes the organs will still be in the majority of theaters, representing an idle investment just waiting to be used, and only needing performers skilled enough in musicianship and showmanship to be able to sell them to the public as a staple feature.

If this reasoning is sound, the organists, and probably the orchestra musicians, are bound to come back. The difference will lie in the type of play-

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ing, and the quality of performance. Organists and orchestras not of feature calibre will be worthless, but those that are will certainly be in demand. Conditions at the moment may seem discouraging, but the organist who can survive the present depression will ultimately come back to his own, if—and it's a big "if"—he's a real organist.

KILGEN FOR ROCKFORD, ILL.

Three-Manual to Be Placed in New Church of St. Anthony.

The Church of St. Anthony at Rockford, Ill., has contracted for a three-manual Kilgen organ of twenty-nine stops to be installed in the new church. The organ is to be in two chambers, with a grille. The specification follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.

Melodia, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Stopped Diapason, 8 ft., 12 pipes, 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Ripieno, 3 ranks, 183 pipes.
Quintadena (synthetic), 8 ft., 73 notes.
Flute d'Amour, 4 ft., 12 pipes, 73 notes.
Salicet, 4 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Dulciana, 16 ft., 49 pipes.
Violoncello, 8 ft., 61 notes.
Melodia, 8 ft., 61 pipes.
Dolce, 8 ft., 12 pipes, 61 notes.
Flute, 4 ft., 12 pipes, 61 notes.
Piccolo, 2 ft., 12 pipes, 61 notes.
Orchestral Oboe (synthetic), 8 ft., 61 notes.

PEDAL ORGAN.

Sub Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 12 pipes, 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.

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An editorial in the last issue calling attention to the twentieth anniversary of The Diapason has evoked a large number of letters of congratulation and generous interest and appreciation from readers in all parts of the country. To publish all these expressions would encroach unjustifiably on our space, but we take pleasure in quoting a few brief excerpts from letters that have come in the last few weeks:

PALMER CHRISTIAN, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICH.—The increase in activities and appreciation in the organ world is as much due to your fine spirit and excellent journalism as to the work of individual builders and players. The success of the profession and the success of your paper must go hand in hand, and I for one feel deeply grateful to you.

HARRY BENJAMIN JEPSON, YALE UNIVERSITY, NEW HAVEN, CONN.—The Diapason is certainly growing better and better. A live organist cannot get on to the best advantage without it.

SENATOR EMERSON L. RICHARDS, ATLANTIC CITY, N. J.—I want to congratulate you upon your twenty years of successful effort. As I think I have told you, I have the copy of the first edition of The Diapason and with two or three exceptions every number since.

ARCHIBALD W. LEE, SECRETARY WINNIPEG CENTER, CANADIAN COLLEGE OF ORGANISTS—I would like to take this opportunity of congratulating you on twenty years of service to the organ world. Personally I do not think enough could be said for your excellent monthly and I believe it gets more interesting with each issue. I consider that the man who first introduced The Diapason to me did me a great service.

PROFESSOR FREDERIC B. STEVEN, UNIVERSITY OF ILLINOIS, URBANA, ILL.—I cannot close without offering a word of felicitation about The Diapason. It surely is a profitable magazine to take and to keep. We are having the numbers bound in the university library, and they will be of decided value.

HUGH McAMIS, NEW YORK ORGANIST AND GENERAL TREASURER AMERICAN GUILD OF ORGANISTS—Congratulations on your "twentieth birthday!" Am sorry to say I have not enjoyed all of them, but have twelve, am happy to say. All good wishes for the next twenty!

HENRY WARD PEARSON, DIRECTOR OF MUSIC, ILLINOIS WOMAN'S COLLEGE, JACKSONVILLE, ILL.—I note in the recent issue of The Diapason that the November number marks the twentieth anniversary of The Diapason. It may be of interest to you to know that I have had The Diapason since the first issue, never having missed a single copy. I have never ceased to look forward to its coming every month. Congratulations and best wishes for its continued success.

ERNEST H. SHEPPARD, ORGANIST AND COMPOSER, WATERBURY, CONN.—Just a word to congratulate The Diapason on completion of twenty years' excellent service to the organ world. I have every copy since I came to this country in 1913, and can truly say that it has increased in value as the years have passed. I look forward to each issue with much interest. May you long continue the success you justly deserve.

JOSEPH J. DREHER, ORGANIST, DUBUQUE, IOWA—Please accept

my hearty congratulations and good wishes on the completion of twenty years' publication of The Diapason. May God grant you health to continue the work for many years. I appreciate Mr. Becker's articles on Catholic church music.

T. REY WILEY, ORGANIST, PIQUA, OHIO—Congratulations on your twenty years of service, with each year showing great gain in service and prestige. You might like to know in this last issue what are the high spots to us. First is your editorial quoting Mr. Palmer Christian on his attitude on the "dedication recital." In your February issue of 1921 was a fine article by Mr. Ralph Kinder on "Making the Recital Draw" and this was answered in the March issue of that year by Mr. Gordon B. Nevin and a very humble contribution by myself, and now comes the high authority with the same thought.

PAUL E. GROSH, NORTHLAND COLLEGE, ASHLAND, WIS.—Accept my congratulations on your twenty years of service. I think most of us would be lost without such a valuable monthly contribution. Best wishes for another twenty at least.

DONALD C. FARLEY, BROOKINGS, S. D.—I couldn't keep house without The Diapason!

J. RILEY CHASE, SPOKANE, WASH.—I am sure that reference to your records will show I am one of your pioneer Spokane subscribers, and I couldn't do without The Diapason. You are to be congratulated and thanked for what you have done for the cause of the organ. More power to you!

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St. Thomas' Episcopal Church at Rochester, N. Y., is to have a three-manual instrument being built by the Rochester Organ Company and the new church and the installation of the organ are to be completed in January. North & Shelgren of Buffalo are architects for the church and parish-house, which together form a very attractive group in English Gothic style.

The organ is a gift to St. Thomas' from Mrs. Virginia Louise Yates, in memory of her husband, the late Arthur Gould Yates. The tonal scheme to the builder's mind represents the effective limit of duplexing and unitization between great and choir. The pedal diapason and bourdon and the great diapason No. 1 are unenclosed. The remainder of the combined great and choir divisions are to be in the choir expression chamber at the left of the chancel and the enclosed swell division at the right.

The scheme of stops is as follows:

GREAT.

1. Contra Dulciana, 16 ft. (from Choir), 61 notes.
2. Diapason I, 8 ft., 61 pipes.
3. Diapason II, 8 ft. (from No. 22), 61 notes.
4. Dulciana, 8 ft. (from No. 23), 61 notes.
5. Clarabella, 8 ft. (from No. 24), 61 notes.
6. Octave, 4 ft. (from No. 22), 61 notes.
7. Flute d'Amour, 4 ft. (from No. 25), 61 notes.
8. Grave Mixture, 2 rks. (twelfth and fifteenth), (from No. 23), 122 notes.
9. Tuba, 8 ft., 73 pipes.
10. Chimes (A to F), 21 tubes.

SWELL.

11. Diapason, 8 ft., 73 pipes.
12. Aeoline, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 61 pipes.
14. Salicional, 8 ft., 73 pipes.
15. Gedeckt, 8 ft., 85 pipes.

Donald S. Barrows



John C. Deagan



30. Contra Dulciana, 16 ft. (from No. 23), 12 pipes.
31. Bourdon, 16 ft., 44 pipes.
32. Gedeckt, 16 ft. (twelve polyphonic from 31, twenty from 15), 32 notes.
33. Octave, 8 ft. (from No. 22), 32 notes.
34. Flute, 8 ft. (from No. 31), 32 notes.
35. Flauto Dolce, 8 ft. (from No. 32), 32 notes.
36. Dulciana, 8 ft. (from No. 23), 32 notes.
37. Flute, 4 ft. (from No. 5), 32 notes.
38. Posaune, 16 ft. (from No. 19), 12 pipes, 20 notes.
39. Chimes (from No. 10), 21 notes.

BALTIMORE ORGAN OPENED

**Grove Park Inn Instrument Enlarged
by Lewis & Hitchcock.**

Palmer Christian gave the dedicatory recital Nov. 7 on the organ installed in the First Presbyterian Church of Baltimore. This is the instrument which was in the Grove Park Inn at Asheville, N. C., where Mr. Christian played it regularly for a considerable time. The work of rebuilding and enlarging the instrument, which was originally built by the Skinner Company, was done by Lewis & Hitchcock of Washington, D. C. To the Grove Park Inn organ Lewis & Hitchcock added 797 new pipes and 574 from the old Roosevelt organ in the church, installed in 1888. The instrument now contains nearly 5,000 pipes.

George W. Grant to New Post.

George W. Grant completed a service of five years as organist and choir-master at St. John's Episcopal Church, Roanoke, Va., Nov. 17 and at once assumed the duties of organist and choir-master of Greene Memorial Methodist Church, Roanoke. At the new church he has a new three-manual Skinner of thirty stops, a mixed choir of thirty voices and a solo quartet. St. John's choir presented Mr. Grant with a colonial desk and the rector paid him a tribute from the pulpit at his last morning service. The vestry in accepting his resignation passed a resolution expressing regret over his leaving. Mr. Grant continues his work as director of the organ department of Virginia College in Roanoke.

Beauty of typography and utility are well combined in a handsome pamphlet just issued by J. C. Deagan, Inc., of Chicago, makers of organ percussions, in which they present a list of modern organ compositions in which chimes and harp are used. The list includes 121 "chimes with organ" selections and fifty-four "harp with organ" numbers. The publishers are indicated for all the compositions, making it easier for the organist to place his order. The remainder of the publication is devoted to a description of the distinctive tone colorings made possible in organ music through the addition of chimes and harp to the scheme of stops. Unusually handsome illustrations are a feature of the little brochure which deserves a place in the organist's library.

Definitely evidencing the fine worth of the **REUTER ORGAN**, is the fact that **REUTER** has again been chosen to build another of the country's important organs.

Further announcement regarding this will be made in the January issue of *The Diapason*.

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Irving H. Upton Dies Suddenly; Boston Pays Him Tribute

By DR. HAMILTON C. MACDOUGALL

Boston, Mass., Nov. 20.—Irving H. Upton, organist and choirmaster for thirty years at the Eliot Congregational Church, Roxbury, died suddenly late in October. Mr. Upton was a man in middle life, a deacon of the Eliot Church, universally respected and loved. He was on the executive committee of the New England chapter, A. G. O., where we learned to esteem his spirit of helpfulness. The funeral was held at Eliot Church Sunday, Oct. 27, and was attended by a multitude of friends, young and old, who crowded the edifice.

Another death, not altogether unexpected, was that of Stuart Mason Oct. 25. Mr. Mason was not identified with the Guild or with the organ either as composer or player, but was an experienced orchestral conductor, pianist, composer, teacher and lecturer.

Organists are gradually getting into line with special services and recitals. Francis Snow of Trinity Church is giving half an hour of organ music every Sunday at 4 p. m., following a

forty-five minute service with Gregorian Psalter.

Theater organists are in about the same position here that they are elsewhere. Good soloists who are trained musicians, who have keen ears, who can pick up a tune as the "talkie" gives it out, can make themselves indispensable by cementing the films with clever improvisations. The survivors from the slaughter of the "talkies" must be the fittest as regards education in music and in the repertoire of their instrument; sound musicianship will continue to be necessary. As to the ordinary theater player who has an agreement with the theater manager, his fate will be settled when the agreement expires. I understand that many of these agreements lapse next September; just what will happen then one cannot predict.

William E. Zeuch began his recitals at the Second Church Nov. 17. Mr. Zeuch has the remarkable Skinner instrument on which to play, an organ large enough to satisfy any demands that may be made on it.

The Central Church, Boston, whose steeple was to the eye of Oliver Wendell Holmes absolutely perfect, has inaugurated a series of Sunday afternoon services that will appeal to sev-

eral classes of persons. There is the musical appeal through organ and violin selections by Henry R. Austin, organist, and Louise Serra, violinist; there is the intellectual appeal through the addresses on questions of the day that exercise all our minds; and there is the social appeal satisfied by an adjournment to the chapel of the church after service, where tea is served, and where discussion on the address just delivered is invited. Mr. Austin is happy in the new Welte organ opened recently by Chandler Goldthwaite in a brilliant recital.

George A. Burdett tells me that he is not doing active church work this winter; he is, however, on the Harvard visiting committee and is doing some writing.

Raymond C. Robinson, King's Chapel, the ever busy one, managed to squeeze out time enough to play four services during the recent Jewish holidays in the new synagogue on Longwood avenue, Brookline; he was substituting for the organist of the synagogue, Henry Gideon, absent in Europe.

Leyden Congregational Church, Brookline, has been restored since the fire, a new organ, new east window, and new chancel all being dedicated.

Two interesting features of the rededication came too late in October to be included in this column; one was an address by Charles D. Irwin on "The Marvels of a Modern Organ," in which he was assisted by Mrs. Blanche T. Brock, and the other was an evening with "The Church and Her Art," Ralph Adams Cram being the speaker and Everett E. Truette the organist. The new organ is a Hall of three manuals and thirty-five speaking stops, not counting chimes and celesta. Mr. Irwin is organist emeritus and Mrs. Brock active organist. The music could not be in better hands.

New England chapter had the first social meeting of the season Monday evening, Nov. 18, at the pleasant and commodious rooms of the Harvard Musical Association. Dean John P. Marshall presided. Appropriate resolutions on the death of Irving H. Upton were passed. An interesting discussion on the organ prelude, the postlude, organ accompaniments and organ transcriptions was led by George Burdett, Harry Peabody, H. C. Macdougall and Edith Lang. Miss Lang was unable to be present and her paper was read by Dean Marshall. Refreshments were served at the conclusion of the discussion. About 100 attended this highly successful occasion.

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News from Buffalo; Special Programs at First Presbyterian

By DEWITT C. GARRETSON

Buffalo, N. Y., Nov. 21.—The choir of the First Presbyterian Church on the Circle has been giving a series of special musical services every Sunday afternoon in November. Armistice Day music was used on the afternoon of Nov. 10 and included "Eternal Ruler of the Ceaseless Round," by Thiman; "A Prayer for Our Country," by Voris; "Ring Out, Wild Bells," by Gounod; and Yon's "Hymn of Glory" for organ. "God and Nature" was the special thought for the afternoon of Nov. 3. The organ numbers at this service were: "Matin Provençal," Bonnet; "Lied des Chrysanthes," Bonnet; and Autumn Sketch, Brewer. The chorus numbers included: "The Heavens Are Telling," Beethoven; "The Gracious Lord," "Consider the Lilies," "O Lovely Flowers and "The Blushing Fruits" from Maunder's "Song of Thanksgiving." The choir hymn was "O Worship the King," to the tune "Hanover," with a descant by Shaw.

A Russian program was presented Nov. 17 and included the Andante from "Symphony Pathétique" and the Andante Cantabile from the String Quartet by Tchaikowsky.

The combined quartets of Holy Trinity, Concordia Lutheran and the Church of the Redeemer sang at the joint Reformation service of the Lutheran churches of Buffalo. The service was held in Holy Trinity Church and the chorus was conducted by R. Leon Trick, organist and choirmaster of the Church of the Redeemer.

The November meeting of the Buffalo chapter of the American Guild of Organists was held Monday evening, Nov. 18, at St. John's Evangelical Church. Supper was served and Miss Erma H. Becker, organist of the church, played the following program:

Suite, Prologue, March, Intermezzo, Toccata, Rogers; Intermezzo in D flat, Hollins; "Marche Pittoresque," Kroeger; Fugue in D minor, Bach; "The Little Bells of Our Lady of Lourdes," Gaul; "Torch Dance," from "Henry VIII," German; "On Wings of Song," Mendelssohn; Toccata in D minor, Federlein; Concert Overture in E flat, Faulkes.

On Sunday evening, Oct. 27, the choir of the First Methodist Church, under the direction of James Aughton, sang Maunder's "Song of Thanksgiving."

Robert Hufstader, organist of the church, gave a recital in St. John's Episcopal Sunday afternoon, Nov. 10. Mr. Hufstader was assisted by William Breach, supervisor of music in the Buffalo schools and baritone soloist at St. John's. The following organ program was presented: Trumpet Tune and Air, Purcell; Chorale Prelude on "O Sacred Head," Bach; Prelude and Fugue in D minor, Bach; Minuet, Mozart; Cantabile, Franck; "Benediction Nuptiale," Saint-Saens; "Minuet Gothique," Boellmann; "Clair de Lune," Karg-Elert; Toccata on a Gregorian Theme, Barnes.

On Monday evening, Nov. 11, Helen G. Townsend, A. A. G. O., associate organist of St. Paul's Cathedral, played the following program at the cathedral: Prelude and Fugue in C, Bach; "Meditation a Ste. Clotilde," James; "Soeur Monique," Couperin; Chorale in A minor, Franck; Two Movements from Sonata in D minor, Rogers; Chorale Prelude on "Jesu, Joy of Man's Desiring," Bach; Loure, Bach; Fugue in E flat ("St. Ann's"), Bach.

DeWitt C. Garretson played this program at the New York State School for the Blind at Batavia Nov. 19: Sonata No. 1 (G minor), Rene L. Becker; Andante Cantabile (Fifth Symphony), Tchaikowsky; Courante in the Form of a Canon, Holloway; Fugue in G minor (the lesser), Bach; "Morceau de Concert," Goss Custard; Andante (Fifth Symphony), Beethoven; "Jubilate Amen," Kinder.

Notes from St. Louis; Kroeger Lectures; Dupre Heard by 2,000

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Nov. 22.—Dr. E. R. Kroeger is giving an interesting course of lectures on "Musical Culture" as a part of the extension work of Washington University, illustrating from the works of various composers the various forms of composition.

A very interesting meeting of the St. Louis N. A. O. was held at the factory of George Kilgen & Son, Inc. Reports were made on the Toronto convention and moving pictures were exhibited depicting the various stages of construction of the new Carnegie Hall organ as it went through the different departments of the factory.

Otto Wade Fallert has returned from an extended vacation in France and resumed his duties at St. John's M. E. Church.

W. T. Diebels, organist at the New Catholic cathedral, has inaugurated his winter season of Sunday afternoon recitals. His first program was given Nov. 3.

Edward Reclin paid his annual visit to St. Louis Nov. 10, playing at Concordia Seminary. He was assisted by the Concordia male choir under direction of Walter Wismar, organist of Holy Cross Church, which splendidly rendered a cappella several Bach chorales.

Miss Wilhelmina Nordman, organist at Second Church of Christ, Scientist, on Nov. 5 played the following program of which those who were present speak highly: Prelude and Fugue in G minor, Bach; Andante from Sonata in G major, Elgar; Allegro Vivace from First Symphony, Verne; "Rejoice, Ye Pure in Heart," Sowerby; Nocturne, Ferrata; Intermezzo, Cal-

laerts; "Prayer and Exaltation," Kroeger; "Thou Art the Rock," Mulet.

The event of the month locally was the recital by Marcel Dupre Nov. 17 at the Church of St. Francis Xavier. This was the first visit of this French artist to St. Louis, and his program brought organ lovers from several Missouri centers and from collegiate institutions in Illinois and Indiana.

It is estimated that more than 2,000 persons were in the church and many others heard the program over the university broadcasting system.

With an interruption caused by the Dupre recital, Charles Galloway renewed on Nov. 24 his series of monthly recitals at Washington University, featuring on his program a Cesar Franck symphony with John Kessler at the piano.

NEW WICKS ORGANS PLEASE

Chapel Instruments Purchased by Prominent Organists.

McConnell Erwin, the young blind organist of the Municipal Auditorium, Chattanooga, Tenn., is enjoying himself at the console of his new Wicks chapel organ, installed in November. O. Wade Fallert, prominent St. Louis organist, is also using a chapel organ in his studio and a duplicate instrument was installed in the De Pauw University school of music, Greencastle, Ind. Harry J. W. Niehaus, secretary of the Ely Walker Dry Goods Company, St. Louis, is also enjoying the use of his special chapel organ.

Highly satisfactory results are being obtained in connection with residence installations by placing the entire organ except the case and console in the basement, the Wicks Company reports. The tone enters the music-room through an opening in the floor. If space permits, and it is so desired, the console can be detached. Both the new chapel and special chapel organs are selling so readily that the Wicks Company is preparing to build two of these organs a week.

Kimball Organ for First Methodist Episcopal Church, Wilmette, Illinois

Following the example of Emanuel Episcopal Church, LaGrange, Illinois, the First Baptist Church, Evanston, Illinois, and the Church of the Holy Spirit, Lake Forest, Illinois, another fine suburban church in the Chicago area has purchased a three-manual KIMBALL ORGAN. The Wilmette Church, designed by Granger and Bollenbacher, completes a fine Modern English Gothic Group built of stone. The Organ specifications were drawn by William H. Barnes in consultation with the builders.

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**San Francisco Hears
M. Dupre in Recitals
and with Orchestra**

By WILLIAM W. CARRUTH, F.A.G.O.

San Francisco, Cal., Nov. 17.—After an absence of four years Marcel Dupre was again heard in San Francisco. Nov. 2 he played on the four-manual Aeolian organ at Calvary Presbyterian Church. His program was well chosen to display his dazzling virtuosity. As usual his improvisation, even more than his set pieces, proved the sensation of the program. The first theme he selected allowed his poetic side full expression, and upon it he developed a beautiful fantasy, employing for the most part the softer and more expressive combinations of the organ. For his second theme he used the tune "Antioch" and improvised a free fugue in the most brilliant style.

Preceding the recital a Guild dinner was held in honor of M. and Mme. Dupre at the Hotel Stewart. It was attended by over fifty organists and their friends and proved most enjoyable. Our new dean, Mabel Hill Redfield, presided with charm and distinction.

On Monday evening M. Dupre appeared as soloist in his Symphony in G minor at the first municipal symphony concert at the Exposition Auditorium. This was the first performance in America and I know that Dupre was pleased with the excellent orchestra under the direction of Alfred Hertz and with the enthusiastic reception of the audience of 8,000 music-lovers. Those who expected to hear an organ concerto were disappointed, as there are very few places where the organ is heard alone. The second number on the program was Strauss' tone poem, "Thus Spake Zarathustra," with Dupre at the organ. The employment of the organ in this great work was most effective and showed Dupre's skill and musicianship as an ensemble player. The last number on the program was Schumann's A minor Concerto with Alfred Cortot at the piano.

On Tuesday morning at 11 M. Dupre played at the Memorial Church, Stanford University. His program was the same, although shortened to fit in the allotted hour, as that played at Calvary Presbyterian, with the addition of his own arrangement of Schumann's "Prophet Bird." It was interesting to hear his own Symphony in C sharp minor again. It is so modern and dissonant that most of our ears have to become accustomed to the strange harmonies. For a theme M. Dupre was given the Stanford college song. His genius was fully displayed in the remarkable and brilliant composition he developed from a difficult and ungrateful theme.

After the recital it was the privilege and pleasure of a few friends to lunch with M. and Mme. Dupre at Stanford Union as the guests of Warren D. Allen, the college organist. M. Dupre told us a little of his early training that threw considerable light on his uncanny gifts of memory and improvisation. His father being an organist, he was naturally brought up in a musical atmosphere, but not all musical parents show the good sense and foresight of this parent. It seems that when Marcel was still a young boy his father bought a small Cavaille-Coll organ for his home. Marcel was keenly interested in the installation and anxious to play upon it, but his father made him promise that he would practice two hours on the piano for every half hour at the organ. This explains in part his tremendous technical facility. He said that before he was 15 he knew much of the classical and romantic literature of the piano by memory—Bach, Beethoven, Schubert, Schumann, Chopin, Liszt, etc. Mme. Dupre is very proud of her distinguished husband and she volunteered the information that he recently played all of the Chopin Preludes from memory, although he had not played them for years.

Bessie Beatty Roland, A. A. G. O., has been appointed organist and choir-master of Temple Sinai, Oakland. Mrs. Roland is well known in musical cir-

cles of the bay region. For many years she was organist and choir director of the First Methodist Church of Oakland until ill health compelled her to relinquish the post. During her period of service she developed the music to a high degree of excellence and endeared herself to the choir members and congregation. At present she is accompanist of the Oakland Orpheus, the Chapters of Aahmes Temple and the Wednesday Morning Choral.

Theodore Strong, the well-known radio organist and formerly of Aeolian Hall, New York, gave a recital on the two-manual Austin organ at the Church of the Latter Day Saints, Oakland, Nov. 16. Among other numbers Mr. Strong played: "Dawn," Jenkins; Andante Cantabile, Tschairowsky; "Eventide," Fairclough; Variation on Hymn-tune "Gottschalk," Dunham; Sketches of the City, Gordon Balch Nevin; "Retrospection," Hogan, and Festival Toccata, Fletcher.

Richard Purvis, a talented pupil of

Wallace Sabin, has been engaged as organist at St. James' Episcopal Church, Oakland. This church has an interesting history. Until recently it was known as the Church of the Advent, and some years ago it was one of the fashionable churches of the East Bay. Many of the prominent families that once attended this church have passed away or moved to other parts, so the members decided to amalgamate with another church and try its luck with a new name. It is one of the few remaining churches that supplies its bellows by a strong right arm. A number of the well-known organists of the bay region have presided at this historic instrument, including Uda Waldrop, Chaplin-Bayley, Margaret Bradley and Connell Keefe.

R. E. Pilcher of the house of Pilcher, with Mrs. Pilcher, was a recent visitor to San Francisco. Mr. Pilcher now lives at La Jolla, near San Diego, although he still retains his interest in the company.



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Organs and Organists in the Universities

III. Princeton University

By HAMILTON C. MACDOUGALL
Mus. D., A. G. O., A. R. C. O., Professor Emeritus, Wellesley College

"The clustered spires of Frederick stand
Green-walled by the hills of Maryland"

sang Whittier, and the lines came spontaneously into mind as I stood on the platform of Princeton Junction station and saw, indistinctly amid trees, a mile or two away, the buildings of Princeton University. To be sure, there were no clustered spires, only two pinnacled Gothic towers at either end of the town; no hills guarding Old Nassau, simply a gentle slope on which the academic buildings placidly rest. Yet the verses suggested a beauty akin to that on which I gazed.

It is not easy to get to Princeton, for trains that stop at the junction are not many, and the gasoline passenger and baggage car that takes you to the town usually waits for connections from both east and west. Five minutes run one into the town station and you begin at once to find yourself walking toward the university chapel recently dedicated. A deliberate pace is recommended if one is fat or if one is susceptible to an enchanting vision of beautiful trees, velvet lawns dividing and beautifying venerable buildings, vistas through arches into quadrangles, winding roads. Continuing up the slight ascent, guided by friendly-voiced students, one goes on until the chapel appears—the combined gift of a large number of donors, designed by that specialist in university architecture, Ralph Adams Cram. It is really a young Gothic cathedral, if dignity and a feeling for large spaces justify the name. Of course it is new and somewhat determinedly and aggressively Gothic, but time will take care of the newness; and as for the architectural style and impressiveness, they seem almost too good for college students, who, no doubt, rebel at compulsory chapel and are sure to show little respect for religious services they are forced to attend. But can anyone deny that music (which is architecture in motion) and architecture itself have the power of moving the subconscious mind? Many a recalcitrant university man will find in after years that Princeton chapel and the chapel organ have given him something he would not be without.

The story of music at Princeton is not a long one if years only are taken into account; if, however, we go over the actual musical happenings there, it is plain that a great deal of sound, constructive work has been done under the leadership of Alexander Russell (honorary Mus. D., Syracuse University, June, 1921), the university director of music since 1917. Dr. Russell's connection with Princeton came about in this way: Henry Clay Frick, the Pittsburgh millionaire, in 1916 gave the Aeolian organ for Procter Hall in the graduate college, and endowed the chair of music. Mr. Frick was always interested in music and had organs in all his residences; it was through his private organist, S. Archer Gibson, that he learned of Dr. Russell. In February, 1917, Dr. Russell began his work as university director of music; he was well qualified for the position. He was graduated from Syracuse University college of fine arts as bachelor of music, won a scholarship for graduate study and from 1902 to 1906 was a member of the fine arts faculty, teaching piano and organ. In Berlin and Paris, 1906-8, Edgar Stillman Kelley, Harold Bauer, Leopold Godowsky and Widor guided his steps in piano, organ, composition and fugue. Another step in his artistic development was two years' travel as concert pianist in America in 1908-1910. It was in recognition of his success as an educated, practical and accomplished musician that John Wanamaker chose him as concert director of the New York store; and this was followed in 1919 by the addi-

tion of the Philadelphia store, thus throwing the general musical direction of all the Wanamaker activities on his shoulders.

Through Dr. Russell's wide concert experience it was natural that he should look to giving the Princeton men good performances of standard music as the most practical step to take in their musical culture; and what was more natural than that he would turn to the organ that Mr. Frick had given? It was also Mr. Frick's desire that the organ should be so used. The entry of the United States into the great war came just at this time, but over 200 recitals were given later on the organ in Procter Hall (sixty-five stops) to large audiences. It was thought, however, that the organ was hardly suitable for the performance of much of the classical school repertoire, but did go beautifully with strings and woodwind. Programs like the following have been given with much success and Dr. Russell looks forward to a division of work between the Procter Hall and the university chapel organs, the latter taking care of Bach, Widor, Rheinberger and other composers of the classical school, while he continues to bring forward little-known works by masters of the eighteenth and nineteenth centuries for various combinations of organ, strings and woodwind:

Program of Chamber Music—Concerto Grosso, Strings and Organ, F. M. Veracini (1685-1750); Suite for Strings in C major, Henry Purcell (1658-1695); "Quatuor Slav" (String Quintet), Alexander Glazounov (1865—); Concerto in G minor for violin (with strings and organ), J. S. Bach (1685-1750); Concerto for Solo Violin in G minor (with organ), A. Vivaldi (1675-1743); Trio in E flat major, Op. 3 (violin, viola, violoncello), Beethoven (1770-1827); Symphony Concertante, E flat major (violin, viola and organ), Mozart (1756-1791).

The concerts given under Dr. Russell's auspices have included a series of outside performances each year at Princeton by visiting artists, distinguished organists, symphony orchestras, virtuoso violinists, pianists and singers, string quartets and special events; for example, last year fourteen such concerts were given, including a series of five chamber music recitals under the direction of Arthur Whiting, recitals by the Fonzaleys, by the English Singers, Segovia, Felix Salmend, Roland Hayes, Myra Hess, and concerts by the Philadelphia Orchestra and the Barrere Ensemble. These concerts sow the seeds of musical culture and inspire students who attend them with a desire for an intensive study and appreciation of music.

It was with no feeling of the insufficiency of the concerts to accomplish his purpose that Dr. Russell gave an annual series of lectures on the history and appreciation of music; it was rather that such lectures would give an intellectual and supplementary foundation for musical growth. It was also with the idea of helping those students who were interested in the larger sides of music that he built up a faculty of well-known Philadelphia and New York musicians who come to Princeton one or two days a week to instruct students privately in voice, piano, organ, the string instruments and the theory of music. The advantages thus offered to undergraduates and graduates were, of course, extra-collegiate and not included in the preceptorial system adopted at the university. In most universities courses in musical theory counting toward the bachelor's degree are freely offered. In line with securing instructors in practical music was his helping the students with the glee club, orchestra and choir; in fact, Dr. Russell was de facto choirmaster for a time. It will be entirely apparent that in Dr. Russell the university had a guide, philosopher and friend worth having.

In 1928 the new university chapel

was built and the fine four-manual Skinner organ, given by an anonymous donor, was installed. It became necessary to find a "chapel organist and director of music in the chapel" who would reside in Princeton, give recitals on the chapel organ, act as choirmaster and perhaps take charge of such classes in musical theory as might later be given place in the preceptorial system. This is a whole-time job. The man who has it must make sympathetic contacts with students. He must be a master of his art in order to retain their respect. The openings for usefulness are numberless. Through the efforts of the university director of music the name of Ralph W. Downes, organ scholar of Keble College, Oxford, was brought to the attention of the chapel music committee and Mr. Downes was engaged in October, 1928. The new organist held a prominent place in Oxford musical life as president of the Oxford University Musical Club and Union during 1927-28. This society was formed by the amalgamation of the Oxford Musical Club (founded in 1872) and the Oxford Musical Union (founded in 1884). Professional and amateur concerts are provided by the organization. Mr. Downes was also conductor of the Keble College Musical Society.

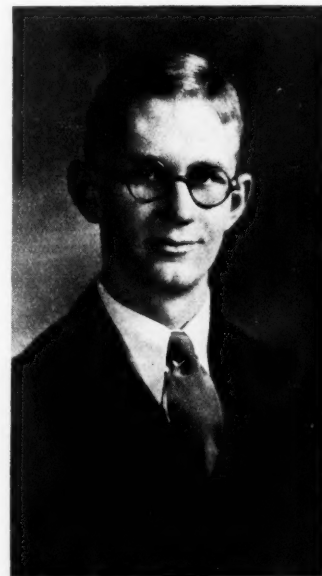
It was about 2:30 on a sunny afternoon that I waylaid Mr. Downes in his office in the basement of the university chapel; since I do not know the proper architectural term for basement and have rejected the word "crypt," I will leave the word to make its own way. The chapel organist is slim, not short nor tall, quite blonde—and by this I do not mean red-headed!—and youthful in appearance, which is not surprising if one considers that he cannot be more than 25 or 26. His training has been at the Royal College of Music, London, and his teachers have been E. T. Cooke, organist and choirmaster at Southwark Cathedral, where Downes acted as assistant (honorary) for a time, Dr. Henry Ley (pronounced "Lee") of Eton, Dr. W. G. Alcock of Salisbury Cathedral, Dr. C. H. Kitson, the author of "Counterpoint as a Decorative Principle" and many other extremely valuable theoretical works, and Adrian Boult, orchestral conductor. Downes is now working for his Mus. B.

Perhaps the most important part of his work is the formation of a chapel choir. Conditions at an American university differ so much from conditions at Oxford that Mr. Downes feels his work along these lines is experimental—that is, he does not look upon the 1929 choir as permanent in organization or general management. At present there are about sixty men, singing only on Sundays. Each choir man is paid \$75 a year. Two rehearsals are held a week. In response to a question as to whether students had a share in the management of the choir I found that this American idea had not been adopted. There are, however, four monitors, one to a part, and these are students, and a committee of eight has been elected to conduct all necessary business. These include two librarians, a wardrobe master, a secretary, three lay members and Mr. Downes. In addition, there is a subsidiary choir posted at the west end of the chapel in the gallery to support the congregational singing. This numbers about thirty.

It is expected that it will be possible soon to install the antiphonal organ at the west end. There is a small weekday choir of about sixteen, drawn for the most part from the nave choir, but with leaders from the principal choir. It is hoped that the numbers will be even greater next year. A system of payment and fines has had to be devised, the fines being generally approximately twice the payments for each occasion.

The university is very fortunate indeed in having as resident minister the Rev. Robert Russell Wicks, formerly chaplain at Mount Holyoke College. Mr. Wicks is a man of real genius and has what many geniuses do not have—an attractive personality. It will be interesting to see how pervasive his influence over the young men in his charge will be. Since, despite what they may declare, young men are susceptible to appeals to what

Ralph W. Downes



we ordinarily term their religious nature, students who go to chapel at Princeton and listen to Mr. Wicks can't help being better for the experience.

The order of service at chapel on Sunday is the following. On Wednesdays the Episcopal prayer-book service is used; a short service 9:20 to 9:40. On other mornings there are short devotions:

- *Organ Prelude.
- *Procellanial Hymn.
- *Opening Sentences (brief).
- *Doxology.
- *The General Thanksgiving.
- *The Lord's Prayer.
- *Responsive Reading (standing).
- *Gloria Patri (standing).
- *Prayers.
- Lesson.
- Anthem (choir).
- *Hymn.
- Sermon.
- Prayer and Benediction.
- *Recessional Hymn.

*The congregation has a part in all these items: an excellent plan.

Three days in the week Mr. Wicks takes the service; on the other two mornings Mr. Downes plays a thirty-minute recital. In a chancel seating easily 200 there is room for a very large choir or for choral performances on an ample scale; a "chapel organist and director of music in the chapel" at Princeton would seem to have all the facilities at his hand for great things. These are foreshadowed in the massed performance March 24, 1929, of the "St. Luke Passion" (attributed to J. S. Bach), by the Princeton community chorus, the choir of Rutgers University and the Princeton chapel choir.

The Skinner organ standing in university chapel has a place in my memory as one of the most beautiful organs I have ever heard either in the United States or abroad. I asked Mr. Downes to extemporize for me in such a way as to display the individual stops; while this was going on I moved about the chapel listening to the playing, admiring Mr. Downes' easy mastery of the instrument and his musical material, noting also the fact that the organ sounded in every part of the chapel instead of merely in the chancel and its neighborhood! It seemed to proceed from the cloisters and from the walls as well as from the organ chamber. This is due undoubtedly to the resonance of the building. Mr. Downes deprecated the use of padding in the ceiling and walls with sound-deadening material and prefers even more resonance than the chapel has; to my mind, however, there is resonance in abundance and a certain amount of overlapping of chords for which I do not care. I find that many organists prefer too much resonance to what is termed a "dry" auditorium,

Alexander Russell, Mus. D.



and I believe that organists in general would find the acoustics of university chapel perfect.

As to organ recitals, the plan is to alternate on Sundays with Dr. Russell's recitals in Procter Hall. These recitals by Mr. Downes are planned for an hour and have one hymn in the middle of the program; I have not heard this done, but if the audience sings with any heartiness it would seem to be a practical thing to do, for it gives people a chance to stand and get a little physical relief from steady listening in hard pews. Mr. Downes also plans two week-day recitals, and he has very craftily offered to play anything requested at one of these weekly occasions. I suggested that he would get himself into trouble with the enthusiastic lovers of Sullivan's "Lost Chord" or the "Miserere" from "Il Trovatore" who would demand their favorites; he smiled, but renewed his statement that he would play anything asked for at the "request" recital. I commend his example and courage to those recitalists who live only to "educate" (that is, bore to death) their audiences; and I prophesy immense success for his plans. I would like to print several of Mr. Downes' programs, especially because of the excellent program notes, which are felicitously phrased and well worth quoting, but content myself with one list, giving titles and composers only:

April 28, 1929—Allegro from Symphony

6, Widor; "Four Pastels from the Lake of Constance," Karg-Elert; Fantasia and Fugue in G minor, Bach; Three Pieces from "Livre d'Orgue," Dandrieu; Rhapsody No. 3, Howells.

In some respects the addition next year of a course in harmony, counterpoint and music history under the tutelage of Mr. Downes, counting toward the degree of bachelor of arts, and thus coming under the university's preceptorial system, is more significant than any of the other features described above; it will not directly contribute more to the personal culture of a student taking it than will attendance on a series of concerts, but it will give a solid foundation to such a culture, and the commencement of such theoretical study may well bring Princeton into line with universities like Harvard, Brown, Amherst, the College of the City of New York and many others. Although the course is looked upon by both Dr. Russell and Mr. Downes as experimental, it can be so only as regards the students' attitude toward it.

As one thinks over the music at Princeton one is impressed by the splendid equipment at the command of the musicians who are dealing with music at this old institution, by the interesting and altogether admirable way in which Dr. Russell has made possible future musical development, and by the plans to be carried out by Dr. Russell and his able coadjutor, Mr. Downes. Princeton, I salute thee!

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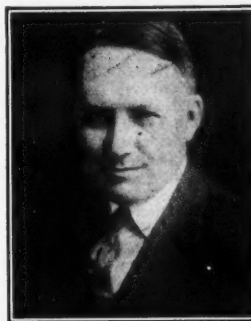
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Noel Normandie. Em-M.....	Harvey B. Gaul	.50
Pastorale Religieuse. Db.....	A. Walter Kramer	.50
Rex Glorise. E.....	George Henry Day	.50
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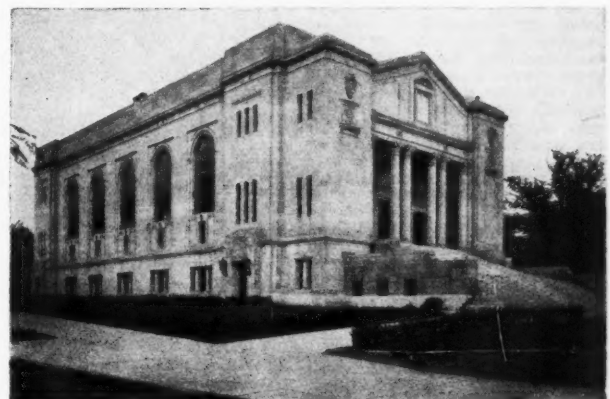
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National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

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Treasurer—George William Volkel, 49 West Twentieth street, New York City.

Headquarters—Church of the Holy Communion, 49 West Twentieth street, New York City.

Programs Obtainable

Copies of the complete program of the Toronto and Portland conventions are available at headquarters. Chapters or members who wish to have them for N. A. O. propaganda may secure them by sending postage to the headquarters office. The cost is 5 cents a copy for mailing, with reduced rates in quantity. Not only are the Toronto and Portland programs procurable, but there are copies of former convention programs available, as follows:

Rochester, N. Y., 1923.
Atlantic City, N. J., 1924.
Cleveland, Ohio, 1925.
Philadelphia, 1926.
St. Louis, 1927.

President Milligan has appointed Dr. William C. Carl and Willard I. Nevins to act as the committee in charge of the details for the Skinner prize contest for the best arrangement for organ of the "Prince Igor" Overture. Owing to the difficulty of obtaining copies of the overture the closing date of the contest has been extended to Feb. 1. Those who live in or near Philadelphia will have an opportunity during this winter of hearing the entire opera performed by the opera company of that city. In recent editions of *The Diapason* Mr. Skinner has set forth his ideas on the transcription of the overture.

Much has been written regarding transcribing music from the orchestral score to the organ and much more in favor of it can be written. Think of the wealth of great music that would never be available to persons residing in small communities if it were not transcribed for the organ or piano! Nevertheless there are those who still look down upon transcriptions.

Two new local chapters are in the process of formation in Maine. The recent state convention held at Portland was a great success and aroused much local enthusiasm for the N. A. O.

On Nov. 4 the members of the Atlantic City chapter joined with members of the Music Teachers' Association in Atlantic City for a dinner and dance at the Elks' Club. One purely social affair is an annual event with our members down at the "world's playground."

After nearly a quarter of a century's service as president of the Rhode Island state council, Myron C. Ballou has resigned. We know that he will maintain an active interest in N. A. O. work, although he has found it necessary to withdraw as an officer of his state council.

Each year the Monmouth chapter of New Jersey has a series of interesting meetings and for the early ones of this season it is having a course of study in the music of the synagogue. Other chapters have conducted study programs on various subjects and all report that such meetings are enjoyed by their members. Last year the Maryland council carried out a comprehensive course of study. Every chapter ought to devote at least one meeting to the history of the organ and another one to the modern organ.

What are you doing about new members for the N. A. O.? December is a busy month for organists, but

when you are doing your Christmas shopping put down someone for a year's membership in our organization. Then after the holidays send to headquarters for a few application blanks and do some real canvassing among the organists of your community. The N. A. O. ought to have a record membership list before our next national convention and your cooperation will assure such a list.

Hear Lecture on Plainsong.

The first public meeting of the headquarters council for the season was held at Pythian Temple, New York City, Tuesday evening, Oct. 29. About sixty members were present at the dinner and the lecture on plainsong by President H. Beckett Gibbs of the Plainsong Society, which followed it.

Herbert S. Sammond, chairman of the executive committee, was master of ceremonies. He called upon G. Darlington Richards and L. Kendrick Lejeune and Drs. Clarence Dickinson and J. Christopher Marks for words of greeting. Mr. Sammond called attention to the fact that Dr. Marks, one of the early presidents of the N. A. O., has recently been made a thirty-third degree Mason.

As this was the first public meeting since the election of Harold Vincent Milligan to the presidency, the pleasant task of presenting him to the assembly was given to Reginald L. McAll. In addition to a personal tribute to Mr. Milligan and congratulations to the association upon its good fortune, Mr. McAll read a newspaper account of Mr. Milligan's appearance at the Maine state convention in Portland and of his enthusiastic reception there. Mr. Milligan spoke of the great need for music in this age of speed. In a time when all life, including music, is becoming mechanized, the church organist is in a field which the machine is not likely to dominate.

Miss Lilian Carpenter gave a short account of the Lausanne conference. Miss Mary Arabella Coale gave a glimpse into the future activities of the association for the season.

Dr. H. Beckett Gibbs, president of the Plainsong Society, who is connected with the school of sacred music of Union Theological Seminary and with the Institute of Musical Art, spoke upon the subject of plainsong. With a background of forty-five years of experience in this field, Dr. Gibbs gave an inspiring introduction to the subject. Dr. Gibbs said in part:

"The term 'Gregorian' does not establish the authorship with Gregory the Great, who only collected these tunes, as the Irish traditional tunes were collected by Thomas Moore. The oldest song in the world of which we have any record is the 'Song of Moses,' in the book of Exodus. The Psalms of David, which were the background of Hebrew temple worship, have come down to us intact. We have good reason to believe that the tunes used now for the Psalms are the same which were used by the early Christians and by the Hebrews.

"Plainsong is prose music. The idea of crushing two notes into the time of one did not come until the twelfth century, with the advent of measured music. The syllable of prose and poetry is the same length. The basic principle of plainsong is the absolute equality of the syllables."

The lecture was illustrated with various types of plainsong—the simple settings of the Psalms, the more elaborate gospel canticles and hymns, which were a later development, sung by Edward Kinsey.

Executive Committee Meeting.

The following members of the executive committee met at headquarters Monday, Nov. 11: Mrs. Keator, Miss Coale, Messrs. Carl, Farnam, Marks, McAll, Milligan, Nevins, Richards, Sammond, Tilton and Volkel. The secretary's and treasurer's reports were approved as read. Reports were heard

from state and chapter officers as follows: Mr. Tilton for New Jersey. Mr. Duncklee by letter for Union-Essex chapter. Senator Richards reported a joint meeting of Atlantic City chapter and the Music Teachers' Association, with an attendance of about seventy-five. Mrs. Keator gave a brief account of Monmouth chapter's meeting at Red Bank, N. J., at which there was a lecture and discussion of Jewish music. Next month's meeting is to be in the form of a Jewish service.

Mr. Sammond read a letter from Miss Carpenter giving a partial report from the public meetings committee, which report was further explained by Miss Coale. President Milligan appointed Dr. William C. Carl chairman and Willard I. Nevins to act as contest committee. The committee appointed earlier was unable to serve. Mr. Nevins read the list of officers of the new Miami chapter, and the list was ratified by vote of the committee. A letter from Wilfred Tremblay, state secretary for Maine, reports two chapters in process of formation, with several more to follow after the new year.

The rest of the meeting was devoted to the report of the finance committee, composed of Messrs. Duncklee, McAll and Volkel. This committee is doing constructive work with the financial affairs of the association.

Worcester, Mass., Chapter.

Stephen E. Rich, organist and choir-master of the First Congregational Church of Rutland, Mass., and Mrs. Rich were hosts for the November meeting of the Worcester chapter. The church is an exquisite replica of the early colonial type of architecture and is complete with a beautifully-voiced Frazee organ. The versatility of our members was again delightfully proved in the program which was presented. Gerald F. Frazee of Boston, who recently joined the chapter, played a recital, using numbers by Wolstenholme, Bonnet and Karg-Elert, with a most intriguing composition of his own—all of them displaying the excellent qualities of the organ. Harry Upton Camp of Boston, who likewise has been welcomed to membership this fall, gave a talk on organ specifications. Mrs. Rich read poems by Owen Meredith, Joyce Kilmer and Edgar Guest, accompanied on the organ by Mr. Rich.

Worcester chapter continues to grow apace. Six new members were voted in at this meeting, including Walter Edward Howe of Abbott Academy, Andover, Mass., who is organist of the Worcester music festival and who edits the program book for the festival. Our president, Frederic W. Bailey, who was so largely instrumental in forming this chapter, has rallied many to his standard.

Worcester, Mass., Chapter.

Chandler Goldthwaite was heard in a splendid recital Oct. 22, presenting a program which included: Passacaglia in C minor, Bach; Sonata I, Guilman; Adagio, Frank Bridge; "Divertissement," Vierne; "Pantomime," Jepson; Idylle, Stoughton; "The Enchanted Forest," Stoughton; "Ave Maris Stella," Dupre; Six Etudes, Goldthwaite; "The Bumble-bee," Rimsky-Korsakoff-Nevin; Prelude and Fugue in A minor, Bach.

There is an unnamed art which may well be called the art of program building and in this Mr. Goldthwaite stands a master builder. His program was planned with such diversity that he held the interest of a large audience which was reluctant to release him when the climax of Bach's A minor Prelude and Fugue was reached, closing the program.

Mr. Goldthwaite's playing of the Bach numbers revealed a deep reverence for the master, a restraint and dignity that placed his audience immediately in his confidence. The more modern compositions scintillated with a blending of tone colors, at once orchestral and vividly descriptive of

the pictures suggested by the titles. Particularly was this true of Jepson's "Pantomime" and the "Divertissement" by Vierne, while the Stoughton numbers received sympathetic interpretation. Mr. Goldthwaite's own Etudes were played with impeccable technique and brilliancy.

Many had eagerly awaited the return of Mr. Goldthwaite to Worcester and he more than fulfilled all expectations.

The recital, given under the auspices of Worcester chapter, was played on the four-manual Austin in Plymouth Congregational Church.

ETHEL S. PHELPS, Secretary.

Maine Council.

Close upon the heels of the state convention of the N. A. O., held in Portland Oct. 3, came the dedication of the fine instrument in Immanuel Baptist Church. Miss Susan Coffin, the organist and choir director, presided at the organ at the services of dedication Oct. 27. A dedicatory recital was given on the organ on the 30th by Charles Raymond Cronham, whose program, given below, showed the many fine registers of the instrument off to the best advantage. The program: March in D major, Guilman; "Pan," Godard; Gavotte, Shackley; Berceuse, McWhood; "Scenes from a Mexican Desert," Nearing; "Ave Maria," Schubert; Concert Piece, Cronham.

On Nov. 20 a recital was given on the organ in the Baptist Church by five local organists under the joint auspices of the A. G. O. and the N. A. O. The program was as follows: Sonata in D minor (Chorale and Adagio), Rogers, and "Air a la Bourree," Handel (Miss Gertrude L. Buxton); Minuet and Aria from Suite, Clewelly, and Concert Overture, Rogers (Mrs. Dorothy Gustafson); Andantino, McDuffee; Andante ("Symphonie Pathetique"), Tschaikowsky, and Allegro (Fantasia in E flat), Saint-Saens (Miss Mabel H. McDuffee); Caprice, Faulkes, and Meditation, Bubeck (Howard W. Clark); Chorale Prelude, "O Lamm Gottes, unschuldig," Bach, and "Finlandia," Sibelius (Wilfrid Tremblay).

The organ in Immanuel Baptist Church is a combination of two old instruments, one a Hall & Labagh, the other a Hook & Hastings. The best stops of the two old organs were retained and new ones were added to the scheme. The work was done by the William W. Laws Company of Beverly, Mass.

WILFRED TREMBLAY, Secretary.

Portland, Maine, Chapter.

The Portland chapter gave a whist and bridge party at the home of Mrs. Charles Odell to help defray the expenses of the first Maine state convention. About eighty attended and many pleasant friendships were formed. Six prizes were awarded. Miss Bertha Giboin, Mrs. Bundlette, Miss Susan Coffin and Miss Elizabeth De Wolfe were in charge of arrangements.

On Dec. 8 Fred Lincoln Hill will give a recital at the historic First Parish Church on the Skinner organ. Mr. Hill has just accepted the position of organist at the West End Congregational Church of Westbrook, where he will conduct a chorus of twenty voices. The choir has been formed of many of the prominent men and women of the parish.

VELMA WILLIS MILLAY, Secretary.

Harrisburg Chapter.

The Harrisburg chapter held an organ recital in St. Peter's Lutheran Church, Middletown, Pa., Nov. 12, assisted by Mrs. George W. Tyler, soprano. The following was the program: Third Sonata, Guilman (Miss Laura Zimmerman); "On Eagles' Wings" Hamblen (Mrs. Tyler); "Song of the Basket Weaver" and "The Bells of St. Anne de Beupre," Russell (Miss Ella Maye Foreman); "The Song of the Brook," Baldwin, and Sketch in F minor, Schumann (Alfred C. Kusch-

wa); "In the Church," from "Slovak Suite," Novak, and Overture to the Occasional Oratorio, Handel (Mrs. John R. Henry); "I Will Lift Up Mine Eyes," Decevee (Mrs. Tyler); Rhapsody on a Breton Folk Song and "Marche Heroique," Saint-Saens (J. Herbert Springer).

Easton, Pa., Chapter.

Members of the Easton chapter went to Allentown, Pa., Monday evening, Oct. 21, and held their meeting in the Asbury Methodist Church. Charles Davis, president of the chapter and organist and choir-master of Asbury Church, greeted the guests and entertained them with an evening of organ and choral music. Quentin Smith of Catasauqua played the "Marche Funebre et Chant Seraphique" of Guilman, Macfarlane's Spring Song and the Concert Overture in A by Maitland. The minister of the church gave a fine talk on the "Aesthetics of Worship." Refreshments were served in the gymnasium and a social hour followed.

The election of officers will take place at the next meeting.

The Memorial Reformed Church will celebrate the tenth anniversary of the dedication of its Voteller organ Sunday, Nov. 24. Members of the chapter will assist in the service and the chorus of the church will be augmented and do several numbers under the direction of Stanley W. Kemmerer. MARK L. DAVIS, Secretary.

Reading, Pa., Chapter.

An audience which taxed the capacity of the church came out to hear a recital under the auspices of the Reading chapter at Salem United Brethren Church, Reading, Sunday evening, Nov. 3. The program included the following: Concert Prelude on "Ein Feste Burg," Faulkes (Carroll Hartline, Trinity Lutheran); Offertory, Rogers (Theodore Wolker, Lebanon Valley College); anthem, "What of the Night," Thompson (choir of Salem United Brethren); Prelude on a Traditional Melody, Milligan (Betty Fidler, Salem U. B. Church); quartet, "Just as I Am," Neidlinger; Finale, Smith (Carl Seltzer).

The first meeting of Reading chapter for the season was held at Trinity Lutheran Church, Sunday, Oct. 6, with a good attendance. The program follows: "Romanze," Svendsen (Earl Bickel); "Grant Us, O Our Heavenly Father," Harold Parsons (Trinity Choir); "Song of Sunshine," Hollins (Donald Browne); "A Cloister Scene," Alfred Mason (Miss Betty Fidler); "Hymn to the Trinity," Tschaiowsky (Trinity Choir); Chorale in A minor, Franck (John Duddy).

Minnie M. Rowley was presented in a recital at Holy Spirit Lutheran Church, Reading, Monday evening, Sept. 30. Mrs. Rowley's program was played entirely from memory and included: Prelude and Fugue in C, Bach; March from the Occasional Oratorio, Handel; "Grand Choeur," Dubois; Italian Rhapsody, Yon. She was assisted by the choir and soloists of Holy Spirit Church. Mrs. Rowley is a pupil of Marguerite A. Scheifele.

Illinois Council.

Mr. and Mrs. George H. Clark opened their hospitable home in Oak Park to the Illinois chapter on the evening of Oct. 28 and the occasion formed a very auspicious beginning for the season. Twenty-six members were able to make the trip and not only heard an organ and piano program, but enjoyed an intimate picture of the Toronto convention, as drawn by those Chicago members who were privileged to be in Toronto. Mrs. Clark served ice cream, cake and coffee, and thus gladdened the inner man most graciously and adequately. The program opened with a few words of welcome from Mr. Clark. This was followed by an ensemble group in which Mrs. Gertrude Baily presided at the Casavant organ in the Clark home and Mrs. Irene Belden Zaring at the piano. The selections played were the Prelude, Fugue and Variations by Cesar Franck and the "Dialogue" and Intermezzo from Clokey's Symphonic Piece. The other musical feature of the evening consisted of two organ solos by Mr. Clark—Jongen's "Chant de May" and

the Largo from Dvorak's "New World" Symphony.

Talks on the convention were made by Walter D. Hardy, Mr. and Mrs. William H. Barnes, Albert Cotsworth and H. O. Dreiske.

Lest the editor be reticent beyond customary length, it may not be amiss for these paragraphs to be squeezed into this issue of The Diapason.

In the last issue the editor gave a short sketch which mentioned the fact that The Diapason had reached its twentieth birthday, lacking thus just one year of the full maturity of manhood. The item was seized upon by his friends of the Chicago council of the N. A. O. and made the central feature of a luncheon Nov. 11 at the Palmer House. There were expressions and congratulations in the form of short speeches to which Mr. Gruenstein responded with full appreciation. The flavor of what was said to him had a genuine ring that may not be gainsaid, and that affords encouragement and incentive.

ALBERT COTSWORTH.

Quincy, Ill., Chapter.

Meetings of the Quincy chapter were resumed after the summer with a gathering in the home of Miss Ruth Brown Oct. 22. Plans for the year were discussed, interest centering in a fitting observance of the golden jubilee of George Wilhauck as organist. Mr. Wilhauck has been organist of St. Boniface Catholic Church for forty years and previous to that time played the organ in churches in Saline, Ill., and in Springfield. The celebration to be arranged by the local chapter probably will be separate from one to be arranged by the St. Boniface congregation. Mr. Wilhauck has also been on the faculty of St. Boniface School during the time he has been organist.

Several musical events will be sponsored this fall and winter by the chapter, including a concert by an organist and a concert by a church choir of St. Louis. Mrs. Frances Z. Mourning, Miss Ruth Brown and C. Harold Einecke were appointed on a committee to select dates for the two events.

Mr. Einecke, who attended the convention in Toronto last summer, gave an interesting account of the sessions.

A committee composed of Mrs. Lillian Brown Ingram, Charles Weiler, William Spencer Johnson and C. Harold Einecke was appointed to meet with the school board and architects to discuss plans for organ chambers in the new \$2,000,000 high school.

Miss Brown had arranged a series of musical games for the latter part of the evening. Refreshments were served.

Union-Essex Chapter.

Last year the Union-Essex chapter tried to give its members and their friends an opportunity to become better acquainted with the best literature for the organ and church service through recitals to which the public was invited. During the winter we enjoyed recitals by Charlotte Mathewson Lockwood and J. Thurston Noe, as well as a joint recital by some of our own members. Following this idea, our energetic president, Henry Hall Duncklee, arranged for our November meeting a recital by one of our own members, Carl F. Mueller, assisted by the Central Choir, Montclair. The recital was given in the Central Presbyterian Church of Montclair, where Mr. Mueller is the minister of music. The program opened with a processional hymn—a most effective means of establishing the proper spirit for that which followed. Following the invocation by the Rev. Edmund M. Wylie, Mr. Mueller played the Meditation by Bubeck. "Lo, a Voice to Heaven Sounding" was beautifully sung by the choir. Bach's Prelude and Fugue in C minor was played by Mr. Mueller, followed by Martini's Gavotte and Mailly's "Invocation." "Bless the Lord, O My Soul," sung by the choir, prepared the mood for three more organ numbers—the "Liebestod" from "Tristan and Isolde," "At the Foot of Fujiyama," by Gaul, and "Departing Day," by Mr. Mueller (played by request). After the offering the choir gave a splendid rendition of "The Trees and the Master," by Protheroe, and "A Song in Praise of

the Lord," arranged by Dickinson. The program was closed by Mr. Mueller, who played: "Echo Caprice," Mueller, and Festival Toccata, Fletcher. RUSSELL SNIVELY GILBERT, Secretary.

Camden, N. J., Chapter.

The first of the "out-of-town meetings" of the Camden chapter was held in the First Presbyterian Church at Haddonfield Monday evening, Nov. 18. This meeting afforded many of the members an opportunity to hear for the first time the new Bartholomay organ recently installed in this church. An unusually large attendance of members and their friends greeted the chapter on its initial appearance for the season in suburban territory. The program for the evening was played by three members of the chapter—Mrs. F. Marie Wesbroom Dager, Walter L. Flexon and Charles F. Wright—assisted by Mrs. Ruth A. Chambers, soprano, and Louis Shearer, baritone. The following numbers were played: Andante, from "Symphonie Pathetique," Tschaiowsky; Cantilene, from Sonata No. 11, Op. 148, Rheinberger, and Postlude in B flat, J. Guy Ropartz (played by Charles F. Wright); "Along the Way," Sanders; Berceuse, Thompson, and "Grand Choeur" in F, Salome (played by Mrs. F. Marie Wesbroom Dager, organist of the church); "Little Bells of Our Lady of Lourdes and Vesper Processional," Gaul; Adagio from Sixth Symphony, Widor; Fanfare, Lemmens (played by Walter L. Flexon); soprano solos, "The Wind's in the South Today," Scott; "The Star," Rogers, and "Delight," Luckstone (sung by Mrs. Ruth A. Chambers); Concert Overture in A, Maitland; "Chanson," Friml (played by Charles F. Wright); baritone solos, "Duna," McGill; "A Banjo Song," Homer, and "Invictus," Huhn (sung by Louis Shearer; Robert Haley accompanist); "The Bells of St. Anne de Beaupre," Russell, and Toccata from Fifth Symphony, Widor (played by Charles F. Wright).

It was announced after the program that the annual Christmas carol service by the combined clubs of the Musical Art Society would be held on the Monday evening preceding Christmas in the North Baptist Church, Camden. Refreshments were served. HARRY R. BAGGE.

Central Chapter, New Jersey.

Previous to the vacation months a questionnaire was sent out to every member of Central New Jersey chapter to discover the preference regarding place, time and nature of meetings. Guided by the answers to these questionnaires, the program committee is planning a series of events which should prove attractive to all and maintain the high standards of the chapter.

Oct. 15 Edith Dunn Hartman, organist of the First Baptist Church, Trenton, gave a recital on the new Möller organ installed in that church last spring. Mrs. Hartman played numbers by Franck, Liszt and Rogers. She was assisted by the chorus choir of the church under the direction of Harry Reid. At the business meeting which followed the recital it was decided to have a round-table discussion at the November meeting on "The Business of the Church Service."

Miami Chapter.

Organization of the projected Miami chapter has been completed and various activities are planned by this new Florida organization. The president is W. S. Sterling, organist and choir-master of St. Stephen's Episcopal Church and head of the organ and theory department at the University of Miami. Other officers are: Vice-President—Charles T. Ferry, organist of First Church of Christ, Scientist.

Secretary—Mrs. Florence Ames Austin, assistant to Mr. Ferry at First Church of Christ, Scientist.

Treasurer—Miss Ethel Cool, organist of the First Evangelical Church.

The program committee has outlined an interesting series of recitals, visits to organs, social meetings, etc., and everyone is enthusiastic.

The first recital arranged by the Miami organization was played Oct. 28 at Trinity Episcopal Church by Charles

T. Ferry, assisted by Bette Kometh Thornton, contralto. The program was as follows: Allegro con moto (Grand Sonata), Whiting; Elegy, Noble; Fountain Reverie, Fletcher; "Angelus," Massenot; Prelude and Fugue in E minor, Bach; "O, Rest in the Lord" ("Elijah"), Mendelssohn (Bette Kometh Thornton); Andante Cantabile, Tschaiowsky; "Finlandia," Sibelius; "The Nightingale and the Rose," Saint-Saens; Andante Maestoso, Mendelssohn; "And God Shall Wipe Away All Tears," Ferry (Bette Kometh Thornton); Fantasia in D minor, Ferry.

Louisville, Ky., Chapter.

The Kentucky chapter held an interesting and instructive meeting Nov. 11 at the Arts Club in Louisville. Miss Elizabeth Hedden led the discussion on "Anthems, Past, Present and Future." Ernest A. Simon contrasted old and new anthems and interesting papers on "Early Choirs" and "Early Organs" were read by Albion Cornwall, Miss Gertrude Tucker and Mrs. Frank Ropke.

The chapter brought Marcel Dupre for a recital which was given at the Louisville War Memorial Auditorium.

Lexington, Ky., Chapter.

The Lexington chapter had a busy November, with four recitals, a banquet, a tea and two special business meetings. Dr. Abner W. Kelley, secretary of the chapter, has given two vesper recitals at the University of Kentucky on the new Skinner organ. C. Hugo Grimm of Cincinnati gave a recital on the new Skinner in the Second Presbyterian Church, with the N. A. O. co-operating. Sidney C. Durst, also of Cincinnati, gave the dedicatory program at the University of Kentucky Memorial Hall Nov. 23, with the N. A. O. as special guests.

After the recital of Mr. Grimm the N. A. O. met at the Green Tree for an informal banquet to meet the artist of the evening. As guests the N. A. O. invited all organists or former organists of the city, so that they might see what the N. A. O. was like in action. Including the members of the chapter that were present, a group of thirty-two gathered for a social hour. Several pledged to join the chapter at the next meeting. President and Mrs. McVey invited the Lexington chapter to tea Nov. 23 to meet Mr. Durst.

The activities of the N. A. O. in Lexington have aroused considerable interest in the organ and in organ literature.

Members of the local chapter are to assist the MacDowell Club of Lexington in the annual Christmas program to be given in the auditorium of the university memorial hall. Every year the several choirs in the city present an evening of choral music, each choir singing its best Christmas anthem in a spirit of friendly rivalry. This association among the choirs has produced an evident pride in good conducting, good singing and good accompanying that is eminently worth while. The Lexington chapter commends this practice to other cities.

ABNER W. KELLEY, Secretary.

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Quartet and Chorus; Added Suggestions for Christmas, 1929

By HAROLD W. THOMPSON, Ph.D., Litt.D.

Since my article for November went to press a number of additional compositions have reached my desk. Some of them are so valuable that for their sake I shall postpone the promised article on John E. West until January or February.

Two of the numbers are arrangements of English carols, very skillfully done by the admirable Canadian organist, Dr. A. E. Whitehead. "The Holly and the Ivy" is for unaccompanied mixed chorus in four parts, plus soprano and tenor solos. "The First Noel" is also for unaccompanied chorus, sometimes divided into six parts; it adds new charm to one of the finest of traditional tunes. The composer's mastery of a lucid and varied counterpoint raises these two works above the ephemeral arrangements of a year. They are easy for any good choir; both are published by Gray.

W. R. Voris has no less than three new carols—and carols are his specialty. The most attractive text is that of "The Lame Shepherd" (Gray), a charming legend told by Miss Katherine Lee Bates, author of "America the Beautiful." There is a tenor solo, and a chorus is needed. The one of the three which has the most direct appeal musically is "There Was a Star in Heaven" (Summy), which has a little soprano solo. Though there is some optional division of parts, a quartet can manage this pretty carol-anthem. The third number, a "Christmas Lullaby" (Summy) seems to me the least successful; the harmony is somewhat inconsistent, with diatonic bits at odd moments. It is for SSAA and therefore hard to judge upon paper.

In the tuneful and rather secular style of Gounod—a style which I dislike and many better men than I admire—there is a Christmas anthem by William Stickles called "The Angel's Song" (Huntzinger). There is a solo for S or T, a duet for S-A, and obligato parts for violin and cello. It can be managed very well by a quartet. It is also published as a solo in two keys, and I prefer it in that form.

There are two new carol-anthems published by G. Schirmer. I prefer Mr. Barnes' "Joy to the World," the sinuous melody adapted from an old French tune; there is a soprano solo; a quartet can manage this very well, and I recommend it highly. Mr. Montani has an obvious, pretty pastorelle called "The Virgin at the Crib"; there is a vocal obligato for S or T, and a violin obligato in addition; you need a small chorus. This is a very easy number and may be very effective.

Two prominent American composers have set "All My Heart This Night Rejoices." Frederick Maxson's (Presser), though for an unaccompanied chorus in eight parts, is easy and lyrical in style. Dean P. C. Lutkin's setting (FitzSimons of Chicago) is for two choirs, to be sung unaccompanied and antiphonally; but as the two choirs do not sing at any time together independently, the "motet" can be sung by one choir accompanied. This is a more ambitious setting. I like both, but I expect Mr. Maxson's to enjoy the wider popularity.

Three new English carol-anthems deserve mention, all published by Novello: Thiman's "While Shepherds Watched," not one of his best things but easy and melodious; Elgar's "I Sing the Birth," with a very fine text by Ben Jonson—the best musically as well; and "On This, the Christmas Morn," which has a pretty descant that tempers the gloom of the composer's name—Job.

Last month I praised the lovely Christmas chorale prelude, "Es ist ein' Ros' entsprungen," in Brahms' famous set of eleven, originally published by Simrock with the composer's annoying use of the alto clef. Now comes a new

Andrew Baird, Organist in Harriman Home



edition of the "Eleven Chorale Preludes by Brahms, Op. 122" (Novello), one of the last tasks completed by the late Dr. John E. West. The alto clef is removed, and all is done discreetly and well. The present edition, like the original, is in two volumes. The second and better volume contains "Es ist ein' Ros'" and in pleasant contrast to some importations, the seven admirable numbers sell for only a dollar and a quarter.

There is another organ number, just published, which may be specially useful at Christmastide, when all the chimes are swinging—Russolo's "The Chimes of St. Mark's, Venice" (J. Fischer), which Mr. Von played to an enthusiastic audience at the opening of the new organ in Carnegie Hall, New York.

For an Advent solo you might like "The Tabernacle of God Is with Men," by R. E. Mitchell (Huntzinger), published in two keys.

Harvey Gaul's very popular "Carol of the Russian Children" (G. Schirmer) has been published in editions for men's and for women's voices. Schirmer is publishing now in separate folio form Dr. H. A. Matthews' "Voices of the Sky" from his delightful cantata, "The Story of Christmas." It is for soprano or tenor and is one of the best Christmas solos composed by an American. Another number from the same cantata now published separately is "Sleep, Holy Babe," but in the separate edition the choral section has been rearranged for women's voices instead of mixed; it is a luscious tune.

I note in G. Schirmer's attractive Christmas bulletin mention of Dr. Noble's "Eight Christmas Carols," which have been favorites of mine for a long time; both text and tune are invariably distinguished; and the carols are as easy as they are beautiful.

I have had a number of inquiries regarding the pronunciation of the last name of an English composer whose recent works I have been lauding; Eric Thiman calls himself "Tea-man."

PLAYED AT HARRIMAN HOME

Andrew J. Baird Has Presented 228 Compositions in Six Years.

Andrew J. Baird, A. A. G. O., has been playing for the last six years at Arden House, the home of Mrs. Edward H. Harriman, widow of the railroad magnate, near Poughkeepsie, N. Y., and a resume of his work after the last recital of the season, played Oct. 30, showed that Mr. Baird has performed 228 compositions in his programs, including ten complete sonatas, nine suites and ten of the larger works of Bach. The recital Oct. 30 was the 120th at the Harriman mansion and the program was as follows: March in E flat, Schumann; "Prayer," Lemaignre; Fantasie in E minor, Merkel; Pastorelle in E, Franck; Grand Chorus in March Form, Guilmant; "Reverie Interrompue," Tschaiakowsky; "Tristesse," Rebikoff; "Marche Slav," Tschaiakowsky; Canzonetta, Godard; Berceuse, Thome; "Under the Leaves," Thome; Toccata from Sixth Symphony, Widor.

Other recent programs were as follows:

Oct. 16—Sonata in A minor, No. 2; Faulkes; Prelude to "Lohengrin," Wagner; Fugue in E flat (St. Ann's), Bach; "Ave Maria," Bossi; Offertoire in F, Wely; Sketch in D flat and Even-song, Schumann; Gavotta, Martini; Indian Serenade, Vibbard; Finale to "Prince Igor," Borodin; "Dreams," from Seventh Sonata, Guilmant; "The Enchanted Forest," Stoughton; Overture to "Stradella," Flotow.

Oct. 23—Pastoral Sonata, Rheinberger; Largo from Sonata, Op. 2, No. 2, Beethoven; Prelude and Fugue in A minor, Bach; "In the Garden," from "Rustic Wedding" Symphony, Goldmark; Pastorelle in A, Deshayes; March on a Theme of Handel, Guilmant; "Caress," Grotton; Andante and March from "Pathétique" Symphony, Tschaiakowsky; Andante Cantabile, Tschaiakowsky; "Dance of the Reed Flutes," Tschaiakowsky; Overture to "Oberon," Weber.

Program by McFadden's Choir.

On Sunday evening, Oct. 27, the combined quartet and chorus choirs of Centenary Methodist Church, St. Louis, gave the thirty-fourth program in a series of Sunday evening musical services. The choir has a membership of sixty voices and is under the direction of Edgar L. McFadden. The following compositions were presented: "Where Dusk Gathers Deep," Stebbins; duet, "I Waited on the Lord," Mendelssohn; chorus, "Supplication," Sammond; baritone solo, "The Lord Is My Light," Allitsen; trio, "Eternal King," Leslie-Leach; male chorus, "Sometime, Somewhere," Spooner; organ, "Deep River," Burleigh; chorus, "The Blind Ploughman," Clarke; organ, Finale in C major, Harris.

Played for Van Dusen Lectures.

Frank Van Dusen gave a lecture on "Organ Music and Masters from the Fifteenth Century to the Seventeenth Century" at Kimball Hall Nov. 4 for the American Conservatory and one on "Organ Music and Masters of the Seventeenth Century" Nov. 18. The following compositions were played to illustrate the music of these periods by Mr. Van Dusen, Miss Emily Roberts, Whitmer Byrne and Philip McDermott:

German School—Fantasy on an Old German Song, Paulus Hofhaymer (1449-1537); Chorale Prelude, "Da Jesus an dem Kreuze Standt," Samuel Scheidt (1587-1654); Chorale Prelude, "Lobt Gott, Ihr Christen Allzugleich," Dietrich Buxtehude (1635-1707); Christmas Chorale, "Vom Himmel Hoch da Komm Ich her," Johann Pachelbel (1653-1706).

Italian School—Riccercare, Palestrina (1524-94); Canzona, Andrea Gabrieli (1510-86); "Toccata del Terzo Tuono," Merulo (1533-1604); Capriccio Pastorale Frescobaldi (1587-1654); Salmo XIX (First Movement), Marcello (1636-1739).

French School—"Ave Maris Stella," Jean Titelouze (1563-1633); Musette, Jean Francois Dandrieu (1684-1740); "Soeur Monique," Francois Couperin (1668-1733); "Noel sur les Flutes" (Christmas Carol), Louis-Claude d'Aquin (1694-1772).

English School—Pavane, William Byrd (1538-1623); "Preludium Voor 'Laet ons Met Herten Reijne,'" John Bull (1563-1628); "The Bell Symphony," Henry Purcell (1658-1695); "Water Music" Suite, Handel (1685-1759).

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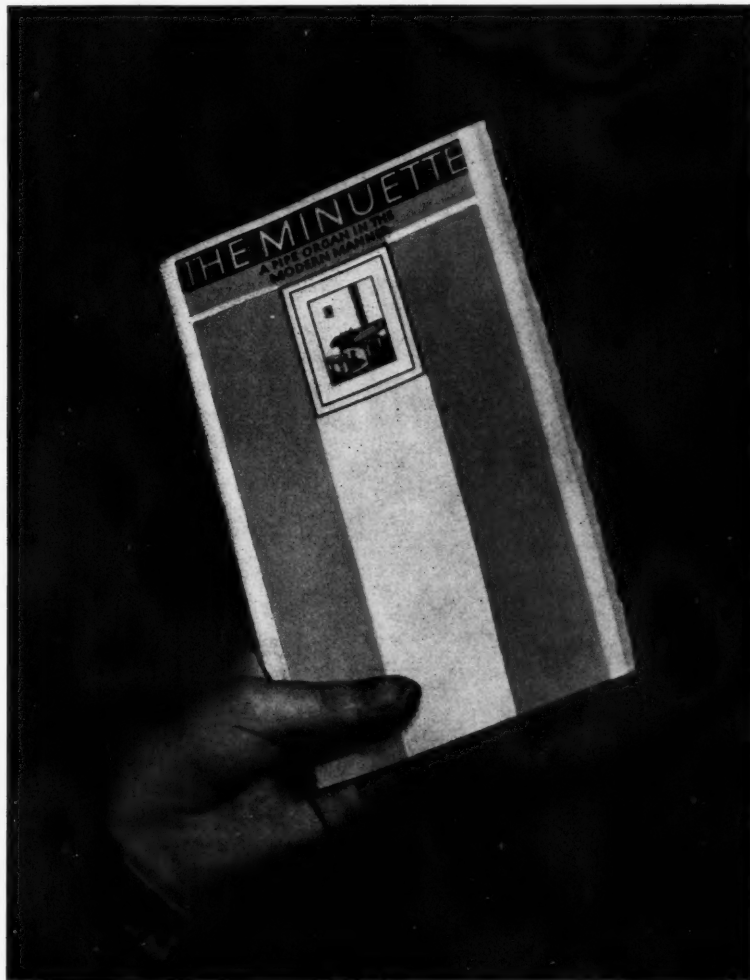
It was less than six months ago that The Minuette made its debut. We were cautious about making too extravagant claims for it, and we heralded its appearance with

but a modest amount of advertising. Despite that fact, this new instrument is, on its own merits, intriguing the interest of organists everywhere, and we begin to feel that it has possibilities as yet unsounded.

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hitherto made a pipe organ available only to the very wealthy, have also been lifted. It comes within the price range of a first-class grand piano.

It has been the dream of most professional organists to own a pipe organ, and



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"As the illustration shows, the actual keyboards and pedal clavier are precise duplicates of those to be found in all modern organs. The instrument is a real organ, not a toy, not an imitation. Of course one of the valuable items in its make-up is an invention by Mr. Haskell, whereby pipes may be doubled back on themselves and thereby require only half the room they otherwise would, without in any way having the tone injured in the process. This feature, together with Mr. Waters' invention of a magnet fit to operate without pneumatic assistance, gives the Minuette's builders considerable lead over any possible competitors in this new and most promising field."

There are, as a matter of fact, nearly 250 full scale pipes within the casework of the Minuette—even a full scale 16 ft. open tone. There have been portable pipe organs in the past, but a large part of their failure and lack of tonal satisfaction has been the absence of a 16 ft. tone and a sufficient 8 ft.

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"Truly," an organist says; "the times have changed; in former years an organist had to be content with a two-manual harmonium with pedal clavier—it was all he could buy unless he had his own permanent home

(and large income). Now any of us may own a genuine organ, whether we expect to move next year or next month, and the instrument may be taken with us just as easily as our grand piano."

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Los Angeles Party Inspects Wangerin Organ at Cathedral

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Nov. 15.—Some forty organists were the guests of Frank H. Colby, the organist and choirmaster of St. Vibiana Cathedral, and Edmond Verlinden of the Wangerin Organ Company at dinner at the Elks' Club Nov. 5, after which they went to the cathedral to hear and inspect the new seventy-stop Wangerin organ which has just been installed under Mr. Verlinden's direction.

I do not believe that more than four of those present had ever heard an organ of this make and without doubt the instrument was a revelation to all present. The organ is ideally placed and the case is as fine as could be found anywhere in the country. The console, one of the most compact and handsome I have seen, is placed far enough away to give the player every opportunity to hear what he is doing. The whole organ is enclosed and the general build-up from ppp to ffff is as stunning as I have ever heard anywhere. Mr. Colby and the cathedral are to be congratulated on securing so fine an organ.

A number of recitals are planned for the near future. Mr. Colby, Richard Keys Biggs, who, by the way, is representing the Wangerin Company in California; Dr. Humphrey J. Stewart of San Diego and a recital by the Guild should all fill the church to capacity. Take my advice and attend them all, for I assure you there is a treat in store for you.

What is there to say about a Dupre recital that has not already been said? Some 2,500 people sat and marveled when he gave a recital at the Hollywood High School on the morning of Nov. 6. The program was enjoyable from beginning to end, but for me the high lights were the Bach chorale prelude, "Rejoice, Ye Christians," the Intermezzo from the Sixth Symphony of Widor, the first two movements of his Second Symphony in C sharp minor and the masterly improvisation in scherzo form on themes given him by Mr. Tremblay and Mr. Mader. I have heard Mr. Dupre improvise a number of times, but this time it was well-nigh perfect. The enthusiasm of the audience must have caught him, for it was a wonderful piece of work. Mr. Dupre played the same program at the University of Redlands on the evening of Nov. 7.

The three graces—Douglas, Fitch and Diggle—journeyed to Santa Barbara Oct. 31 and gave a recital at Trinity Episcopal Church on the fine organ there which has just been rebuilt and enlarged by Edward Crome of Los Angeles. The church was filled and, what is better still, the collection was almost worthy the fine artists taking part. This in itself is most encouraging, for more often than not the collection does not pay for the programs. Mr. Douglas played his prize suite, Mr. Fitch played his "Reve du Soir" and I played my "Souvenir Poetique." There were other numbers on the program, but I feel that the collection was due these three pieces.

After the recital a turkey dinner with all the fixings was attended to by the visiting organists and a number of the local musicians at the Carson home. It was a jolly gathering and I am hoping that Dr. Pierce, the organist of Trinity, or Harold Gregson of the Presbyterian Church will invite the Guild up again in the near future.

The November meeting of the Guild was held at the West Adams Presbyterian Church on the 4th. After the dinner and business meeting the members adjourned to the church, where a recital was given on the small Hall organ lately installed. Miss Winifred M. Smart gave a fine account of herself in such numbers as the Bach Toccata and Fugue in D minor, the Hollins "Benediction Nuptiale," a "Toccata Fantasy" by Woodgate, etc. Walter E. Hartley of Occidental College, one of the leading recitalists here, played

the Adagio from Widor's Sixth, "Salida," by Urteaga, and "Fiat Lux," by Dubois. The assisting artists were William Ripley Dorr, Nestor Aber and Kathleen Jordan. The program was well arranged and the organ sounded first-class.

Stanley W. Williams, representing the Skinner Organ Company here, has just closed two good contracts—a large three-manual for St. Patrick's Roman Catholic Church in San Francisco and a two-manual for the Episcopal Church in Burlingame.

The recital by Richard Keys Biggs at the Church of the Blessed Sacrament in Hollywood brought out an excellent audience which seemed to enjoy both the Casavant organ and the organist. The program contained a number of interesting pieces, but my personal preference was for the Dupre Prelude, the Rogers Scherzo and Nevin's "Will o' the Wisp." The last was beautifully played and was the hit of the evening.

It is encouraging to see the growing audiences at the recitals in Immanuel Presbyterian Church Wednesday afternoons at 4:30. The first visiting organist was Alexander Schreiner, who played an interesting program in masterly fashion. The "Les Preludes" of Liszt, arranged by Kraft, was as fine a piece of organ playing as I have heard anywhere. On Nov. 6 Dudley Warner Fitch, organist and choirmaster of St. Paul's Cathedral, was the recitalist in a program of pieces by Buxtehude, Bonnet, Guilman, Karg-Elert and Russell. The "Bells of St. Anne" was one of the most effective items on the program. Mr. Fitch was assisted by his own boy soloist, John Drury, who sang "On Mighty Pens." Clarence Mader, organist of the church, was again at the console on the 13th and on the 20th your correspondent plays.

Another series on Wednesday afternoons at 3:15 is being given by different organists on the Skinner organ in the chapel at the Good Samaritan Hospital for the benefit of the patients. This is an excellent idea and is appreciated by those able to attend.

The excellent Kimball organ in the new Temple B'nai B'rith was heard to advantage on the evening of Nov. 1, when a recital under the auspices of the A. G. O. was given after the evening service by Clarence Mader and Walter Earl Hartley. Here again we have an organ splendidly placed in a fine auditorium. The console is so situated that the player is at a disadvantage, but this did not seem to bother either of the recitalists. Mr. Mader's high lights were the Mulet Toccata, the Ernst-Bach Presto and the Guilman Nuptial March, while Mr. Hartley's were the charming Cradle Song of Sokalsky and the effective "Fiat Lux" of Dubois. The choir of the church under the direction of C. E. McAfee gave a fine performance of Rogers' "Thus Saith the Lord of Hosts."

At the First Baptist on Nov. 3 the tenth historical program of church music was given. It consisted of Russian, Bohemian, Italian and Hungarian composers. Alexander Stewart had his choir well in hand and the service was enjoyed by a large congregation.

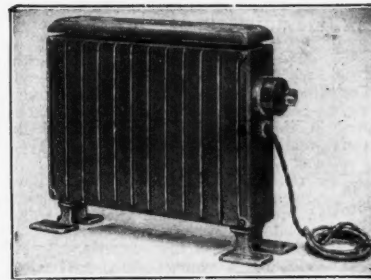
The Aeolian organ for the Baptist Church, Santa Barbara, is being installed and will be dedicated the latter part of November, when a recital will be given by Harold Gregson. It is a three-manual of some twenty-five stops.

To Sing Shure's New Cantata.

R. Deane Shure's new Christmas cantata, "Dawn in the Desert," will be given two performances in Washington during the week preceding Christmas under the direction of the composer. One performance will occur at the Mount Vernon Church, where Mr. Shure is organist and director, and the other in Takoma Park, Md., a suburb of the city. A chorus of 125 voices, consisting of two units, the Takoma Choral Society and the Mount Vernon Chorus, will perform the work.

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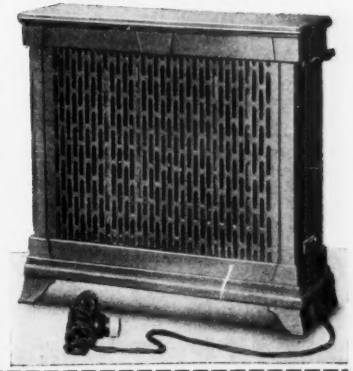


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Official Journal of the National Association of Organists

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CHICAGO, DECEMBER 1, 1929.

CHRISTMAS IS NEAR

Before another issue comes from the presses Christmas will be over, and so at this time we wish all our constituents a very merry Christmas season, full of contentment and without anything to mar the holidays. We hope your Christmas music will be better than ever before—and more appreciated. It has been a good year for the majority of us and the approaching season of peace and good will should be such in reality. For the organist the weeks of December are so filled with work that he has little time to think of abstract things, and so we shall not suggest them to him, but content ourselves with a mere expression of the good wishes of the season.

SEEING THROUGH CLOUDS

Amid the encircling gloom which pervades the theater organ world we hear the voices of many mourners, but not enough sensible comforters. Bewailing the situation is one thing, but pointing a way out is something that is more useful.

There is no saner and better posted man in the entire theater organ profession than Lloyd G. del Castillo of Boston. His playing and teaching, his radio work and his reputation as an educated man and musician entitle him to speak, and so The Diapason asked him to state his opinions as to the situation and the possible remedy. He has done so in an article published in another part of this issue. Mr. del Castillo's belief, stated as briefly as possible, is that the real organist of ability will be in demand, as will the orchestra player, as soon as the novelty of sound pictures wears off. He bases his assertion on the fact that the investment for organs in practically all theaters of importance will lead the managers to make use of them when the demand for variety becomes evident and when programs in which musical features are a part will be required.

It is hardly to be believed that sound pictures will ever become so satisfying to the majority of the public that they will not ask for a variation from this kind of entertainment. All the canning processes in the world have not enabled us to overcome our appetite for fresh fruit and vegetables. In fact, those who get the canned goods most often, in the large cities, appreciate a change to the fresh the more. Nothing enables one to rave over a helping of spring chicken caught in the barnyard that morning like a prolonged diet on the cold storage variety.

Here, then, lies the hope of the theater organist for the future. But, as Mr. del Castillo emphasizes, this hope is held out only to the elect known as real organists. By this we mean men and women with talent, training, ideals and taste. As for the common run of piano-organists, left-leg pedal artists, hand-me-down players turned out by mushroom teachers with a few lessons, who know only jazz, and that none too well—the class

too well-known to all of us—they are out of luck, as we have previously pointed out. Perhaps they can adapt themselves just as readily to dishwashing, poultry raising, newspaper work or matrimony as they did to the organ.

MORE COURAGE NEEDED

The scene was a large church, the occasion was an organ recital and the subject for our consideration today was a decidedly modernistic symphony in three movements by one of the greatest living organists. To say it was "modernistic" is not enough. It might rather be called "cubist." Each movement seemed more cacophonous and more futile than the one which preceded it, if that was possible.

A lady sat in the audience. At her right was a young organist of talent and discrimination, but of little self-esteem—a man in no way cocksure as to the correctness of his judgment. At the lady's left sat another man, not so young, nor so lacking in self-esteem, and not at all short of this world's material goods, though very poor when it came to musical knowledge or taste. When the performance of this work was over, a fact marked by the last screech of the full organ, with all sub and super couplers on, as well as by an almost audible concerted sigh by the audience, the lady turned to the right and inquired of the young man how he enjoyed it. "Most inspiring—very interesting—of course I liked it," quoth the timid one, the while prevaricating like a gentleman. The curious lady then turned to the left and asked the same question. "Great stuff! I could die listening to that," came the answer. We might interpolate the statement that he almost did die. Then the two in unison inquired of the lady how she liked it. "It was terrible," said she, frankly, truthfully and justly. And she voiced the conviction of all three, but she happened to be the only one who would not bear false witness. The actions of the other two, however, will belie their words, for the gentleman at the left will settle the matter by finding an excuse the next time he is asked to attend an organ recital, and the one at the right will probably study the program in advance and then come late enough to escape something stupid and unmusical, or reach for his hat and umbrella and flee before his ears and senses are offended.

Once in a while we find a frank soul, such as Dr. Macdougall, who speaks right out, as he does in his column in The Diapason, about some things that are the bane of the organ today; once in a while we find a concert organist such as Ralph Kinder or Palmer Christian who has the courage of his convictions and dares the world to rate him as a lowbrow. But the great majority follow a few bell wethers and will not face ridicule or the meaningful glance of the "cognoscenti." We are slaves of style, no better than so many sheep, it sometimes seems. Too many of us lack the fortitude of the lady who sat in the middle.

"ELDERLY" MAN'S PHILOSOPHY

Friends of Albert Cotsworth in Chicago, where virtually every musician has a warm spot in his heart for him—and hundreds throughout the country as well—are interested in the publication within the last fortnight of his book, "The Mild Adventures of an Elderly Person." Mr. Cotsworth's sketches are in his fascinating style and are filled with a kindly view of life which, as he approaches four-score years, makes him the friend of young and old alike. Many of the chapters are reprints of his "Elderly Person" articles, published in Music News for many years. What makes the volume of special interest to our readers is the fact that for just half a century Mr. Cotsworth was an active organist. The refreshing character of Mr. Cotsworth's philosophy is summarized in his "prologue," when in answer to a child's question as to how it feels to be 70 years old he says:

"Well, my dear, I think the chief thing is being glad. Having lived to the three score and ten that the Bible talks about automatically acts as a sort of release. It is all that is expected of us. It is a boundary line. In a way it's up to me whether I step over the line and how far beyond it I manage to go. Whatever we wiggle from

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of Dec. 1, 1909—

Hook & Hastings, who were about to issue a new edition of their "green book," which served as a general catalogue, were described as the oldest organ builders in the United States, having begun activities in 1827.

The Hope-Jones Organ Company, Elmira, N. Y., shipped a four-manual organ to St. Paul, for the Church of St. John the Evangelist, and a three-manual to San Mateo, Cal. Robert Pier Elliot, president of the company, was on a business trip in the West.

The Hann-Wangerin-Weickhardt Company installed an organ in the First Baptist Church of Milwaukee and it was opened Nov. 15 with a recital by Wilhelm Middelschulte of Chicago.

William E. Curtis, then a famous correspondent of the Chicago Record-Herald, described interestingly an inspection of the Salt Lake City Tabernacle organ and the article was reproduced in The Diapason. The chief organist then was the late John J. McClellan and the other players mentioned by Mr. Curtis were Tracy Y. Cannon, a grandson of Brigham Young, and Edward P. Kimball, a grandson of Heber C. Kimball, one of the organizers of the Mormon Church.

John W. Norton of Dubuque, Iowa, where he was organist of St. John's Episcopal Church, came to Chicago to become organist and choir-master of St. James' Episcopal Church, succeeding Clarence Dickinson, who had gone to New York.

In its salutatory The Diapason said among other things:

"With the modesty becoming its youth, but with the enthusiasm and hope which should go with that condition, The Diapason makes its first appearance and bespeaks for itself as much assistance and indulgence as children demand. So far as our knowledge extends and the results of inquiry indicate, The Diapason is as novel as it is new. There is no other publication devoting its pages exclusively to the construction of the organ and to those whose life work is the creation of the kist o' whistles—the grandest of musical instruments. * * * How large, how useful and how influential the publication shall be will depend in a large measure on the support it

Father Time after that will be like 'getting money from home,' as the college boys say. If the chaps are fairly decent they usually get the needful. Parents are good, indulgent. The idea covers my case. Because I am in the hands of a Father ever generous I count on some extra days. Just the same I am like anyone who does not and cannot own his place and has to rent. My lease has run out. I am not solicited to renew it. The Good Landlord will let me occupy 'from month to month,' as the legal concession puts it. Since the premises are extremely pleasant that's sufficient for satisfying comfort. And if there is one thing more desirable than another at 70 it is comfort. I know I won't be put out, but sooner or later I must go out. I am so glad about the one that I do not fret about the other. And that comfortable gladness takes first place in the list at 70."

Certainly a very sane and happy attitude to be presented as an example to younger ones by a man who from the top of the hill looks down upon the road he has traveled.

The little book has been beautifully printed by the press of A. R. Barnes & Co. and there are fine drawings by Staats Cotsworth, a grandson of the author.

Carl F. Mueller, organist and director at the Central Presbyterian Church of Montclair, N. J., was installed Oct. 27 as "minister of music" of this church. The pastor's assistant was made "minister of education." Thus music and education received the same recognition and the same emphasis.

receives and on the possibilities it is able to unearth in this previously unexplored field. At any rate, it has been planned to make a modest beginning. The endeavor of the editor is to keep the editorial columns free from bias and filled with as much accurate and interesting information as can be obtained."

James H. Rogers, well-known Cleveland organist and composer, in a special article asked that we stop to "take our breath" and take a look over the innovations of the last twenty years. He cited the fact that Charles Marie Widor "recently declared in substance his conviction that many of the newer devices are worse than useless" and "advises us to go back to the old-fashioned tracker action." Mr. Rogers hastened to add that he felt sure this would be going too far, but that "it is folly to pass lightly over the opinions of a man whose authority will be questioned by no one."

Among the advertisers whose names appeared in the initial issue of The Diapason were the Hann-Wangerin-Weickhardt Company, Milwaukee, Wis.; A. Gottfried & Co., Erie, Pa.; the Hinners Organ Company, Pekin, Ill., and the Hope-Jones Organ Company, Elmira, N. Y. Of these the first-named has shortened its name to the Wangerin Organ Company. The Gottfried and Hinners factories are also still active. The business of the Hope-Jones Company, which went out of existence, was taken over by the Rudolph Wurlitzer Company.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of Dec. 1, 1919—

An Austin organ of eighty-six stops, purchased as a municipal memorial to the soldiers and sailors of the world war, was dedicated at Melrose, Mass., Nov. 13, with Will C. Macfarlane at the console.

A large Kimball four-manual was installed in the Palace Theater, Philadelphia.

James R. Gillette, city organist, presided at the opening on Nov. 18 of the large municipal organ built by M. P. Möller of Evansville, Ind.

The National Association of Organists, which had made arrangements with The Diapason a month previously to become its official paper, had a large department edited by Albert Reeves Norton.

The council of the American Guild of Organists proposed an increase in the annual dues from \$3 to \$5. This aroused protests from various chapters and the increase never was put into effect.

Much good is expected from the combination in a church which believes that its music should be considered as a ministry and not as a mere musical performance. This is in line with John Finley Williamson's teachings and represents the attitude in the school of sacred music at Union Theological Seminary.

Don't Drive Them Away!

Philadelphia, Pa., Nov. 16.—Editor of The Diapason. Dear sir: Permit me to thank you for your editorial: "Hits Nail on the Head," in your issue of November, 1929. It inspired me to read again my articles appearing in your issues of May, 1929, and March, 1921, bearing on this subject.

Congratulations to Mr. Christian! May he keep up the good work in his part of the country. There is need of converts all along the line to the style of organ playing and the kind of organ recital programs that will not drive people away from church or auditorium.

RALPH KINDER.

Wheatley Goes to Dallas.

Bertram T. Wheatley of Colorado Springs, Colo., has been appointed organist and choir-master of the Church of the Incarnation, Dallas, Tex. He ended his service at the First Presbyterian Church of Colorado Springs, Dec. 1, after having been there four years. During his incumbency he has played many recitals and these and his lectures on musical topics before the high school and the Rotary Club have attracted much attention.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D., A. G. O., A. R. C. O.
Professor Emeritus, Wellesley College

The shopkeeper has to fight sales resistance. The concert performer has to fight appreciation resistance. Why is it that the average musician's attitude toward his brethren's performances is fairly well summed up in "He may be a good player, but I'd like to see him convince me"? I was talking this over with Uncle Mo the other day, but did not elicit much sympathy with my regret over this general attitude of musicians.

"Have you suffered from a lack of appreciation?" said he.

"No," I replied, "but if you were an organist giving successfully—you think—a festival service, and one of your organist friends came to the console afterward you might reasonably expect a complimentary word or two about the general effect, or at any rate about the bangles that you did not bungle. What happens? Your friend gazes at you benignly for a moment or two, remarks on the good weather and then goes off. It seems to me—"

"Yes, yes," interrupted Uncle Mo, "but don't you know that when Schumann gave Chopin a copy of the 'Carnaval,' Chopin is said to have remarked: 'How beautifully they get up these things in Germany!' Why shouldn't the little fellers take after the big fellers?"

What effect will the general debacle in the theater organists' profession have on church playing? Will the surplus players go into business or will they take up the saxophone?

In New York last month I heard an excellent negro singer, good voice and excellent enunciation—please note, I did not write "diction!"—sing twenty spirituals in succession—sixteen programmed and the rest encores. What a strange thing it is that genuine religious feeling expressed in effective music of the baldest type should be exploited by the concert performer for his own purposes! Do you not sometimes feel surfeited with the spiritual as concert fodder and wonder if its real place is not in the naively religious assemblies that gave it birth?

At the re-dedication of Carnegie Hall last month it was strange to hear Guilman's soothing music to his first symphony for organ and orchestra. I had never heard the combination before; it seemed suave, effective in its pleasant way. The organ and orchestra do not go any too well together. Dr. Turpin used to say that the orchestra was the sun and the organ the moon of the musical firmament; moonlight is reflected light and is only coldly beautiful.

Dr. Van Dyke, a genuine lover of music, said many quotable things in his address at the re-dedication: "There is no truer handmaid of faith, hope and love than music. Music is not a luxury, it is a liberating, inspiring, creative art. Music is the antidote of despair."

It looks to me as if there would have to be some sort of concerted action on the part of the progressive-conservatives in order to put excessive modernism in music where it belongs. Where does it belong? If anywhere, in the private studio or in the rehearsal rooms of the orchestras—like the Rochester Orchestra—that offer their services to aspiring composers in order that new works may have test hearings. In my opinion some of the things that the Boston Symphony Orchestra uses in its concerts—and I imagine this is true of all our great American orchestras—are purely experimental, and ought never to be performed until private testings in rehearsal prove their worth. The public that demands the monstrosities of Hindemith, Milhaud and others is really a small public, though a noisy one; the music-lovers who know that the music automobile is going around a sharp corner at 60 m. p. h. want to slow down, but they are so afraid of being thought soft that they keep still. A musician whom I know to be pro-

gressive but not ultra-modern in feeling writes me, anent the Chamber Music Festival in Washington: "A disappointing feature of the festival was the jazz which was perpetrated in the second half of the Tuesday morning program. I could get something out of the negro exaltation and mountain songs that preceded it, but nothing from the jazz save a feeling of resentment that such an outrage was thrust upon so splendid an audience—many musicians like myself having come from a great distance to hear the concerts; there was, too, a feeling of mortification that Mrs. Hoover and her distinguished visitor, Ishbel MacDonal, who were both there, should have got such a distorted idea of American music and musicians."

I believe that in giving voice to such criticisms we are doing that magnificently generous patron of music, Mrs. Elizabeth S. Coolidge, a service; unless she hears from her public she works without knowledge of their hopes and desires.

The paragraph just written gave me a good deal of satisfaction, and I was about to pat myself on the back when Uncle Mo walked in; I promptly read it to him, but noted a gathering frown on his brow.

"What's the matter?"

"Matter?" said he. "I do feel badly, Mac, at seeing you make such a fool of yourself; you sometimes refer to Mrs. Partington and her broom: Well, you are the Mrs. Partington of The Diapason. You belong with the crowd that censors literature and allows printed garbage free circulation; you would force 'A Strange Interlude' to go to a suburban city for performance and allow a low-class musical comedy to—"

"Now, look here," said I. "You misrepresent me; I said clearly that what we ought to protect ourselves from are the purely experimental compositions written by young, inexperienced and intoxicated-with-the-spirit-of-their-day musicians who rush to our orchestras hoping for a performance so that they may hear just how their music comes out; we ought to be protected from purely experimental music."

"There may be something, though not very much, in what you say," said my avuncular relative (relative in spirit and not by blood), "but if you feel as you say you do, why don't you hiss when you believe you are hearing one of these experiments performed?"

"Yes, and get myself turned out of the hall. Didn't you read the other day that the Philadelphia Orchestra was hissed for playing one of the ultra-modern pieces, and that Stokowski gave the audience a piece of his mind, accusing it as you just now did me? Besides—"

"See here, Mac, you must admit that these ultra-modernists have done at least one good thing: They have shown the successors of Brahms & Co. that music previous to the advent of Wagner and Debussy had become merely a stringing together of harmonic and melodic clichés."

"Oh, clear out, Uncle Mo, you're a nuisance!"

The expression "mi contra fa diabolus est" expressed a medieval detestation of a certain progression; the modern equivalent is the six-four chord and particularly the extemporizer's tonic six-four. One is inclined to say to the individual who attempts to do a little improvising: "As you value your future salvation never, NEVER use a six-four." Is there any chord more ruthlessly manhandled than the second inversion of the triad?

A set of programs comes from Warren D. Allen, organist of Stanford University, and another set from Ralph W. Downes, organist of the new chapel, Princeton. The sixty programs of Allen's have compositions by thirty-one American, twenty-two English, twenty-nine French, and twenty-one German composers, not counting thirty-eight pieces by the great J. S. B. and twenty-four composers of nationalities not specified. Arrangements are not banned, and the programs as a whole show great catholicity of taste. The Princeton organist's lists suggest an ingenious attempt to lure the canny undergraduate into the narrow paths of classicism; on Wednesdays there is



Let's Be Modern

To a greater extent than other departments of music the organ still lingers in the classic and romantic period of music. But, the organ of the classical and romantic period is insufficient, and inadequate to express the modern musical sentiment and in order that the art and industry of organ building may go forward we need new developments expressive of this current period.

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a request program and on Fridays a recital of pieces of Mr. Downes' own choosing. Some of the requests, he tells me, would make the devoted lover of the organ giants shudder; but he puts them through, no matter what happens. Brave and crafty Downes!

University Musicians Meet.

The Association of Musical Executives of State Universities of the Middle West held its annual meeting Oct. 18 and 19 at the University of Kansas, Lawrence. A two-day program had been arranged by Dean D. M. Swarthout, chairman of the group, which included lectures by Ernest Fowles of London on "Modern Music" and "Bach and His Contribution to Music." Topics up for discussion were "The Advanced Degree and Graduate Work in Music," "The State University and the Independent School of Music" and "The Four-Year Course in Public School Music." Social events included a tea and smoker at Valleyview, the home of Dean and Mrs. Swarthout, and attendance at the K. U.-Aggie football game. The association will meet next year at the University of Michigan and Earl V. Moore was elected chairman and Carlyle Scott of Minnesota secretary.

In New Spokane Cathedral.

The first unit of the Cathedral of St. John the Evangelist (Episcopal) at Spokane, Wash., was dedicated Oct. 20. The cathedral, while not large, is architecturally probably the equal of any in the West. Only the nave and crossing are complete at this time, the chancel and transepts to be built later. The music at the dedication was in charge of Harold Frazer, chorister, and Miss Lois Dimond, organist. Since the organ will be divided and on both sides of the chancel in the completed building, the Pilcher which had been in the old building was moved to a temporary location in the crossing. Some additions were made by J. Riley Chase of Spokane, who had the work in charge. A new instrument will be installed when the building is completed.

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Four-Part Chorales by Bach, as Edited by C. Sanford Terry

By HERBERT D. BRUENING

"Surely a finely-sung Bach chorale is much to be preferred to a poor anthem," Dr. Harold W. Thompson, well-known Diapason contributor, declared a year ago in the course of an address before the National Association of Organists. Quite right, but presenting a Bach chorale was not without difficulty in the past. For many years only the musical texts were available, and when various editions added stanzas, these were few in number and German in tongue. It is only comparatively recently that Bach chorales with English texts have been published, namely E. C. Schirmer's collection of twenty-five and Novello's of eighty-seven. But even at that, these collections do not allow the greatest possible choice of Bach chorales, and to have one or the other sung involves the purchase of an entire collection, or part of one, especially in the case of the Novello edition. Now, however, it is possible for a choir leader to select practically any four-part chorale Bach ever harmonized, to have German and English texts, and to buy any number of copies of any one chorale or selection of chorales, printed especially to order. The title of the complete volume from which the choir leader may make his choice is "The Four-Part Chorales of J. S. Bach, with the German Text of the Hymns and English Translations, Edited, with an Historical Introduction, Notes, and Critical Appendices, by Charles Sanford Terry," published by the Oxford University Press.

Wherever Professor Terry is known he is held in the highest esteem as one of the outstanding Bach scholars of most recent times. Music is not his profession, but his recreation; history is his chosen field. From an announcement of his tour in the United States during January, 1930, under the auspices of the Oxford University Press, the following interesting facts regarding Dr. Terry are taken. Dr. Terry first came into prominence in England as a chorister in St. Paul's Cathedral, London, under Sir John Stainer and Sir George Martin. From 1890 to 1898 he was lecturer in history at Armstrong College, Newcastle. Here he was intimately associated with Sir Henry Hadow, president of the college, and afterward one of the editors of the "Oxford History of Music." Here also were sown the seeds of that musical friendship with Dr. W. G. Whittaker, which later resulted in their collaboration in the work of making better English editions of the choral music of Bach.

Since 1903 Professor Terry has been Burnett-Fletcher professor at the University of Aberdeen. His research work in the field of Scottish history has led him to write several books on this subject, among the most prominent being "Life and Campaigns of Alexander Leslie"; "The Rising of 1745" and "The Cromwellian Union." This work in a sense prepared the way for the stupendous task yet to come—that of the chronicling of the lives of the Bach family and the editing of the Bach chorales. His "Life of Bach" (Oxford University Press), is considered by authorities to be the most monumental tribute ever paid to the great master. It is at present being translated into German and this edition will be published with a preface by Karl Straube, organist of St. Thomas' Church, Leipzig. Straube remarked after reading the book: "Only an Englishman could have done it," and expressed himself as of the opinion that it is the greatest work of its kind in existence.

Dr. Terry was for many years closely associated with the musical competition movement in Great Britain. He was the founder of these festivals in Scotland. He also founded university choirs and orchestras in Newcastle and Aberdeen. For some years, however, he has devoted himself almost entirely to Bach research work, and his articles on the various Bachs are a feature of the new Grove Dictionary. The following academic distinctions have been

bestowed upon him by English and Scotch universities: Hon. Fellow of Clare College, Cambridge; Hon. Doctor of Music, Edinburgh; Hon. Doctor of Laws, Glasgow; Hon. Doctor of Letters, Durham; and Hon. Doctor of Music, Oxford. The last-mentioned—the highest in its power to give—was bestowed upon him in June, 1929, by Oxford University.

Dr. Terry's epochal works concerning Bach are the following: English translation of Forkel's Bach, 1920; "Bach's Chorales," three volumes, 1915-21; "Bach's Original Hymn-tunes for Congregational Use," 1922; "A Bach Hymn-book of Sixteenth Century Melodies," 1923; "J. S. Bach, Cantata Texts, Sacred and Secular," 1925 (together with a reconstruction of the Leipzig Liturgy of Bach's day, founded on hitherto unexamined documents); "J. S. Bach, A Biography," 1928; "Bach: The Mass in B Minor, The Cantatas and Oratorios" (two books), "The Passions" (two books), "The Magnificat" (ready shortly)—these belonging to the "Musical Pilgrim Series," "Origin of the Family of Bach Musicians"; "Life of John Christian Bach" (ready shortly); "Cantatas; Extended Chorales"; Arias (edited by Dr. W. G. Whittaker, with English translations by Dr. Sanford Terry), and "Bach's Four-Part Chorales," 1929. An almost appalling list involving an amount of work that ordinary mortals would shirk!

The new volume, numbering 539 pages, consists of a preface, an introduction with six illustrations, 405 chorales with German and English texts in parallel columns, usually one chorale to a page excepting twenty-five selections, melodies with continuo (figured and unfigured) from No. 406 to 490, and eight appendices. The monumental work may be bought from the American branch of the Oxford University Press. It may also be bought in parts.

Obviously, neither the complete work nor the separate volumes will be placed into the hands of the individual choir member, unless a wealthy enough church is willing to spend a large sum of money at one time for choir music only. Certainly the size and the thickness of the complete edition are no handicap; many hymn-books in their tune edition are almost equally thick, if an inch and a half may be called very thick. The mechanical makeup of Terry's work, too, is by no means impractical, but rather most convenient and attractive. No, this newest masterpiece, sponsored by the Oxford Press, is intended primarily as a reference volume for the choir leader. He is to get it so that from time to time he may select for his choir of mixed voices one chorale or several chorales, which may be used as hymns, intros or short anthems. Having made a selection, he will communicate with the Oxford Press for quotations to have any single chorale or selection of chorales printed specially to order.

And what variety of choice the choir-leader has! Here he can quickly find selections for any season of the Christian year, for saints' and other holy days, for times and sacraments, and for general purposes; the titles of these selections are grouped conveniently in appendix 8, which lists the hymns according to their seasonal use. Next he will find that "the chorales are printed in their original key, and, where more than one setting of a melody occurs, in ascending order of pitch. By that means, since settings of similar keys are contiguous, the organist can vary the accompaniment, or with equal facility the choir can alternate the harmonic treatment. The stanzas have been distributed to aid this interchange." It is interesting to note Bach's versatility in harmonizing a given melody in a number of instances two, three, four, five, six, seven, eight, and even ten different ways, as in "Herzlich tut mich verlangen" and "O Welt, ich muss dich lassen" (the melody for "Now All the Woods Are Sleeping"). Then, too, wherever instrumental obligati to the chorales exist in the cantatas that fact has been noted at the bottom of the pages. Thus a Bach chorale may be accompanied by strings and flutes, trumpets and tympani, etc. Or, if the melody occurs in one of the incomparable chorale preludes of Bach, the organist

may play the prelude as a voluntary. Wherever a congregation is familiar with the German chorale, the choir leader has an advantage. His people are sympathetic. They will appreciate a finely-sung four-part chorale more than the ordinary anthem, because they know both the melody and the words and can follow the choir.

Whoever feasts on Dr. Terry's "Bach's Four-Part Chorales" will soon discover a number of other valuable purposes the book serves well. Hymns are prayers. Since many of the hymns in this volume are not to be found in the one or the other German hymn-book, the clergy conducting German services will find a new treasure of German hymn-verses which lend themselves for apt quotation in the course of a sermon at one time or another. More so is this the case with the hymns in their English translations. Fully 75 per cent of these are by Professor Terry himself; hence they are recent and new. The remaining translations are by Winkworth, Macdonald, Cosin, Jacobi, Kennedy, Bowring, Watts, Russell, Alexander, Moravian Hymn-book and a few anonymous authors. The reason for the large number of Terry translations is explained in the preface. "For the English words I have generally used my own translations of the German texts. Indeed, in most cases I had no alternative, for comparatively few hymns set by Bach have passed into English. * * * Where the number of settings of a melody permits variation, I have provided alternative English texts. Their author and source are always provided." The former remark is illuminating. Dr. Terry is right when he says he had no alternative in most cases. On the other hand it is true also that he could have saved himself the work of translating some of the hymns. If Dr. Terry had paged through the Novello edition of four-part Bach chorales and a number of English hymn-books, particularly of the Lutheran Church, he would have readily found a number of translations by Winkworth, Massie, Kelly, Carlyle, Bacon, Loy, Longfellow and Crull.

Translations, like transcriptions, vary in quality. Some are excellent, some are good, and some are mediocre. To retain in the English translation the full and unqualified meaning of the German with its doctrinal content; to find adequate expressions that are literal enough and yet constitute good English idiom; to produce a fluent and easy meter in the translation—all these are difficulties the translator has to face. Professor Terry surmounted them with utmost success and skill in many instances; there are instances, though, where he was not quite so fortunate. Incidentally, the classic German of the hymns and their various classic translations into English may be of profit to the student in German or English. In fact, the student in German has an excellent opportunity to observe developments in German hymnody from pre-Reformation days to 1736. Appendix 7, a chronological table of the hymns, will help him greatly in this endeavor.

The great musical value of Bach's four-part harmonizations was already recognized within thirty years of his death. Two editions passed into print a full generation before his other vocal works were similarly respected. (Terry freely consulted the early authoritative editions and Bach's autographs.) But a hundred years after Bach's death passed before words were added to the musical texts of the chorales. The credit for this goes to Ludwig Erk, who in 1850 and 1865 added at least one stanza to each melody, seldom more. The same happened in the Bachgesellschaft edition (1892) and Breitkopf's (1898). Dr. Terry, however, supplies many stanzas in both German and English, thus equipping the chorales first and foremost for the use Bach intended them to serve—as hymns for mixed voices. The entire story of the various editions, namely, the Marburg MS (1763), Birnstiel's edition (1765-1769), Breitkopf's (1784-1787 and 1832), Friese's (1843), Peters' (1850-65), the Bachgesellschaft's (1892), Breitkopf & Haertel's (1898), and the Oxford edition (1929) is detailed fascinatingly in the invaluable introduction, a real delight to the student in history of music. Again and again the value of the harmoniza-

tions to the beginner in musical composition is emphasized, particularly in the correspondence of Kirnberger of old, who fought valiantly for a new edition, but died without seeing his heart's desire fulfilled. "For the world will be the poorer if these chorales are not preserved," Kirnberger once wrote. If he could but see this beautiful and valuable work of Terry, he would exclaim: "Ah, the world owes a debt of gratitude to C. Sanford Terry! It is the richer for his complete and critical edition, by far the largest collection of Bach's genius in this form."

But perhaps the greatest pleasure will go to the connoisseur in hymnology. For him there are the eight appendices that in themselves constitute a mine of information. "Appendix 1 exhibits the results of an exhaustive collation of the early texts of each chorale, variant readings, and historical notes which expose the date and the purpose of such as are not associated with extant cantatas. It attempts a task which till now has not been undertaken. * * * Appendix 2 provides a metrical index of melodies which will facilitate the task of those who desire to fit Bach's settings to original English hymns." Appendix 3 shows the "development of chorale melody from its pre-Reformation form to the curve it assumed under Bach's modeling." An alphabetical index of composers, among these Bach himself with thirty-six tunes to his credit, is found in appendix 4. Appendix 5 is an alphabetical index of the authors, among whom the names of Eber, Franck, Gerhardt, Heermann, Herman, Luther and Rist are listed with the largest number of hymns. Appendix 6 is an alphabetical index of the hymns, showing according to which melody each hymn is set. A chronological table of the hymns is found in appendix 7, while the last appendix distinguishes the hymns by their seasons.

For the less scholarly minded there appears on each page a bare record of the source of the chorale, its date and authorship. Thus, for example, on page 78 we read: "Ein feste Burg ist unser Gott." Hymn, by Martin Luther, in four nine-line stanzas (1529). Melody, by Luther (1529). Under the German column: "U. L. S. 218"—"Unverfaelstcher Liedersegen," a comprehensive anthology, Berlin, 1851. Other sources of German texts are to be found in the works of Tucher, Wackernagel and Fischer-Tuempel. Terry was always careful to associate the particular verse selected by Bach with the musical setting he gave it. Under the English column we read: "C. S. T."—translated by Charles Sanford Terry.

Comparing the historical findings of the chorales in Terry's book with those of practically any English hymn-book, tune edition, is another interesting pastime. At times either Terry is right, or the hymn-book is right, or a third possibility, recently evidences have been discovered. To illustrate: Terry is inclined to attribute the melody of "Vom Himmel hoch" to Luther; others definitely ascribe it to Schumann, 1539. Pachelbel (?), thinks Terry, wrote the words of the hymn "Was Gott tut, das ist wohlgetan," a supposition that will appear new to many. "Es ist das Heil," commonly considered composed by Walther in 1524, is really the melody of the fifteenth century Easter hymn, "Freu dich, du werthe Christenheit." So says Terry. That powerful chorale, "Nun danket alle Gott," was written in 1636 and not in 1648. Ad libitum. Interesting and even amusing are the titles of the secular origins of some well-known melodies. It is very probable, though, that these secular melodies were taken from the church in the early days.

In conclusion, here is a book of wide appeal. It belongs especially in the libraries of theological schools and seminaries, conservatories of music, of the clergy, and, above all, of the choir leader.

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**Organ of Today Is
Declared Rhythmic
by Ernest M. Skinner**

Boston, Mass., Nov. 14, 1929.—Mr. S. E. Gruenstein, Editor The Diapason. My dear Mr. Editor: Some months ago I read a remark of Dr. Hamilton C. Macdougall in his column that the organ was not a rhythmic instrument. In the September number of the Rotunda, in an article by Alec Rowley of St. Albans, Teddington, I read again that the organ is an unrhythmic instrument and decidedly mechanical. "Unrhythmic because of its lack of accent."

This sort of statement comes to me rather as a shock because it is so hard for me to realize that people can be so out of touch with really modern work, beyond which, with regard to questions of rhythm, I had supposed that rhythmic effects depended upon the character of the performance, and not upon the instrument. I cannot say that a drum struck without rhythm can be rhythmic, although one cannot say it is without accent. Is any instrument rhythmic unless played rhythmically? Answer—No. The day when an organist hung on to a handful of notes while he hunted out a change of stops or turned a page is a thing of the past. Of course, if a man has no sense of tempo and gives quarter-notes the length of half-notes ad libitum and is not aware that there are so many pulses in a beat, so many beats in a measure, so many measures in a phrase, so many phrases in a sentence, he will play unrhythmically, which simply means that he has no rhythmic consciousness. But why lay it on the instrument? The same holds good of the piano, violin, bass drum or pipe organ.

With regard to the pipe organ, I would like to say as follows:

The key mechanism in a pipe organ consists of: First, a magnet; second, a primary; third, a secondary in control of a channel, the latter being in control of the diaphragms and valves under the pipes. This chain of mechanism I have personally tested to a speed of 240 per second. It may be said that this enormous speed is away beyond the capacity of the organist to demonstrate digitally, which is undoubtedly true. The object of this speed is to set up the greatest possible condition of sympathy between the organist and his tone, and as I have seen demonstrated time and again, it enables the organist to phrase on the organ as he would on the piano. This great speed causes the sounding medium to reflect the slightest mental condition or purpose that the organist communicates to the keys. I have seen organists strike a succession of chords on a fixed group of stops and accent certain of the chords struck, which is made possible by the enormous speed and responsiveness of this type of action, which I have used interruptedly for thirty-five years.

I have given one or two builders drawings of this key action mechanism with full instructions as to its use, but in every instance they have discarded the primary pneumatic and forced the magnet, by increasing its wind capacity, to operate the secondary, which, although it may still result in a capacity for repetition nearly equal to the capacity of the finger, takes away the enormously sympathetic factor that I worked so hard to develop, to say nothing of the loss of the factor of safety that goes with the use of the primary against changes in climatic conditions. This is also done at the expense of the ability to accent and to phrase, both of which are easily possible on a Skinner organ.

Coupled with this competence of the key action is the Pitman wind chest, which I developed in order to eliminate the objectionable features of the vent chest, of which the Roosevelt chest, so far as I know, was the first example. These objectionable features consist of a sluggishness in operation and the disagreeable groaning out of the tone when the stop was pushed in, especially on high pressure work. The Pitman chest gives much the same

speed in stop changes as is obtained with regard to the key action described above, so that in the Skinner organ we have orchestral precision in changes of stops, which enables a performer to accent with his crescendo pedal, provided he has the technique to use it for this purpose. Francis Cronin of the Capitol Theater, Boston, understands the use of the crescendo pedal to an extraordinary degree, and I am sure if Mr. Rowley could hear some of his performances he would drop the idea that accents cannot be obtained on the organ. These accents are not freakish or bumpy or unmusical in any degree whatever. They are musical and orchestral to the last degree.

The crescendo pedal, by the way, as built and patented by the writer, was made possible by the elimination of the "on" and "off" mechanism system which was in vogue throughout the world up to the time I introduced the closed circuit system now in vogue everywhere that electric organs are built. The closed circuit system eliminates the complication attendant upon two contacts and "on" and "off" magnet for every stop, which devices alone would prohibit speed in the stop action, as developed by the Pitman chest and closed circuit system.

With regard to the crescendo, it may be well at this point to refer to the adjustable crescendo idea. The crescendo, as I conceive it, resembles as closely as possible in its effect the effect of the swell pedal. That is to say, the stops should be most carefully selected from first to last in the order of their strength and character, so that each at the moment of its appearance should make the least possible addition to what has gone before. Any other arrangement of the crescendo pedal opens it up to all the objections that have been brought against it. It takes some two or three hours on a sizable organ to arrive at this arrangement of stops. Of what use, therefore, is an adjustable crescendo, which must inevitably upset a correct sequence?

I cannot agree with Alec Rowley that the touch of the organ is mechanical by reason of its inflexible tone. In the Skinner organ the extraordinary responsiveness of the swell shutters permits of accents. The tone of the organ is not inflexible, particularly tones of the celeste variety. It is warm and responsive. It may be varied by the swell shades and, except with respect to the individual voices and groups of voices, is susceptible of extraordinary modulation, instantaneous or gradual. The large variety of the celeste type of tone, voix celeste, flute celeste, dulcet, gamba celeste, for which England seems to have much less liking than America, all lend warmth and flexibility to the organ, but, again, all these things are decidedly subject to the responsiveness of the action, which in the American sense is non-existent elsewhere. The speed sense of the foreign builder has not been developed to the extent that it has in the Skinner organ. It does not seem to be appreciated even when seen by the foreign builder. In America the tone of the organ can be graded even as the tone of the violin, not by all the organists, perhaps, but by the organists we all look upon as being of high order. Are we to believe that men like Palmer Christian, Farnam, Kraft, Dupre and Goss Custard give us no rhythmic impression? I should say not. I heard Eric DeLamarter play a movement from a Widor symphony on the Ann Arbor organ, using only a handful of stops, and it was so artistic, flexible, rhythmic and expressive to the last degree that it held the audience breathless. This performance could not have been outdone in artistic conception and performance by any violinist or pianist, and there were plenty in the audience who will bear out this statement.

If the organ touch is mechanical and the tone inflexible, why will one organist give us an impression of being wooden and unresponsive and another of having warmth and artistic perception? If the foremost composers of whom Mr. Rowley speaks could hear an American organ played by one of the great artists that we hear so frequently, said composer would revise his opinion of the organ. At the opening of the Ann Arbor organ a concerto for organ and orchestra com-

posed by Eric DeLamarter was played by the Chicago Symphony Orchestra, with Palmer Christian at the organ. At times it was difficult to tell where the organ entered and the orchestra stopped, so perfect was the conjunction between them, and there was nothing of the coldness and wooden effect so characteristic of the old tracker action or the slow tubular and electric action which I have seen in America, England and France.

Mr. Rowley says many things with which I am in hearty sympathy, particularly with regard to the cinema organ, but I ask him, why call these American importations? It may be true that some cinema organs have been imported from America, but the cinema unit organ as built in America was promoted by an Englishman who came to America.

I suppose most people if asked to name the most sympathetic of all instruments would say at once the violin. I find myself among this number. The violin of all instruments is perhaps the richest in harmonics; not only the richest in harmonics, but in the correct proportion of its harmonics. Very well; if a perfect tone is the result of the correct proportion of its harmonics, why is not a perfect ensemble the correct proportion of all its harmonics? In point of fact, it is. The revolving mirror shows that the tibia so characteristic of the cinema shows the simplest line with the revolving mirror apparatus, meaning that of all organ voices it is the most destitute of harmonics. It is, therefore, the farthest removed of all musical tones from the tone that by common consent is the most sympathetic and beautiful. The tibia is the dominating voice in the cinema organ.

ERNEST M. SKINNER.

Mendelssohn's "Elijah" was sung Sunday afternoon, Nov. 17, at the Brick Church, New York, under the direction of Clarence Dickinson, with Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh as soloists.

Harold F. Rivenburgh
ORGANIST-CHOIRMASTER
FIRST PARISH CHURCH
(Presbyterian) HUDSON, N. Y.

ARCHER LAMBUTH
ORGANIST CENTRAL CHURCH
ORCHESTRA HALL, CHICAGO

Hugo Goodwin
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EDITH B. ATHEY
Organist Hamline M. E. CHURCH
CONCERT ORGANIST
1316 Euclid Street, N. W.
Washington, D. C.

As Good as New

This is a conservative claim when made by CLARK AND FENTON in reference to organs rebuilt at the factory. A good old organ taken in hand by CLARK AND FENTON and modernized by the addition of new tonal and mechanical features may prove to be even better than some new organs. Below are listed some representative organs rejuvenated within the past ten years:

Maker	Original Type	Now	Location
Roosevelt	2 M tracker	3 M electric	Nyack, N. Y.
Davis	2 M tubular	2 M electric	Jersey City, N. J.
Erben	2 M tracker	2 M electric	Closter, N. J.
Mason & Hamlin	2 M duplex	1 M electric	Newark, N. J.
Austin	3 M tubular	3 M electric	Hoboken, N. J.
Midmer	2 M tracker	2 M electric	Plainfield, N. J.
Kimball	3 M tubular	3 M electric	New York City
Odell	2 M tracker	2 M electric	Orange, N. J.
Johnston	2 M tracker	2 M electric	Salisbury, Conn.
Woodbury & Harris	3 M track, pneumatic	3 M electric	So. Norwalk, Conn.
Hutchings-Votey	3 M electric	3 M electric	Brooklyn, N. Y.
Tallman	1 M tracker	2 M electric	Pleasantville, N. Y.
Harrison	2 M tracker	2 M electric	New York City
Jardine	2 M tracker	2 M electric	Oradell, N. J.
M. A. Clark	2 M track, pneumatic	2 M electric	Nyack, N. Y.
Muller & Abel	2 M tubular	2 M electric	Brooklyn, N. Y.
Bishop & Son (England)	2 M tracker	2 M electric	Bermuda

Most of these organs have been supplied with new consoles; many have additional speaking stops or new reed stops, while some have chimes, as well as the basic improvements.

The organ committee, in considering whether to rebuild the old organ or buy a new one, would do well to consult the builders with a reputation for rebuilding as well as for building. No method short of rebuilding the old organ in the factory will make it AS GOOD AS NEW.

CLARK AND FENTON
NYACK, N. Y.



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.]

Illinois Chapter.

Under the leadership of Rosseter G. Cole, the new dean of the Illinois chapter, twenty members gathered for the first dinner of the season, held on the evening of Nov. 5. The only disappointment of the occasion was the absence of Clarence Eddy, who was to be the guest of honor, but who found his strength at the last moment not sufficient, after attendance the preceding night at the opening of the Chicago Civic Opera, to come down from his home at Winnetka. Mr. Cole outlined some of his plans for the year and called upon the past deans present to add a word. Efforts are being made to arrange services of special interest during the winter.

A festival service of high merit was held at St. Paul's Episcopal Church, Kenwood, under the auspices of the chapter and the direction of Charles H. Demorest, A. A. G. O., organist and choirmaster of St. Paul's, on the evening of Nov. 12. The choirs of the church sang Maunder's Magnificat in G, Martin's "Ho, Everyone that Thirsteth" and Maunder's "O Come, Let Us Sing." Anne Pearson Maryott, A. A. G. O., played the first movement of Guilman's Third Sonata and a Menuet by C. P. E. Bach. Francis E. Aulbach played "The Squirrel," Weaver; "Song to the Evening Star," Wagner, and Dubois' Toccata in G. Arthur C. Becker, A. A. G. O., played "Starlight," by Karg-Elert, and the Finale from Maquaire's First Symphony. As the prelude Mr. Demorest played the Andante from Bach's Fourth Trio-Sonata and as a postlude Guilman's Fugue in D.

Virginia Chapter.

The Virginia chapter acted as host Nov. 11 to the members of the fifth district, Virginia Federation of Music Clubs, of which Paul Saunier is director and Mrs. S. C. Swann vice-president. In the morning the delegates attended the special Armistice Day service in St. Paul's Episcopal Church, Richmond, following which there was an open meeting for clubs affiliated with the federation. At 3 o'clock there was another open meeting at which there were addresses by Paul Saunier, Mrs. S. C. Swann, Mrs. John Buchanan, president of the Virginia Federation of Music Clubs; Miss Eva Epes, director of music at the Fredericksburg State Normal College, and John Powell, pianist and honorary patron of the federation. At 5 o'clock the delegates attended the monthly meeting of the Virginia chapter, A. G. O., at which F. Flaxington Harker, dean, presided, and at 6:30 the chapter

entertained the members of the federation at a supper.

Preparations are being made for a public service of Christmas carols and anthems by choirs under women directors, which will be given in St. Paul's Church some time in December. All the chorus choirs and quartets of Richmond which are directed by women will take part and a number of soloists will also be heard.

Oklahoma Chapter.

Early in October, the Oklahoma chapter was entertained in the Weaver Conservatory of Music, Tulsa. Following the business meeting, a program of voice, violin and organ numbers, which had been planned by Professor John Knowles Weaver, chairman of programs, was given; also an interesting and instructive address by Professor G. Raymond Hicks, who spent the summer abroad, studying with Widor and Dupre. Mr. Hicks was successful in passing the associate examination prior to sailing. Mrs. Weaver and Mrs. Sara Kaufmann served refreshments to the members and a number of guests who were present.

Nov. 5 the Guild members had a dinner and business session in the club-rooms of the Y. W. C. A. A very interesting paper was read by William Sumner on "Organ Transcriptions."

Binghamton Chapter.

Frank L. Sealy, warden of the Guild, was the guest at a dinner given by the new Binghamton chapter in the art gallery of the Arlington Hotel Oct. 14. After dinner Mr. Sealy addressed the members, telling them of the organization. There were twenty-two at the dinner. It was followed by a recital by Warden Sealy at the Chenango Street M. E. Church.

Jacksonville Chapter.

The Jacksonville, Fla., chapter held its monthly luncheon meeting Nov. 13 at the home of Mrs. W. E. Sweeney, Mrs. J. P. Entenza and Mrs. Robert M. Baker joining with Mrs. Sweeney as hostesses. A delicious luncheon was served at the conclusion of the business session, which was presided over by Mrs. Baker, regent of the local chapter. Plans were perfected for the recital to be given by Claude L. Murphree Nov. 26 at the Riverside Baptist Church on the three-manual Skinner. Miss Clara Bancroft, dramatic contralto, who has recently become a valued addition to Jacksonville's musical forces, has been invited to be guest soloist on this recital program, which is the first of a series to be sponsored by the local Guild this season.

A round-table discussion of current events was led by Mrs. Marion Bowles, and Mrs. Kingsbury W. Norton agreed to conduct classes for the Guild members in musical history, the first class to be held Jan. 8.

Mr. Murphree gave an interesting report of the Memphis convention of the Guild.

Nebraska Chapter

At the October meeting of the Nebraska chapter it was decided to present regular monthly programs to be arranged by Guild members under the caption "From the Organ Loft." The first of these was given Wednesday, Nov. 6, by J. H. Simms, veteran organist and choirmaster of All Saints' Church, Omaha. Mr. Simms chose as his subject "Great Hymns of the Church" and was assisted by his choir, which sang in an excellent manner examples of each type of hymn under discussion. All hymns were taken from the Episcopal Church Hymnal in the following order:

Processional—"For Thee, O Dear, Dear Country."

Plainsong—"Of the Father's Love Begotten" and "O Come, O Come, Emmanuel."

German Chorale—"Wake, Awake, for Night Is Flying," "O Sacred Head Surrounded" and "Ye Watchers and Ye Holy Ones."

Folk Songs—"Let All Mortal Flesh Keep Silence," "Once to Every Man and Nation," and "Ye Holy Angels Bright."

Mr. Simms stressed the importance of enunciation and the message contained in the text of the hymn and pointed out that the rhythm of words and music should coincide. Two examples of cases where the rhythms

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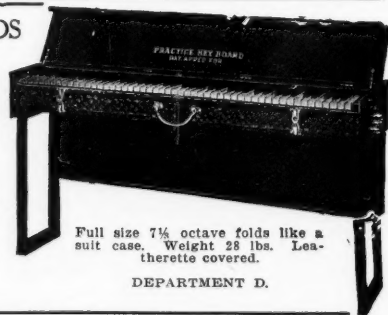
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were at variance were illustrated by the hymns "O Zion, Haste," and "For All the Saints."

The melodic type of hymn suitable for congregational singing was illustrated by "Duke Street" and the harmonic or choral type by "Merrial." One fine example of descant singing was given using the tune "Austria" as the subject, and one example of fau-

bourdon, using "Fight the Good Fight," by Rhodes.

The program was brought to a close by the choir singing "Ten Thousand Times Ten Thousand" as a recessional.

This program was not open to the public, but was attended by members of the Guild, ministers, members of their choirs and friends, about 200 being present.

**Seattle Organists
Play First Recital
of A. G. O. Series**

By JOSEPH H. GREENER, A. A. G. O.

Seattle, Wash., Nov. 16.—The first of a series of organ recitals was given in the First Swedish Baptist Church on Sunday, Oct. 20, by members of the Western Washington chapter of the American Guild of Organists. The following program was given: First Sonata, Guilman (played by Miss Esther Parker, St. Paul's Church); "I Will Give You Rest," Pinsutti; "Fear Not Ye, O Israel," Buck (sung by Mrs. C. H. Sutherland, First Swedish Baptist, accompanied by Mrs. Fred A. Lind, organist First Swedish Baptist); "Marche Champetre," Boex; "Song of the Basket Weaver," Russell; An Autumn Sketch, Brewer (played by Miss Amy Frederickson, Swedish Tabernacle); duet, "God Shall Wipe Away All Tears," Roma (sung by Mr. and Mrs. C. H. Sutherland); "At Evening," Nordman; "Fantasie Triomphale," Dubois (John McDonald Lyon, St. Clement's Church).

The recital was very well attended and two of the artists, new members of the chapter, gave a creditable account of themselves, the other member having demonstrated her ability at a former recital.

Oct. 29 we heard Marcel Dupre in recital at the University Christian Church on the four-manual Casavant. As usual, Mr. Dupre was master of the situation. There was a very good and appreciative audience, who responded enthusiastically to the master.

The Western Washington chapter of the American Guild of Organists met at the Gowman Hotel Nov. 7 for its monthly meeting and luncheon. At the close of the luncheon business in the interests of the chapter took up the remaining time. The next Guild recital was announced for Nov. 22 on the four-manual Kimball at the University Temple. The following organists will play: Harold Heeremans, First M. E. Church; Marvin Brain, First Christian Church; Joseph H. Greener, Queen Anne M. E. Church. Douglas Forbes, bass soloist of the First M. E. Church, will be the assisting artist and Frederick C. Feringer, organist of the First Presbyterian Church, will be the accompanist.

Arville Belstad, organist and choir director of Plymouth Congregational Church, is sponsoring a program of miscellaneous music by local composers which will be given at his church Nov. 17. This is a fine idea. It encourages the local composers and brings them together in a feeling of friendship. The following program has been arranged: Prelude, "The Blind Girl," Daisy Wood Hildreth; anthem, "Abide with Me," Carl Paige Wood, F. A. G. O.; violin, "Russian Lullaby," Claude Madden; tenor solo, "Little Lamb," Amy Worth; piano, "Christmas Song," "Roving," "When

First I Beheld Her," "Scotch Farewell," "Waiting" and "March of the Vikings," George C. Bailey (played by the composer); soprano solo, "Enough," Walter G. Reynolds, A. A. G. O.; organ, Cantilena, Joseph H. Greener, A. A. G. O. (played by the composer); violin quartet, "Summer," Kathryn Kantner; organ, Introduction and Variations on the Hymn-tune "Bethany" and Theme and Variations on the Hymn-tune "Eventide," Walter G. Reynolds, A. A. G. O. (played by the composer); bass solo, "Come unto Me," Sarah Roseburg; anthem, Te Deum in C, John Edmund Butler; postlude, "Fugato," Frederick C. Feringer.

The choral festival sponsored by the Seattle Retail Grocers' Association gave Seattle an opportunity to hear some fine vocal ensemble singing. The three adjudicators were Frederick Chubb, Vancouver, B. C.; Charles Keeler, Yakima, and Frank Tattersall of Seattle. Several of our choirs from over the line contested with us and won some of the prizes. Three male choruses contested with Protheroe's "Victory" as the test piece, first place being awarded to the Ralston Club of Seattle. There were two contesting choirs for the small choir section, the test piece being "The First Christmas," by Gerrit Smith, and the award for first place going to the Emanuel Lutheran Choir of this city with Kenneth Lyman, director. For the large chorus there were two contestants and the test piece was "He Watching over Israel," by Mendelssohn, winning place being given to the First United Church choir of Victoria, W. C. Fyfe, director. The women's chorus, with five contestants, using McKenzie's "Distant Bells" as the test piece, brought out some interesting work. First place was given to the First United Church ladies' choir, Victoria, B. C., W. C. Fyfe again being the winning conductor.

Mrs. F. T. Woodward has been appointed organist of the United Presbyterian Church of Everett, Wash.

Join Westminster School Guild.

Thirty young men and women were received, with impressive ceremony, into the membership of the conductors' guild of Westminster Choir School Oct. 15 at the First Methodist Church, Ithaca, N. Y. This guild is the outgrowth of the directors' club of Westminster school, which had its origin in Dayton, Ohio. Dr. John Finley Williamson, dean of the Westminster Choir School and conductor of the Westminster Choir, presented to the guild its challenge for the development of better church music. Students who have been graduated from the school and have won church positions in other parts of the country will be placed on the honorary membership roll.

Goes to Albany Cathedral.

J. William Jones of Utica has been appointed organist and choirmaster at the Cathedral of All Saints in Albany, N. Y. Mr. Jones was chosen by Bishop Oldham and Dean George L. Richardson from many applicants. He was at Calvary Episcopal Church, Utica.

Edward Eigenschenk



Seldom has a young organist received so early in his career so much recognition as has Edward Eigenschenk. To his honors he now adds that of being appointed to the post of official organist for the Chicago Symphony Orchestra, a post in which he succeeds Wilhelm Middelschulte, Eric DeLamarter, Herbert Hyde and Walter Zimmerman. Mr. Eigenschenk appeared as soloist with the Chicago Symphony Orchestra in 1925, and with the Chicago Solo Orchestra (Eric DeLamarter, conductor) in the premiere performance of Mr. DeLamarter's work for organ and orchestra, "The Weaver of Tales," in 1926, which he played the same year with the Philadelphia Orchestra on the Wanamaker organ. As noted in The Diapason last month, Mr. Eigenschenk has also been appointed organist and director of music of the historic Second Presbyterian. He began his duties at this church the first Sunday in November. Here he has a large four-manual and echo organ, rebuilt in 1917 by the Austin Company. Mr. Eigenschenk will continue his teaching at the American Conservatory and is under the direction of Frank Van Dusen for concerts and recitals. In November he gave recitals at the First Lutheran Church, Fargo, N. D.; Wesley College, Grand Forks, N. D.; First Presbyterian Church, Aberdeen, S. D.; Jamestown College, Jamestown, N. D., and the First Baptist Church, Evanston.

With the resumption of regular chapel exercises, Fisk Hall and its three-manual Casavant organ at Northwestern University have been renovated. Professor Horace Whitehouse of the church and choral music department is organist for the devotional periods and the noted A Cappella Choir appears at different sessions. Preceding the holidays the latter group will sing a program of traditional carols at a university convocation.

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NEW AUSTIN FOR EDELMANN

Keller Plays at Opening in St. Jerome's Church, Chicago.

Hugo Edelmann, the veteran organist who has presided at the console in some of the largest Catholic churches of Chicago during his long career, including the Cathedral of the Holy Name, now has at his disposal a new three-manual Austin instrument, completed in November, at St. Jerome's Church, on the north side. Dr. Walter Keller was invited by Mr. Edelmann to give the opening recital Nov. 21 and he played: Concert Overture in E flat, Faulkes; "Romanza," Keller; Scherzo, Lemare; Toccata, Barnes. A string quartet and Mr. Edelmann assisted in the service.

The organ has the following resources:

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- *Dulciana, 8 ft., 73 pipes.
- *Principal, 4 ft., 73 pipes.
- *Tuba, 8 ft., 73 pipes.
- Chimes (prepared for).

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SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 32 pipes.
- Dolce Bourdon (Swell), 16 ft., 32 notes.
- Gross Flöte (Ext. of Open), 8 ft., 32 notes.

Charles Brown of the Midmer-Losh organization, who was injured by a fall in the convention hall at Atlantic City, has recovered sufficiently to leave the hospital and expects a complete restoration of his health. Mr. Brown underwent successfully a very unusual operation on a badly fractured skull.

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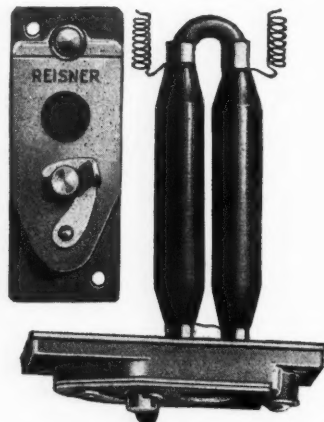
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**Brooklyn Museum
Organ Is Opened by
Lynnwood Farnam**

By RALPH A. HARRIS, F.A.G.O.

New York, Nov. 20.—Lynnwood Farnam played the dedicatory recital on the four-manual Skinner organ in the Brooklyn Museum Monday afternoon, Oct. 28. This fine instrument, a gift of Mrs. Edward C. Blum, is installed in the gallery of the sculpture court, wherein there is room to seat large audiences. The organ was formally presented by Mrs. Blum and accepted on behalf of the museum governing committee by Walter H. Crittenden, and later received the official sanction of the city in an address by Mayor James Walker.

Mr. Farnam's program included a variety of pieces, of many types: Toccata in G major, H. B. Jepson; "Soeur Monique," Couperin; Trumpet Tune and Air, Purcell; Quasi Lento and Adagio from Fantaisie in C, Franck; Gigue, from Fifth Concerto, Handel; "In dulci jubilo," Bach; "Divertissement," H. L. Baumgartner; "Mirrored Moon," Karg-Elert; "Vintage," Jacob, and "Westminster Chimes," Vierne.

Sunday afternoon, Nov. 3, a program was played by R. Huntington Woodman, organist of the First Presbyterian Church of Brooklyn and of Packer Collegiate Institute. His program follows: "Praeludium Festivum," Becker; "Romance," Gliere; Barcarolle, Arensky; Andante Cantabile, Tchaikowsky; Cathedral Prelude and Fugue, Bach; Introduction to "Le Deluge," Saint-Saens; Serenade, Widor; Largo, Handel; "Piece Heroique," Franck; Allegretto, Wolstenholme, and "Marche Religieuse," Guilment.

Other recitals arranged for the near future are to be played by Walter P. Stanley Nov. 24, Louis Robert Dec. 8 and Harry Rowe Shelley Dec. 29.

The specification of this organ ap-

peared in the April Diapason.

Willard I. Nevins directed and accompanied Mendelssohn's "Elijah," which was given by an augmented chorus at the Fourth Presbyterian Church Sunday evening, Nov. 17. The same work was given in the afternoon of the same day at the Brick Presbyterian Church under the direction of Clarence Dickinson.

An elaborate program commemorating the anniversary of the signing of the armistice was given by Rupert Sircom from station WOR Sunday evening, Nov. 10, his program including works of Franck, Dupre, Philip James and Edward S. Barnes, as well as others.

Henry F. Seibert, organist of Town Hall, played the second in a series of recitals at St. Paul's Episcopal Church, New Rochelle, Sunday, Nov. 10, on the new Skinner organ. The program consisted of numbers by Bach, Brahms, Macfarlane, Faulkes and Yon.

The new three-manual and echo organ recently installed by the Hook & Hastings Company in Third Church of Christ, Scientist, Brooklyn, was used for the first time Sunday, Nov. 3, at the three services of that day. Miss Esther Dickie has been the organist of this church for the last eleven years, and now assumes her enlarged duties at the new instrument in the new edifice. Previous to her present appointment Miss Dickie was organist and director at the Flatbush Christian Church.

The organ console is concealed in a pit in front of the reading desk, while the great, choir, swell and pedal organs are concealed by a grille behind the reader. The echo organ, playable from the great, is above the ceiling, at the rear of the auditorium, also concealed by grille-work. With the echo organ is a fine set of Deagan chimes, two octaves. The total ensemble is brilliant, without being either topheavy or "muddy"; the diapasons are exceptionally beautiful, as

are some of the flute stops.

A gift of \$15,000 has been received by the choir school of St. Thomas' Church, in the form of a bequest from the late Edward L. Adams, Jr., of Elmira, N. Y., for the purpose of providing a gymnasium for the choristers.

Mendelssohn's "Elijah" was given under the direction of Jessie Craig Adam at the Church of the Ascension Sunday, Nov. 3.

T. Tertius Noble, Mus. D., plays a fifteen-minute recital following the noonday services on Wednesdays and Fridays at St. Thomas' Church; his "hour of organ music" series for the present season has not yet begun.

Theodore A. Taferner, F. A. G. O., deserves special mention for an excellent recital he gave in Schermerhorn Hall at the New York Institute for the Education of the Blind Nov. 7. Mr. Taferner is blind. His playing is described as accurate, artistically phrased, and showing a highly developed interpretative sense. Mr. Taferner is scheduled to play the inaugural recital on the Möller organ in the Salem Evangelical Church, Bangor, Pa., Nov. 29.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for Oct. 1, 1929.

State of Illinois, County of Cook—ss.

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

Regulations, printed on the reverse of this form, to wit:

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

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

Editor—Same.

Managing Editor—None.

Business Managers—None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

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S. E. GRUENSTEIN.

Sworn to and subscribed before me this 29th day of September, 1929.

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Cathedral of Holy Cross in Boston and Its Historic Organ

By S. HARRISON LOVEWELL

One of the most engrossing chapters in American ecclesiastical history has to do with the development of the Roman Catholic Church directly before and immediately after the Revolutionary War. Naturally, in an article that primarily is concerned with music it is not possible to give more than the briefest outline of that part of the history which relates to Boston. For those who would like to go into detail, it can be said that there is ample material available, although no extensive bibliography. Unfortunately the Cathedral of the Holy Cross, on Washington street, south end, although its great towers dominate all other buildings in that section of the city, has received little attention on the part of tourists, and not many Bostonians know it intimately. Possibly if its exterior had been more ornate, the fabric had been built of white marble instead of drab Roxbury pudding-stone, and the tall towers as planned had been carried yet higher in the form of spires, the story would be different. Again, the rumbling of elevated trains has not added anything to the attractiveness of the surroundings. It must seem at times as though these same trains would dislodge some of the organ pipes because of the vibrations caused from without the building. Drabness is the characteristic today of the neighborhood and this may continue far into the future. In real inspiring beauty the vast structure is outclassed by other cathedrals and churches in America. But at the time it was built there was no ecclesiastical edifice in North America to equal it in size. And for long the great organ remained the largest instrument constructed by an American firm. This great instrument teaches many lessons in nobility and solidity of tone. It has always been noted for its magnificent volume devoid of shrillness. Those who designed this organ must have had in mind to make it an unequalled instrument for the greatest works by Bach and the German school.

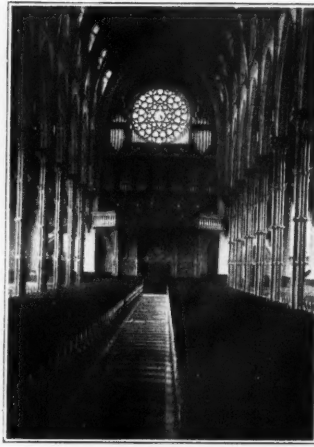
The inception of the archdiocese of Boston dates back to the opposition of the Rev. John Carroll and other priests of Baltimore, whereby the Roman Catholic Church became autonomous and foreign kings and political leaders were disallowed the prerogative of naming bishops. John Carroll belonged to the patriot family of Maryland and became the first American bishop. In Boston, at that time, there was no Catholic parish, and the celebration of mass was infrequent. In fact, until George Washington took command of the armed forces at Cambridge it was the custom annually in towns and cities to burn the pope in effigy. To put down this unedifying practice he gave orders that no soldier should engage in it. In the little French Huguenot chapel standing in School street in 1788 the Abbé de la Poterie, ex-chaplain of the French army, gathered the Catholic families, and there was born the movement that led directly to the building of the great cathedral. The first two priests for good reasons were suspended. Then, for a short time, came the Rev. John Thayer, a former Congregationalist minister, a man highly esteemed, who made converts, but was far too polemical and contentious. He was transferred to the mission field of Kentucky and died in Limerick, Ireland. He was followed by two saintly men of the highest type, men of deep humility, who were loved by all. They were as Damon and Pythias. Jean Lefebvre de Cheverus belonged to a family of high birth in France. He was the last to be priested before the French Revolution began its bloody course. Exiled, he went to England in 1791 and gathered the unchurched. To them, after three months' study, he preached in the English language! An extreme ascetic, a lover of poverty and books, he arrived in Boston in 1796. There was soon associated with him

his other self in the person of Francis Anthony Mantignon, who had been a professor at the Sorbonne. The Rev. Jean de Cheverus was consecrated Bishop of Boston on All Saints' Day 1810. But in 1823 Louis XVIII. ordered the bishop to return to France to be Bishop of Montauban, a Huguenot stronghold. In spite of a strong petition on the part of the people of Boston (about 200 being Protestant!) that he be permitted to remain, as was his wish, he felt constrained to go. His successor was Bishop Benedict Fenwick, who was the founder of Holy Cross College, Worcester. Then came Bishop John B. Fitzpatrick and, finally, the first archbishop of Boston, the Most Rev. John Joseph Williams, a native of Boston and an ascetic after the manner of de Cheverus, deeply spiritual and honored by all people.

Subscriptions made possible in 1800 the building of the Church of the Holy Cross on Franklin street. Fully one-quarter of the requisite amount was given by the aristocracy (Protestant) of Boston, with ex-President John Adams at the head of the list with \$100. Charles Bulfinch, famous architect, of whom all loyal Bostonians are proud, donated plans and his services, besides a silver urn. The new Ionic church building of modest size was dedicated Sept. 29, 1803. Until the new church was occupied it was the custom of de Cheverus and Mantignon to take turns at being choir and celebrant, but in the new church there was placed an organ about which nothing more seems to be known, and a Frenchman named Masse was the organist. The music for dedication was the "Missa Regis" and plain chant music continued for many years until the time was ripe for a more radical change. From an almost inaccessible source it has been gleaned that Mr. Masse was the first organist and that he was succeeded by a second Frenchman, a Mr. Mallet. Mrs. Brown followed Mr. Mallet. Her father was the great Samuel Webbe, the English composer of glees, catches and church music, and the organist of the Portuguese Chapel in London. Then came Henry Card and Richard Garbett, two Englishmen. Mr. Berlin, a German, and Mr. Horwig, a German, and chief violinist of the orchestra of the Handel and Haydn Society, followed the Englishmen. Thereafter came George W. Lloyd and Anthony Werner. Anthony Werner was the first to introduce the masses of Haydn, Mozart and Beethoven in place of poor music that had been used. At the pro-cathedral on the corner of Washington and Castle streets for a time George E. Whiting was the organist, and he was succeeded by the gifted J. Frank Donahoe, at the age of 18, one of Eugene Thayer's best pupils. Donahoe was appointed in 1875 and played at the dedication of the cathedral, Dec. 8, 1875. He continued for nearly thirty years and his playing was ever a great attraction.

Thinking back to the time when the church on Franklin street was erected, and its dedication made an unusual impression on Bostonians because unaccustomed to the ceremoniousness of services, it is shocking to note that Boston's breweries and distilleries outnumbered the churches by two to one! At that time also, as the maps show, what is now the broad thoroughfare through the south end was no more than a causeway with salt water on each side for much of the distance to Roxbury. The cathedral, however, is not built upon made land even though its foundations rest on myriads of piles. A generous portion of the so-called Williams estate was purchased by Bishop Fitzpatrick in 1859, about a year before the building in the business district was sold to make way for stores. This had also become necessary because with the growth of the city the people of the parish were becoming widely scattered and the old building had passed in serviceability. But the first sod on the Williams estate was not turned until April 27, 1866, and the building of a new cathedral was one of the first official acts of the new bishop, the Rt. Rev. John J. Williams. For nine years the cathedral was in process of being built. We observe that fairs were held to raise the money needed to meet the cost. The Boston Catholic Choral Society, conducted by George E. Whiting, gave

Nave of Boston Cathedral of Holy Cross



concerts in 1871. At the first concert Mozart's "Requiem" was performed with chorus, soloists, orchestra and organ.

The cathedral itself covers more than an acre and as a structure surpasses in size Salisbury, Venice, Pisa, Dublin, Strassburg and other European cathedrals. P. C. Keely of Brooklyn was the architect. In comparison with the New Old South Church on the Back Bay, a church that is peculiarly spacious and which takes joy in a much larger modern organ, the cathedral is eight times as large. Even then, on many occasions the vast auditorium could not hold the throngs that pressed to get in! The nave is 300 feet long and the Chapel of the Blessed Sacrament adds another sixty-four feet. The height of the nave is 120 feet, and the width of the transept is 168 feet. Such is the enormous space to be filled by the tones of the organ. The organ has always been adequate in volume and variety. All its registers are essential for conservative effect.

For the visitor who enters when the sun is shining brightly, for otherwise, unlighted, the building is dismal in the extreme, there is much to enjoy in the works of art in the form particularly of stained-glass windows having religious subjects. The organ stands in a spacious gallery under a large rose window. Smaller pipes form clusters of seven, and back of these clusters rise the greater pipes. All conform to the rose window. The instrument, which was built by the firm of E. & G. G. Hook & Hastings in 1875, is forty feet wide, twenty-five feet deep, and supposedly about fifty feet in height. With but three manuals it has seventy speaking registers and 5,292 pipes.

And now, as we examine the instrument more closely, we shall find much of interest. Until within a few years there was an old-style crescendo pedal movement that worked (as the builders state) by "a pair of cylinders with segmental ribs installed back of the pedal keys, and had gears connected with the same. These gears in turn were attached to a horizontal, sliding mechanism located above the thumper bar of the pedal keys and operated with the foot." As this sliding, endless chain gradually approached the full organ it always seemed to work harder and harder. But there was a thrill when at last the full volume of the instrument flooded the building. The swell pedal still remains a tough proposition. It is not a balanced swell in the present-day sense, but is located to the right of the pedal-board and is controlled by some sort of a ratchet. It taught one to play organ without sentimentality. Often the swell would be left open or closed throughout a performance. To close it was not so bad but for a short-legged person to open it meant to stand up. It resisted stoutly.

Speaking of the full organ it is well to hark back to the days when the organ was new and consider how the greatest organists played Bach. In

playing Bach's Prelude and Fugue in A minor on the Boston Music Hall organ, John K. Paine, as reported at the time, played the work throughout without registration "in a clear, fine and masterly manner." At another symphony concert he played the Bach Passacaglia in nearly the same way and his way was accepted as the traditional Bach way. Registration of Bach on the cathedral organ would be decidedly out of place. The music would become miniature. Without other than conservative registration, the tones rise and recede and produce an ocean-like surging. The effect is extraordinary in its grandeur. As proof for these statements I need only to refer to my diary kept the year I became a student under J. Frank Donahoe, for there is clearly stated the effect produced by the various compositions he played for me, as well as those I studied. Mr. Donahoe rarely missed a note. His playing was always clean and clear. Generally he played from memory or improvised. Some of these virtues now attributed to other organists were observed scrupulously by him before these people were old enough to play the organ.

Beginning with the swell organ, we will point out some of the salient, and most distinctive, qualities of the various registers. There is not a badly-voiced register in this section of the instrument. Each of the chief groups of tone is amply represented. The aeoline is soft, distant and smooth; the salicional is beautiful and useful as a solo stop; the stopped diapason has a full, rich body of tone, and the quintadena is excellent. The oboe and the contra fagotto are finely voiced. The viola is smooth and of light timbre. The open diapason and octave are an organ in themselves. The traverse flute is of excellent quality. And the bourdon adds solidity to the tone of all the registers thus far. The cornopean is the least musical of the registers. Formerly the vox humana was a fine imitative register. (It will be recalled that in his "March for a Church Festival" W. T. Best requisitions the vox humana in chorus form with a pizzicato bass, and so it happened that on one occasion at the cathedral, at the close of service, during the postlude some visitors, mistaking this register for the choir, entered a pew and sat down to listen to the singing.) The flautina is good. The clarion is genuinely brilliant. The full swell with its two sets of mixtures (five ranks and four ranks, respectively) and nazard, added to all the other stops, is tremendous.

The pedal organ has features that are unique. Few organs in Boston can present the array of valuable registers found in this old instrument. Besides a contra bourdon, 32-ft., bourdon, violone, open diapason and quintföte, there are discovered an octave, super-octave and cornet (five ranks); and thus the deeper voice of the organ is extraordinarily large and solid. The dulciana is pervasive and beautiful. Violone and open diapason are massive and very resonant. The flute is a bright solo register and the bell gamba is unusually serviceable. The violoncello is of larger timbre than the gamba. The trombone is very powerful. The posame is equally powerful. As a whole, there are fourteen pedal registers and each group is fully represented. For greatness and nobility of tone the pedal of this organ is equal to any in Boston.

The great organ has a solid gemshorn that can be used for solo purposes. The doppel flöte is of such fullness of tone as to make it invaluable. The clarabella is equally beautiful. Big and pungent of tone, but without sharp edge, is the viola da gamba, and in itself it is about equal to a large string orchestra. The open diapason is tremendous. In place of a second diapason there is a splendid flute a pavillion that more closely resembles organ tone than it does flute tone. As indicated on the knob there is a quint of 6 feet and this, of course, is a slight error. The register has its place of usefulness in the tonal scheme. The flute harmonique has great brilliancy, but one of the organ's most beautiful registers is a dolce of 16-ft. tone. There is a large-toned octave. But the heavy 16-ft. tone is embodied in the quintaton. To the other greater registers should be added a grand open

diapason. For stupendous effects there are the bombarde, trumpet, clarion and tuba mirabilis (really on the choir organ, but for some reason disconnected). The tuba dominated the full organ and gave the effect of majesty to the whole instrument; indeed, when the full organ was played, the choir gallery would vibrate with the volume of tone. After these, for brilliancy, there are twelfth, fifteenth, cornet (five ranks), mixture (four ranks) and cymbal (seven ranks). As will be observed, with all these mutation registers, extra octave couplers would be superfluous. A person attending a service at the cathedral during the period when the music was at its zenith could never make sure when the full organ was reached. There seemed always to be more, and heavier, registers in reserve.

The choir organ is remarkably complete, and surely is replete with registers of excellent quality of tone. To begin with, the dulciana is perfectly smooth and sweet. The geigen principal is a delightful register. Like the dolce, the lieblich gedeckt is fine, and the concert flute and melodia are to be numbered among the best registers of the whole organ. The rohr flöte, of course, as implied by its name, is stronger in comparison with the last-named stops. The open diapason is somewhat larger in tone than the one on the swell. One of the greatest treats in organ playing on this instrument is the coupling of all string-toned registers together, starting softly and gradually adding others until the massed effect is that of a great string orchestra. Unfortunately the soft registers, at least, of the choir were not placed under expression. There is a showy flute octaviente, a fugara that blends with the tones of the geigen principal and a unique quintflöte. The piccolo is an excellent imitation. Although at present in poor condition, the cor anglais (16-ft. tone) is an exceptionally fine register. There is a good clarinet. Our description ends with a cornet of five ranks strongly voiced.

We shall now go into musical matters at the cathedral as they were about forty years ago. At that time the choir was large, the chorus of 150 voices being supplemented by a good quartet of soloists. The organist whose work has never been equalled was J. Frank Donahoe. Mr. Donahoe was pastmaster in all legitimate styles of organ music. He played his Bach, his Rheinberger, his Thiele and practically all the organ accompaniments of the masses from memory. Always quiet and subdued, a perfect gentleman, very human and warm-hearted, he had hosts of friends.

The chorus for the dedication service, Dec. 8, 1875, was trained by John Falkenstein, a musician of ability, and one whose works are familiar to the older organists. The previous year, Mlle. de la Motte, an opera singer, volunteered the training of a sanctuary choir of boys and men, and for many, many years she continued in charge of this chorus, and it won considerable fame.

The organ was opened with a public recital on the evening of Feb. 23, 1876. That event was chronicled in the Boston Advertiser somewhat as follows: "The noble proportions of the whole edifice; the dim magnificence of its arched roof, which in the obscure light seemed almost immeasurably distant; the chaste and severe beauty of the coloring and ornamentation; and the silence and decorum of the large company, united to produce noble effects upon the mind. The architecture of the organ is simple and pleasing in impression * * * the largest ever built by an American builder. * * * Finished in gold, silver and bronze." It is a pity that the writer did not comment more fully on the playing; but a note in the Boston Globe modestly informed its readers that the "Registration Fantasie," composed for the occasion, outclassed all the other music in displaying the resources of the organ. The program is worth examining as it shows the type of music played some fifty years ago. It reads: Prelude to "Faust," Gounod; Prelude in B minor, Bach; Improvisation on "Vesper Hymn"; Finale in D major, Lemmens (S. B. Whitney, Church of the Advent); Fantasia in G major, Bach; Improvisation; Fugue on "Bach," Schumann (B. J. Lang, South Congregational Church); Berceuse, Lysberg; Improvisation; Overture, "Masaniello," Auber (L. G. Chaffin, St. Paul's Cathedral, Buffalo); Prelude and Fugue in C minor, Mendelssohn; Registration Fantasie (Introduction, Theme with Variations, March Tempo and Finale); Overture, Mendelssohn; Prelude, Theme, Variations and Finale, Guilmant; "Schiller March," Meyerbeer-Best (G. E. Whiting, Music Hall).

[Since the foregoing article has written the organ in the cathedral has been placed in good condition and electrified. In due season a new and modern console will also be added.]

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**Philadelphia News;
St. Luke's Reopening
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By DR. JOHN M'E. WARD

Philadelphia, Pa., Nov. 20.—Improvements in St. Luke's, Germantown, having been completed at a cost of approximately \$100,000, transforming it into one of the finest examples of English Gothic architecture in this country, the church was reopened Oct. 17 for a jubilee to cover about one month of events. The choir under the direction of George Alexander A. West sang "Except the Lord Build the House," Fanning, and Calkin's Te Deum at the opening. Mr. West, who has been connected with this church about forty years, gave two recitals, one on Oct. 29 and the second Nov. 12.

The death of Powell G. Fithian Nov. 1 removes from Camden, N. J., one of its oldest and most respected organists. He was the incumbent at the First M. E. Church for thirty years and for thirty-three years was director of music in the public schools of Camden.

The Curtis School of Music for its second students' concert Nov. 12 arranged an organ recital by Robert Cato, Lawrence Apgar, Carl Weirich and Alexander McCurdy, Jr., all students under Lynnwood Farnam.

A solemn high mass of requiem was sung in St. Mark's Episcopal Church Nov. 16 by the choir under the direction of Ernest Hawke in memoriam of Lewis A. Wadlow, former organist of the church, who died recently. Members of the American Organ Players' Club, the Guild and the N. A. O. attended.

The eleventh anniversary of Bertram P. Ulmer as organist of Tabernacle Lutheran Church was observed Nov. 3. In the evening an augmented choir enhanced the beauty of the music, assisted by E. V. Stengel, violinist. An organ recital preceded the service.

The twenty-fifth anniversary of St. Barnabas' Church, Germantown, was celebrated Nov. 10. The combined choirs of St. Thomas', St. Simeon's, Crucifixion and St. Barnabas' provided the music at the evening service, with Randolph Smith at the organ.

Ernest White was guest organist at the Second Presbyterian Church Nov. 10 at the afternoon service.

A concert in Irvine Auditorium, University of Pennsylvania, by the student band of 125 Nov. 15 commenced with an organ recital by Morrison C. Boyd, one of the faculty.

The death of Harold S. Balsley occurred Nov. 12. Mr. Balsley was for the last ten years organist and choirmaster of St. Matthias' Episcopal Church. He formerly held similar positions at St. Mary's and St. Paul's in Chestnut Hill.

Miss Edith V. Griffenberg was the hostess at a Hallowe'en party for the choir of Rehoboth M. E. Church, of which she is organist and director.



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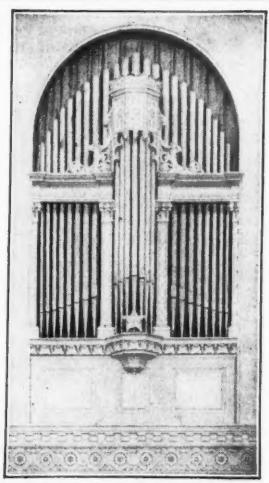
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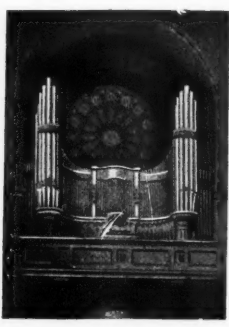
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Pittsburgh Honors Caspar P. Koch on His 25th Anniversary

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Nov. 19.—A special program arranged in honor of Dr. Caspar P. Koch's twenty-fifth anniversary as city organist was given in North Side Carnegie Hall Sunday afternoon, Nov. 17. Charles Scovel, formerly musical editor of the old Pittsburgh Dispatch, opened the program with an address, which was more or less of a short history of the series of free recitals on the north side. Dr. Koch was assisted by a splendid array of Pittsburgh artists, including Cass Ward Whitney, baritone; Charles Simon, violinist; Anthony Jawelak, pianist, and the Niesen Quartet. Julia M. Katz and Ralph Levando were the accompanists.

A feature of the program was Dr. Koch's playing of a group of three compositions by Pittsburgh composers, all of whom were present. These numbers were "The Baptism of Jesus," by T. Carl Whitmer; "A Madrigal," by Anthony Jawelak, and "The Little Bells of Our Lady of Lourdes," by Harvey B. Gaul. Mr. Gaul also made an address, concluding with the presentation of a silver medal to Dr. Koch, commemorating the event. The program was brought to a fitting climax by the playing of Liszt's "Les Preludes," arranged for organ and piano, with Dr. Koch at the organ and Anthony Jawelak at the piano. Mr. Jawelak is a marvelous performer on both organ and piano, although he is blind. His entire musical training was received under Dr. Koch.

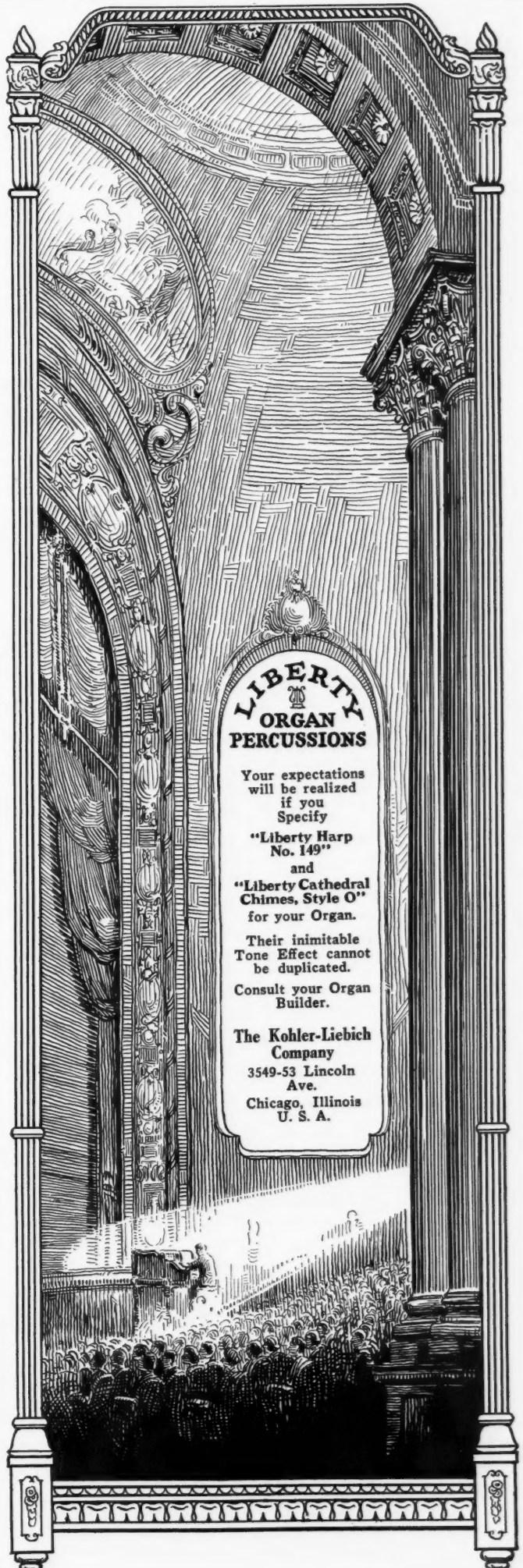
The Western Pennsylvania chapter of the A. G. O. held its meeting Nov. 8 at the Schenley Arms and later in the evening the members heard John A. Bell play the opening recital on the

organ in Grace Reformed Church, this organ having been rebuilt by M. P. Möller under Mr. Bell's supervision. The program was as follows: Overture to "William Tell," Rossini; "Evening Bells and Cradle Song," Macfarlane; "Liebestod," from "Tristan and Isolde," Wagner; Aria from Orchestral Suite in D, Bach; Symphonic Poem, "Finlandia," Sibelius; "Lamentation," Guilman; Fountain Reverie, Fletcher; Toccata from Fifth Symphony, Widor. Lilian Wood Gardner and Allen V. Laub assisted with vocal selections. Milton T. Pickles is organist of the church and is highly pleased with the results attained in rebuilding the organ.

Albin D. McDermott, organist and director at St. Agnes' Catholic Church, Pittsburgh, is taking his choir on a tour of western Pennsylvania, Ohio and West Virginia.

G. Logan McElvany, organist of the First Lutheran Church, played a fine program for the joint Reformation service held by the Lutheran churches of Pittsburgh and vicinity in Carnegie Music Hall Nov. 3. The prelude consisted of the Festal Prelude on "Ein Feste Burg," Faulkes; "In Paradisum," Dubois; Allegro Vivace from the Reformation Symphony, Mendelssohn. The Lutheran Chorus of Pittsburgh, numbering about a hundred voices, under the direction of Homer Ochsenhirt, and assisted by the octet of the First Lutheran Church, sang Dudley Buck's "Sing Alleluia Forth" and Cesar Franck's "Psalm 150." As a postlude Mr. McElvany played the Finale from the Sonata in C minor by Baldwin.

The musical calendar of the school of fine arts of the University of Kansas schedules many musical attractions for the season of 1929-30. A series of weekly organ vespers programs was begun the first Sunday in November by Laurel Everette Anderson, university organist, and Charles Sanford Skilton and Lee S. Greene.



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By WILLIAM LESTER.

"Alpine Suite," for organ, by Benna Moe; published by the Arthur P. Schmidt Company.

This interesting set of four poetical pieces is by a composer new to this reviewer. I believe he is a young Dane; which fact matters little. What is important is that the music is much above the ordinary. The titles serve to label the types of music exemplified; in order we find "Morning," "Shepherd Pipes," "Evening" and "Hymn of Praise." The music is simple in construction and contour, but permeated with a definite aristocratic clarity hard to define, but nevertheless present. It is music which has, besides the valuable merits of good taste, individuality of melody and idiom, a good sense of what sounds well on the instrument and genuine musical worth. Besides these virtues there is an appealing attractiveness which will endear the suite to both listener and player—which means commercial as well as artistic success.

Concert Fantasia on "Materna," for organ, by Roland Diggle; published by Oliver Ditson Company.

One of the best numbers from the prolific pen of this talented composer. The familiar hymn-tune appears set for swell flutes after two pages used as introductory material; then come seven pages devoted to variations on the theme, building to a sonorous and brilliant close. Fine music intrinsically, and in its working out. Not hard to do; but well worth doing!

Four Short Pieces for Organ, by W. D. Armstrong; published by Theodore Presser Company.

The four pieces here reviewed, issued separately, are all worthwhile, of no particular difficulty, simple in structure and in idiom. The "Hymn of Faith" is a quiet meditation in the familiar binary form, melodic in conception, well set for the instrument. The "Chromatic Chorale" smacks of some of the shorter pieces of service music written by Guilmant. The "Post-ludium" is a grand chorus type of martial postlude with the customary quiet middle section. The "Prayer" is a chordal two-page piece of the utmost simplicity of construction. All four will appeal for service use—good sincere music of honest intent and worthy build.

Two Organ Compositions by Joseph J. McGrath; published by G. Schirmer, Inc., New York.

These two attractive numbers reveal fine contrapuntal lines coupled with unusual clarity of expression.

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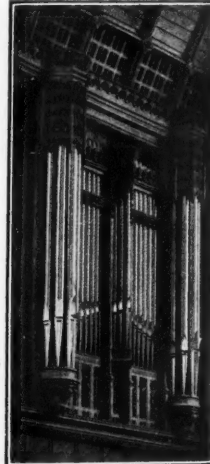
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TWO-DAY CONFERENCE HELD

Fourth Annual Meeting of C. C. O. Center Is Marked by Choral Evening, Luncheon and Service by Five United Choirs.

By ARCHIBALD W. LEE.

Members of the Winnipeg center of the Canadian College of Organists turned out in goodly numbers for their fourth annual conference on church music, which was held Monday and Tuesday, Nov. 4 and 5.

The conference opened Monday evening at 5:45, when choral evensong was sung in Holy Trinity Anglican Church by the church choir, under the direction of Peter Temple, the newly-appointed choirmaster and organist, who recently arrived from Belfast to take that position in conjunction with the conductorship of the Winnipeg Male Voice Choir. Mr. Temple chose Noble in B minor for the Magnificat and Nunc Dimittis and the anthem was "How Lovely Are Thy Dwellings," Brahms, all of which were beautifully sung. The organ prelude was the Cantabile of Cesar Franck and the postlude "Nun danket alle Gott," Karg-Elert. The officiating clergymen were the Rev. H. Richard Ragg, M. A., rector of All Saints' Church, who intoned the service, and the Rev. C. Carruthers, M. A., rector of Holy Trinity, who read the lessons.

On Tuesday at noon about twenty-five sat down to the conference luncheon at the Hotel St. Charles. Wilfred Layton, F. R. C. O., chairman of the center, presided and the speaker was Dr. G. Campbell Morgan, who took for his theme "Music and Worship," emphasizing the relations that should exist between clergyman and organist.

In the evening a united church serv-

ice was held in Westminster Church. The special choir was composed of voices selected from various city choirs and was directed by Wilfred Layton, director and organist of Augustine United Church. The anthems were "Hear the Voice and Prayer," Tallis, and "Hail, Gladdening Light," Geoffrey Shaw. Herbert J. Sadler, organist of the church, presided at the organ and played as a prelude the Chorale Prelude on the tune "Bonn," by Reger, as an offertory interlude the Adagio Cantabile from the Fourth Symphony by Widor and as the postlude the "Trumpet Tune" by Purcell.

Following the service a choral demonstration of British music took place, five choirs participating. The Tudor period was represented by the Complaine hymn "O Christ, Who Art the Light and Day," by William Byrd, which was sung by Knox choir, directed by W. Davidson-Thomson. As an example of the Restoration period the choir of Young Church, directed by George Douglas, sang "Remember Not, Lord, Our Offenses," Purcell. As an example of eighteenth century composition, Augustine choir, directed by Wilfred Layton, sang "O Where Shall Wisdom Be Found," William Boyce. The early Victorian period was represented by "The Lord Hath Been Mindful of Us," from "Ascribe unto the Lord," S. S. Wesley. This was sung by Westminster choir, directed by Herbert J. Sadler. Two examples of the modern English school were then sung—first, Charles Wood's anthem, "O Thou, the Central Orb," by Central Church choir, directed by W. H. Anderson, and, second, "Here Is the Little Door," by Herbert Howells, sung by Knox choir.

The evening session and the conference were brought to a conclusion with the singing of the hymn "Sing to Our God Immortal Praise," to the tune "Lasst uns erfreuen," the final verse being most effective with descant sung by about 100 sopranos.

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Programs of Current Organ Recitals

James W. Blecker, A. A. G. O., New York City—Mr. Blecker has given the following programs in his Sunday evening recitals at Christ Church, 344 West Thirty-sixth street:

Oct. 13—Pastoral Sonata, Rheinberger; Andante in B flat, Tschalkowsky; Prelude and Fugue in D, Bach; "Gypsy Melody" and "Humoresque," Dvorak; Toccata in G, Dubois.

Oct. 27—"Suite Gothique," Boellmann; Prelude and Fugue in A minor, Bach; Gavotte, Martini; Fountain Reverie, Fletcher; "To a Wild Rose," "A Deserted Farm" and "To a Water Lily," MacDowell; "Marche Russe," Schminke.

Nov. 10—Concerto in C minor, Handel; Fugue in G minor (Swiss), Bach; Andante, Fifth Symphony, Beethoven; "Remorse," Scherzino and "Reminiscence," Lemare; "Prayer," Gilbert; Toccata, Fifth Symphony, Widor.

Nov. 24—Sonata in F minor, Mendelssohn; Andante in F, Beethoven; Toccata and Fugue in D minor, Bach; Slumber Song, Iljinsky; "The Question" and "The Answer," Wolstenholme; "Finlandia," Sibelius.

William H. Oetting, Pittsburgh, Pa.—Mr. Oetting gave a recital at the Pittsburgh Musical Institute Nov. 12, playing the following program: Premiere Symphony, Op. 20, Maquaire; "Sketches from Nature," Clokey; Chorale in A minor, Franck; Reverie and "Rhapsodie Catalane," Bonnet.

Louise Carol Titcomb, St. Charles, Mo.—Miss Titcomb gave an all-German program in a faculty recital at Lindenwood College Nov. 12 and played these compositions: Fantasie—Sonata in A flat (first movement), Rheinberger; Adagio (Sonata 1), Mendelssohn; Toccata, Adagio and Fugue in C, Bach; "Ave Maria," Henselt; Canon in B minor and Sketch in F minor, Schumann; Two Chorale Improvisations, "What God Does Is Well Done" and "Now Thank We All Our God," Karg-Elert.

E. Harold Du Vall, New York City—Mr. Du Vall gave a short recital Sunday evening, Nov. 3, at the Bushwick Presbyterian Church, Brooklyn, N. Y., and played the following program: Concert Overture, Hollins; "In the Twilight," F. Flaxington Harker; "Autumn," Edward F. Johnston; "Caprice Viennois" (Cradle Song), Fritz Kreisler; Chorale Prelude on the tune "St. Ann," T. Tertius Noble.

Palmer Christian, Ann Arbor, Mich.—In his twilight organ recital at Hill Auditorium, University of Michigan, Nov. 13 Mr. Christian, the university organist, played the following compositions: Largo ("Xerxes"), Handel; Prelude ("Lohengrin"), Wagner; "Caprice Heroique," Bonnet; "Up the Saguenay," Russell; "Pensee d'Automne," Jongen; An Autumn Sketch, Brewer; "Ave Maria," Reger; Passacaglia in C minor, Bach.

Henry Ward Pearson, Jacksonville, Ill.—In the first vesper organ recital of the season, played Oct. 20 at the conservatory of Illinois Woman's College, Director Pearson played this program: Sonata, A minor, Borowski; "The Bells of St. Anne de Beaupre," Russell; Intermezzo, Brahms; "Canyon Walls," Clokey; "Lament," McKinley; "Overture Triomphale," Ferrata.

Frederic B. Stiven, Mus. B., A. A. G. O., Urbana, Ill.—Director Stiven gave the following program at the University of Illinois Sunday afternoon, Oct. 27: Sonata in E flat minor (Prelude and Intermezzo), Rheinberger; "Elfen," Bonnet; "Andantino in Modo di Canzona," Tschalkowsky; "Lamentation," Guilmant; Scherzino, Ferrata; Serenade, Liebling. On Nov. 4 Professor Stiven played the following program: Sonata No. 4, in D minor, Guilmant; "Echo" and "Minuetto Antico e Musetta," Yon; Prelude in C sharp minor, Rachmaninoff; Scherzo, W. Stevenson Hoyte; Concert Piece, No. 2, in B major, Parker; "In Memoriam," Gordon Balch Nevin.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Mr. Robinson's Monday noon recitals at King's Chapel have included the following:

Oct. 14—Concert Overture in A, Mainland; "Scenes from a Mexican Desert," Nearing; First Movement, Sonata in A minor, Rheinberger; "From the South," Gillette; "Rhapsodie Catalane," Bonnet.

Oct. 21—Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; "Shepherd's Song," Jacob; "Beatitude," Bossi; Prelude to "Lohengrin," Wagner; "Chinese Garden," Stoughton; "Night," Jenkins; Finale in B flat, Cesar Franck.

Franklin Glynn, Minneapolis, Minn.—Mr. Glynn gave a recital at the Westminster Presbyterian Church, of which he is now organist and choirmaster, on the evening of Nov. 4, playing the following program: Air with Variations and Finale Fugato, Smart; Andante (from

"Grande Piece Symphonique"), Franck; Minuet in D (from a "Divertimento"), Mozart; Prelude in E minor, Bach; Chorale Preludes ("Lord Jesus Christ, Turn Thou to Us" and "If Thou but Suffer God to Guide Thee"), Fantasia and Fugue in G minor, Bach; Cantilene in A flat, Wolstenholme; Scherzo (from Sonata No. 1), Rogers; "Legend" ("Among the Pines"), (MS), Glynn; Finale in B flat, Franck.

Mr. Glynn gives a half-hour recital before the evening service every Sunday.

John K. Zorian, Olean, N. Y.—In a recital Saturday afternoon, Nov. 23, at St. Stephen's Church Mr. Zorian, assisted by Edward Olson, clarinet, played: Toccata and Fugue in D minor, Bach; Chorale, "Jesus, Joy of Man's Desiring," Bach; Clarinet and Organ, Andante Cantabile, Tschalkowsky; "Cortege" (from "Petite Suite"), Debussy; "Marche Funebre et Chant Seraphique," Guilmant; Gavotte in A. Gluck; Clarinet and Organ, Minuet, Boccherini; "Rigaudon," Rameau; Finale in D, Lemmens.

Oct. 29 Mr. Zorian gave a program which included: "Praeludium," Jarnefeld; Pastoral in E, Franck; "The Question" and "The Answer," Wolstenholme; Fantasia and Fugue in G minor, Bach; Un poco Largo and Gavotte, from Sonata, Dr. Arne; "The Lost Chord," Sullivan; Finale in E flat, Guilmant.

Dudley Warner Fitch, Los Angeles, Cal.—In a recital at St. Paul's Cathedral Nov. 19, assisted by John Drury, boy soprano, Mr. Fitch played: Prelude in C minor (greater), Bach; Fugue in C major, Buxtehude; "Romance," J. Bonset; "Marche Religieuse," Guilmant; "The Bells of St. Anne de Beaupre," Russell; Concert Fantasia in F minor, Bird; Toccata in G major, Dubois; "Reve du Soir," Fitch; "Legend of the Mountain," Karg-Elert; "Marche Pontificale," de la Tombelle.

Edna D. Guevchenian, Buena Vista, Va.—Mrs. Guevchenian, director of the organ department at Southern Seminary, gave a recital at St. John's Methodist Church Sunday afternoon, Oct. 27, at which she played: Fugue, "Indiant Justitiam," Guilmant; Pastoral, Franck; Scherzo from Symphony in C major, Guilmant; "Vision," Rheinberger; Intermezzo, Callaerts; Adagio from "Suite Arlesienne," Bizet; Intermezzo, Bizet; Fantasia, Sjogren; Gavotte from "Mignon," Thomas; Serenade, Schubert; "Procession to the Minister" ("Lohengrin"), Wagner; Toccata and Fugue in D minor, Bach.

Latham True, Mus. D., A. R. C. O., Palo Alto, Cal.—Dr. True, dean of the department of music at the Castilleja School, gave a recital of compositions of Dr. Humphrey J. Stewart—one of a series devoted to California composers for the organ—at the school chapel Nov. 3. His selections included: Sonata, "The Chambered Nautilus"; "The Hound of Heaven" (Scene: "The Awakening") (sung by Dr. George Blakesley Little); Suite, "Scenes from Shakespeare's 'The Tempest.'"

Gordon Balch Nevin, Johnston, Pa.—Mr. Nevin gave a recital Oct. 21 on the four-manual Midmer-Losh organ in St. Mark's Reformed Church, Lebanon, Pa. His program was as follows: "Overture Triomphale," Ferrata; Ballet Music from "Rosamunde," Schubert; "The Little Bells of Notre Dame de Lourdes" and "Vesper Processional," Harvey B. Gaul; Fantasia on the Symphonic Suite "Scherherazade," Rimsky-Korsakoff; March, "Pomp and Circumstance," Elgar; "By the Sea," Holmes; "Will o' the Wisp," Nevin; Suite from "Water Music," Handel; "Liebestod," from "Tristan and Isolde," Wagner; Variations and Fugue on the English National Anthem, Reger.

Oct. 24 Mr. Nevin gave a recital on the three-manual Moller organ in Grace Lutheran Church at East Stroudsburg, Pa.

Frederick Boothroyd, Colorado Springs, Colo.—Mr. Boothroyd's memorial organ recitals at Grace Church have been resumed for the season, being given Tuesday and Thursday afternoons at 5:30 o'clock, a convenient hour for many who pass the church on their way home from office and shop. Among Mr. Boothroyd's October offerings have been the following:

Oct. 1—Toccata, Hesse; Lullaby, Tod Aulin; "Praeludium," Jarnefeld; Gigue, Corelli; Tuba Tune, Norman Cocker.

Oct. 3—Toccata, Adagio and Fugue, Bach; "Consolations," Numbers 4 and 3, Liszt; Scherzo, W. S. Hoyte; Academic Festival Overture, Brahms.

Oct. 15—Concert Fantasia, Robert P. Stewart; "Meditation-Carillon," Lester; "Gondoliera," Liszt; Finale from Symphony No. 4, Widor.

Oct. 17—Prelude and Fugue in D minor, Bach; "The King's Hunt," John Bull; Slow Movement from the Pianoforte Concerto in B flat, Tschalkowsky; Over-

ture, "Midsummer Night's Dream," Mendelssohn.

Oct. 22—Overture to "Saul," Handel; Andante and Allegro Vivace from Organ Symphony I, Vierne; Overture, "Oberon," Weber.

Oct. 24—Toccata and Fugue in D minor, Bach; Prelude, "Musette en Rondeau" and "Air Majestueux," from a Suite of Pieces for Harpsichord, Jean-Philippe Rameau; "Mornings," "The Death of Ase" and "The Hall of the Mountain King," from "Peer Gynt" Suite (by request), Grieg.

Guy Michell, F. R. C. O., Taunton, Somerset, England—In a recital at Holy Trinity Church Oct. 28, in which he was assisted by Mrs. Michell in vocal selections, Mr. Michell played these numbers: Fantasia in F minor, Mozart; April Song, Zimmerman; Toccata in F major (with pedal solos), Bach; Improvisation; Canon in B minor, Schumann; "Legende," Dvorak; Toccata in F sharp minor, Mulet.

Louis Balogh, Ph. D., Montreal, Que.—Dr. Balogh, organist and choirmaster of St. Patrick's Church, gave a recital Sunday evening, Nov. 10, at which he played: Concerto in D minor, Bach; "Aria, con Variazioni," Martini; Pastoral, Franck; "Minuetto Antico e Musetta," Yon; "Drifting Clouds," d'Antalfy; "The Flight of the Bumble-Bee," Rimsky-Korsakoff; Traditional Irish Melodies; "Toccata di Concerto," Bossi.

Aile D. Zuidema, Mus., D., Detroit, Mich.—Dr. Zuidema of the Detroit Institute of Musical Art opened the Port Huron Junior College artist recital course with an organ recital Monday, Nov. 4. His program was: Sonata in the Style of Handel, Wolstenholme; "Dawn," Sheldon; Cantilena, McKinley; "La Tabatiere a Musique," Liadoff; Prelude and Fugue in C major, Bach; Concerto for Piano, Op. 2, Arensky (played by Miss Mary Van Valkenburg, pianist, with orchestral accompaniment by Dr. Zuidema at the organ); Allegretto Grazioso, Hollaus; Scherzo in A major, Hollins; "Carillon" in C, Faulkes.

J. Warren Andrews, New York City—Mr. Andrews, organist and choirmaster of the Church of the Divine Paternity, gave a recital Nov. 7 at the Sarah Hearn Memorial Presbyterian Church, Erie, Pa., and presented this program: Fourth Sonata, Mendelssohn; Serenade in F, Gounod; "Marche Funebre et Chant Seraphique," Guilmant; Great G minor Fugue, Bach; "March of the Magi," Dubois; "Reverie of Home," J. Warren Andrews; "Ave Maria," Arkadelt; Largo in G, Handel; Gavotte from "Mignon," Thomas; Finale, Symphony in D minor, Op. 42, Guilmant; Passacaglia, Bach.

James Philip Johnston, F. A. G. O., Dayton, Ohio—The following programs have been given at Westminster Presbyterian Church in short recitals before the evening service:

Oct. 27—Second Concerto, Handel; "Kammen-Ostrow," Rubinstein; "Interludio," Arabaolazo.

Nov. 3—Sixth Symphony (Allegro, Adagio, Cantabile), Widor; "Dialogue," Quf.

Nov. 10—"Prelude," Rheinberger; Andantino in G minor, Franck; "Adoro Te," Lefebvre-Wely; Communion, Vierne.

Nov. 17—"The Bells of Berghall Church," Sibelius; "Night," Karg-Elert; "Marche Heroique," Saint-Saens.

Nov. 18—For the Choirmasters' Club: Passacaglia and Fugue in C minor, Bach; Two Chorale Preludes ("In dulci jubilo" and "Vom Himmel kam der Engel Schaar"), Bach; "The Baptism of Jesus" (from the "Temptation"), Whitmer; Canon, Johnston; "Little Bells of Our Lady of Lourdes," Gaul; Toccata, "Tu es Petra," Mulet.

Norman Landis, Flemington, N. J.—In a recital Oct. 25 before the Woman's Club of Flemington at the Methodist Church Mr. Landis played this program: Concert Overture in B minor, James H. Rogers; A Familiar Melody, arranged for organ by E. H. Lemare; Fantasia in G minor, Bach; Largo, from Second Trio-Sonata, Bach; "Pipes of Pan" and "Dripping Spring," Joseph W. Clokey; "Romance" and "Alla Marcia," Norman Landis.

Stanley E. Saxton, Mus. B., A. A. G. O., Saratoga Springs, N. Y.—Mr. Saxton, organist of Skidmore College, has presented the following programs in the past month at Skidmore College:

Nov. 4—Toccata and Fugue in D minor, Bach; Andante Cantabile from String Quartet, Tschalkowsky; "In Summer," Stebbins; "Dance of the Candy Fairy," Tschalkowsky; Allegro Vivace from Symphony No. 1, Vierne.

Nov. 6—"Marche Slav," Tschalkowsky; "Orientale," Cul; Serenade, Rachmaninoff; Andante Espresso, Glazounoff; "March of Victory," Borodin.

Nov. 11—Scherzo from Fifth Sonata, Guilmant; Nocturne in G minor, Chopin;

"The Bells of St. Anne de Beaupre," Russell; "Will o' the Wisp," Nevin; "Chanson Triste," Tschalkowsky; Adagio sostenuto from "Moonlight" Sonata, Beethoven.

Nov. 18—"Angelus," Massenet; "Scherherazade," Rimsky-Korsakoff; "June," Tschalkowsky; "To a Water Lily," MacDowell; "Piece Heroique," Franck.

Sheldon B. Foote, F. A. G. O., El Dorado, Ark.—Mr. Foote, organist and choirmaster of the First Methodist Church of El Dorado, gave a recital at Texarkana, Ark., in the First Methodist Church, Nov. 10, playing this program: Chorale, Prayer and Menuet, from Gothic Suite, Boellmann; Andante from Cello Concerto, Goltermann; "To a Wild Rose," MacDowell; "Under the Stars," Stewart; Gavotte-Pastorale, Durand; "Sweet Lavender," MacDowell; Toccata in G, Dubois.

In a recital Oct. 30 at the First Methodist Church of Haynesville, La., Mr. Foote played: Suite in F, Corelli-Longo; Largo, Handel; "Evening Bells and Cradle Song," Macfarlane; Toccata and Fugue in D minor, Bach; "Roulette Chromatique," Bingham; "Song of the Basket Weaver," Russell; "Will o' the Wisp," Nevin; Toccata in D, Kinder.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe gave a Bach program for the first half of his recital Nov. 20 at the South Congregational Church on the four-manual Skinner organ. His offerings consisted of the following: Four Chorale Preludes from "The Little Organ Book" ("In Thee Is Gladness," "I Call to Thee, Lord Jesus," "In dulci jubilo" and "In Peace and Joy I Now Depart"); Three Chorale Preludes ("Have Mercy upon Me, O Lord," "Sleepers Wake," and "Now Come, O Saviour of the Lost"); Allegro Moderato (First Trio-Sonata); Adagio (Third Trio-Sonata); Passacaglia and Fugue (C minor), Bach; Andante (String Quartet), Debussy; "The Legend of the Mountain," Karg-Elert; "Zur Trauung," Liszt; "Good Friday Scene" ("Parsifal"), Wagner; "Deep River," Burleigh; Fugue (D major), Handel.

Albert V. Maurer, Fort Smith, Ark.—In a program of organ and choir selections built chiefly on themes of sixteenth century chorales, Mr. Maurer played these organ compositions at the First Lutheran Church Oct. 27: Maestoso, "Reformation Fantasy," Rudnick; Prelude on "Our Father Who Art," Bach; Two Chorales ("Out of the Depths" and "Lord, Grant That We"), Luther-Bach; "Hymn Angelique," Fletcher; Variations on a Well-known Hymn-tune, Jackson; Andante and Finale from "Reformation Fantasy," Rudnick.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—Mr. Steuterman played as follows in his sixty-ninth recital at Calvary Episcopal Church Sunday afternoon, Oct. 27: "Suite Gothique," Boellmann; "Dreams," Stoughton; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Two Chorale Preludes ("Christe, Du Lamm Gottes," and "In Dir ist Freude"), Bach; Allegretto in B minor, Guilmant; "Harvey Gerretype of an Old Mother," Darby B. Gaul; "Carillon-Sortie" in D major, Mulet.

Stella Price Eisenstein, Moberly, Mo.—Mrs. Eisenstein gave a recital Nov. 1 at the Methodist Church of Brookfield, Mo., playing the following program: Suite for Organ, Rogers; "Echoes of Spring," Friml; Largo, Handel-Whitney; "Pilgrims' Chorus," from "Tannhauser," Wagner; "The Squirrel," Weaver; Cradle Song, Eisenstein; Finale, Second Symphony, Widor.

Margaret Whitney Dow, A. A. G. O., Tallahassee, Fla.—In her Sunday vesper recitals at the Florida State College for Women Miss Dow has played:

Oct. 6—Allegro from Sixth Symphony, Widor; Largo, from "New World" Symphony, Dvorak; "March of the Night Watchman," Bach-Widor; "In the Garden," Goodwin; "Dance of the Odalises," Rebikov; Caprice ("The Brook"), Dethier.

Nov. 3—"Finlandia," Sibelius-Fricker; "Melancholique," Noble; Intermezzo from Sixth Symphony, Widor; Prelude to "The Blessed Damozel," Debussy-Christian; "Up the Saguenay," Russell.

Frederick C. Mayer, A. A. G. O., Columbus, Ohio—In a recital at Faith Lutheran Church, Detroit, Nov. 10, on a three-manual Estey organ installed several years ago, Mr. Mayer played this program: "Overture Triomphale," Ferrata; Chorale Preludes: "In dulci jubilo" and "O Sacred Head," Bach; "Lobt Gott, Ihr Christen," Buxtehude; and "Ein Feste Burg," Bach; Sonata, "The Day of Judgment," Volckmar; Fugue in E flat, Bach; Allegro vivace from "Reformation" Symphony, Mendelssohn; Prelude and Fugue, Stein; Three Chorales, harmonized by Bach; "Finlandia," Sibelius.

Programs of Current Organ Recitals

Henry F. Seibert, New York City.—Mr. Seibert, organist of the Town Hall, played the opening recital on the Austin organ in St. Matthew's Lutheran Church, New York, Sunday afternoon, Nov. 3, presenting this program: Grave Maestoso and Allegro, Pagella; "Christmas in Sicily," Yon; Caprice, Sturges; Chorale Preludes—"A Rose Breaks into Bloom," Brahms, and "Blessed Jesus, at Thy Word," Bach; "Christus Resurrexit," Ravanello; Largo, Handel; Fountain Reverie, Fletcher; "St. Ann" Fugue, Bach; "At Evening," Kinder; "A Mighty Fortress Is Our God," Faulkes.

Mr. Seibert played the second recital this season at Town Hall Friday evening, Nov. 29. His program was as follows: Chorale in A minor, Franck; "To the Evening Star," Wagner; Caprice, Sturges; "O Sacred Head," Bach; Pedal Study, Yon.

Lynnwood Farnam, New York City.—Mr. Farnam gave two recitals at St. James' Church, Philadelphia, late in November. The first was played Nov. 20 and the selections presented were: Toccata, from Suite, Op. 14, de Malein-greau; "A Gigg," Byrd; "Carillon," Sowerby; "Soeur Monique," Couperin; Chorale in E major, Franck; Suite, "L'Orgue Mystique," Tournemire; Allegro from Fifth Trio-Sonata, Bach; "Westminster Chimes," Vierne. The second recital was played by Mr. Farnam Nov. 27.

Claude L. Murphree, Gainesville, Fla.—In his recital at the University of Florida Nov. 17 Mr. Murphree arranged a piano and organ ensemble program and was assisted by Dwight J. Bruce, pianist, in these selections: Fantasie for Organ and Piano, Clifford Demarest; "Concerto Gregoriano," Pietro Yon; Symphonic Piece for Organ and Piano, Joseph W. Clokey.

On Nov. 10 Mr. Murphree played as follows: "Grand Choeur Dialogue," Gigout; Scenes from Shakespeare's "The Tempest" (suite for organ—new), Humphrey J. Stewart; Berceuse and Finale (from the "Bird of Fire"), Stravinsky; "Fireside Fancies," Joseph W. Clokey.

Harold D. Smith, Ithaca, N. Y.—Professor Smith, organist of Cornell University, gave a program of works of English and Belgian composers the afternoon of Oct. 25 at Sage Chapel, playing as follows: Bell Symphony, Purcell; "O Clemens," from Suite "Salve Regina," Peter Cornet; Pavane ("The Earl of Salisbury"), William Byrd; Fanfare, Lemmens; "Priere," Jongen; Gavotte, Wesley; Evening Song, Balmstov; Festival Toccata, Fletcher.

The recital Nov. 8 was in memory of Dr. Andrew D. White, former president of Cornell and the man who was instrumental in bringing about the installation of the two large university organs. Professor Smith played: Largo, Air from "Water Music" and Fugue, from Eighth Suite, Handel; Siciliano, Domenico Scarlatti; Andante, from Concerto Op. 25 (piano and organ), Mendelssohn; Adagio, from Sonata for violin and piano, Minuet in G and Adagio, from Sonata for piano, Op. 13, Beethoven; Sonata No. 3 (Con moto maestoso and Andante tranquillo), Mendelssohn.

The program Nov. 14 was made up of Scandinavian compositions, as follows: Prelude and Fugue, G minor, Euxtehude; "The Shepherds in the Field," Malling; "Romance," Svendsen; Swedish Wedding March, Södermann; "Last Spring," Grieg; Allegro Risoluto, Gade; "May Night," Palmgren; "Finlandia," Sibelius.

C. Albert Scholin, Waterloo, Iowa.—In a recital at Wartburg College, Clinton, Iowa, before a capacity house on the evening of Nov. 15 Mr. Scholin played the following program: "In Tadoussac Church," Chadwick; "Berceuse Bretonne," Milligan; "Legend," Federlein; "Deep River," arranged by Gillette; Chorale Prelude, Bach; "Invocation," Dubois; "Caprice Heroique," Bonnet; Minuet from "Orpheus," Gluck-Barnes; "A Vision," Rheinberger; Sketch No. 2, Schumann.

Hugh Alexander, Cleveland, Ohio.—Mr. Alexander gave a recital the evening of Nov. 3 in connection with the dedication of Bethany Lutheran Church and played the following program: Chorale Symphony, "Ach bleib mit Deiner Gnade," Karg-Elert; Andante, Stamitz; Adagio, Kunc; Toccata and Fugue, D minor, Bach; Andante from Fifth Symphony, Tchaikowsky-Rogers; Berceuse, Albeniz; "Rural Scene," Bossi; Impromptu, Vierne; "Chant de Printemps," Bonnet.

Miss Mabel Zehner, Cleveland, Ohio.—Miss Zehner gave a recital at Trinity Cathedral Nov. 4. Her program consisted of the following selections: Fantasie and Fugue in G minor, Bach; Minuet, Haydn; "Les Preludes" (Tone Poem), Liszt-Kraft; "Rosebuds" (Capriccio),

Swinnen; "Dewdrops," Swinnen; "Overture Solennelle, 1812," Tchaikowsky-Kraft.

Luclen E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at Reed College Nov. 12 Mr. Becker used these compositions: "The Sirdar's Processional," Ippolittoff-Ivanoff; "Ariel," Bonnet; "Swing Low, Sweet Chariot," arranged by Lemare; Sixth Symphony, Widor; Capriccio, from "Longwood Sketches," Swinnen; "God Save the King," Hesse.

This was the second of a series of recitals given by Mr. Becker every month from October to June. The next recital will be given Dec. 10.

Christian H. Stocke, St. Louis, Mo.—Mr. Stocke, organist of Salem Evangelical Church, gave a choir recital with the assistance of his choir on the occasion of the eightieth anniversary of St. John's Evangelical Church, Vincennes, Ind., Oct. 27. The organ selections included: "Departing Day," Carl F. Mueller; "Canyon Walls," Clokey; "Night," Jenkins; "Andante Sinfonico," Holloway; "Caprice Viennois," Kreisler; "Scene Orientale," Kroeger; "Grand Choeur," Renaud.

Daniel A. Hirschler, Emporia, Kan.—Mr. Hirschler gave the inaugural recital on the four-manual Reuter organ in the First Presbyterian Church of Independence, Kan., Sunday afternoon, Nov. 10. This instrument was designed by Mr. Hirschler. The specification appeared in The Diapason Aug. 1. The inaugural program, heard by an audience of 2,000, included: Introduction and Passacaglia, Reger; Chorale Preludes, "O Man, Behnmo Thy Fearful Sins," Bach; Prelude and Fugue on B-A-C-H, Liszt; Funeral March and Seraphic Chant, Guilmant; Finale in B flat, Franck; "Die Walküre," Liszt; "Magie Fire," from "Tristan and Isolde," and "Pilgrims Chorus," from "Tannhäuser," Wagner; "Echo Bells," Brewer; Toccata, from Symphony 5, Widor.

Marshall Bidwell, Cedar Rapids, Iowa.—In his Monday afternoon recital at the First Presbyterian Church Mr. Bidwell has played the following programs:

Nov. 11—Concert Overture in E flat, Faulkes; "Deep River," arranged by Burleigh; "Within a Chinese Garden," Stoughton; "Marche Funebre et Chant Seraphique," Guilmant; Evensong, Johnston.

Nov. 25—Sonata in the Style of Handel, Wolstenholme; Minuet, Beethoven; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Fantasy on "Swing Low, Sweet Chariot," Diton; "Liebesfreud," Kreisler; "Song of India," Rimsky-Korsakoff.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm has played the following numbers at his weekly Sunday night recitals at the Second Presbyterian Church in October and November:

Oct. 27—Prelude and Fugue in E minor, Bach; Toccata, d'Evry; Suite for Organ, Bartlett; "Retrosessional," Burdett.

Nov. 3—Allegro (First Organ Symphony), Maquaire; "Marziale," Mendelssohn; Overture to "The Huguenots," Meyerbeer; "Angelus," Massenet; Caprice, Guilmant; Epilogue, Diggle.

Nov. 10—"Hymn of Glory," Yon; "Fanfare Triumphale," Armstrong; "American Fantasy," Diggle; Polonaise, Chopin; "Elegie," Massenet; "Commemoration March," Grey.

F. A. Moore, Mus. D., Toronto, Ont.—Dr. Moore, organist of the University of Toronto, gave the first recital of the season in convocation hall on the afternoon of Nov. 12. His selections on this occasion were the following: Prelude and Fugue in C minor, Bach; "Meditation a Ste. Clotilde," James; Sonata No. 3, in D minor, Borowski; "Reverie du Soir," Saint-Saens; "Rapsodia Italiana," Yon.

Dr. Ray Hastings, Los Angeles, Cal.—Representative numbers played by Dr. Hastings in recent popular programs at the Philharmonic Auditorium were: Good Friday Music, from "Parsifal," Wagner; "Warum?" Schumann; First Movement from "Unfinished Symphony," Schubert; "Romance," Rubinstein; "The Little Shepherd," Debussy; "Estrellita," Ponce; "Sunset" (dedicated to Dr. Hastings), Astenius; Prelude and Vesper Hymn, Hastings; "Exultation," Hastings.

Miss Gertrude Branigan, Davenport, Iowa.—Miss Branigan, organist of Trinity Cathedral, gave a recital at Calvary Baptist Church Oct. 28, playing this program: Suite in F, Corelli-Noble; Chorale Prelude, "Herzlich tut Mich Verlangen," Bach; "Burlasca e Melodia," R. L. Baldwin; Norse Ballade, Robert W. Wilkes; Intermezzo, Rogers; Assyrian March, Botting; Fantasie for Organ and Piano, Demarest (Miss Branigan and Miss Etta Gabbert); "Swing Low, Sweet Chariot," Lemare; Londonderry Air, harmonized

by Himmelreich; "Will o' the Wisp," Gordon Balch Nevin; Wedding Music, Matthews; Overture to "Stradella," Flotow-Buck.

Carl F. Mueller, Montclair, N. J.—In his "hour with the organ" at the Central Presbyterian Church the evening of Nov. 6 Mr. Mueller played this program: "Kol Nidrel," Bruch; Fugue in E flat ("St. Ann's"), Bach; "Marche Funebre et Chant Seraphique," Guilmant; "Faith, Hope and Love" (A trilogy based on familiar hymn-tunes), Carl F. Mueller; "War March of the Priests" ("Athalia"), Mendelssohn.

Dr. Abner W. Kelley, Lexington, Ky.—At the vesper service of the University of Kentucky Nov. 17 Dr. Kelley played: Meditation and Toccata, d'Evry; "Dream Children," Elgar; "Song of Joy," Halling; Fountain Reverie, Fletcher; Excerpts from "Concerto Gregoriano," Yon (Miss Lolo Robinson, piano; Dr. Kelley, organ); Toccata from Gothic Suite, Boellmann.

Arthur Leslie Jacobs, Worcester, Mass.—In his "hour of music" at Wesley Methodist Church Sunday afternoon, Oct. 20, Mr. Jacobs made use of the following: Fantasia, Bubeck; Lento, Gluck; Serenade, Drigo; "Pastel," Op. 92, No. 3, Karg-Elert; "Dream of Love," Liszt; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Song of May," Jongen; "Caprice Heroique," Bonnet.

Helen W. Ross, Memphis, Tenn.—Mrs. Ross, organist and director at the Idlewild Presbyterian Church, gave a recital at the First Baptist Church of Mayfield, Ky., Oct. 9 and played these compositions: "Caprice Heroique," Bonnet; Andante Cantabile (from Fourth Symphony), Widor; Allegretto Moderato (Magnificat in D minor), Lemaigre; Toccata and Fugue in D minor, Bach; Largo ("New World" Symphony), Dvorak; Minuet, Bocherini; Meditation, Sturges; "The Bee," Lemare; Prelude, Henri Daller; "Romance sans Paroles," Bonnet; Toccata (Fifth Symphony), Widor.

Francis E. Aulbach, Chicago.—Mr. Aulbach played this program in his eighteenth recital at the Church of the Epiphany Sunday evening, Nov. 10: "Coriolanus" Overture, Beethoven; "Drifting Clouds," d'Antalffy; Rondino (Theme by Beethoven), Kreisler; "Flight

of the Bumble-bee," Rimsky-Korsakoff; Sketches of the City, Nevin; "The Minster Bells," Wheelton; Toccata in G major, Dubois. These recitals will be given on the second Sunday evening of each month at 8.

Russell Gee, Painesville, Ohio.—Mr. Gee played the following program in a recital at Lake Erie College Sunday afternoon, Oct. 27: Concert Overture in C minor, Hollins; Prelude and Fugue in F minor, Handel; Allegretto giocoso (from "Water Music" Suite), Handel; Theme in D flat, with Variations, Noble; Reverie, Allegretto and "Novellette," Parker; Finale (from "Suite Arabesque"), Holloway.

Minor C. Baldwin, Middletown, Conn.—Dr. Baldwin gave the following program in a recital Sunday evening, Oct. 27, at Grace Congregational Church, Framingham, Mass.: Toccata and Fugue in D minor, Bach; "At Evening," Baldwin; Allegretto, Cametti; Arabesque (from "Casse Noisette"), Tchaikowsky; "Etude Symphonique," Bossi; "Frühlingserwachen," Haberler; Larghetto, Beethoven; "Chloe," Yradier; "By the Sea," Schubert; "Pilgrims' Chorus," Wagner.

Leslie P. Spelman, Fulton, Mo.—In a recital at William Woods College Sunday afternoon, Nov. 10, Mr. Spelman played: Fantasia in G minor, Largo and Prelude and Fugue in C minor, Bach; Fantasia, Bubeck; "Clair de Lune," Karg-Elert; "Au Couvent," Borodin; "A Young Girl in the Wind," Charles Marsh; Sketch No. 2 in C major, Schumann; Intermezzo and "Rhapsodie Catalane," Bonnet.

Robert U. Nelson, Pullman, Wash.—In his vesper recital at the State College of Washington Nov. 10 Mr. Nelson played a program which included: Sixth Sonata, Mendelssohn; Scherzo, Maquaire; "Tango," Robert U. Nelson; "Sportive Fauns," d'Antalffy; Chorale in A minor, Franck.

Theodore Cavanaugh, Perth Amboy, N. J.—Mr. Cavanaugh, organist of St. Peter's Church, gave a recital Oct. 30 at the studio of Frank H. Mather in Rutherford, N. J., playing the following program: Toccata and Fugue in D minor, Bach; Sonata No. 5, Mendelssohn; "Suite Gothique," Boellmann; "Solvejg's Song," Grieg; "Finlandia," Sibelius.

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By LILY WADHAMS MOLINE HALLAM

My husband and I started from Chicago on July 18 for New York, where we boarded the steamer Bergensfjord, bound for Norway, July 20. After a delightful voyage of nine days over a calm sea we landed in Bergen, the beautiful port of central Norway, near the water, and nestling among the picturesque hills which surround it. We spent a day there to get used to the land and then on to Voos and Oslo, once named Christiania, the national metropolis and capital.

We took side trips between Voos and Oslo through a wonderful range of hills, fjords and wooded mountains, at times so high up that when the train stopped we got out and threw snowballs at each other in the first days of August. The little farms scattered among the hills of Norway are small but well-kept and almost as beautiful as our well-kept gardens in America. In fact, the thing that impressed us all through Norway and Sweden was the clean and beautifully cared-for farms and cities and villages everywhere. The hills and mountains are covered with pine trees and the green fields with their pretty little white houses, all apparently newly painted for our coming, with red roofs, make a striking and beautiful picture, such as can be seen nowhere else in Europe. Incidentally, the only countries in all Europe in which the cooking at all approached our good American "eats" were Norway and Sweden. There the food is fine and served in abundance. They do not count every lump of sugar and every nite of bread as they do in central and southern Europe. They put the food out on a long table and you help yourself, all for the moderate price of the meal, perhaps 40 or 50 cents in our money.

From Oslo on to Stockholm we went by rail. Stockholm is said by many to be the most beautiful city in all Europe. I would say it is the second at least. The first place should probably be given to Paris. We visited the palace of the king and what is known as Oscar's Church, and the beautiful and renowned city hall, and took several delightful automobile trips around this wonderful city. Thence we journeyed to Jönköping, where my father was born nearly eighty years ago, and thence to Malmö, where there is a fine college in which he received his musical and literary education. Here he learned to play the organ, the instrument he loved most. From there our train was run on a boat and carried across the bay on the way to Hamburg, whence we journeyed by way of Bremen to the striking city of Cologne. Here is the great cathedral, the finest piece of Gothic architecture in the world. It would be hard to attempt to describe this great edifice. For beauty of coloring and design both inside and out there is nothing equal to it. St. Peter's in Rome is much larger, but by no means so beautiful. From here we went up the Rhine on a day's ride full of interest all the way, our next stop being Wiesbaden, and thence to the center of German education, Heidelberg. This is the home of the great university—not so much to look at, but the mecca of all students of the arts, sciences, philosophy and music. In this German city we had the pleasure one evening of hearing a fine band give an outdoor program of beautiful music and ending up with "The Star-Spangled Banner," to the delight not only of the Americans there, but others as well. To us this was quite significant.

From Germany we went to Lucerne, Switzerland, and up the famous Mount Rigi. The view from the top of this mountain is broad and magnificent. The snow-capped Alps and beautiful valleys make it hard to leave this almost enchanted spot, but our time was limited. The Lion of Lucerne carved in the solid rock in the side of the mountain is 100 per cent perfect. From here, after crossing the Alps, we reached the quaint old city of Venice,

in sunny Italy. This, as you know, is built on the water and the only means of transportation is by water or on foot. Not a horse or a cow or an automobile in the town! The streets and alleys are narrow and the gondolas shoot around corners and up alleys at a fast rate. About the only diversion of the ride was the swearing of the managers of the different gondolas when they happened to get in one another's way. They swear in Italian, so we could not understand much of it.

We easily found our way to St. Mark's Cathedral, one of the chief objects of interest, but were lost trying to walk back. Very little English is spoken in Venice, so we found it difficult to make our wants known. They could direct us to St. Mark's, because they all knew what to do when we simply mentioned the name, but getting back to the hotel was different, and we found ourselves after wandering around for an hour within a block of where we started. I said it was my husband's fault as he had been there before some years ago, and should have known.

One of the many things we most wanted to see was the Rialto, the busy street in the center of business, made famous by Shakespeare in his "Merchant of Venice." You would not think Venice would be noisy, with no wagons or automobiles, but it is one of the most noisy places we visited. The noise is made by strong-lunged men and even some women yelling and screaming to one another. The grand canal runs through the town and the people hold heated conversations across this canal. And then there are the men in the gondolas all of them demanding the right of way and clamoring for that right in loud tones. And besides all this are the big boats running up and down the canal. I do not know when they rest, for they appear to be at it all night.

Our next stop was Florence, the home of Savonarola, the great martyr of his day, who was executed for his religious beliefs and his body burned. Today the most wonderful and most visited statue in Italy is that of Savonarola. We took a lovely ride around Florence and up on the highest hill is a statue of the "David," said to be by Michelangelo. If Michelangelo did all the things they attribute to him he must have been the busiest man in the kingdom. Anyway, "Florence the beautiful" is well named.

From there our quest led us to Rome—modern Rome, but more especially "ancient Rome, that sat on her seven hills and from her throne of glory ruled the world." You can see a good deal of modern Rome here in Chicago, but modern Rome knows little about that old Rome of the Caesars that we went mostly to see—the old Roman Forum in which Cicero and Cataline held their famous debates on the affairs of state; the palace of Julius and Augustus Caesar, the Colosseum, where the gladiatorial contests were held, and in the arena of which the Christians were thrown to take their chance with the hungry lions.

Speaking even briefly of Rome, we must not omit St. Peter's. Where did they get the money and the skilled workmen to build such a structure? We cannot but be deeply impressed by the tremendous size and beauty of the building itself. Then let us not forget the "yellow Tiber, before which all Christians pray." We dipped our hands in the Tiber, but it is not clean enough now to wash in it, as they used to do.

From Rome to Pisa and the leaning tower! Noone seems to know whether it was built that way or has gotten so out of place since. I think it looks as if it were really built that way, and it is indeed worth seeing. When you stand close under it you almost expect it will fall on you any minute. Then out of Italy and into France by way of Nice and Monte Carlo. The latter is indeed beautiful, but better not stay there long or you may find it a bit difficult to get home for lack of funds. It is worth seeing anyway, and to see how such people act and demean themselves.

In Paris we are reminded of the history of the Bourbons, the first and third Napoleon and the great French

Lily Moline Hallam



wars. The magnificent boulevards, the Arch of Triumph, of Napoleon, the great art galleries and cathedrals vie with the more modern objects of great interest—the road the French army went when it set forth to meet the invading army of Germany in 1914 at the Marne; farther along the mute evidences of the terrible war and the groves of white crosses marking the graves of our and other soldier boys; the destruction of the beautiful cathedrals of Rheims and Soissons. One Sunday in Paris we visited the Church of St. Sulpice, where Widor is the organist, and on this particular day Marcel Dupre played the service and I had the delight of sitting by his side on the bench. He started the next day for his tour in the United States. While in Paris we visited many cathedrals and Protestant churches and heard wonderful music, but we have American organists who are not surpassed by any of those in Europe, in my opinion, and our organs are better than theirs. I was pleased in Paris to hear some of my own compositions played in two of the Protestant churches. Also in Stockholm the organist at one of the churches played my "Prayer and Cradle Song" and the orchestra on the boat going over played my Philippine Suite. It was on the printed program. We, with a friendly French lady, to whom we were introduced by Mr. Van Dusen and Mr. Eigenschenk, Mlle. La Page, visited the great cemetery of Pere La Chaise, where Chopin, Rossini, Debussy, Patti, and other famous musicians lie buried.

Of course we went often to the Paris opera-house and heard "Faust" and other operas rendered as we never heard them sung before. Particularly was that true of "Faust" and "Thais." In our trip to Versailles we saw the playing of the wonderful fountain, and in the palace we saw the table upon which the treaty ending the world war was signed. We crossed the English channel and went on to London. We will not dwell on our voyage across the channel. The less said about that the better.

In London we met J. Stuart Archer, the composer and organist, and sat with him while he played the service in his church, Third Church of Christ, Scientist. I have some of his compositions and he has mine, which he uses in his church. We just missed seeing William E. Zeuch, who had been a guest of Mr. Archer that day. Of course Westminster Abbey is the center of interest in London, and yet we found grown people who have lived in London all their lives but never have been in Westminster Abbey. We heard some wonderful music there, both instrumental and vocal, and a boy choir that was remarkable. This was true also of St. Paul's Cathedral and a number of the Christian Science churches. We spent a day in the London

Tower, the jail of long ago. They did not try to keep us there. London, also like Paris and Rome, has a terrible history of crime, especially in high places. The names written on the walls of the tower show how many even of the royal personages met their doom in and about the tower. Modern London is more like an American city—not so different from New York—and the feeling toward Americans is in the main good, especially among the classes whose opinion is of value. They speak highly of our General Dawes and President Hoover.

Our voyage home was not so fine and we were more comfortable in our berths than on the deck. Well, we got across anyway, and it was good to see once more the Statue of Liberty in New York harbor. New York never looked so good before.

Seder Plays in Many Places.

Edwin Stanley Seder, F. A. G. O., organist and director of the First Congregational Church, Oak Park, where he has played for eleven years, began his recital season Oct. 13 with a program at the musical vespers in the University of Chicago chapel. Oct. 22 he was organist for the commencement of West Suburban nurses at Oak Park. Nov. 3 he gave the opening recital on the three-manual Bennett organ at the First Baptist Church, Rockford, Ill., before a crowded house, following this the same evening with a recital at the First Presbyterian in Freeport, where a four-manual Austin is installed. On Dec. 2 Mr. Seder is to give the dedicatory recital on a three-manual Hillgreen-Lane organ at Zion Evangelical Church, Owensboro, Ky., going from there direct to Madison, Wis., where he is to be soloist with the Madison Civic Chorus, Dr. Siegfried Prager, conductor, at Christ Presbyterian Church, playing an Austin three-manual organ in two repeated concerts Dec. 3 and 4. Mr. Seder will play a Bach group and one of modern composers. On Dec. 15 he will be soloist for the Chicago Bach Chorus at Orchestra Hall, playing the Prelude and Fugue in G.

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Work of Glen M. Tindall at Los Angeles a Boon to Many.

That Los Angeles is rapidly becoming a city of music-lovers is indicated by the report of the city playground and recreation department, which shows that nearly 2,000,000 people enjoyed during the year recreational musical activities organized and sponsored by Glenn M. Tindall, supervisor of music in the department and a well-known organist. The total of 1,988,610 people included both the persons who participated in musical activities and those who derived their recreation by listening. An aggregate of 613,463 persons took part in the various musical groups developed in other departmental musical activities. These groups included bands, ukulele orchestras, toy symphony orchestras, community sings, harmonica bands and other types of participating organizations.

Something of interest was provided for all ages. For the smallest children, too young to understand or participate in a more advanced type of musical activity, the "toy symphony" has been organized at the city playgrounds. Each child who is a member of a toy symphony is given a tambourine, a drum, a bell, a cymbal, or any other object with which he can keep time, and he is taught to maintain the rhythm of simple musical selections. For the older child harmonica bands and ukulele orchestras have been developed. Orchestras organized by the playground and recreation department are developed at the municipal recreation centers and offer the opportunity for anyone sufficiently proficient in playing an orchestral instrument to join. Community singing groups are formed at the recreation centers and other places and the popularity of this form of play is amply demonstrated by the total of 250,000 persons estimated to have taken part during the year.

Musical enterprises of a city-wide nature have also given many thousands a real enjoyment of music. Such was the great "festival of music" in the Hollywood Bowl last year in connection with the world Sunday-school convention and the Christmas carol program which resulted in 15,000 persons singing Yuletide songs on the city's streets. The latter program, on a larger scale, will be repeated this Christmas.

St. Louis Service for Reuter.

In connection with its St. Louis sales office, the Reuter Organ Company has established an installation and service department to take care of its work in that section. This department is in charge of Roland V. Ahring, 5881 Page boulevard, St. Louis. Mr. Ahring is well known in the territory for his service and installation work.



Glenn M. Tindall

Appointment of Glenn M. Tindall as the new manager of Hollywood Bowl at Los Angeles is made public. Mr. Tindall, who is supervisor of music in the city department of playgrounds and recreation, succeeds Raymond Britte. His record of activity and experience covers the fields of both music and business management. A graduate of Northwestern University, besides having done postgraduate work in Columbia, Mr. Tindall is an all-around musician, having had thorough training in organ, voice, piano, oboe and composition. His career includes an appearance as guest conductor with the St. Louis Symphony Orchestra and the production of a festival of song at the Hollywood Bowl last year, which he wrote and directed. Mr. Tindall is a member of the American Guild of Organists, formerly belonging to the Missouri chapter, and transferring to Southern California in 1926. He is at present treasurer and a member of the executive council of the Southern California chapter, and organist and choir director at the Rosewood M. E. Church. He is also president of the Federated Church Musicians, an organization composed of organists, choir directors and soloists.

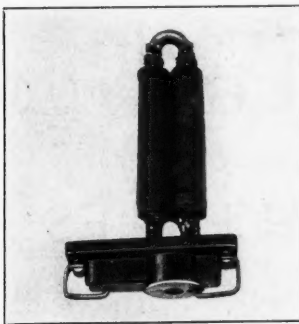
Lawrence J. Munson, director of the Munson School of Music in Brooklyn, has been appointed organist of the First Church of Kew Gardens, L. I., N. Y. Professor Munson is well known in metropolitan music circles and maintains branch studios at Garden City and Westerleigh, Staten Island.

<p>Frank A. McCarrell Organist and Choirmaster Pine Street Presbyterian Church HARRISBURG, PA. Recitals and Instruction 2519 NORTH SECOND STREET</p>	<p>Mus. B. F. A. G. O. SHELDON FOOTE Concerts Instruction First Methodist Church El Dorado, Arkansas</p>
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Skinner Three-Manual to Be Installed at Trinity Lutheran.

To the Skinner Organ Company has been awarded the order to build a three-manual with an echo-antiphonal division for Trinity Lutheran Church at Detroit. The instrument is to be installed by Sept. 1, 1930. The scheme of stops is as follows:

GREAT ORGAN.
Bourdon (Pedal Ext.), 16 ft., 17 pipes.
Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.

SWELL ORGAN.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Cello, 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.
Corno di Bassetto, 8 ft., 73 pipes.

ECHO-ANTIPHONAL ORGAN.
Diapason, 8 ft., 73 pipes.
Fernflöte, 8 ft., 73 pipes.
Vox Angelica, 2 rks., 8 ft., 146 pipes.
Tuba, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
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.

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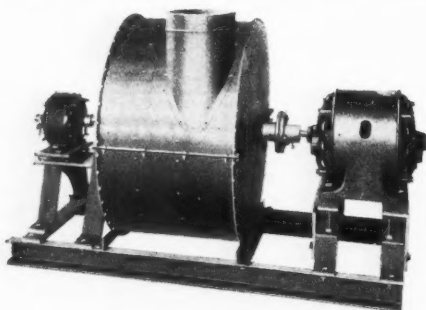
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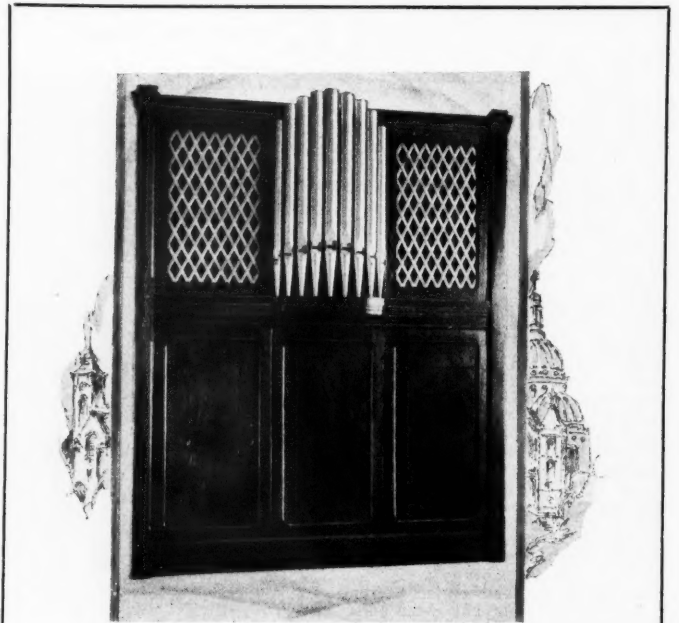


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Mrs. Olga S. Reighard



Mrs. Olga Stuempel Reighard began her twenty-fifth year as organist of the First Methodist Church of Wauseon, Ohio, Sept. 25. Mrs. Reighard received her early training in music at the Northwestern Normal in Wauseon and at the Ursuline Academy of Toledo, Ohio. Later she studied piano, organ and harmony under S. D. Cushing and J. Charles Kunz of Toledo. In 1924 and 1925 she attended the Chicago Musical College, studying organ under Clarence Eddy and piano under Maurice Aronson. She also attended a summer master class of Percy Grainger. Mrs. Reighard has established an enviable reputation in musical circles and is rated as one of the leading teachers of northwestern Ohio.

SERIES AT WESTFIELD, N. J.

Archer Gibson, Firmin Swinnen and Rollo Maitland to Play.

The music committee of the First Congregational Church, Westfield, N. J., announces a series of organ recitals in the church, to be given by organists recognized as among the best in America. The number given will depend upon the interest shown by the community. As each of the recitalists is an exponent of a different school of playing, individuality is assured. The general arrangements are in charge of Miss K. Elizabeth Ingalls and L. N. Leet, who direct the music of the church. The Rev. Don Ivan Patch, minister of the church, is cooperating with Miss Ingalls and Mr. Leet. The series will be under the honorary auspices of the National Association of Organists, Union-Essex chapter.

The first recital will be given Thursday evening, Dec. 5, and will be played by Archer Gibson, F. A. G. O., of New York. Mr. Gibson is probably best known through his activities as private organist for Charles M. Schwab, John D. Rockefeller, H. E. Manville, members of the Vanderbilt family and other famous Americans. Aside from his organ playing and a personality of outstanding interest, Mr. Gibson has the distinction of being the first organist in the history of the world to amass a sizable fortune entirely as the result of his organ playing.

Firmin Swinnen of Wilmington, private organist to P. S. duPont, will be the artist for the second recital. Mr. Swinnen, formerly organist of Antwerp Cathedral, has been heard in recitals extensively in both Europe and America. The third recital will be played by Rollo Maitland, organist of the Church of the New Jerusalem, Philadelphia. Mr. Maitland has been acclaimed as America's foremost "orchestral" organist.

The organ is practically a new instrument, installed about four years ago. Owing to the generosity of interested men in the church it has been decided to make a charge of only 50 cents for tickets for each recital.

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**For "Movie" Player;
Joyful Pieces Listed;
Issues of New Music**

By WESLEY RAY BURROUGHS

One classification in our catalogue of "movie" music is labeled "bright" and we divide this into three sub-divisions of two-four and four-four bright, three-four bright (not waltzes) and six-eight bright. Finding that there are numerous works that cannot properly be placed in any of these divisions we now have a small cover labeled "Joyful Pieces," works that express the intense emotion of joy and ecstasy.

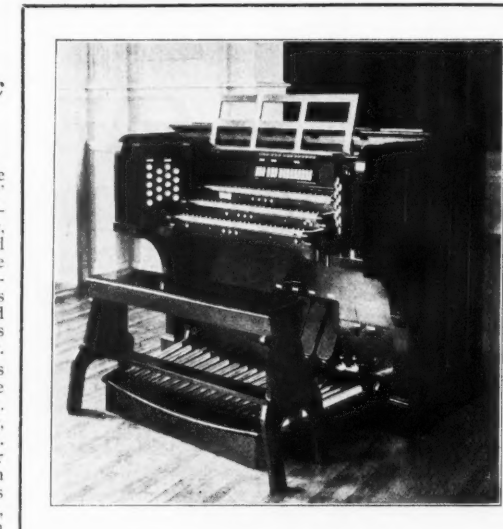
Allegro Moderato No. 1, by Lake, is a standard number, and was one of the first film music numbers to be written. "Chanson de Joie," by R. G. Hailing, is a legitimate organ work (Novello). Ganne's "Ecstasy" in D is better known. In his orchestral imitation the theater organist may interpret this piece beautifully by using the deep, string-toned stops for the theme in imitation of the cello, and the harp in the accompaniment. This piece is one that depicts a quiet, deep-seated feeling of happiness, while "Ecstasy," by Zamecnik, expresses the outpouring of supreme emotion. "Exultation" by Hosmer is an andante appassionato with a melodious major theme for solo stops. "Jollifications," by F. Noyes, is appropriate for scenes of gaiety at wayside inns. "Jollity," by Zamecnik, is a cheery, festive B flat piece. "Jovialities," by Gabriel-Marie, offers the accompaniment in treble chords with the left hand playing the theme in the alto and baritone registers.

An especially fine work of this class is "Joy," by Zamecnik, in E flat. "Joyeuse Idylle," by M. Pesse, takes the form of a dainty caprice. Another fine work is "Joyous Allegro," by G. Borch, and it is particularly applicable as a song of victory. "Marche Joyeuse," by E. Chabrier, is useful for scenes of marching. "Rapture," by Zamecnik, is an animated composition in B flat with the theme in slow syncopation. "Wings of Joy," by F. Van Norman, is in the form of a lighter melody.

Two recent issues are "Joyous Allegro," by Engelmann (Bosworth) and "The Joy Riders," by E. Patou, a joyous hurry for scenes of bustling crowds and excitement. Borch's "Joyous Allegro" and Zamecnik's "Joy" are exceptionally pertinent for the final scenes of a film with a happy ending.

New Photoplay Music.

A new "Cinema Synchronizing Series" of looseleaf music is received from the S. Fox Company. There is a great variety of styles, rhythms and themes. (1) "In Trouble," by W. F. Peters, contains a sombre minor theme and is useful to accompany perplexity, confusion, etc. (2) "Evil Omens," by De Francesco, is a sinister, tragic number. Here, again, the minor theme predominates with a lighter tremolo accompaniment. (3) "Discussion and Argument," by E. Kilyeni, is a portrayal of an indignant denunciation. (4) "Still Waters," by J. C. Bradford, offers the right hand playing the accompaniment chords and the left the smooth melody. Other numbers are: (5) "Stealthy Whispers," by M. Ewing. (6) "In the Magic Garden," by C. Rytner. (7) "Triumph," by Eric Marco. This piece may be added to the "joyful" list at the first of this article, illustrating, as it does, victory and exultation. (8) "The Protest," by Hubert Bath. (9) "Lamento Drammatico," by Drigo, contains a sombre introduction and an agitated theme. (10) "Tensive Agitato," by De Francesco, illustrates a furious chase. (11) "Restless Events," by E. Kilyeni, is patterned after Chopin's "Revolutionary Etude." (12) "Apprehension," by J. C. Bradford, is properly described as an agitated, appassionato. (13) "On the Prowl," by M. Ewing, is a comedy misterioso in C minor. (14) "The Jolly Gob," by Ewing, is a new piece to use on the sailor comedies, a rollicking number. (15) "Adoration Dramatique," by H. Bath, is a plaintive, light dramatic



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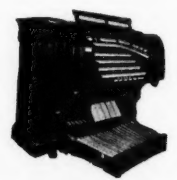
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number. (16) "In Mist and Haze," by Kilyeni, is a dreamy piece.

Oriental: "Algerian Love Song," by E. Bucalossi. In B minor, three-eight measure, with theme for strings. After twenty-two measures it passes into B major. After a thorough exposition of this second theme the first returns to end the number. "Desert Love Episode," by G. Borch, is a reverie of quiet character, with the melody for the most part in the alto section.

Bright: "Parade of the Marionettes," by V. Cheyne, is a sparkling intermezzo of considerable length. "Pat's Party," by R. Howgill, is a gay comedy piece full of syncopation.

Themes: "Father Theme," by E. Rapee, is a plaintive andante in D, and "Villain Theme," by Rapee, is a gruesome andante picturing the sudden entrance of the evil character and the suspense incidental thereto.

Dramatic: "Tyranny," by R. Howgill, is a splendid dramatic work. In G minor the bass reiterates the sequence G, A, B flat and A, with the left hand announcing the theme on trumpets. This is excellent for scenes of torture, execution and cruelty. "The Onslaught," by Howgill, pictures riots, tumults, etc. "Fright," by Howgill, depicts fear and horror. It begins softly with a reed solo and increases in intensity, working up to a big climax in the middle part and diminishing to an aftermath of stillness and suspense. "Desperation," by F. Charrosin, contains a well-defined theme given out by the trumpets, while an accompaniment of alternate tremolo chords and a scale figure provide the harmony.

As we are about to conclude this

month's review two pieces which are properly classified in the "Joyful" series arrive. "Jollity," by A. Bergh (Schirmer), a piano piece in which the composer makes use of dissonant chords in his rapid flowing theme, and "Etude Joyeuse," by F. Terry, likewise a piano opus of a bright character. We wish to mention also two splendid arrangements for legitimate organ solo by C. P. Koch of the first and second movements of Schubert's "Unfinished" Symphony.

Dupre Gives Students Advice.

Marcel Dupre favored the students of the Northwestern University School of Music with an informal discussion and demonstration of the art of improvising at a special convocation in St. Paul's Church, Evanston, Nov. 18. In the course of his remarks he called attention to the necessity of mastering thoroughly all phases of theory. Accompanying that study, however, should be the experience of harmonizing melodies at the keyboard, with gradual development to the point where the student can improvise in the simpler fugal forms. A significant observation that many organ students would rather ignore was Dupre's injunction that "to master the organ one should have a polished piano technique." To learn at the piano all the scales and arpeggios thoroughly is to prepare for organ playing. Taking a theme by Dean Peter Christian Lutkin, M. Dupre played it over and discussed its possibilities before proceeding to improvise from it a fugue. On a theme by A. Iver Coleman he developed a "song without words," and on a theme submitted by Professor Arne Oldberg he constructed a series of variations.

Palmer Christian at Highland Park.

Palmer Christian played, before a congregation which filled the auditorium of the Highland Park, Ill., Presbyterian Church Sunday afternoon, Oct. 27, when he gave the opening program on the Kimball organ rebuilt and electrified by that firm. The audience included many from other Chicago suburbs on the north shore and from Chicago. Florence Campbell Smart is the organist of the church and Rene Lund is the soloist and precentor. Mr. Lund, a well-known Chicago baritone, sang several selections, accompanied by Mrs. Smart. Mr. Christian's offerings included: Chorale Prelude on "Ein Feste Burg ist Unser Gott," Hanff; Minuet, Rameau; Adagio in A minor, Bach; Fugue in C minor, Bach; Prelude, Schmitt; Scherzo, Rousseau; Fantasia, Bubeck; "Benediction," Karg-Elert; "Up the Saguenay," Russell; "The Swan," Saint-Saens; Toccata, "Thou Art the Rock," Mulet.

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**Milwaukee Notes;
Courboin Heard on
New Pilcher Work**

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Nov. 22.—The event of November was the recital by Charles M. Courboin on the new Pilcher at St. James' Episcopal Church. He played the following numbers: Concert Overture, Maitland; Serenade, Grande; Passacaglia in C minor, Bach; Andante Cantabile, Nardini; Sketch in D flat, Schumann; Chorale in A minor, Franck; "The Bells of St. Anne de Beaupre," Russell; American Fantasia, Yon.

The organist of St. James', Harold Smith, and Mrs. Smith, held an informal reception the preceding evening in honor of Mr. Courboin at their home. This was attended by organists of the city.

Walter Sassmannshausen of Chicago gave a recital at St. Mark's Lutheran Church the evening of Oct. 27. Mr. Sassmannshausen offered: Allegro Vivace, Toccata, and Allegro Moderato, Widor, and Andante and Fugue by Bach, as also his own, "O Lord, How Shall I Meet Thee," "In dulci júbilo," and "Ein Feste Burg." The mixed choir of St. Mark's assisted in the program.

Edward Rechlin of New York City presented a program of Bach and his contemporaries Nov. 7 at Immanuel Lutheran church.

Oct. 19 was the date of a pleasant jaunt of Milwaukee Guild members to the Racine home of Mr. and Mrs. Fred H. Foster, where a buffet luncheon awaited us. Evenings such as these, which brought together Guild members of the same chapter but of different cities, should occur more often, since members outside of Milwaukee know very little of us, and we little of them.

Oct. 31 Hermann Nott presented a program at the Kenwood Methodist Church for students at the State Teachers' College, just across the street. The attendance was excellent. The numbers presented by Mr. Nott were: "Finlandia," Sibelius; "Cathedral Shadows," Mason; Sketches (from Second Sonata), Bach; Sketches of the City, by Nevin, and the Widor Toccata from the Fifth Symphony.

Sheldon B. Foote has been elected dean of the Arkansas chapter of the A. G. O. He is head over heels in work, and enjoys Arkansas immensely.

Arthur Bergmann, organist of the Sherman Park Lutheran Church, began a series of monthly vespers Oct. 27. His numbers were: Toccata and Largo, Bach; "Harmonies du Soir," Karg-Elert; Fanfare, Lemmens; "Adoration," Arabalaza, Fletcher's Fountain Reverie, and an improvisation.

Several changes in organ positions have taken place in the last month. Walter Ihrke is now at Third Church of Christ, Scientist, on Sherman boulevard, and his former position at Immanuel Reformed Church has been accepted by Virginia Schaefer. Mr. Ihrke is a pupil of Hermann Nott.

Honesty; Not Policy.

Chicago, Nov. 16.—Editor of The Diapason: It is a wise old saw that "honesty is the best policy," though it has been said also that "when honesty becomes a policy it ceases to be honest."

When the making of mouse-traps was strictly a home industry the small world of the maker of the best beat a path to his door, and perhaps some pilgrim carried the good news—and a simple mouse-trap—to a distant land, thus inaugurating an export trade that, with increasing local demand, forced the maker to hire help. Others, seeing his success, invaded his field. He had to advertise to hold his own. If he advertised judiciously and continued to make the best mouse-trap he kept his old customers and won new ones. If he concentrated on telling the world how good he was and neglected his

product he deserved to lose out—and probably did. He owed good mouse-traps, not promises.

After my comments on Johann Sebastian Bach recently and some chance remarks the other day I have been accused of having "got religion." I disclaim any new ideas on the subject. When I have done what I believed in the public has beaten a path to it, and when I haven't the public hasn't. Knowledge and experience impose a certain obligation upon an artist or a craftsman, and the public turns aside if the obligation is not met.

The "you know me, Al" type of selling had its day in the theater, but the church is not so easily "kidded into" buying anything so vital as its pipe organ on that basis. With the advancement of general knowledge through familiarity with such scientific products as the automobile and the radio has come an inquisitiveness about what constitutes a good organ. The habitual vague "specifications" and meaningless "details of construction" which state broadly that the organ is to be built of lumber and the pipes are "wood" or "metal" and some stops have so many "pipes" while others have "notes" (whatever they may be and whence derived) should go into the junk pile. In the days when I believed in what I considered "legitimate unification" I provided an analysis sheet showing truthfully and clearly the derivation of each stop. Mr. Hardy went further and specified the composition of metals and limits of zinc, the hard and soft woods, and, in consultation with the head voicer, the wind pressures and principal scales to be used in some important organs.

Why should not organ builders come down out of the clouds and tell clients what they are to get for their money? Why should one builder who is strictly honest and uses none but the best materials be content to submit specifications which read: "Open Diapason, 8 ft. 73 pipes, metal," and make a stop having not more than ten or twelve zinc basses, the remainder out of cast metal containing 25 per cent block tin, 75 per cent refined lead and no antimony, while he knows (but the client does not) that some of the bidders will supply seventeen or more zinc basses and less than 18 per cent tin made to stand up by the addition of antimony, possibly none of his competitors exceeding 20 per cent tin? The stop furnished by one builder may weigh fully twice as much as the cheapest stop that would be supplied under the loose wording of such specifications.

It is as right for one builder to make a cheap pipe as for the other to make a costly one—but could he get away with it on an even basis in any other business in the world? It is as honorable, and an economic necessity, to build organs at a low cost for those who believe they cannot afford and who do not require instruments of artistic quality as it is to manufacture automobiles all the way from "the universal car" up through the price range to whatever name stands for extreme luxury in the mind of the reader. But let's be much more honest and more specific about it.

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**Catholic Church
Music; Hints for
Those in Charge**

By ARTHUR C. BECKER

It seems to me that these days when one picks up a periodical devoted to Catholic church music, his attention is drawn immediately to the duties and obligations of the choir-master; his training of voices, the correct intonation of the chant; the right kind of music that should be used at the service, the abolishment of music that savors of the theater and concert hall, congregational singing, and so on, ad infinitum. Hardly ever is the reader led to believe that the organ is used in church and is very necessary to the proper rendition of the music of the service. Pope Pius X. in his famous Motu Proprio distinctly pointed out that while the true spirit of church music is vocal, nevertheless the organ, because of its majesty and ethereal qualities, was eminently suited to the accompaniment of the chant or figured music and therefore a distinctive feature of every well-conducted liturgical function.

In order to make the organ serve the purpose for which it is intended and to make it more of an artistic asset than it often is, the organist must have a keen sense of values as applied to the music of the church. Not only should his selections be of that simplicity and grandeur of style which is a part of true liturgical music, but his feeling for color should be foremost when accompanying the choir. Too often the organ, although a splendid instrument, gives us the impression that it consists of only a few sets of pipes, because of a lack of change in registration. Then again one hears just the opposite. The organist seems to wish to make use of every stop on the organ irrespective of tonal combinations, producing most bizarre effects. There is, however, the happy medium. Variety should be sought, contrast in color to suit the different parts of the work being sung, thereby enhancing the effect of the music.

The organist who is likewise the choir-master will answer that his thoughts must be centered upon his choir and not upon the organ, and because of the fact that in many cases one of his hands must be free for the direction of the choral work, he has little or no time for the drawing or pushing in of stops. This is largely true, and especially when he exacts perfect ensemble from his choir and is particular in varying his tonal resources and colors, in order to give just the

kind of accompaniment that is fitting to the work being done by his choir. Too often our old friend the crescendo pedal is used for every gradation of tone, and while we all agree that the crescendo pedal is a useful adjunct to the organ, it is hardly the medium to give us a variety of color. It will assist mightily for fortissimo passages suddenly applied, but is very unsatisfactory otherwise.

The organist should make a thorough study of every work he is to accompany and mentally note what effect is most desirable in each part, and then make an effort to achieve those contrasts of dynamics and of color by adding or withdrawing stops in the shortest time possible—a thing comparatively simple when one is familiar with his instrument.

Here is a suggested list of Christmas motets that have proved their worth:

"Adeste Fideles," arranged for four-part mixed chorus by N. J. Elsenheimer. Another excellent setting for men's voices by Barlow.

"Laetentur Coeli" and "Tui Sunt Coeli," by Emil Reyl, for SATB.

A series of Christmas motets published by McLaughlin & Reilly consists of "Puer Natus Est," Capocci; "Viderunt Omnes," Falkenstein; "Tui Sunt Coeli," Tresch.

For a polyphonic character we would suggest the following:

"Hodie Christus natus est," TTBB, by G. M. Nanini.

"Hodie Christus natus est," SSAA, by G. Turini.

"Dies Sanctificatus," SATB, by Palestrina.

"O Magnum Mysterium," SATB, by Vittoria.

A very good setting of "Hodie Christus natus est," by Bruno Oscar Klein, for four mixed voices, and another setting by the same composer for soprano and alto.

"Laetentur Coeli," SATB, by R. L. Becker.

"Laetentur Coeli," SATB, by J. Gruber.

A very attractive Christmas number is the "Resonet in Laudibus" for four voices and set to music by Bruno Oscar Klein.

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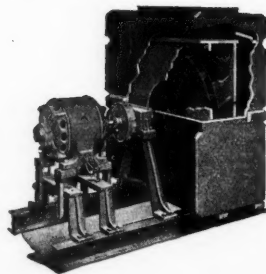
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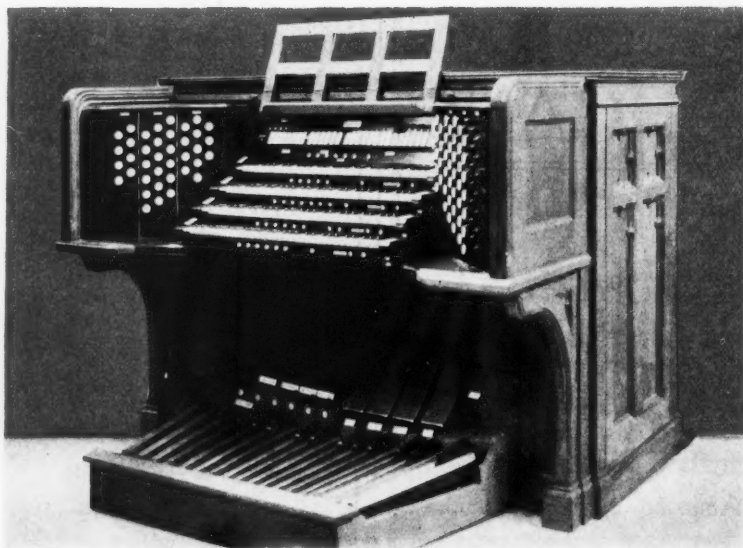
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