

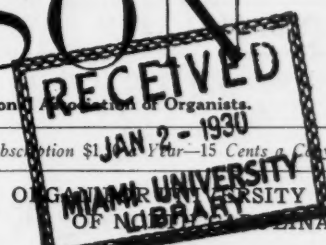
# THE DIAPASON

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

Twenty-first Year—Number Two

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## GREAT ORGAN AT YALE IS OPENED BY JEPSON

NOW HAS OVER 12,000 PIPES

Newberry Memorial Rebuilt by Skinner Played before Distinguished Audience—Dinner Given to 250 Organists.

The opening recital upon the rebuilt and enlarged Newberry memorial organ, in Woolsey Hall, Yale University, was given by Professor Harry Benjamin Jepson Friday evening, Dec. 6. Woolsey Hall is a very large auditorium, but it was filled on this occasion. Preceding the recital the builders of the organ were hosts to 250 organists who enjoyed a dinner at the Taft Hotel. Mr. Skinner personally welcomed the organists.

The Newberry memorial organ was originally built by Hutchings in 1903, was rebuilt and enlarged in 1916 by Steere, and now has been completely re-constructed and enlarged by the Skinner Organ Company. There are over 12,000 pipes, and of these more than 5,000 are new. The complete stop list will be found in the issue of The Diapason of Nov. 1, 1928.

Upon entering the hall the first impression was the beauty of the console—a chaste simplicity that delights the eye perhaps best describes it. Despite the 223 stopknobs, the twelve pistons to each manual and the ten general pistons, it is one of the most compact consoles the writer has ever seen. Its clean, trim beauty is a delight.

The great is entirely unenclosed, and shows twenty-eight stopknobs on the console; as there are seventeen ranks of mixture work the total number of ranks on the great totals forty-two.

The great of this organ is tremendous. It is a complete organ in itself. The diapasons are of great beauty, taken individually or in combination. The string organ, which may be "floated" to any manual, is composed of eight full-bodied ranks, eight ranks of muted character and a four-rank cornet des violes. It is of almost unearthly beauty, characteristic, but free from rasp.

The pedal organ is colossal. The 32-ft. violone is one of the finest things of its kind. There is a mixture stop on the pedals—harmonics, 6 ranks—which produces a clear resultant 16-ft. tone.

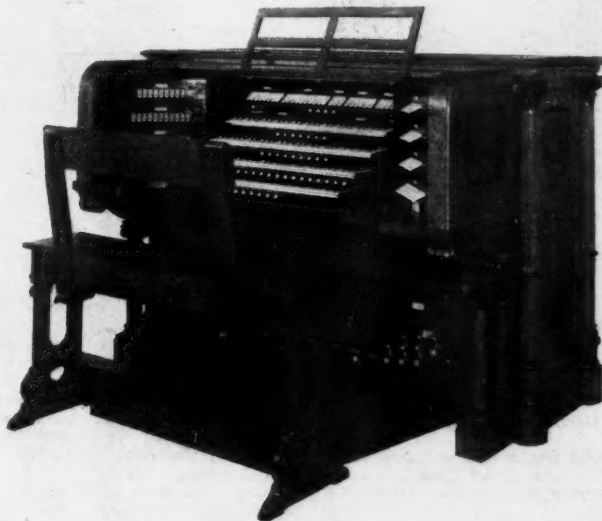
Here, unquestionably, is an organ that can stand the test of concerted work with a great symphony orchestra—that can fight the orchestra on its own grounds, asking no quarter, no handicap, no favors.

Professor Jepson offered a program that was long and taxing both to the player and to the listener. It was a big program in every way, an organist's program for professional listeners rather than for the average audience. Beginning with the Franck "Grande Piece Symphonique" was undoubtedly a brilliant stroke in-so-far as the organists present were concerned, as it permitted an immediate display of the resources of the organ. There was a long pause after this number while late arrivals were seated and quiet was restored, and then the recitalist gave the nocturne from his own Third Sonata. Despite a somewhat involved modernity of texture this is a splendid thing and representative of Professor Jepson's masterly writing. The Bach Passacaglia and Fugue and the chorale prelude, "Have Mercy, Lord, My Sin Forgive," were the next numbers. The latter was one of the most inspired moments in the entire program, and the audience instantly responded to that mood. The lovely, floating air was presented on a French horn and flute combination with soft string accompaniment.

Next came the goblinsque scherzo from Vienne's Fifth Symphony. It received a real ovation. As a fine contrast followed Psalm-Prelude, Op. 32,

[Continued on Page 2.]

## Wangerin Console in St. Vibiana Cathedral, Los Angeles



The new four-manual Wangerin organ at the Cathedral of St. Vibiana, Los Angeles, Cal., received its finishing touches several weeks ago. On the evening of the date of its completion, through the courtesy of Monsignor John Cawley, rector of the cathedral, the church was opened to the thirty or more organists who responded to the informal invitation of Edmond Verlinden, vice-president of the Wangerin Organ Company, and Frank H. Colby, organist at the cathedral, to inspect and hear the instrument. As told in the December issue of The Diapason, the organ elicited unstinted admiration for the tonal beauty of its individual stops and its ensemble.

The instrument occupies the complete forty-two-foot width of the gallery and has a depth of fifteen feet from front pipes to back wall. It extends twenty-three feet above the organ floor, while two of the chambers extend approximately fifteen feet below the floor, making the total height of the organ nearly forty feet. It has fifty-five actual sets of pipes, seventy-three speaking stops in all, with a total of 3,420 pipes. The stop specification was published April 1, 1929.

Among the guests of the evening who were at the console were Richard Keys Biggs, organist of the Church of the Blessed Sacrament; C. Albert

Tufts, William Ripley Dorr of the Wilshire Presbyterian Church, Ernest Douglas of St. Matthias' Church, Dudley Warner Fitch of St. Paul's Cathedral, Amedee Tremblay of St. Vincent's Church and Alexander F. Schreiner of the First M. E. Church. Among other organists present were George A. Mortimer and Robert W. Allen of Pasadena, David L. Wright, Hague Kinsey, Sibley G. Pease, Walter F. Skeele, Paul Hanft, Edith Boken-Krager, Dr. Roland Diggle, Edward Whelan, Clarence Mader, Raymond McFeeters, Robert Mitchell and Arnold Richardson.

Bruno David Ussher of the Los Angeles Evening Express published the following Nov. 7 in his daily column, "Music and Musicians": "Members of the organists' Guild and a few bidden guests heard for the first time the new organ completed last week at St. Vibiana's Cathedral. \* \* \* Even upon fairly short hearing it is safe to assert that the new organ rivals the best in the city. This was the consensus of opinion."

In the presence of the largest gathering of people ever assembled in the Cathedral of St. Vibiana, hundreds outside having been unable to even get near the doors, the organ was blessed by Bishop Cantwell Sunday, Nov. 24.

## EINECKE TO GRAND RAPIDS

Quincy, Ill., Organist Will Take Charge at New Skinner Organ.

C. Harold Einecke, the young and progressive Quincy, Ill., organist, has resigned as organist and choirmaster of Salem Evangelical Church, where he has been for the last five years, to take a new position soon after the first of the year with the Park (First) Congregational Church of Grand Rapids, Mich. The Park Church is being remodeled and within the next eight weeks will install a four-manual and antiphonal Skinner organ. Mr. Einecke will have complete charge of all the musical activities.

During the five years at his present church, Mr. Einecke founded a vested choir of fifty mixed voices and a boys' choir, vested, of forty voices, has drawn up the specifications for the new four-manual Möller organ which is now three years old, organized the Quincy chapter of the N. A. O. and has been its president for the last three years. He was also organist and director of the Scottish Rite Temple and Masonic bodies of Quincy Consistory and was supervisor of music at the Chaddock Boys' School.

## BIG SKINNER FOR UNIVERSITY

Los Angeles Contract for Instrument of Eighty-three Stops.

An important organ contract awarded late in December is for a large four-manual for the University of California, Southern Branch, at Los Angeles. The instrument is to be built by the Skinner Organ Company, according to dispatches received as we go to press, and the organ is to have eighty-three speaking stops. The specification of stops and other details will appear in a later issue.

## Waters Returns to Old Post.

Walter N. Waters, organist and choirmaster at St. Joseph's Catholic Church, Bronxville, N. Y., goes back to his old post at St. Michael's Monastery, Union City, N. J., Jan. 1. He was at this church from 1912 to 1918. The monastery has a central dome and excellent acoustics and there is a large three-manual organ recently modernized by Gustav Döhring, who installed a new Hillgreen-Lane console. The present choir of twenty-five men is to be augmented with fifty boys from the large parish school.

## CONTRACT GOES TO REUTER

Instrument of Seventy-Eight Stops to Be Installed in New Music Building at Historic School in Chapel Hill.

In the new music hall being built at the University of North Carolina, Chapel Hill, N. C., there is to be installed a concert organ of first magnitude. The installation of the instrument has been made possible through the generosity of a friend of the university. The contract for the organ has been awarded to the Reuter Organ Company of Lawrence, Kan.

The instrument will be a four-manual and echo of seventy-eight stops. It will be virtually an entirely "straight" organ, with all divisions under separate expression. The echo is to be completely duplexed between the solo and great manuals, thus making a two-manual organ of the echo and giving it maximum flexibility. The drawknob type of console is to be used and will be equipped with thirty-eight couplers and forty-four adjustable combination pistons.

The University of North Carolina is rich in historic background, it being the oldest institution of higher learning in the South. It received its charter from the North Carolina general assembly in 1789 and in October, 1793, the corner-stone of the first building was laid. In January, 1795, the formal opening was held; but it was not until nearly a month later that the first student appeared. At the end of the first term, however, the enrollment had reached forty-one. The enrollment at the present time is approximately 3,000 students.

In matters musical North Carolina University is regarded throughout the South as a leader. The present degree of A. B., with the major in music, is being replaced by the professional degree of Mus. B., with majors in voice, piano, public school music, violin or organ. The North Carolina glee club, twice winner of the Southern Association contest, has annually toured the East and South as well as Europe. The combined musical resources of the community and university organizations are utilized in the annual festivals. The plan for the opening of the new music hall includes a performance of a major choral work at which the organ will be featured. Another feature of the week will bring Professor Nelson O. Kennedy as organ soloist. The university orchestra of sixty pieces will play the accompaniment of one of the organ concertos.

The department of music at the university is under the direction of Professor Harold S. Dyer. Professor N. O. Kennedy of the music department is organist of the university and will preside at the new organ. Present plans call for the installation of the organ in time for music week early in May.

Following is the tonal scheme of the instrument:

### GREAT ORGAN (Expressive).

- Diapason, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Principal Flute, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 5 rks.; 305 pipes.
- Tromba, 8 ft., 73 pipes.
- Chimes, 25 tubes.
- Tremolo.

### SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Tibia Clausa, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Solo Violin, 8 ft., 134 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flauto Dolce, 8 ft., 73 pipes.

Flauto Traverso, 4 ft., 73 pipes.  
 Flautino, 2 ft., 61 pipes.  
 Dolce Cornet, 4 rks., 244 pipes.  
 Posaune, 16 ft., 73 pipes.  
 Cornopean, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 61 pipes.  
 Clarion, 8 ft., 73 pipes.  
 Tremolo.

**CHOIR ORGAN (Expressive)**  
 Contra Gamba, 16 ft., 73 pipes.  
 Violin Diapason, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Viola, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 61 pipes.  
 Quintadena, 8 ft., 73 pipes.  
 Fligara, 4 ft., 73 pipes.  
 Flute d'Amour, 4 ft., 73 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 English Horn, 8 ft., 73 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 Harp, 8 ft., 61 bars.  
 Celesta, 4 ft., 49 notes.  
 Tremolo.

**SOLO ORGAN (Heavy Pressure) (Expressive)**  
 Stentorphone, 8 ft., 73 pipes.  
 Major Flute, 8 ft., 73 pipes.  
 Gross Gamba, 8 ft., 73 pipes.  
 Gamba Celeste, 8 ft., 61 pipes.  
 Tuba Profunda, 16 ft., 97 pipes.  
 Tuba Mirabilis, 8 ft., 73 notes.  
 Military Trumpet, 8 ft., 73 pipes.  
 French Horn, 8 ft., 73 pipes.  
 Musette, 8 ft., 73 pipes.  
 Tuba Clarion, 4 ft., 73 notes.  
 Chimes, 25 notes.  
 Tremolo.

**PEDAL ORGAN.**  
 Resultant, 32 ft., 32 notes.  
 Diapason, 16 ft., 32 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Second Diapason, 16 ft., 32 notes.  
 Violone, 16 ft., 32 notes.  
 Lieblich Gedeckt, 16 ft., 32 notes.  
 Octave, 8 ft., 12 pipes.  
 Gedeckt, 8 ft., 12 pipes.  
 Cello, 8 ft., 32 notes.  
 Still Gedeckt, 8 ft., 32 notes.  
 Trombone, 16 ft., 32 pipes.  
 Tuba, 16 ft., 32 notes.  
 Posaune, 16 ft., 32 notes.  
 Tromba, 8 ft., 32 notes.  
 Clarion, 4 ft., 32 notes.  
 Chimes, 25 notes.

**ECHO-GREAT ORGAN (Expressive)**  
 Diapason, 8 ft., 73 pipes.  
 Flute, 8 ft., 73 pipes.  
 Viole Aetheria, 8 ft., 73 pipes.  
 Viole Celeste, 8 ft., 61 pipes.  
 Chimney Flute, 4 ft., 73 pipes.  
 Corno d'Amour, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 61 pipes.  
 Tremolo.

**ECHO-SOLO ORGAN (Expressive)**  
 Diapason, 8 ft., 73 notes.  
 Flute, 8 ft., 73 notes.  
 Viole Aetheria, 8 ft., 73 notes.  
 Viole Celeste, 8 ft., 61 notes.  
 Chimney Flute, 4 ft., 73 notes.  
 Corno d'Amour, 8 ft., 73 notes.  
 Vox Humana, 8 ft., 61 notes.  
 Tremolo.

**ECHO-PEDAL ORGAN.**  
 Bourdon, 16 ft., 32 pipes.

**Echo at St. Mark's, Minneapolis.**

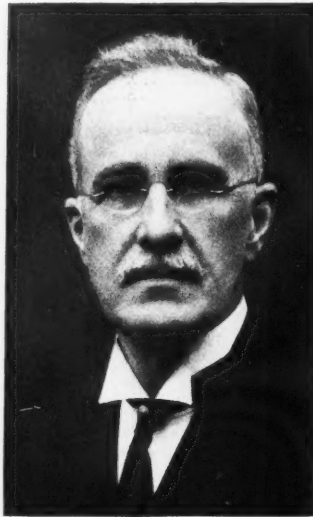
Christmas Eve was set apart at St. Mark's Episcopal Church, Minneapolis, Minn., of which Stanley R. Avery is organist and choirmaster, for the dedication of the new echo organ in the tower of the church. The echo was installed by the W. W. Kimball Company and has eight stops. It is played from the solo manual of the chancel organ. The echo organ is the gift of "a parishioner, forty years in St. Mark's, as a thanksgiving for return to health." One of the numbers at the dedication service was Mr. Avery's new anthem, "Joy to the World," inscribed to St. Mark's choir.

**Cole Takes Chicago Church.**

Rossetter G. Cole, organist, composer and musical educator, has been appointed organist of Second Church of Christ, Scientist, Chicago, and will begin his work there Jan. 1. Mr. Cole served for twenty years at First Church of Christ, Scientist, in Evanston, resigning some months ago. Mr. Cole is dean this year of the Illinois chapter of the American Guild of Organists, an office he held seventeen years ago also.

Anna Carbone will give a recital Sunday evening, Jan. 19, at the Church of Our Lady of Pompeii, New York City, and the talented young organist will play these compositions: Toccata and Fugue in D minor, Bach; "In dulci jubilo," Bach; Ricercare, Palestrina; Finale from Sixth Symphony, Vienne; Pastorale from First Sonata, Guilment; Sonata in D minor (one movement), G. B. Fontana; "Canzona Rustica," Fontana; Toccata, Anna Carbone; "Christmas in Sicily," Yon; "Variations de Concert," Bonnet.

**Samuel Casavant**



**SAMUEL CASAVANT IS DEAD**

**Canadian Organ Builder Passes Away after Short Illness.**

Samuel Casavant, vice-president of the firm of Casavant Freres, organ builders, St. Hyacinthe, Quebec, died at the Hotel Dieu, Montreal, Nov. 23, after a very short illness.

Mr. Casavant was born at St. Hyacinthe April 4, 1859, and with his brother, J. C. Casavant, served a part of his apprenticeship at organ building with their father, Joseph Casavant. Soon after the death of the father the two brothers spent some time in studying the art of organ building in Europe and returned to St. Hyacinthe and opened a factory in 1879. Since that date the business has grown continuously and Samuel Casavant lived to see the 1,347th instrument leave the factory in the fiftieth year of its existence. He is survived by his brother, J. C. Casavant; one son, and two daughters.

Mr. Casavant's death will be mourned by many friends in various countries in which he had traveled during the last twenty-five years.

**TITUS ON A TOUR IN TEXAS**

**Cincinnati Man Heard on Organs at San Antonio, Austin and Dallas.**

Parvin Titus, F. A. G. O., the Cincinnati organist, recently returned from a successful Texas recital tour on which he was heard in the San Antonio municipal auditorium on the four-manual Möller organ; at the First Methodist Church of Dallas, on the four-manual Pilcher organ, and at the First Methodist Church of Austin, on the three-manual Pilcher. At San Antonio he played Nov. 29 before the Texas Music Teachers' Association, holding its sixteenth annual convention, and presented the following program: Prelude and Fugue in D, Bach; Menuett, C. P. E. Bach; Sketch No. 4, in D flat, Schumann; "Marche Pontificale," Symphony 1, Widor; "In a Boat," Debussy; Allegretto, Sonata in E flat, Parker; "Carillon," Sowerby; Toccata, "Thou Art the Rock," Mulet; Theme and Variations, Thiele.

Nov. 26 Mr. Titus played before the Texas chapter, A. G. O., at Dallas and Nov. 27 he gave the following program for the Diapason Club at Austin: Sonata 2, in C minor (Grave-Adagio), Mendelssohn; Chorale Prelude, "In Thee Is Gladness," Bach; Menuett, C. P. E. Bach; Sketch in F minor, Schumann; "The Bells of St. Anne de Beaupre," Russell; "Jagged Peaks in the Starlight," Clokey; Scherzo, Gigout; "Marche Pontificale," Symphony 1, Widor; "The Infant Jesus," Yon; Allegretto, Parker; Toccata, Symphony 5, Widor.

**THE DIAPASON.**

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**GREAT ORGAN AT YALE IS OPENED BY JEPSON**

**NOW HAS OVER 12,000 PIPES**

**Newberry Memorial Rebuilt by Skinner Played before Distinguished Audience—Dinner Given to 250 Organists.**

[Continued from page 1.]

No. 3, by Howells, a most interesting composition, containing a slight reminiscence of Faure's "Crucifix." The gloomy solemnity of the heckelphone found fitting place in this number, and a gorgeous crescendo and diminuendo was accomplished.

Dupre's excessively difficult and rather tiresome "The Spinner" from the "Bretonne Suite" continued the program, and then came two Borodin transcriptions—"At the Convent," displaying the chimes, a vox humana combination, and a very effective use of the soft 32-ft. pedal, and the Revery in which the harp-celesta was heard. The audience found much pleasure in these transcriptions.

Closing the recital we had the finale from Widor's Seventh Symphony, played at a rapid tempo and made thrilling by the tremendous power of the full organ.

Those who have heard Professor Jepson play, and those who know about him through his reputation need not be told that the performance of the exacting program was magnificent; he was equally at home in the brittle and acid music of Dupre and Vienne, the crashing, smashing Finale of Widor, the pensive and at times dramatic Prelude by Howells; his own meditative and lovely Nocturne, and the pontifical and mighty Passacaglia by the great J. S. B. Perfect control of the instrument at all times was in evidence.

A very pleasant feature of the reopening was the dinner given by the Skinner Organ Company in the Taft Hotel just before the concert. Among those present were C. C. Brainerd, Hartford; Tyler Turner, New York; R. H. Woodman, Brooklyn; W. P. Stanley, New York; R. H. Prutting, Hartford; J. E. Ramette, Hartford; R. A. L. Smith, Newark; Mr. and Mrs. Ralph Downes, Princeton University; L. S. McCrary, Middletown, Conn.; Eric H. L. Sexton, Boston; Reginald L. McAll, New York; Charles T. Ives, Albany; Charles R. Fowler, New Haven; William K. Covell, Cambridge; Mr. and Mrs. Richard Donovan, Yale School of Music; Professor E. H. Geer, Vassar College; Herbert D. Richardson, New Haven; Mr. and Mrs. Arthur Hine, New Haven; Woods Chandler, Simsbury, Conn.; Gordon Balch Nevin, Johnstown, Pa.; Chandler Goldthwaite, New York; Alexander McCurdy, Jr., Philadelphia; George H. Byles, New Haven; E. Arne Hovdesven, Mercersburg, Pa.; Ernest M. Skinner, Boston; Mr. and Mrs. Mauro-Cottone, New York; Professor John Marshall, Boston University; Samuel A. Baldwin, New York; Professor and Mrs. Wilson T. Moog, Smith College; H. L. Baumgartner, New Haven; Dr. Alexander Russell, New York; Charles F. Bliss, New Haven; T. Scott Buhman, New York; Dr. H. C. Macdougall, Wellesley College; George L. Catlin, Boston; H. Frank Bozyan, New Haven; Henry H. Duncklee, New York; Lynnwood Farnam, New York; Homer C. Humphrey, Boston; Charles H. Doersam, New York; William Bower, New London; Seth Bingham, New York; Miles I. A. Martin, Waterbury; Edwin S. Barnes, Philadelphia; Frank L. Sealy, New York; Lewis A. Williams, Plainfield, N. J.; G. Donald Harrison, Boston; Hugh L. Smith, New Haven; William E. Zeuch, Boston; George Webber, Bronxville, N. Y.; Raymond Nold, New York.

President Angell of the university had a dinner party before the recital in honor of United States Senator and Mrs. Newberry, donors of the organ; after the recital Mrs. Henry A. Bumstead entertained most hospitably at her residence on Edgell road.

**Harry Benjamin Jepson**



Photograph by Bachrach

**DEDICATION AT HARRISBURG**

**Möller in Salem Reformed Church Played by James E. Scheirer.**

In connection with the rededication of the edifice of Salem Reformed Church at Harrisburg, Pa., Dec. 1 to 8 a prominent feature was the opening of the three-manual organ built by M. P. Möller, Inc. The organist of the church is James E. Scheirer. The new organ is a memorial to John Kraft and Emma Hostetter-Bowman. It is the gift of Henry Hostetter Bowman, their son. On Dec. 2 Mr. Scheirer gave the initial recital and his selections for the occasion were: Sixth Symphony, Widor; Adagio, Beethoven; Etude, Henselt; Fantasia and Fugue in G minor, Bach; Aria, from Orchestral Suite in D, Bach; "Country Dance," Kjerulf; Offertoire in F, Lefebure-Wely.

Following is the stop specification of the organ in Salem Church:

- GREAT ORGAN.**
1. Open Diapason, 16 ft., 73 pipes.
  2. First Open Diapason, 8 ft., 61 pipes.
  3. Second Open Diapason, 8 ft., 61 notes.
  4. Melodia, 8 ft., 73 pipes.
  5. Gross Flöte, 8 ft., 73 pipes.
  6. Gemshorn, 8 ft., 73 pipes.
  7. Gamba, 8 ft., 73 pipes.
  8. Octave, 4 ft., 73 notes.
  9. Flute Harmonic, 4 ft., 73 pipes.
  10. Piccolo Harmonic, 2 ft., 61 pipes.
  11. Harmonic Tuba, 8 ft., 73 pipes.
  12. Chimes, 21 bells.
- SWELL ORGAN.**
13. Gedeckt, 16 ft., 73 pipes.
  14. Open Diapason, 8 ft., 73 pipes.
  15. Gedeckt, 8 ft., 73 pipes.
  16. Aeoline, 8 ft., 73 pipes.
  17. Viole d'Orchestre, 8 ft., 85 pipes.
  18. Voix Celeste, 8 ft., 61 pipes.
  19. Violina, 4 ft., 73 notes.
  20. Rohr Flöte, 4 ft., 73 pipes.
  21. Flute, 2 1/2 ft., 61 notes.
  22. Flautina, 2 ft., 61 notes.
  23. Mixture, 3 rks., 183 pipes.
  24. Oboe, 8 ft., 73 pipes.
  25. Vox Humana, 8 ft., 73 pipes.
  26. Chimes, 21 notes.
- CHOIR ORGAN.**
27. Dulciana, 16 ft., 97 pipes.
  28. English Open Diapason, 8 ft., 85 pipes.
  29. Dulciana, 8 ft., 73 notes.
  30. Melodia, 8 ft., 73 notes.
  31. Gemshorn, 8 ft., 73 notes.
  32. Flute, 4 ft., 73 notes.
  33. Dulcet, 4 ft., 73 notes.
  34. Dulciana, 2 1/2 ft., 61 notes.
  35. Dulciana, 2 ft., 61 notes.
  36. Piccolo, 2 ft., 61 notes.
  37. Clarinet, 8 ft., 73 pipes.
  38. Chimes, 21 notes.
- PEDAL ORGAN.**
39. Resultant, 32 ft., 32 notes.
  40. First Open Diapason, 16 ft., 44 pipes.
  41. Second Open Diapason, 16 ft., 32 notes.
  42. Dulciana, 16 ft., 32 notes.
  43. Bourdon, 16 ft., 44 pipes.
  44. Lieblich Gedeckt, 16 ft., 32 notes.
  45. Dulciana, 8 ft., 32 notes.
  46. Octave, 8 ft., 32 notes.
  47. Bourdon, 8 ft., 32 notes.
  48. Flute Dolce, 8 ft., 32 notes.
  49. Bourdon Quint, 10 1/2 ft., 32 notes.
  50. Tuba, 8 ft., 32 notes.
  51. Flute, 4 ft., 32 notes.
  52. Chimes, 21 notes.



**BALLROOM SPLendor  
ENHANCED BY ORGAN**

**KIMBALL FOR ATLANTIC CITY**

First Unit of Instrument to Be Installed in Magnificent Dance Hall of Convention Building Shipped from Chicago.

The W. W. Kimball Company has just shipped from Chicago the first unit of the organ for the ballroom in the great convention hall at Atlantic City, N. J. This organ was designed by Senator Emerson L. Richards, in consultation with W. D. Hardy of the Kimball Company, and represents the newest tonal ideas suitable for use in what is said to be the world's largest and most magnificent ballroom. The convention hall ballroom overlooks the ocean and has a seating capacity of over 5,000. The organ is to be behind handsome grilles on each side of the stage, the console being located in the musicians' gallery over the main entrance. The organ is so designed as to be useful for any occasion from a straight organ recital to playing for pictures. It will also be used to play dance music, in conjunction with, or alternately with, the dance orchestra, as well as for incidental musical events.

Because of the diversity of demand, the organ has been designed with a true organ ensemble and at the same time with all the freedom of the unit theater organ. For the latter purpose it is equipped with a Kimball grand piano operated from the console, harp, chimes, the usual percussions, and one of the new vibra-deorgans recently brought out by J. C. Deagan, Inc. For concert purposes, the organ is arranged with a major diapason chorus playable from the fourth manual and a minor diapason chorus playable from the first manual, with reeds appropriate for each division.

The console is the largest theater type keydesk yet to come from the Kimball factory, being materially larger than the famous Roxy console, and contains a number of innovations. Each stopkey is lettered to indicate the chamber in which the voice is to be found and the units have also the voice numbers engraved upon the tablets, so that there can be no confusion concerning the derivation of a stop. The organ is equipped with a Kimball soloist player.

The entire organ is expected to be completed by the middle of January.

A summary of the voices and tonal equipment is as follows:

1. Diaphone, 16 ft., 85 pipes.
- \*2. Open Diapason, 8 ft., 73 pipes.
- \*3. Trumpet, 16 ft., 85 pipes.
4. Bombarde-Tuba, 32 ft., 97 pipes.
5. Tibia Clausa, 16 ft., 97 pipes.
6. Violin I, 16 ft., 97 pipes.
7. Violin II, 8 ft., 73 pipes.
- \*8. Viola, 8 ft., 85 pipes.
- \*9. Viola Celeste, 8 ft., 73 pipes.
10. Cello, 8 ft., 73 pipes.
11. Cello Celeste, 8 ft., 73 pipes.
- \*12. Clarabella, 8 ft., 85 pipes.
- \*13. Stopped Flute, 16 ft., 101 pipes.
- \*14. English Horn, 8 ft., 61 pipes.
15. Post Horn, 16 ft., 85 pipes.
- \*16. Oboe Horn, 16 ft., 85 pipes.
- \*17. Clarinet, 8 ft., 73 pipes.
18. Kixura, 8 ft., 61 pipes.
- \*19. Vox Humana, 8 ft., 73 pipes.
20. Saxophone, 8 ft., 73 pipes.
- \*21. French Horn, 8 ft., 73 pipes.
22. Brass Trumpet, 8 ft., 73 pipes.
23. Orchestral Oboe, 8 ft., 73 pipes.
24. Melophone, 8 ft., 73 pipes.
- \*25. Muted Strings, 8 ft., 134 pipes.
26. English Diapason, 8 ft., 73 pipes.
27. Octave, 4 ft., 73 pipes.
28. Mixture, 5 rks., 305 pipes.
29. Diapason, 16 ft., 85 pipes.
30. Diapason, 8 ft., 73 pipes.
31. Octave, 4 ft., 73 pipes.
32. Fifteenth, 2 ft., 73 pipes.
33. Mixture, 7 rks., 511 pipes.
34. Gemshorn, 8 ft., 85 pipes.
35. Gemshorn Celeste, 8 ft., 73 pipes.
36. Muted Diapason, 8 ft., 73 pipes.
37. Tuba Mirabilis, 16 ft., 85 pipes (12 wood).
38. Flauto Dolce, 8 ft., 85 pipes.
39. Flute Celeste, 8 ft., 73 pipes.
40. Flute Overtre, 8 ft., 73 pipes.
41. Orchestral Strings II, 8 ft., 134 pipes.
42. Orchestral Strings I, 8 ft., 134 pipes.
- \*Piano, 16 ft., 88 notes (Concert Grand).
- \*Celesta, 8 ft., 49 notes (Deagan).
- Xylophone, 4 ft., 37 notes (Deagan).
- Vibra-Harp, 8 ft., 49 notes (Deagan).
- Glockenspiel; Orchestral Bells, 2

*Kilgen Organ in Residence of F. C. Young, St. Louis*



- ft., 37 notes (Deagan).
- \*Chimes, 8 ft., 20 notes (Deagan).
- Bass Drum (Loud), (Ludwig).
- Bass Drum (Soft).
- Cymbal.
- Tympani Roll.
- Chinese Gong (stroke and roll).
- Snare Drum (roll and stroke).
- Tambourine.
- Wood Block (stroke and roll).
- Tomtom.
- Triangle.
- Birds.
- Sleigh Bells.

\*Player stops.

**LUTKIN INSPIRES SINGING**

**Dean Directs Large Congregation at Evanston in Carols.**

Brief announcements in the local press attracted over a thousand citizens of Evanston, Ill., to a community Christmas carol sing, which this year was held at the First Presbyterian Church, Sunday evening, Dec. 15. As was announced, the Northwestern University A Cappella Choir was present to "spell off" the congregation. Dean Peter Christian Lutkin directed both the caroling and the choir numbers, and the selection of carols used was one issued by the university for community purposes.

Starting with a song that was familiar, Dean Lutkin soon had everybody singing "O Come, O Come, Emmanuel," "How Brightly Shines the Morning Star," and other carols and hymns which were learned with little apparent effort. The success of this singing prompted an invitation to conduct similar community hymn singing festivals later in the year.

On the following Sunday, Dec. 22, Dean Lutkin led over 400 people in a similar event at St. Paul's Lutheran Church, Evanston, and in place of the A Cappella Choir the diversion was some unaccompanied carols by St. Paul's choir, directed by D. Sterling Wheelwright, organist and choirmaster.

**Many Recitals by Seder.**

Edwin Stanley Seder, F. A. G. O., played Dec. 1 at the City Temple (Methodist), Gary, Ind. Dec. 2 he gave the dedicatory recital on a three-manual Hillgreen-Lane organ at Zion Evangelical Church, Owensboro, Ky., being heard by a capacity audience. Dec. 3 and 4 he was soloist in two concerts given by the Madison Civic Chorus, Madison, Wis., playing a group of Bach numbers and a group of modern compositions, including the "Chapel of San Miguel" by the former. Dec. 29 Mr. Seder was organist for the dedication of the three-manual Austin organ at the Church of the Visitation, Chicago, playing two groups of solos. Jan. 1 he gives his third recital at Bethany Reformed Church, Roseland. Jan. 5 he will conduct the annual "Messiah" performance at the First Congregational Church, Oak Park.

**HILLGREEN-LANE WORK  
INSTALLED IN CAPITAL**

**FOUR-MANUAL IS FINISHED.**

Echo at Sixth Presbyterian, Washington, Placed in Building Adjoining Church and Tone Conveyed to Roof by Conduits.

Hillgreen, Lane & Co., the Alliance, Ohio, builders, completed in December the installation of a four-manual organ in the Sixth Presbyterian Church at Washington, D. C.

The echo organ is played from the fourth manual. It is the intention of the church to increase the echo section in the near future, giving it the effectiveness of an antiphonal organ. This section is placed in an adjoining building at the opposite end of the church from the main organ and choir, and the tone is conveyed through conduits into the main auditorium roof.

Following is the scheme of stops:

- GREAT ORGAN.
- 1. Diapason (large scale), 8 ft., 61 pipes.
- 2. Gamba, 8 ft., 61 pipes.
- 3. Dulciana, 8 ft., 61 pipes.
- 4. Doppel Flöte, 8 ft., 61 pipes.
- 5. Flute Harmonique, 4 ft., 61 pipes.
- 6. Tuba, 8 ft., 61 pipes.
- 7. Harp, 49 tones.
- SWELL ORGAN.
- 8. Bourdon, 16 ft., 97 pipes.
- 9. Diapason, 8 ft., 73 pipes.
- 10. Viol d'Orchestre, 8 ft., 73 pipes.
- 11. Aeoline, 8 ft., 73 pipes.
- 12. Voix Celeste, 8 ft., 61 pipes.
- 13. Gedeck, 8 ft., 73 notes.
- 14. Flute, 4 ft., 73 notes.
- 15. Nazard, 2 1/2 ft., 61 notes.
- 16. Mixture, 3 rks., 183 notes.
- 17. Flautino, 2 ft., 61 notes.
- 18. Fagotto, 16 ft., 97 pipes.
- 19. Oboe, 8 ft., 73 notes.
- 20. Clarion, 4 ft., 73 notes.
- CHOIR ORGAN.
- 21. Geigen Principal, 8 ft., 73 pipes.
- 22. Salficional, 8 ft., 73 pipes.
- 23. Concert Flute, 8 ft., 73 pipes.
- 24. Flute d'Amour, 4 ft., 73 pipes.
- 25. Clarinet, 8 ft., 73 pipes.
- 26. Harp (from Great), 49 tones.
- ECHO ORGAN.
- 27. Open Diapason (leathered), 8 ft., 73 pipes.
- 28. Muted Viol, 8 ft., 73 pipes.
- 29. Fern Flöte, 8 ft., 73 pipes.
- 30. Vox Humana, 8 ft., 73 pipes.
- 31. Chimes, 25 tones.
- PEDAL ORGAN.
- 32. Resultant, 32 ft., 32 notes.
- 33. Open Diapason, 16 ft., 44 pipes.
- 34. Cathedral Bourdon, 16 ft., 44 pipes.
- 35. Lieblech Gedeck, 16 ft., 32 notes.
- 36. Gross Flöte, 8 ft., 32 notes.
- 37. Dolce, 8 ft., 32 notes.
- 38. Posaune, 16 ft., 32 notes.
- 39. Bassoon, 8 ft., 32 notes.

Reports from Galena, Ill., are to the effect that negotiations have been completed between Edgar Belleisle, owner of the Rock Island Organ Company, and Mayor Pro Tem Robert I. McKeague, whereby the factory will move to Galena Jan. 1. At present Mr. Belleisle is engaged in electrifying the organ at St. Michael's Church in Galena. The name of the company is to be changed to the Galena Pipe Organ Manufacturing Company, makers of the Belleisle organ. Mr. Belleisle expects to move his machinery to Galena immediately after Jan. 1.

**ORGAN IN HOME DEDICATED**

**Dr. Eversden Plays Kilgen in Residence of F. C. Young, St. Louis.**

The Kilgen organ built for F. C. Young of St. Louis and recently installed in his home was formally dedicated on the evening of Dec. 24 by Dr. P. B. Eversden of St. Louis, whom Mr. Young has selected as his private organist. The living-room with the adjacent dining-room, sun parlor and reception hall accommodated about 100 guests who thoroughly enjoyed the program and the hospitality of the host. Being Christmas Eve, the program included organ numbers appropriate to the season and Miss Edna Wagner, soloist of the evening, sang several carols and some old English songs complimentary to the father of Mr. Young, who has spent most of his life in England. The specification of this organ appeared in the November issue of The Diapason.

**Veteran Troy Organist Dead.**

George B. Beauregard, 74 years old, organist of St. Jean Baptiste Church, Troy, N. Y., for fifty-four years, died Nov. 30 after an illness of a year. Born in Troy, Professor Beauregard began his study of the piano at an early age. He was a composer of several masses and was director of music of Troy council, Knights of Columbus, twelve years. He leaves a son, George L. Beauregard; a daughter, Mrs. Grace Barrett; a brother, Louis Beauregard, and two grandchildren, all of Troy.

**Played by Pupils of Demorest.**

Pupils of Charles H. Demorest gave a recital at the Chicago Musical College Dec. 10. Those who played were: Norbert Hertel, Alfred Loomer, Margaret Kruse, Marie Cogwill, Harry Clement, Helen Morton and Joseph Finch.

**HENRY F. SEIBERT**

**Official Organist The Town Hall  
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"Bach played with meticulous regard for intricacies—reached the apex of his recital in this composition—demonstrated mastery."

"Record," Meriden, Connecticut, October 22, 1929.  
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"The inspiration your recitals bring to us is second to no ministry being accomplished here—what with a superlative degree of ability in interpretation, your work has brought us to those insights enjoyed by the masters themselves."

Excerpt from a letter written by the Rector of a church where Mr. Seibert is playing a series of recitals on a new Skinner Organ.

**HOOK & HASTINGS WIN  
NEW YORK CONTRACT  
ORDER BY FIRST SCIENTIST**

**Large Four-Manual to Be Placed in Prominent Church—No Unification on Manuals—Total of More Than Sixty Sets of Pipes.**

First Church of Christ, Scientist, New York City, has awarded to the Hook & Hastings Company the contract to modernize its four-manual organ. This is to be one of the large instruments of New York, with both echo and solo divisions.

There are to be no borrowed or unified stops on the manuals. There are thirty-two couplers and forty-four combination pistons. The various pistons for each manual will actuate the register knobs, but the general combinations will be "blind." Indicator lights will be used for the latter. The balanced pedals affecting the various expression shutters will be of the "selective" type.

Following is the stop layout:

**GREAT ORGAN.**

- Diapason, 16 ft., 61 pipes.
  - First Diapason, 8 ft., 61 pipes.
  - Second Diapason, 8 ft., 61 pipes.
  - Wood Diapason, 8 ft., 61 pipes.
  - Doppel Flöte, 8 ft., 61 pipes.
  - Rohr Flöte, 8 ft., 61 pipes.
  - Gamba, 8 ft., 61 pipes.
  - Gemshorn, 8 ft., 61 pipes.
  - Octave, 4 ft., 61 pipes.
  - Flute Harmonique, 4 ft., 61 pipes.
  - Twelfth, 2 2/3 ft., 61 pipes.
  - Fifteenth, 2 ft., 61 pipes.
  - Mixture, 5 rks., 305 pipes.
  - Trumpet, 16 ft., 61 pipes.
  - Trumpet, 8 ft., 61 pipes.
  - Clarion, 4 ft., 61 pipes.
  - Chimes, 25 notes.
  - Harp, 49 notes.
  - Harp Celesta, 49 notes.
- SWELL ORGAN.**
- Melodia, 16 ft., 73 pipes.
  - Diapason, 8 ft., 73 pipes.
  - Horn Diapason, 8 ft., 73 pipes.
  - Stopped Diapason, 8 ft., 73 pipes.
  - Aeoline, 8 ft., 61 pipes.
  - Salicional, 8 ft., 61 pipes.
  - Spitz Flöte, 8 ft., 61 pipes.
  - Voix Celeste, 8 ft., 61 pipes.
  - Spitz Celeste, 8 ft., 61 pipes.
  - Octave, 4 ft., 61 pipes.
  - Salicet, 4 ft., 61 pipes.
  - Flute a Cheminee, 4 ft., 61 pipes.
  - Flageolet, 2 ft., 61 pipes.
  - Mixture, 5 rks., 305 pipes.
  - Fagotto, 16 ft., 61 pipes.
  - Cornopean, 8 ft., 61 pipes.
  - Oboe, 8 ft., 61 pipes.
  - Vox Humana, 8 ft., 61 pipes.
  - Chimes, 25 notes.
  - Harp, 49 bars.

**CHOIR ORGAN.**

- Gamba, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Wald Flöte, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 61 pipes.
- Chimes, 25 notes.
- Harp, 49 notes.
- Harp Celesta, 49 notes.

**SOLO ORGAN.**

- Tuba Mirabilis, 8 ft., 73 pipes.
- Stentorphone, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 61 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Chimes, 25 notes.
- Harp, 48 notes.
- Harp Celesta, 49 notes.

**ECHO ORGAN.**

- Silverella, 8 ft., 61 pipes.
- Voix Angelica, 8 ft., 61 pipes.
- Lieblich Gedeckt, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.

**PEDAL ORGAN.**

- Diapason, 32 ft., 32 pipes.
- First Diapason, 16 ft., 32 pipes.
- Second Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contra Bass (Choir Gamba), 16 ft., 32 notes.
- Lieblich Gedeckt (Swell Melodia), 16 ft., 32 notes.
- Quinte, 10 1/2 ft., 32 pipes.
- Cello (Swell Celeste), 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Fugara, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Bassoon, 16 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 32 notes.
- Chimes.

**News from Buffalo;  
George A. Bouchard  
Is Taken by Death**

By DeWITT C. GARRETSON

Buffalo, N. Y., Dec. 19.—George Albert Bouchard, 47 years old, for seventeen years a prominent church and theater organist of Buffalo, died Nov. 22 in the Millard Fillmore Hospital, after a long illness. Funeral services were held in St. Margaret's Church, of which he had been organist, Nov. 25, and burial was in Mount Calvary cemetery.

Mr. Bouchard was born at Williamsport, Pa., June 13, 1882, and after extensive study in the United States completed his organ work with Alexandre Guilment in Paris. He played first in Williamsport, then in Scranton, and lastly in Buffalo, after receiving the degree of A. B. at the University of Pennsylvania. In Buffalo he was organist at the North Park, Regent, Strand and Elmwood theaters, and for the last six months had played in Shea's Hippodrome. He first played the organ in St. Vincent's Roman Catholic Church, but of late had been organist at St. Margaret's.

William J. Gomph played a recital at the Larkin administration building Nov. 21. The recital was held in conjunction with the opening of a new department of the Larkin Company.

Unusual musical services have been the order at St. John's Episcopal Church during November and December at 5 o'clock in the afternoon. Sunday, Nov. 24, the program was given by the choir of the Russian Orthodox Church, under the direction of the Rev. Ernest P. Wolkodoff. Robert Hufstader, organist of the church, played two numbers by Tschaiowsky and the choir of St. John's sang Arensky's "O Praise the Lord of Heaven." The rest of the program was sung by the Russian Orthodox Church choir, and included "Our Father," Bortniansky; "Bless My Soul," Twelfth Century Hymn; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; "Holy Trinity," Tschaiowsky; "O Lord, Hear Our Prayer," Tschaiowsky; "Cherubim Song," Bortniansky.

Sunday afternoon, Dec. 1, the Hochstein string quartet from the Eastman School of Music at Rochester, N. Y., assisted the choir and Mr. Hufstader, and played the "Emperor Quartet," by Haydn. In addition to this number the quartet and organ played the "Priere," by Cesar Franck, and the choir of St. John's sang the chorale "Jesu, Joy of Man's Desiring," strings and organ accompanying.

Dec. 8 an organ recital was played by Thomas Pollock, a pupil of Harold Gleason at the Eastman School of Music. Mr. Pollock's program included: Chorale Prelude on "O Lamm Gottes," Bach; Pastorale, Bach; Chorale Prelude on "Vom Himmel hoch," Pachelbel; "Ave Maria," Arkadelt; Fantasia in C minor, Cesar Franck, and the Toccata from the "Suite Gothique," Boellmann.

The choirs of the North Presbyterian Church, Westminster Church and the Church of the Ascension combine every Sunday night at the community service. The choirs are under the direction of the organist of the church in which the service is held.

Mauder's "Song of Thanksgiving" was sung at the Prospect Avenue Baptist Church Sunday evening, Dec. 1, by the choir under the direction of R. H. Fountain.

A program of Handel's compositions was sung by the choir of the First Presbyterian Church Sunday afternoon, Dec. 1, and a program of Bach was presented the following Sunday. The music at this church is in charge of Clara Foss Wallace.

The annual Christmas party of the Buffalo chapter of the American Guild of Organists was held at the Kenmore Y. W. C. A. Wednesday evening, Dec. 18, and took the form of a children's party.

**SKINNER CONTRACT  
FOR SAN FRANCISCO  
FOR ST. PATRICK'S CHURCH**

**Three-Manual Instrument to Be Placed on Pacific Coast—Another Order from St. Paul's Episcopal, Burlingame, Cal.**

St. Patrick's Church at San Francisco has awarded to the Skinner Organ Company the contract for a three-manual organ, and another Pacific coast contract won by the same builder is for a two-manual for St. Paul's Episcopal Church at Burlingame, Cal. The scheme of stops of the San Francisco organ is as follows:

**GREAT ORGAN.**

- Bourdon, 16 ft., 5 pipes.
- Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Swell Rohrflöte, 8 ft., 61 notes.
- Swell Echo Gamba, 8 ft., 61 notes.
- Swell Trumpet, 8 ft., 61 notes.
- 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.
- Echo Gamba, 8 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- English Horn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**

- Gamba, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Carillon, 3 rks., 183 pipes.
- Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

- Contra Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- English Horn (Swell), 16 ft., 34 notes.
- Tromba, 8 ft., 12 pipes.

**JOSEPH RAGAN IN NEW POST**

**Goes to All Saints', Atlanta After Twenty Years at One Church.**

Joseph Ragan, for twenty years organist of the North Avenue Presbyterian Church of Atlanta, Ga., has resigned that position effective Jan. 1 to become organist and choirmaster of All Saints' Episcopal Church. All Saints' is one of the most important positions in the Southern city and

Joseph Ragan



Reeves' Billmore Studio

there is a choir of forty voices. Mr. Ragan has made a splendid record at the North Avenue Presbyterian. He went to this church when a boy and is still one of the most youthful organists of the South.

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This unusual picture shows part of the audience at Farnam's opening recital. The organ, of moderate size, contains only twenty-five stops. Nevertheless it fills this great auditorium adequately and impressively with tone of distinction. Colorful, dignified, rich and sparkling in ensemble, it produces an effect superior to many organs of fifty stops and demonstrates again that, whether the organ fund be large or small, a Skinner gives better results from a given investment.

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**News from New York;  
"Israel in Egypt" Sung  
Under Dr. Carl's Lead**

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

New York, Dec. 20.—"Israel in Egypt," one of Handel's larger oratorios, was presented by Dr. Carl and his efficient chorus at the First Presbyterian Church Sunday evening, Nov. 24. The choir of this church, which consists entirely of professional singers under Dr. Carl's direction, has had comparatively few changes of personnel in many years; in this way there has been established a vocal tradition of wonderful unity of parts and co-ordination of all forces. For several seasons Dr. Carl has been giving monthly oratorio services, in addition to the regular choral work necessary in the services, and these have come to be regarded as musical events of the season. The architectural scheme of the Old First is most conducive to a devotional atmosphere—just such an atmosphere as these oratorios require for their proper and adequate presentation. Too often we hear them in the concert hall with all the accompanying blatancy and secular surroundings.

These services at the First Presbyterian Church are given in the orthodox style of that church, beginning with a prelude, usually closely related to the larger work to be given later. At the service Nov. 24, Dr. Carl played selections from the Handelian concertos for the organ. The usual form of evening prayer and praise as observed at the church follows, and the oratorio is given in place of the sermon.

"Israel in Egypt" has been given very infrequently in this country; it is a work of large proportions, brilliant in many numbers. With the fine motet choir a splendid performance was given.

"The Messiah" will be given Sunday evening, Dec. 29.

Hugo Troetschel, organist and choir-master of the Schermerhorn Street Evangelical Church, Brooklyn, gave an unusual musical service on the evening of Dec. 1 in honor of the fifth anniversary of his pastor. Mr. Troetschel has been in his present position for more than forty years and was one of the earliest organists to present annual series of organ recitals in the churches of Brooklyn. At the service of which we write, numbers by Handel, Barnby, Wagner, Goldmark, Tschaiakowsky and Karg-Elert were presented. The big feature of the evening was a large part of Rossini's "Stabat Mater."

Announcement of the Christmas concert of the Down-Town Glee Club has been received. This took place in Carnegie Hall on the evening of Dec. 18. This glee club was founded three years ago under the direction of Channing Lefebvre, organist and choir-master of Trinity Church, and consists largely of clerks from the financial district. From the beginning the concerts have grown in popularity and always draw a packed house.

Marta Elizabeth Klein was the guest artist at the Armistice Day memorial service in the First Congregational Church of Hackensack, N. J. Miss Klein played an extensive program, including works of Guilmant, Rachmaninoff, Rogers, Bonnet, Bach, Birstow and Jongen.

The Christmas portion of Handel's Messiah was sung under the direction of Willard Irving Nevins at the Fourth Presbyterian Church Sunday evening, Dec. 15. The solo quartet was assisted

M. L. Jones, General Sales Manager, J. C. Deagan



by a part of the chorus of St. Bartholomew's Church.

For the January musical service of the Fourth Church a program of negro spirituals will be sung on Sunday evening, Jan. 19.

**PILCHER TO DETROIT CHURCH**

**Three-Manual Will Be Installed in Church of the Assumption.**

Henry Pilcher's Sons have been commissioned to build a three-manual for the Church of the Assumption at Detroit. The scheme of stops is as follows:

**GREAT ORGAN.**  
Open Diapason, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Gross Flöte (Ext. to Pedal), 8 ft., 41 pipes.  
Octave, 4 ft., 61 pipes.  
Trumpet (In Choir expression box), 8 ft., 61 pipes.

**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Cornocean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humane (in separate box), 8 ft., 73 pipes.

**CHOIR ORGAN.**  
Violin Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute d' Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

**PEDAL ORGAN**  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Dolce Flute, 8 ft., 12 pipes.

**M. L. JONES DIES SUDDENLY**

**General Sales Manager of J. C. Deagan, Inc., Victim of Pneumonia.**

Murvin L. Jones, general sales manager of J. C. Deagan, Inc., died at his home in Chicago Dec. 4 after an illness of only a week. The cause of death was bronchial pneumonia, which developed from a cold. Funeral services were held Dec. 7.

Mr. Jones was known to nearly all the manufacturers of organs and to a large number of organists throughout the United States. He had been connected with the Deagan organization for a number of years and in his work had made a host of friends.

Mr. Jones was born Jan. 3, 1884, at Byron, Wis. His entire life was devoted to music and to trades connected with music, and for a time he played percussion instruments in several prominent orchestras. Thirteen years ago he joined J. C. Deagan, Inc., as sales manager. Mr. Jones married Miss Gretchen Teetshorn at Fond du Lac in May, 1912, and leaves a widow to mourn his death.

**Notes from St. Louis;  
Galloway Draws  
Crowd to Recital**

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Dec. 19.—With the many counter attractions offered on the afternoon of Sunday, Dec. 15, it was gratifying to note the splendid attendance of Mr. Galloway's recital at the Washington University chapel. For many years Mr. Galloway has, on the third Sunday afternoon of the winter months, been offering to the lovers of organ music programs of an exceptionally high standard, interpreted in a scholarly manner, and possibly more than any other organist in our city he has endeavored to cultivate a desire or taste for that which is best in organ literature. The attendance at the recitals has grown steadily and on this particular occasion the chapel was crowded with students, professors and representatives of nearly every walk in life. With the assistance of the university choir the program published in the recital pages was given.

Some very good programs have been given during the month. Edward Rechlin opened the series with a recital at Holy Cross Lutheran Church on the evening of Dec. 1 and was assisted in his all-Bach program by the church choir and the male voices from Concordia Seminary under the capable direction of Walter Wismar, organist of the church.

Paul H. Miller is inviting organists to play at the "candle-light recitals" given at the First Congregational Church, which is equipped with a very satisfactory Austin organ. The second of the series was given Dec. 8 by Mrs. Doyne Neal, organist of the Central Presbyterian Church, who delighted her audience with her artistic renditions of "Ave Maria," Bossi; Cantilena, McKinley; Serenade, Rachmaninoff; "Midnight Bells," Kreisler; "Variations de Concert," Bonnet.

Alfred Booth, dean of the Missouri chapter, A. G. O., played the third in the series, a program rendered in his brilliant style.

Sidney C. Durst of Cincinnati dedicated the Pilcher organ at the Kirkwood Presbyterian Church Friday, Dec. 20.

A festival of Christmas music was given in Christ Church Cathedral Dec. 16 by the eighth district of the Missouri Federation of Music Clubs, in which the participating organists were Miss Clara Brown, Miss Helen Coibion, Mrs. Lillian Craig Coffman, Daniel R. Philippi and Otto W. Fallert.

The Morning Etude Music Club presented a varied program on the morning of Dec. 18 at St. John's Methodist Church, Mesdames Louise D. Gardner and W. H. Neil contributing the organ selections.

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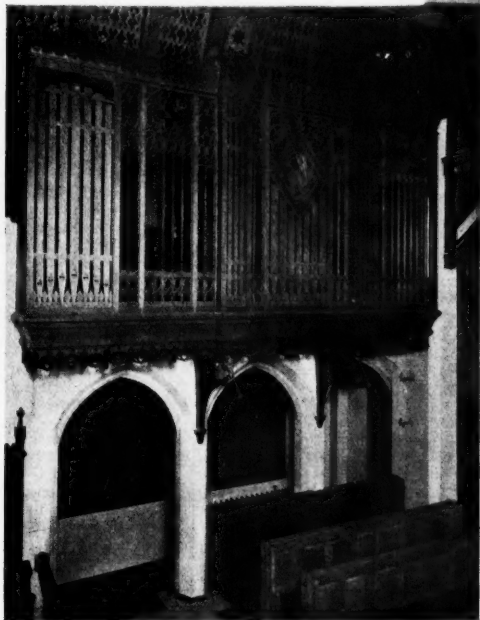
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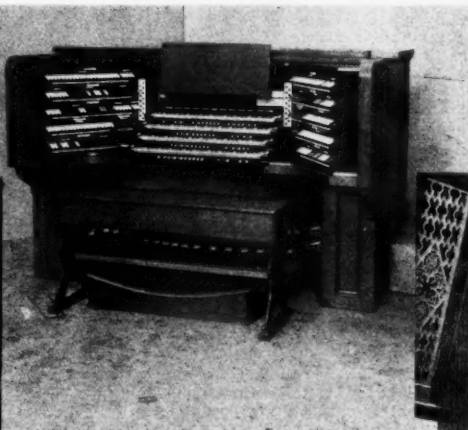
# THE M. P. MÖLLER WAY

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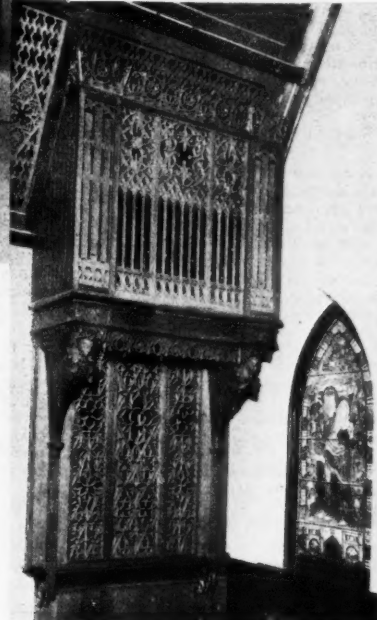
Organ Front in Church of the Holy Communion, South Orange, N. J.



Organ in Church of the Holy Communion, South Orange, N. J.



Console in Church of the Holy Communion, South Orange, N. J.



The success of this method has time and again been shown. The following is a letter recently received from Mr. W. J. K. Vanston of New York concerning the beautiful Vanston memorial organ, just completed in the P. E. Church of the Holy Communion at South Orange, New Jersey. That further emphasizes the success of the **Möller Way**.

WHITE, WELD & CO., 14 Wall Street, New York  
 M. P. Möller, Inc., Hagerstown, Maryland.  
 November 27, 1929.

Dear Sir:

It would be unfair to let the day go by without telling you what a thoroughly satisfactory instrument the Vanston Memorial Organ in the Church of the Holy Communion, South Orange, N. J., has so far proved to be.

It has been used now on two occasions—on Sunday at the Dedication Service, and last night for a Recital given by Mr. Frederick C. Mayer, and in both instances it has called forth strong praise from those who heard it.

Of course on these two occasions when there were many personal friends of mine present—both members of the Congregation and people belonging to other denominations (because the Church was filled in each instance)—the judgment of such groups might be under suspicion on the ground that they were anxious to pay me a compliment. Nevertheless their expressions and those of total strangers were seemingly so very genuine that I am forced to believe there was more to the matter than a mere desire to please me.

I can assure you that I am personally delighted with the outcome and wish to thank you and all those connected with the installation, for the successful result.

In closing, it gives me genuine pleasure to commend in no uncertain language the group of men who have been responsible for the installation, and I want to mention particularly Mr. Clark, Mr. Brady, Mr. Zuk and Mr. Fisher.

Mr. Clark, who has had charge of the finishing, has shown talents of a high order, and I consider we were most fortunate in having a man of his artistic ability engaged on the work of finishing. It should be said also that he has at all times co-operated with Mr. Mayer to the fullest extent and has also made a most pleasant impression upon the Rector and numerous members of the Congregation with whom he necessarily came in contact during the period he was at the Church.

Mr. Fisher, who, of course, has had supervising charge of the installation of the organ, has pleased me because from the outset he has exhibited a spirit of co-operation. He has shown ability of high order, and has solved many problems in a practical and satisfactory manner. Like the rest of your organization he seems to have the happy faculty of attaining ends in a gracious fashion, doing whatever is necessary willingly and pleasantly.

Mr. Brady and Mr. Zuk have both been skillful and have literally been so faithful in the performance of their work that they have completely disregarded their own personal comfort and convenience to an unusual degree. On numerous occasions, they have worked far beyond the hours that might have been expected of them, and twice last week in getting everything in readiness for the Sunday service and the Recital, they worked all night long. On each of these occasions, they were constantly engaged on the organ for periods verging on thirty-six hours. With it all, they never ceased to smile; were always ready to do one more thing and have been uniformly gracious to the Rector, myself and every one else connected with the Church.

The above is written because I think I should let you know how much the efforts of these men have been appreciated by me and others. I have had any number of people tell me that they never came in contact with a crew of men who were as uniformly pleasant and obliging as these.

You are to be congratulated on having such men in your organization. Once more congratulating you upon the unqualified success of the organ and with kindest personal regards, I am

Sincerely yours,  
 (Signed) W. J. K. VANSTON.

The above letter again emphasizes the careful selection and training of the men who finish Möller organs, and shows that the genius of M. P. Möller has been successfully imparted to them, as well as to those who work in the factory.

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## Pittsburgh Church Engages Peabody to Become Organist

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Dec. 20.—The Church of the Ascension announces that Herbert C. Peabody will become its organist and choirmaster in January. Mr. Peabody is an organist of unusual ability, but his chief interest and emphasis is given to the choir. He has published numerous articles in church papers outlining his theories of choir training, and at one time was invited by the bishop of Winchester to come to England and lecture to his clergy and choirmasters. He is also a composer and his compositions are well known to organists of the Episcopal Church. Mr. Peabody comes from Fitchburg, Mass., where he has been president of the Fitchburg Choral Society for many years, which brings to Fitchburg every winter some of the leading musicians and orchestras of the country. He is also state chairman of New England musical clubs.

In November the choir of St. Stephen's Church, Sewickley, sang Gaul's "Holy City" and a large part of Mendelssohn's "St. Paul." The Christmas music this year included Howard McKinney's "A Mystery for Christmas," a fifteenth century Christmas play. This was produced with full choir, organ, chimes and twenty-eight actors. Carol services were to be held Christmas day and the Sunday following. On Dec. 9 Julian R. Williams, organist and choirmaster at St. Stephen's, played the following program: Concerto in G minor, Camidge; "Soeur Monique," Couperin; Prelude and Fugue in G major, Bach; "Le Coucou," d'Aquin; "Les Preludes," Liszt; Miniature Suite, Garth C. Edmundson; Berceuse, Dupre; "Yasnaya Polyana," Harvey Gaul.

The Mendelssohn Choir, under the direction of Ernest Lunt, gave Men-

delsohn's "Elijah" at Carnegie Music Hall Nov. 26. All critics agreed in saying that it was the best performance they had heard. Earl Mitchell of the Shadyside Presbyterian Church played the organ accompaniment. On Dec. 28 the Mendelssohn Choir will give its annual performance of Handel's "Messiah."

Arthur B. Jennings, organist and director at the Sixth United Presbyterian Church, gave a recital Dec. 12 at the North United Presbyterian Church, opening a new Hillgreen-Lane organ. The program included: Chorale Prelude, "In dulci jubilo," and Gigue in A, Bach; "Ballet of the Spirits," Gluck; Minuet in A, Boccherini; Overture to the Occasional Oratorio, Handel; "The Bells of St. Anne de Beaupre," Russell; "The Primitive Organ," and "Christmas in Sicily," Yon; "Ronde Francaise," Boellmann; Andante Cantabile, Tschaiakowsky; "Pilgrims' Chorus," from "Tannhäuser," Wagner.

Alfred Hamer, organist and choirmaster of Trinity Cathedral, has arranged an elaborate pageant called "The Mystery of the Nativity," which will be done at the cathedral on Christmas Eve. The combined resources of the Trinity choir and choral society will be used, numbering 125 voices, and there will be elaborate costumes and special lighting effects. This promises to be one of the most impressive Christmas performances ever undertaken here.

Dr. Caspar P. Koch omitted the regular recital at North Side Carnegie Hall Dec. 15 and instead the Choir Ensemble Society under the direction of Lyman Almy Perkins gave a shortened version of Bach's "Christmas Oratorio." Dr. Koch played the organ accompaniment and Mrs. J. R. McGregor was at the piano.

The Western Pennsylvania chapter, A. G. O., held a meeting Dec. 12 at the Bellefield Presbyterian Church, later adjourning to the auditorium of the

Pittsburgh Musical Institute, there to hear a joint recital and lecture by Albert Reeves Norton and Leonard Peloubet. Mr. Norton played the following numbers: Sonata in A minor, first movement, George E. Whiting; "Jagged Peaks in the Starlight" (from "Mountain Sketches"), Clokey; "Legend," Clokey; Cantilena, Pierre; Canon, Jadassohn; "Noel," Quef, and "Christmas," Foote. The subject of Mr. Peloubet's lecture was "Organ Construction and Tuning." The entire program was thoroughly enjoyable.

The chapter is looking forward to a recital in January by Marshall Bidwell, organist of Coe College and of the First Presbyterian Church, Cedar Rapids, Iowa.

A chime of eleven bells in the tower of the Edgewood Presbyterian Church was dedicated Sunday, Dec. 15. Franklin L. S. Walter, carillonneur of Baltimore, played recitals, and there was special music by the quartet and Walter S. Renton, organist and director. The chimes are electrically operated from a keydesk near the organ console.

Ralph Crawford, organist of St. Paul's Church, Steubenville, reports that his church has just installed a set of Deagan chimes.

St. James' Catholic Church, Wilkesburg, also dedicated a carillon in November.

Matthew Frey started on his work as organist and director of the First Unitarian Church Dec. 1. Mr. Frey began his musical career as choir boy and later as assistant organist at Trinity Cathedral. He was a student in the music department of Carnegie Institute of Technology from 1919 to 1923. In 1922 he wrote a one-act opera, "The Violin Maker of Cremona," which was produced by the department. For the last five years he has been organist of the Point Breeze Presbyterian Church. He is also on the faculty of Carnegie Institute of Technology as coach for vocal students.

Mrs. Florence Kinley, organist of

St. Paul's Evangelical Church, North Side, directed the Avalon Women's Club chorus in a concert in the Avalon high school Dec. 10.

A special musical service was held in the Mount Lebanon United Presbyterian Church Nov. 24, at which the combined chorals of the Woman's Club of Mount Lebanon and the Dormont New Century Club sang, under the direction of Lucille Miller Werner. Choral numbers offered included "Rachem" (Hebrew prayer for mercy), Mana-Zucca; "List, the Cherubic Host," Alfred Gaul; "Seraphic Song," Rubinstein-Games. Robertson Tilton, tenor soloist, sang "Father, Hear Us," by Gounod. Edward C. Timmerman, organist of the church, played as a prelude: "Bells of Lourdes," Harvey Gaul, and "Le Cygne," Saint-Saens, and as a postlude the Toccata in D major by Becker.

Mrs. Esther Prugh Wright, organist and director at the First Baptist Church, sailed Nov. 22 on the Olympic for France, where she will study with Marcel Dupre. She expects to be abroad for about a year.

Directed by Charles N. Boyd.

The choral department of the Tuesday Musical Club of Pittsburgh gave the first program of its season Dec. 3. Elias Blum's "The Last Tea of Tsuki" was given with scenery and action, and the remainder of the choral program was devoted to selections from operas by Dargomyzhsky, Chausson, Saint-Saens, Delibes, Vidal and Sullivan. The assistant soloist was Miss Janet Turner, violinist. Charles N. Boyd is director of the choral and Mrs. Elsie Breese Mitchell accompanist.

Miss Florence Hodge, formerly of Chicago, is now at home at 1545 Central avenue, Memphis, Tenn., moving to that city from Murfreesboro, where she and her mother had been living for some time. Miss Hodge writes that she still hopes some day to return to Chicago.

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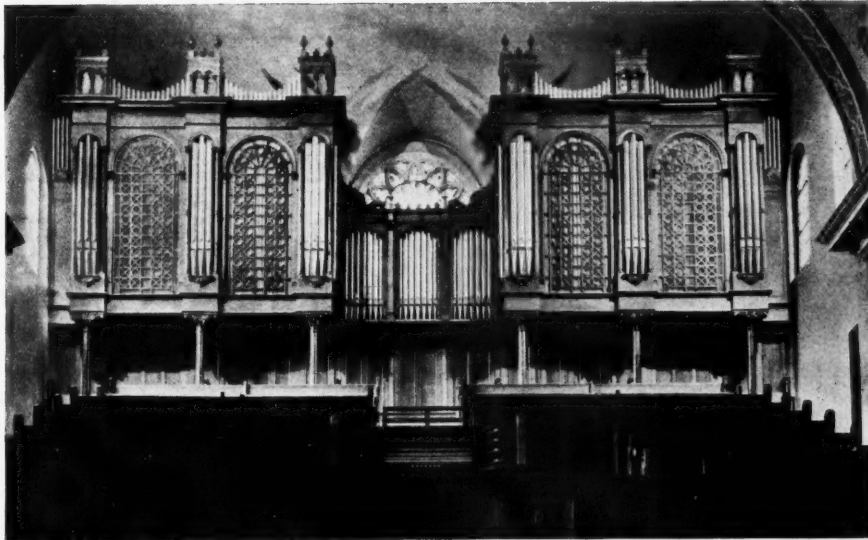
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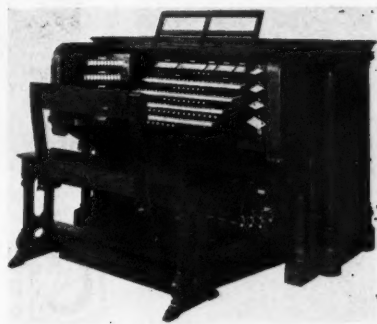


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*Excerpt from letter, Nov. 18, 1929, by the Right Rev. Monsignor John Cawley: "... I have been assured by competent critics that its tonal quality is not excelled by any such instruments in the West and that in design and workmanship it must rank among the very best of Church Organs. I have heard nothing but praise from the many organists who have inspected and played the instrument ..."*

*Excerpt from Pacific Coast Musician, Nov. 9, 1929: "The organ ... elicited unanimous admiration and unstinted praise for the tonal beauty of its individual stops and of its finely blended ensemble; for its tremendously effective full organ and wide dynamic range, and for its comprehensive and modern mechanical accessories. The case is of imposing design and the console a work of artistic beauty ..."*

*Excerpt from Los Angeles Evening Express, Nov. 7, 1929, Music and Musicians' Comments by Bruno David Ussher: "... The new organ, made by the Wangerin Company in Milwaukee, rivals the best in the city ... Tone quality is beautifully even, noble and of rare warmth, that does not lessen brilliance and power. The technical arrangement, too, is admirable ..."*



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*Excerpt from letter, Nov. 6, 1929, by Frank H. Colby, Organist, Cathedral of St. Vibiana: "... The new Wangerin Organ, just completed for the Cathedral of St. Vibiana, proved to be quite a sensational revelation of tonal beauties and mechanical perfection to the thirty prominent Southern California organists ... without exception, admiration was expressed in superlatives ..."*

*Excerpt from comments in The Diapason, Dec. 1, 1929, by Roland Diggle, Mus. D.: "... without doubt, the instrument was a revelation to all (forty organists). The organ is ideally placed and the case 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 ... The whole organ is enclosed and the general build-up, from ppp to ffff, is as stunning as I ever heard anywhere. Mr. Colby and the cathedral are to be congratulated on securing so fine an organ. A number of recitals are planned. ... Take my advice and attend them all, for I assure you there is a treat in store for you."*

*Excerpt from a letter to Mr. Colby by Paul G. Hanft, Secretary, American Guild of Organists, Southern California Chapter: "I certainly enjoyed hearing your fine organ at the cathedral. I have never heard anything quite like it. The voicing job is certainly a good one. That organ should be the means of placing other Wangerins in this field ..."*

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## Candle-Light Carol Service at Camden Marked by Beauty

By ROLLO MAITLAND

In the midst of our rushing, complex and restless life, more and more of us are finding joy and uplift in certain practices and ideas of an earlier era in history. One of the most general of these practices is that of singing Christmas carols by candle-light. No doubt there have been many candle-light services this season, but I doubt if many, or perhaps any, of them were more inspiring than that given by the Musical Art Society of Camden, N. J., in the North Baptist Church of that city Monday evening, Dec. 16. This remarkable organization is an outgrowth of the Camden chapter of the N. A. O., and is dual in nature, consisting of the organ club and the choral club.

In conversation with my friend Henry S. Fry in the afternoon I asked him what time the service was to begin in the evening and received the rather characteristic reply that the organ would begin to play at 8:15 and the procession would probably start about 8:29. (I hope the Musical Art Society will bear with its very efficient conductor. He knows better, but his sense of humor is at times incorrigible.)

I arrived at North Church about 8:17 and heard the familiar strains of Guilman's "Marche Religieuse." The organ was indeed "playing," but was guided in its occupation by the soul of Miss Edna V. Griffenberg. In the half-lighted church, with here and there a candle flickering, the atmosphere of peace and tranquillity was at once apparent. Miss Griffenberg played two more numbers with charming delicacy—"The Shepherd's Pipes," by H. William Harris, and "In Bethlehem's Town," by Carl F. Mueller.

At the conclusion of these numbers all the electric lights in the church were extinguished, leaving as the only illumination that which came from the half dozen or so candles. From the distance came the strains of that time-honored processional, "O Come, All Ye Faithful." Soon the choral club of some sixty-five members entered, singing, each member bearing a candle. They proceeded up the left aisle from the rear, passed across the front of the church, down the right aisle to the rear, then up the center aisle, where the members placed their candles on an elevation in front of the pulpit and took their places. The effect was most impressive, and was enhanced by the gradual joining in the singing of the congregation, which comfortably filled the church. The result was a crescendo that was magnificent. As the procession reached the front of the church the full illumination was given.

The invocation was by Wilfred W. Fry, LL.D., president of the Musical Art Society, after which Gustav Holst's beautiful Fantasia on Christmas Carols was sung. Here is a composition presenting a combination seldom found in modern music—a remarkable scholarship together with a wonderful soul-stirring appeal.

As regards the choral performance, it would be difficult to specify which number received the most adequate rendition, the work of the chorus throughout the evening being of a very high order. All the elements that go into the making of excellent choral work were much in evidence—beautiful shading, precision of attack and release, true intonation, excellent tone quality and withal a vitality that was most compelling.

Mr. Fry has long been a champion of the works of Philadelphia composers. Besides the splendid anthem "Calm on the Listening Ear of Night," by Dr. Herbert J. Tily, the program contained Frances McCollin's Dayton Choir prize carol, "Come Hither, Ye Faithful," a wonderfully inspired work with a Russian flavor; Edward Shippen Barnes' delightful adaptation to the old French melody "Gentil Coquelicot" of the words "When Christ Was Born of Mary Free"; a beautiful setting by Frederick Maxson of "All My Heart This Night Rejoices," in which we felt that the diatonic harmonies had far from outlived their usefulness, and an exquisitely

lovely "Lullaby," by Harry C. Banks. All these numbers fully measured up in point of merit to the other numbers on the program—"While Shepherds Watched their Sheep," a seventeenth century carol arranged by Jungst; "The Waits Are Singing in the Lane," by Dr. P. C. Lutkin; "The Bird Carol" and "The Bell Carol," by Dr. A. E. Whitehead, and "The Holly and the Ivy," by Russell Broughton.

During the intermission Howard S. Tussey, who was one of the prime movers in this entire organization—one of the founders of the organ club—played in a most convincing manner William Faulkes' Fantasy on old Carols, Maily's Christmas Musette and the Chorale Prelude on "Behold a Rose Is Blooming," by Brahms. Mr. Tussey displays a technique which is clear, combined with a warmth of feeling and a poise which make one want to hear more of his renditions. The hymns and organ portions of the accompaniments were played by Forrest R. Newmeyer, organist of North Church; he showed splendid conception of balance and tone color.

Nor must we omit to mention Mrs. Marie Wesbroom Dager, one of the regular accompanists of the choral club. Her piano playing in the hymns and certain of the carols gave ample proof that her reputation as a musician of high and versatile attainments is well merited.

Dr. George F. Finnie, D.D., pastor of North Church, gave a short Christmas message, which was most edifying. His principal thought was that while there is no mention in the Scripture that ministers are needed in heaven, there are plenty of references to music, both vocal and instrumental, in the next world.

### OPENED BY ROLLO MAITLAND

Möller Three-Manual in Immanuel Evangelical, Reading, Pa.

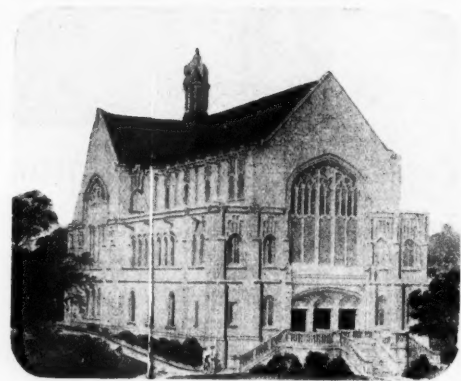
Rollo Maitland, F. A. G. O., gave the inaugural recital on the three-manual Möller organ installed in Immanuel Evangelical Church, Reading, Pa., Dec. 12. The organ contains twenty-nine stops and 1,013 pipes, and is divided, the great and choir divisions being to the right of the choir loft and the swell and pedal stops (those which are independent) on the left. Willard E. Conrad, a pupil of Mr. Maitland, is the organist and choir-master. Mr. Maitland's program was as follows: "Marche aux Flambeaux," Guilman; "Dreams," Stoughton; Toccata and Fugue in D minor, Bach; "Water Sprites," Nash; Allegro from Sixth Symphony, Widor; Improvisation on Christmas Hymns and Carols; Evensong, Martin; "Caprice Viennois," Kreisler; "Spinning Song," Mendelssohn; Overture, "Oberon," Weber.

Mr. Maitland is having an unusually active season, with a large number of students of organ playing and the Schlieder creative principles of expression. Besides his work in Philadelphia he makes regular trips to Reading, where several of the leading organists of that city are studying both branches under his instruction. Beginning Jan. 5 he is scheduled to give four Sunday afternoon recitals on the Curtis organ in the Irvine Auditorium of the University of Pennsylvania. This will be followed by a series of Saturday afternoon recitals in February at the Church of the New Jerusalem, and a Bach recital in March, also at the New Jerusalem Church. The schedule furthermore includes a recital at Drexel Institute, Philadelphia, and several out-of-town engagements, including New York City, Westfield, N. J., Mount Hermon, Mass., and Warren, Pa.

### Robert Elmore Scores Success.

Robert Elmore, boy prodigy, scored a success in Lincoln, Neb., where he played a difficult program at the First Presbyterian Church Dec. 9. Elmore is only 16 years old. The Lincoln Daily Star comments as follows on his appearance: "The young organist played a superb program. His numbers portrayed a versatility which would be remarkable in one much older than young Mr. Elmore, and he played with a depth and sympathy that marked him apart from the average run of organists." Mr. Elmore is one of the star pupils of Pietro Yon.

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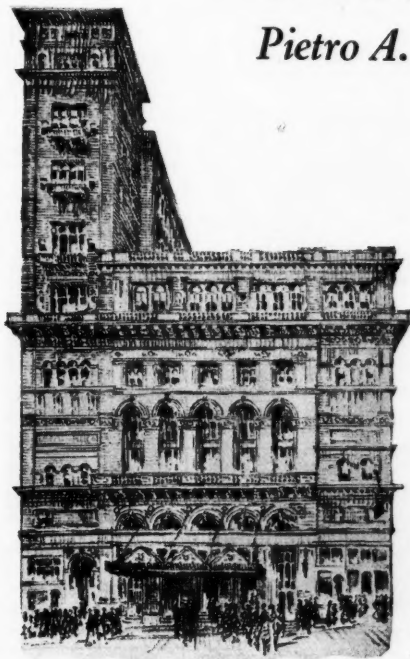
"As to its volume and quality of sound, I am happy to speak not only of my own personal delight, but of the complete satisfaction of that master of masters, Arturo Toscanini. He, too, has pronounced this instrument adequate in volume, admirable in voicing, instant in action, and in every way most suitable for our great Hall.

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**CHOICE  
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**Who's Who Among American Organists**

**Charles N. Boyd.**

An organist who has wielded a powerful influence as an educator not only in the musical city of Pittsburgh, but in the councils of musical educators throughout the nation, is Charles N. Boyd, Mus. D., one of the directors of the Pittsburgh Musical Institute, and treasurer of the National Association of Schools of Music. Mr. Boyd's activities include the duties of organist of a large Pittsburgh church, a post on the faculty of a theological seminary and a large amount of literary work.

Charles N. Boyd was born Dec. 2, 1875, at Pleasant Unity, Pa., where his father was pastor of the Presbyterian Church. Thus his entire career has been in the state of Pennsylvania. He studied organ first with Frederic Hodges at Youngstown, Ohio. In 1894 he was graduated from the Western University (now the University of Pittsburgh).

Since 1894 Mr. Boyd has been organist and director of music at the North Avenue Methodist Church. For the last twenty-six years he has been instructor in church music at the Western Theological Seminary and since 1915 he has been one of the three directors of the Pittsburgh Musical Institute. He was president of the Music Teachers' National Association in 1918, 1919 and 1923 and previously was secretary of that organization. From 1925 to 1927 he was choral director of the National Federation of Music Clubs. Since 1924 he has been treas-

*Charles N. Boyd*



urer of the National Association of Music Schools.

In 1918 Mr. Boyd was associate editor of the American supplement to Grove's Dictionary of Music. For three years he wrote the analytical notes for the Pittsburgh Symphony Orchestra programs. He was music editor of the United Presbyterian Psalters published in 1912 and 1928 and has been a contributor to musical magazines and periodicals of various kinds. In addition to the foregoing he has edited several volumes of organ music by Alkan, Franck, Merkel and Dubois, and has arranged a number of compositions for the organ. In 1912 his "Lectures on Church Music" were published.

In recognition of his achievements in the field of music the University of Pittsburgh conferred the degree of doctor of music on him in 1926.

Dr. Boyd married Frances Riggs Leech in 1911. She was well known as an accompanist and organist in Pittsburgh. Dr. and Mrs. Boyd have four daughters, all of whom are musical. The oldest plays the viola and the piano, the second is a violinist, besides playing the piano and the clarinet, and the younger two are studying the piano, though the young-

est expects to devote herself to the 'cello. Thus the Boyd family need not go away from home to obtain material for the creation of a real symphony orchestra.

**Walter F. Starbuck.**

Walter F. Starbuck, New England organist, composer and critic, was born and has always lived in Waltham, Mass., where he was graduated from its public high school. He received piano instruction in that city and under William B. Robinson, Edward MacDowell and Madame Isidora Martinez in Boston, where he studied also harmony with Arthur Foote and Wallace Goodrich, and counterpoint, composition and orchestration with George W. Chadwick. T. Tertius Noble was his instructor in organ playing at St. Thomas' Church in New York.

Mr. Starbuck has composed a "Suite of Classic Dances" for string orchestra; "The Triumph of Virtue" for string quartet and piano; "In Italy," a suite for string orchestra and piano; "In the Country," a little symphonic poem for children's orchestra, and "The Spirit of Beauty," for women's voices, strings and piano, performed at the dedication of the present high school building in Waltham. His organ compositions include a sonata, arrangements of "In the Country" and "In Italy," noted above, three classic dances, "A Night Song," "On Alpine Heights" and a "Romance" in E flat. An "Elegy" of his has been played in recitals by Dr. T. Tertius Noble, including the one he gave at the Sesquicentennial Exposition in Philadelphia in 1926. Mr. Starbuck has composed also a "Romance" for cornet and piano, a Waltz for bassoon and piano, numerous songs and choruses, and pianoforte pieces for both two and four hands.

Mr. Starbuck teaches in Waltham, and gives occasional recitals on the fine new three-manual Möller organ in the First Congregational Church there. In October he played a program consisting entirely of his own compositions, Leon F. Gay, tenor, assisting. He was for several years musical critic for the Free Press-Tribune, of which his father, the late Alexander Starbuck, was editor, and wrote for that paper many articles on extensive travel in the United States, Canada and Europe. A little book by him, entitled "Picturesque Features of the History of Waltham," is used for instruction of Waltham children in its public schools.

**Cora Conn Moorhead.**

Effective work for the musical advancement of the Southwest is being done year by year by Cora Conn Moorhead, organist and chorus director of Winfield, Kan., who occupies the post of professor of organ at Southwestern College in Winfield and for the last eleven years has been organist of that city. Not only as a teacher, but as a recitalist Mrs. Moorhead has helped to cultivate artistic taste in her community, and her Sunday vesper recitals, well attended by the student body, at which she plays her programs largely from memory, are a feature of musical life there.

Cora Conn was born May 15, 1882, at Summit City, Pa. At the age of 7 years she began the study of music under the guidance of her father, whose ambition it was to make an accomplished musician of his daughter. The family soon moved to Findlay, Ohio, and there the young girl had many advantages for the study of both piano and organ. She became organist of the First Methodist Church and later of the English Lutheran Church, and in 1900 was graduated from the Findlay College conservatory of music. The same fall she went to Ohio Wesleyan University, where she studied organ and piano for two years with George B. Carter. In the fall of 1904 she went to Chicago and studied piano under the late William H. Sherwood.

From 1906 to 1909 Miss Conn taught

*Walter F. Starbuck*



at her alma mater, Findlay College conservatory, and then took a two years' leave of absence, which time was spent in New York, where she attended the Guilman Organ School, from which she was graduated in 1911. She passed the A. A. G. O. test in the same year. From New York she returned to Findlay and spent the years from 1911 to 1913 teaching. She resigned in 1913 to go to Guthrie, Okla., where she was instructor in organ and theory at Oklahoma Methodist University. At Guthrie she was also organist of the First Methodist Church. In 1924 she was appointed instructor of organ, theory and history of music at the Winfield College of Music, Winfield, Kan.

Since 1924 Mrs. Moorhead has been professor of organ at Southwestern College school of fine arts in Winfield, as well as instructor in harmony, counterpoint and ear training. She spent the summer of 1926 in Albert Riemenschneider's master class at Berea, Ohio, and also studied musical form with Carl B. Schluer. In the summer of 1927 she studied organ and musical analysis under Marcel Dupre in Paris and harmony under Mlle. Nadia Boulanger. Last summer she was in Mr. Riemenschneider's master class at Berea again.

Mrs. Moorhead has had a great amount of experience in conducting

*Cora Conn Moorhead*



and is director of the Philharmonic Chorus of women, the Apollo Ladies' Quartet, the First Presbyterian choir and the Junior Music Club chorus. She has given both organ and piano recitals in a number of the leading cities of the United States. At Southwestern College the Sunday vesper organ recitals given by the students

have an important place, each student playing a complete program. Thirty-six of these programs have been given in the five years that she has had charge of the organ department.

In 1928-1929 Mrs. Moorhead was secretary-treasurer of the Kansas chapter, A. G. O., and this year is sub-dean.

**NEWS ITEMS FROM DETROIT**

By GUY C. FILKINS.

Detroit, Mich., Dec. 23.—Music for the Thanksgiving season was presented in many Detroit churches. There was a special musical service Sunday evening, Nov. 24, at the Highland Park Presbyterian Church, sung by the choir of St. John's Presbyterian Church.

At St. John's Episcopal, a mixed choir of fifty voices under the direction of J. L. Edwards gave Maunders' "Song of Thanksgiving" at the vesper service.

A newly-organized choir of fifty voices and carolers numbering forty singers, from the Highland Park Congregational Church, gave the cantata "Thanks and Praise" under the direction of Nellie Huger, who recently came to Detroit from the Broadway Temple of New York City, where she had charge of the young people's musical activities for the last two seasons. Ella Culver is the organist.

At the community Thanksgiving service at the Institute of Arts, the special music was sung by the Central double quartet, including the Hudson Singers.

Beginning Sunday afternoon, Jan. 12, your correspondent will play the annual winter season of informal recitals at the Central Methodist Church.

**Leaves St. Augustine, Fla., Church.**

E. E. Wilde of Daytona Beach and St. Augustine, Fla., who has been organist at Trinity Episcopal Church at St. Augustine for two years, has tendered his resignation. He expects to go to New York the first of the year.

Fire in the Immaculate Conception Church of Everett, Wash., did considerable damage to the Austin organ. The repairs to the organ will be made by Charles J. Whittaker, representative of the Austin Company.

The Brahms Chorus of Philadelphia added another laurel wreath to its record Dec. 4 when it presented for the first time in Philadelphia, as far as can be ascertained the Beethoven "Missa Solemnis" with soloists, chorus and orchestra, all under the direction of N. Lindsay Norden. The performance was given in the Church of the Holy Communion.

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~ LAWRENCE, KANSAS ~

**CHURCH AT ST. LOUIS  
OPENS KILGEN ORGAN**

**MESSIAH LUTHERAN DESIGN**

**Three-Manual Played at Dedicatory Service on Dec. 1 by Lambert Mennemeyer—Stands in an Imposing Edifice.**

Messiah Lutheran Church, which has one of the most imposing edifices in the city of St. Louis, dedicated its new Kilgen organ on Sunday, Dec. 1. The organist of the church, Lambert Mennemeyer, and his choir, provided the music.

The console is placed in a transept in juxtaposition to the pews and is finished in keeping with the woodwork of the church, which is red oak.

The stop specification follows:

- GREAT ORGAN.**  
Open Diapason (tenor C), 16 ft., 49 notes.  
First Open Diapason, 8 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Philomela, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 notes.  
Melodia, 8 ft., 61 notes.  
Cetave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 notes.  
Twelfth, 2 3/4 ft., 61 notes.  
Fifteenth, 2 ft., 61 notes.  
Tuba Harmonic, 8 ft., 61 pipes.  
Chimes, 25 tubes.  
Harp, 49 notes.
- SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 12 pipes.  
Sallecional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Quintadena (synthetic), 8 ft., 73 notes.  
Flute d'Amour, 4 ft., 12 pipes.  
Salicet, 4 ft., 61 notes.  
Harmonia Aetheria, 3 ranks, 183 pipes.  
Flautino, 2 ft., 61 notes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**  
Contra Dulciana (tenor C), 16 ft., 61 notes.  
Open Diapason, 8 ft., 12 pipes.  
Violoncello, 8 ft., 12 pipes.

- Melodia, 8 ft., 73 pipes.  
Gemshorn Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute, 4 ft., 12 pipes.  
Dulcet, 4 ft., 61 notes.  
Nazard, 2 3/4 ft., 61 pipes.  
Piccolo, 2 ft., 61 notes.  
Orchestral Oboe (synthetic), 8 ft., 73 notes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 49 bars.  
Chimes, 25 notes.
- PEDAL ORGAN.**  
Contra Bourdon (resultant), 32 ft., 32 notes.  
Open Diapason, 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Bass Flute, 8 ft., 12 pipes.  
Flaute Dolce, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.  
Contra Tuba, 16 ft., 12 pipes.

**DR. H. J. TILY IS HONORED**

**Dinner Marks Completion of Half a Century with Large Store.**

Half a century of service with Strawbridge & Clothier was celebrated Dec. 18 by Dr. Herbert J. Tily, president of the Philadelphia store and well-known organist, conductor and composer. Dr. Tily began his career with the company fifty years ago as a cash boy or messenger at a weekly wage of \$2. He frequently walked the four miles between his home and the store. To mark the anniversary he was tendered a testimonial dinner by the directors of Strawbridge & Clothier. The dinner was preceded by a reception. At the dinner he received a gold cup to commemorate the completion of his "first half-century." A gold trowel was presented by winners of the store's golden trophy contest, with the suggestion that it be used in laying the cornerstone of the new store building next year. Buyers and executives of the store presented two richly bound volumes of Dr. Tily's compositions.

**PIPES WEIGH A TON APIECE**

**Progress Made in Atlantic City and 100 Stops Are Installed.**

The Atlantic City convention hall organ, now partly completed, entered a new field for the instrument with pro-

*Harry A. Sykes, Mus. D.*



**SYKES OPENS FOUR ORGANS**

**Lancaster Man Has Large Audiences at Own Church as Well.**

Harry A. Sykes, Mus. D., F. A. G. O., the Lancaster, Pa., organist, has played the opening recitals on four large organs in the last two months besides giving programs at his own church before a large audience. In November he played on the following new instruments: St. John's Lutheran, Lancaster, three-manual Skinner; First Baptist Church, Norristown, three-manual Hook & Hastings; Emmanuel Lutheran Church, Lancaster, three-manual Möller, and Dec. 10 he played at St. James' Lutheran, Gettysburg, Pa., on the three-manual Austin. In each of these instances there were capacity audiences. In Gettysburg 1,100 people were in the audience.

Still more significant is the audience which assembled in his own church, Trinity Lutheran, Sunday afternoon, Dec. 1, to hear an all-French program, for the glamor of a new instrument was not present. The organ is a four-manual Casavant. The recital at Trinity, Lancaster, opened the eighth season of these programs by Mr. Sykes. The offerings of the afternoon were: "Piece Heroique," Franck; "Fiat Lux" and "In Paradisum," Dubois; Gavotte from "Mignon," Thomas; Fantasia, Saint-Saens; Funeral March and Hymn of the Seraphs, Guilmant; Serenade, Widor; "Romance sans Paroles" and Concert Variations, Bonnet. The next recital in Trinity Church will be presented Sunday afternoon, Jan. 5. An all-English program will be played.

In his recital at St. James' Lutheran Church, Gettysburg, Dec. 9, Dr. Sykes played: "Grand Choeur," Guilmant; Andante Cantabile, from Fifth Symphony, Tschaiakowsky; Scherzo, Mabel Pallatt; "Pilgrims' Chorus," Wagner; Offertoire in D minor, Batiste; Communion, Batiste; "The Bells of St. Anne de Beaupre," Russell; "Danse des Mirlitons," Tschaiakowsky; "The Hermit Thrush," Sykes; "Adoration," Sykes; Tone Poem, "Finlandia," Sibelius.

grams for the skating season beginning Dec. 1 and ending Dec. 31. The organist for the period was Miss Jean Wiener, whose popular programs from the steel pier in Atlantic City have been a feature for several seasons on WPG. The Midmer-Losh staff has completed and placed in service approximately 100 stops, and is engaged in the installation of the gallery diapason chorus and the gallery woodwind division. The construction of the big metal 32-ft. diapason of unannealed zinc of more than one-fourth inch thickness, and weighing a ton to the pipe, is being successfully accomplished in the building, a smoke-stack roller having been introduced to form the pipes. The 100-inch pressure equipment and pipes have been delivered and are being voiced in the building by Henry V. Willis. The 130 horsepower blowers are in service, and it has been demonstrated that it is possible to fill the big hall without the use of amplifiers.

It is good to pause for a moment at this season of the year to say "thank you" to our customers and friends; and to say how sincerely we appreciate the cordial relationships of the past year.

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### Many Expressions Show Good Will on Diapason Birthday

A number of generous messages of congratulation received by The Diapason on the occasion of its twentieth anniversary were published in the December issue. A few others selected from a number of expressions received later are appended:

**SIDNEY C. DURST, MUS. D., ORGANIST, COMPOSER, AND ACTING DIRECTOR OF COLLEGE OF MUSIC OF CINCINNATI**—Congratulations on The Diapason's birthday. I have taken it from the first number.

**GEORGE H. FAIRCLOUGH, ST. PAUL ORGANIST, COMPOSER, AND MEMBER OF FACULTY OF UNIVERSITY OF MINNESOTA**—Please allow me to add my sincere congratulations to the many you have received on the great success and popularity of The Diapason. I have been a constant reader and subscriber since its first number, and wouldn't be without it for anything. I don't see how any organist could get along without it. Long may it live and prosper!

**J. WARREN ANDREWS, ORGANIST, AND PAST WARDEN, AMERICAN GUILD OF ORGANISTS, NEW YORK**—Still enjoy your paper as much as ever and congratulate you on its increasing success. You deserve great—very great—credit.

**REGINALD L. McALL, ORGANIST, HYMN-LOGIST, AND FORMER PRESIDENT OF THE N. A. O., NEW YORK**—You certainly deserve a large tribute from the organ-loving world. It is hard to think that The Diapason is 20 years old—or young. I would add my appreciation of the many things you have found time to do that have helped. Here's to all success in the coming year!

**PROFESSOR G. BEDART, OF THE FACULTY OF MEDICINE, UNIVERSITY OF LILLE, FRANCE, AND NOTED ORGAN "FAN"**—Do accept my best felicitations on the twentieth birthday of The Diapason. I am one of your old French subscribers—perhaps the oldest—and I was struck by the high concept you have maintained of the behavior of an editor, considering that in such a publication you had no more friends who had to be rewarded than enemies to punish. You have shunned irritating polemics which encumber the columns of so many musical papers.

**JOHN GORDON SEELY, ORGANIST AND CHOIRMASTER TRINITY CHURCH, TOLEDO, OHIO**—I certainly admire the vision you have and the atmosphere you have established in The Diapason. There is a "smart aleck" tone to so many musical papers that you seem to have avoided, and the whole tone of the paper is pleasant. By means of The Diapason we organists are all more or less acquainted with each other, whether we ever meet or not.

**MRS. H. HOWARD BECKLEY, SPOKANE, WASH.**—Your magazine is most interesting and inspiring, and I should be sorry to miss a single number.

**AUGUST HALTER, COMPOSER AND RETIRED ORGANIST, AND POET-LAUREATE OF THE DIAPASON, CHICAGO**—'Tis many years since first I saw Your splendid magazine; It was not so voluminous then, But grew, as can be seen.

By leaps and bounds each year it brought More interesting news For organists, what builders do To organ's better use.

Its reading matter is all times Of interest, therefore Its editor does well deserve Our thanks, and praise galore!

And as the year is closing soon, A new subscription due, Please find my check enclosed for same, And my best wishes, too.

Your magazine brings what I want In organistic lore, So please continue sending it, Address me as before.

Will you pardon my Pegasusian rhapsody, minus tremolo and lyre accompaniment, but what is true may as well be said as not, and I, for one, am

as enthusiastic over The Diapason as ever, and like it known by everyone concerned.

**JOHN HYATT BREWER, MUS. D., ORGANIST AND COMPOSER, BROOKLYN, N. Y.**—Hearty congratulations on the twentieth anniversary. Your paper is always welcomed and is read from cover to cover.

**CHARLES A. LANE, ORGAN BUILDER AND AUTHOR, ALLIANCE, OHIO**—Accept congratulations on the great success you have achieved with your publication. You may recall that I had the opportunity of meeting you during the early days of your struggle to get The Diapason launched. You have succeeded in a most commendable way. Certainly no patron has had occasion to criticize your editorial methods or to feel that he has been personally neglected or discriminated against in your columns. This must be regarded as a diplomatic piece of work.

**FRANK M. CHURCH, DIRECTOR OF MUSIC, ATHENS COLLEGE, ATHENS, ALA.**—The Diapason each month always gives me much valuable information and at least three hours of pleasure on the day when received. For a week or more thereafter I quote and show different articles to my students. The magazine is all there every month without fail, and I heartily congratulate you.

**FRANK R. FIELD, MANUFACTURER AND ORGAN "FAN," LOS ANGELES, CAL.**—I take this opportunity to congratulate you on your splendid twenty-year record as publisher and editor. It is my belief that I have been a subscriber since the very first issue, and I regret that my file has not been preserved intact. By comparison alone the earlier issues are of special interest and the whole series has kept in step with the mighty but unforeseen progress in organ advancement, and I hope that you have derived the profit and satisfaction that you certainly well deserve.

**REV. GERHARD BUNGE, PASTOR AND ORGANIST, GARNAVILLO, IOWA**—I want to congratulate you on the twentieth anniversary of The Diapason. May it flourish many years under its present efficient editor. Its articles and news items are always of great interest to me.

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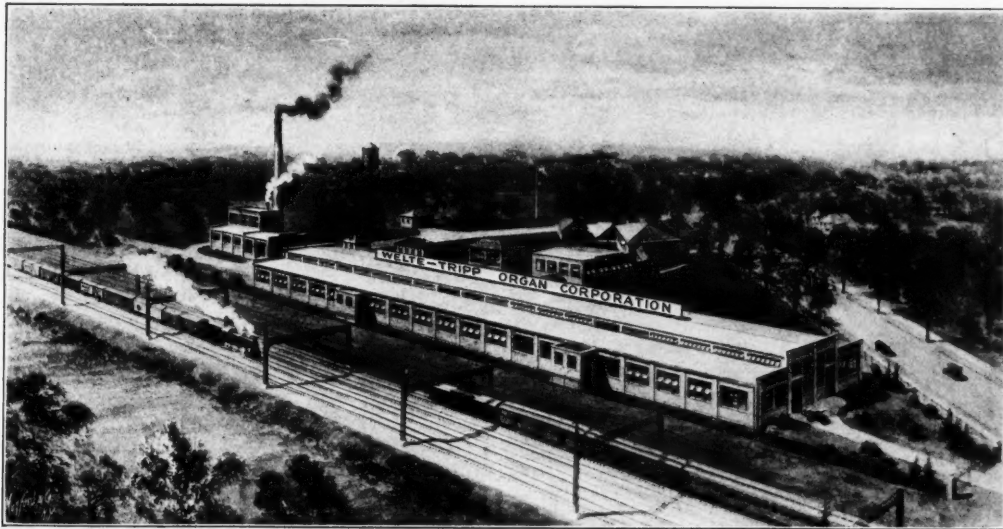
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**J. S. B. Has a Peeve**

By ROLAND DIGGLE, Mus. D.

The scene is the blower-room of the First Wesavendarnum Church. Dr. Dinty Moore enters hurriedly for a short smoke during the sermon and sees the shade of J. S. B. sitting on the exhaust valve.

Doc Dinty—Well J. S., this is the last place I should have expected to find you. What is the big idea?

J. S. B.—To tell you the truth, I am trying to get away from some Bach recitals. I tell you, Doc, they hound me to death. Not only that, but a few chaps are making a business of playing everything I ever wrote for the organ in a series of recitals. Bless my soul, I don't know what Anna will think of it! She always said that the stuff I wrote when she was doing the children's washing should have been burned. There is a prelude and fugue I remember doing when seven of them were down with the mumps at one time and you know, Doc, even I could not write anything very hot under those conditions. Why these chaps insist on playing these pieces when some of the really good things deserve a dozen hearings I don't know.

Doc D.—I say, old chap, you can't talk like that.

J. S. B.—Yes, I can, and I tell you I am getting fed up. No one likes to have his best works played more than I do, but, as Beethoven said to me the other day, "Thank heaven, J. S., they don't play some of the rot that I wrote! If they did, I should die."

Doc D.—But, J. S., you never wrote any rot.

J. S. B.—Don't kid me, Doc. You know everyone has his off days. Well, it can't be helped, and I suppose it is no worse than some of this modern stuff I hear.

Doc D.—Have you heard the orchestral arrangement of your Toccata and Fugue in D minor?

J. S. B.—Say, Doc, the old piece

sure sounds stunning. I heard it in Philadelphia some days ago and got a great kick out of it. I am going to take Anna the next time they do it. She always liked a lot of noise. Say, son, if I had had an organ like the one they are building for Atlantic City I would have written something really good.

Doc D.—I hear that in England one of your cantatas is given every Sunday afternoon over the radio.

J. S. B.—Yes sir, and jolly well done, too. A week ago I heard "From Depths of Woe I Call on Thee." It was relayed from the Guildhall School of Music, and was beautifully done. Handel told me that he enjoyed the trio as much as anything he had written himself. The same week they had Joseph Bonnet over from Paris for some organ recitals each day of the week. Perhaps some day you will get this sort of music over here. When you do, it won't be long before the general public is educated to enjoy it.

Doc D.—Have you heard the jazz arrangement of your "My Heart ever Faithful"?

J. S. B.—Say, Doc, we have a special initiation for the birds that are doing this sort of thing to our music. We got a chap a day or so ago that had monkeyed with a piece of Chopin. What we didn't do to that baby isn't worth telling.

Doc D.—Have you seen Buxtehude of late?

J. S. B.—To tell you the truth, Doc, since you organists have been playing so much music by the forerunners of myself they have got the swelled head. They sort of look down on us young chaps. I wish you would lay off for a time and show them their place. Well, I must go. Liszt is giving a talk on "Some Ladies I Have Known" and if I can dodge Anna I want to take it in. From what I know of Franz it will be right on the knuckle.

The new Kilgen organ at Northminster Presbyterian Church, Evanston, Ill., was used for the first time Oct. 27.

Isaac L. Battin.



Isaac L. Battin, who was recently appointed director of the school of music at Meredith College, resigned his position as organist and choir-master of the Ninth Presbyterian Church in Philadelphia to assume his duties at the beginning of the fall term.

Mr. Battin was born in Chicago and after graduating from the public schools entered Swarthmore College, from which he was graduated in 1925. In college he took an active part in athletics and other activities, especially dramatics and the musical clubs. He is a member of the Phi Kappa Psi fraternity and was elected to Sigma Chi in his junior year and Phi Beta Kappa in his senior year.

After graduation from Swarthmore Mr. Battin continued his studies there

and at the University of Pennsylvania, being awarded his master of arts degree in 1926 and his bachelor of music in 1928. At the same time he carried on his other studies in music, numbering among his teachers Joseph W. Clarke and Harry Alexander Matthews of the Philadelphia Musical Academy, George Alexander A. West, Thomas Whitney Surette, Charles M. Courboin and Ernest White.

Mr. Battin has taught at Swarthmore and the University of Pennsylvania; given a series of lectures at the Curtis Institute of Music and served as director of music at the Friends' Central School in Philadelphia. He is a fellow of the American Guild of Organists and a member of the American Organ Players' Club. At Meredith he will teach courses in organ and theory, and in addition will give several series of organ recitals throughout the year.

**Service of Belgian Music.**

N. Lindsay Norden, M. A., Mus. B., whose musical offerings at the First Presbyterian Church in Germantown attract deserved attention, arranged a service of music by Belgian composers for the evening of Dec. 1. Frederic Cook, violinist, and Vincent Fanelli, harpist, assisted Mr. Norden and the quartet. There were three instrumental trios—Andante from Violin Concerto, Vieuxtemps; Andantino, Andre Gretry, and Reverie, Ysaye. The vocal selections included the anthem "Come, Pure Hearts," by Edgar Tincl; a women's trio, "Devoutly Do I Worship," by Mario van Overeem; another anthem, "The First Communion," by Tincl, and a soprano solo, "The Prayer of David," by Le Borne.

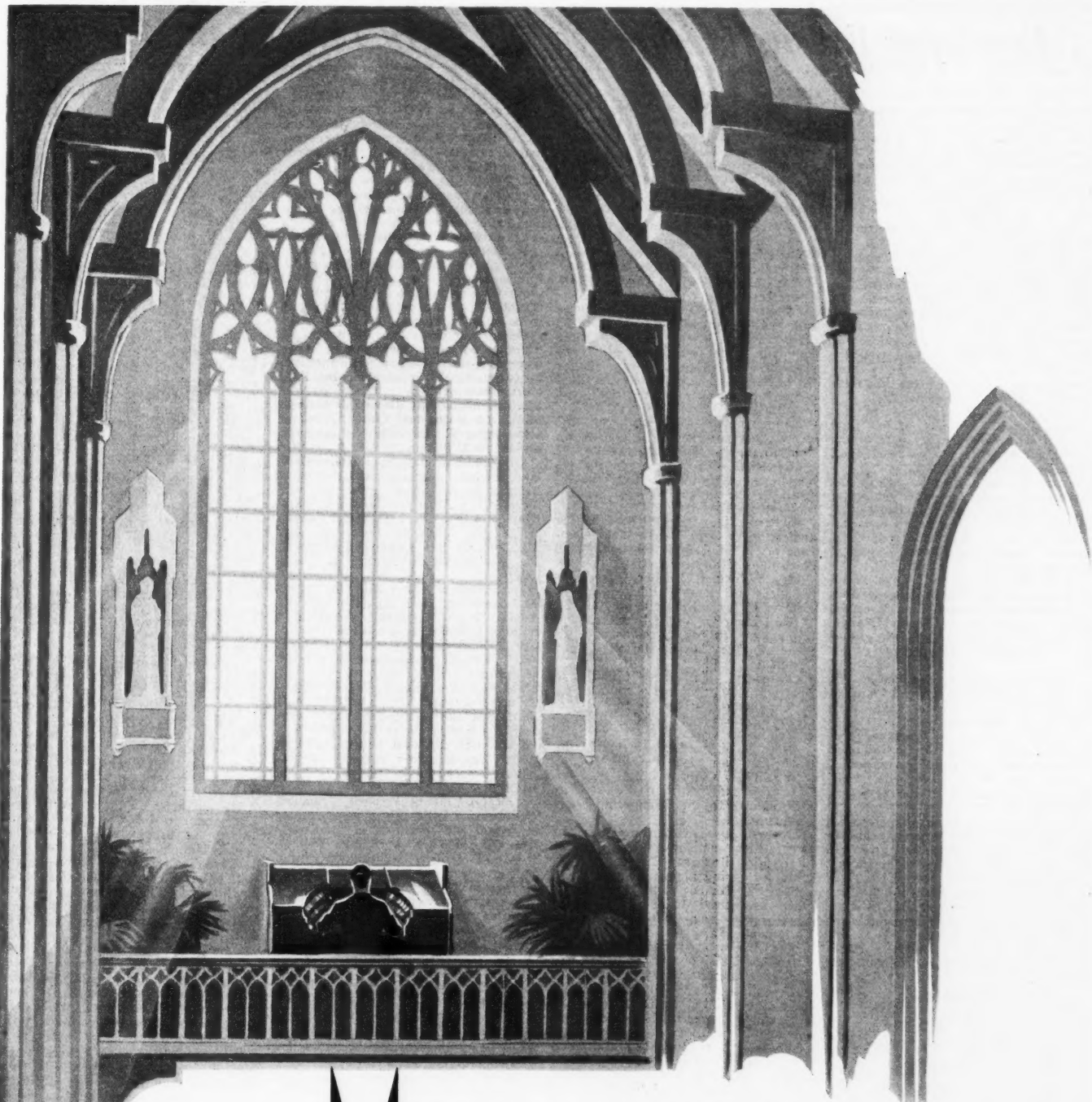
Plans for the forthcoming Music Supervisors' National Conference have been made known by Miss Mabelle Glenn, director of music of the Kansas City, Mo., public schools and president of the conference. The meeting will be held in Chicago for five days beginning March 24. Headquarters of the conference will be in the Hotel Stevens. An attendance of 7,000 is anticipated.

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## Principal Events of the Year 1929 in the Organ World

In order to give our readers—both new and old—a brief but comprehensive glimpse of the events of the year 1929, we herewith present a compact review of the principal items of news chronicled in the monthly issues of *The Diapason* during the year which has just come to a close:

### January.

The department of commerce at Washington issued a report of the census of manufactures which showed that in 1927 a total of 2,451 pipe organs, valued in the aggregate at \$16,667,128, were built in the United States. In 1925, the year for which the previous census was taken, 1,955 organs were constructed and their total value was placed at \$12,808,220. This revealed a gain of 25.7 per cent. Sixty-three establishments building organs were reported as in operation in 1927.

Henry Hogans, president of the Geneva Organ Company, at one time a sailor who visited every part of the world, and for fifty years a resident of Chicago, died Dec. 4.

Four thousand people heard the dedicatory recital on the municipal organ at Marion, Ind., installed by the Estey Company. The organ was presented to the city in memory of C. G. Barley. Ernest L. Mehaffey was at the console.

M. P. Möller was building an organ of four manuals, with a celestial division, for the Episcopal Church of the Holy Communion at South Orange, N. J. The instrument was the gift of W. J. K. Vanston in memory of his wife.

Lynnwood Farnam presided at the console of the four-manual Aeolian organ when it was opened at the Curtis Institute in Philadelphia.

Asbury College, at Wilmore, Ky., awarded to the Austin Organ Company the contract for a large four-manual.

Ferdinand de la Tombelle, well-known French composer for the organ, died in Paris.

The *Diapason* recorded that statistics showed that in the twenty years in which Charles Heinroth had given recitals at Carnegie Hall, Pittsburgh, his average audience had been 1,155.

Arthur Eaglefield Hull, noted English organist and writer, died in England Nov. 4 after an illness which followed a fall under a train.

The First Baptist Church of Amarillo, Tex., ordered a four-manual Austin organ.

### February.

Charles C. Kilgen, head of George Kilgen & Son, Inc., St. Louis, observed in January his fiftieth anniversary as an organ builder.

Hillgreen, Lane & Co., Alliance, Ohio, completed thirty years of uninterrupted activity as organ builders.

The Estey Organ Company announced its new master keydesk, in three styles—drawknob, tilting tablet and luminous piston type.

Four-manual Möller organ at Washington Congregational Church, Toledo, Ohio, was dedicated with recital Jan. 3 by John Gordon Seely.

G. D. Cunningham, noted English organist, made his American debut at recital Jan. 18 in the New York Wanamaker Auditorium.

The annual New Year's luncheon of the American Guild of Organists was held at the Waldorf-Astoria Hotel, New York City. Nearly 150 organists were present.

In reporting on his thirteenth year of service as organist of the famous outdoor organ in Balboa Park, San Diego, Cal., Dr. Humphrey J. Stewart stated that he found a growing taste for good music, as evidenced by the requests presented to him.

Hope College, at Holland, Mich., ordered a four-manual organ to be built by the Skinner Company.

Frederick Egner celebrated his fiftieth anniversary as organist of the First German Presbyterian Church of Orange, N. J. The church held a reception and banquet for him Jan. 3.

Fernando Germani, the young Italian virtuoso, departed for home Jan. 24 after a highly successful American transcontinental tour.

The *Diapason* pointed out in an edi-

torial that figures compiled at Salt Lake City showed that the famous organ in the Mormon Tabernacle, built by Austin, had been heard by 200,000 people in 1928.

The death on Dec. 2 of Charles William Pearce, English organist and composer, was recorded.

### March.

Receivers were appointed for the Welte-Mignon Corporation of New York on the complaint of creditors. This company was the successor of the Welte Company, which had gone into a receivership in November, 1927.

Zoltan Kurthy won the \$300 prize and Walter Edward Howe the \$200 prize offered by the Skinner Organ Company under the auspices of the National Association of Organists for the best organ composition submitted in the form of an overture, tone poem or fantasia.

Announcement was made of the award of a contract by Pierre S. du Pont to the Aeolian Company for the construction of a new organ for his home near Wilmington, Del., the instrument to contain 145 independent ranks of pipes.

Richard Keys Biggs presided at dedication of large four-manual Casavant organ in Church of the Blessed Sacrament, Hollywood, Cal.

Mrs. William E. Pilcher, wife of the president of Henry Pilcher's Sons, Louisville, Ky., died suddenly Jan. 29.

The Bartola Musical Instrument Company, Oshkosh, Wis., changed its name to the Maxcy-Barton Organ Company.

Centenary Methodist Church at Beatrice, Neb., awarded a contract for a four-manual organ to the Reuter Organ Company and decided to design church to fit organ.

Dr. J. E. W. Lord, organist and composer, died Jan. 31 at Tupelo, Miss.

St. Vibiana Cathedral, Los Angeles, Cal., awarded contract for a large four-manual to the Wangerin Organ Company.

Henry A. Ditzel observed his twenty-fifth anniversary as organist of the First Lutheran Church, Dayton, Ohio, by giving a recital Feb. 17.

M. P. Möller completed four-manual with ancillary string division for St. Rose of Lima Catholic Church at Carbondale, Pa.

The *Diapason* proposed that the American Guild of Organists and the National Association of Organists be merged into a new and representative body, to avoid duplication of effort and activity, and presented a number of arguments in favor of the proposal, which has been approved and commended by organists throughout the country who are among the membership of the two organizations.

### April.

Harrison M. Wild, for forty years a noted Chicago organist, teacher and choral conductor, committed suicide by shooting at his home on the evening of March 1. Mr. Wild had been despondent because of increasing deafness. He was for thirty years conductor of the Apollo Club and had trained a number of the best organists in all parts of the country.

S. Wesley Sears, organist of St. James' Episcopal Church, Philadelphia, one of the most distinguished exponents of the best church music, died March 6 of pneumonia.

First Presbyterian Church, East Orange, N. J., ordered a four-manual Skinner organ.

Edinburgh University conferred the degree of doctor of literature on Harold W. Thompson, Ph. D., for a number of years a writer on the staff of *The Diapason* and a member of the faculty of the State College for Teachers at Albany, N. Y. The award was made for Dr. Thompson's researches in Scottish literature.

A review of the recitals in Trinity Church, within a stone's throw of Wall street, New York, showed that since the installation of the new Skinner organ in 1924 nearly 300,000 had attended the recitals by Channing Lefebvre and others.

J. Fischer & Bro., the well-known music publishers, celebrated their sixty-

fifth anniversary April 4.

### May.

Contract for the construction of the giant organ for the new convention hall in Atlantic City, N. J., was awarded April 25 to Midmer-Losh, Inc., for \$347,200. The specification of the organ was prepared by Senator Emerson L. Richards, father of the organ project.

Large Kimball organs in the Memphis, Tenn., Auditorium were dedicated April 9 with a recital by Charles M. Courboin.

First Congregational Church at Meriden, Conn., ordered a four-manual to be built by Austin.

Cedar Rapids, Iowa, awarded to the Skinner Company the contract for a large four-manual organ to be installed in its municipal war memorial building.

Announcement was made of the establishment of St. Dunstan's College of Sacred Music and Choir School at Providence, R. I., under the direction of Walter Williams.

One hundred friends of Rollo Maitland, Philadelphia organist, attended a banquet in his honor under the auspices of the American Organ Players' Club and the Pennsylvania chapter, A. G. O., following recital by Mr. Maitland on newly-enlarged organ in the Wanamaker Auditorium at Philadelphia.

John Spencer Camp, Mus. D., organist, composer, and treasurer of the Austin Organ Company, presented a fund of \$100,000 to Wesleyan University, Middletown, Conn., his alma mater, for the endowment of a chair of music.

John E. West, noted English organist and composer, born in 1863, died Feb. 28 as he was conducting a concert of a male choir in London.

Organists of Iowa held a rally at Cedar Rapids under auspices of National Association of Organists April 18.

Chicago Club of Women Organists was host to other local organizations at recital and reception in St. Luke's Church, Evanston, April 29.

M. P. Möller, well-known organ builder, was appointed a delegate extraordinary to the world Lutheran convention at Copenhagen, Denmark, opening June 24.

Four-manual organ built by Buhl Organ Company for Lutheran Church of the Reformation, Rochester, N. Y., was opened with a recital April 10 by Edwin Arthur Kraft of Cleveland.

A. Epstein, St. Louis organist, for fifty years at Temple Shaare-Emeth and for forty years at St. John's M. E. Church, South, died April 7.

### June.

M. P. Möller installed four-manual of ninety-one stops in the First Presbyterian Church at Portland, Ore.

Henry M. Dunham, for a generation a noted organist of Boston, and a member of the faculty of the New England Conservatory of Music for fifty years, died May 4 after a long illness.

Two thousand heard dedicatory recital May 9 by Rollo Maitland on Austin organ of 200 stops at William B. Irvine Auditorium of the University of Pennsylvania, Philadelphia. This organ was built for the Sesquicentennial Exposition and after the close of the fair was presented to the university by Cyrus H. K. Curtis.

Members of N. A. O. in New York are guests of Henry Pilcher's Sons at dinner in the Town Hall Club April 23, followed by demonstration of new four-manual Pilcher organ in Second Church of Christ, Scientist.

Specification of organ for convention hall in Atlantic City, prepared by Senator Emerson L. Richards, shows a total of 297 stops.

Carl Engel, chief of the division of music in the Library of Congress, was elected president of G. Schirmer, Inc., New York music publishers.

Four-manual of sixty-four stops built by Wangerin Organ Company for Sherman Park Evangelical Lutheran Church, Milwaukee, Wis., was dedicated May 12.

Specification published of four-manual being built by M. P. Möller,

Inc., for Yaarab Shrine Temple, Atlanta, Ga.

Trinity Methodist Church, Berkeley, Cal., awarded contract for a four-manual to the Estey Organ Company.

Splendid program marks convention of Pennsylvania state council, N. A. O., held at Easton May 19 to 21.

Central Methodist Church, Brooklyn, N. Y., placed order for four-manual Austin.

Ernest F. White of St. George's Episcopal Church, Flushing, N. Y., was appointed to succeed the late S. Wesley Sears at St. James' Episcopal Church, Philadelphia, effective June 1.

Close of season of recitals at the College of the City of New York called attention to the fact that since the opening of the Skinner organ in 1908 Samuel A. Baldwin had given 10,036 performances of 1,825 compositions.

Dr. J. Christopher Marks observed his twenty-fifth anniversary at the Church of the Heavenly Rest in New York May 1 with a special choral evensong at which his own works were sung.

W. H. Donley, well-known Seattle organist and for many years an organ architect, died April 15.

Grace Chapel of the beautiful Grace Episcopal Cathedral at San Francisco placed order for Aeolian organ.

The vestry of the Church of St. Andrew, South Orange, N. J., gave a dinner May 4 to mark the twenty-fifth anniversary of Vernon Eville as organist and choir-master. A signet ring and \$500 in gold were presented to Mr. Eville.

The annual meeting of the American Guild of Organists was held at St. James' House, New York, May 20. The ticket headed by Frank L. Sealy for warden was duly elected.

Dr. J. Lewis Browne, organist of St. Patrick's Catholic Church, director of music in the Chicago public schools and for three terms dean of the Illinois chapter, A. G. O., was guest of honor of the chapter at a dinner April 30.

In honor of his twenty-fifth anniversary as organist of the Dundas Center United Church, London, Ont., J. Parnell Morris and Mrs. Morris were entertained at a banquet April 29. A choir of 121 members, consisting of present and former singers at the church, did honor to Mr. Morris April 28.

### July.

Memphis, Tenn., makes fine record as host to American Guild of Organists at general convention of that body June 4 to 6. Ten recitals, a banquet and various other events marked the gathering.

Large Pilcher organ of ninety-one speaking stops in the Louisville War Memorial Auditorium was dedicated May 31 with a recital by Charles M. Courboin.

Hook & Hastings awarded the contract for a large four-manual organ for new edifice of Hamline Methodist Church at St. Paul, Minn.

Cincinnati Conservatory of Music conferred degree of doctor of music on Dr. Alexander Russell, director of music at Princeton University, at its commencement June 17.

Announcement was made of award of contract for large organ for Carnegie Hall in New York to George Kilgen & Son, Inc.

Alabama College, Montevallo, Ala., gives Skinner Company contract for large four-manual.

Charles H. Ditson, prominent music publisher, who died May 14, left \$800,000 to be devoted to musical education in America, endowments of \$100,000 each being presented to eight institutions.

Estey Organ Company designed a novel small organ in the form of a grand piano.

Notable service held May 28 at St. James' Episcopal Church, Philadelphia, in memory of S. Wesley Sears, for eighteen years organist and choir-master of St. James.

W. W. Kimball Company commissioned to build four-manual for Methodist Church of Greencastle, Ind., seat of De Pauw University.

Coincident with observance of its



twenty-fifth anniversary, the W. H. Reiser Manufacturing Company, Hagerstown, Md., makers of magnets and other organ supplies, announced an expansion of its business, including the absorption of the Thomson Engraving Company of Nyack, N. Y.

Dr. Henry Mottet, famous rector of the Church of the Holy Communion, New York, and sponsor of organ recitals by Lynnwood Farnam, died late in June.

First Baptist Church of Brockton, Mass., ordered a four-manual Austin organ.

Degree of doctor of music conferred on Harry A. Sykes, F. A. G. O., Lancaster, Pa., by Muhlenberg College, in recognition of his work as an organist. Guilman Organ School, New York, of which Dr. William C. Carl is founder and director, held its thirtieth annual commencement June 13.

San Diego, Cal., paid tribute to its municipal organist, Dr. Humphrey J. Stewart, with music and speeches June 2.

Four thousand people heard E. Stanley Seder in a dedicatory recital on the Reuter four-manual organ in Moody Memorial Church, Chicago.

Roger P. Conklin completed thirty years as organist of Central Presbyterian Church, Huntington, L. I., N. Y.

Dr. Charles E. Clemens, after a tenure of thirty years, retired from professorship of music at Western Reserve University, Cleveland, Ohio, and was made professor emeritus.

Annual rally of New Jersey council, N. A. O., was held May 27 at Long Branch. George I. Tilton was elected state president.

Chattanooga, Tenn., paid tribute to Edwin H. Lemare May 26 at his last recital as municipal organist. A large audience was present, the console was covered with flowers and E. Y. Chapin made a talk in praise of Mr. Lemare's services to Chattanooga.

Skinner Company commissioned to build four-manual for First Congregational Church, Grand Rapids, Mich.

James Philip Johnston, F. A. G. O., left Pittsburgh to become organist and choirmaster of Westminster Presbyterian Church, Dayton, Ohio.

**August.**

Contract signed July 17 for large four-manual to be built by Austin Company for Old First Church (Presbyterian) at Newark, N. J.

Five-manual organ built by Casavant Brothers for new Royal York Hotel at Toronto, Ont. The instrument has 108 stops. The hotel is the largest in the British empire and cost \$16,000,000.

White Plains, N. Y., ordered Aeolian organ of four manuals and more than eighty stops for Westchester County Community Auditorium.

Franklin Glynn leaves Idlewild Presbyterian Church, Memphis, Tenn., to become organist of the Westminster Presbyterian Church at Minneapolis, Minn.

Philadelphia organists have memorable day at Atlantic City June 29, including annual meeting of American Organ Players' Club and of A. G. O. Pennsylvania chapter, recital, dinner, etc.

First Presbyterian Church at Independence, Kan., orders four-manual to be built by Reuter Company, which is to be largest church organ in state.

Mrs. Lawrence J. Munson, wife of a prominent musician and active in educational and philanthropic work, was killed in an automobile accident at Garden City, L. I.

Edward A. Mueller, Trenton, N. J., organist, was honored at Washington, D. C., in connection with presentation of his music to Alfred Noyes' drama "Sherwood" by the Community Drama Guild in the presence of President and Mrs. Hoover.

Specification is published of large organ for the Town Hall at Melbourne, Australia, built by Hill & Son and Norman & Beard, Ltd., of England.

McConnell Erwin, young blind organist, returned from study in Paris to accept appointment as municipal organist of Chattanooga, Tenn., his home city.

**September.**

Large unit organ built by the Maxcy-Barton Company for the Chicago Stadium, seating 20,000 people, was heard by huge audience in a recital by Ralph

Waldo Emerson. The instrument was designed to accompany athletic events, etc.

Henry Pilcher's Sons won contract to build four-manual for new First Baptist Church at Atlanta, Ga.

Austin Company enlarges already famous organ at St. Matthew's Lutheran Church at Hanover, Pa., to 180 stops by adding 2,850 pipes. J. Herbert Springer is the organist.

Philadelphia organists are guests of M. P. Möller and his associates at the factory in Hagerstown, Md.

George Kilgen & Son received award of contract for four-manual instrument for First Presbyterian Church at Kalamazoo, Mich.

Leo Mutter, organist of Holy Family Catholic Church, Chicago, for forty years, died Aug. 4.

Rochester Organ Company is organized with Donald S. Barrows, well-known organ expert and vice-president of the Symington Company, as president and Paul C. Buhl as vice-president.

M. P. Möller, Sr., returned from Denmark, where he attended the world Lutheran convention as a delegate extraordinary from America, and where he was summoned to a private audience with King Christian X.

**October.**

Joint convention of National Association of Organists and the Canadian College of Organists was held at Toronto Aug. 27 to 30 and was marked by recitals, addresses and social events of great interest. Harold Vincent Milligan was elected president of National Association of Organists, succeeding Reginald L. McAll.

Five-manual of 154 stops is installed at the International Exposition in Barcelona, Spain, by E. F. Walcker & Co. of Ludwigsburg, Wuerttemberg.

Mrs. Pietro A. Yon died in New York Sept. 9 after a long illness, leaving her husband and one child.

Hugh Porter is appointed organist of the Church of the Heavenly Rest, New York.

Marcel Dupre arrived in New York Sept. 27 for his transcontinental recital tour.

H. William Hawke was appointed organist and choirmaster of St. Mark's Church, Philadelphia, and left the Church of St. Edward the Martyr in New York.

Mrs. Henry A. Ditzel, wife of Dayton, Ohio, organist, died Sept. 1 after an extended illness.

**November.**

Aeolian Company completed additions to organ built by this company for the New Jersey College for Women at New Brunswick. Instrument now has 122 ranks of pipes.

Maine N. A. O. chapter held state convention at Portland Oct. 3. Excellent program marks day.

M. P. Möller installed four-manual in Haws Avenue Methodist Church at Norristown, Pa.

Edmund Jaques retired as organist and choirmaster of St. Paul's Chapel, Trinity Parish, New York, after a distinguished service of twenty-eight and one-half years.

Tellers-Kent Company built four-manual for Westminster College, New Wilmington, Pa., and opening recital was played Oct. 8 by Gordon Balch Nevin.

Four-manual Austin organ is under construction for Masonic Temple and Scottish Rite Cathedral at Scranton, Pa.

Robert O. Bossinger gave opening recital Oct. 6 on four-manual built by Aeolian Company for Calvary Presbyterian Church, San Francisco.

Frazee Organ Company was awarded contract for four-manual for Community Church of the Good Samaritan at Benton Harbor, Mich.

Joseph S. Daltry was appointed first incumbent of the chair of music at Wesleyan University, Middletown, Conn., endowed with a gift of \$100,000 by John Spencer Camp.

**December.**

Carnegie Hall, New York, famous shrine of music, opened its new Kilgen organ, with Pietro A. Yon at the console Nov. 4. Dr. Henry Van Dyke was speaker of the evening.

Four-manual Casavant organ of 104 speaking stops is installed in Temple Emanu-El, New York City, as a feature of its magnificent new Fifth ave-

nue edifice. Gottfried Federlein is the organist.

Lynnwood Farnam draws large audiences to his noteworthy series of Bach recitals at the Church of the Holy Communion, New York.

Esteey Organ Company to build large four-manual for the new Clothier Memorial at Swarthmore College, Swarthmore, Pa., the instrument being the gift of Dr. Herbert J. Tily, noted merchant and musician of Philadelphia.

Mrs. Florence Rich King, prominent organist, formerly of Boston, died Nov. 14 at La Canada, Cal., as the result of an automobile accident in August.

Hook & Hastings organ of four manuals and seventy-eight stops to be installed in First Church of Christ, Scientist, at Cleveland.

Organ in First Presbyterian Church of New York greatly enlarged and new console installed by Skinner Company. Dr. William C. Carl is organist.

John Yoakley, veteran Cincinnati organist, died Oct. 16 after a lingering illness.

Palmer Christian played dedicatory recital at First Presbyterian Church of Baltimore, Md., on Skinner organ formerly at Grove Park Inn, Asheville, N. C., and moved and enlarged by Lewis & Hitchcock.

Irving H. Upton, for thirty years at Eliot Congregational Church, Roxbury, Mass., died suddenly.

Winnipeg organists held two-day conference on church music Nov. 4 and 5.

Organ builders of Germany at their latest meeting, held in Hamburg in the fall, discussed the subject of higher tariffs on organs imported to Germany. Emil Hammer of Hanover, the presiding officer, reported on his conferences with government officials and said that he would have to report with regret that after long discussion a decision against increasing the tariff on organs and organ parts had been rendered. As the importation of foreign organs was increasing, Herr Hammer was urged to renew his representations to the proper ministry.

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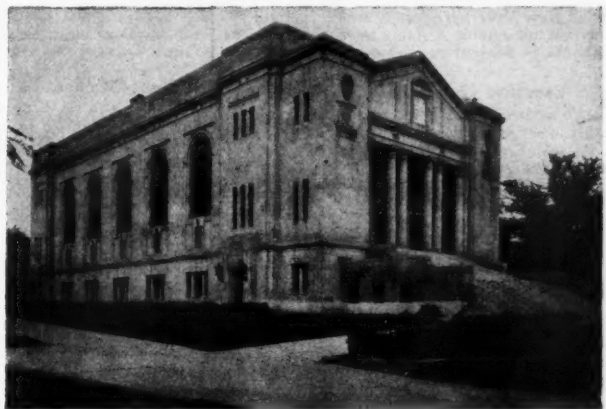
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# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

## OFFICERS OF THE N. A. O.

President—Harold Vincent Milligan, 113 West Fifty-seventh street, New York City.

Chairman of the Executive Committee—Herbert S. Sammond, 725 Argyle road, Brooklyn, N. Y.

Secretary—Willard I. Nevins, 340 Manor road, Douglaston, N. Y.

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

Miss Annie May Hayes has been appointed by the executive committee to organize a chapter at Mobile, Ala. We urge every organist in or near Mobile to cooperate in making this new chapter a most successful one.

Lynnwood Farnam has been enrolled as the first life member of the N. A. O.

Much interest is being shown by cities near Los Angeles in events in connection with the 1930 national convention. We are sure of a rousing reception and a splendid program in the West.

At the December headquarters meeting the new finance committee gave its report of a tentative budget which had been prepared for 1930. That committee has done a fine piece of work in planning a scheme of expenditures which should assure a maximum of efficiency in N. A. O. work.

We note in the monthly report of the Union-Essex chapter that Henry Hall Duncklee is serving his third term as president of that chapter. We congratulate Mr. Duncklee and more especially the chapter on having such a fine personality at the head of its organization.

The Bach Cantata Club of New York City is bringing to America in January in the person of Dr. C. Sanford Terry one of the greatest authorities on Bach. We hope that every N. A. O. member may have the honor and privilege of meeting and hearing Dr. Terry. The public meetings committee announces that the headquarters chapter will give a dinner in his honor in New York City Jan. 9. Everyone within reasonable distance of that city should be present on that evening.

## Executive Committee.

The executive committee held its monthly meeting at headquarters Dec. 9. Misses Coale and Whittemore, Messrs. Milligan, McAll, Farnam, Marks, Noble, Riesberg and Stanley were present.

Lynnwood Farnam announced his intention at this meeting of becoming the N. A. O.'s first life member. The committee extended to him a formal vote of thanks for this further proof of his active interest and co-operation in the work of the association.

The convention committee had several invitations from cities near Los Angeles for events in connection with the convention.

The finance committee read a tentative budget for 1930. A new form of bill, to include a stub to be sent by the headquarters office to the local secretaries upon the receipt of the year's dues was approved by the committee.

The public meetings committee announced a dinner to be given in honor of Dr. C. Sanford Terry of England on the evening of Jan. 9.

## Connecticut Council.

John Spencer Camp, treasurer of the Austin Organ Company and former conductor of the Hartford Philharmonic Orchestra, was unanimously re-elected president of the Connecticut council of the National Association of Organists at the meeting in the Hartford Club. Mr. Camp was named for this place when the council was formed a year ago and marked progress has been made under his direction. Other

officers were named as follows: Vice-president, Robert Prutting; secretary, Elsie J. Dresser; treasurer, Arthur Priest; chairman program committee, Wyllys Waterman; chairman publicity committee, Ralph M. Lowry. ELSIE J. DRESSER, Secretary.

## Delaware Council.

The monthly dinner meeting of the Delaware chapter was held Thursday evening, Dec. 12, at Christ Episcopal Church in Wilmington as the guests of the church and the rector, the Rev. Frederick Ashton. Firmin Swinnen is organist of this church. After all had enjoyed the excellent banquet prepared by the ladies' auxiliary and a social hour, Mr. Swinnen and his choir of ten voices gave a recital on the rebuilt and enlarged Aeolian organ.

Delaware council held its November dinner meeting at the Betty Anne tea room. The speaker for the evening was the Rev. Frederick Ashton, rector of Christ Episcopal Church. There was the usual large attendance at this meeting. The chapter is making a special effort to increase its membership during the year.

WILMER CALVIN HIGHFIELD, Secretary.

## Union-Essex Chapter.

A recital series, "Great Artists of the Organ," was inaugurated under the honorary auspices of Union-Essex chapter by Archer Gibson, F. A. G. O., at the First Congregational Church of Westfield, N. J., on Thursday evening, Dec. 5. Miss K. Elizabeth Ingalls and Leslie N. Leet are the directors. This recital took the place of our regular December meeting.

Our president, Henry Hall Duncklee, is in his third term of office. His first two years having been so successful, the chapter voted unanimously to break a rule and elect him for the third term. During these years Mr. Duncklee has given us the opportunity to become better acquainted with the best organ literature by hearing it played in recital by leading organists. These recitals have all been well attended and the inspiration received from them has done a great deal to raise the standard of playing in both counties. The chapter feels deeply indebted to our president for his vision in this matter. RUSSELL SNIVELY GILBERT, Secretary.

## Worcester Chapter.

The December meeting of Worcester chapter was held in St. Mark's Episcopal Church, whose organist and choir-master is Frank Dana, chairman of the December program committee. Herbert C. Peabody, organist and choir-master of Christ Episcopal Church, Fitchburg, was the guest speaker of the evening and gave an address on the playing of postludes. Mr. Dana played Horatio Parker's Five Sketches with style and understanding. After a group of songs by the Ionic quartet, refreshments were served and a social hour was enjoyed.

Worcester churches are being increasingly represented in this chapter. Organists who have joined recently are: Lawrence Cleveland, director of music at Trowbridge Memorial Church; Mrs. Helen Sawyer, organist and director at Park Avenue Methodist Church; Miss Thelma E. Orcutt and Miss Fannie A. Hair, who has served in several of the large churches and who occupies a prominent place in Worcester's musical life.

ETHEL S. PHELPS, Secretary.

## Illinois Council.

The evening of Dec. 9 was devoted by the Chicago council to an interesting program and a social gathering in honor of Frank W. Van Dusen, former state president, and Mrs. Van Dusen. Mrs. Lily W. Hallam, president of the council, had arranged a very attractive program, topped off by refreshments that formed a pleasant supplement to the musical offerings. The organ playing was in Kimball Hall and the reception which followed was held in the

Kimball organ salon. Van Dusen Organ Club members were guests of the N. A. O. for the occasion. Philip McDermott played a group which consisted of a Prelude and Fugue by Walther, a contemporary of Bach, a movement from Bach's cantata "God's Time Is Best" and Vierne's "Carillon," all played most capably. Paul D. Esterly played Mrs. Hallam's "Prayer and Cradle Song" and Van Denman Thompson's Theme, Arabesque and Fugue—both numbers of unusual attractiveness. Edward Eigenschenk then played Mrs. Hallam's "Seraphic Chant," George Ceiga's "Clouds" and Bossi's "Etude Symphonique," which led not only to an ovation for Mr. Eigenschenk, with an enthusiastic encore, but to applause for the composer of the first number.

At the reception which followed Mrs. Hallam graciously eulogized Mr. Van Dusen as an organist, teacher and man. Albert Cotsworth made the audience's hair stand on end with a thrilling account of an air trip he had started to take to Minneapolis the week before, but which ended when the airplane caught fire and had to descend, thus adding to the "Mild Adventures of an Elderly Person" a "wild" one which caused the papers of the twin cities to interview the Chicago man and print his picture.

## Reading, Pa., Chapter.

A sacred concert by members of the Reading chapter was given on the evening of Sunday, Dec. 1, at the Memorial Church of the Holy Cross, with John Duddy in charge. Mrs. Emily Shade Kachel played the prelude, "The First Noel," by Howard. Miss Margaret Scheifele played Tchaikovsky's "Marche Slav." Miss Rachel Marks played "Christmas Chimes," by d'Antalfy, and Ira Ruth played a movement of Nevin's "Sonata Tripartite." Holy Cross choir sang the anthems and words of welcome to the large congregation were voiced by the Rev. Edward J. Bond.

## Lancaster Chapter.

Lancaster chapter held a public service in the First Presbyterian Church of that city Monday evening, Nov. 18. The church, which seats approximately 700, was filled and there were a few standing, despite the fact that there was a conflicting meeting in the city. A special appeal was made to ministers and choir members to attend this service, and the response from members of all faiths was most encouraging. The program was as follows: Concert Overture in C minor, Hollins (Harry A. Sykes, Mus. D., F. A. G. O.); anthem, "God of Love, Most Merciful and Gracious," Kalinikoff (choir of First Presbyterian Church); "In the Church," from the "Slovak Suite" Novak (Charles E. Wisner); address, "The Significance of Music in Church Worship" (The Rev. Daniel J. Wetzel, First Reformed Church, Reading); anthem, "The King's Highway," Edward Shippen Barnes (choir of First Presbyterian Church); Fantasie for Organ and Piano, Demarest (Miss Josephine Kirkland and Mr. Wisner); anthem, "Build Thee More Stately Mansions," Mark Andrews (choir of First Presbyterian Church); violin, harp and organ. Meditation, Mietzke (Miss Marian Blankenship, harp; William Diller, violin, and George B. Rodgers).

On Sunday afternoon, Nov. 10, George Rodgers of St. James' Episcopal Church gave a recital on the new Möller three-manual in Temple Shaarai Shomayum. Mr. Rodgers was assisted by Harry Hambleton, tenor.

The second of an interesting series of recitals under the auspices of the Lancaster chapter on new organs recently installed in the city of Lancaster was played Dec. 8 by Amos Kreider at Emmanuel Lutheran Church. He was assisted by Karl H. Wagar, musical director of Christ Lutheran Church. The new instrument was built by M. P. Möller. Mr. Kreider

played: Prelude to "The Deluge," Saint-Saens; "Echo," Yon; "Song of the Exiles," from the "Suite Evangelique," C. O. Banks; "Alla Marcia," Bossi; Largo, Handel; Adagio and Allegro from Concerto No. 10, Handel; "At the Convent," Borodin; Magnificat in F, Claussmann; "Beyond the Aurora," H. C. Banks, Jr.; Finale from Fourth Symphony, Vierne. Mr. Wagar played the Toccata in D minor, Bach, and "Noel Eccosais," Guilmant.

The next recital will be given Jan. 12, on the Skinner organ recently installed in St. John's Lutheran Church, the service being in charge of William Lantz, organist and choir-master of the church.

CHARLES E. WISNER, President.

## Harrisburg Chapter.

The second of the "out-of-town" meetings of the Harrisburg chapter was held in the Allison Methodist Episcopal Church at Carlisle, Pa., Dec. 3. This meeting afforded many of the members an opportunity to hear for the first time the Möller organ in this church. The program for the evening was a public musical service under the direction of Mooredeen Plough, assisted by his mixed choir and soloists, and these organists: Mrs. Frank G. Wetzel and Mrs. Horace Rogers.

## Central New Jersey.

A meeting of the Central New Jersey chapter was held in the First Methodist Church, Trenton, Nov. 4. After a brief business session the members adjourned to the organ loft, where a discussion and demonstration was conducted on "Hymn Playing in the Service." Practically everyone present took part, explaining or illustrating his own methods of playing hymn preludes, interludes, amens, etc. This general exchange of ideas proved instructive and interesting to all.

RAMONA C. ANDREWS, Secretary.

## Miami, Fla., Chapter.

The second recital of the newly-organized chapter in Miami, Fla., was given at the First Presbyterian Church the evening of Nov. 26, preceded by the regular business meeting, at which two new members were admitted.

The program was opened by Mrs. Iva Sproule Baker, organist of the church, who played Stoughton's fantastic "Egyptian Suite." Ruby Showers Baker, soprano, then sang "Dawn," by Curran, and "Psyche," by Paladilhe. Mrs. Amy Rice Davis, played the closing number, the Pastoral Suite of Demarest. Altogether it was a most enjoyable program.

Mr. and Mrs. Louis D. Gates entertained the members of the Miami chapter Nov. 10 with a demonstration by Mr. Gates of the mechanism of his Möller residence organ, followed by a short program played automatically by rolls. Three Wagner transcriptions—the "Liebestod," from "Tristan and Isolde," a selection from "Die Meistersinger" and "Good Friday Spell" from "Parsifal"—were thus given by Mr. Gates; also Tchaikovsky's "Marche Slav" and the "Harp of St. Cecilia," by Wiegand. A pleasant social time, enhanced by refreshments, closed the evening.

Mr. Gates has been for some years choir director of Trinity Methodist Episcopal Church, South, his work standing in Miami for the best in its line. Miss Frances Tarboux, organist of this church, is chairman of the program committee of the chapter, and second vice-president.

ALICE V. WILLIAMS.

**KINDER**  
PHILADELPHIA



**Boston Women Open  
Series of Recitals;  
Other News of Hub**



By DR. HAMILTON C. MACDOUGALL

Boston, Mass., Dec. 20.—Place aux Dames! The Women Organists' Club, Mrs. Mina del Castillo, president, gave the first of a series of historical organ recitals in the Copley M. E. Church, Newbury and Exeter streets, Boston, Tuesday, Dec. 3, at 11:30 in the morning. The program included early organ composers of the sixteenth and seventeenth centuries, Italian, German, Danish, French and English. The players were Mrs. Florence E. Wheeler, organist at the Broadway Baptist Church, Cambridge; Mrs. Margaret Palmer, organist at the Union Church, Weymouth and Braintree; Miss Daisy A. Swadkins, organist at the First Parish Church, Watertown. Mrs. Lillian Buxbaum, soprano of the First Parish Church, Watertown, contributed vocal numbers. These recitals are continued on the first Tuesday of January, February, March, April and May. The committee in charge consists of Daisy A. Swadkins, chairman; Alice Mabel Shepard and Marian Fitts Payne.

Ante-dating the recital in the Women Organists' Club series by one day was the evening service of the New England chapter of the A. G. O. in the Second Church in Newton, West Newton, Mass., William Lester Bates, organist and choirmaster, Dec. 2. The evening was one of the stormiest of the winter, but 200 people braved the cold and wet and were well repaid, for everyone concerned, organists and choir, were fully in the spirit of the occasion. The service list included Christmas carols by the children's choir, anthems by West and Grieg, a sermon by the Rev. Boynton Merrill and the organ prelude by Henry Wry, Old South Church, Boston. The chancel choir of mixed voices, with four soloists, and the auxiliary choir of seventy-five voices were responsible for carols and anthems. Mrs. G. Howard Frost is assistant organist, Mrs. Dorothy B. Morse auxiliary choir assistant and Homer Barnes pianist.

Another interesting service was that given in Trinity Church, Newton Center, Sunday, Dec. 8, by Trinity choir, Leland A. Arnold, organist and choirmaster. The service list refers to it as a "service of liturgical music," the music used being Cesar Franck's mass for three voices, soprano, tenor and bass, written, according to Grove, in 1860. The mass was sung in Latin, under the direction of Mr. Arnold, with the assistance of Virginia Farmer Birnie, violoncello; Mary A. Clark, harp, and Lawrence Thornton, tenor. The processional and choir hymns were "Vigili et Sancti" and "Tantum Ergo"; the Andante from Franck's "Grande Piece Symphonique" was played during the offertory. The sermon, preached by the Rev. Edward Sullivan, D. D., rector of the church, followed the congregational hymn, "Dominus Regit Me." There was a large congregation.

Francis E. Hagar, organist and choirmaster of the Old Cambridge Baptist Church, with the assistance of John M. Priske, baritone, gave a recital Nov. 17 in his church. The interesting and varied program contained works by Boellmann, Dubois, Martini, Saint-Saens and Fletcher. Standard oratorio selections and spirituals were Mr. Priske's selections. Music is featured in this church, and the organist's name is given a prominent place on the calendar.

[Notices of recitals, accompanied by programs, and similar items, ought to reach Dr. Macdougall by the 15th of the month; address, Wellesley, Mass.]

**Death of Gustav Mehner.**  
Gustav Mehner, head of the music department of Grove City College, Grove City, Pa., and a prolific composer, who had figured prominently in many composition contests, died suddenly at his home Nov. 29. Mr. Mehner was a graduate of the Leipzig Conservatory.

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## Organs and Organists in the Universities

### IV. Yale University

By HAMILTON C. MACDOUGALL

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

Yale is . . . Yale; the university of 228 years' precious history; the university of Governor Elihu Yale, of Theodore Dwight Woolsey, of Noah Porter, of Joseph E. Sheffield, of Timothy Dwight, of Joseph Battell, of Arthur Twining Hadley, of James Rowland Angell, its present president. But to musicians Yale is chiefly known as the university that made Horatio Parker its second professor of music and that has carried on the Parker traditions through his successor, David Stanley Smith, and his able coadjutors.

Yale, like its sister institution, Smith College, Northampton, Mass., is in the center of a bustling city, but a measure of privacy is secured for its campus by surrounding it with a wall of sightly dormitories and handsome buildings; the physical Yale, however, overflows far and wide out to the Yale "Bowl," famous as the scene of mighty athletic contests. The New Haven Green, a beautiful two-block square, bisected by one street, forms the best visual approach to the old university.

But with all its advantages, its wealth, its great endowment, Yale does not stand still; it is steadily turning toward Mecca. The magnificent new library is nearly completed and ample provisions are being made for medicine and law. In this march onward must also be included the new organ in Woolsey Hall, dedicated Dec. 6. The word "new" is not strictly accurate, for there are at least 100 of its total of 166 speaking stops carried over from the old instrument of 1916. The huge console is new and there are practically fifty new stops. The most striking feature of the instrument is the re-voicing of the diapason groups according to the new idea that they ought for acoustical reasons to approach the string quality rather than the flute quality. If, as Ernest M. Skinner suggests, we think of string tone per se as at one end of a quality scale and flute tone at the other end, the idea in the new organ voicing is to make the diapasons of smaller scale and move the voicing toward the string tone end. This, so the advocates of the procedure say, will help in the replacing of mixtures, generally discarded for the last thirty years or so through the influence of the clever and fascinating Englishman Hope-Jones; it is asserted that mixtures will coalesce with the new diapason tone as they will not with the older flute tone. Professor Jepson and Professor Bozyan, assistant organist of Battell, are decidedly of the opinion that the change in voicing is of the utmost value in making clearer all intricate part music on the organ, as well as beneficial in improving the quality as a whole. It would seem to be a matter settled only by prolonged and careful experimentation at the keyboard.

Be that as it may, the universal opinion seems to be that the new organ is a distinct advance over the organ of 1916; the proof was furnished by the introductory recital by Professor Harry Benjamin Jepson, affectionately termed "Jep" or "Jeppie," by his innumerable admirers in New Haven. The program included Cesar Franck's "Piece Symphonique," Jepson's Nocturne, Dupre's "The Spinner," Widor's Finale from the Seventh Symphony, two arrangements from Borodin, a Bach chorale prelude, his Passacaglia, and a Howells Psalm-Prelude.

As the first sounds of Franck's "Piece Symphonique" were heard from the new organ one felt that everything was going well; the player never seemed at a loss in the control of the great instrument; there was no faltering, no undue waiting while the right stops were drawn; one only needed to look at the myriads of stopknobs—myriads to the uninitiated—to realize the difficulties of the task. Professor Jepson's sympathies are, as one may

see from his own compositions, with the reasonably progressive moderns; but he is also what is termed a sound musician. It was no surprise, then, to find him doing the florid, restless music of Widor and the calm, deeply-felt chorale prelude of Bach with equal success; the dramatic energy of the Howells Psalm-Prelude and the flirtatious, hoppity-skip audacity of Dupre's "The Spinner" were met on their own ground. His own Nocturne showed him a creator of melodious, romantic music in the modern contrapuntal style, where accompaniment, subordinate as a matter of form, melodizes itself freely and eloquently. In the Franck piece Professor Jepson had one absolutely original treatment of melody and accompaniment. There was an echo effect, but in the echo the accompaniment was not reduced in power. At first hearing I thought there was a slip, but as it was repeated later in the movement I realized the mystical beauty of it. I've no doubt that many of the registrations I heard were equally new and equally beautiful, but they escaped my attention.

I presume, however, that the real test of Professor Jepson's virtuosity and innate musical genius came with the Bach Passacaglia. It is well known among musicians that players, highly successful in modern compositions, are but indifferently so in the big Bach works. To take an illustration from Professor Jepson's own music: it would not be at all surprising to find a virtuoso organist who could give a brilliant performance of Jepson's "Pantomime" and perform in a wooden, uninteresting way the Fantasia in G minor, the Toccata in F or the Toccata and Fugue in C major by the great Leipzig cantor. Professor Jepson began the Passacaglia pedal theme with a principal, 8 ft., a selection of 16 ft. and the 32-ft.; this gave an almost pompous opening for the work, and I feared that, the text being ponderous, the sermon to be preached would grow in ponderosity; all that the player intended us to understand was that he felt the piece to be grand, imposing, dignified, deep, full of greatness. Having secured our attention, the pedal combination was modified and the bass followed the fortunes of the parts above it, with due regard to its own importance. To the very end of the fugue our attention was held by a rich and varied registration directly expressive of the emotion in the music. The full organ at the close of the fugue rolled out magnificently on the chord of C major. I wonder if Robert Browning's spirit was listening to "the C Major of this life."

As one would expect, Professor Jepson kept something in reserve for the last piece, the Widor Finale from the Seventh Symphony. When the first notes were sounded I almost jumped from my seat, so loud and so brilliant was the orchestral trombone. If I use the word of dubious origin, "rip-snorter," to describe this stop I do not imply that it was at all harsh, but it does dominate the full organ. The inclusion in the program of Borodin's "The Convent" and "Reverie," calling into play bells, chimes, celesta, harp, vox humana and the other ravishing sounds of the modern organ, did not strike me as a concession to popular taste. It was an acknowledgment on the part of the player that a display of the resources of the instrument must of right include these stops.

Fortunate is the Woolsey Hall organ in its master and equally fortunate is it in its environment. Woolsey Hall (1902), noble in design, ample in size—it seats, to be precise, 2,787 people—has been entirely redecorated and is now as pleasant to the eye as the organ is to the ear. When the lights are turned down the personality of the hall—if one may express one's self

that way—takes on a tender beauty, its outlines soften and one feels it as soundless music. Someone has spoken of architecture as frozen music. Woolsey Hall is not frozen; it is still, but it is in being. It would have been a crime to have housed the new instrument in any less beautiful way, and the donors of the organ in their turn were bound to accept the challenge of the building.

So it has come about that Yale has now one of the notable organs in the United States, an organ that might indeed invite pilgrimages from other lands where interest in the organ is keen and fine examples are numerous.

Now in his fifties, Professor Jepson gives promise of good health and undiminished energy for many years to come. His father was Benjamin Jepson, long prominent in public school music. He is an A. B. of Yale (1893) and bachelor of music (1894). In 1895, about the time Horatio Parker became professor of music at Yale, Jepson returned from study with Widor in Paris and has completed nearly thirty years of service in the Yale School of Music as instructor in organ and theory, director of the university choir, assistant professor (1899), full professor and university organist (1906). At present he busies himself in a three-fold capacity as professor of applied music, university organist (which gives him control of the music in Woolsey Hall, equivalent in England to master of the king's band!), and organist and choirmaster of Battell Chapel.

As a composer he is distinctly a modernist. In response to a question as to whether he had consciously adopted the modern dissonant style, he replied in the negative; it might be that he had absorbed something of the spirit of the newer music, but he had never deliberately become a modernist. He thinks the modern organ music is better than the old, Bach, of course, excepted, and more in sympathy with the age. Among his compositions are: Rhapsodie, for orchestra, Fantasie, for organ and orchestra, two organ sonatas (G minor and E flat major), a third organ sonata not yet published, "Wedding Song," "Processional," "Tempo di Minuetto," "Ballade," "Caprice," "Legende," "Sortie Nuptiale," "Pantomime," "Pastel," "L'Heure Exquise," Toccata, "Veni Creator Spiritus" for men's voices. While the Jepson of "Pantomime" is an advance on the First Sonata, I believe he would have no hesitation in admitting that the later work is clearly foreshadowed in the earlier; the wider harmonic arc, the avoidance of melodic clichés, the breadth of form and boldness of conception in "Pantomime," Nocturne or Toccata are implied in the sonata of 1913. It is strange that Jepson has done so little for male voices; one would expect that, having a fine choir at command in Battell Chapel and opportunities for performance, much would be written. Also there are always emergencies when nothing suitable to sing can be found and something has to be produced to meet the need, as the great J. S. B. often found.

The Battell Chapel choir (Battell Chapel is named for Joseph Battell, who gave a fund for encouraging and sustaining sacred music in the college chapel) numbers sixty-three men, is under the direction of Professor Jepson and furnishes the vocal music for the services in the chapel (built in 1876). There are three rehearsals a week of thirty minutes each, and thirty minutes means thirty minutes—not a second more or less. A man who walks up the aisle just as the singing begins is marked absent. On the other hand, when the sixtieth second of the twenty-ninth minute comes the rehearsal is over, even if mouths are open for the next note. That's the way rehearsals should be run. Sixteen men sing at week-day chapel and the full choir on Sunday; absentees on week-day rehearsals are fined \$1; on Sunday rehearsals, \$2. The pay is \$120 a year and a good soloist is paid \$1,000. A student secretary helps with the administration of the choir. The choir for various good reasons is not encouraged in making trips, although Yale and West Point have exchanged visits. The service in Battell on a recent

Sunday morning gave one an opportunity to see the building, hear the choir and note the details of the service. The chapel is cruciform, with shallow transepts and a rather spacious chancel. The organ (1927) is in the north transept; the case is not beautiful and the tone is solid but somewhat hard. The windows are so-so and the impression one gets of the whole room is that of comfort, but of neither beauty nor abundant churchliness. Compare Battell Chapel with Williams College or Princeton chapels and my points will be plain. But chapel is no longer compulsory at Yale and perhaps the aesthetic value of Battell is now of little importance. The console is behind the chair in which the minister sits and the organist is completely protected by a screen from the observation of the congregation, at the same time being able to direct the choir, which is grouped about him in the back and sides of the chancel; the organ is thus perhaps thirty or thirty-five feet from the choir—a disadvantage at times. The choir enters the chancel on the last verse of the processional hymn and leaves in the same way during the recessional. The anthem was one by Chadwick I had never heard and I could not distinguish the Latin words, but it was well sung and the quality of tone, nuancing, intonation were all excellent.

Professor Jepson did a remarkably good job in editing the University Hymnal (1924); we have here, so far as I know, the only really practical, musicianly solution of the problem of accommodating the pitch of hymn-tunes to the ordinary student voice and at the same time providing for a certain amount of part singing.

As "faculty" in the Yale School of Music Professor Jepson finds himself one of a distinguished group of musicians. The head of the school is the well-known composer, David Stanley Smith; associated with Dean Smith in the conduct of the school, in addition to Professor Jepson, are Associate Professors Baumgartner, Bozyan, Donovan, Grumman, Knight, Pease, Simonds; Instructors Hague, Kortschak, Tinley, Smith and Stoeber. Although this is a professional school it is as closely related to the university as the school of law or theology and its courses are open for credit toward the A. B. degree to students working for that degree. There is a full symphony orchestra of eighty performers, giving concerts open to the general public. The Steinert collection is under the general control of the music school and has twenty-nine instruments ranging from the clavichords "gebunden" and "frei" of J. S. Bach's day and the harpsichords of a later period down to the piano owned by Wagner, a Streicher piano that Beethoven probably played, Napoleon's harpsichord and a curious work-box piano belonging to a princess of Thurn and Taxis. Miss Bellinger is curator of the collection. The library of the school of music has a professional librarian, Miss O'Meara, who looks after the library of 8,000 volumes; the facilities for professional study of music are ample and of the highest standards. The degree of bachelor of music was conferred in 1928 on fourteen persons; the degree of master of music will be conferred by the Yale Graduate School in 1930-31.

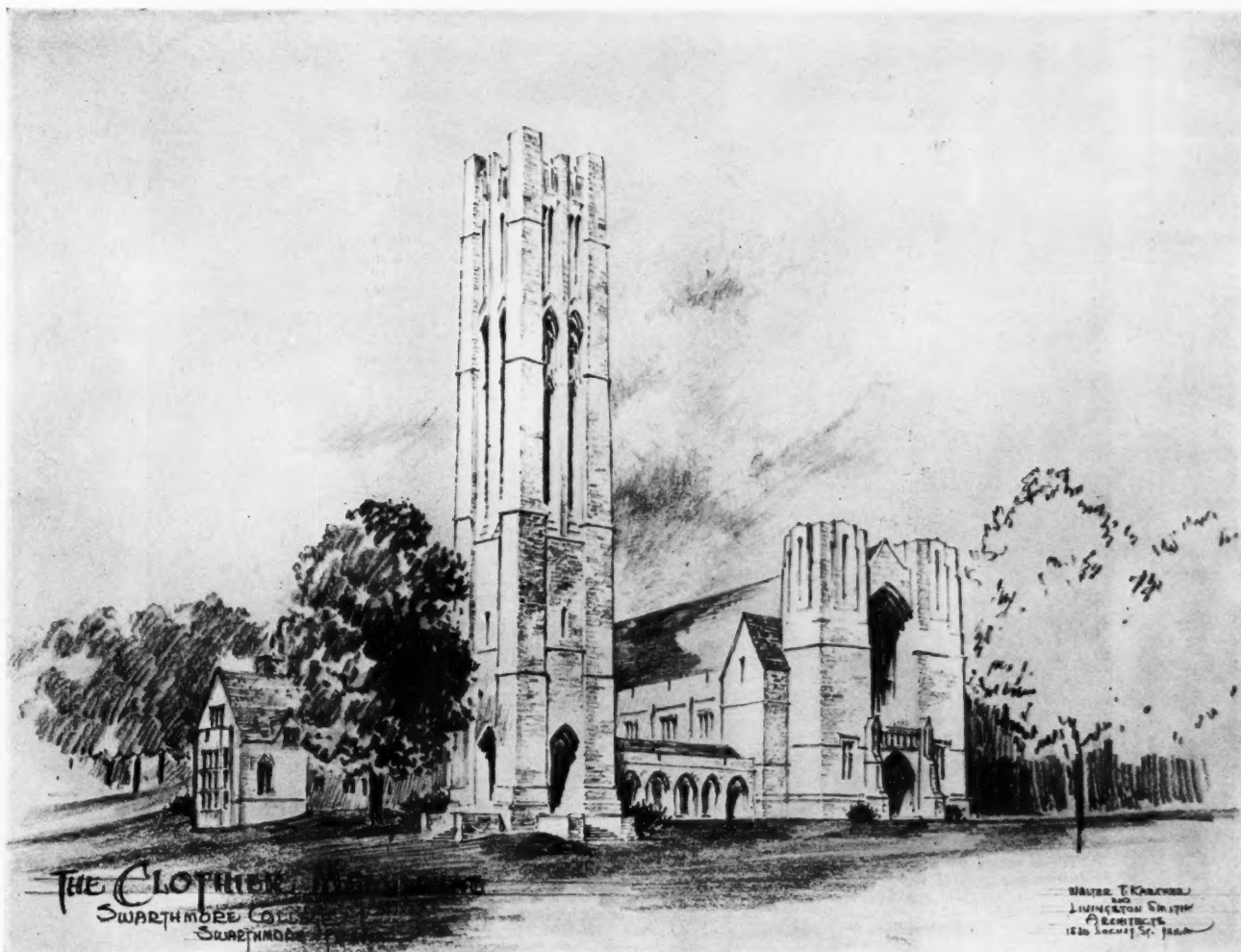
Although Jepson's immediate environment is stimulating and his reputation as a player established by his annual series of Woolsey Hall recitals, he has never sought other worlds to conquer. He is thoroughly "sold" on the idea that Yale is his home, his working place; he will not, as he looks at it, dissipate the energy needed in his own university by traveling about the world as a concert organist. So far as he has been loyal to this ideal that he did not go to West Point with his choir. Those of us who seldom get to New Haven feel that we are innocent losers because of his modesty; it is possible that a widening of his field of action and somewhat more publicity might have been for the lasting benefit of everyone concerned. On the other hand, how few men there are in our time—or any other—who obey the inner voice! All honor to Jepson!

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Dr. 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.

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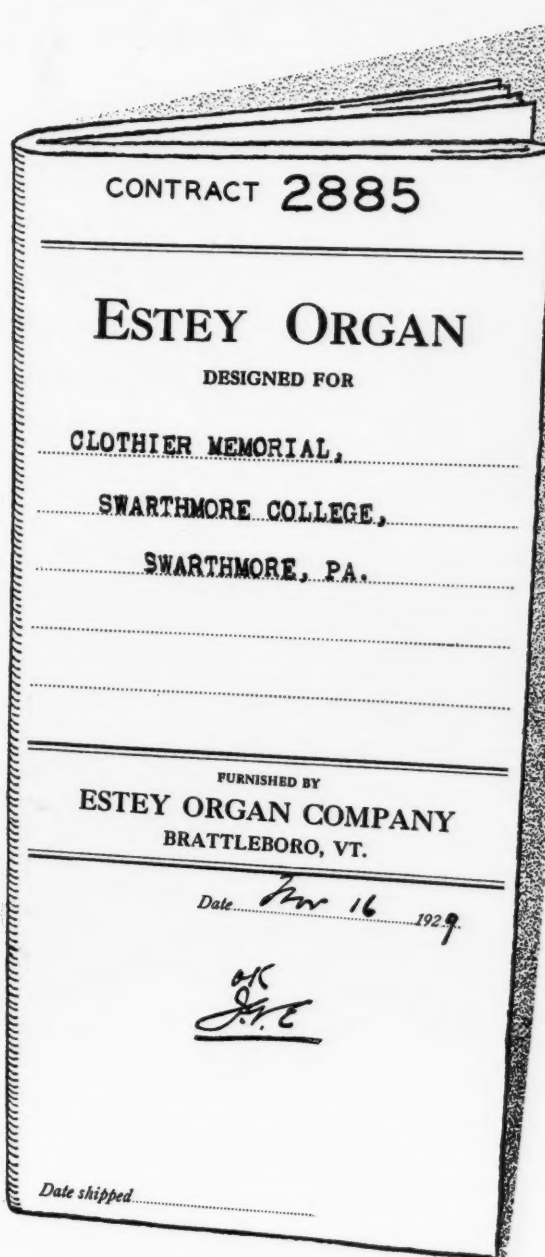


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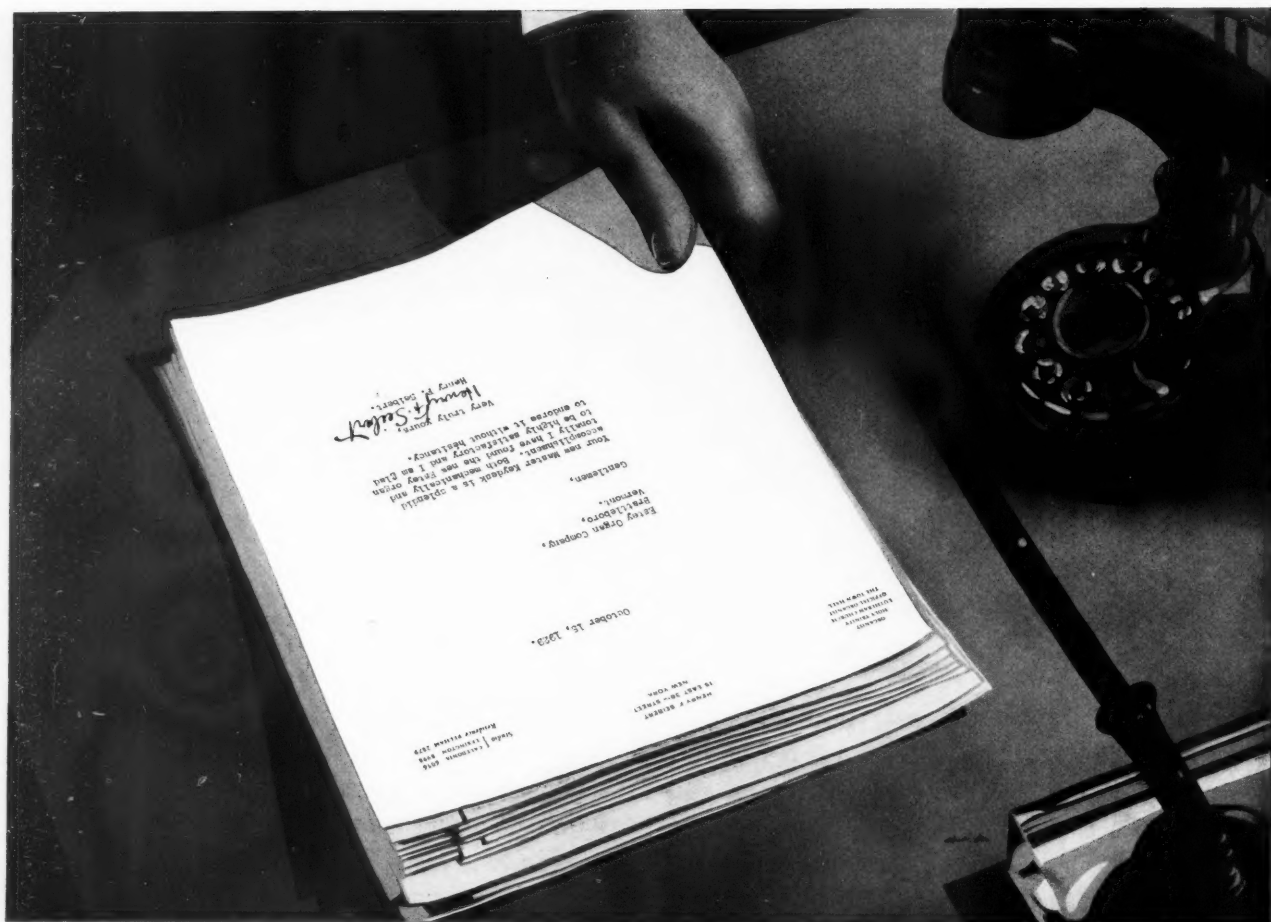


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**Los Angeles News;  
Guild Events Mark  
Month on the Coast**

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

Los Angeles, Cal., Dec. 18.—An enjoyable recital was given under the auspices of the Guild at the First Presbyterian Church, Santa Monica, Nov. 20. The recitalists were Clarence D. Kellogg of the Hollister Avenue M. E. Church, Pasadena, and Otto T. Hirschler of Long Beach. Mr. Kellogg gave an excellent performance of the Suite in D of Arthur Foote. It is a pity that this really fine suite is not heard more often. It contains some of Mr. Foote's best writing for the organ and the "Quasi Menuetto" is first-rate. Mr. Hirschler played pieces by Jenkins, Tchaikovsky and Saint-Saens and gave a fine performance of the Wagner "Liebestod." The choir of the church under the direction of the organist, Paul G. Hanft, sang Spicker's "Fear Not, O Israel" and Rogers' "Seek Him That Maketh the Seven Stars."

Dudley Warner Fitch gave a recital Nov. 19 at St. Paul's Cathedral before a good audience and Dec. 8 the choir under his direction presented Sullivan's "The Prodigal Son." It was a splendid rendition in every way. The soloists, the chorus and the organist all did their work with authority and the performance reflected great credit on Mr. Fitch. On the 16th Mr. Fitch and his choir gave a program of Christmas music for the benefit of the members of the Cadman Creative Club.

The Guild held its December meeting at the First Presbyterian Church. It was the first meeting here for several years. The attendance was above the average and everyone seemed to have a good time. Personally I believe that these monthly meetings of the Guild are the greatest asset we organists have. They link us together in bonds of friendship and those that do not attend are missing something they cannot get elsewhere. After the excellent dinner a public recital was given on the Austin organ, the recitalists being Miss Anna B. Foster of Redlands and Mr. Adair of Monrovia. I enjoyed the work of the quartet under the able direction of David L. Wright, organist and choirmaster of the church.

On Nov. 25 Otto T. Hirschler gave a recital at his church in Long Beach. Here again we had an organ work that deserves a much wider hearing than it gets—Homer N. Bartlett's fine suite. I don't believe I have seen it on a Los Angeles recital program before.

The recitals at Immanuel Presbyterian continue to have good audiences. During the past few weeks they have averaged about 250. This is encouraging. Clarence Mader is giving them the best of organ music. Among the visiting recitalists during the next six weeks will be Miss Gladys Hollingsworth of San Diego, William E. Zeuch of Boston and Warren D. Allen of Stanford University.

The Wangerin organ recently installed in St. Vibiana Cathedral was dedicated the latter part of November. Some 3,000 people crowded into the cathedral which normally seats about 2,000; from all accounts they were even sitting on the organ bench. Organ numbers were given by Richard Keys

Biggs and Frank H. Colby, organist and choirmaster of the cathedral. Everyone seemed to be delighted with the organ.

It is still a dark secret who is to build the organ for the University of California at Westwood. The last my private force of sleuths reported was that Harold Gleason of Rochester was to "expert" the installation.

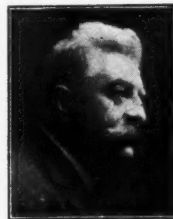
The Aeolian organ in the First Baptist Church, Santa Barbara, was dedicated Dec. 10, when a recital was given by Harold Gregson. The organ is well placed and is most effective. It was especially so under the hands of Mr. Gregson, who played a fine program in first-class style.

A series of four recitals under the auspices of the Guild have been arranged for the Hollywood high school. The schedule includes: Dec. 4 Ernest Ballard, Jan. 15 John B. Neild, March 5 Otto T. Hirschler and May 21 Alexander Schreiner.

Among all the poor organ music that comes to us over the radio what a pleasure it is to hear Miss Esther Fricke broadcast from Angelus Temple! The Kimball organ here is one of the best broadcasting instruments in southern California and Miss Fricke not only plays it well, but gives her hearers something worth hearing.

Walter Earl Hartley of Occidental College is enjoying the Hall organ that has just been installed in the new music building. It is a beautiful little instrument, admirable for lessons and practice purposes, and at the same time effective for pupils' recitals. When the new chapel is built Mr. Hartley hopes to have a good-sized four-manual at his disposal.

A friend of mine was telling me that he saw a boatload of theater organists sail from San Pedro for Australia. Another friend assured me that he saw a boatload arrive in San Francisco from Australia. Someone else said that there were 1,867 in the plumbing classes at the Los Angeles night schools. I heard indirectly that someone was installing a practice organ on the fishing barge at Hermosa Beach so that between bites the organists vacationing there could keep up their practice. Whichever is right I can assure the readers of The Diapason that there are plenty of organists here to take care of any opening that may occur.



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## The Diapason

A Monthly News-Magazine Devoted to the Organ and to Organists

Official Journal of the National Association of Organists

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CHICAGO, JANUARY 1, 1930.

### YEARS AND TIMES CHANGE

Vale 1929!

The twelve months which have just passed have constituted on the whole a noteworthy and a satisfactory period in organ history. That it has been an unusual year—one marked by radical changes—all must admit. That is to be expected in this period of the world's history when by his ingenuity man is doing more than perhaps ever before to contrive that which makes labor less arduous, and correspondingly difficult for some to obtain. There is no denying that 1929 has seen a reduction in the demand for organs and organists in one field—that of the theater. At the same time it has been marked by a distinct increase in the demand for the organ in other fields. In the church, the historic home of the organ, more and larger instruments are being installed than at any previous time.

What many have overlooked in considering the present situation is that the public appetite for organ music—and for all music—has grown, and still is growing. This marked tendency and its importance should not be underestimated. As a matter of fact the change in the musical world which invention has brought about is a parallel of what has happened in other fields in less recent times, and we can count on history repeating itself.

And what is that history? We would quote only one instance. About thirty-five years ago the Mergenthaler linotype came into general use. Its early story was like that of the various machines which provide sound in the theater today. At first it was poohpoohed. Then its imperfections and shortcomings were emphasized. Next union labor tried to fight the inevitable. But the linotype could not be talked or voted down. Printers began to see starvation ahead. What has been the result? There are more printers today than ever before in history and there is more reading matter than our great grandfathers ever dreamed of seeing. A newspaper such as the Chicago Daily News will give you sixty or more pages for a few pennies, whereas in the pre-linotype days eight pages was the standard. The Saturday Evening Post gives one as much popular reading, and advertising, in one issue as a family was able to afford in an entire year about half a century ago. We have become so accustomed to being surrounded by informative and entertaining printed matter of every class that we consider it as we do the water running from a faucet.

When the radio began broadcasting news some trembling publishers feared the end of the newspaper business. But the more service the public receives along this line the more it wants. For years some automobile makers have been talking about the "saturation point." They have been afraid that when once every man had his car the replacements would not offer sufficient business for them. What actually has

occurred is too evident to require setting forth here.

That "the more we have the more we want" is still true as to the human race, and it applies as much to music as to anything else. Whereas thousands of small towns had no pipe organs fifty years ago, and many people living in rural districts and villages in this country had never seen or heard such an instrument, today they have heard them in theaters, over the radio and on visits to the larger cities which are so easily accessible by automobile. The appetite for music has been developed, and is still being developed. But it must be good music. Since the phonograph began the present era of education by mechanical means it has been increasingly hard for the incapable, the uninteresting and the untrained to sell their musical wares. Standards indeed have changed.

In another page of this issue is published a review of the events of the year as gathered from the files of the twelve issues of The Diapason. A glance through this review reveals that in 1929 forty-nine organs of four manuals, or larger, were either installed or purchased—or both. This does not account for some which The Diapason may have missed. And, of course, it does not include the much larger number of three-manual and two-manual instruments. Can anyone cite another year in the world's history in which so many four-manuals have been built in America? Or does anyone know of any other country in the world which has approached such a record?

We have no prophetic gifts and shall not launch into prognostications about 1930, which would receive as much credence as do the weather predictions printed in red on advertising calendars. But we may paraphrase the Psalmist and say that we have been young, etc., but have not seen the capable and conscientious organist—the man with ability and training—forsaken or his seed begging bread. It is therefore with what we consider a justifiably hopeful spirit that we wish all our readers a happy new year and ask them to shout with us: Hail 1930!

### "PASSING THE BUCK"

Organists are only human, and so it is not surprising that they should be prone to the human habit of blaming the other fellow, or just "luck," whenever they fail to achieve. It is interesting and sometimes almost pathetic to note the explanations that follow inability to make good. One man tells you that the organ was terrible, or, if it was not bad, it was at least too inadequate for the expression of his talents. He forgets the limitations of the organs Bach played. And he might also be reminded of a statement an organ mechanic once made to the writer concerning one of the greatest of American concert players of the past generation—"if there was one stop working on an organ and one octave playable on that stop he would give a recital and everybody would go away delighted." The minister would not co-operate, or the people were unappreciative or the atmosphere was not conducive to good work—all these are frequent explanations, and sometimes just ones. Yet they fail to take into account that the greatest men have overcome such obstacles. Sometimes the uncongenial atmosphere or the lack of appreciation are not altogether the fault of one side. "Know thyself" is a pretty good Greek maxim to recall at the beginning of the year.

Adaptability is a form of ability whose importance too often seems to be overlooked. For instance, we can see no excuse for a recitalist who, when he finds a certain stop badly out of tune as the result of overheating the room, or some other cause, persists in using it to the bitter end—"bitter" is what we mean—just because it is one of his set combinations. The organ should be in tune, of course, but resourcefulness should also be a part of a practical player's equipment. How much more to be admired is the man who, when he discovered a cipher, instead of roaring like the historic bull of Bashan, or folding his hands and looking innocent, proceeded to improvise around the cipher. (Nor are we discussing hypothetical or imaginary cases.)

All of which has been suggested by a paragraph on careless church work written in Dr. Macdougall's "Free Lance" this month and a very similar item from The Diapason of ten years ago reprinted in another column.

### MR. BURROUGHS' SERVICE

For fourteen years Wesley Ray Burroughs has been giving those readers of The Diapason who have been interested in the accompaniment of the films monthly hints that have suggested ways of improving their work and making it more effective and more varied. As announced by him in his regular article in this issue, he now retires from the staff of The Diapason, at least temporarily. Mr. Burroughs has been faithful, efficient and practical in the performance of a task which, until the ascendancy of the "talkie," was an important feature of the service rendered by this publication. Not one issue has failed to include the contributions from Mr. Burroughs' pen. Being a trained musician and at the same time an active theater organist, he has had the judgment to know what appealed to "movie" audiences and what was of real use to his constituency. His articles have not shot above the heads of the working organist in the average community, and throughout the long period in which he wrote for the benefit of these organists he has done for them something which will be remembered for many years by a large number of followers who always looked for his column. His retirement is one of the natural consequences of the change in conditions in the theater—a change which, as he himself points out, cannot be permanent unless we mistake the taste of the great American public.

### HEINROTH'S PROGRAMS

A volume of the utmost practical value to the journeyman organist who gives recitals is the program book of the recitals played by Dr. Charles Heinroth at Carnegie Hall, Pittsburgh, Pa. This volume for 1929, containing all the programs presented in the 1928-1929 season, has just been received by The Diapason. It is published by Carnegie Institute in Pittsburgh, and so far as we know copies are free as long as the supply lasts, though we would recommend that sufficient postage be enclosed with requests to cover mailing of the book. There is a complete index of the works which have been performed, arranged alphabetically by composers. There is also the specification of the large Skinner organ in the institute. Then there are all the programs, with valuable analytical notes.

Dr. Heinroth renders a splendid service to the cause of the organ by his recitals, thus carrying out the intent and purpose of Andrew Carnegie when he built Carnegie Institute and provided the organ for it. By publishing his programs in the manner described the music hall committee of the institute renders a further distinct service to all organists and to others interested who are unable to attend the recitals.

Incidentally the volume shows that the Carnegie Hall recitals are now in their thirty-fifth season, and The Diapason in the course of the past year recorded the fact, as pointed out in our history of 1929, that an average of nearly 1,200 people listen to the performances by Dr. Heinroth on Saturday evenings and Sunday afternoons. And that speaks eloquently for itself.

The enraptured reporter for a large Ohio daily gave voice to his ecstatic feeling in announcing an organ purchase a few weeks ago with this outburst of poetic prose:

The distinctive — cathedral pipe organ which will be installed in — chapel by early winter will play at interments as well as furnish Sunday afternoon concerts. The deep-throated chimes and the silvery music of the organ will be utilized at interments to lend a modicum of comfort to torn souls. On Sunday afternoons they will play concerts and vespers hymns, the deepness of which will bring new visions to visitors who may linger about the park. And when the gray night folds itself into darkness, again the chimes will play, giving rest and infinite repose.

Here is a good one from Musical Opinion of London, which American

organists should not miss. Our English contemporary reports that the deputy organist of the Evangelical Church at Pless, Germany—Walter Block—has been condemned to a month's imprisonment for disturbing divine worship. On June 24 Block played at an afternoon service. At its close the rector sang the Polish hymn, "Boze cos Polske," which is not in the official hymn-book, and which has been barred from the church service by the presbytery. As soon as the rector began to sing, the organist shot out all his stops and drowned his voice. The rector made a second attempt, and was again drowned out. Block appealed against the sentence, but the appeal failed and he has gone to prison.

In a recent inaugural program we note that the specification of stops of the new instrument is headed "Organ Legend." Well, that might not be such a bad choice of words at that when we consider some specifications.

One of our old friends sends us an item from London telling of the construction of an organ in which old gas pipes are put to use. Didn't Dr. Ward of Philadelphia write in The Diapason at one time that it did not make much difference whether a pipe was made of paper, or the best metal, as long as it was properly voiced? Here is a chance for some good gas pipe voicers.

This story comes from Germany: The severe drought last summer caused parts of an organ in Reisdorf to dry out and led to groaning sounds when the instrument was played. The organist instructed some of the parish school boys to pour two pails of water daily on the floor of the organ for three successive days. The boys obeyed to the letter, but poured the water in at the top, and as a consequence pipes and chests were soaked.

One of our Swiss exchanges contains the advertisement of Willy Wind, tenor, of Zurich, an oratorio singer. The question is whether Willy is voiced on three-and-one-half-inch or twenty-five-inch wind.

### Descendants of J. S. Bach.

C. Sanford Terry writes to the December issue of the Musical Times of London concerning the descendants of Johann Sebastian Bach, stating that since the publication of his "Origin of the Family of Bach Musicians" he has made discoveries which afford a more definite answer to the question: Are there any surviving descendants of Johann Sebastian Bach. He says:

The last of Bach's descendants to bear his name was his great-granddaughter Augusta, who died at Eberswalde, the home of her married sister Wilhelmine Ritter, on Feb. 12, 1858, and was buried four days later in the Sophienkirchehof, Berlin, where her mother was still residing. Her aunt, Christine Luisa, had predeceased her Oct. 1, 1852, at Bückeberg, the last survivor (as appears from official documents recorded at Bückeberg, Oct. 20 and Nov. 23 and 25, 1852) of her father, Johann Christoph Friedrich Bach's children. From these documents we learn, moreover, that on Oct. 20, 1852, Augusta Bach and her sister Wilhelmine were the only survivors of their grandfather, Johann Christoph Friedrich Bach, seeing that the issue of their aunt, Anna Philippina Colson, was already extinct in Bückeberg. Thus, after Oct. 20, 1852, the only direct descendants of Johann Sebastian Bach were his two great granddaughters, Augusta Bach and Wilhelmine Ritter. Augusta died unmarried on Feb. 12, 1858. Wilhelmine meanwhile had become the wife of Ludwig Albrecht Hermann Ritter, Kreisrichter (district judge) at Eberswalde, a town some thirty miles northeast of Berlin. In their issue (if any) alone Bach's blood still flows. So far the Berlin registers reveal no information.

### Dickinson Lectures at New London.

Clarence Dickinson, director of the school of sacred music of Union Theological Seminary, was delightfully greeted as he stepped before the audience at Connecticut College, New London, Dec. 10, by his own "Music When Soft Voices Die," sung by the college choir from the rear of the auditorium. He lectured on "Music of the Troubadours, Minnesinger and Meistersinger," and was assisted by Jessie Newgeon, pianist, and Harold Haugh, tenor, students at the school of sacred music.

**The Free Lance**

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

A very good article in the December Etude by Harris, on improvising, led to some reflections on the ordinary extemporizations one hears in the course of attending church services or listening to broadcasts. It is a great pity that organists, as they run, do not seem able to modulate with freedom and good effect from the key they are playing in to the key of the next piece. A good modulation, most of us will agree, might well (1) use a bit of the piece that we are leaving, (2) employ a logical succession of harmonies leading to the dominant or dominant seventh chord of the new key and (3) cast the whole into a melodized and rhythmed expansion of 1 and 2. What we hear usually is a stringing together of chords, devoid of melody or four-measure rhythm, agonizingly wobbling along, finally to the hearers' relief tumbling into the new key. It is not too much to affirm with force that the backbone of an improvisation ought to be a melody, and not a chord succession. We need to teach our organ students to "make up" a melody with a synchronized harmonization. Difficult? Of course; so is everything that's done well.

Acceding to the demands of their patrons, ten "movie" theaters in London ("talkies") have gone back to orchestras!

In an old note-book I find a few wise sayings of Dr. Turpin, and I select a few as worth thinking about.

"In recital programs where an organ is to be exhibited always have at least one piece of a very calm and steady type. If I were to be obliged to confine an organ program to one piece I would use every stop in the organ somewhere in the piece; but if I had a whole program I would be more chary of changing tone colors and would be guided by the narrower demands of each piece as it took its turn. In making up your judgment on men be careful to take into account their temperament. Thus Mozart, of a simple, childlike nature, showed that in his clearness of form and naivete of melody. Beethoven, suspicious and misanthropic, never lets us into the secret of his harmonic changes, they are brought about so insidiously. Always say a thing twice in music. A sympathetic string player, also an organist, must have invented the passionate legato on the organ; this finds its greatest usefulness in melodies involving sounds a semitone apart: one key is put down before the other one comes up. Four-foot stops are used to bring out a melody or to make clear a complicated counterpoint that would, with 8-ft. stops alone, sound muddy. Musicians are not creators; they merely arrange or rearrange the material that God has put into their hands; great men are those who recognize that.

In the December Diapason I note that Mr. Skinner argues for the organ as a rhythmic instrument. It is quite true that, a swell-box being open, if the heel of the foot suddenly depresses the swell pedal at just the right moment and the hand co-operates a sforzando (accent) is heard. The agogic accents, that is a prolongation of a note slightly beyond its proper length, or a delaying of the attack, are possible on the organ, but are of comparatively limited application. It is true that a piece of music of a straightforward character, like the first strain in Mendelssohn's Wedding March, played correctly, will arouse in any musical hearer the rhythmic feeling; this, however, is subjective. On the other hand, in the case of more rhythmically complicated organ music it is a common and unpleasant experience to find one's self listening in a recital puzzled and baffled by contradictory subjective impressions as to whether the rhythm be duple or triple, until the piece has gone on for several measures and one begins to recognize

the first beat in the measure. In many cases of this kind, to be sure, the performer having the piece in his ears feels the rhythm correctly, and would be surprised, possibly disheartened, if he were told of the rhythmic ambiguity.

Compare the difficulty of these rhythmic problems on the organ with the ease of their solution on the piano or any orchestral instrument. The dullness of the organ rhythmically—in this my experience is different from that of Mr. Skinner—is apparent when the organ and the orchestra answer each other, back and forth—the orchestra being sunshine and the organ moonlight. Luckily we have many fine recitalists in this country, and their performances are so clever that this lamentable deficiency of the organ is cunningly concealed; there is where art comes in. The playing is rhythmic despite the instrument.

It seems that Dr. Christopher Tye was a peevish and humorous man, especially in his later days. I read that "sometimes playing on the organ in the chapel of Queen Elizabeth that which contained much music but little delight to the ear, she would send the verger to him to tell him that he played out of tune; whereupon he sent word that her majesty's ears were out of tune."

"Much music but little delight to the ear." Nothing like that nowadays, is there?

The more I go about listening to choirs and organists the stronger becomes my conviction that in general, and for the great majority of players, there is a failure to take care of service details, to perceive the difference between recital playing and service playing.

The American accent seems to disturb our English relatives, and now comes something even worse. I quote from the November Musical Opinion: "British song writers! In spite of the American invasion there is still a chance for you—and a big chance, too—if you can turn out the right material. \* \* \* Booklet on popular song writing free. Address . . ."

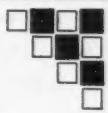
If you work in a candy shop you are allowed, even encouraged, to eat all the sweets you want; you gorge yourself and get over the longing for candy in short order. For the last few years I have been eating candy, my candy being unaccompanied choral singing. I remember with great pleasure the Harvard glee club, the Glasgow Orpheus, the Russian Choir, the Johnson Negro Choir, the Dayton Choir, the Prague Teachers' Choir, and now the Smallman Choir. The king of them all in my opinion is the Glasgow Orpheus. A surfeit of unaccompanied singing—popularly termed a cappella—is easily induced if it is often heard in a season; the enjoyment from such music is intensive, and not extensive. Its range of emotional reaction is not great. A very effective form of accompaniment for male voice choirs is that for piano four hands; both the Harvard and the Wellesley glee clubs have used it with fine effect, and the expense of an orchestra—even a small one—is avoided. There is a richness about men's voices that endears them to romantic ears, but women's voices, unaccompanied, unless the voices are matured, sound vitreous and translucent, colorless; they need instrumental accompaniment.

This is old, but may amuse those of us who are outside ritualistic controversies:

The late bishop of Ripon, when about to enter a church in procession, observed a processional cross, and requested that it might not be used. Whereupon the incumbent said, "My Lord, we were about to sing as a processional hymn, 'Onward, Christian Soldiers,' shall we alter the last lines to 'With the Cross of Jesus left behind the door?'" "Substitute another hymn" said the bishop, and they did so.

**Bach's Entire Organ Works.**

Easton, Pa., Dec. 12.—One stands amazed after reading of a Chinaman who could repeat, after once hearing them, 2,000 words, and then is further



**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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astonished to learn that he could repeat every other word of the entire list. Someone might raise the question: "What if he could?"

In recent years some performers have undertaken the rendition of the entire list of Bach's compositions for the organ. Bach was the greatest of them all, but just as all of the plays of Shakespeare are, by no means, of equal worth, and not even all of the books of the Bible measure up to the grandeur of some of them, this acknowledged master did not always rise to the excellence of some of his monumental examples of the best in organ literature. This is so perfectly reasonable that there need be no further discussion.

The advisability of giving the entire list of Bach's compositions may be questioned, for should it become something in the nature of a fad it may be attempted by many totally unprepared for the task, and the following quotation is recalled:

"Many good causes have suffered as much from unwise friends as from pronounced enemies."

GEORGE B. NEVIN.

**Manchester Honors Kendrick Pyne.**

The musical populace of Manchester assembled at the Manchester Town Hall Oct. 9, when the lord mayor, Alderman Will Melland, presented Dr. Kendrick Pyne with a check and an illuminated scroll which described the occasion of the gift. The lord mayor said that he made the presentation on behalf of the citizens who wished to acknowledge the pleasure they had derived from Dr. Pyne's recitals during the last fifty years. Dr. Pyne, in response, referred to the development in musical appreciation during the past fifty years and of his zeal to make known the works of organ composers whose names were new or unfamiliar. He also referred to the number of celebrities he had met during his appointment as organist at the town hall. The numerous royalties included the Shah of Persia and the Rajah of Kutch.

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## New Music of 1929 for Use in Church; Survey of the Year

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

Few recent years have produced such a mass of ecclesiastical compositions as the one your critic fervently hopes to survive. In order to get the usual survey within the limits of my space I shall be compelled to omit mention of the numerous new editions of old masters of which such firms as E. C. Schirmer and the Oxford Press have given us some noble examples this year. For the time Messrs. Byrd, Palestrina, Bach and others of the ancient nobility must stand aside while I introduce the newcomers. The masters shall have their praise in a later article.

First for the anthems and carol-anthems intended for choruses or mixed quartets:

Andrews, H. K.—"Before Dawn." Text by De la Mare. Unaccompanied chorus or quartet. (Oxford). Christmas.

Barnes—"At the Dawn I Seek Thee." Quartet. Translated from a Jewish text. (Schmidt). Praise.

Barnes—"It Came upon a Midnight," SB solos or full. (Ditson). Christmas. Baumgartner—"The Conqueror." Fine organ part. (Ditson). Easter.

Candlyn—"The Son of Mary"—"What Child Is This?" S solo; short section for TTBB, but can be used by quartet. (Ditson). Christmas.

Daniels—"Through the Dark the Dreamers Came." Latin refrains. Five parts but can be done by quartet. (Schmidt). Christmas, Epiphany.

Day—"Honour the Lord." Baritone. (White-Smith). Harvest.

Dickinson—Orison for Morning or Evening, "Father, Give Thy Benediction." (Gray). Peace of God.

Dickinson-Widor—"When the Three Star-Led Kings," S or T solo. Obligatos for violin, cello, harp. I recommend the use of soloists for questions and answers in the dialogue. (Gray). Christmas, Epiphany.

Elgar—"I Sing the Birth." Text by Ben Jonson. (Novello). Christmas.

Gaul, Harvey—"An Italian Carol of St. Michael." Chorus unaccompanied. (Ricordi). Michaelmas.

Gaul—"Let Us now Praise Famous Men." S or T obligato solo; baritone solo; chorus. Twenty-three pages. (Ricordi). Commemoration of famous men.

Matthews, H. A.—"Behold, the Dawn." S. (Ditson). Easter.

Matthews, H. A. and J. S.—"Jesus Victorious," baritone solo. Carol-anthem, strophic. (Ditson). Easter.

Matthews, H. A. and J. S.—"Faithful Shepherd." S obligato, but the anthem can be sung by a quartet. (Ditson). Guidance.

Matthews, J. S.—"O Love Divine." A or Bar. Quartet. Fine text by O. W. Holmes. (Schmidt). Christ's love for man.

Maxson—"All My Heart This Night Rejoices." Unaccompanied, eight parts, but easy. (Presser). Christmas.

Montani—"The Virgin at the Crib." S or T obligato; small chorus needed; violin obligato ad lib. Christmas. (Fischer).

Noble—"God the Eternal Ruler." Unaccompanied. One section for ATTBB, but anthem can be rearranged as accompanied quartet. (Schmidt). Unity, service, guidance.

Rowley—"Praise to the Master of Music and Loveliness." SB. (Oxford). Dedication of organ or church, beauty of God.

Rowley—"Man, Be Merry." Unaccompanied chorus. (Oxford). Christmas.

Shaw, M.—"Break Forth into Thanksgiving." To be sung in four parts or in unison. Text by Wordsworth. (Novello). Thanks, nature.

Thalben-Ball—"Honour a Physician." T solo. (Novello). Physicians.

Thiman—"Praise, O Praise, the Lord of Harvest." (Novello). Harvest.

Thiman—"Christ the Lord Is Risen," S solo. Easy. (Novello). Easter.

Timings—"Thou Hidden Love of God." (Chappell). Soul's longing for God.

Voris—"Into the Woods." Unaccom-

panied chorus. (Gray). Good Friday, Lent.

Voris—"The Lame Shepherd." T solo. Chorus needed. (Gray). Christmas.

Voris—"There Was a Star in Heaven," S solo. (Summy). Christmas.

Voris—"Ring, Ye Bells of Easter." A solo. One stanza for SSA. I recommend use of piano with organ for clanging effects. (Schmidt). Easter.

Willan—Four Motets, published separately by Oxford Press, as follows: "Preserve Us, O Lord," vespers; "O King all Glorious," saints; "I Beheld Her," the Virgin Mary; "Fair in Face," the Virgin Mary.

Woodman—"The Lord Is King." (Schmidt). Praise, nature, power of God.

It is hard to decide upon any one or two of these as the outstanding numbers of the year in their form. I like the ones by Noble and Candlyn, the Easter carol-anthem by the Matthews brothers, the motets by Willan, the second number by Barnes—all anthems by composers who have reputations of long standing. What interests me most is the new composers, or those who are new to me; and with this interest as criterion I call special attention to the two numbers by the English composer Rowley and the one by our countryman Timmings, a pupil of Dr. H. A. Matthews. Rowley has captured the magic of the modal very well indeed, and he remains at the same time very vigorous and manly. Mr. Timmings has equalled in this anthem all but the very best things of his teacher; it is not an austere idiom, but it appeals through a sincere melody and fluent part-writing.

Dr. Willan has proved that it is possible to combine the idiom of Byrd with an original inspiration of his own; to the Anglo-Catholics these motets will be the event of the year, and the rest of us will wish to try the loveliness of the first two on the list. Of all the numbers, I have played oftenest to myself the Candlyn carol-anthem and the Easter number by the brothers Matthews.

To supplement these original anthems there is a list of carols founded on traditional melodies—or so it is alleged—and in more cases than one deserving the title of genuine originality:

Barnes—Old French—"Joy to the World." S solo. Quartet. (G. Schirmer). Christmas.

Dickinson-Croatian—"O'er Wintry Hills." Quartet. (Gray). Christmas.

Erickson-Basque—"Christmas Carol." Obligatos ad lib. by castanets, finger cymbals, tambourine. Quartet if accompanied. (Gray). Christmas.

Erickson-Catalonian—"Christmas Carol." Same obligatos. Two choirs antiphonally preferred. (Gray). Christmas.

Gaul-Spanish—"Easter Carol of the Lambs." Some divisions. (Ditson). Easter.

Gaul-Spanish—"Easter Procession." Quartet possible. Fine close; better with chorus. (Ditson). Easter.

Gaul—"Carol of the Mountain Whites." Divided, accompaniment ad lib. (Ditson). Christmas.

Gaul-Mexican—"The Shepherds and the Inn." Baritone. (Ditson). Christmas.

Gaul—Sioux Tribal Chant, "Stars Lead Us Ever On." (Ditson). Christmas.

Harwood, C. C.—"O Sons and Daughters," on the "O Filii." (Oxford). Easter.

Montani—German—"Christmas Carol of the Seventeenth Century—Sleep, My Little One." Has German and English texts. (Fischer). Christmas.

Voris—Old French—"A Day of Glory." One stanza for SSAA, one for B or A solo. (Schmidt). Christmas.

Whitehead—Old English—"The Holly and the Ivy." S or T obligato and unaccompanied chorus. (Gray). Christmas.

Whitehead—Old English—"The First Nowell." Six parts, unaccompanied. (Gray). Christmas.

The most difficult of these are probably the two numbers by Whitehead, and perhaps they are also the most

beautiful—certainly they show the greatest contrapuntal skill in arrangement. The Dickinson carol, of course, is very lovely and very easy also. Harvey Gaul has had a most successful year with his three North American carols and two from Spain—all of them piquant in one way or the other. I have not heard of anyone yet who intends to use the mirthful instruments suggested by Mr. Erickson.

Besides the editions of the older masters, which are to be listed in a later article, there are also a few arrangements or editions of recent composers in anthem form:

Deis-Homer—"Sheep and Lambs." Arranged from a solo. (G. Schirmer). Good Friday, Lent.

Dickinson-Huber—"Sanctus," from the Heroic Symphony. ST solos and obligatos ad lib. for violin, cello, harp. (Gray). Adoration.

Macrum-Dvorak—"God Is My Shepherd." One of a series of anthems arranged from the "Biblical Songs" for solo voice. (Ricordi). Guidance.

Besides arrangements from old masters there are the following anthems for TTBB:

Gaul, Harvey—"Carol of the Russian Children." (G. Schirmer). Christmas.

Nevin, George B.—"Christ Our Passover." Baritone solo. Easy. (Ditson). Easter.

Nevin—"Sing, O Daughter of Zion." T-Bar. solos. (Ditson). Christmas.

Reger—"The Virgin's Slumber-Song." (Ditson). Christmas.

Smith, D. S.—"Jesu, Fair Flower of Mary." (G. Schirmer). Christmas, Adoration.

Weaver—Old Basque—"Carol of the Flowers." Baritone and chorus. (Ditson). Christmas.

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

For women's voices there are the following:

Ambrose, Paul—"Far Away in Old Judea." SA or may be used by a chorus of children. (Schmidt). Christmas.

Beach—"Around the Manger." SSA. (Ditson). Christmas.

Dickinson-Norwegian—"This Glad Easter Day." SA. (Gray). Easter.

Daniels—"Through the Dark." SSA. (Schmidt). Epiphany.

Gaul, Harvey—"Carol of the Russian Children," SSAA. (G. Schirmer). Christmas.

Gaul—"Five Traditional French Christmas Carols." SSA. (Ditson). Christmas.

Montani-German—"Sleep, My Little One." SSA. (Fischer). Christmas.

Reger—"The Virgin's Slumber Song." SSA. (Ditson). Christmas.

Röntgen—"Six Old Dutch Carols." SA and SSA. (Schmidt). Christmas.

Thompson, Randall—"Pueri Hebraeorum." Double chorus. Latin words only. (E. C. Schirmer). Palm Sunday, Adoration.

Underwood—"Birthnight of the Babe." SSA. (Schmidt). Christmas.

The numbers listed above under the names Gaul, Dickinson and Reger are all very well known and justly so; Mr. Gaul's carol in its original form for mixed voices is one of the most attractive published in this country. The motet by Professor Thompson is fine on paper and not difficult; I should like to hear it; I feel the same way about Professor Smith's work for men's voices. Here are two serious numbers of high quality. The Röntgen carols and the French ones edited by Gaul are all charming.

### Services.

One of the most notable features of the year is a wealth of fine settings of portions of the Episcopal liturgy:

Arnold (arr.)—"The Simple Mass, Plainsong. (Oxford).

Harwood—Magnificat and Nunc in E flat. (Novello).

Noble—Communion Service in A and E. (Schmidt).

Rowley—Four Plainsong Settings of Magnificat and Nunc Dimittis with Faux-Bourdons. (Oxford).

Sowerby—Benedicite Omnia Opera in D minor. Difficult. (Gray).

Webbe—Missa Fidelium. (Gray).

Willan—Missa de Sancta Maria Magdalena. (Oxford). Voices in unison.

Willan—Easy Communion Service

in E flat; otherwise Missa de Santo Albano. (Oxford).

Willan—Six Settings of the Evening Canticles with Faux-Bourdons. (Oxford).

Williams, R. Vaughan—Te Deum in G. Double chorus; difficult. (Oxford).

The two communion services by Willan are the finest easy settings that I have ever seen, and I have seen about all of them, I believe. They are so fine that their use will not be confined to country choirs; they deserve to be sung in cathedrals. Never before has Willan been so elevated and simple at the same time. But I have long since exhausted superlatives upon his compositions.

At the other extreme of difficulty, but of beauty worth working to present, is the great Festival Te Deum of Williams. The Sowerby work is on a large scale also, and with a most interesting part for organ. Dr. Noble's setting of the communion service is one of his best, in his own fine idiom; every page bears his personality.

### Cantatas.

Besides a new edition of Bach's "St. John Passion" (Novello), of several of the Bach cantatas (Oxford), to be reviewed in a later article, and of Stainer's favorite old cantata, "The Daughter of Jairus," arranged for women's voices (Ditson), there are a number of cantatas and similar choral works of real merit:

Darke—"The Sower." Harvest. Forty-six pages. Solos for STB. (Oxford). Contains a duet for T-B, "Parable of the Sower."

Matthews, H. A. and J. S.—"Christ in the World," a series of readings with musical illustrations, in five sections, each a good anthem. Solos, including "I Am Not Worthy" (soprano) and "My Jesus, as Thou Wilt" (baritone). Easy; all can be arranged for quartet. (Ditson). General use.

McKinney—"A Mystery for Christmas in the Medieval Manner." Carols and pageantry. Thirty-two pages. (Fischer).

Rogers—"The Mystery of Bethlehem." Quartet or volunteer chorus with solos for SATBB. Thirty-one pages. (Lorenz). Christmas.

Nevin, George B.—"The Crown of Life." Arranged for TTBB from the very popular cantata for mixed voices. Forty-three pages. Solos. (Ditson). General use.

Timmings—"The King Shall Come." Quartet can manage it. Thirty-one pages. Solos include "Behold, the Days Come" (tenor), one of the most effective and tuneful solos of the year, and "Light of Those Whose Weary Dwelling" (soprano).

These works have all been reviewed previously. The ones by the Matthews brothers and by McKinney are all the more welcome for being unusual in type. The work by Darke seems to me the most beautiful of recent English cantatas. Again it is pleasant to record appreciation of the writing of Mr. Timmings.

### Sacred Solos.

Besides the solos in cantatas already mentioned, I recommend the following:

James-Welsh Melody—"Song of Joy." Two keys. (Ricordi). Joy, nature, brotherhood. Text by Van Dyke.

Marsh, W. J.—"Resurrection." Two keys. (Schmidt). Easter. Best for a dramatic soprano.

Matthews and Matthews—"Through Peace to Light" ("I Do Not Ask"). Text by Proctor. Two keys. (Ditson). Guidance.

Sowerby—"Three Psalms," published separately. All for a real bass. (Gray). As follows: "Hear My Cry," Lent, difficult; "The Lord Is My Shepherd," guidance, easiest; "How Long Wilt Thou Forget Me?" Lent, moderate difficulty.

Stickle—"The Angel's Song." Two keys. Obligato of violin, cello. (Huntzinger). Christmas.

Timmings—"In the Eve It Will Be Light." High voice. Chimes ad lib. Text translated from the Hebrew. (Gray). Vesper, the kingdom in Heaven.

Voris—"I See His Blood upon the Rose." High voice. (Gray). Nature, the Passion.

Probably the most popular of these will be the one by the Matthews



brothers, with its long and fluent melodic line so grateful to the voice. The most original are the set by Sowerby, one of which is decidedly difficult. Philip James has a lovely Welsh tune and a charming text. Mr. Voris gives a rich text a rich setting. Mr. Timmings has an unusual text set to a melodious tune.

Perhaps this would be the proper place to mention the only duet I have liked outside the cantatas—Dr. Nevin's heart-song, "God Will Make All Things Right" (Ditson), arranged for T-B or S-A from a popular anthem; it is the sort of sincere melody which the composer does best.

**Organ Numbers.**

I do not remember any previous year when we have had so many good sonatas and suites for the organ:

Candlyn—"Sonata Rhapsody." (Schmidt). Published separately in its three movements: Fantasie-Improptu, Evensong (easy), Toccata.

Clokey—"Sketches from Nature." (Fischer). Five.

Bingham—"Harmonies of Florence." Five movements. (G. Schirmer).

Rogers—First Sonatina in D. ("Carillon," best movement. (Presser).

Rogers—Sonatina No. 2 in F minor. (G. Schirmer). Gregorian Finale.

Moe—"Alpine Suite." Four movements. (Schmidt).

Shure—"The Enchanted Isle" ("Four Sketches of Bermuda"). (Fischer).

Smith, F. S.—Finale, First Sonata. (G. Schirmer).

The Candlyn sonata is the finest of its author's more ambitious works for organ. It will compare very favorably with any modern sonata for the organ in serenity, breadth and sweep. The suite by Bingham is also decidedly original but less inevitable in its beauties; it resembles somewhat the better work of Professor Jepson. Its first movement is a very clever study in bell effects. The Clokey suite is in the MacDowell tradition, with a clever final movement which reminds me a little of the scherzo of Dickinson's "Storm King" Symphony; the pieces are not easy. The Shure suite is in somewhat similar idiom, but easier to play; it reminds one of Stoughton a little. Mr. Shure has been very successful with exotic, descriptive pieces. Both Rogers' sonatinas are delightful little works, each with a very fine last movement; both are easy and will make excellent pieces for teaching, though they deserve to be heard on any occasion where clear, melodious composition is admired. The suite by Moe belongs in the theater, though you might spice a church recital with one movement; the pieces are all easy and of romantic type. Mr. Smith's Finale has vigor and clarity.

Probably I should mention at this point two suites just arranged from the older composers. Mr. McKinley has an excellent edition of Handel's "Water Music" (Fischer), long popular in other forms and now arranged in a fashion grateful to hands as well as ears. Mr. Thiman has made a suite from pieces in Purcell's "Bonduca" (Novello), music which illustrates the fact that after all Purcell was an unripe and rather inferior Handel instead of the great genius of English mythology; they are pretty little pieces nevertheless.

Nothing is more encouraging than the growth in appreciation of chorale preludes and preludes built upon English and American hymns. Some of the finest things of the year are in this form:

Diggle—Christmas Fantasy in March Form. Uses "Adeste" and "King Wenceslaus." (Fischer). Easy.

Egerton—Easter Prelude on "O Filii" (Oxford).

Faulkes—"Alleluia," Festival Postlude on "Ye Watchers and Ye Holy Ones," "Lasst uns erfreuen." (Novello).

Ley—Fantasia on "Aberystwyth," Concert Prelude. Twelve pages. (Oxford).

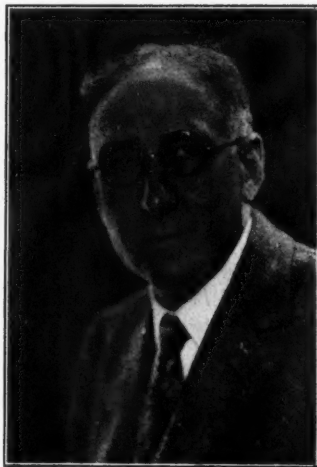
Matthews, J. S.—Chorale Prelude on "Aughton," "He Leadeth Me." (Ditson).

Matthews, J. S.—Chorale Prelude on "Galilee," "Jesus Calls Us." (Ditson).

Mauro-Cottone—Variations on a Christmas Carol (Gevaert's "Sommeil de l'Enfant"). (Fischer). Not easy.

Mueller—"Paean of Easter," on

Sidney C. Durst



Sidney C. Durst, Mus. D., the Cincinnati organist and composer, has been elected by the trustees of the College of Music of Cincinnati to be acting director of that institution during a long leave of absence granted Adolf Hahn because of illness. The late Theodore Thomas was the first director of this college and one of his successors was the late Frank Van der Stucken.

"Worgan" and "Palestrina." (White-Smith).

Noble—Chorale Prelude on "Dominus Regit Me." (Schmidt).

Noble—Chorale Prelude on "Drum-clog." (Schmidt).

Stewart, C. H.—Five Short and Easy Pieces Founded on Hymn-tunes. (Novello).

Willan—Chorale Prelude on "Ander-nach." (Oxford).

Willan—Chorale Prelude on "Puer Nobis." (Oxford).

The best of these are the chorale preludes by Noble and Willan—some of the finest examples of the genre that I have played. Dr. Noble does not seem to flag in the least in this form, which he has exalted as surely as he has established the unaccompanied anthem. Dr. Willan's "Puer Nobis" is to me the most touching composition for organ of this year. Mr. Matthews has dared to try hymns of the popular type and has succeeded in making them interesting.

An innovation of the year is a series of duets for organ arranged by Dr. Dickinson and Mrs. Lockwood (Gray); thus far the set has included:

Hesse—Fantasie.

Beethoven—March from "Ruins of Athens."

Wagner—"Ride of the Valkyrs." The best of the series.

Saint-Saens—"Danse Macabre."

Among the pretty little pieces of the season I have liked these:

Beymer—"Chassidic Dance of the Feast." (Gray). Jewish traditional tune.

Beymer—"Chassidic Religious Song." (Gray). Jewish traditional tune.

Diggle—"Souvenir Poetique." (G. Schirmer).

Hollins—"Benediction," "Wedding Souvenir." (Novello).

Hollins—Siciliano. (Novello).

Lester—"Meditation-Carillon." (G. Schirmer). Chimes and harp.

Matthews, J. S.—Angelus-Meditation. (Ditson). Chimes.

Rebikoff—Cradle Song. (G. Schirmer).

Rebikoff—"Dance of the Bells." (G. Schirmer). Celesta.

Russolo—"The Chimes of St. Mark's, Venice." (Fischer). Chimes.

Smith, F. S.—"Spring Morn." (White-Smith).

Timmings—"Badinage." (Presser).

There has been an excellent new edition by West of the eleven chorale preludes of Brahms in two volumes (Novello). The Oxford Press has published two sets of transcriptions from Bach for organ: "Ten Instrumental Movements from the Cantatas," arranged by Grace, and "Four Sacred Songs," arranged by Jackson. Mr.

Koch has published in the "Recital Series of Transcriptions" (G. Schirmer) the first and second movements of Schubert's "Unfinished" Symphony. Then there is the fifth and last volume of Joseph Bonnet's "Historical Organ Recital Series" (G. Schirmer), which has its value in spite of the curious selections from modern English and American composers; the notes on French composers are charming. So far as books of instruction are concerned I can recommend highly Gordon Balch Nevin's "Twenty-five Advanced Pedal Studies" (Ditson), another of the author's practical and intelligent studies.

**Books.**

Probably the most important book is Dr. A. Z. Idelsohn's "Jewish Music" (Holt)—the first scholarly treatment by an American, I believe, and one based upon extensive research. The most delightful reading, beyond a doubt, and the most elevating ideals are to be found in Sir Henry Hadow's "Collected Essays" (Oxford). The Oxford Press has continued the admirable series of little books called the "Musical Pilgrim Series," of which the single issue most widely used, no doubt, will be Dr. Bairstow's on Handel's "Messiah." Five of the volumes are by Terry on works of Bach. It is a pleasure to own in collected form the three handsome volumes of the Harvard Glee Club series (E. C. Schirmer), covering the years 1922-1928 and representing one of the admirable achievements of American scholarship and taste; no director of a chorus of men should be without these collections.

**Summary.**

So far as new composers are concerned, I record the names of Rowley and Timmings, both of whom had published earlier, though they did not seem to me to arrive at excellence until this year. Ten years from now we shall still be admiring the chorale preludes of Noble and Willan; the motets of Willan; the communion services of Willan and Noble; the Te Deum of Vaughan Williams; probably the Three

Psalms and Benedicite of Sowerby; the sonata and lovely Christmas carol of Candlyn; the Easter anthem by the Matthews brothers; the Christmas anthem by Barnes; the anthem by Noble; the books by Idelsohn and Hadow; the Harvard Glee Club collections. It has been a good year in nearly every branch of ecclesiastical composition, with Willan and Noble at the head of choral composition, I think; and with Candlyn, Noble and Willan leading in compositions for the organ. Harvey Gaul has usurped for the moment the pre-eminence of Dickinson in arrangements of traditional carols, while Dickinson has led off in the new field of the organ duet. In the field of education three notable institutions advanced: Dr. Williamson's Dayton Choir transferred to Ithaca, the St. Dunstan School began to show its worth in Rhode Island, and Dr. Dickinson's School of Sacred Music made further strides at Union Seminary in New York. Again we are like Thoreau, who loved our art well—we are living in "infinite expectation of the dawn."

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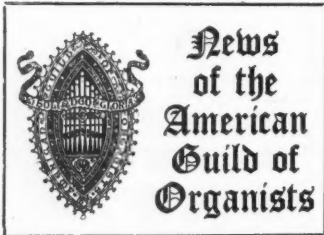
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**News of the American Guild of Organists**

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

**New Year's Luncheon.**

The American Guild of Organists announces its annual luncheon, to take place in the Hotel Roosevelt, Madison avenue and Forty-fifth street, New York, on New Year's Day at 12:30. Captain "Bob" Bartlett of Peary Polar expedition fame will give his motion-picture lecture, "Northward Ho!" The charge will be \$3.25 and guest places may be engaged at the same rate.

**Prize Offered for Anthem.**

Through the generosity of the H. W. Gray Company a prize is offered by the American Guild of Organists to the composer of the best anthem submitted by any musician residing in the United States or Canada, whether a member of the Guild or not. The text, which must be English, may be selected by the composer. There is no restriction as to difficulty or length; however, it is suggested that an anthem requiring more than ten minutes for performance might be deemed excessively long.

The manuscript, signed with a nom de plume, or motto, and with the same inscription upon a sealed envelope, containing the composer's name and address, must be sent to the general secretary, 217 Broadway, New York, not later than May 1.

For an anthem which in the opinion of the judges is worthy of such an award the Guild, through the H. W. Gray Company, offers a prize of \$100.

**Convention to Philadelphia.**

It is announced that the ninth annual convention of the American Guild of Organists will take place in June, 1930, at Philadelphia.

**Missouri Chapter.**

Some of the best organ playing heard in St. Louis for many a day was enjoyed by an informal gathering of the local chapter and a few friends on the regular Guild meeting night, Nov. 25. Daniel R. Philippi, organist of Christ Church Cathedral, found that he was not "without honor in his own country," and St. Louis musicians found that they need not go beyond their own number to find splendid recitalists. The program which elicited all this enthusiasm was all-Bach, as follows: Passacaglia in C minor; Chorale Preludes, "Whosoever Leaveth the Lord God Will," "Now Rejoice, Dear Christians All," "Whither Shall I Take Refuge"; Prelude and Fugue in E flat ("St. Ann's"); Toccata in F major.

The writer confesses that once upon a time such a "line-up" would have caused considerable fear and trepidation within himself, but a number of Missourians were "shown" that an all-Bach program, when played in a certain fashion, can be most interesting and inspiring. The "certain fashion" presupposes perfect clarity of technique, but much more than that, for in each number Mr. Philippi used great variety of tone coloring, still preserving the flow and continuity. The Passacaglia was begun very softly with a string bass, and much of the filigree work was registered with extreme delicacy, making the great climax at the close doubly effective. The piquant colorings used to ornament the chorale preludes and the fine shadings of the swell-boxes were a pure joy. Before each number Mr. Philippi gave a short explanation of the form and themes employed.

The program was played on the splendid new Austin at the First Congregational Church, whose organist, Paul Miller, was host for the meeting. The organ is a memorial, given by Mr. and Mrs. Zelle, members of the

church. It is a three-manual, with fine variety and character in its design and voicing.

One of the most interested members of the audience was Senor E. Fernandez Arbos, who is at present the guest-conductor of the St. Louis Symphony Orchestra, and who was, with Mme. Arbos, the guest of the Guild that evening. At the business meeting before the program Senor Arbos proved himself a master of the English language and a very interesting and amusing "raconteur." The writer believes this sort of fellowship between organists and members of other branches of the musical profession distinctly worth-while.

ALFRED L. BOOTH, Dean.

**San Diego Chapter.**

The San Diego chapter held its monthly meeting Nov. 12 at the organ pavilion in Balboa Park. After a short business session presided over by the dean, Mrs. O. E. Nobles, members and their guests listened to an interesting program presented by Royal A. Brown, F. A. G. O., who played: "Entry of the Boyars," Halvorsen, and "Circe's Palace," Stoughton. Gladys Hollingsworth, F. A. G. O., played Andante Espresso from the Sonata, Op. 28, Elgar, and "Piece Heroique," Cesar Franck.

By special request Dr. Humphrey J. Stewart, municipal organist, played his new suite for the organ, "Scenes from Shakespeare's 'Tempest,'" recently published by the Theodore Presser Company of Philadelphia. The suite is in six sections and is dedicated to Edwin H. Lemare. It has received much favorable notice from the music world; and is a splendid contribution to the literature of the organ. Dr. Stewart played the entire suite, interspersing the numbers with readings from the play. This is the third time the work has been played in San Diego, two previous presentations having been at the daily recitals by the composer.

Following the musical program Dr. Stewart presided as host to the twenty-seven Guild members and guests in his studio.

The local chapter has entered upon what promises to be an unusually interesting season. A number of large public affairs are being planned and these, with various individual activities of members, assure a busy year.

**Minnesota Chapter.**

Members of the Minnesota chapter and friends gathered at a dinner to honor Mr. and Mrs. Marcel Dupre Saturday evening, Oct. 19, at the St. Paul Athletic Club. Frank Owen, presiding for the first time as the new dean, welcomed our guests and M. Dupre responded most graciously.

Monday evening, Nov. 18, the chapter held a dinner at St. John's parish-house, followed by a recital given by Franklin Glynn at St. John's Episcopal Church. Mr. Glynn is organist and director of music at Westminster Presbyterian Church, Minneapolis.

Edward Rechlin, known as one of America's foremost Bach interpreters, gave a recital at Our Saviour's Lutheran Church, Minneapolis, Sunday evening, Nov. 24.

**Nebraska Chapter.**

The first annual festival service of the Lincoln branch of the Nebraska chapter Nov. 17 at Westminster Presbyterian Church was noteworthy. The A Cappella choir, under the direction of John Rosborough, sang with marked finish and accuracy. In place of the usual address, Dr. Paul Covey Johnston, chaplain of the chapter, read familiar hymns, interspersed with appropriate music, played by Harold Turner.

The guest organists, Mrs. Flora Sears Nelson and Martin Bush, each presented an interesting group of numbers. Mrs. Nelson was pleasing in the Bonnet "Romance sans Paroles," playing with much delicacy and feeling. Mr. Bush, one of Omaha's leading organists, closed his group with the Finale from the Widor Sixth Symphony.

The B'nai Jeshurun quartet sang Marchetti's "Prayer." It was given a fine interpretation and beautiful tonal effect, with the accompaniment of the echo organ. Two Lincoln organists were on the program. Miss Cornelia

Henry F. Seibert



Henry F. Seibert, official organist of the Town Hall, New York, played his first recital there Friday evening, Nov. 22, in conjunction with a lecture by Professor William Lyon Phelps of Yale. The warmth of applause at the conclusion of Mr. Seibert's recital prompted Robert Erskine Ely, director of the Town Hall, to lead Mr. Seibert to the center of the stage and say: "We now feel that you are one of us here at Town Hall. We look forward to hearing you every Friday night during the season in programs which are always carefully arranged and played with the skill that we now know is yours. During your recital this evening I sat among the audience to pay particular attention to the reception given your program. There was no conversation—only attention for your recital. You held our interest to the last number."

Gant used the Rheinberger "Vision" as a prelude, and Harold Turner played the "Adagio Pathetique" of Godard as a recessional.

**Oklahoma Chapter.**

On the evening of Dec. 3 the Oklahoma chapter met at the Y. W. C. A. club-rooms for dinner and a business meeting. Dr. John A. Bell, organist of Calvary Presbyterian Church, Pittsburgh, was a guest of the chapter. Following the dinner, Dr. Bell talked informally to the Guild members, in his remarks emphasizing the regrettable fact that many church organists were underpaid and that an effort to remedy this condition would provide an excellent field for work for the Guild as an organization. Following the business session the members went to the First Methodist Episcopal Church, where Dr. Bell gave the dedicatory recital on the new organ.

**Jacksonville, Fla., Chapter.**

The Jacksonville chapter presented Claude L. Murphree, organist of the University of Florida, in a recital Nov.

26 at the Riverside Baptist Church, and not only Guild members, but a large number of Jacksonville music-lovers were present. This was the first of a series of recitals. Miss Clara Bancroft, contralto, accompanied by Mrs. Marion Bowles, was the assisting artist. Mr. Murphree's program was as follows: Concert Overture in B minor, Rogers; "Dreams," Stoughton; Prelude and Fugue in D major, Bach; "Fireside Fancies," Clokey; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Then You'll Remember Me," Balfe-Lemare; Allegro Maestoso (from Sixth Symphony), Widor.

After the recital the Guild members were entertained at the home of Dr. and Mrs. Robert M. Baker with a buffet supper. Mrs. Thomas L. Snowdon poured coffee and Mrs. W. W. Liddell chocolate.

**Western New York.**

Members of the Western New York chapter had the pleasure of hearing Marcel Dupre give a recital on the fine new Skinner organ in St. Paul's Episcopal Church, Rochester, Nov. 20. The recital drew an audience which filled the large church to overflowing. Many stood in the aisles during the entire recital.

Previous to the recital a dinner was tendered M. Dupre by the vestry of the church. A reception followed the recital.

**Western Washington.**

On Dec. 5 the Western Washington chapter of the American Guild of Organists held its monthly luncheon at the Gowman hotel in Seattle. At the close of the business session Harold Heeremans, organist of the First M. E. Church, gave a talk on his recent visit to the Robert Morton Organ Company, at Van Nuys, Cal.

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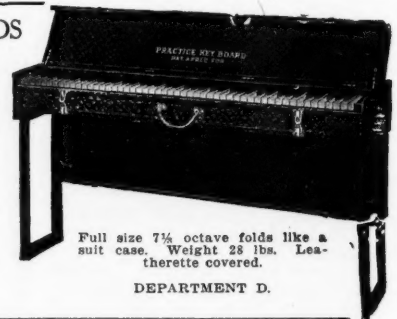
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DEPARTMENT D.



## Plea for Boy Choirs in Catholic Church; Schools as an Aid

By ARTHUR C. BECKER

I know of nothing better that I could offer my readers than an article on the "Scholae Cantorum" by the Rev. F. Joseph Kelly, Mus. D., in the September issue of the Catholic Choirmaster. I am taking the liberty of using portions of Father Kelly's article to help me emphasize my own feelings in regard to the formation and continuation of a choir of boys and men.

Father Kelly quotes the document of Pope Pius XI. on the importance of sacred music in divine worship as follows:

"Scholae cantorum (schools of boys) should be established not only in the larger Christian temples and cathedrals, but also at smaller and parish churches. Moreover, boys should be trained to sing by the choirmasters that their voices, according to the old custom of the church, may join with the choirs of men, as in former times; they are to be employed as the treble voices, which used to be called cantus."

Father Kelly then goes on to say that the interest on the part of the early church in the development of music is proved by the attention she paid to the singing of boys at her services. She took promising boys into the service of the church and established her choir schools, known as "scholae cantorum." Her interest in the training of boys for her services never declined. In the council of Trent we again hear her voice raised in protest against the abuses that had crept in.

Quoting the author:

"The church is just as solicitous today as during the past ages that schools be established for the teaching of church music. The words of the reigning sovereign pontiff only emphasize this fact. We can very well profit by her example in the past, and hold fast to the principle that boys should be taught to take part in the musical portion of a liturgical service. Those who have gone before us have done wonders in this regard; they have established schools, conscientiously giving of their time, talent and means to bring about the best results.

"Now we can, with very little effort, especially in this country, establish scholae cantorum, if we will only make use of the magnificent opportunities we have in our parochial school system. In every well-organized school a certain period is set aside for the teaching of singing. Is it just the correct thing to spend the whole period in the teaching of secular songs to the exclusion of songs of a religious or liturgical nature? The training of the boy choir should go hand in hand with the teaching of other school music. A boy choir should be a permanent and necessary institution in every parish. With what diligence do we not see those outside of the church fostering this institution. If the adult choir is not worthy of their services, how much less is it of ours? If the boy choir is the ideal choir for their services, how much more so for ours? Notwithstanding the difficulties under which they labor, for they have no parochial schools, we see them making many sacrifices, financial and otherwise, for the upkeep of their boy choirs. We with our parish schools are singularly blessed, for we have the material always at hand, willing to serve for the asking. The musical work of the boy choir can be so joined with the school schedule as to secure the results desired with a minimum degree of labor to the boy and to the choir director. The same fundamental training that is given the other children in singing, if it is of the right kind, also answers for the members of the boy choir. Where there is a parish school, unsurpassed opportunities are at hand for the development of the boy choir. Why not make use of this material and the training of singing that is given in our schools, in order that the service of our churches may be properly conducted and the beauty of the services enhanced? Why let this material and effort be of benefit in every way except in the way that it would bring the greatest glory to God? We may also take a more practical

view of the advantages of a boy choir in a parish. Outside of the boys' sodality and the boys appointed to serve on the altar, what in the church system are we doing to bring the boys nearer to the church, so that they may take a more intimate part in parish activities? The boy choir, which should include all boys who have any talent or voice to become members, is one of the greatest, if not the greatest, means to impress upon the young mind that he should do and is doing his share in the upbuilding of the parish. In a practical sense, then, a boy choir is a most valuable institution in our modern Catholic life, to hold the boy to parish organization. In this way boys will be held to the church in an intimate relation, through the whole course of their lives. Good boys will become better and more religious through their membership in the choir, while careless boys will at least be improved.

"The boy choir is an institution that is not common in our Catholic life. And why not? There are many reasons given, but none of them are valid reasons. What opportunities we have in our large cities! Most of our large cities boast of 100 or more parishes; but in those 100 parishes I dare say you will not find more than two or three boy choirs. Our large parishes with their wonderful enrollment in their parochial schools are throwing away opportunities most precious for the enhancement of their services in their beautiful churches. Hundreds of thousands of dollars are spent on the architecture of the church, much time and labor is expended in making the ceremonies most impressive, but the music—what a parody on the word 'sacred.'"

Father Kelly has struck the keynote on this subject and I need add nothing. Even if for one reason or another a boy choir is not desired for the regular liturgical functions an auxiliary choir of boys is a feature that should not be neglected by pastors and organists interested in the real spirit of the church, and from personal experience I feel sure they will be amply repaid for the time and trouble expended in the formation and cultivation of a boy choir.

Catholic organists and choirmasters are invited to send their Christmas programs to the editor of this department, and as many as possible will be mentioned. Address Arthur C. Becker, 2235 Sheffield Avenue, Chicago, or in care of The Diapason.

### M. L. Nemmers, Veteran, Dead.

Michael L. Nemmers, 74 years old, organist and choirmaster in Catholic churches for fifty-four years, died at his home in Milwaukee Nov. 24 after an illness of five weeks. Mr. Nemmers, widely known as a composer of Catholic church music, was born at St. Donatus, Iowa. Before moving to Milwaukee in 1885 he played for churches in St. Cloud, Minn.; Kenosha, Wis.; Iowa City, Iowa; Cleveland, Ohio, and Pittsburgh, Pa. He was a graduate of the Catholic Normal school at St. Francis, Wis. Since 1911 Mr. Nemmers had been organist and choirmaster at Holy Trinity Church. Previously he held similar posts at St. Francis of Assisi, St. Boniface and Holy Rosary Churches in Milwaukee. For thirty-seven years Mr. Nemmers composed and published masses and many compositions for special occasions. Nov. 22, 1925, his golden jubilee as a choirmaster was celebrated by Holy Trinity parish choir.

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## For "Movie" Player; Hints on the Way to Accompany "Talkie"

By WESLEY RAY BURROUGHS

A new custom, that of using the organ on many sections of a feature film where otherwise there would be dead silence, has been developed. The idea, it seems to us, is a good one, inasmuch as it covers dull, lifeless moments in a film story.

To do justice to this new idea, and to learn where the proper places occur, a previous screening should be had. As, of course, in a straight "talkie" there are no sub-titles, the organist will be obliged to make his cue sheet from descriptive cues of the action portrayed in the film, exactly as many of the cues were given on cue sheets for silent pictures under the symbol "D." The music rendered must be appropriate to the scene and general atmosphere of the film and always played very softly. Where a song is interpolated in the action of the picture the organist should quickly locate the key in which it is sung and, just previous to this, modulate into that tonality, fading out as the song is begun. Immediately afterward, if there is another silent part, he can pick up the music in the same key and continue it a short time, gradually changing into another selection he desires to play.

In many places the length of the silent part will allow only a short improvisation until a dialogue occurs between two principal characters, and, needless to say, the organist who carries out this new idea successfully must be talented and clever at improvising, and be a "real organist," and not a "faker."

On outdoor scenes where the characters are some distance from the camera there will be found the most applicable spots in the film where the organ may be used successfully.

The registration should consist primarily of the strings, vox humana and other delicate stops and, as we have often remarked in our articles on the silent films, should never intrude on or detract from the screen story, but provide a quiet, musical accompaniment that will form a background or frame to the picture.

We believe that in time producers will provide sections in their films in which the organ may thus be correctly employed. It is certainly better to have a soft accompaniment of music in the many places we have noted in several talking films than to have a dead silence for any length of time.

### Au Revoir!

With this article we terminate our contributions on the activities of the theater organist, believing we have covered all phases of his work, as well as all kinds and classifications of music suitable for picture playing.

It is with sincere regret that we say farewell, though the task of writing these articles at times seemed onerous, in the midst of varied activities, and sometimes sorrow. We have always endeavored to give of our best for the benefit of others, and in view of the many letters of commendation we have received we believe we have helped.

Our contributions have covered exactly fourteen years, and in spite of handicaps we have not missed an issue. In conclusion we extend our best wishes to the vast army of theater organists and bid them not be discouraged by the present-day popularity of the talking and sound films, for we believe as time goes on the owners and managers of picture theaters will realize more and more that their patrons desire to hear genuine music rendered by flesh-and-blood musicians, and that they do not wish to hear an all-talking show, or a film performance consisting entirely of "canned music."

Harold Ramsay, from the Riviera Theater in New York, made his debut as guest organist at the console of the Minnesota Theater organ in Minneapolis in December.

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Robert Hunter Dunkelberg



Robert Dunkelberg of Waterloo, Iowa, a pupil of C. Albert Scholin, M. Mus., is one of the youngest organists in America holding a regular position. Though only 15 years old he has been appointed organist of St. Mark's Episcopal Church in Waterloo. The young Iowan began the study of organ under Mr. Scholin when he was 12 and has shown rare talent from the start. He plays works of Bach, including the larger ones; Franck, Guilman and other standard composers for the organ. Before becoming a pupil of Mr. Scholin Master Dunkelberg received instruction in piano from his mother, beginning at the age of 5 years.

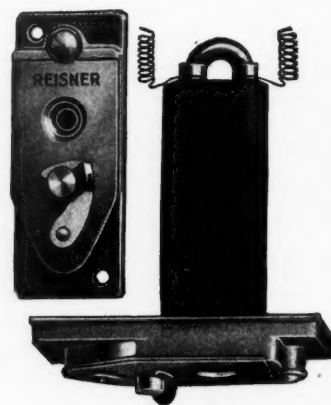
**New Post for Stadermann.**

Adolph H. Stadermann has been appointed organist and choir-master of the First Presbyterian Church, Gilbert avenue and Locust street, Walnut Hills, Cincinnati. Mr. Stadermann was an organ pupil of Joseph P. Donnelly at the Cincinnati College of Music, and served there as teacher of piano, theory and organ for many years. He also was a pupil of the late Frank van der Stucken in orchestration. In 1906, van der Stucken appointed him organist of the May festivals, in which capacity he served until 1923. For many years Mr. Stadermann was organist and choir-master at Calvary Church, Clifton, and subsequently served at the Seventh Presbyterian Church for four years. Following this, he accepted the post at the Mount Auburn Presbyterian Church, from which he resigned to accept his present engagement.

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**Singing of Hymns  
as Demonstrated by  
Ernest MacMillan**

By GRACE LEEDS DARNELL

All those who attended the joint convention of organists in Toronto in August and heard Dr. Ernest MacMillan's illustrated lecture on "Hymns and Hymn Singing," felt that they received a great impetus to improve the singing of hymns in their own churches. Readers of The Diapason were able to enjoy this lecture in the October issue. Some of the members of the Hymn Society who were present that evening consider the demonstration that followed the lecture so valuable that a detailed account of it is given in this article.

One of the unique features of Canadian church life is the unification of three great denominations outside of the Anglican Church. One of these united churches, Old St. Andrew's, Toronto, was chosen for Dr. MacMillan's lecture. As the church has a gallery on three sides, the choir, consisting of about seventy-five voices, was placed in the middle section, the audience filling the lower floor and part of the other sections of the gallery. Richard Tattersall, the organist of Old St. Andrew's, occupied the organ bench, most ably accompanying the hymns whenever called upon, for part of the singing was a cappella.

Dr. MacMillan began his lecture by emphasizing the influence of hymns in the service of the church, and the need to get the congregation to understand why some hymn-tunes were desirable and others were not, and the need to inspire them to learn new ones. Then followed the history of the evolution of the modern hymn-tune. After describing the descant as a melody given to the sopranos to be sung above the hymn melody, and the fauxbourdon as the hymn melody given to the tenor and harmonized with three other parts, Dr. MacMillan proceeded with a practical demonstration of his ideas.

The audience, or, as Dr. MacMillan adroitly called it, the congregation, was then asked to sing the first of the hymns which had been printed in the program, with the melody only. "For," said Dr. MacMillan, "I strongly advocate the practice of unison singing by congregations."

The first hymn-tune was the setting of "Old Hundredth" from the Geneva Psalter which is so much more to be heard in American churches. One wonders how the other ever crept in and got a foothold. All organists should take Dr. MacMillan's advice to "let the people have the correct setting and inspire them to use it."

In this first hymn, the first and third stanzas were sung in unison with the organ. In the third and fourth the men took the melody, accompanied by the choir with an a cappella fauxbourdon. The last stanza was sung by the congregation and choir in unison, the organ making a stunning climax which was very moving. This, as Dr. MacMillan indicated, is a good way to give variety and freshness to each stanza, besides affording a chance to create enthusiasm and build up a splendid climax at the end.

The second hymn was Pusey's "Lord of Our Life," set to "Iste Confessor," a Rouen church melody. Mr. Tattersall played the tune, as it was not familiar, and after singing the first verse twice, the entire hymn was sung as follows: The first stanza in unison; the second and fourth in unison, the choirs accompanying with the fauxbourdon; the third by the men alone

and the organ, and the last as the first, in unison and with the organ. Although the tune was not well known, this last stanza was so well sung that everyone who listened would realize that the congregation had added this melody to its repertoire.

The third hymn was the familiar "When Morning Gilds the Skies," Caswall's translation from the German, and set to "O Seigneur," from the Genevan Psalter. The four stanzas in this were varied as follows: The first and fourth were in unison; the women took the second with the choir's fauxbourdon and the men the third with the same accompaniment. This tune also was unfamiliar, but was quickly learned by the congregation.

The well-known tune of Dr. Vaughan Williams, the gifted English composer, came next as a setting for How's "For All the Saints." In this the first and second stanzas were sung in unison, the third was given to the men, and the fourth, fifth and sixth were sung by the choir alone. The seventh was also given to the men and the last was in unison by everyone, with a very rich accompaniment by Mr. Tattersall, which was most effective.

The last hymn was Neander's "Praise to the Lord, the Almighty, the King of Creation," set to "Hast du denn, Jesu," from "Praxis Pictatis Melica." After repeating the melody until it was familiar, using the words of the first verse, the congregation stood and sang it as follows: First stanza in unison; second stanza by the women; third by the men, accompanied by fauxbourdon; fourth, men only; fifth in unison, accompanied by the choir's fauxbourdon a cappella, and the last by everyone in unison, with a delightful harmonization by Dr. MacMillan, who took the organ for this last hymn and gave a climactic touch to the evening's feast of music.

Assuming that each organist earnestly desires to improve the congregational singing in his or her church, it seems to the writer that everyone should place a copy of the October number of The Diapason, containing Dr. MacMillan's lecture, into the hands of the rector or pastor of the church with which he or she is connected, and as many of the congregation as possible.

**Edith Lang Plays Theater Solos.**

Miss Edith Lang of Boston is one of those theater organists whose services are in strong demand, mechanical substitutes to the contrary notwithstanding. She has been retained as solo organist at the Exeter Street Theater and plays a spotlight solo, the news-reel, "coming events" and a short program of three numbers during intermissions. The organ playing always receives hearty applause and seems to be especially appreciated as a change from the Vitaphone.

The Cedar Rapids Choral Club, conducted by Marshall S. Bidwell, with Mrs. L. B. Graham at the organ, gave a concert at the First Presbyterian Church of Cedar Rapids, Iowa, Dec. 10. This is the club's third season.

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**That Distant Past  
as It Is Recorded in  
The Diapason Files**

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of Jan. 1, 1910—

Professor George W. Andrews of Oberlin College gave a recital Dec. 29 in Fisk Hall, Northwestern University, Evanston, on the new Casavant three-manual, before the Music Teachers' National Association. Other organists who spoke before the meeting were Harrison M. Wild, Dr. Peter C. Lutkin and Walter Henry Hall.

Central Methodist Church, Manila, Philippine Islands, was the first church in the islands to install an organ imported from the United States. The instrument was built by the Hinners Organ Company.

Hook & Hastings reported that in the eighty-two years of their career they had built 2,200 organs.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of Jan. 1, 1920—

Horatio William Parker, dean of the faculty of music at Yale University and one of the most eminent composers of America, died Dec. 18 at Cedarhurst, L. I., N. Y., and his career was reviewed for The Diapason by Professor Harry Benjamin Jepson of Yale.

Charles Heinroth, organist of Carnegie Music Hall, Pittsburgh, Pa., underwent an operation, but was well on the way to recovery as the issue went to press.

Springfield, Mass., arranged a series of recitals by noted organists on its municipal organ, built by the Steere Organ Company. The performers included Archer Gibson, Charles M. Courboin, Pietro A. Yon, Gaston M. Dethier, Charles Heinroth, Joseph Bonnet, T. Tertius Noble, Edwin Arthur Kraft, E. Harold Geer and William C. Hammond.

The Bohemian Club of San Francisco, an organization of literary men, artists and patrons of the arts, placed with the Austin Organ Company an order for an organ to be installed in its famous grove of giant redwood trees in California.

Joseph Bonnet was in the United States on a recital tour and his bookings extended into June.

In reviewing the year 1919 The Diapason said the world "was not all it should be," but hoped for better things in 1920. Mention was made of the settlement of the miners' strike, thus making the resumption of organ recitals possible in many places. All organ builders were reported unusually busy.

John W. Heaton, for thirty-two years an organ expert in Chicago, and known to nearly all organists, died late in December, 1919. He was born in England in 1859 and came to America in 1883.

In an effort to preach, apparently, to its readers, the editor had this to say on the subject of "being wedded to art":

It may be an ancient joke, but it made us think. It showed an artist seated at his easel, and a man nearby saying to his wife that Mr. Smear was wedded to his art, whereupon the good wife responded: "And he treats it as though the honeymoon were long since past."

How many organists treat their art not only as if the honeymoon were a matter of the long-dead past, but as if they were trying to give their art grounds for divorce, either for non-support, or desertion, or even cruelty and gross neglect. We all know of the men and women who seldom if ever practice except on Sunday morning before church, who play nothing that requires work and whose one object seems to be to get through with the service as soon and as easily as possible. Some of them attribute their attitude to the lowness of their salaries; others to the lack of interest in the organ on the part of the congregation.

Do they not confuse the cause and the consequence? As the new year opens this might be something for all of us to think about, no matter how well we play and how faithful we are, or think we are.

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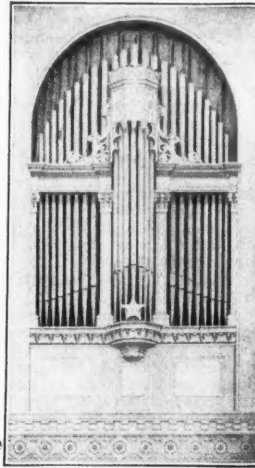
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**Philadelphia News;**  
**Lynnwood Farnam**  
**Plays Bach Recital**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Dec. 21—Lynnwood Farnam, the organ virtuoso, he of the marvelous digital and pedal technique, unerring memory and clever sense of tonal coloring, played a recital in Curtis Institute Dec. 4 with not a vacant seat in evidence. The program ranged from the Fantasie in G minor, the A minor Concerto, the Prelude and Fugue in D major, the chorale prelude "Herzlich tut mich verlangen," to the Allegro and Largo from the Fifth Sonata, chorale and variations, "O Gott Du frommer Gott," and three other preludes. His performance of the concerto was an achievement of significant beauty, calling forth most of the various tonal resources of the beautiful organ. Needless to mention, it was a Bach program.

Morrison C. Boyd played the first of a series of organ recitals in Irvine Hall Sunday afternoon, Dec. 8. The program included Bach's "Come, Sweet Death"; "Noel," by Guilman; Chorale Prelude, Tallis; Allegretto, Wolstenholme.

On Thursday, Dec. 19, the Choral Art Society, under the direction of Harry A. Matthews, sang Gustav Holst's setting of Masefield's mystery play "The Coming of Christ" in the Church of the Advocate. The scenic and costume display were most meritorious.

Lynnwood Farnam played recitals in St. James' Church on the evenings of Nov. 20 and 27.

The pre-Christmas concert at Girard College was given Dec. 19 in the chapel. The chorus was trained by Bruce Carey, with Harry C. Banks, Jr., at the piano.

The second recital of the season of the music department of the University of Pennsylvania occurred Dec. 2 in the auditorium of the museum. The subject was Debussy, whose life and works were illustrated by Paul Kumeich and John S. Adams as accompanist.

The Chenoweth memorial organ was dedicated with a recital Dec. 3 by Harold R. Yarroll of New York, who played compositions by Handel, Elgar, Dubois, Hollins and Victor Herbert. The instrument is a three-manual built by Hall and is an excellent organ in a magnificent church building.

Beethoven's "Missa Solemnis" was sung by the Brahms Chorus under the direction of N. Lindsay Norden, Dec. 4. The performance was given in the Lutheran Church of the Holy Communion, a large edifice with good acoustics, which added to the effectiveness of the results obtained. The chorus numbers about 100, and with fifty instrumentalists from the Philadelphia Orchestra made a very good showing, Mr. Norden having trained them to technical perfection.

The Combs Conservatory of Music sponsored a recital by Catharine Horning at Holland Memorial Presbyterian Church the evening of Dec. 9.

A gift of \$1,000 to the Washington Memorial Chapel at Valley Forge, as the foundation of a memorial chorister-ship, is made in the will of Marion E. Spooner of New York. The income from this gift will be awarded annually to the soloist selected as memorial chorister.

A carillon of ten bells has been presented to the Church of the Redeemer, Bryn Mawr, by the widow of D. Cummings Catherwood. The bells, costing about \$30,000, will be dedicated Christmas day.

"Great David's Greater Son," a cantata composed by George Henry Day of Rochester, has been given by the Strawbridge & Clothier chorus under the direction of Dr. Herbert J. Tily in

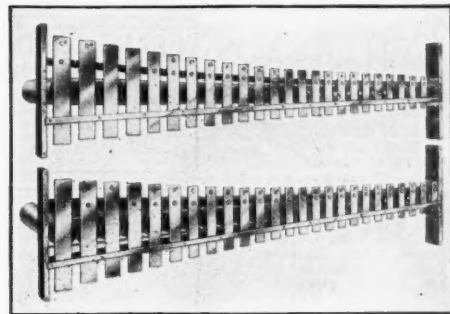
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Frederick Maxson and the choir of the First Baptist Church, augmented for the occasion, gave the Christmas portion of Handel's "Messiah" Sunday, Dec. 8.

**F. Stanley Smith's Pupils Play.**  
Organ pupils of Frederick Stanley Smith, dean of the music department, appeared in a recital in the auditorium of St. Andrew's Lutheran Church at Lenoir Rhyne College, Hickory, N. C., Dec. 11. The following program was given: Prelude and Fugue in B flat, Bach, and Rustic Dance, from Pastoral Suite, Demarest (Evelyn Ballentine); Allegretto, Stainer (Nina Yount); Melodie, Matthews (Elizabeth Mauney); Meditation in D flat, Kinder (Rebecca Winters); "Marche Champetre," Boex (Franke Huffman); Caprice, Matthews (Sara Aull), and Scherzoso in B minor, Rogers (Frederick Moehlmann).

The First Presbyterian Church of Belleville, Kan., has contracted with George Kilgen & Son, Inc., for a two-manual nineteen-stop organ to be installed in the church now under construction.

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**Durst Plays New Skinner Organ at University in Lexington.**

Sidney C. Durst, Mus. D., of Cincinnati gave the dedicatory recital on the organ in Memorial Hall at the University of Kentucky in Lexington on the evening of Nov. 23. The organ is a three-manual built by the Skinner Company. The new hall of the university is a memorial to Kentucky's dead in the world war.

Dr. Durst played the following program: Fantasia and Fugue in G minor, Bach; "Noel Languedocian," Guilman; Overture to the Occasional Oratorio, Handel; Nocturne, Yon; "The Squirrel," Weaver; Chorale in A minor, Franck; Andantino in G minor, Franck; "Frere Jacques! Dormez vous!," Ungerer; Scherzino, Fumagalli; "Lamentation," Guilman; "Con Amore," Dethier; Gavotte, Dethier; "Meditacion," Valdes; "Salida," Urteaga.

The stop specification of the organ is as follows:

**GREAT ORGAN.**

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

Diapason, 8 ft., 61 pipes.

Principal, 4 ft., 61 pipes.

Tuba, 8 ft., 61 pipes.

Cathedral Chimes, 20 tubes.

**SWELL ORGAN.**

Diapason, 8 ft., 73 pipes.

Rohr Flöte, 8 ft., 73 pipes.

Sallcional, 8 ft., 73 pipes.

Voix Celeste, 8 ft., 73 pipes.

Flauto Dolce, 8 ft., 73 pipes.

Flute Celeste, 8 ft., 61 pipes.

Flute Triangulaire, 4 ft., 73 pipes.

Chorus Mixture, 3 rks., 183 pipes.

Trumpet, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.

Tremolo.

**ORCHESTRAL ORGAN (Interchangeable with Swell).**

Rohr Flöte, 8 ft., 73 notes.

Sallcional, 8 ft., 73 notes.

Voix Celeste, 8 ft., 73 notes.

Flauto Dolce, 8 ft., 73 notes.

Flute Celeste, 8 ft., 73 notes.

Flute Triangulaire, 4 ft., 73 notes.

Tremolo.

**PEDAL ORGAN.**

Diapason, 32 ft., 32 notes.

Contra Bass, 16 ft., 32 pipes.

Bourdon, 16 ft., 32 pipes.

Octave, 8 ft., 12 pipes.

Gedeckt, 8 ft., 12 pipes.

Super Octave, 4 ft., 12 pipes.

Flute, 4 ft., 12 pipes.

Chimes, 20 tubes.

**Minneapolis to Raise Debt.**

Mayor William F. Kunze has been appointed chairman of the municipal organ committee of Minneapolis, which has before it the task of raising more than \$83,000 with which to pay the existing indebtedness on the municipal organ in the Auditorium. He succeeds W. B. Foshay, who has resigned. Mayor Kunze said the committee would proceed with plans for a series of concerts at the Auditorium, in an attempt to make the instrument earn money toward meeting the debt. "The organ fund debt is a moral obligation and the citizens cannot afford to let it ride much longer," the mayor said.

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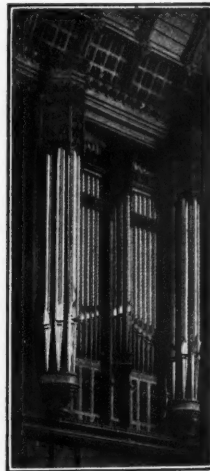
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**Cleveland Notes;  
How One Organist  
Is Useful in Theater**

By CARLETON H. BULLIS

Cleveland, Ohio, Dec. 19.—Theater organists are still in a quandary about adjusting themselves to new conditions. Some organs are still in use, a few of them all the time, and some of them on certain evenings of the week for part of the show. Loew's Park has persisted in maintaining a feature organist, who plays a solo at each performance. The present man, Emil Koepfel, gives an example of how to make one's self useful under limited opportunities. Instead of appearing only for his solo, Mr. Koepfel is serving his job by interpolating interludes at points throughout the show. Especially effective is his way of leading into the feature picture, when he picks up the initial theme and plays it along with the mechanical recording, then gradually retiring the organ. His solo playing has disclosed fine rhythmic buoyancy and a crisp touch. Mr. Koepfel has been playing at smaller houses in town, and we did not know of his splendid adaptability to the duties of a feature organist. While the routine photoplay organist is relegated to the worries of what to do for a living, Mr. Koepfel has transformed himself in such a way as to find a place for his services.

William Brown, organist of the Baptist Temple, formerly of Keith's Palace, and more recently staff organist of one of the local broadcasting stations, has transferred his activities from the radio work to Loew's Allen, so we hear. And now comes a rumor that the shifting opportunities of his work have prompted him to forsake all his local connections and return East, whence

he came. If this is true, we are sorry to lose one who has served Cleveland musically so well for the last ten years or thereabouts.

The music of James H. Rogers was featured at the evening service of Dec. 8 at Epworth-Euclid M. E. Church. Such an event is becoming a custom at this church, for once each year the music of this Cleveland composer has thus been featured. At this recent event Mr. Rogers played a fifteen-minute organ program before the service, making selections from movements of his First Sonatina and of his recently issued Second Sonatina. For the postlude he played the "Carillon" from the First Sonatina, a piece of striking interest, both rhythmically and harmonically. Mr. Rogers conducted one of the anthems, and accompanied the others, with Mr. Dawe conducting. Among the anthems was "Thus Saith the Lord," which was composed for the dedication of Epworth Church in 1928.

**Glynn Plays at Lake Forest.**

Franklin Glynn, well-known recitalist, and organist and choir director at the Westminster Presbyterian Church of Minneapolis, played the initial recital on the new three-manual Kimball organ in the Church of the Holy Spirit, Lake Forest, Ill., on the evening of Dec. 5. Mr. Glynn brought out especially the beautiful soft solo stops of the new instrument in the following program: Second Suite, Boellmann; Minuet in D (from "A Divertimento"), Mozart; "Among the Pines," Glynn; Gigue, Loeilly; Prelude and Fugue in A minor, Bach; Chorale Prelude, "If Thou but Suffer God to Guide Thee," Bach; Cantilene in A flat, Wolstenholme; Scherzo (Sonata No. 1), Rogers; Improvisation on the "Londonderry Air"; Concert Overture in C minor, Hollins. The stop specification of this organ appeared in The Diapason June 1, 1929.

MARGARET	WILLIAM
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# Programs of Current Organ Recitals

**J. Earl McCormick, Walla Walla, Wash.**—Mr. McCormick played as follows in a recital at the College Place S. D. A. Church for the students of Whitman College Nov. 27: "Toccata per l'Elevazione," Frescobaldi; Chorale in A minor, Franck; "The Bells of St. Anne de Beaupre," Russell; "Con Grazia," George W. Andrews; "Deep River," arranged by Gillette; Scherzo in C minor, Guilman.

**Warren F. Johnson, Washington, D. C.**—The following programs have been given at the Church of the Pilgrims in short recitals before the evening service:

Nov. 10—Allegro from Fourth Symphony, Viernie; "Vintage," Jacob; "Softening Shadows," Stoughton.

Nov. 17—Introduction and Passacaglia in D minor, Reger; Scherzo, from Fifth Sonata, Guilman; Cantilene, Rheinberger.

Nov. 24—Adagio and Finale, from Fifth Sonata, Rheinberger; Scherzo, Op. 65, No. 10, Reger; Chorale Improvisation on "With Earnestness, O Sons of Men," Karg-Elert.

Dec. 1—First Suite, Borowski; Scherzo, "Fete des Fees," C. H. Marsh.

Dec. 8—Introduction and Fugue on the Chorale, "Ad nos, ad salutarem undam," Liszt; Caprice, Sturges.

Dec. 15—Variations on Haydn's Austrian hymn, E. T. Chipp; Caprice, "Whims," H. L. Vibbard.

Dec. 22—Christmas March, Harvey Grace; Variations on a Gevaert Carol, Mauro-Cottone; "A Rose Breaks into Bloom," Brahms.

**Otto T. Hirschler, Mus. B., Los Angeles, Cal.**—Mr. Hirschler, head of the music department of the California Christian College and organist of the First Methodist Church of Long Beach, gave a recital at his church Nov. 25, at which he played: Toccata, "Tu es Petra," Mulet; "Night" (Tone Poem), Jenkins; Suite for Organ, Homer N. Bartlett; "Will o' the Wisp," Nevin; Toccata and Fugue in D minor, Bach; "Dance of the Reed Flutes," Tschaiakowsky; "Marche Heroique," Saint-Saens.

**G. Calvin Ringgenberg, Peoria, Ill.**—Mr. Ringgenberg played these organ selections in his Christmas musical program at St. Paul's Episcopal Church: First Movement of the "Hymn of Praise," Mendelssohn; "The Sleep of the Child Jesus" (violin, harp and organ), Henri Busser; Pastorale in A, Guilman; "Ave Maria" (violin, cello, organ), Bach-Gounod; Farandole from the "L'Arlesienne" Suite, Bizet; Fantasia on English Christmas Carols, No. 2, Faulkes.

**Edward G. Mead, Mus. B., F. A. G. O., Oxford, Ohio**—Professor Mead of Miami University gave a recital on the four-manual Möller organ in the Memorial Presbyterian Church of Oxford Dec. 13. His offerings included: First Sonata, in F minor (Allegro moderato e serioso), Mendelssohn; Cantabile, Franck; Scherzo in E major, from Second Symphony, Viernie; Meditation in B flat, Truette; Fantasia and Fugue in G minor, Bach; Caprice in B flat, Guilman; Chorale Prelude on the tune "St. Peter," Darke; Gavotte, Martini; Toccata from Fifth Symphony, Widor.

**Hugh McAmis, F. A. G. O., Great Neck, L. I., N. Y.**—In an "hour of organ music" on the evening of Dec. 6 at All Saints' Church, using the new hall organ just installed, Mr. McAmis presented the following program: Fourth Symphony, Widor; Minuet, C. P. E. Bach; "Dreams," Hugh McAmis; "The Cuckoo," d'Aquin; "Ave Maria," Schubert; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner.

On the evening of Dec. 20 he played: Prelude in B minor, Bach; Chorale Preludes for the Christmas Season ("In dulci júbilo" and "This Joyful Day"), Bach; French Carol, d'Aquin; Scotch Carol, arranged by Guilman; Spanish Carol, arranged by Bonnet; "Adeste Fideles," arranged by Adams; Triumphant Fanfare (Water Music), Handel; "Dreams," McAmis; "Christmas in Sicily," Yon; Toccata, Widor.

**Wilhelm Middelschulte, Chicago—Dr. Middelschulte gave a recital at Rosary College, River Forest, Ill., Dec. 9, at which he played: Sonata, D minor (Allegro Moderato, Finale), Scholin; Concerto, No. 4 (F major) (Cadenza in first movement by Wilhelm Middelschulte), Handel; Adagio (from Piano Concerto, Op. 73), Beethoven; Bohemian Rhapsody, Smrz; Goldberg Variations, Bach; Toccata and Fugue, D minor, Bach; "Noel," d'Aquin; "Ave Maria" (first time in America), Peter Cornelius; "In Paradisum," Dubois; "Dreams," Wagner; "Pilgrims Chorus" (from "Tannhäuser"), Wagner; "Perpetuum Mobile," Middelschulte; Chromatic Fantasia, Middelschulte.**

**John Stark Evans, Eugene, Ore.**—Mr. Evans, associate dean of the school of music of the University of Oregon, gave a recital on the four-manual Möller organ in the First Presbyterian Church of

Portland, Ore., on the afternoon of Nov. 24. His offerings consisted of the following: Introduction and Allegro, Op. 42, Guilman; Allegretto con Grazia, Symphony No. 6, Tschaiakowsky; Cantabile, Bossi; Siciliano, Hollins; "Elegiac Poem," Karg-Elert; "Midnight," Torjussen; "Oisillon," Grieg; Adagio Pathetique, Godard; Toccata, "Thou Art the Rock," Mulet; "Romance," Debussy; "Piece Heroique," Franck.

**Marshall Bidwell, Cedar Rapids, Iowa**—Mr. Bidwell gave a recital on the evening of Dec. 1 at the First Presbyterian Church of Freeport, Ill., playing this program: Overture to "The Magic Flute," Mozart; Adagio Espressivo, Bach; Canon in B minor, Schumann; Gavotte, Gluck; Allegro, "Thou Art the Rock," Mulet; "Caprice Viennois," Kreisler; "Marche Funebre et Chant Seraphique," Guilman; Meditation on a familiar hymn; Overture to "William Tell," Rossini.

**Carl F. Mueller, Montclair, N. J.**—Mr. Mueller's "hour with the organ" at the Central Presbyterian Church Dec. 4 was marked by music inspired by poetry. The offerings included: "Evangeline" (after Longfellow's "Evangeline"), Charles O. Banks; "Sea Sketch" (after Longfellow's "Golden Legend"), Frank H. Warner; First "Peer Gynt" Suite (after Ibsen's "Peer Gynt"), Grieg; Suite, "The Chambered Nautilus" (after Oliver Wendell Holmes) (the fourth movement), Stewart.

Under the auspices of the Union-Essex chapter, N. A. O., Nov. 18 Mr. Mueller played this recital program: Meditation, Bubeck; Prelude and Fugue in C minor, Bach; Gavotte, Martini; "Invocation," Mault; "Liebestod," from "Tristan and Isolde," Wagner; "At the Foot of Fujiyama," Harvey B. Gaul; "Departing Day," Carl F. Mueller.

**Francis E. Aulbach, Chicago—Mr. Aulbach, organist and choirmaster of the Church of the Epiphany, gave the following recital in his monthly series at that church Sunday evening, Dec. 8: Sonata No. 1, Guilman; "Cathedral Shadows," Mason; Cradle Song, Grieg; Toccata, de Mearaux; "The Bells of St. Anne de Beaupre," Russell; Torchlight March, Guilman.**

**Marta Elizabeth Klein, A. A. G. O., New York City**—Miss Klein played at an Armistice Day service in the First Congregational Church of Hackensack, N. J., on the evening of Nov. 10. Her selections included these: Fantasia on "Old Hundredth," John Hermann Loud; Adagio (Sonata 5), Guilman; "Cherubs at Play," Frances McCollin; Melodie, Rachmaninoff; Scherzo (Sonata 1), Rogers; "Chant Triste," Bonnet; Chorale Prelude, "Christ Is Risen, Alleluia," Bach; Evensong, Bairstow; "Benedictus," Couperin; Chorale, Jongen.

**Archer Gibson, New York City—Mr. Gibson's program in his recital Nov. 29 on the new Casavant organ in Temple Emanu-El, New York, was as follows: Fantasia in G minor, Bach; Allegro, ma non troppo (from Organ Concerto), Handel; Andante Cantabile (from Fourth Symphony), Widor; "A Song of Springtime," Gibson; Largo (from "New World" Symphony), Dvorak; "Cathedral Processional" (from "Lohengrin") and Prelude and Procession of Knights (from "Parsifal"), Wagner.**

**Catharine Morgan, F. A. G. O., Norristown, Pa.**—In a recital opening the four-manual Möller organ in the Haws Avenue Methodist Church Nov. 19 Miss Morgan, organist of the church, played this program: Finale, from First Symphony, Viernie; Scherzo from Fourth Symphony, Widor; Two Chorale Preludes, Bach; Prelude and Fugue in A minor, Bach; "The Carnival Passes By," Goodwin; "Legende," Catharine Morgan; "The Magic Harp," Meale; "Echo" and First Concert Study, Yon. The specification of this organ was published in The Diapason Nov. 1.

**La Vahn Maesch, A. A. G. O., Appleton, Wis.**—In a faculty recital of the Lawrence College conservatory of music, played at the First Congregational Church Dec. 4, Mr. Maesch presented this list of selections: Chorale in A minor, Franck; Fugue in C, Buxtehude; "Harmonies du Soir," Karg-Elert; Chorale, "Christ Came to Jordan," Bach; Fantasia and Fugue in G minor, Bach; "Christmas in Sicily," Yon; "Fantaisie sur deux Noels," Bonnet; Cantilene, Rogers; "Cortège et Litanie," Dupre; "Ave Maria," Schubert; Caprice, "The Brook," Dethier. This was the first of a series of nine recitals to be given in the course of the winter by Mr. Maesch.

**Miss Flora Staps, Binghamton, N. Y.**—Miss Staps gave a recital Sunday afternoon, Nov. 24, for the Binghamton A. G. O. chapter at Trinity Memorial Church, and her offerings consisted of the following: "Overture Triomphale," Ferrata; Fugue in D major, Bach; "The Chimes

of St. Mark's," Russolo; Minuet and Trio, Hoyte; "The Brook," Dethier; "The Chambered Nautilus" (Third movement), Stewart; "The Thrush," Kinder; Rhapsody, Silver.

**Miles C. Hartley, M. A., La Salle, Ill.**—Mr. Hartley gave a recital on the organ in the Mathless Memorial Auditorium Sunday afternoon, Dec. 15, and played the following selections: Fugue in E flat, Bach; Chorale, "A Rose Breaks into Bloom," Brahms; "March of the Magi Kings," Dubois; "The Holy Night," Buck; "Gesu Bambino," Yon; Concert Study for Pedals, Yon; "Christmas in Sicily," Yon; "Christmas Night," Goller; Pastoral Symphony and "Hallelujah Chorus" (from "The Messiah"), Handel.

**Lynnwood Farnam, New York City**—Mr. Farnam's program at Temple Emanu-El on the new organ Friday afternoon, Dec. 13, was as follows: Finale from Second Symphony, Widor; "Carillon," Sowerby; Prelude, Communion and "Paraphrase-Carillon," from Suite 32, "L'Orgue Mystique," Tournemire; Fugue in C sharp minor, Honegger; "Divertissement," Baumgartner; "The Mirrored Moon," Karg-Elert; "Westminster Chimes," Viernie.

**George H. Fairclough, F. A. G. O., St. Paul, Minn.**—Mr. Fairclough gives a recital at the University of Minnesota, Minneapolis, Minn., where he is professor of organ, every Friday afternoon at 4 o'clock, and it is broadcast over the university station, WLB. Recent programs have been: Nov. 29—Sonata in the Style of Handel, Wolstenholme; "The Angelus," Massenet; Madrigale, Simonetti; Fantasia and Fugue in G minor, Bach; Reverie, Dickinson; Coronation March, Meyerbeer.

Dec. 6—First Sonata (Allegro Maestoso), Mendelssohn; "The Bells of St. Anne de Beaupre," Russell; Minuet in A, Boccherini; "Liebestraum," Liszt-Fairclough; Toccata in C, Bach; Adagio in A minor, Bach; Fugue in C, Buxtehude; Intermezzo, Callaerts; Festival March, Stewart.

Dec. 13—Christmas program: Tone Poem ("The Holy Night"), Buck; "Christmas in Sicily," Yon; Paraphrase on a Christmas Hymn, Faulkes; Chorale Prelude on "In dulci júbilo," Bach; Chorale Improvisation on "In dulci júbilo," Karg-Elert; "A Christmas Idyl," Dunn; "Hallelujah Chorus" ("Messiah"), Handel.

**Wilbur H. Rowand, Toledo, Ohio**—The second of a series of monthly recitals by Mr. Rowand was given Nov. 24 in the First Congregational Church, Toledo. He was assisted by Nancy Robinson, pianist. Following was the program: Prelude and Fugue in A minor, Bach; "Hymn to the Sun," Rimsky-Korsakoff; "Con Grazia," G. W. Andrews; "Pilgrims Chorus," Wagner; Arabesque, J. G. Seely; Finale in B flat, Franck; Symphonic Piece (organ and piano), Clokey.

**Arthur Leslie Jacobs, Worcester, Mass.**—Mr. Jacobs' hour of music at Wesley Methodist Church Dec. 8 at 4 o'clock was devoted to Christmas music, as follows: Prelude-Pastorale on the Hymn-tune "Adeste Fideles," Yon; "Where Wild Judea Stretches Far," Stoughton; Pastorale on "Holy Night, Silent Night," Harker; "The Infant Jesus," Yon; "March of the Magi," Dubois; "The Shepherds' Pipes and the Star," Stecherbatcheff; "Noel Normandie," Gaul; "The Christmas Pipes of County Clare," Gaul; "Christmas in Sicily," Yon; "Hallelujah Chorus" ("Messiah"), Handel.

**Dean Armstrong, Terre Haute, Ind.**—In a program Nov. 20 dedicating the three-manual organ at Temple Israel, built by the Louisville Organ Company of Terre Haute, Mr. Armstrong, organist of the temple, played: Concert Overture in B minor, Rogers; Idyl ("Southern Twilight"), Glynn; "A Southern Fantasy," Hawke; Andante Cantabile, Tschaiakowsky; "The Musical Snuff-box," Lidoff; Prelude on a Traditional Hebrew Melody, Miller; Noble; Postlude on Ancient Melodies, Miller.

**Stanley Blake Smith, Torrington, Conn.**—In a recital Nov. 21 at Trinity Church Mr. Smith, organist and choirmaster of the church, played this program: Toccata and "Priere a Notre Dame," Boellmann; "Moonlight on the Lake," Marks; "Song of the Basket-Weaver," Russell; Fugue in G minor, Bach; Sonatina, Rogers; Melody in F, Rubinstein; "From the South," Gillette; "Echo-Caprice," Mueller; "Angelus-Meditation," Matthews; "Paeon Triumphant," Callaerts.

For his Christmas recital Mr. Smith presented the following program: Chorale Prelude, "From Heaven High," Pachelbel; "In Bethlehem's Town," Mueller; Offertory on "Adeste Fideles," Lore; "The Christmas Pipes of County Clare," Gaul; Chorale Prelude, Delgendes; "Rhapsodie Provencale," Messerer; "Gesu Bambino," Yon; Christmas Pastorale,

Dinelli; "March of the Magi," Dubois; "Song in the Night," Sheppard; Rhapsodie, Lester.

**Julian R. Williams, Pittsborough, Pa.**—Mr. Williams gave his first recital of the season Dec. 9 at St. Stephen's Church, Sewickley, presenting the following numbers: Concerto in G minor, Camidge; "Soeur Monique," Couperin; Prelude and Fugue in G, Bach; "The Cuckoo," d'Aquin; Symphonic Poem, "Les Preludes," Liszt; Cantilena and "Carillon" from Miniature Suite, Edmundson; Berceuse ("Suite Bretonne"), Dupre; "Yasnaya Polyana," Gaul.

**Palmer Christian, Ann Arbor, Mich.**—In a dedicatory recital on the three-manual Austin organ in Westminster Presbyterian Church at Decatur, Ill., on the evening of Dec. 5 Mr. Christian played this program: Chorale Prelude on "A Mighty Fortress Is Our God," Hanff; Minuet, Rameau; Prelude, Corelli; Fugue in C minor, Bach; Prelude on an Ancient Flemish Theme, Gilson; Scherzo, Rousseau; Chorale in A minor, Franck; "Benediction," Karg-Elert; "Up the Saguenay," Russell; Rondo Capriccio, Lemare; "The Swan," Saint-Saens; Toccata, "Thou Art the Rock," Mulet.

In his willight recital series at the University of Michigan Mr. Christian played these Christmas selections the afternoon of Dec. 18: "Christmas," Foote; "The Christmas Pipes of County Clare," Gaul; "Noel Alsacian" ("Sleep Well, Thou Heavenly Child"), Guilman; Two Chorale Preludes, Bach; "Rhapsody Catalane," Bonnet; Communion for the Midnight Mass at Christmas, Hure; Cradle Song, Held; Fantasia on Christmas Hymns, Christian.

**Henry F. Selbert, New York City**—In his recital at the Town Hall Dec. 6, in connection with the lecture by Miss Jane Addams of Chicago, Mr. Selbert played these selections: "Hymn of Glory," Ravanello; "Ave Maria," Schubert; "The Pygmals" (from "Tanglewood Tales"), Stoughton; "St Ann" Fugue, Bach; "O Sacred Head," Bach; "Pleyel's Hymn," Burnap.

Mr. Selbert's Town Hall offerings Dec. 13 were these: Christmas March, Merkel; "Nazareth, Gounod; "March of the Magi," Dubois; "A Rose Breaks into Bloom," Brahms; "Noel," Dudley Buck; "Gesu Bambino," Yon; Hallelujah Chorus, Handel.

In a recital Sunday afternoon, Dec. 15, at St. Bartholomew's Church, White Plains, Mr. Selbert played: Sonata in D minor, Pagella; "Gesu Bambino," Yon; "March of the Magi," Dubois; "Piece Heroique," Franck; "Noel," Buck; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Nazareth," Gounod; "Hallelujah Chorus" ("The Messiah"), Handel.

**Cyril A. Moss, F. C. C. O., Owen Sound, Ont.**—In a recital given to the Music Teachers' Association of Owen Sound Dec. 7 in Knox United Church Mr. Moss played the following numbers: "Ricercare," Palestrina; Toccata and Fugue in D minor, Bach; "Soeur Monique," Couperin; "Brise d'Printemps," Cyril Moss; First Movement, Sixth Symphony, Widor; "Musical Clock," Moss; "Tu es Petra," Mulet.

**Charles Galloway, St. Louis, Mo.**—In his recital at Washington University Sunday afternoon, Nov. 24, Mr. Galloway played this program, with the assistance of John Kessler, pianist: Concert Overture, Maitland; "Angelus-Meditation," J. S. Matthies; Festival Prelude on "Ein Feste Burg," Faulkes; Concerto for Piano, No. 4, C minor, Op. 44, Saint-Saens.

Mr. Galloway played the following program at the university Dec. 15: Toccata in D minor (Doric), Bach; "Noel," Mulet; "Fantasia on Two Noels," Bonnet; "Christmas in Sicily," Yon; Intermezzo, Callaerts; Fugue from Pastoral Sonata, Rheinberger.

**Edward Eigenschek, Chicago**—In a recital at the First Baptist Church Evanston, Sunday afternoon, Dec. 1, Mr. Eigenschek played this program: Toccata, Scherzo and Finale, Fourth Symphony, Widor; Prelude in B minor, Bach; "Seraphic Chant," Moline; Allegretto, B minor, Guilman; "Clouds," Ceiga; "Carillon de Westminster," Viernie; Scherzo, Viernie; "Legend of the Mountain," Karg-Elert; "Etude Symphonique," Bossi.

**Harold B. Niver, Newark, N. J.**—Mr. Niver, newly-appointed organist and choirmaster of Grace Church, Newark, gave his first recital in that church Dec. 5. He played these compositions: Chorale in A minor, Franck; Pastoral Melody, West; "Within a Chinese Garden," Stoughton; Sixth Sonata, Mendelssohn; "An Elizabethan Idyll," Noble; "Harmonies du Soir," Karg-Elert; Prelude and Fugue in E flat ("St. Ann"), Bach.

# Programs of Current Organ Recitals

**Stanley R. Avery, Minneapolis, Minn.**—Mr. Avery gave a recital Sunday evening, Dec. 1, at Bethlehem Lutheran Church, playing a program which opened with five chorales and also included these compositions: Andante Cantabile (from String Quartet), Tschalkowsky; "Festoso," Avery; Londonderry Air; Fantasia, Sjögren; Meditation, Klein; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

**Franklin Glynn, Minneapolis, Minn.**—Mr. Glynn, organist of Westminster Presbyterian Church, played this program in a recital at St. John's Episcopal Church Nov. 18 for the Minnesota chapter, A. G. O.: Second Suite, Boellmann; Allegretto (from Concerto), Parker; Chorale Prelude, "Sleepers, Awake," and Prelude in C minor, Bach; Berceuse and Arabesque, Vierne; Pavane, Johnson; "Evening Calm," Glynn; Rhapsody No. 1 (on old French Carols), Messerer.

Dec. 2 Mr. Glynn played this program at Westminster Presbyterian Church: Chorale No. 1 in E, Franck; Andante (from String Quartet), Debussy; Gigue, Loëilly; Toccata and Fugue in D minor, Bach; Chorale Prelude, "Nun Komm, der Heiden Heiland," Gavotte in G, and Passacaglia and Fugue in C minor, Bach; "Noel," Wolstenholme; "Fairy Ballet" and "Fairy Frolic" (from the music to the children's play, "Where the Rainbow Ends"), Quilter; "Eastern Shepherd's Song," Glynn; "Installation March," Stanford.

**Max G. Miranda, A. A. G. O., Beloit, Wis.**—Mr. Miranda of the faculty of Beloit College gave the dedicatory recital on a Pilcher organ in the First Presbyterian Church of Beloit Dec. 16, playing these selections: "Flat Lux," Dubois; "To the Rising Sun" and "The Isle of Dreams" (From Norwegian Tone Poems), Torjussen; Scherzo from Sonata 5, Guilman; "Christmas in Sicily," Yon; Rhapsodie Catalane, Bonnet; "Au Convent," Borodin; "Song of the Russian Boatmen on the River Volga"; "The Bells of St. Anne de Beaupre," Russell; "To the Evening Star," Introduction to Act 3, and "Pilgrims' Chorus" ("Tannhäuser"), Wagner; "The Nightingale and the Rose," Saint-Saens; "Le Coucou," d'Aquin; "Water Sprites," Walter H. Nash; "La Tabatiere a Musique," Liadoff; Berceuse, Dickinson; "Le Concertina," Yon; "Le Moroccan Flute Song," Lily Strickland; Toccata from Symphony 5, Widor.

**William Lester, Chicago**—In his Sunday evening recitals at 715 in the New First Congregational Church, Mr. Lester has given the following short programs recently:  
Nov. 17—Aria, Matheson; Fantasia, Clausmann; Lento, Gluck-Fricker; "A Southern Idyll," Lester; "Meditation Religieuse," Blair.  
Nov. 24—Prelude on "Materna," Demarest; "Allemande," Wood; "Courante," Wood; "Sarabande," Wood; "A Southern Song," Lester; Berceuse ("Jocelyn"), Godard; Meditation, Clausmann.

Dec. 8—Prelude in D, Glazouff; March in D, Rebikoff; "Orientale," Amani; Andante Cantabile (Symphony No. 5), Tschalkowsky; "Dance of the Sugar Plum Fairy," Tschalkowsky; Melody, Rachmaninoff.  
Dec. 15—Suite in G for organ, Oliver King; Andantino Pastorale, Ferrari.

**Edwin Arthur Kraft, Cleveland, Ohio**—Mr. Kraft, assisted by Marie Simmelink Kraft, soprano, gave a recital at Muskingum College, New Concord, Ohio, Nov. 19. The organ numbers included: Introduction-Largo and Allegro (Sonata, Op. 42), Guilman; Nocturne, Dethier; Minuet, C. P. E. Bach; Chorale Prelude, Bach; Fugue in G minor (greater), Bach. At Trinity Cathedral in Cleveland Dec. 2 Mr. Kraft played: Fugue in D major, Guilman; Andante Cantabile, Nardini; Intermezzo, Bonnet; Sonata, "The Ninety-fourth Psalm," Reubke; Scherzo, Hollins; Cantilene, Carl K. McKinley; Toccata in C minor, Rogers.

**Albert V. Maurer, Fort Smith, Ark.**—Mr. Maurer has given preludial recitals of Christmas music in December at the First Lutheran Church, his selections being as follows:  
Dec. 1—Christmas Minuet, Frederic Lacey; "The Shepherds in the Fields," Sherwin Marshall; "Christmas Bells," David Clegg.  
Dec. 8—Fantasia on a Christmas Theme, Ashmall; "O Come to Bethlehem," Best; "March of the Wise Men," W. H. Maxfield.

Dec. 15—Christmas Pastorale, Faulkes; "Adoration of the Shepherds," Faulkes; "Alleluia" (on an old carol), Dubois.  
Dec. 22—"In Bethlehem Town," Carl F. Mueller; "Christmas Day in Switzerland," Ashmall; Christmas Pastorale, Harker; Christmas Postlude, Hosmer.

**Stanley E. Saxton, Mus. B., A. A. G. O., Saratoga Springs, N. Y.**—Mr. Saxton, organist of Skidmore College, gave a program of Christmas music at a candlelight service in the college hall Monday after-

noon, Dec. 16. The program included: "Christmas in Sicily," Yon; Two Variations on "Puer Nobis Nascitur," Guilman; Musette, Bossi; "The Christmas Pipes of County Clare," Harvey Gaul; Variations on a Christmas Carol by Gevaert, Mauro-Cottone; "The Shepherds' Song," Guilman; "Une Vierge Pucelle," LeBegue; "The Shepherds in the Field," Malling.

**Joseph C. Beebe, New Britain, Conn.**—In his Christmas recital at the South Congregational Church on the evening of Dec. 18 Mr. Beebe played: Five Chorale Preludes (Little Organ Book), Bach; "The Three Holy Kings" (Seven Tone Pictures), Malling; "Christmas Eve" (Sicilian Suite), Mauro-Cottone; "Christmas," Dethier.

**Latham True, Palo Alto, Cal.**—In his interesting series of compositions of California composers Dr. True played works of Joseph W. Clokey in the chapel of the Castilleja School Dec. 1. He was assisted by Miss E. Elizabeth Bates at the piano. The program included: Sketches from Nature; Fireside Sketches; Symphonic Piece for Organ and Piano.

**H. J. Steuterman, Memphis, Tenn.**—In a recital at Grace Church on the evening of Nov. 10 Mr. Steuterman played: "Hymn of Glory," Yon; Fountain Reverie, Fletcher; Spring Song, Macfarlane; Fugue in D, Bach; "Marche Champetre" (Rustic March), Boex; "Clair de Lune," Karg-Elert; "To a Wild Rose," MacDowell; "Liebestraum," Liszt; "Marche Slav," Tschalkowsky.

**Ray Hastings, Los Angeles, Cal.**—Dr. Hastings played these compositions in his most recent recitals at the Philharmonic Auditorium: Good Friday Music, from "Parsifal," Wagner; Serenade, Schubert; "The Little Shepherd," Debussy; "Amaryllis," Louis XIII.; "Estrellita," Ponce; "Intermezzo Russe," Franck; Triumphant March, Purcell; "For All Eternity," Mascheroni; Caprice Heroic, Hastings.

**W. Curtis Snow, Holland, Mich.**—Mr. Snow, organist of Hope College, has played the following programs in his vesper recitals at the memorial chapel:

Oct. 20—Fantasia in G minor, Bach; Pastoral (First Organ Sonata), Guilman; "In Moonlight," Kinder; "L'Organo Primitivo," Yon; Irish Air, arranged by Coleman; "Morning Mood," Grieg; Fanfare, Lemmens.

Nov. 10—"Praeludium," Rheinberger; "Noel Eucassais," Guilman; "Fantasietta," Dubois; piano and organ: Aria, Haydn; "Aus den Bildern aus Osten," Schumann, and "Sandmännchen," Schumann; "Will o' the Wisp," Nevin; Berceuse ("Jocelyn"), Godard; "Hymn of Glory," Yon. Mrs. Esther M. Snow was at the piano.

Nov. 24—Toccata and Fugue in D minor, Bach; "Sicillienne," Bach; "Marche du Veilleur de Nuit," Bach; "Carillon," Sowerby; "Elves," Bonnet; "To a Wild Rose," MacDowell; Fantasia and Variations on the Hymn-tune, "A Mighty Fortress Is Our God," Bonset.

**Wallace A. Van Lier, Mus. B., Lake Placid Club, N. Y.**—In his Sunday evening recital at the Lake Placid Club Dec. 15, Mr. Van Lier played: Triumphant March from "Aida," Verdi; "Deep River," Burleigh; "Within a Chinese Garden," Stoughton; "Song of India," Rimsky-Korsakoff; "Viennese Refrain," arranged by Fulton; Prelude in C sharp minor, Rachmaninoff; Londonderry Air, arranged by Coleman; "Marche Slav," Tschalkowsky.

On Nov. 24 his program was as follows: Andante Cantabile from Fifth Symphony, Tschalkowsky; Serenade, Schubert; Concert Overture in A minor, Maitland; Melody in F, Rubinstein; "Laughing Sprites," Westbrook; "In a Monastery Garden," Ketelberg; "March of the Gnomes," Stoughton; Introduction to Third Act, "Lohengrin," Wagner.

**Helen Tolles, Middletown, N. Y.**—Miss Tolles gave the following program in a recital at the Webb Horton Memorial Presbyterian Church Dec. 12: Fifth Organ Concerto, Handel; Chorale Prelude on "Aughton," J. Sebastian Matthews; "Christmas in Sicily," Yon; Fantasia on Old Christmas Carols, Faulkes; Toccata in D minor, Bach; Finale from First Sonata, Guilman.

**Reginald H. Crowley, Cambridge, Mass.**—Mr. Crowley, organist and choirmaster of the First Universalist Church, Cambridge, played the following recital at the First Methodist Church, East Weymouth, Mass., Dec. 15: "Dreams," Stoughton; "Suite Arabesque," Malling; "Song of Sorrow," Nevin; Grand March, "Aida," Verdi-Shelley.

**Gordon K. Baldwin, Bayside, N. Y.**—In a recital at the First Congregational Church of Kent, Conn., Nov. 24 Mr. Baldwin played these selections: Prelude and Fugue in A minor, Bach; "In dulci jubilo," Bach; "Ave Maria," Liszt; Toc-

cata in C major, Bach; Adagio from Third Sonata, Guilman; "Soeur Monique," Couperin; "Memories," Dickinson; Prelude and Fugue in E flat, Bach.

**Humphrey J. Stewart, San Diego, Cal.**—The following programs were played recently at the open-air organ, Balboa Park, by Dr. Stewart, official organist: No. 1—Sonata, No. 4, Mendelssohn; Melodie in E, Rachmaninoff; "Dancing Girls of Delhi," Stoughton; Scenes from Shakespeare's "The Tempest," Stewart; Rhapsodie in D, Rowley; "The Angelus," Massenet; "Marche Heroique," Saint-Saens.

No. 2—Prelude and Fugue in A minor, Bach; Spring Song, "From the South," Lemare; Spanish Serenade, Lemare; "Choral Symphonique," Diggle; Cradle Song, "St. Sylvester," Burdett; Toccata in D minor, Mally; "Suite de Ballet," Stewart.

**Albert E. Och, Toledo, Ohio**—Mr. Och, organist and choirmaster of St. Mark's Episcopal, Toledo, Ohio, has completed a series of six Sunday afternoon recitals on the Skinner organ of that church. Nov. 10 he played the following program: Chorale No. 3, Franck; "To a Wild Rose," MacDowell; "Marche Russe," Schminke; Gavotte, Martini; "Kammenoi-Ostrow," Rubinstein; "Hymn of Glory," Yon.

The program Dec. 1 was made up of these Wagnerian transcriptions: Prelude, "Lohengrin"; "Forest Murmurs," "Siegfried"; Introduction to Act 3 and Bridal Chorus, "Lohengrin"; "To the Evening Star," "Tannhäuser"; March and Chorus, "Tannhäuser."

**Frederick Stanley Smith, Hickory, N. C.**—Before the faculty and student body of Davidson College, Davidson, N. C., Frederick Stanley Smith, A. A. G. O., dean of the music department of Lenoir Rhyne College, at Hickory, N. C., played the following recital Dec. 14 on the three-manual Skinner organ recently presented to the college by Former Governor Morrison: "Marche Triumphant," Dubois; Sonata in C minor, Guilman; "The Tragedy of a Tin Soldier," Gordon Balch Nevin; "Spring Morn," Frederick Stanley Smith.

**William H. Jones, A. A. G. O., Raleigh, N. C.**—In a recital for St. Mary's School, played at Christ Church, of which Mr. Jones is organist, Dec. 5, the program was as follows: Concert Overture in C minor, Hollins; Andante, Grieg; Nocturne, Chopin; "Benediction Nuptiale," Saint-Saens; Sonata in D minor (Allegro Agitato), Rheinberger; Chorale Prelude, "Come, Redeemer of Our Race," Bach; Fugue in D major, Bach; "Piece Heroique," Franck; "Will o' the Wisp," Nevin; Largo, Dvorak; "Rococo," Palmgren; Finale (Sonata in C minor), R. L. Baldwin.

**James W. Bleecker, New York City**—In his Sunday evening recitals in December at Christ Church, West Thirty-sixth street, Mr. Bleecker played:

Dec. 8—Prelude and Fugue in C minor, Bach; "On Wings of Song," Mendelssohn; "Spaellozilo," Liszt; "Dreams," Wagner; "Album Leaf" in B flat, Grieg; "Dialogue," Klein; Finale from Symphony 1, Op. 14, Vierne.

Dec. 29—Sonata in the Style of Handel, Wolstenholme; Prelude to "La Demoiselle Elue" and "Le Petit Berger," Debussy; Prelude and Fugue in E flat, Bach; "Ave Maria" and Serenade, Schubert; Largo from "New World" Symphony, Dvorak; "March of the Magi Kings," Dubois.

**Isaac Lucius Battin, M. A., F. A. G. O., Raleigh, N. C.**—Professor Battin, director of the school of music of Meredith College, gave a Bach program at the college auditorium Sunday afternoon, Dec. 1, playing these compositions: Prelude and Fugue in A minor; Chorale Preludes, "Jesus, meine Freude" and "Ich ruhe zu Dir"; Concerto No. 1, in G major; Chorale Preludes, "Vater unser im Himmelreich," and "Herzlich that mich verlangen"; Finale from First Trio-Sonata; Air from Suite in D; Toccata and Fugue in D minor.

**Margaret Whitney Dow, A. A. G. O., Tallahassee, Fla.**—A Christmas vesper program was played by Miss Dow at the Florida State College for Women Dec. 1 and her offerings included: "The Night," Karg-Elert; Christmas Pastorale, de Lange; Suite, "Christmastide," C. A. Weiss; "Christmas in Settimo Vittone," Yon; "The Birth of Christ," Malling; "The Infant Jesus," Yon.

**Frederick C. Mayer, Columbus, Ohio**—In a program with Cecil Fanning at Gallon, Ohio, Dec. 12 on the Pilcher organ in the high school Mr. Mayer played: Overture Triumphant, Ferrata; Largo, from "New World" Symphony, Dvorak; Londonderry Air, arranged by Coleman; "A Desert Song," Sheppard; "The Squirrel," Weaver; "Gesu Bambino," Yon; "Noel," d'Aquin; "Christmas in Sicily," Yon; "The Holy

Night," Vail; "O Little Town of Bethlehem" (paraphrase), Faulkes; "Finlandia," Sibelius.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—In his Monday noon recital at King's Chapel Dec. 2 Mr. Robinson played: Prelude and Fugue in E minor, Buxtehude; Chorale Prelude, "Sleepers, Awake," Bach; Maestoso and Allegro (Sonata in B flat minor), Rheinberger; "Wind in the Pine Trees," Clokey; Fantasia in E flat, Saint-Saens; "Vesperale," Scott; "Finale Marche" (Second Suite), Boellmann.

Dec. 9 he played: Fantasia in A, Franck; Idylle, Bossi; Chorale Improvisations ("Rejoice, My Soul," "From Heaven Above to Earth I Come," and "Now Is Come Salvation"), Karg-Elert; "Hymn to the Stars," Karg-Elert; "Silhouette," Dvorak; Fugue in G minor, Dupre.

**Gottfried H. Federlein, New York City**—Mr. Federlein played the following program in his recital on the new organ at Temple Emanu-El Friday afternoon, Dec. 6: Toccata and Fugue in D minor, Bach; "Night" and "Dawn," Cyril Jenkins; Scherzo in G minor, Bossi; Allegretto and Allegro Moderato, Maurice Lenormand; Finale from Six Pieces, Franck.

**Home Whitford, Hanover, N. H.**—Mr. Whitford gave a Tschalkowsky program at Rollins Chapel, Dartmouth College, Dec. 5, playing these works: Overture, "Nutcracker" Suite; Andante Cantabile, String Quartet, Op. 11; Humoresque; Introduction and Allegro, Fifth Symphony; Melodie, "Souvenir d'un lieu cher"; "Dance of the Sugar-Plum Fairy," "Nutcracker" Suite; "Marche Slav."

**F. A. Moore, Mus. D., Toronto, Ont.**—In his recital the afternoon of Dec. 10 at the University of Toronto Dr. Moore played: Suite in F, Corelli; Prelude to "The Deluge," Saint-Saens; Sonata No. 4, in A minor, Rheinberger; "Nazareth," Gounod; "Noel," Dubois; "Hark, the Herald Angels," Ashmall.

On Nov. 26 Dr. Moore played: Moderato in F, Gade; Prelude and Fugue in B minor, Bach; Bridal Song, Jensen; Sonata No. 3, in A, Mendelssohn; Offertorio in E flat, Lefebure-Wely; "Serenade d'Arlequin," Drigo; Finale, from Second Suite, Boellmann.

**Walter E. Buszin, Mankato, Minn.**—In his recital at Bethany Lutheran College Dec. 15 Mr. Buszin played the following program: Cathedral Prelude and Fugue (E minor), Bach; Christmas Pastorale, Harker; Three Bohemian Christmas Carols, arranged by Carl Riedel; "Music of the Spheres on Christmas Eve," Lubrich; Festival Prelude, Schrader; Chorale Preludes: "Lobt Gott, Ihr Christen Allzugleich," Bach; "Aus Meines Herzens Grunde," Karg-Elert; "In dulci jubilo," Bach; "Es ist das Heil," Bach; Christmas Pastorale, "O Sanctissima," Rebling; "Adeste Fideles," Kessel.

**Adolph Steuterman, F. A. G. O., Memphis, Tenn.**—Mr. Steuterman played the following selections in a recital at the University of Mississippi Dec. 17: "Carillon," Vierne; "To the Evening Star," Wagner; "The Squirrel," Weaver; Toccata and Fugue in D minor, Bach; Reverie, Bonnet; Minuet in G, Beethoven; "Vendanges," Jacob; Chorale Prelude, "O Sacred Head, Once Wounded," Bach; "Hymn of Glory," Yon; "Will-o'-the-Wisp," Nevin; "Pilgrims' Chorus," Wagner; "To a Wild Rose," MacDowell; Coronation March, Meyerbeer.

**Howard L. Ralston, Rome, Ga.**—In a vesper recital at Shorter College Dec. 15 Mr. Ralston presented these offerings: Chorale Prelude, "Vom Himmel hoch," Pachelbel; "Noel sur les Flutes," d'Aquin; Chorale Prelude, "Es ist ein' Ros entsprungen," Brahms; "The March of the Magi," Dubois; Variations on an Ancient Polish Carol, Guilman; "Gesu Bambino," Yon; "Noel," Buck.

**Frederic Tristram Egner, St. Catharines, Ont.**—The fiftieth organ recital at the Welland Avenue United Church, played Dec. 5, was marked by the following program by Dr. Egner: Fantasia and Fugue in G minor, Bach; "Valse Triste," Sibelius; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Hawaiian National Airs, H. J. Stewart; Overture to "A Midsummer Night's Dream," Mendelssohn; Fantasia on "Carmen," Bizet-Lemare; "Kammenoi-Ostrow," Rubinstein; "Carillon-Sortie," Mulet.

**Rev. Gerhard Bunge, Garnaville, Iowa**—Mr. Bunge played a recital Nov. 17 at St. Peter's Lutheran Church, using the following works: March, W. T. Best; Prelude in G major, Bach; Chorale Prelude, "Lobt Gott, Ihr Christen allzugleich," Bach; Prelude, Verdi; "Angelus," Truette; Nocturne, Op. 15, No. 3, Chopin; Reverie in E, Bunge; Hymn Variations ("Crusaders' Hymn"), Bunge; Offertory in F, Batiste.



# Programs of Current Organ Recitals

**Dr. George A. Parker, Syracuse, N. Y.**—In a recital Dec. 4 in the hall of the John Crouse Memorial College of Syracuse University Dr. Parker of the organ faculty played this program: Sonata in G minor, Op. 42, Merkel; Andante Cantabile in B flat, Tschalkowsky; Fugue in G minor, Bach; Overture to "A Midsummer Night's Dream," Mendelssohn; "The Bells of St. Anne de Beaupre," Russell; Arabesque in G major, Debussy; Toccata from Symphony in F minor, No. 5, Widor.

**Norman Coke-Jephcott, F. R. C. O., F. A. G. O., Utica, N. Y.**—Mr. Coke-Jephcott has given the following programs in his Thursday noon recitals at Grace Church:

Nov. 21—Funeral March and Song of the Seraphs, Guilman; Barcarolle, Albeniz; Air in D, Bach; Triumphant March, "Now Thank We All Our God," Karg-Elert.

Dec. 5—"Messe de Mariage," Dubois. Dec. 12—Prayer and Cradle Song, Guilman; Spring Song, Hollins; Agitato from Sonata in D minor, Rheinberger; "The Little Bells of Our Lady of Lourdes," Harvey B. Gaul.

**T. S. Roberts, Salem, Ore.**—Professor Roberts gave a recital Sunday evening, Nov. 24, to dedicate a three-manual organ built by the Guenther Organ Company for the Mount Tabor Presbyterian Church of Portland, Ore. His program was as follows: Impromptu No. 3, Cole-ridge-Taylor; "Benediction Nuptiale," Frysjinger; Largo, Handel; Grand March from "Aida," Verdi; "Vox Angelica," Henrich; Allegretto in A, Tours; Meditation (violin, piano and organ), Mietzke (violin, Geraldine Peterson; piano, Doris Ross); Evensong, Johnston; Concert Fantasia, Best; "Where Dusk Gathers Deep," Stebbins; "Entrée Triomphale" (piano and organ), Guilman.

**Ruth Bampton, Montpelier, Vt.**—In a recital at Bethany Congregational Church Sunday evening, Dec. 1, Miss Bampton, head of the instrumental music at Montpelier Seminary, played: Chorale in E major, Franck; Scherzo, Zimmerman; "In Memoriam," Dunham; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Kamennoi-Ostrow," Rubinstein; "Song of the Basket-Weaver," Russell; Fugue in G minor, Bach; "Distant Chimes," Albert W. Snow; Allegro Vivace and Finale (from Symphony 1), Vierne.

**Ralph H. Brigham, Rockford, Ill.**—In a concert by Rockford artists, sponsored by Bethel Evangelical Church and presented Dec. 6 at the Masonic Cathedral, Mr. Brigham played these organ selections: "Finlandia," Sibelius; "Liebestraum," Liszt; Barcarolle, Dethier; Coronation March, Svendsen.

**Hugh Porter, New York City**—Mr. Porter has been playing special vesper programs as follows at the Church of the Heavenly Rest:

Dec. 1—Schumann program: Novelette in F major; "Abendlied"; Sketch in D flat; "Nachtstück"; Fugue on "B-A-C-H." Dec. 8—Liszt program: "Ave Maris Stella"; "Sposalizio"; "Ave Maria von Arkadelt"; Prelude and Fugue on "B-A-C-H."

Dec. 15—Mendelssohn program: Allegro Moderato, "Was mein Gott will"; Two Songs without Words; Cantabile from Fourth Sonata; Allegro from Fourth Sonata.

Dec. 23—Saint-Saens program: Prelude to "The Deluge"; Fantasia in D flat; "The Swan"; "Marche Heroique."

Dec. 30—Bach program: Two Chorale Preludes on "In dulci jubilo"; Cradle Song from Christmas Oratorio; "The Walk to Jerusalem"; Cantabile from Fourth Trio-Sonata; Fugue in D major.

**Claude L. Murphree, Gainesville, Fla.**—Mr. Murphree of the University of Florida gave a recital Nov. 29 at the First Baptist Church of Savannah, Ga., as guest of the Savannah Music Club, and played these compositions: Toccata from Fifth Symphony, Widor; "Dreams," Stoughton; "The Musical Snuff-box," Liadoff; Fugue in G minor (the great), Bach; "Firestie Fancies," Clokey; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Swing Low, Sweet Chariot," arranged by Lemare; "The French Clock," Bornschein; "Tu es Petra," Mulet.

Dec. 15 Mr. Murphree gave a special Christmas program at the university, playing: Sonata No. 5 (first movement), Mendelssohn; "Joy to the World," Lemare; "Carillon," Sowerby; "By the Brook," de Boisdefre; "Christmas Evening," Mauro-Cottone; Suite, "In Fairyland," Stoughton; "The Ebon Lute," Lester; "Christmas in Sicily," Yon; Overture to Rienzi, Wagner.

**O. H. Kleinschmidt, A. A. G. O., Lebanon, Ill.**—Mr. Kleinschmidt, director of the school of fine arts of McKendree College, gave a recital Oct. 27 at the Jackson Street Methodist Church of Belleville, Ill., assisted by Mrs. Klein-

schmidt, contralto, at which he used these organ numbers: "Preludio," Guilman; "Hosanna," Wachs; "Narcissus," Nevin; "Song of the Basket-Weaver," Russell; Pastorale, Kleinschmidt; Impromptu, Kleinschmidt; "Pilgrim's Song of Hope," Batiste; "Pilgrims' Chorus," Wagner; Toccata, Boellmann.

In a recital Nov. 17 at Christ Evangelical Church, Belleville, he played: Grand Chorus in March Form, Guilman; Recitative, Aria and Chorale, W. D. Armstrong; "Angelus," Massenot; "By the Waters of Minnetonka," Lieurance; "Song of the Wood Nymphs," Kleinschmidt; Scherzando, Gillette; Offertoire in F, Lefebure-Wely; "In the Hall of the Mountain King," Grieg.

**Samuel Thorstenberg, Jamestown, N. Y.**—Professor Thorstenberg, director of the Jamestown Conservatory of Music, gave a recital dedicating the organ built by W. A. Sommerhof & Co. for Messiah Lutheran Church Nov. 21. His selections included: Chorale Prelude in F, Bach; Overture, "Stradella," Flotow; Sonata, D minor, Volckmar; Pastorale in G, Merkel; "By the Sea," Schubert; "Song of India," Rimsky-Korsakoff; "Night Shadows Falling," Fleming-Reynolds; Reverie, Baldwin; Caprice, Sheldon; Oriental Sketch, Thorstenberg; Nocturne, Thorstenberg; Grand March, "Rienzi," Wagner.

**J. Lewis Browne, Chicago**—Dr. Browne, organist of St. Patrick's Church and director of music in the Chicago public schools, gave a recital with Mrs. Rose Lutiger Gannon, contralto, for the Thanksgiving assembly of the Lindblom high school Nov. 26. The organ numbers were: Fantasia (G major), Bach; "Sopir," Stern; "Paeaan," Gingrich; Gavotte with Intermezzo, Browne.

**Warren D. Allen, Stanford University, Cal.**—The following programs are among the most recent played by Mr. Allen at his Stanford University recitals:

Nov. 26—Largo from "New World" Symphony, Dvorak; "In Autumn" and "Told at Sunset" (from the "Woodland Sketches"), MacDowell; "Autumn Song," Gretchaninoff; "Marche de Rogations," Gigout; "Pilgrims' Chorus" (from "Tannhauser"), Wagner.

Dec. 5—Prelude on "Veni Emmanuel," Egerton; Two Chorale Preludes for Advent, Bach; Serenade from String Quartet, Haydn; "Shepherd's Pipes and the Star," Stecherbatcheff; "And the Glory of the Lord" (from the "Messiah"), Handel.

Dec. 8—Overture and Christmas Pastorale from "Messiah," Handel; Serenade from String Quartet, Haydn; Overture, "The Dream of Mary," Horatio Parker; Three Chorale Preludes on "In dulci jubilo," Bach.

Dec. 10—Sinfonia from Christmas Oratorio and Sinfonia from Cantata, "Like as the Rain and Snow Fall from Heaven," Bach; Folk Carol Suite, Rupert Eriebach; "Christmas Chimes," Deszo d'Antalfy; Variations on an Old French Carol, Leslie Woodgate.

**C. Hugo Grimm, Cincinnati, Ohio**—In a dedicatory recital on the three-manual Skinner organ at the Second Presbyterian Church of Lexington, Ky., Nov. 13, Mr. Grimm played: First Movement, Concerto in G minor, Handel; Toccata and Fugue in D minor, Bach; "Starlight" and "Prologus Tragicus," Karg-Elert; "The Spirit of God Moved upon the Waters," Grimm; "Song of the Volga Boatmen"; "Chant Pastorale," Dubois; "Vision," Rheinberger; "The Nightingale and the Rose," Saint-Saens; "The Bells of St. Anne de Beaupre," Russell; "Redemption," Bossi; Intermezzo, Major; Folk Song, Torjussen; Offertory, "St. Cecilia," Batiste.

**Herman F. Siewert, Orlando, Fla.**—In his recitals on the large Estey organ at the Orlando municipal auditorium Mr. Siewert has played:

Dec. 8—"Pomp and Circumstance," Military March in D, Elgar; Largo, from the "New World" Symphony, Dvorak; Two popular negro songs—"Am I Blue?" Akst, and "Of Man River," Kern; "Peer Gynt" Suite No. 1, Grieg; Prelude in C sharp minor, Rachmaninoff; Overture to "The Merry Wives of Windsor," Nicolai.

Dec. 15—"Soldiers' Chorus" from "Faust," Gounod; Chorale in A minor, Franck; "The Dance of the Blue Danube," Fred Fisher; "Waltz of the Flowers" (from the "Nutcracker" Suite), Tschalkowsky; "Romeo et Juliette," Molloy-Lemare; "Morning, Noon and Night" (Overture), Suppe.

**Walter Flandorf, Chicago**—In a dedicatory recital on the three-manual organ built by George Kilgen & Son for the new Wilmette English Lutheran Church on the afternoon of Nov. 24 Mr. Flandorf played the following program: Overture, "Messiah," Handel; Air and Gavotte, Bach; Largo from "New World" Symphony, Dvorak; Second Arabesque, De-

bussy; "Ocean, Thou Mighty Monster!" MacDowell; Bacchanale and "Winter," Glazounoff; "Ave Maria," Schubert; "Thou Art the Rock," Mulet; Fantasy on Lutheran Hymns; March, "Pomp and Circumstance," Elgar.

**Fred Faassen, Zion, Ill.**—In his recitals at Shiloh Tabernacle, which are broadcast by station WCBD, Mr. Faassen has played the following programs:

Nov. 24—Fantaisie, Dubois; Allegretto Grazioso, Tours; "Kamennoi-Ostrow," Rubinstein; Temple March, Lyons; Prelude to "The Deluge," Saint-Saens; "From Chapel Walls," Hoek.

Dec. 8—Allegro Cantabile from Fifth Symphony, Widor; "Vorspiel" to "Otto Visconti," Gleason; "Legende," Friml; Andante Cantabile from Quartet in D major, Tschalkowsky.

**Miss Belle Andriessen, New Brighton, Pa.**—At Trinity Lutheran Church Miss Andriessen played the following compositions in her Christmas recital Dec. 22: Offertory for Christmas, Barrett; "Gesu Bambino," Yon; Christmas Fantasy, Norris; "In Bethlehem's Town," Mueller; Christmas Pastoral, Harker; Christmas Fantasy, Ashmall.

**Albert R. Rienstra, Jamaica, N. Y.**—In a recital Dec. 3 at the First Methodist Church Mr. Rienstra played the following program: Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; "Dedication," Deems Taylor; Reverie, Dickinson; "The Bells of St. Anne de Beaupre," Russell; "Abendlied," Schuman; Fifth Symphony, Widor.

**Mrs. Morris Jessup, Little Rock, Ark.**—In one of the monthly recitals sponsored by the Little Rock Musical Coterie in an effort to stimulate an interest in organ music Mrs. Jessup of the First Methodist Church South played this program: Four German Chorales: "Jesu Christ, Dich zu uns wend," Cantionale; "Wir Christenleut," Bach; "Christe, Du Lamm Gottes," Bach, and "Herr Christ, der einge Gottes Sohn," Buxtehude; Rhapsody on Old Carols, Lester; Pastorale, Rogers; "Bethlehem," Malling.

**Beatrice M. Kluentner, New York City**—In a recital at Aeolian Hall Dec. 4 Miss Kluentner, a pupil of Melchiorre Mauro-Cottone, played: Canzone in F major,

Gabrieli; Sonata 1 (Trio), Bach; Andantino, Antonio Mauro; Aria and Variations, Martini-Bossi; Adagio from Second Sonata, Mendelssohn; "Hora Mystica," Bossi; Finale, Second Symphony, Barnes.

**John Gordon Seely, Toledo, Ohio**—Mr. Seely, organist and choirmaster of Trinity Church, gave the Sunday afternoon recital at the Toledo Museum of Art Nov. 24. His offerings consisted of these works: Fifth Sonata, Mendelssohn; "Fantaisie Symphonique," Rossetter G. Cole.

**Isabel Pearson Fuller, Bethlehem, Pa.**—In a musicale at the home of Mrs. E. G. Grace Nov. 22 under the auspices of the Bethlehem Woman's Club Mrs. Fuller played this organ group: "Chant Pastorale," Vierne; "Piece en style libre," Vierne; "On the Lake of Galilee," Barton; Londonderry Air, Old English; "Will-o-the-Wisp," Nevin; "Evening Bells and Cradle Song," Macfarlane. With Ruth Becker Meyers at the piano she also played Clokey's Symphonic Piece for organ and piano.

**Famee Elmer Shisler, Cleveland, Ohio**—Mrs. Shisler played the following program in a recital Nov. 22 at the West Forty-first Street Church: Allegro maestoso from Sonata in C minor, Guilman; "A Rose Breaks into Bloom," Brahms; "The Nightingale and the Rose," Saint-Saens; Cantabile, Rogers; "Suite Gothique," Boellmann; "The Humming-Bird," MacDowell; Chorale in A minor, Franck; Andantino, Lemare; "Will of the Wisp," Nevin; Prelude in E flat, Bach.

**Frank M. Church, Athens, Ala.**—The following program was given at a recital in the First M. E. Church, South Tusculum, Ala., by Mr. Church, Dec. 16: Pastoral Symphony, from "The Messiah," Handel; "March of the Magi Kings," Dubois; "Midnight," Torjussen; "Evening Star," Wagner; "Scherps in the Field," Malling; "Scene Orientale," Kroeger; "Angels' Serenade," Braga; "The First Noel," with chimes; "Thee with Tender Care," from the Christmas Oratorio, Bach; "Gesu Bambino," Yon; "Hosannah," Lemmens. The organ is a three-manual Moller with thirty-three stops and a set of chimes.



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**Soft Combinations Demand Attention in Design of Organ**

By EVERETT E. TRUETTE

Boston, Mass., Nov. 20, 1929. Editor of The Diapason: I was much interested in the fine long article of Mr. G. Donald Harrison in the November Diapason, in which he devotes considerable space to what he designates as the lack of "build-up" and "ensemble" in many organs of American manufacture. I agree perfectly with all Mr. Harrison has written regarding the necessity of having the stops of the sub-octave and first, second and third harmonics so voiced as to produce a satisfactory "build-up" and "ensemble" for the full organ. There is, however, another consideration, which seems to me to be of equal importance, but which is frequently overlooked by many writers in discussing the adequate "build-up" for full organ.

In church services and in most organ recitals the full organ is not required half of the time of the service or recital. Soft combinations of varying color and power are required much more than full organ. Now, while Mr. Harrison has not laid any stress on this particular point, one may claim that he has covered it in the paragraph: "The truly musical value of such voices as the French horn, English horn, strings, flute celeste and erzähler cannot be overrated, and, in fact, when added to the traditional scheme, the instrument seems to reach the ideal, and it is difficult to say in which direction further development is possible."

So far so good, but these stops are individual colors, mostly of 8-ft. pitch. Many soft combinations depend largely on the addition of 16-ft., 4-ft. and 2-ft. stops to the fundamental 8-ft. stops for their value as combinations. If these 16-ft., 4-ft. and 2-ft. stops are voiced quite loud the desired combinations are not satisfactory; in fact, if they are voiced as loud as required for the desired "build-up" they cannot be used for the desired combinations.

In very large organs the number of stops is such that a complete set of stops for a satisfactory build-up for the full organ, together with a sufficient number of stops of 16-ft., 4-ft. and 2-ft., of soft voice for combinational use, is possible. On the other hand, in smaller organs, these two requirements are not always in evidence. Oftentimes the whole attention of the builder and voicer has been given to an effort to provide a satisfactory build-up, at the expense of the combinational requirements.

For example, let us suppose that the scheme of a small organ includes two 4-ft. stops in the great, two in the swell and one in the choir. The first

4-ft. stop in the great (presumably the octave) is voiced (as it should be) to make a satisfactory build-up of the first harmonic. The second 4-ft. stop (presumably a harmonic flute) is frequently voiced with the same aim, to aid in the build-up by means of the first harmonic, and its use in soft combinations is sacrificed. In the swell, if the first 4-ft. stop is an octave (or principal), that stop is also voiced rather strong to make a good build-up for the full swell. Such a stop is of no value as a combination stop. The other 4-ft. stop in the swell is generally a flute (flauto traverso, wald flöte, octave doppel flöte or flute triangulaire). Oftentimes this stop is voiced rather loud to aid in the build-up for full swell and, likewise, its combinational value is reduced. The one 4-ft. stop in the choir is generally a flute of varying character, more or less useful as a soft flute. The one 2-ft. stop in the swell is subject to the same treatment. If it is treated as a necessity for the build-up it is made and voiced as a super-octave—too loud for use in delicate combinations. If it is made and voiced for combinational use, it is generally a flautina and is useful in very soft combinations, although it does not "cut much ice" (to use a colloquialism) in the build-up.

If there is no 16-ft. stop in the great and only one in the swell (bourdon) that stop is frequently voiced rather strong to answer as the sub-octave in the general build-up. When so voiced it is frequently too strong for the full swell, making the tone of the full swell rather "muddy," and is of no practical value in numerous soft combinations.

In an organ there are many soft combinations of 8 and 4-ft. stops, of 16 and 8-ft. stops, of 16 and 4-ft. stops, of 8 and 2-ft. stops, and even of 16 and 2-ft. stops, which are attractive and useful in organ music of a soft character. Now, while these combinations of color are frequently found in fair-sized organs, the general tendency of some advocates to create a fine build-up and a stirring full organ, admirable as it is in itself, has overshadowed the value of certain stops, which are required for combinations much more than they are required for the build-up, and hence many desirable combinational effects are missing. By all means let us have a perfect build-up, by means of sufficient power in the stops which give the first, second and third harmonics, as well as by satisfactory mixtures, when the desirable soft combinations are not sacrificed for that purpose. If the size of the organ does not admit of having both the satisfactory build-up and the soft combinations which are so valuable, it seems to me that it is better to sacrifice a little of the build-up, rather than to sacrifice the soft combinations which are the characteristics of many organ compositions. EVERETT E. TRUETTE.

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**First C. C. O. Recital of Season—Organists Guests of Minister.**

The first organ recital of the season under the auspices of the Winnipeg center, C. C. O., took place at Westminster Church Sunday afternoon, Nov. 17, when Wilfred Layton, B. Sc., F. R. C. O., A. R. C. M., was the organist. The program was as follows: Choral Song, Wesley; Chorale Preludes, Bach; "Sleepers Wake," Nicolai; "In God, My Faithful God," Jacob Regnart; "If Thou But Suffer," Neumark; Magnificat, Tonus Peregrinus; "Lord Jesus Christ," Seth Calbifius (1556-1615); "Comest Thou, Jesus," Stralsund Gesangbuch (1665); "Jesu, dulcis Memoria," Walford Davies; Sonata in D flat, Op. 154, Rheinberger. A selected number of voices from Mr. Layton's Augustine Church choir sang the chorales.

The monthly meeting of the center took place Tuesday evening, Nov. 26, when the members were the guests of the Rev. and Mrs. Hugh McFarlane at their home. The evening was taken up with a discussion of church music from the standpoint of both the minister and organist, hymns and tunes coming mostly to the fore. Many good points were made and discussed, the Rev. Mr. McFarlane opening the case for the ministers and Wilfred Layton for the organists. A splendid evening ended with refreshments served by the hosts.

Under the direction of Professor Frederic B. Stiven, the choral society of the University of Illinois sang Handel's "Messiah" for its Christmas vesper concert at the university auditorium on the afternoon of Dec. 8.

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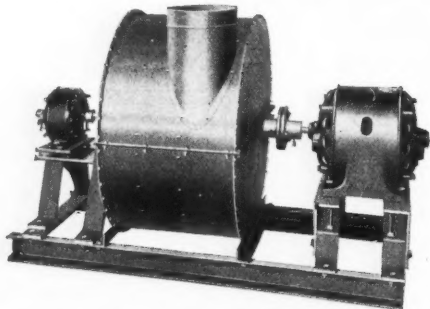
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By WILLIAM W. CARRUTH

San Francisco, Cal., Dec. 15.—Warren D. Allen, organist of Stanford University, opened the Estey organ at Trinity Methodist Church, Berkeley, Sunday afternoon, Dec. 1. Years ago, while a student at the University of California, Mr. Allen was organist of this church, so it was quite fitting that he should be invited to open the new instrument in the new church. The organ is a four-manual of sixty-two stops and 2,648 pipes and all who have heard it pronounce it magnificent. The specification appeared in The Diapason June 1, 1929. Mr. Allen played the following numbers: Prelude on "Veni Emmanuel," Arthur Egerton; Chorale Prelude, "Puer Nobis Nascitur," Healey Willan; Three Chorale Preludes on "In dulci júbilo," Bach; Bourree in D, Wallace Sabin; "The Bells of St. Anne de Beaupre," Alexander Russell; "Roulade," Seth Bingham; "Dripping Spring," from "Nature Sketches," Joseph Clokey; "Carillon" in B flat, Vierne; Christmas Pastoral from "The Messiah," Handel; Andante and Finale from "Grande Piece Symphonique," Cesar Franck.

Marshall W. Gischman, former organist of the Palace of the Legion of Honor in San Francisco, has been appointed organist of the church.

William J. Kraut, visiting professor of counterpoint and composition at the University of California, gave a recital Dec. 3 at the First Baptist Church of Berkeley under the auspices of the Alpha Mu music society of the university.

William W. Carruth gave the following program in Lisser Hall at Mills College Dec. 11: Three Chorale Preludes: "We All Believe in One God," "When in the Hour of Utmost Need"

and "Let All Christian Men Rejoice," Bach; Meditation from Symphony 1 and Minuetto from Symphony 3, Widor; "Ronde Francaise," Boellmann; Prayer and Cradle Song and Fugue in D, Guilman; Canon in B minor, Schumann; Cradle Song and Allegretto from Sonata in E flat minor, Horatio Parker; Allegro Vivace, Andante and Finale from Symphony 1, Vierne.

Miss Ethel Whytal, A. A. G. O., has been appointed organist of the First Congregational Church of Oakland, to succeed Henry Hallstrom, A. A. G. O., who is now organist of the Church of the Redeemer, Morristown, N. J. This position was formerly held by Alexander McCurdy, Jr., another Californian, and it was through McCurdy's influence that Mr. Hallstrom was given an opportunity to play at this prominent church. It is of interest to mention that Mr. McCurdy also held the position of organist at the First Congregational Church. Miss Whytal is staff organist of the Chapel of the Chimes and is heard every evening over station KTAB.

The theater organists of the bay region have a live organization known as the Theater Organists' Club. Their monthly meetings are generally held in some theater at 11:30 p. m., after the last show. Interesting programs are given and refreshments are served. The last social and demonstration meeting of the club was held at the Daly City Theater. The program was diversified, with organ, piano, violin and vocal solos.

**Death of Mrs. Marie Eigenschenk.**

Mrs. Marie Eigenschenk, mother of Edward Eigenschenk, the Chicago organist, died Dec. 3 at her home, 3045 Eastwood avenue. The funeral service was held Dec. 5 at St. Michael's Church. Mrs. Eigenschenk was the widow of Herman Eigenschenk and was 73 years old. She left six children, of whom Edward is the youngest.

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**Tribute Is Paid to  
Florence Rich King,  
a Rare Character**

Mrs. Florence Rich King, whose death on Nov. 14, as the result of an automobile accident in August, was announced in the December issue of *The Diapason*, was laid at rest at Worcester, Mass. Before her husband, George R. King, left the Pacific coast with the body, impressive services were held Nov. 17 in the La Canada, Cal., Community Church, being conducted by the pastor, the Rev. Kenneth S. Beam, assisted by the Rev. J. Whitcomb Brougher, Jr., pastor of the First Baptist Church, Glendale, where Mrs. King had been guest organist on many occasions. Music was by Mrs. May Goodbar, soloist at the Baptist Church of Brookline, Mass., where Mrs. King was organist several years ago. Mrs. King not only was an organist of outstanding ability, but was a leader in philanthropic work in her old home in Boston. She had moved to California a few years ago to make La Canada, in that state, her home. The subjoined tribute to an accomplished musician and a rare character has been received by *The Diapason*:

Mrs. King was born in Worcester, Mass., Sept. 6, 1869, the daughter of Henry H. and Mary (Bullard) Rich. When she was 10 years old the family moved to Boston, where her father became well known as a teacher of voice and director of church choirs. At the age of 11 she began to appear as accompanist for her father, he then having charge of a large chorus at the Boston Y. M. C. A. She was graduated from the Franklin School for Girls and after a five years' course in the girls' high school entered the Boston Normal School, graduating three years later, to enter the teaching staff of her old grammar school at the request of the master, Granville Putnam, who had guided her through her course there.

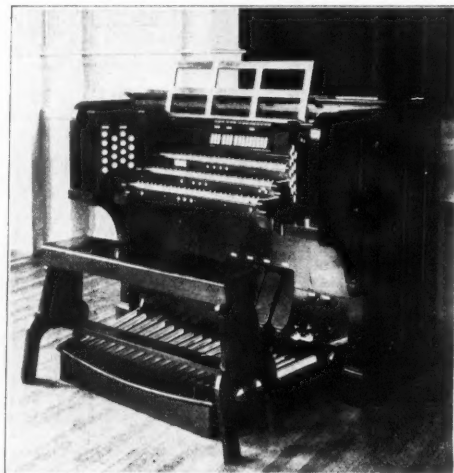
It was while teaching there that Mrs. King became interested in the organ. In 1897, the year following her marriage, she began studying under Everett E. Truette of Boston. He became her ideal in character as well as musicianship, and with him she took courses in organ playing, harmony, theory, composition, orchestration and organ construction. Mr. Truette prepared her for examinations for the associateship, and finally the fellowship, of the American Guild of Organists. Her fellow's certificate bears the date July 11, 1919. The examiners were Horatio Parker, then head of the department of music at Yale University; Samuel A. Baldwin, of the College of the City of New York; Benjamin L. Whelpley and Homer C. Humphrey of Boston.

Early in her career she was favored in having as her instrument a new electric organ of four manuals, built by the late George S. Hutchings. This was at Berkeley Temple, Boston, where she remained ten years. At the end of that time Berkeley Temple was united with the Union Congregational Church, and the organ was on the market for sale. At the time the Baptist Church of Brookline was erecting a new church and the Berkeley organ was installed there, and Mrs. King became the organist.

Mrs. King began her six years of service at the Brookline church at its dedication. Dr. O. P. Gifford, now residing in Pasadena, was the pastor, and these were among the happiest years of her life, though in all her years as organist there was never a ripple of disaffection between her and any of her associates, and many lasting friendships were cemented among the singers, and the congregations as well.

At the end of six years' service at Brookline, Mrs. King was called to the Old Second Congregational Church at Dorchester as minister of music. Here she accomplished her greatest work, having the training of a large adult choir and also a choir of children. A monthly service with combined choirs was developed and a hundred voices were under her direction. These three churches which Mrs. King served for about twenty-three years made up the major portion of her experience as an organist in Boston, though she had a short term at the First Presbyterian Church there and was for several months at the Robinson Memorial Methodist Church in Malden.

In the fall of 1925 Mrs. King went



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to California to spend the winter and to look over the field as to the possibility of taking up her musical activities there. She returned to Boston in the spring of 1926 and the following autumn severed her connections with New England and took up her residence in La Canada Valley, where a home had been in preparation for some time. A position not being in sight, she decided to give her services to the training of the choir at the Community Church of La Canada Valley, and later, when a vacancy occurred, she took up the work of organist and director.

Mrs. King never entered society for the usual satisfactions that follow such action. She found so many worthwhile tasks to perform that she was always employed in a branch of church or social service. While she was so actively engaged in the musical ministry, she found time for summer courses at Harvard University, one course being in trigonometry, which she found a fine recreation. She entered Simmons College, Boston, and took the course in social service and connected herself with the Family Welfare Society of Boston and the Widows' Society, and became the head of the bureau for the aged. This work required all her days, yet her musical work was never neglected.

As will be seen from the foregoing, Mrs. King lived in two worlds. Highly trained as a musician, she found time for activity in the world of social service, where she made a fine record. Yet she never allowed her wires to get crossed. Among her musical friends she was never heard to talk of her work for the underprivileged among whom she worked during the hours of

daylight, and few of her associates in social service knew of her accomplishments in the realm of music, particularly in church music. She never talked of her accomplishments and cared nothing for public recognition. She loved her music and she loved equally social service, because of her love for our common human brotherhood. She hated pettiness in every walk of life and never indulged in criticism of her fellows. Yet she was her own most severe critic. There was nothing small about her unless it was her self-esteem.

And with all these varied activities Mrs. King found her greatest delight in her home. She radiated sunshine as the sun itself. She found her supreme happiness in giving happiness to others.

Her loves were deep. Her home, her church, humanity and humanity's God received her utmost devotion.

"They that are wise shall shine as the firmament, and they that turn many to righteousness, as the stars forever and ever."

**Guilmant School Reopens Jan. 7.**

After a Christmas vacation of two weeks the Guilmant Organ School, New York, will open for the winter term Jan. 7. The first master class will meet Wednesday morning, Jan. 8, and special arrangements have been made for those who wish to attend these weekly sessions but find it impossible to take up the full course of the school. During the winter an intensive study of choir organization and training will be pursued, followed by the consideration of music for the church service. Under this latter topic there will be

discussions of choral numbers suitable for the solo quartet, the paid and the volunteer chorus choir. The fall term of the school closed with a Christmas celebration Dec. 18, in which the following participated: Kathryn East, Iris M. Weeks, Beatrice Epstein, Helen Bialecka, Bett Geer, Tora Nordstrom, Myrtle Stair, Dorothy Jordan, Marion Nelson, Roberta Bitgood, Dorothy Bach, Mrs. N. E. Sentleber, Clifford Balshaw, William Wehmyer, Westervelt Romaine and Emmett Fowler.

Theodore Strong, official organist of radio station KPO, San Francisco, is presenting a fifteen-minute organ recital every Sunday evening. The reaction to these recitals has been gratifying. Mr. Strong is to use the organ suites by R. S. Stoughton, called "In India," "Persian Suite" and "Egyptian Suite." Mr. Strong gives a description of each number played.

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**Milwaukee Notes;  
Arneke in Recital;  
Various Programs**

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Dec. 20.—As a part of the musical program marking the convention of the National Federation of Music Clubs, Arthur H. Arneke, A. A. G. O., played a recital Nov. 21 at the Norris Farm, near Mukwonago, Wis. His numbers were: Allegro Vivace from Symphony 5, Widor; Finale of Act 2 from "Madame Butterfly," Puccini; "Springtime," Kinder; "Marche Militaire," Saint-Saens. The organ at the Norris Farm is a thirty-five stop Aeolian of two manuals.

Dec. 15 brought the fiftieth recital by Karl Markworth at Trinity Lutheran Church. He was assisted by the Concordia College glee club and the Trinity mixed chorus, both of which he conducts. The organ numbers presented were "Adeste Fideles," Whiting; "O Hail, This Brightest Day of Days," Bach; Dubois' "March of the Magi," and "In Bethlehem's Town," by Mueller.

On Nov. 24 Earl Morgan presented his choir of boys and men in Mendelssohn's "Hymn of Praise." To this were added several organ numbers by the same composer. These were: Allegretto (Fourth Sonata) and the First Sonata.

The vested choir of the Grand Avenue Congregational Church under the direction of Graydon R. Clark, presented a concert Dec. 11, which packed the church to capacity. Several Russian numbers were included in this a cappella concert.

Hermann Nott gave a recital at the Ebenezer Reformed Church in Sheboygan Nov. 26. He presented Sibelius' "Finlandia"; Guilman's "Berceuse et Priere"; Crawford's Toccata, "Wer nur den lieben Gott laesst walten," "Alle Menschen muessen sterben," "Es ist das Heil," and the Adagio from the Second Trio-Sonata by Bach; Nevin's "Tragedy of a Tin Soldier"; Saint-Saens' "Swan" and two Widor numbers, the Cantabile from the Sixth Symphony and the Toccata from Symphony 5.

Arthur Bergmann with his 150 vested choristers presented the second of a series of vespers on Nov. 24. The compositions used by Mr. Bergmann were: "Nun danket alle Gott," Karg-Elert; Largo (Vivaldi Concerto) and "Vom Himmel hoch," by Bach; Andante, Borowski; Lento Assai (from Sonata 7), Guilman; "Twilight Memories," Nevin, and "Epithalame," Mac-Master.

The First Church of Divine Science dedicated its new organ Nov. 17. Miss Genevieve Urbanek is the organist at this church. The organ is a Kimball of two manuals and nine stops, with chimes.

The proximity of Christmas gives rise to many Christmas programs, most of which are still in the future. However, on Sunday Dec. 15, the Lutheran Church of the Ascension held its annual candle-light service. Albert M. Niefer is organist and choirmaster at this church, and he presented the following compositions as a part of the service: "Christmas," Buck; Christmas Pastoral, Harker; "Christmas in Sicily," Yon, and Handel's "Hallelujah Chorus."

John Gordon Seely



Trinity Episcopal Church, Toledo, Ohio, was host at a dinner on the night of Nov. 21, in honor of John Gordon Seely's completion of ten years as organist and choirmaster. The guests were the men of the choir, many of the organists of the city and other musicians. Everyone was glad for the opportunity to express appreciation of Mr. Seely's friendly and helpful interest in the musical life of the city.

A choir festival was held at Trinity Church on the night of Dec. 1. It was a successful affair, drawing a capacity crowd on a stormy evening. W. R. Hartung, organist of Grace Church, Sandusky, played the prelude and Miss Elma Sieving of St. Andrew's Church, Toledo, played the postlude. Dr. Peter C. Lutkin, dean of the Northwestern University School of Music, delivered an address. The choir of Grace Church, Sandusky, assisted the choir of Trinity, Toledo.

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**Seattle Activities;  
Dr. Frank S. Palmer  
Gives Recital Jan. 19**

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

Seattle, Wash., Dec. 16.—One of the outstanding events of this season is an organ recital to be given Sunday afternoon, Jan. 19, at 4 o'clock, in St. James' Cathedral by Dr. Franklin Sawyer Palmer. The recital will be played at the request of several Guild members. Dr. Palmer, a great Bach exponent, has selected his program entirely from the works of Bach. At the organist's command are the two organs playable from the sanctuary organ console. The cathedral gallery organ, which was built by the Hutchings-Votey Company, in 1907, has forty-six sets of pipes and the memorial sanctuary organ built by Casavant has eighteen sets of pipes. Dr. Palmer, who has a large following of students and organist friends, is a student of the French masters and we are looking forward to his performance.

Mrs. William Tonkin, only surviving charter member of the Renton Presbyterian Church (a suburb of Seattle), has just celebrated the forty-fourth anniversary of her appointment as the church's organist. Practically every Sunday since the church was organized has found her at her post with the exception of a few Sundays during vacation periods. She was honored by the congregation at the anniversary concert of the church when the Rev. George A. Crawford presented her with a bouquet of forty-four blossoms each signifying a year of service. Mr. Crawford spoke highly of the beautiful service that has been rendered by Mrs. Tonkin.

The second in the series of recitals by the Western Washington chapter of the American Guild of Organists was given Friday evening, Nov. 22, at the University Temple on the four-manual Kimball. The solo organists were Marvin W. Brain of the First Christian Church, Harold Heeremans of the First Methodist Church, and Joseph H. Greener of the Queen Anne Methodist Church. Douglas Forbes, bass soloist of the First M. E. Church, was the assisting artist and Frederick C. Feringer of the First Presbyterian Church was the accompanist. The following program was given: Prelude (Third Sonata), Guilman; Scotch Tone Poem, Greener; Intermezzo, Callaerts; Fugue in G, Bach (played by Mr. Brain); "But Who May Abide," Handel (sung by Mr. Forbes); Chorale in A minor, Franck (played by Mr. Heeremans);

"All Your Shades," Lully; "Arise, Ye Subterranean Winds," Purcell (sung by Mr. Forbes); Allegro Moderato (Trio-Sonata in E flat), Bach; Prelude and Fugue in A minor, Bach (played by Mr. Greener).

On Sunday, Dec. 15, the Western Washington chapter of the American Guild of Organists gave the third of a series of organ recitals in the First Christian Church. The following program was played: Sonata No. 2, Mendelssohn, and "Will-o'-the-Wisp," Nevin (played by Mrs. Fred A. Lind, First Swedish Baptist Church); vocal, "Moonbeams," Klemm; "Bowl of Roses," Clark (sung by H. E. Dickerman, baritone soloist First Christian Church, and accompanied by Marvin Brain, First Christian Church); Risoluto, Parker; Cantilena, Greener; Concert Prelude in D minor, Kramer (played by John McDonald Lyon, St. Clement's Episcopal Church); "Asra," Rubinstein; "Two Grenadiers," Schumann (sung by Mr. Dickerman); Chorale, "Now Is Salvation Come unto Us," Bach; Offertoire No. 5, Lefebure-Wely; Chorale Prelude, "Come Holy Spirit," Lang (played by Mrs. David J. McNicoll).

The Seattle composers' program given at Plymouth Congregational Church Sunday evening, Nov. 17, drew a large and appreciative audience and many musicians of prominence were present. The choral and vocal solo work was done by the Plymouth choir and quartet under the direction of Arville Belstad, organist and, choir director. There was some very good work which should do honor to Seattle. Mr. Belstad deserves credit for bringing the works of the local writers before the public.

On Sunday, Nov. 24, a St. Cecelia festival service was given in St. Clement's Episcopal Church by the choir under the direction of John McDonald Lyon, organist and director. The program was made up of solos, duets, choruses and organ numbers. A special feature of the program was the debut of Mr. Lyon as a composer. The choir sang as the concluding number the "Vesper Hymn" written by Mr. Lyon. Preceding and following the service, Mr. Lyon played the following organ music: Prelude and Fugue in F, Bach; Pastorale in F, Bach; Toccata in G, Greener; Concert Prelude in D minor, Kramer; Toccata and Fugue in D minor, Bach; "Marche Pontificale," Tombelle.

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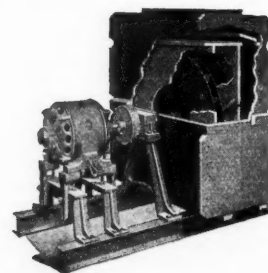
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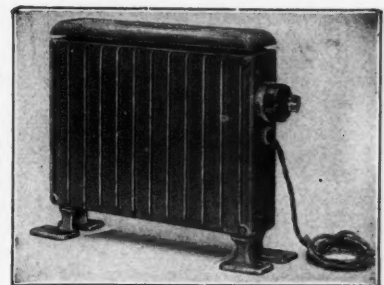
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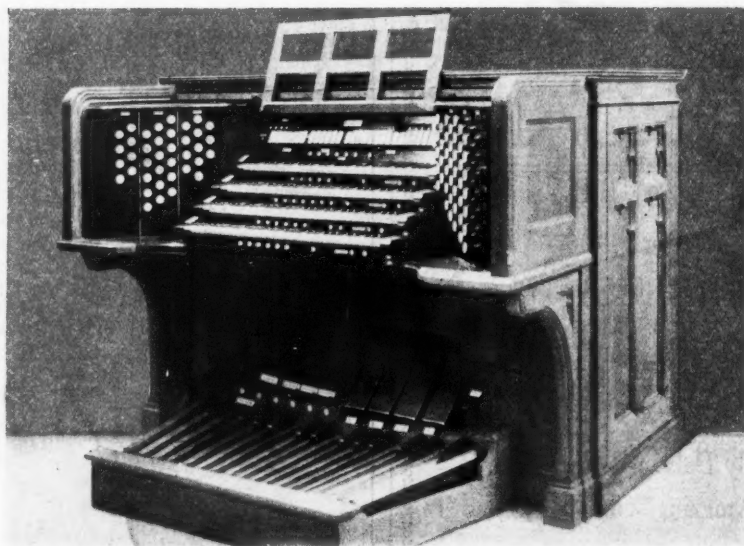
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