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PREPARING FOR WORK AT EASTMAN SCHOOL

BONNET CLASSES PLANNED

Harold Gleason Perfecting Details for Work to Be Begun at Rochester, N. Y., Feb. 6—First Organs Are Installed.

Working plans of the organ department at the Eastman School of Music, following the arrival of Joseph Bonnet, whose master classes in organ are to begin Feb. 6, were outlined at a recent conference in New York between Mr. Bonnet and Harold Gleason, who is associated with him in conducting the department. Details will be perfected under general supervision of Alf Klingenberg, the director, for the organization of the Bonnet classes and the installation of the organ equipment needed to make the classes of the greatest possible profit. Mr. Gleason also consulted Mr. Bonnet with reference to the organization of the preparatory classes designed by Mr. Klingenberg to fit those not qualified to enter the Bonnet classes as playing students, so that they may qualify as class students, meanwhile profiting as listeners from the criticisms of the eminent French organist.

Mr. Gleason was in New York to listen to the first of the series of recitals by Marcel Dupre, organist at the Notre Dame Cathedral in Paris, in the United States for a series of concerts. After a week-end with Mr. Bonnet, planning the work to be done, Mr. Gleason went to Boston to the Skinner factory to note the progress in the construction of the organ which is to be in Kilbourn Hall at the Eastman School, to be used as a studio by Mr. Bonnet and by the other members of the faculty as a recital hall.

Much of the work preparatory to the installation of the organ has been completed at Kilbourn Hall and work is well along at the factory on the instrument. Shipment will be made early in the year, so that the installation may be completed before Mr. Bonnet arrives in Rochester.

The work of installing studio and practice organs on the fourth floor of the Eastman School is proceeding rapidly. One of the Möller three-manual studio organs has been placed in use, but it is not completed. Another studio organ has been shipped and will be ready soon. This is a Skinner three-manual with seventeen stops.

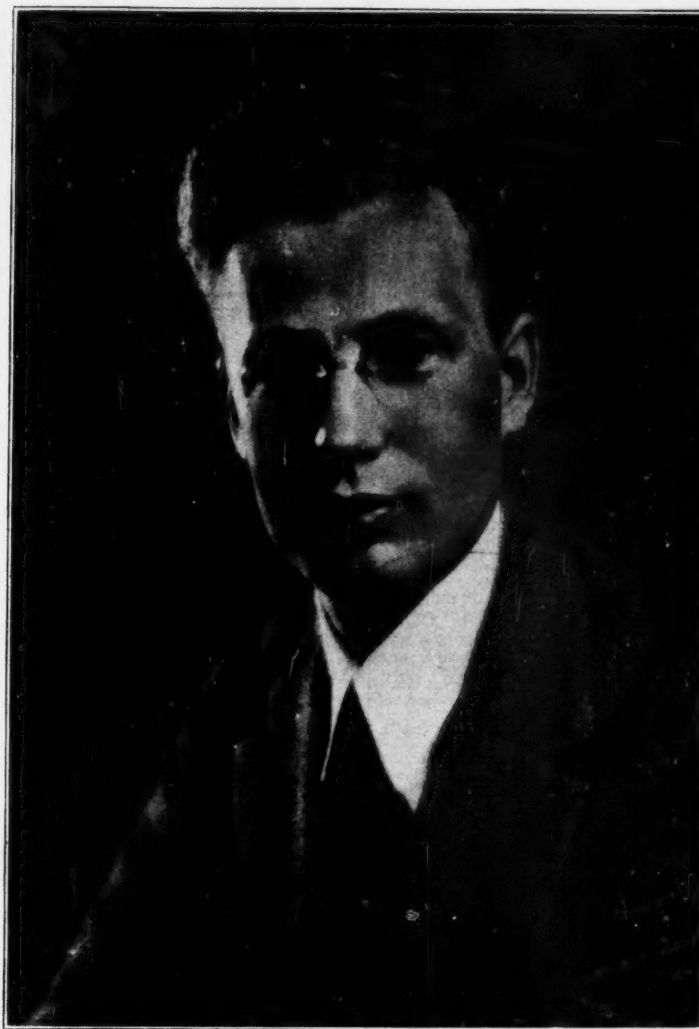
With the placing of the organ in Kilbourn Hall and the additional studio and practice organs this department at the Eastman School of Music will be ready to accept many more students.

The Eastman School recognizes that the use of the organ as a means of accompaniment to motion pictures offers an expanding field for specially trained performers on the instrument. To this end a complete orchestral organ will be installed next fall in a screening room and the teaching of motion picture accompanying will be done under conditions similar to those the performer experiences in actual work of this kind.

Odell Organ Is Opened.

The new Odell organ just installed in the First Presbyterian Church of Caldwell, N. J., was formally opened with a recital Sunday evening, Dec. 4, the organist of the church, Clarence E. Turner, being at the console. Roy N. Cropper, formerly tenor soloist at the Central Congregational Church of Jamaica Plains, Boston, was guest soloist of the evening, and the quartet and choir of the church rendered special music. Mr. Turner's playing was pronounced superb and he brought out the beauties of the instrument to the delight of an audience of about 1,000. Mr. Turner is a newcomer to the metropolitan district, recently having been in Boston at the Central Congregational Church at Jamaica Plains and Temple Mishkan Tefla.

HAROLD GLEASON, GUIDING LIGHT OF EASTMAN SCHOOL.



WESTERN TOUR FOR BONNET

Passes Holiday Season in New York After Crossing Canada.

Joseph Bonnet is passing the Christmas holidays in New York City, after having completed a recital tour that will go down in organ history on this continent as one which few men of this or past generations ever could make. M. Bonnet gave recitals from Halifax to Victoria, B. C., crossing Canada, and the trip was a continued ovation. Many return dates have already been arranged.

During the holiday season M. Bonnet is giving a number of recitals on organs in private homes in New York. In January his western tour begins and early in February he will go to Rochester, N. Y., to take up his work at the Eastman School of Music.

The recent Bonnet recitals which were his initial appearance in the Northwest were a tremendous success, writes our Portland correspondent. In Victoria, B. C., where the people belong to the extremely conservative and undemonstrative class, they were riotous in their applause. At the end of his choice program of legitimate organ music, in which there appeared only one transcription, the audience, made up largely of cultured, music-loving people, brought him back again and again until he finally played "God Save the King" to bring the program to an end. In this recital Mr. Bonnet played on the fine fifty-four-stop Casavant organ in the Metropolitan Methodist Church. In Portland, Ore., the recital was given in the Sunnyside Congregational Church, where recently was installed a twenty-two-stop Kimball organ. The hearty applause following each selection spoke eloquently of the appreciation of his au-

dience. The Bach numbers evoked the heartiest applause at both recitals. The absence of ostentation, the simplicity of manner and the profound musicianship of Mr. Bonnet were so compelling that the attention of the large audience was riveted on him throughout his programs. He had in his audience those who had come over 300 miles to hear him.

New Post for Hemington.

Dr. Francis Hemington has resigned as organist of the Church of the Epiphany, Chicago, to accept that of organist and director at the Pilgrim Congregational Church of Oak Park, effective Jan. 1. Dr. Hemington has been at the Epiphany for nearly a quarter of a century and his work there won him the affection and admiration of the parish. In Oak Park he succeeds Dudley L. Smith, for many years a well-known Chicago organist and pianist, who is advertising manager of the store of Mandel Brothers and finds his business duties growing too heavy to permit him to continue his church work. Dr. Hemington is a resident of Oak Park and his first position after coming to the United States from England was at Grace Episcopal Church in that suburb. In his new post he will serve a strong and growing church. He has a three-manual Austin organ.

Barnes Resigns as Editor.

In order that the present policies of the H. W. Gray Company for the development of the American Organ Monthly may not be embarrassed by those policies through which the magazine has been developed up to the present time, Edward Shippen Barnes, who has edited the American Organ Monthly since its inception, has resigned from this position.

SOUTHERN CALIFORNIA TO HAVE LARGEST ORGAN

IN BIG LOS ANGELES CHURCH

Order to Austin Company for Four-Manual of Eighty Speaking Stops for Half-Million Dollar First M. E. Church.

The Austin Organ Company has closed a contract with the First Methodist Church of Los Angeles, said to be the largest Methodist church in the United States, now building an edifice costing \$500,000. The organ, of four manuals and eighty stops, is to be the largest ever constructed for southern California, and will be the third four-manual erected in Los Angeles by the Austin Company.

The entire great will be expressive, being enclosed in a separate swell-box. The organ is to be divided, metal screens being used in place of display pipes. The whole interior is being designed and decorated by Tiffany of New York, in a color scheme original and beautifully effective.

The contract was secured by R. F. Tilton, San Francisco, Pacific coast representative of the Austin Company, who has acted in that capacity for the last fifteen years.

The specification of the organ is as follows:

GREAT ORGAN.

Major Diapason, 16 ft., 61 pipes.
Contra Dolce, 16 ft., 61 pipes.
Principal Diapason, 8 ft., 61 pipes.
Small Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Violoncello, 8 ft., 61 pipes.
Viole d'Amour, 8 ft., 61 pipes.
Clarinet Flute, 8 ft., 61 pipes.
Fugara, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Double Trumpet, 16 ft., Trumpet, 8 ft., Clarion, 4 ft., 55 pipes.
Eight adjustable composition pistons to control great stops and couplers.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason Phoson, 8 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Viole d'Gamba, 8 ft., 73 pipes.
Echo Sallcional, 8 ft., 73 pipes.
Aoline, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Dolce Cornet, 3 ranks, 183 pipes.
Contra Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.
Eight adjustable composition pistons to control swell stops and couplers.

CHOIR ORGAN.

Contra Viole, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Violette, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 54 notes.
Tremulant.
Eight adjustable composition pistons to control choir stops and couplers.

SOLO ORGAN.

Stentophone, 8 ft., 73 pipes.
Flauto Major, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Double Tuba, 16 ft.: Tuba Mirabilis, 8 ft.: Tuba Clarion, 4 ft., 85 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.
Eight adjustable composition pistons to control solo stops and couplers.

ECHO ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Flauto Dolce, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Cathedral Chimes, 20 notes.
Tremulant.
Eight adjustable composition pistons to control solo and echo stops.

PEDAL ORGAN (Augmented).

Magnaton, 32 ft., 32 pipes.
Resultant Bass, 32 ft., 32 notes.
Major Diapason, 16 ft., 32 pipes.
Small Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.

[Continued on page 21.]

DUPRE WILL MAKE TOUR OF U. S. NEXT SEASON

ALL SECTIONS TO HEAR HIM

Announcement Made by Alexander Russell of Tentative Arrangements for Return of French Virtuoso for Longer Stay.

News comes to The Diapason by wire from New York as this issue goes to press that Marcel Dupre will return to the United States next season and that the opportunity will be given to hear him in various parts of the country. This information will be of interest to organists everywhere, many of whom regretted the fact that M. Dupre did not play outside New York and Philadelphia. Dr. Alexander Russell, musical director of the Wanamaker stores, announces that tentative plans have been made for M. Dupre's return and that he not only will give another series of recitals in the Wanamaker stores, but that he will make an extended tour under Dr. Russell's direction.

By EDWARD SHIPPEN BARNES.

In the December issue of The Diapason we noted the first recital given by Marcel Dupre in New York. It seems now only proper to record the impressions left upon our mind by the six public recitals which followed.

Speaking first of the Wanamaker organ, we note that this instrument improves upon acquaintance. There is real grandeur of foundation tone and fineness in the individual voicing throughout, and, were it placed in a large, resonant room, this organ would no doubt make an impression comparable to its brother organ in Philadelphia. The pedal is impressive and sonorous. M. Dupre also highly approved the tablet system of stops and the color system of the marking of manuals and qualities of tone.

Speaking next of general impressions, we look back on this series of concerts as a rare musical treat. It would be untrue to say that we thoroughly agreed with the style of rendition of every number performed. If there was one thing we sometimes lacked it was a greater dignity and a more moderate speed for some types of compositions. But others were all that could be desired in a poetical and beautiful performance—particularly the slow movements of every sort. M. Dupre's explorations into the resources of the instrument were also highly successful, and his color-schemes delightful. Certainly he possesses a marvelous technique—technical difficulty seeming hardly to exist for him.

Enjoyable as were his renditions of organ music, it is nevertheless true that his performance in this respect could (as Mr. Finck remarked in the New York Evening Post) have been equalled by certain organists in his audience. But what was of greater importance musically and artistically was his extraordinary skill in improvisation. As in the case of everyone who attempts this art, the results varied on the several occasions. Inspiration there always was, but at times this inspiration carried the performer to heights almost unimaginable. Of all the various exhibitions of improvising given by M. Dupre in these concerts, none, to our mind, rose to so glorious a level as that of Dec. 5, based upon a theme by Vincent d'Indy. The theme was of a pastoral nature and upon it M. Dupre built a prelude and fugue. Wonderful as were the arts displayed in the construction of these numbers, comprising as they did exposition, development, nuance, an extraordinary weaving of modern tonal treatment into strict form and a glorious augmentation at the close, there was yet present something greater than all these which turned what might have been merely a marvelous technical stunt into real and vital music—such thrilling music as to be comparable to the greatest of modern published works.

There is still a more important side to this series of concerts. This phase consists in their effect on the public.

We have not been without our superb recitalists in New York, who have had their devoted following, though a far smaller following than they deserved. But here was a chance, nobly given by Rodman Wanamaker, splendidly managed by Dr. Alexander Russell, and taken advantage of, not by organists and organ-lovers alone, but by as general a public as ever attends any concert in this city. In other words, it was a huge step toward giving to the organ that place in the popular estimation which as the greatest of instruments it deserves. This is therefore the time to pay a long overdue tribute to a man who dreamed a dream and saw a vision, a man so modest that he forbade special mention of his name, a man who has loved the organ from his early youth and made up his mind that what he could do toward giving it its rightful position in public music he would do. Organists are indeed under a great obligation to Rodman Wanamaker, and it is a great pleasure to the writer, who is under no bond of secrecy, to render him his due. And hardly less credit is due to Dr. Russell for his initiative and his splendid management of these concerts, under the arduous labors of which he and his staff quite wore themselves out.

M. Dupre's programs were as follows:

Nov. 25—"Dialogue," Clerambault; Noel with Variations, d'Aquin; Chorale Prelude on "Christ Lay in Bonds of Death," Bach; Prelude and Fugue in D, Bach; Finale in B, Franck; "Carillon" (dedicated to M. Dupre), Bourdon; Prelude and Fugue in G minor, Dupre; Improvisation, Theme by Dr. William C. Carl.

Nov. 30—Chorale No. 1 in E, Franck; "Sœur Monique," Couperin; Prelude and Fugue in B minor, Bach; Scherzo (Second Symphony), Vierne; Allegro Vivace (First Symphony), Widor; Improvisation, Theme by Dr. Miles Farrow.

Dec. 5—Fugue in G minor (the "little"), Bach; Chorale Prelude, "Awake, the Watchmen Call," Bach; Fugue in E flat ("St. Ann"), Bach; Four Versets on "Ave Maris Stella," Dupre; Cantabile, Franck; Allegro Vivace and Finale (First Symphony), Vierne; Improvisation, Theme by M. Vincent d'Indy.

Dec. 9—Toccata in F, Bach; Chorale Prelude on "Jesus Christ, Our Saviour," Bach; Pastorale, Franck; Three Antiphons on the "Magnificat," Dupre; Fifth Symphony, Widor; Improvisation, Theme by Artur Bodansky.

Dec. 12—Passacaglia, Bach; "Pièce Heroïque," Franck; Canzona, Guilman; Prelude and Fugue in B, Dupre; Third Symphony (entire), Vierne; Improvisation, Theme by Walter Damrosch.

Dec. 16—Toccata and Fugue in D minor, Bach; "Symphony Gothique," Widor; Improvisation a Symphony in Four Movements Allegro Decido, Themes by A. Walter Kramer and Pierre Monteux; "Lamento," Themes by Rubin Goldmark and Josef Strinsky; Intermezzo, Theme by A. Walter Kramer; Finale (Allegro), Theme by Percy Grainger.

Marcel Dupre at Philadelphia.

By DR. JOHN M'E. WARD.

Philadelphia, Pa., Dec. 6.—He came—we heard—he conquered.

The outstanding musical event of the organ world was the visit of M. Marcel Dupre, at Wanamaker's, Philadelphia, where he gave the first of two recitals Dec. 1. An audience of about 9,000 was present to hear this justly celebrated man, who was received with the greatest enthusiasm by the organ devotees present.

Dupre from the outset displayed a technique of dazzling virtuosity. His interpretation of the various exacting numbers that made up the first section of the program showed qualities of sound and broad musicianship. It was not a recital calculated to please the average cosmopolitan audience. The first half of the program was composed of four classic numbers by Bach, Franck and Widor, played in general in the broad and cultured style of the accomplished organist—no better than many of the men in and around Philadelphia could and do play them. The style and combinations were "churchly" in character, quite different from that expected on the concert platform, and bespoke of unfamiliarity with this particular organ. The Chorale in B minor received a loving and mystical rendition at his hands, altogether beautiful. The Bach Sonata in E flat was superbly played on individual registers, the phrasing perfect and delicately woven throughout. The first section of Widor's Toccata from the Fifth Symphony was played on the reeds only—fifty-four stops of them. Imagine what the composer would experience could he come to Philadelphia

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COMPETENT ORGAN BUILDER, tuner and voicer wishes position in established repair business. Would consider investment. Address A4, The Diapason.

THE DIAPASON.

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

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and hear his wonderful composition on this array of reeds! We vouch for it—this novel treatment is an exciting experience. It was the most thrilling rendition ever heard here. It could not be duplicated anywhere, at present, excepting on this particular organ. It was the star number of the first half of the program.

The truly striking feature of the evening was a series of four symphonic improvisations, based on themes given. The themes were provided by Leopold Stokowski, conductor of the Philadelphia Orchestra; S. Wesley Sears, organist of St. James' Church; Charles M. Courboin, Henry S. Fry, Rollo F. Maitland and John McE. Ward. Altogether the list comprised fifteen themes. It was the almost superhuman task of Dupre to adapt and mold these varied and contrasted themes without preliminary study, in the customary development of a true symphony. This remarkable feat, an absolute novelty in the annals of musical performances here, was accomplished with a degree of brilliance that not only won the hearty approval and enthusiasm of the audience, but the unbounded admiration of the many musicians present. The general tonal scheme was in the key of G minor. The themes for the first movement, which took the form of an allegro and fugue, were those of Maitland and Sears. The second, an adagio, was built on the Courboin theme. The third section, a scherzo-caprice, in G major, was modeled on the Fry and Ward subjects. For the finale, suggested by Stokowski, portions of all the foregoing were used in various rhythms and figures.

Improvisation in free forms is a gift beyond the average talented musician (it may be cultivated and im-

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proved by practice), but the improvisation of an entire symphony in four complete movements in classic form (without vain repetitions) is a feat so difficult as to be beyond the aspiration of even the most liberally endowed. All the themes were turned into the richest musical material and embellished in a manner that left the musicians present fairly aghast at such an exhibition of genius. Dupre interwove the themes with a rich, highly-colored background, while the musician's modernistic tendencies were plainly evidenced in certain passages that suggested a futuristic tone poem. But bizarre and unconventional as many of these effects were, they were always characterized by true musical worth. The symphony occupied about forty-five minutes.

The second recital of M. Dupre, on Dec. 7, was the equal—or nearly so—of the first. As an example of interpretation it was correct, dignified, artistic, finished and magnetic. The Grand Court was again crowded, seats being reserved for the various musical organizations, their membership being strongly in evidence. The program was classic—sternly so for a mixed audience—yet he managed the combinations so interestingly as to delight even the laity, while the organists present were spellbound by his intense virtuosity.

The program was: Toccata and Fugue in D minor and Chorale Prelude on "O Man, Bemoan Thy Sin," Bach; Two Versets on "Ave Maris Stella," Prelude and Fugue in B minor and Two Versets on the Magnificat, Dupre; Finale in B flat major, Franck; Improvisation in the form of a symphony.

[Continued on page 21.]

LARGE MIDMER WORK FOR BROOKLYN CHURCH

PROBLEMS OF EDIFICE MET

Powerful Solo Supplements Main Organ of Delicate Voicing in St. Bartholomew's Episcopal Church.

Reuben Midmer & Son, Inc., have completed a large and important work in the complete reconstruction and enlargement of the organ in St. Bartholomew's Episcopal Church in Brooklyn. This instrument now has four manuals. There is a large solo organ, and provision is made for the future installation of an echo of eight stops.

On a basis of numerous moderate pressure stops of delicate voicing and of the most churchly character, is imposed a solo organ of high pressure, large scale stops, arranged opposite the main organ in a case duplicating the design. The acoustic difficulties of this relatively large and nonresonant church are well met by this arrangement of the material, which, together with the projected tower organ at the rear, is expected to secure a nearly perfect distribution of the tone in all parts of the church.

An instrument is now provided adequate for the accompaniment of the large musical undertakings of the parish, which in its offerings of service music, oratorio and recitals ranks with the best. The enlargement of the organ was carried out under the personal direction of Bauman Lowe.

The specification is as follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Viola di Gamba, 8 ft., 61 pipes.
5. Gemshorn, 8 ft., 61 pipes.
6. Doppel Flöte, 8 ft., 61 pipes.
7. Gross Flöte, 8 ft., 61 pipes.
8. Octave, 4 ft., 61 pipes.
9. Wald Flöte, 4 ft., 61 pipes.
10. Super Octave, 2 ft., 61 pipes.
11. Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

12. Bourdon, 16 ft., 73 pipes.
13. Open Diapason, 8 ft., 73 pipes.
14. Sallcional, 8 ft., 73 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Vox Celeste, 8 ft., 73 pipes.
17. Viol d'Orchestre, 8 ft., 73 pipes.
18. Stopped Diapason, 8 ft., 73 pipes.
19. Principal, 4 ft., 73 pipes.
20. Flauto Traverso, 4 ft., 73 pipes.
21. Flageolet, 2 ft., 61 pipes.
22. Vox Humana, 8 ft., 73 pipes.
23. Cornopean, 8 ft., 73 pipes.
24. Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

25. Violin Diapason, 8 ft., 73 pipes.
26. Dulciana, 8 ft., 73 pipes.
27. Unda Maris, 8 ft., 61 pipes.
28. Clarabella, 8 ft., 73 pipes.
29. Quintadena, 8 ft., 73 pipes.
30. Violina, 4 ft., 73 pipes.
31. Flute d'Amour, 4 ft., 73 pipes.
32. Clarinet, 8 ft., 73 pipes.

SOLO ORGAN.

- (Playable also on Choir and Swell.)
33. Stentorphone, 8 ft., 61 pipes.
 34. Gross Gamba, 8 ft., 61 pipes.
 35. Flute Major, 8 ft., 73 pipes.
 36. Gamba Celeste, 8 ft., 49 pipes.
 37. Rohr Flöte, 4 ft., 61 pipes.
 38. Tuba Profunda, 16 ft., 85 pipes.
 39. Tuba Mirabilis, 8 ft., 61 notes.
 40. Tuba Clarion, 4 ft., 61 notes.
 41. Concert Harp, 49 notes.
 42. Cathedral Chimes, 20 notes.

ECHO ORGAN (Projected).

43. Diapason, 8 ft., 61 pipes.
44. Fern Flöte, 8 ft., 61 pipes.
45. Viol Aetheria, 8 ft., 61 pipes.
46. Flute Celeste, 8 ft., 49 pipes.
47. Vox Angelica, 8 ft., 61 pipes.
48. Nacht Horn, 4 ft., 61 pipes.
49. Vox Humana, 8 ft., 61 pipes.
50. Oboe Cantante, 8 ft., 61 pipes.

PEDAL ORGAN.

51. Double Open Diapason, 16 ft., 44 pipes.
 52. Bourdon, 16 ft., 32 pipes.
 53. Violone, 16 ft., 32 pipes.
 54. Dulciana, 16 ft., 32 pipes.
 55. Tuba Profunda, 16 ft., 32 notes.
 56. Lieblich Gedeckt, 16 ft., 32 notes.
 57. Flute, 8 ft., 32 notes.
 58. Trombone, 16 ft., 44 pipes.
 59. Open Diapason, 16 ft., 44 pipes.
- ECHO PEDAL.**
60. Lieblich Gedeckt, 16 ft., 32 pipes.

Sings Seldom-Heard Oratorio.

On Nov. 27 the choir of St. John's Church, Wilmington, Del., rendered the oratorio "St. John the Baptist," by the late Dr. Walter B. Gilbert, before a packed church, under the direction of George Henry Day. This splendid work is seldom heard, owing to the fact that only a limited de luxe edition of 200 copies was printed, and then the plates were destroyed. Mr. Day owns twenty-five of these copies. These added to sixteen loaned by the composer's daughter, Mrs. Samuel Mead Hyde, made it possible to give

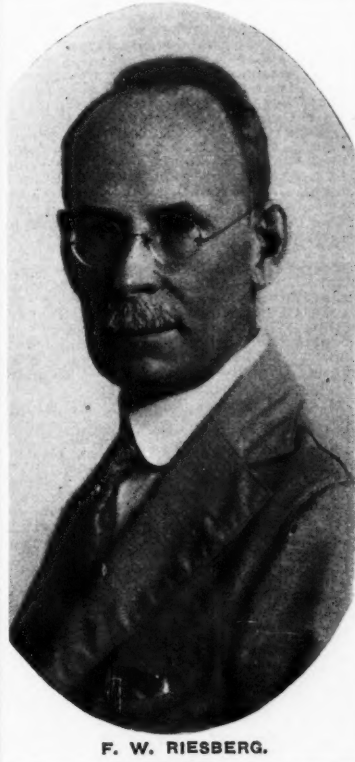
"St. John the Baptist" a fourth hearing. It is interesting to note that when this oratorio was sung for the first time in America, at Trinity Chapel, New York, in 1894, under the direction of Dr. Gilbert, with the combined choirs of St. Paul's Chapel and Trinity Chapel, Mr. Day was a small boy in the choir. Since this first rendition, "St. John the Baptist" has been sung twice under his direction—at St. Peter's Church, New York City, in 1913, and in St. John's Church, Youngstown, Ohio, in 1916. The composer's daughter, Mrs. Hyde, and her husband came all the way from Burlington, Vt., to be present, and honored Mr. Day's small son, George Henry Day, Jr., born Sept. 7, 1921, by being godmother and godfather at his baptism, which immediately preceded the singing of the oratorio.

Recital of Oetting's Works.

A recital of the compositions of William H. Oetting, the Pittsburgh organist and composer, was given for the Pittsburgh Musical Institute on the evening of Dec. 1 by Mr. Oetting, assisted by a quartet. The program opened with his Prelude and Fugue in E minor on the organ, and the other works included: Tenor solo, "Christ Is Risen"; Quartet, "Art Thou Weary"; Piano Solos, Meditation and Barcarolle; Contralto Solo, "How Long Wilt Thou Forget Me"; Quartet, "Silent Night"; Soprano Solos, "Saw Ye My Savior" and "Song of the Winds and Streams"; Piano Solos, Summer Idyl and Concert Study in G.

F. W. Riesberg's Anniversary.

F. W. Riesberg, a news writer and business representative of the Musical Courier and prominent in the councils of the National Association of Organists, is being congratulated on the completion of his twenty-fifth year with the paper. Mr. Riesberg began his connection with the Musical Courier in 1888 as Buffalo correspondent, and entered the New York office Nov. 25, 1896, since which time his connection with the paper has been unbroken. His ability as a teacher and organist, the conservative justice of his views on all things musical, and



F. W. RIESBERG.

his distrust of all that borders on charlatanism, have won the respect of musicians who know him. Mr. Riesberg has held many prominent positions in New York City, among them that of organist and choir director of the Central Baptist Church, secretary of the New York Music Teachers' Association, member of the New York Manuscript Society and member of the faculty of the New York School of Music and Arts. Mr. Riesberg was a student at the Royal Conservatory of Leipzig three years; pupil of Liszt three summers, and with Scharwenka in Berlin.

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- Sidney C. Durst—"Ingenious and effective. I shall be glad to use it."
Clarence Eddy—"I like, in the first place, your clever treatment of the whole-tone scale; and all the charming contrasts of tone-color, and then the contrasts of mood and movement are most fascinating. It is needless to say that I shall take great pleasure in playing it in my recitals."
George Fischer—"Contrasts" is original and ought to find much favor with recital organists."
Arthur Foote—"It certainly is a most effective work."
Harold Vincent Milligan in *The Diapason*—"Strikingly original in form, 'Contrasts' is a most interesting departure in organ music."
Wilhelm Middelschulte—"Contrasts" liked very much, the audience applauding vigorously. It certainly is an excellent concert number."
Pietro A. Ton—"Every organist should play it and I will be one."

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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, St. Clement's Church, Twentieth and Cherry streets, Philadelphia.

Chairman of Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York.

Treasurer—A. Campbell Weston, 27 South Oxford street, Brooklyn, N. Y.

Secretary and Associate Editor—W. I. Nevins, 668 Putnam avenue, Brooklyn, N. Y.

We wish especially to call attention to the New Jersey report at this time, as it marks the close of six years of active service for Mrs. Bruce S. Keator, the state president. All who know Mrs. Keator realize that she is giving up this work with much regret, and let this short appreciation be a reminder of what Mrs. Keator has done for the N. A. O. in New Jersey. Her efforts have made it a strong state organization and one of which she may be proud. Hermon Keese comes into a field of great opportunity, and we feel sure that his leadership will carry New Jersey on to further success.

When you receive your bill for the 1922 dues, if you have not already done so, why not try to secure one new member to come in with you at that time? If you will read Mr. Sammond's report you will see that the committee is getting real results. Don't forget that it needs your help!

The year 1922 stands before the N. A. O. and it is interesting to recall some of the work accomplished during 1921. The first event of importance was the creation of the committee for the promotion of the interests of organists. Well-known clergymen co-operated in this movement and Dr. Merrill's address and the adoption of the resolution by the general assembly of the Presbyterian Church at Winona Lake, Ind., were the culminating achievements. The reference committee after much work accomplished a big step when it secured the approval by the Organ Builders' Association of the recently-published report. And now the membership committee is doing a big work which will grow as the year goes on. These form a "big three" for accomplished events of 1921 and, coupled with the many local meetings and services, it has been a most successful season. We know that the Philadelphia convention realized many ideals which had long been striven for, and we feel sure that the 1922 Chicago convention, with the plans already under way, will eclipse all others. Let this not only be a Happy New Year for each N. A. O. member, but also one of progress.

Dinner in Honor of Dupre.

The dinner in honor of Marcel Dupre on Tuesday evening, Dec. 13, was the largest and most successful mid-winter event in the history of the N. A. O. in New York. One hundred and fifty organists gathered at the Great Northern hotel to greet M. Dupre on that occasion and to show their appreciation of his art. Lynnwood Farnam, as toastmaster, called upon various ones for short responses. President Fry, in his welcome, which, he said, was his third to M. Dupre, not only asked him to prolong this visit but expressed hope that he would soon consider America his future home. Later in the evening Mr. Fry announced that M. Dupre had been proposed for honorary membership in the N. A. O. and that the N. A. O. also wished to thank Mr. Wanamaker, through Dr. Russell, for making possible this visit of M. Dupre. James McDevitt of the Catholic Guild of Organists gave a greeting from that body and was followed by Mr. Hammond, president of the Guild of Theater Organists. Mr. Hammond said that he wished to thank M. Dupre for the great inspiration his improvising had brought to their organization. Charles M. Courboin and Edouard Marzo gave short greetings in French and both spoke of the

art of the distinguished guest of the evening and of the pleasure which his playing had given. There were short speeches by Mark Andrews, Frank Seymour Hastings, Dr. Russell, Frank S. Adams and Reginald L. McAll, and each in his own happy mood added enjoyment to what had already been spoken.

Mr. Farnam then called upon M. Dupre and the latter, in very good English, which was a delight, told of the great pleasure his visit to America had given him and thanked all who had done so much to make this a memorable trip.

Through the kindness of Dr. Noble we were then permitted to adjourn to St. Thomas' Church, where M. Dupre gave a short program, playing several numbers by request. Bach's "St. Ann" Fugue and Franck's "Piece Heroique" were followed by Dupre's own Prelude and Fugue in F minor. This work, which he played for the first time in America, is filled with mysticism and richly supplied with delightful harmonies. In all of these his playing revealed, as usual, complete mastery and a wonderful smoothness of style. M. Dupre then gave an improvisation upon a theme by Philip James. This short theme, bold in its scheme, was transformed, as by magic, into a magnificent finished fantasia. A short reception followed and everyone voiced the hope that M. Dupre would soon return and let us hear more of his art.

Committee of Reference.

The committee of reference has received interesting comments on its report which was published in the December issue of The Diapason.

George Henry Day writes: "A fine step in the right direction toward clearing up a lot of confusion in the naming of stops. Making a difference between the 'unit orchestra' and the organ proper is a natural distinction. I also approve the suggestion of making the great manual the starting-point in the determining of the elevation of the other manuals, whether the organ have two, three or four manuals. Congratulations!"

"Let me congratulate you upon your excellent report of the deliberations of the reference committee. It should be a stimulus to the adoption of less haphazard and misleading designations in console nomenclature."—W. Lawrence Cook.

From Rhode Island comes M. C. Ballou's frank comment, stressing the utility of duplexed stops, when properly named and planned. He expects that great things will come from these recommendations and hopes for more of them.

Carleton H. Bullis of Cleveland, Ohio, is responsible for two excellent letters. We could wish for at least one correspondent equally alert in every N. A. O. center! He pleads for suspended judgment regarding the value of unified stops until the organist is sufficiently acquainted with their use. He says:

"When applied to the requirements of the theater, the conventional organ does not fill the bill. The unit organ shows clear signs of meeting the needs of the theater, and its development, apart from certain abuses, should not be interfered with. If a characteristic type of artistic theater playing is to develop, it will not be through the medium of the standard church or concert organ as we know it. Furthermore, it is not within the province of routine organists to attempt to influence the creation of a style suitable to the theater. This matter should be worked out by those less harnessed to traditional style and more disposed toward searching for a new style, adaptable to this new style of instrument. As far as church and concert room are involved, the pure unit orchestra is out of place.

"But I personally feel that in time one type will influence the other, that the strict unit will develop more organ-like qualities, and that the unified principle will make further inroads

into the standard organ. I do not approve the unit for church or concert because its range of possibilities too far exceeds the needs of such places."

Among abuses of borrowing Mr. Bullis refers to the practice of thus linking up unrelated divisions which are placed in different swell chambers. The involved manuals should be continued in the same chamber—that is, choir and great. He does not approve allotting certain stop qualities to their own chambers, except when all unified material is in one swell-box. The continued thought of their location, he says, becomes a nuisance. A unified solo tuba playable from several manuals and pedals would be an exception. In an organ containing departmental swell chambers the name on the chamber containing the transferred stop should be mentioned on the knob or tablet. Otherwise there is no telling, and a hard job remembering, which swell to use for the dulciana, harp or anyone of the other duplexed stops.

The last meeting of the committee was held on Tuesday, Dec. 13, and the official approval of the organ builders' committee for the first three recommendations was received. Two new subjects were presented on which the comments of all organists will be welcome. They are the accuracy and sensitiveness of swell pedal and shutter action, and the proper method of naming and identifying the so-called "synthetic" stops which are found on many organs. An inquiry has been sent to the organ builders regarding the basic measurements between the manuals and pedals. The answers will probably reveal greater diversity of practice in this regard than many would suspect.

May we add that further comment on the work of the committee or the subjects it is considering will be welcome, and especially criticism.

REGINALD L. McALL,
2268 Sedgwick avenue, New York City.

Membership Committee Report.

The membership committee in its endeavor to carry out a real live working membership campaign has had its hands full, but with the fine results shown by the accession of new members, according to the treasurer's report, the committee feels that the efforts put forth have been well worth while.

To date about 300 names have been received by the chairman of the committee. Some of our members have not only filled out the five lines on the blanks sent to them, but have added more names. It is most gratifying to note the way in which the rank and file of our membership have co-operated with the committee. There are many to be heard from, and we hope for still further results. Our thanks go out to those who have so promptly responded. To those who have done nothing as yet, the privilege of helping along a good cause is still theirs, and I trust they will not come to the Chicago convention next summer with the consciousness that they have done nothing for their fellow organists. Some evidently do not realize that they are conferring a benefit upon those outside of the association by inviting them to come in. It is up to the old members to do all they can to interest and inspire the new ones with the N. A. O. spirit. Confer with your state presidents and public meetings committees and arrange some activities and be sure to report them to The Diapason as a stimulus to others.

The committee does not feel that its task is done by the getting of new members, important as that is, but it feels the necessity of arousing the interest of those members who have allowed their membership to lapse. Such a membership necessarily means no Diapason, and no official organ means an organist who is not keeping up with the times. Realizing the impossibility of arousing the renewed interest of such members by absent treatment

and the importance of the personal touch, the committee urges the assistance of the membership at large in this task of keeping in touch with neighboring organists.

HERBERT S. SAMMOND,
Chairman of the Membership Committee.

New Council at McKinney, Tex.

Carl Wiesemann, state president for Texas, has organized a new council for McKinney, and it has begun an active winter season. Mrs. Ula A. Saunders, the treasurer, has secured many new members and more will be added at the end of the month. Mr. Wiesemann also expects to open the new council at Dallas soon after Christmas.

NEW JERSEY REPORT.

As a Christmas greeting and word of farewell as state president, Mrs. Bruce S. Keator mailed to every New Jersey member an illustrated folder which will serve as a souvenir and reminder of the work the New Jersey N. A. O. has done. The illustrations include pictures of the New Jersey state presidents—Paul Ambrose, who served before 1916; Mrs. Bruce S. Keator, who has served for the last six years, and Hermon Keese, who begins his work as state president on Jan. 1. There are also pictures of the five buildings in which the rally day programs have been given—the First M. E. Church, Asbury Park; the Church of the Redeemer, Morristown; the First Congregational Church, Montclair; Kirkpatrick Chapel, Rutgers College, New Brunswick; and Procter Hall, Princeton University. Then follows Mrs. Keator's message:

"New Jersey N. A. O. Members. Dear Friends: For six years I have had the honor and privilege of serving the N. A. O. as New Jersey state president. In another week I shall have the pleasure of passing this honor on to Mr. Hermon Keese of Montclair. It will be a joy to follow our new leader, and I expect to do this with the same enthusiasm I have always felt for the N. A. O. work. During these six years of delightful association with you very warm friendships have been formed. As I recall our pleasant experiences together, I think of many things I should like to say in appreciation of your loyalty and support in the state work. It was planned to prepare and to send to each member a full account of the Princeton rally. Unfortunately on that day no record was made of the speeches and toasts, and we have not been able to get all of that material. In place of such a report I am sending you a Christmas greeting in the form of this little folder, which will serve as a reminder, not only of that day at Princeton, but of all our rally days. Next Sunday, when the new year and the new state president start out together, let us all wish them Godspeed, and resolve that so far as in us lies, the best is yet to be for the New Jersey N. A. O. 'A happy New Year to you all. 'Faithfully yours, 'HARRIET S. KEATOR."

EXECUTIVE COMMITTEE.

The executive committee met at the Great Northern hotel in New York Dec. 13, with the following members present: Chairman McAll, President Fry, Miss Whittemore, Messrs. Keese, Adams, Noble, Maitland, Farnam, Demarest and Nevins.

The minutes of the last meeting were read and approved. The treasurer's report showed the largest balance at the close of the year in the history of the organization. Mr. Weston also reported twenty-two new members. The reference committee's report, as printed elsewhere, was given by Mr. McAll. It was voted to unite with the American Guild of Organists for the New Year luncheon. After the report from the membership committee the meeting adjourned to the dinner in honor of Marcel Dupre.

NEWS NOTES OF THE N. A. O.

Mr. Henry S. Fry, Philadelphia, Pa. My dear Mr. Fry: Please accept my thanks for the Dr. Merrill and Dr. Tilly addresses received from you recently. They make very interesting reading and the more that can be done to bring organists and ministers into closer co-operation the better. Very truly,

GEORGE ROBERTS,
Pastor of the First Presbyterian Church, Lake Forest, Ill.

My dear Mr. McAll: I have not done much for the N. A. O. to date, as I have been extremely busy. George Henry Day, Jr., made his appearance in the world Sept. 7, and has claimed a considerable part of my time and attention, but I am planning many activities after Christmas. We are to have a musical service in Trinity Church and later one in the Church of the New Jerusalem, and I feel sure these events will bring us some new members. With every good wish,
GEORGE HENRY DAY.

Summerfield M. E. Church, Port Chester, of which F. W. Riesberg, A. A. G. O. is organist, has heard leading New York

soloists during the past year, among them being Louise Hubbard, Marie de-Kyzer, Adelaide Fischer, Judson House, Harold Land, John Finnegan, Hans Kronold, cellist; Florence Stern, violinist, and others as eminent. The church is invariably crowded, so that "Sunday night at Summerfield" means "come early."

The Morning Choral Club, under the direction of Herbert Stavelly Sammond, gave its first concert of the season at the Brooklyn Academy of Music, Dec. 15. Mr. Sammond has a women's chorus of excellent voices and under his guidance they were shown to the best advantage. As a special feature for this concert they sang for the first time Edgar Allen Poe's "The Bells," set to music, by Eugenio Pirani. The singing in this work, which is dedicated to the club, was especially telling and brought out the varying moods of the poem for which Mr. Pirani has provided a most interesting score and one which should be heard frequently in the future. The composer and the club shared alike in the hearty applause which greeted this first performance. Willard I. Nevins presided at the organ.

UNION-ESSEX CHAPTER.

The December meeting of the Union-Essex chapter was held at Trinity Church, Elizabeth, N. J., Sunday, Dec. 11. Sydney Overton gave an organ recital, assisted by the choir of the church, under the direction of John Pleasants, organist and choirmaster. Mr. Overton is an English organist who recently came to this country and is doing much recital work. His playing gave much pleasure and the program was made up from works by Hollins, Svendsen, Handel, Lemare, Fumagalli, Gullmunt, Wolstenholme, Sibelius and Bach. The choir was heard in anthems by Stainer, Marks, Bortniansky and LeJeune. In all of these the choir sang well and reflected credit upon the director.

NEW MEMBERS.

- New York City—Philip James, G. Howard Scott, Leah E. Mynderse and Andrew J. Clemmer.
- Brooklyn, N. Y.—Lydia A. Berg, Melchiorre Mauro-Cottone, Oscar F. Buhner and Angus Wright.
- Chicago—Albert Cotsworth, Genevieve E. Pyfe, Helen Ross, Dr. Walter Keller, Irene Belden Zaring.
- New Orleans, La.—Garland A. Orr.
- Evanston, Ill.—Peter C. Lutkin.
- McKinney, Tex.—Mrs. A. T. Bryant.
- Mrs. Ula A. Saunders, Miss Tennie Strickland, Mrs. Gibson Caldwell, Miss Irene Marley, Mrs. Bessie Largent.
- Dallas, Tex.—Charles Loyd Hutson, Will A. Watkin.
- Latrobe, Pa.—Mrs. R. W. Johnson.
- Wahoo, Neb.—Olive B. Pearson.
- Newark, N. J.—August Heinemann.
- Saratoga Springs—George Yates.
- Danbury, Conn.—Charles A. Filler.
- Pittsfield, Mass.—Herman West.
- Wilmington, Del.—Elizabeth B. Johnson.
- Greystone, R. I.—Beatrice Ward.

Vantine Opens Two Organs.

Lewis A. Vantine, the Milwaukee organist, found time in December to give two opening recitals out of town. Dec. 1 he played the dedicatory program on a two-manual organ built by the Wangerin-Weickhardt Company for St. Paul's Methodist Church of Manitowoc, Wis. Dec. 15 he presided at the new two-manual Austin in the First Church of Christ, Scientist, at Racine. After the holidays he is scheduled to play the new Möller three-manual in the Washington high school in Milwaukee. Nearly every Sunday afternoon Mr. Vantine is heard by a select company on the Aeolian organ in the beautiful home of Mr. and Mrs. Herman Uihlein at Whitefish Bay, a Milwaukee suburb.

David Warren Johnson Dead.

David Warren Johnson, a well-known Chicago organist and member of the A. G. O., died late in November at his home here. Mr. Johnson was formerly organist of Christ Presbyterian Church, but for the last few years had been devoting himself to teaching and to an effort to regain his health. He was known to members of the Illinois chapter of the guild through his faithful attendance at guild events and through his cordial manner. Mr. Johnson was at one time a pupil of Clarence Eddy, under whom he received most of his organ training.

Dickinson Lectures at Troy.

Clarence Dickinson gave a lecture-recital in the Second Presbyterian Church of Troy, N. Y., Dec. 12, on the "Development of the Organ as an Instrument," illustrated with lantern slides from pictures in ancient missals, paintings and photographs, together with the following program: Concert Overture, Hollins; Serenade, Pierne; Toccata, Le Froid de Mereaux; Rêverie, Dickinson; Prelude and Fugue in D minor, Bach; Toccata, Yon; "In the Church," Novak; "Minuet à l'antico," Seeboeck; Berceuse, Dickinson; Rhapsody, Sinding.

COURBOIN RESIGNS HIS SYRACUSE CHURCH POST.

SUCCEEDED BY H. L. VIBBARD.

Weekly Trip from Philadelphia Becomes Too Great a Burden—Will Supervise Research Work of Wanamaker Organ Shop.

Charles M. Courboin has tendered his resignation as organist of the First Baptist Church of Syracuse. For two years he has made the trip from Philadelphia to Syracuse and back every week, and this, in addition to his regular concert work in the Wanamaker auditoriums and his recital tours to various parts of the country became too heavy. Professor Harry L. Vibbard, organist of the First Methodist Church of Syracuse, will be his successor as organist at the First Baptist Church. It is possible that Mr. Courboin may later accept a position as organist in some city more conveniently located with reference to Philadelphia and New York.

Mr. Courboin has acted as organist of the First Baptist Church of Syracuse for seven years, and has built up a large following among musical people of the city. The recital commission of the church plans to present him in a series of recitals during the remainder of the present season.

The Wanamaker interests have recently assigned to Mr. Courboin the work of supervising their organ factory in Philadelphia and carrying on the research work in connection with proposed improvements upon both the Philadelphia and New York organs. Mr. Courboin will take care of this work in addition to continuing as guest soloist in both Philadelphia and New York.

The months of November and December were made notable in the history of the Wanamaker store in New York by the inauguration of the new concert organ by Mr. Courboin and Marcel Dupre. Mr. Courboin has also given several recitals upon the Philadelphia organ in November and December; all of these recitals, both in Philadelphia and New York, having been largely attended. Mr. Courboin's work has received the enthusiastic praise of the New York critics, among them Henry T. Finck, the veteran critic of the New York Evening Post.

On Tuesday evening, Nov. 29, Mr. Courboin gave a recital on the new Casavant organ in the Hickory Street Presbyterian Church of Scranton, Pa., which he designed and which was dedicated with a series of recitals by him last June. Mr. Courboin was greeted by a crowded house for this appearance, and the local press spoke in glowing terms of the program he rendered, and of the artistic way in which it was given. The local chapter of the American Guild of Organists assisted in the arrangements for Mr. Courboin's appearance. On Dec. 19 Mr. Courboin played to an enthusiastic audience at Hanover, Pa.

Good Program for Woman's Club.

The Chicago Woman's Club art and literature department gave an excellent Christmas program at the Second Presbyterian Church the afternoon of Dec. 21. The program was arranged by Mrs. Wilhelm Middelschulte, chairman of the music class, and in addition to a choir of ten voices and selections by Miss Emma Harriet Osgood, harpist, there were organ numbers by Wilhelm Middelschulte and Miss Florence Hodge. Saint-Saens' Christmas Oratorio was sung with Mr. Middelschulte at the organ and Miss Hodge played: "Christmas," Arthur Foote; Rhapsody No. 1, Saint-Saens, and Yon's First Concert Study. Miss Hodge's numbers were played with such taste, accuracy and brilliancy that everyone present was delighted.

The Rev. William Keller, father of Dr. Walter Keller, organist of the Austin Methodist Church, Chicago, and director of the Sherwood School of Music, died Dec. 20 at his home in Chicago. He reached the age of 76 years. The Rev. Mr. Keller was a Methodist minister who until his retirement a few years ago held pastorates for many years in Chicago and Milwaukee.

Joseph Bonnet Triumphs in Canada From Halifax to Victoria



By a Staff Photographer of The Chicago Daily News.

Tour of the Middle West and East, January, February, and March, Including a Second Canadian Tour.

"It is impossible and futile to attempt to paint all the qualities of Bonnet's artistry. In every department from registration to pedalling he appeared, as he is, the greatest living Organ Virtuoso."—Morning Chronicle, Halifax.

"A giant among organists."—Herman Devries, in Chicago American.

"A sound, splendid and admirable artist."—H. E. Krehbiel, in N. Y. Tribune.

"Bonnet played a program that for unique beauty and musical and historical value has probably never been equaled and certainly never excelled by any performance in years."—Commercial Advertiser, Boston.

"It is difficult to discover words which adequately can describe the beauty and the skill of the work which he put forward. He has set up standards in America that can have only the most beneficial influence upon the music of our people. It is to be hoped that so phenomenal an artist will return to us."—Felix Borowski, in Chicago Herald.

"Joseph Bonnet, virtuoso and poet, dynamist and dreamer, is one of those rare masters. His recital in the Exposition Auditorium last evening was a most remarkable demonstration of a personality triumphant over the formidable barrier which stands between the organist and the auditor."—Ray C. B. Brown in San Francisco Examiner.

"Bonnet organ recital revelation of genius. His skill is the acme of perfection in its complicated exactness, but beyond the mechanism is the artist who chooses not only nuances but a wonderful series of tone colors and combinations of tone color in his registration."—W. Francis Gates in Los Angeles Evening Express.

"Organ playing of the most superior sort, organ playing of the most glorious exaltation, organ playing of the most delicate finish, organ playing the like of which has never been heard on the Pacific coast."—Clarence Urmey in San Jose, Cal., Mercury Herald.

"Held by the spell of Joseph Bonnet's genius and power, those who attended the French master's recital at the Tabernacle had more proof of what the organ is capable of than often falls to the lot of the average music lover."—Salt Lake Tribune.

"M. Bonnet wins storm of applause by recital. There was grace and beauty in everything that M. Bonnet touched. He left the audience overwhelmed with wonder."—The Daily Colonist, Victoria, B. C.

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William A. Loveland, Inc., a well-known Philadelphia engineering concern, announces that it has placed C. E. Haskell in charge of its organ department as manager and that he will continue there the manufacture of Haskell organs, which have been made for several decades in Philadelphia. Mr. Haskell was formerly at the head of C. S. Haskell, Inc. As the Loveland firm offers adequate financial conditions, it is promised that Haskell organs will continue to maintain their quality and workmanship and that they will be made under the best auspices.

The officers of the company are: William A. Loveland, president and general manager; Charles A. Patterson, assistant manager and secretary; N. G. Fisher, treasurer and office manager, and C. E. Haskell, manager of the organ department.

Well-Known Voicer Injured.

Carl Riedler, voicer for the Wangerin - Weickhardt Company, was struck by a motorcycle as he alighted from a street car in Milwaukee several weeks ago and received injuries which very nearly proved fatal. He sustained a fracture of the skull and broken bones. Mr. Riedler was taken to a hospital and after a prolonged stay was able to return to his home. He is now recovering rapidly and expects to return to his duties early in the year. Mr. Riedler is known as one of the most talented and experienced voicers in this country and has been with the Milwaukee firm a number of years. He received his training in the famous factory of Walcker at Ludwigsburg, with which he was connected before coming to the United States.

To Represent Kimball in West.

George J. Bohlen of San Francisco has become Pacific coast representative of the W. W. Kimball Company, looking after the organ business in California, Nevada, Utah and Arizona, and the wholesale piano and phonograph business of these states and Oregon, Washington and Idaho as well, the organ business in the last-named states being cared for by A. D. Longmore of Seattle and H. M. Hansen of Spokane. Mr. Bohlen is a man of wide experience and many friends. He will have associated with him E. P. Edwards of San Francisco and others who have had charge of Kimball service and sales in the West. Before undertaking his new work Mr. Bohlen spent several weeks in the factory in Chicago, leaving late in December for his home.

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 Henry T. Finck, New York Evening Post, November 23, 1921.
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NEW KIMBALL OPENED NOV. 16

Orchestral Instrument in Neptune Theater to Be Used for "Movies," Sunday Concerts and Community Gatherings.

The Kimball orchestral organ in the Neptune Theater, Seattle, of which mention was made at the time of its purchase, was installed for the opening of the theater Nov. 16, and is a notable addition to the theater and concert organs of the Northwest. The specification was designed with a view not alone to picture accompaniment, but also for use in Sunday concerts and community gatherings as a solo instrument and in support of choral works. The organist, Berthold Lindgren, has been brought from Everett, Wash., where he had been playing a large Kimball in the Everett Theater from the time of its installation three years ago.

Following is the specification of the organ:

- PEDAL (first touch).**
Acoustic Bass (resultant), 32 ft.
Diaphone, 16 ft.
String Bass, 16 ft.
Bourdon, 16 ft.
Cello, 8 ft.
Flute, 8 ft.
Trombone, 16 ft.
Tuba, 8 ft.
Cornet, 4 ft.
Bass Drum.
Cymbal.
Snare Drum, roll.
- Second Touch.**
Chimes.
Bass Drum.
Cymbal.
Tympani.
Chinese Gong.
Five adjustable toe pistons affecting pedal stops and couplers.

- ORCHESTRAL (Manual 1).**
Contre Viole, 16 ft.
Violoncello, 8 ft.
Violin I, 8 ft.
Viole Celeste, 8 ft.
Muted Violin, 8 ft.
Stopped Flute, 8 ft.
Violin I, 4 ft.
Muted Violin, 4 ft.
Orchestral Flute, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Saxophone, 8 ft.
Kinura, 8 ft.
Orchestral Oboe, 8 ft.
Marimba.
Glockenspiel.
Orchestra Bells.
Xylophone.
Seven adjustable pistons affecting orchestral and pedal stops and couplers.
Cancel piston affecting orchestral stops and couplers.

- GREAT (Manual 2).**
Bourdon, 16 ft.
Diapason Phonon, 8 ft.
Violin I, 8 ft.
Muted Violin, 8 ft.
Rohr Flute, 8 ft.
Violin I, 4 ft.
Flute d'Amour, 4 ft.
Fifteenth, 2 ft.
Trombone, 16 ft.
Tuba, 8 ft.
Cornet, 4 ft.
Chimes.
Harp.
Xylophone.
Snare Drum, tap.
Snare Drum, roll.
Tambourine.
Castanets.
Tom Tom.
Chinese Block, tap.

- Second Touch.**
Diapason Phonon, 8 ft.
Tuba, 8 ft.
Swell, 8 ft.
Orchestral, 8 ft.
Orchestra Bells.
Snare Drum, roll.
Chinese Block, roll.
Triangle.
Seven adjustable pistons affecting great and pedal stops and couplers. Cancel piston affecting great stops and couplers.

- SWELL (Manual 3).**
Contra Clarabella, 16 ft.
Tibia Clausa, 8 ft.
Claribel Flute, 8 ft.
Viola, 8 ft.
Gamba Celeste, 8 ft.
Traverse Flute, 4 ft.
Nazard, 2 2/3 ft.
Flautino, 2 ft.
Tierce, 1 3/5 ft.
Trumpet, 8 ft.
Vox Humana (with vibrato and separate reservoir), 16, 8, 4 ft.
Marimba.
Glockenspiel.
Xylophone.
Seven adjustable pistons affecting swell and pedal stops and couplers. Cancel piston affecting swell stops and couplers.

The organ consists of two sets of ninety-seven pipes, four of eighty-five, seven of seventy-three, one of sixty-one and three synthetic stops; four Deagan percussion instruments of twenty, thirty-seven and forty-nine notes, Ludwig & Ludwig full military drums and imported percussion traps, with Kimball stroke and double-roll

mechanism. It is installed in three sound-proof chambers, on both sides of the proscenium arch. The console is in the orchestra, and is of the unit type, with curved stopkey bolster and latest improvements. The wind pressures range from six and one-half to fifteen inches, the greater part of the organ being on ten-inch wind.

The organ was sold by A. D. Longmore, for many years representative of the Kimball Company in Seattle and surrounding territory, and installed by him with the co-operation of H. M. Hansen, representative for the territory east of the Cascades.

Alumni of the Commerce High School in Omaha will purchase an organ for the new school building at Thirtieth and Cuming streets, provided the school board makes changes in plans to provide space for the organ.

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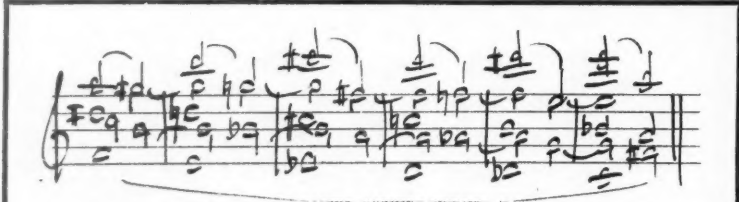
After three years of building and painting scenery, and creating costumes, and after several weeks of orchestral rehearsals, Serge Prokofieff's Russian opera fantasy, "The Love for Three Oranges," is produced by the Chicago Opera Company Dec. 30 at a special performance in the Auditorium, for the first time on any stage. The investment represented is in excess of \$80,000. Nina Koshetz, famous Russian soprano, makes her debut in the premiere. Mary Garden, general director, inherited the incompleting opera from her predecessors, including the late Cleofonte Campanini, who signed for "The Love for Three Oranges" before it was written. It is a monster production in four acts and ten scenes, with the largest cast of any opera this year. Given on a non-subscription night, the public is on an even footing in seat reservations. Prokofieff among musicians is called "the bolshevist of the baton." He will conduct the premiere.

Dec. 31 "Thais" is presented and Mary Garden relinquishes one of her favorite roles to Marguerite Namara, who makes her first appearance of the season, as does Riccardo Martin, the latter as "Nicias." For Saturday night, New Year's Eve, is scheduled "Carmen" with Garden, Muratore, Mason and Baklanoff.

New Invention Aids Technique.
A new invention for the development of technique which has appeared on the market is called the "Techniquer" and is an English product. Many testimonials from well-known English musicians are sent with the circular describing the instrument, and the inventor claims that many hours of mechanical practice for the giving of flexibility to the fingers and wrists can be saved by its use for from five to ten minutes once or twice a day. The device is described as "an invention for stretching the hand, strengthening and giving flexibility to the fingers and wrist." It is portable, weighing less than two pounds, and is patented in the United States by the inventor, R. J. Pitcher, Mus. Bac., F. R. C. O., a well-known London teacher. The American agent of the "Techniquer" is Haller Frey, 8 East Market street, York, Pa.

Frank W. Chace, the well-known organist who is professor of music and director of the college of music at the University of Colorado, will give "The Messiah" at Boulder Jan. 22 with a chorus of 250 voices and an orchestra of fifty-five pieces, all of them local singers and players.

Community work in connection with the memorial building and municipal organ at Melrose, Mass., has continued with organ lecture-recitals on more or less popular subjects. During December, Professor H. C. Macdougall of Wellesley College has been a principal attraction. Elmer Wilson, who has long been a strong force in community work in Melrose as organist and choral conductor, has also appeared with success as lecturer and recitalist.



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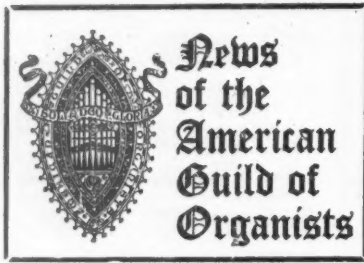
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News of the American Guild of Organists

HEADQUARTERS.

The annual New Year luncheon and a general meeting of the American Guild of Organists will take place in the Hotel Pennsylvania, New York City, Monday, Jan. 2, at 1 o'clock p. m. The National Association of Organists will meet with the guild on this occasion.

The regular meeting of the council took place Dec. 5, with the following members present: Messrs. Federlein, Doersam, Comstock, Martin, Andrews, Blecker, Brewer, Demarest, Hedden, James, Macrum, Munson, D. M. Williams and Wright. The treasurer gave a very satisfactory report. A vote of thanks was extended to the trustees of the Church of the Divine Paternity for their courtesy in giving the use of the hall for the social meeting Dec. 5, and to Mr. Andrews, who secured the same.

The legislative committee reported the last corrections to the constitution, and that it will soon be issued. The examination committee reported activity and interest in the next examinations.

Mr. Macrum's resignation as chairman of the publicity committee having been accepted with regret, his place was filled by Mr. Blecker as chairman pro tem. A motion was passed that as the work of the publicity committees is of supreme importance, the deans and secretaries of the chapters be requested to send reports of all activities to 29 Vesey street monthly. It was suggested that a newspaper man be engaged to take care of the publicity at headquarters.

Mr. Barnes having resigned as registrar, Mr. James was elected to that office pro tem. It having been brought to the attention of the council that a certain member is using the letters A. G. O. after his name, a distinction permitted only to founders, it was moved that a letter of protest be sent to him.

The next meeting, which would fall on Jan. 2, the day of the annual luncheon, was postponed to Jan. 9. The warden was authorized to attend the meeting of the Music Teachers' Association in Detroit the last week of December, and to stop over in such places to visit chapters as can be arranged.

The following were elected as a nominating committee: Messrs. Hedden, Wright, Baldwin, Boyse and Schmidt.

On application from seventeen New Jersey members, the warden was authorized to organize them into a chapter Dec. 14.

The secretary turned over to the council a photograph of the late warden, Dr. Victor Ealer, finely framed and appropriately marked with a brass tablet, to be hung on the wall of the headquarters. Twenty-four colleagues were elected.

NEW ENGLAND.

The eighty-seventh public service of the New England chapter was held in the Second Church, Audubon Circle, Boston, on the evening of Monday, Nov. 28. The chorus choir of mixed voices of this church, under the direction of Thompson Stone, organist and choirmaster, sang "O Come, Let Us Worship," by Rachmaninoff; "Adoramus Te Christe," Corsi; "O Brightness of the Immortal Father's Face," Andrews, and "O Jesu, Son of God," Bach. The organ prelude, "Marche Religieuse," Guilman, was played by Miss Anna W. Merritt, A. G. O., assistant organist at First Church, Boston; the offertory, "Priere pour les Tres-passees," Ropartz, was played by Malcolm Lang, organist and choirmaster of the First Parish, Dorchester; and the postlude, "Symphony Gothique," fourth movement, Widor, was played by Homer Humphreys of the faculty of the New England Conservatory of Music.

The whole service was performed in a wholly delightful manner and the participants received deserved commendations.

The Church of All Nations, Boston, is unique among Boston churches in the matter of architecture. The organ is moderately large but of unusually fine quality of tone. There are few auditoriums in Boston better adapted for organ recitals than this particular church building. The nineteenth public recital of the chapter was given by Francis W. Snow, organist and choirmaster of the Church of the Advent, at the Church of All Nations Monday evening, Dec. 12. The program was as follows: Concerto, C major, Bach; Prelude and Fugue, G minor, Verset No. 3, Cantilene and Finale, Marcel Dupre; Prelude, de Maleingreau; "Hora Mystica" and Improvisation, Bossi; Fantasia No. 3, Saint-Saens; Chorale in B minor, Franck.

ILLINOIS CHAPTER.

Two interesting services will usher in 1922 auspiciously for the Illinois chapter. On the afternoon of Sunday, Jan. 1, there will be a service under guild auspices at Emanuel Episcopal Church, La Grange, and William Ripley Dorr's famous choir will sing, in addition to organ solos played by Lester Groom. This is the first A. G. O. service to be held in any of the southwestern suburbs along the line of the Burlington road and it is expected to draw a large con-

gregation. The service will begin at 4 o'clock.

The same evening a service will be held on the north side of Chicago at St. Peter's Episcopal Church, Belmont avenue near Broadway, of which Willard L. Groom is the new organist and choirmaster. This service will begin at 7:45. The choir of St. Peter's will sing and Mr. Groom will play the service. The organ solos will be played by Arthur C. Becker, A. A. G. O., of St. Vincent's Catholic Church and Harold Simonds of St. Paul's Episcopal Church, Kenwood.

MISSOURI CHAPTER.

Ernest R. Kroeger, A. G. O., assisted by Miss Louise Kroeger, mezzo soprano, gave a recital under the auspices of the guild at the Delmar Baptist Church of St. Louis on the afternoon of Sunday, Dec. 4. Mr. Kroeger gave a splendid program which included "Messe de Mariage," "Sunset Melody," Vincent; Caprice in B flat, Guilman; Toccata and Fugue in D minor, Bach; Rhapsody on a Breton Air, Saint-Saens; "Murmuring Zephyrs," Jensen, and "Procession Indienne," Kroeger. Miss Kroeger sang "O Dell Mio Dolce" by Gluck and "My Heart at Thy Sweet Voice" from Saint-Saens' "Samson and Delilah."

SIoux CITY CHAPTER.

A series of four recitals were played in November at the First Congregational Church of Sioux City, Iowa, by Arthur W. Poister and W. Curtis Snow under the auspices of the newly-organized Sioux City chapter of the guild. Mr. Poister played Nov. 6 and 20 and Mr. Snow Nov. 13 and 27.

The first program by Mr. Poister was as follows: Torchlight March, Guilman; Chorale, Bach; Sketches of the City, Nevin; Caprice, Sheldon; "Dreams," Stoughton; Serenade, Rachmaninoff-Kraft; "Salvadora," Federlein; "Grand Choeur," Rogers.

Mr. Snow's program Nov. 27 was: Prelude and Fugue in A minor, and Air, Bach; Sonata 2, Mendelssohn; Prelude, Jarnfelt; "La Fille aux cheveux de lin," Debussy; "Noel Ecosseais," Guilman; "Swing Low, Sweet Chariot," Diton; Finale-Toccata, Widor.

NORTHEASTERN PENNSYLVANIA.

The Northeastern Pennsylvania chapter held its ninth public service on the evening of Dec. 5 at the Second Presbyterian Church of Scranton. The Rev. George W. Wellburn, pastor of the church, conducted the service and made an address. The organ numbers were played by Harold Vincent Milligan, F. A. G. O., organist of the Fifth Avenue Baptist Church, New York. A soprano solo was sung by Olive Nevin. The anthem was sung by Olive Nevin, soprano; Edith Lloyd Davis, alto; Ralph Ball, tenor, and Herbert S. Lloyd, bass. The service music was played by Ellen M. Fulton, L. R. A. M., A. A. G. O., organist of the church.

Mr. Milligan played his own "Prelude on a Traditional Melody" by request, "Swing Low, Sweet Chariot," transcribed by Carl Diton, as the offertory and Arthur Poote's "Solemn March" as the postlude. The anthem was Parker's "In Heavenly Love Abiding" and Miss Nevin's solo Costa's "I Will Extol Thee."

MINNESOTA CHAPTER.

The monthly meeting of the Minnesota chapter took place in St. Paul on the evening of Nov. 28. R. Buchanan Morton of the House of Hope Church, dean of the chapter, presided over a large and influential representation of Minnesota organists. The guest of honor was Hugo Goodwin and the chief business of the evening was to offer a welcome to Mr. Goodwin on his coming to reside in Minnesota as organist and professor of music at Carleton College, Northfield, and to hear Mr. Goodwin give a short address on "Recital Program Making."

Dinner was served at 6:30 and thereafter Mr. Morton introduced Mr. Goodwin to the members. Mr. Goodwin gave an excellent address, which was greatly appreciated by all who heard it. Mr. Goodwin related the success that was attending the Sunday afternoon recitals at Carleton College. At the close of the talk there was a short discussion in which G. A. Thornton, G. H. Fairclough, Miss Myrtle Weed and others took part.

Miss Laurinda Rast was elected secretary of the chapter in place of Mrs. Marion Austin Dunn, resigned. The next meeting will be held in Minneapolis early in December.

BALTIMORE CHAPTER.

Under the auspices of the Baltimore chapter a public organ recital was held on the afternoon of Nov. 20 at the Peabody Conservatory of Music. Rhoda Berryman Tyson, organist at the Second Church of Christ, Scientist, was the soloist, her program containing: Fantasia in G minor, Bach; Canon in D major, Schumann; "Romance," Gliere; "Silent Woods," Rimsky-Korsakoff; "Clair de Lune," Karg-Elert; Allegro from the Sixth Symphony, Widor. The organist was assisted by the choir of the Madison Avenue Methodist Episcopal Church, which sang: "I Will Rejoice," Owst; "Saviour, When Night Involves the Skies," Shelley, and "Let the Earth Be Glad," Jessop.

SOUTHERN CALIFORNIA.

Fifty or more members of the Southern California chapter sat down to dinner in the parish building of the First Presbyterian Church, Los Angeles, Nov. 7, preceding the monthly meeting of the guild. A resolution was passed favoring a municipal organ for Los Angeles. After the meeting the organists went

to the auditorium of the church, where a recital was given on the recently installed four-manual organ. Roland Diggle, organist at St. John's Church, played a brilliant overture, written for Mr. Diggle by P. J. Mansfield, organist of Paisley Abbey and Paisley Town Hall, Scotland. He also played his own "Autumn Song" and three numbers from J. Nesbit's "Celtic Suite." P. Shaul Hallett, organist at All Saints' Church, Pasadena, played C. Hubert H. Parry's Chorale Prelude, first set, No. 4; Guilman's Scotch Carol, Lemare's "Minuet Nuptiale," an "Impromptu Moderne" (P. Shaul-Hallett), and "Hero's March" (from Piano Concerto), Mendelssohn. Arthur Blakeley, organist at the First M. E. Church, Los Angeles, closed the program with his own compositions, "Lament," "Consolation," "As Through a Glass Darkly" and "They Shall Shine Forth as the Sun."

Designed and Opened by Williams.

A two-manual organ built by M. P. Möller and designed by Bert E. Williams, the Columbus organist, was opened with a recital by Mr. Williams in the Welsh Presbyterian Church of Columbus. The instrument has twenty-nine speaking stops and a set of chimes. Mr. Williams' dedicatory program included these compositions: Concerto No. 2 (B flat), Handel; Chorale, "On Thy Love," Mendelssohn; Fantasia, "Adeste Fideles," Belcher; "Finlandia," Sibelius; "Eastern Romance," Rimsky-Korsakoff; "Sunset Meditation," Biggs; Caprice, "The Brook," Dethier; Evensong, Johnston; Welsh Airs, "Capel y Ddol," Evans, and "Ar Hyd y Nos," B. E. Williams; Overture to "Stradella," Flotow.

John Winter Thompson of Knox College, Galesburg, Ill., who is passing his sabbatical year in study and recreation, has spent some time in Chicago and took some work in orchestration at Northwestern University with Arne Oldberg, while he and Mrs. Thompson resided temporarily at Oak Park. Early in January they will go south and will meet their two daughters for a family reunion. In February Mr. Thompson will go to Rochester to study with Joseph Bonnet at the Eastman School of Music. In the fall Mr. Thompson will return to his duties at

SIXTY - SEVEN ORGANISTS

were represented with programs in the Recital Pages of The Diapason Dec. 1. They included the best-known players in the country, whose names are household words wherever the organ is discussed or known, as well as others not so well known, but who will be. They represented every part of the country and of Canada—from the Atlantic to the Pacific and from Winnipeg to the Gulf. The tastes exemplified in these programs are as diversified as the character and style of the players and the requirements of their audiences. They were all assembled for the benefit of the 4,000 readers of The Diapason in every state of the Union and in a number of foreign countries—for this paper also circulates in South Africa, Ceylon, Turkey, Egypt and New Zealand, and is not confined to America.

We are told that this recital department is the best source of information offered organists who desire to know what is being played and who are eager to enlarge their repertory. It is only one of many features of each monthly issue. A few others are the choir and moving-picture departments and the specifications of organs.

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Knox College, where he has won fame not only through his recital work and composition, but as the trainer of some of the country's best-known organists.

Christ Lutheran Church at St. Paul, Minn., has given an order to the Votter-Holtkamp-Sparling Company of Cleveland for an organ to cost \$10,000, which is to be installed by May 1.

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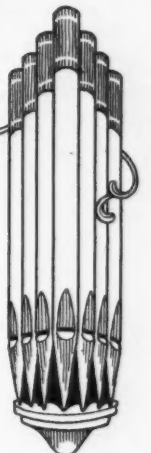
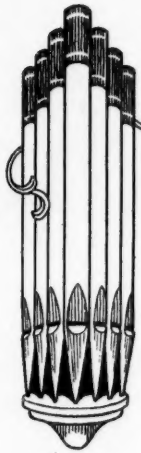
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ANALYZES SHUTTER ACTIONS.

Dec. 10, 1921.—Editor The Diapason, Chicago. Dear Sir: I read with interest Gordon Balch Nevin's article on the requirements of the swell-box, and agree with him all a'long until he comes to the electro-pneumatic operation of the swell shutters. He is convinced of the superiority of the whiffletree engine and presents arguments to support his belief from the player's viewpoint. May I be permitted to present a few statements from a mechanical viewpoint?

In the first place, one of the familiar claims of the advocates of the whiffletree engine is that "its power varies with its load," to quote from the book of one of its notable exponents, or, as Mr. Nevin says, "it multiplies its energy with every step added, the result being that accents are produced with startling effectiveness." Now I believe that all will admit that it is necessary to be able to open and close the shutters with equal facility in order to claim perfection for any operating device. Let us analyze the whiffletree. Again quoting from the book: "The motors close the shades and a spring opens them." Which means that the shutters are closed by the pressure of sixteen motors, say four inches square, applied successively through the whiffletree levers, and opened by the contraction of a single spring, attached as a rule to the toggle-rod, whose movement is regulated by the releasing of the motors. The power of this spring is not cumulative and cannot vary with the load. Like all other springs, it really loses some of its power as it contracts. Note, then, that the power that opens the shutters does not vary with the load and does not multiply its energy with every step added. It is the same force under all loads and is a slightly diminishing force. The opening of the shutters with the whiffletree engine certainly does not justify the claims presented. The closing comes nearer, but even that falls short.

If the swell shoe is closed gradually enough so that each motor has time to exhaust completely before the next step is added, the shutters are moved by a succession of equally powered impulses, each supplying one-sixteenth of the total motion. There is no multiplying or varying of power. In fact, it is only when the shoe is closed so quickly that the engine cannot follow it readily that any multiplying or varying takes place at all. The varying load that is talked about is due to the inertia of the total mass of shutters and their resistance to being started into rapid motion from a standstill, and vice versa. An equal load can be assumed in starting them from a standstill from any stated position. For example: Suppose we have the swell entirely open and attempt to close it instantly, or half-way open and ditto. It takes the same force in each to accomplish this movement and this is the maximum load that can be applied. What is

the result? Assume that in each case we have moved the shoe faster than the engine can follow (we must do this in order to get the multiplying); in the first instance we get the combined power of all sixteen motors, and in the second we get only the power of eight motors. Thus does the power vary with the load!

Compare the force and action of the whiffletree engine having sixteen motors, each four inches square, with that of an accordion engine whose bellows end is sixteen inches square. One portion of each of their movements is accomplished with the force of a spring, therefore equal in force and quickness. The force of the remaining motion in the case of the whiffletree can never be greater than the wind pressure on the combined area of all of the motors, which totals sixteen motors having 256 square inches. You usually get much less than that, however. In the case of the accordion, it is always the pressure of wind against the area of the end of the bellows, which is sixteen times sixteen, equaling 256 square inches. As these are rather common sizes for each type, wherein does the surpassing power of the whiffletree lie? The variation in power that it enjoys only serves to keep its average well below the constant strength of the accordion, and this variability is extolled as one of its greatest virtues.

As to comparative durability, it is difficult to construct a whiffletree with all of its joints and pivots that will equal a well-made accordion in wearing qualities, let alone excel it. The only mechanical advantage the whiffletree has over the accordion is that its construction lends itself to the easy division into as many steps as sixteen, while this is difficult with the accordion, and they are generally made with something less than that amount. To offset this the accordion is made with the movements calibrated to simulate the desirable progressive, increasing, opening action of the individual shutter type which Mr. Nevin says is best when the amount of opening is increased logarithmically during the movement, while the whiffletree is not.

There is very little to choose between the well-made whiffletree engine and the well-made accordion engine, while the well-made individual shutter action is far superior to either of them. Note the words "well made."

The accordion and whiffletree types both have one distinct advantage over the individual shutter action which undoubtedly has its appeal when viewing the matter from still another angle. They are complete mechanisms in themselves and bear an exact size relation to the varying sizes of shutter-frames required in modern chamber installations. This means that they can be designed in two or three stock sizes and manufactured ahead economically in quantities. The individual shutter action has to be designed and built to fit each and every shutter-frame and consequently is more expensive to build, but is worth it.

The individual shutter action has an individual pneumatic motor to open each shutter and an individual spring to close it, or vice versa. The motor is made twice as strong as the spring it works against. This balances the forces so that we have equal powers opening and closing each and every shutter. This insures equal facility in both directions. These forces are calibrated to the size of the shutter and ample power is provided to do the work. Each shutter has an individual pneumatic buffer to check its closing, so no noise results from its rapid action. On the subject of noise it might be interesting to note that individual shutter actions are being made in which the shutter edges are left absolutely bare of felt or any other padding material—nothing but the bare wood against wood when they close. I know of no engine advocate, however enthusiastic, who is constructing his shutters in this manner or would care to do so. This would seem to be conclusive evidence as to the relative quietness of the two types.

The size of the shutters should graduate from small to large; the first one should be scarcely wider than its thickness, so that it opens merely a crack. In some instances it is better simply to open a small hole with a pallet of some sort. The next shutter is slightly larger and so along until the standard size is reached. The final movement may open two or three shutters wired together. As each shutter has an individual mechanism capable of opening and closing it with the utmost rapidity and has only that work to do, no matter what the speed of the crescendo, sforzando effects are attained that are unapproachable with any other type of mechanism.

There need be no limitation to Mr. Nevin's sixteen contacts or to steps a quarter of an inch apart in the motion of the swell shoe. There should be as many contacts as there are shutters, and few fronts are built now with only sixteen.

One other fine point of superiority of the individual shutter action lies in the fact that with the engine of either type you have a mechanism mounted somewhere in the organ chamber, usually on the floor, that is constantly stressing and straining against the shutter frame fastened to the front wall. If the engine has the requisite power to move the shutters as a whole with any degree

of rapidity, it also has the unhappy faculty of loosening itself or the shutter frame from the fastenings, provided that the device is subjected to considerable use. In the individual shutter action this stressing is all integral with the frame, and not between two parts mounted in different locations, and is distributed over the entire frame.

Very truly yours,
 M. E. HARDY.

Goes to Temple Emanu-El.

Homer Emerson Williams, A. A. G. O., for the past seven years organist of the Free Synagogue, Carnegie Hall, New York, has gone to Temple Emanu-El, New York City, where he will be associated with Kurt Schindler and Gottfried H. Federlein in the musical work of the temple. Mr. Williams will have charge of the music at the Sunday services during the season, and of the Friday and Saturday services during the summer months.

Henry W. Knauff Dead.

Henry Wilkinson Knauff, one of the pioneer organists of the northwest, died Dec. 3 at the home of his son, Dr. M. Keller Knauff, at St. Paul, Minn. Funeral services were held at the Church of the Reformation on Dec. 5. Mr. Knauff was born in Philadelphia Oct. 5, 1835, and for many years was organist of the House of Hope Presbyterian Church and of the Memorial Lutheran Church at St. Paul.

The Kimball organ which stood for many years in the palatial residence of George M. Pullman in Chicago was sold recently to St. Vincent de Paul's Church of Cape Vincent, N. Y., and has been installed in that edifice. The organ is one of twenty speaking stops and the casework contains rare woods and fine work done by the Pullman Company's shops in Chicago.

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What They Say About

COMPETENT musicians are always critical, hard to please with anything except the best, and so it is with gratitude that we acknowledge the voluntary commendation which is coming with ever-increasing frequency as recent Skinner Organs are heard. During the past six months, we have produced and installed ten organs, ranging in size from the smallest to the giant instrument in the St. Paul Auditorium, which has eighty-four stops and an unusual number of new effects.

The list is not a long one. It could not be. Quality cannot be built by quantity methods. Neither can artistic creations, each of which needs the touch of the Master to give it its subtle quality, be produced by standardized methods.

Skinner Organs, whether large or small, have always stood apart,—in tonal quality, in color and in those intangible characteristics which give an organ distinction. We have always demanded perfection. Our ambition to build the best organ is akin only to that which the Master-painter expresses in his greatest work, and can only come from a high ideal constantly cherished.

Chandler Goldthwaite, Municipal Organist, St. Paul Auditorium, says:

"This organ is a wonderful creation of artistic endeavor. There is a willingness about this organ that is lacking in other instruments. It seems to be eager to assist the musician. I have played on organs in every part of this country, some of which cost as much or more than this, but this organ will soon become known to the musical fraternity as one that is to be loved."

G. A. Thornton, in an article in the St. Paul Pioneer-Press, says:

"As **Stradivarius** stands in the estimation of the discerning violinist, so does the word **Skinner** among organists of judgment. From every test applied, this organ comes up to expectations. The first thing possibly that a man trying the organ will be anxious to find out, will be the touch and responsiveness. These qualities are perfect. Nothing more can be desired. Though the distance from the keyboard to the source of the sound in the organ chamber is sixty feet, the response is immediate and distinct.

"Another thing which will command attention and admiration is the imitative quality of the voicing. The excellent voicing of all orchestral stops is uncanny, and a branch in which Skinner excels. It has been possible to make good imitations of the coarser instruments of the orchestra for some time, but the subtle distinctions between the Oboe, Cor Anglais, French Horn and kindred instruments, have been made very manifest in the work of Skinner. Indeed, he seems to have set a model for all other builders to follow."

Alfred G. Buck, President, American Theatres Company, Baltimore, says:

"It is needless to impress upon you how gratified Mr. Blanke and myself are at the way you have taken care of our organ contract, and you can rest assured we will go to any limit to please you. Mr. Blanke stated yesterday that in all his experience in building theatres he has never found where a contract was given such attention as you have in this case."

The St. Paul Episcopal Church Bulletin, Youngstown, Ohio, says:

"With great pains and care the organ has been assembled. The instrument brought to perfection by their handiwork is a tribute to their high ability, as it is also a proof of the Company's just claim to **quality**,—the word which the Skinner Company has made so really its own. How exceedingly accurate and capable the representatives of the Skinner Company have been in every line."

Recent Skinner Organs

V. O. Wallingford, member of Building Committee, Trinity Cathedral, Phoenix, Ariz., says:

"The building committee express their satisfaction with both the instrument, as designed to meet the conditions of the building, and with the tone and operation of the organ in place."

Ella Eysenbach, organist of First Reformed Church, Lima, Ohio, says:

"We are delighted with the Skinner organ recently placed in our church. We are especially pleased with the smoothness and beauty of tone, and distinctive tone color of the various stops, also the effectiveness of the ensemble. The action, also, is all that could be desired, in fact in every respect has the Skinner Company fulfilled its promise to give us a fine instrument."

Clarence Burg, Fort Smith, Ark., says:

"It would indeed be a duty unfulfilled were I not to write you and express my admiration for the three-manual organ you recently installed in the First M. E. Church of this city. It has been my rare privilege to be the first organist to play on this instrument, and it has been a joy to note its freedom from mechanical imperfections, especially that bugbear to all organists, "sticking notes." I believe all parts of the organ are the most accessible of any I have seen. There seems to be no money nor pains spared by the Skinner Organ Company in their making of the best organs possible. The promptness and courtesy with which they answer all letters pertaining to the care of an organ are matters of no small importance."

Harry Edward Mueller, organist of the First Congregational Church, Washington, D.C., says:

"I am highly pleased with the reliability of the action. The organ has had almost continual daily use since June, and so far has given forth not a single cipher. The instantaneous response of combination pistons, as well as key-action, is a source of joy and inspiration to every performer.

"I wish to congratulate you upon the voicing of all the stops. I regard it as remarkable that where it was desired to retain certain stops of unusual excellence from the old organ, you have succeeded in matching up new pipes with those from the old instrument so well that I cannot distinguish breaks in quality. The smoothness of your reeds allows them to blend perfectly with even the softest combination."

A telegram from C. O. Kalman, St. Paul, Minn., to J. W. Woodley, Chairman Organ Committee, First M. E. Church, Elizabeth City, N. C.:

"We arrived at decision to give contract to the Skinner Organ Company by addressing letters to one hundred of the most prominent organists in this country, stating character of organ we contemplated building and asking them to name three best builders in order of their choice. Skinner Organ Company was first in seventy-five per cent of letters and mentioned in every letter. We have no reason to regret choice as we believe we have best organ in United States, and for quality there is no one in Skinner's class. Writing."

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A Monthly Journal Devoted to the Organ

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Official Organ of the Organ Builders' Association of America.

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CHICAGO, JANUARY 1, 1922.

OUTLOOK FOR 1922.

Another year begins. In the midst of the clouds of depression at home and of despair in many regions of the earth, the optimist can clearly discern the rifts, and we prefer to be optimistic. And well we may, for the organist and the organ builder have fared far better than the average man in the last twelve-month. The organ is slowly but surely coming into its own and every year shows the indications plainly. One instance is the welcome given great concert organists in all sections of the country. True, the organist is not yet in the same demand or acclaimed as are other artists, but more and more people are willing to hear him, and the fees received are larger and paid more cheerfully than perhaps ever before. The concert organist is gradually establishing himself in the United States. In the theatrical field progress is made right along. The great cities lead, of course, and from them the cause of good music in the "movies" is spreading to the smaller communities. They do not demand good organists everywhere yet—no, indeed—but conversion is a slow process in every field. But even the apostles of "jazz" admit that it is doomed, and this admission, freely made in 1921, is in itself a great step toward better things. Then there is the old problem of the church recital. Have you noticed recently in The Diapason how many recitals have been given at which it is recorded that the edifice was completely filled, or that people were actually turned away? Several years ago only a dedication recital could draw thus.

Organ builders practically all declare that 1921 was a good year for them, and some of them actually have expressed surprise how the contracts have come to them despite the stagnation in building and in many other lines. Many who have been busy on old contracts and have had forebodings of dullness after these had been completed are elated over the manner in which business is holding up, and 1922 gives promise of being a big year for the organ builder.

Of course neither the organists nor the builders need hope to amass fortunes in their profession, for that is not written in the stars, but the satisfaction of creating fine instruments and the equal satisfaction which comes from using them are such as to compensate for small financial returns. We may never wax fat from our incomes, and better for us, no doubt, that we do not, but by keeping at it and making the new year one of sincere and earnest endeavor we may well prove that the Psalmist was right when he said that he had never seen the righteous man forsaken nor his seed begging bread.

A CONVERSION.

An organist went forth a few months ago from one of the world's greatest cities to conquer a small community, but one whose chief industry is the education of the youth—a western college town. He is an accomplished concert organist, studied with the best masters here and in Europe, has been

heard far and wide in recital, has composed considerably, and with sufficient success to have his name appear frequently in the best recital programs, and has always adhered to the highest ideals. No doubt he went out to convert the town to which fate had led him. He writes to the editor very interestingly, and as it is our duty to present monthly a news picture of what is going on in the organ world, and as nothing presents this picture with more accurate detail than the daily correspondence we are privileged to receive, we quote from this man's latest letter. He says:

"I am certainly enjoying my work here, and the part I enjoy most of all is the response I am getting to the recitals I am giving weekly. Recitals had been given here sporadically, and the wearisome comment that always galls me was forthcoming that 'for some reason or other people will not attend organ recitals.' When I discussed the idea I had of giving regular recitals, everyone said it could not be made to go, and that if I got fifty people on an average it was all I could expect. Needless to say, I did not believe this, for I have always contended that if people won't attend recitals it is because they won't take a chance on being bored by the type of recital usually presented. People don't give a rap whether a piece was written for the organ—mouth, hand, or pipe. If they like it they want to hear it; if they don't like it, it doesn't matter if Bach or Franck did write it; they won't go a second time. Usually, thanks to the intensive education given by our scholastic friends, it is hard to get them to go the first time.

"I contend that our programs are too long and too dry. Why must the organ, of all instruments the most versatile, be most bound by scholasticism?"

Then he goes on to tell how he planned his series, with some trepidation and hesitancy, and eventually offered his programs—to be not more than forty-five minutes long. He also tells of the success that met his efforts and adds:

"So you see why I am so contented. * * * People who say that the public will not attend organ recitals make me tired. For organists to say that is to admit their own hide-bound stubbornness as a class. Until we awaken to our opportunities and have the proper financial backing, we are going to keep in the same rut. One recital of drab dullness will do more to harm the cause than a dozen properly conceived concerts will offset. * * * I think that our sticking to Bach, Franck, Reger, Merkel, Rheinberger, etc., is just as out of place as it would be for the theater to give nothing but works by Shakespeare, Ibsen and the Greek tragedians."

At this point our correspondent broke off, as he had to go to luncheon. We shall go and do likewise and shall not burden our readers with any editorial comment on the letter. It serves well enough standing by itself as an editorial.

ORGAN AS ADVERTISEMENT.

If there is a better, cleaner, more up-to-date and more effective way to advertise a city than to have a large organ owned by the municipality we would like to know about it—and so would St. Paul, Minn. The fame of that beautiful city in the northwest is being enhanced daily by the fact that it possesses this splendid instrument and that it has an able city organist in Mr. Goldthwaite. From every source the newspapers and city officials of St. Paul are receiving evidence of the appreciation of their own citizens for the organ, and of the drawing power of the recitals which brings people from many outside points to hear the performances. Just one instance:

An extract from the bulletin issued by the credit men of Grand Forks, N. D., calls the membership's attention to the fact that when they visit St. Paul they should not fail to hear the organ. It says: "Forkers going to St. Paul should remember that one of the largest and best pipe organs of the country has been installed in the St. Paul Auditorium, where concerts are given every day between 12 o'clock (noon) and 12:45. In connec-

tion with the installation of this organ, St. Paul seems to have scored over Minneapolis. The organ was purchased by popular subscription at a cost of about \$60,000. That sort of thing advertises a city and helps its growth materially."

St. Paul has been a prosperous city for many years, but too many people have looked upon it—mistakenly, of course—as merely a great junction point—a place where you change cars and where Jim Hill, the railroad builder, lived. This is very much as they have looked upon Chicago as a great packing-house and railroad center, not knowing anything about its other advantages, especially in music. The new organ seems to have awakened the country roundabout to the fact that St. Paul has an earnest love for the best in music and is willing to spend its money to get it.

This is not an isolated example. Portland, Maine, has found its organ a great advertisement for the city and an attraction to visitors. Salt Lake City today is famous for its organ more perhaps than for anything else.

But an organ is not enough. It requires a capable organist and a policy which makes the best use of the resources provided. In Portland, Oregon, we have the other side of the picture. When the fine city organ there was installed a few years ago it was expected that much would be made of it. Instead there has been little use of the instrument—and then only secondary to some other attraction—and a silly policy has been adopted under which nothing but the most popular of all popular music is permitted to be performed. No desire is evinced to hear great visiting organists and recently when Bonnet passed through Portland he had to be heard in a church instead of on the city's large and adequate organ—a sad commentary on the way things are managed in the splendid municipality on the Columbia river.

PASSING OF SAINT-SAENS.

In the death of Camille Saint-Saens, the great French composer, the organ world loses one of its prominent figures. His death occurred Dec. 16 in Algiers, Africa, where he was passing the winter. He had reached the age of 86 years. Saint-Saens had a musical career which was as long as it was noteworthy and diversified. He started as a "wonder child" and it is said that he played the piano when he was less than 3 years old. He became organist of the Church of St. Merri in 1853 and organist of the Madeleine in Paris in 1858. In this post he succeeded Lefebure-Wely and the position was at that time considered the most coveted in Paris. He remained here until 1877, establishing a reputation as a concert organist and improvisator. Although he held no permanent position as organist after that, he was always counted among the great French organists. Saint-Saens made a tour of the United States in 1906 and returned in 1915 as French representative at the Panama exhibition. On this occasion he not only directed his own orchestral works, but was heard on the organ in Chicago and other cities.

A remarkable and tangible evidence of the work of the National Bureau for the Advancement of Music of the Music Industries Chamber of Commerce has come to the office of The Diapason. It is a reprint of the news items in the music memory contest published in the Grand Rapids Press during a period of three weeks. It amounts to the aggregate of thirty-one columns. The statement is made that much of it was printed on the first page. It also included a long editorial and twelve illustrations. One of these illustrations shows 3,000 people in the armory at the final contest. Music was in the limelight in Grand Rapids as it never had been. The contest is to be repeated this month. Contests have thus far been held on a city-wide basis in 251 cities and towns.

"Organists and musicians to entertain M. Marcel Dupre," says the headline in a musical weekly. To distinguish the guests no doubt the musicians wore red ribbons and the organists blue ones.

The Free Lance

By HAMILTON C. MACDOUGALL

The December Diapason has not come to hand, so that I cannot say just what impression Marcel Dupre has made on the New York organists, though I have been told that Edward Shippen Barnes has a report of one of the early recitals in the missing number. In response to a direct question addressed by me to an English organist he writes: "Dupre and Bonnet are better than Hollins"—a significant admission for an Englishman to make. I have heard Hollins once only, but he made a great impression on me then; Dupre I haven't heard.

If one may trust the judgment of a New York professional friend, Dupre's chief distinction comes from his ability as an extempore player; my friend intimates that the best New York players give just as good a performance of the standard works.

My friend writes: "Dupre's improvisation of a prelude and fugue on a theme submitted by d'Indy beat anything I ever expect to hear. * * * It lacked entirely the scabbling, the looseness that one associates with improvisation. * * * The playing of the rest of the program was as disappointing as was to be expected. * * * Within his limits, however, he does excel."

Dear reader, are you a modernist? (Kindly forgive and forget the lower case "m"!) O modernism, what crimes are committed in thy name! These incoherencies follow, as effect follows cause, the reading of the text of one of Stravinsky's "Three histoires pour enfants" for voice and piano. Here it is:

Tilimbom, tilimbom
C'est la cloche du feu qui sonne,
Chez la chevre il brule,
On l'entend qui hurle.
La chevre a couru dehors,
Et la cloche sonn' plus fort
Qui la sonne? C'est le chat.
Il s'y pend par les deux bras.
Tilimbom, tilimbom . . .

Which may be rudely translated: "That is the fire bell which is ringing. It's burning in the goat's stall. You can hear him crying. The goat has run outside. And the bell is ringing more loudly. Who is ringing it? It is the cat. He is hanging from it by his two arms. Tilimbom."

Inspiring, isn't it?

Let it be thought that I am a rank anti-modernist, let me quote with approval something Stravinsky has said recently about Tschaikowsky: "Tschaikowsky possessed the power of melody, the center of gravity in every symphony, opera or ballet composed by him. It is absolutely indifferent to me that the quality of his melody was sometimes unequal. The fact is that he is a creator of melody, which is an extremely rare and precious gift."

So say we all of us; but when we come to define melody, and especially to identify it in actual compositions—ah! there's the rub.

How did your Christmas music go, and were your friends pleased, and did Miss Jones, the daughter of the music committee's chairman, vouchsafe a mild compliment (with mental reservations), and did the parson's wife (who studied two terms at the Buxtehude Conservatory) approve? Good.

And that reminds me of the power behind the throne, namely, the wife of the chairman of the music committee in a certain church, and the tactful way she had of dealing with the organist of the church her husband helps manage. She had a friend, a professional musician (not at all persona grata with the organist of the church) whom she consulted as to the anthems the professional friend thought ought to be sung at her church. The p. f. compiled a list of fifty anthems; the lady invited the organist to call on her and make her acquaintance; while the call was progressing, the list of anthems was presented to the organist, with a request that he would add the recommended works to his repertoire. Adieus were said.

Tableau.

A Memorable Recital

By WILLIAM RIPLEY DORR

We organists hear much lamentation about the deplorable lack of public interest in our recitals, and the woe-fully small attendance we have, and in our blindness we blame the low-brow proletariat for their lack of culture and fervently hope that our highly educational programs will some time penetrate their calloused sense of appreciation and lift them up to such a state of intellectual exaltation that they will crowd our churches whenever we announce a recital. But have these highly educational programs ever thus punctured the perceptions of the proletariat, or even of the average concert-goer? Not to my knowledge. And why? For the excellent reason that these elusive lovers of music do not come. And why, oh, why, we wail, is our music-loving populace so undeniably organ-shy?

Not having given any organ recitals myself since the war (except upon Aeolian organs playing with the roll), and having attended many, I have given much thought to this ever-present problem, and have tried to discover the reasons for the condition which we must admit so generally exists. I believe there are two principal reasons for it.

The first reason is that most organ recital programs consist largely of music which is purely intellectual in its appeal, if, indeed, it has any at all. Most of us in making up our programs are guided by what we think other organists will think of us when they see those programs in The Diapason. The listeners? Never mind about them. There won't be many. Most music lovers are ever seeking for beauty—beauty of melody, of harmony and of tone—and those things in music which appeal to the emotional and spiritual sides of their natures. They do not crave intellectual satisfaction through music. It is the other things they care for and go to hear. Now, when judged from this point of view, what becomes of most of the preludes and fugues and sonatas and adagio lamentos that we organists play so much? Not one piece in a hundred of this kind has the real thrill in it that charms and delights the hearer. Most organ music is insufferably dull and stupid to all but the performer, technically correct, perhaps, from the theoretical point of view, but utterly devoid of attractive qualities. But what genuine music lover would not be charmed by the languid, mysterious atmosphere of Stebbins' "In Summer," or the grace and buoyancy of his "Oh, the Lifting Springtime?" And who would not be soothed by the calm serenity of Schumann's "Abendlied" as Courboin plays it, or who would miss the humor of "L'Organo Primitivo" as Yon grinds it out? Few, indeed.

And how about the Bach on which we so dote? I am afraid that most of his compositions will have to be ruled out if we are going to consider our audiences. If I could bring out the colossal grandeur of the G minor Fantasia as Bonnet does, I should play it occasionally on a great organ in a vast building. Or if I had Chandler Goldthwaite's courage in ignoring traditions and the ingenuity in registration which prompted him to play a Bach melody antiphonally on two superb solo stops in St. Paul, holding a bad-weather audience of over a thousand spellbound, I should sometimes play Bach. Yes, some organists can play Bach's notes accurately and cleanly, but how few can search through the bushel of technical chaff he wrote and pick out the grains of ingratiating music, and then play what they have found so that it will really appeal?

The second reason for poorly-attended recitals I believe to be that most of us do not play the organ well enough so that anybody wants to come to hear us. We hear so much criticism of "sentimental solo stops" and "sugary registration" and "striving for effect" within the profession that most of us are so thoroughly cowed that if we are lucky enough to have a few lovely voices in our organs we are afraid to use them alone. And how many of us—I say it with bated

breath, behind our own closed doors—can play a piece of moderate technical difficulty absolutely cleanly, without a slip or a single pause for registration?

Last night I had a memorable experience. I went to an organ recital I shall remember as long as I live. It was given in Trinity Cathedral in Cleveland, by Edwin Arthur Kraft, assisted by the Singers' Club, seventy men, of which he is the conductor. Half an hour before the time scheduled the great nave was filled. Long before the recital began the transepts also had not a vacant seat, and a little later the hundreds of extra chairs were taken by music lovers who came because they knew what delight was in store for them. Strange as it seems, that mighty congregation was especially asked not to sing—why I do not know, but probably because someone was afraid that the congregation's attempt to sing in harmony would mar the unison of the club on the hymns. How I wished that the program note had read: "The congregation is urged to sing the melody of the hymns!" The very thought of what that throng could have done with "O God, Our Help in Ages Past," led by seventy trained men, backed by that great organ, thrills me even now.

Mr. Kraft opened the program with the Guilman "Torchlight March," clean-cut, crisp, rhythmic even in that resonant place. Then the club sang Kremser's "Prayer of Thanksgiving," smoothly and easily, in unison, Mr. Kraft giving the fine melody great dignity by his deliberate and even tempo. Space will not permit mention of every number, but it seemed to me that Dethier's "The Brook" as Mr. Kraft played it last night was an ideal recital number. Abounding in life, sparkling with vitality, rich in orchestral color, Mr. Kraft's playing of this inspired number upon that fine Skinner organ was perfection itself. His technique so dominated all difficulties that the hearer was unaware of any. "God Rest Ye, Merrie Gentlemen," was beautifully sung. H. M. Dunham sang the first few verses as a solo, smoothly, intelligently and artistically. One especially fine bit was the way in which the club repeated the words "comfort and joy" at the end of each verse. Finely enunciated, blended, balanced, the rich harmonization came out distinctly in a restrained mezzo-voce. It was lovely singing, and I believe it carried its Christmas message to everyone in that great cathedral. I know it profoundly moved the prominent business man at my left, the laborer at my right and the two dear gossip old ladies behind me.

And then came "Holy Night." Never have I heard the old carol more exquisitely sung. Lovely tone, fine balance and perfect blend it had, yet reverent, truly spiritual, and withal surcharged with the mystery of the Holy Birth. The pianissimos of the unaccompanied voices died away and lost themselves in those vaulted heights—the acme of religious music. And I am sure that no one could have left that night not feeling better for having been there, or without the resolution to come again whenever possible.

I do not know whether Mr. Kraft was too busy, too tired or too modest to stay a moment to receive the thanks and appreciation of his friends, but when I had worked my way through the crowd to the console he had gone. I have never discussed the recital problem with him, but any man whose recitals draw thousands every month, every season, has solved the problem. And I believe his success is due entirely to his care in selecting music of the right kind, and his excellent playing. I hope those who have never heard one of Mr. Kraft's Trinity recitals will forgive me for writing so much on this subject, but there is no denying that he has learned the secret of how to do what every organist longs to do.

Enroute Cleveland-Chicago, Dec. 20, 1921.

Otto T. Hirschler has accepted the position of organist and director at the First Congregational Church of Pomona, Cal., where he has a chorus and solo quartet choir and an excellent three-manual organ. For the last two years Mr. Hirschler was organist at Bible Institute Auditorium. He is teaching in Los Angeles as well as in Pomona.

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BY HAROLD V. MILLIGAN.

TANGLEWOOD TALES. by R. S. Stoughton, published by the White-Smith Music Publishing Company, Boston.

In these three new organ pieces Mr. Stoughton again indulges in his taste for the exotic and reveals his remarkable faculty for picturing in music the strange fascination which lies in the far-away and the long ago. He is undoubtedly our foremost composer of program music for the organ. He has been more successful and more prolific than any of the other organ writers who attempt to tell a story or to paint a picture in music. His success is due not only to his ability to write interestingly in an atmospheric vein, but also to his delightful ingenuity in selecting titles for his pieces. It matters not whether the titles are added to the music or whether the music itself springs from the idea contained in the title. The result is usually so coherent and so gratifying that we may safely accept it without questioning the manner of its creation.

The three pieces in this new set (each published separately) are called: "Circe's Palace," "By the Pool of Pirene" and "The Pygmies." The titles will tell their own stories to lovers of Hawthorne's "Tanglewood Tales." Each piece is also accompanied by a verse of poetry, which adds another clew to the subject and furnishes a further aid to the imagination. The composer is, perhaps, a little over-fond of augmented fifth chords, but as long as these convenient symbols accomplish his purpose, why quibble? He is possessed of a sufficient power of invention not to need a crutch on which to lean.

"Circe's Palace" is introduced with a florid cadenza, followed by a passage of shifting harmonies made up of consecutive augmented fifths. The main theme is a flowing cantilene, played by the left hand, while the right hand accompanies it with rhythmic harplike figures. There is a return of the introductory material and a majestic "largamente," with a resounding ending for full organ.

Augmented fifths provide the introductory atmosphere for "By the Pool of Pirene," which also develops along diatonic lines with its main theme. "The Pygmies" is a grotesque scherzando in six-eight time. The customary augmented-fifth introduction is confined to four bars and the main theme is made up of staccato chords and chromatic runs, comically suggestive of the pygmies.

All three pieces will appeal to recital organists and undoubtedly will find their place in the libraries of moving-picture organists.

TEN EASY TRANSCRIPTIONS FOR ORGAN, by Edward Shippen Barnes; published by G. Schirmer, New York.

Mr. Barnes has made transcriptions of ten more or less familiar pieces, which are well described by the transcriber himself as "easy and useful." They will all be found to be possessed of both of those laudable qualities. Only the first three numbers are issued at this time. The first is an "Arioso" by J. S. Bach. If our memory is correct, this was originally written for violin. It is not unlike the familiar Air for the G string, and is one of those beautifully serene cantilenas which the great contrapuntalist could write with such consummate art. There is a noticeable tendency today to take the works of Bach out of the dusty obscurity of "high-brow" editions and ponderous volumes and to bring them out in attractive dress for the modern organ.

The second transcription of the group is the familiar Minuet in G by Beethoven, also a violin piece, of incredible popularity. It really sounds very well on the organ. We can't conscientiously recommend it as an offertory, but it will sound very well indeed in a recital program and will fit charmingly into a wedding program or some other equally festive occasion. The third of the transcriptions is the familiar "Angel's Serenade" by Braza. Mr. Barnes has simplified the accompaniment considerably.

EXULTATE DEO, by John Hermann Loud; published by the White-Smith Music Publishing Company.

Mr. Loud is one of the most distinguished practitioners of the ancient and honorable art of improvisation and one therefore expects his written compositions to be accomplished with notable

technical skill, and such is the case. There is always evident the brand of a master workman in the logical and well-considered use of material. "Exultate Deo" is a fine "grand choeur," dignified and musicianly. The themes are given sufficient development to give them real character and the re-appearance of each is accomplished interestingly. At the conclusion, the main theme, with which the composition begins, is used as the subject of a four-part fugal exposition. The voices enter in the rather unusual order of bass, soprano, tenor, alto, and the exposition is accomplished most smoothly, ending in full organ.

Kenneth E. Runkel, organist and director of Grace M. E. Church and the First Evangelical Church, Waterloo, Iowa, presented with his two choirs Nov. 20, in Grace Church, making a chorus of fifty-five, Maunder's "Song of Thanksgiving." On Dec. 18 his Grace Church choir of over thirty voices gave Hawley's "The Christ-Child," and his First Evangelical choir sang Dec. 25, Chipmann's "The Savior's Birth." Mr. and Mrs. Runkel have been in Waterloo three and one-half years and in that time Mr. Runkel has given fourteen organ recitals, they have given a Christmas musical meditation, his choirs have given eleven musical services, fourteen cantatas, eight choir festivals, with two or more choirs combining, and seven out-of-town concerts, making a total of fifty-five specially-prepared programs.

The Cecilia Choir of the Western Theological Seminary, Pittsburgh, which has opened its nineteenth season, gave a program of Russian church music under the leadership of its director, Charles N. Boyd, at the First Reformed Church of Greensburg, Pa., Nov. 17.

Mrs. W. H. Hansford, who is organist of the Devereaux Memorial M. E. Church, Philadelphia, has just recovered from a very severe operation and returned to the console Dec. 4. Mrs. Hansford is the wife of the Philadelphia manager of the Hook & Hastings Company.

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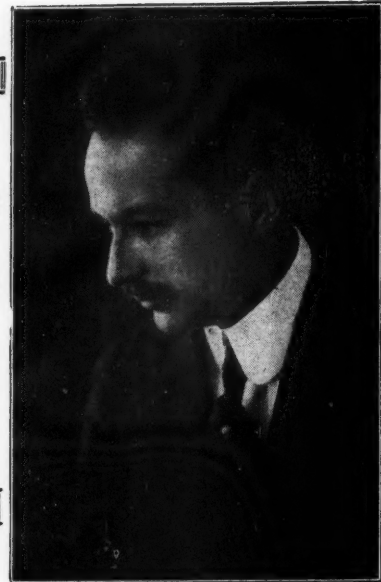
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DEATH TAKES HENRY SPILLER

Well-Known Organist Passes Away When on Trip to Mexico.

Henry Spiller of Los Angeles, one of the foremost advocates of the unit orchestra and an organist of high repute, died in Mexico City Nov. 3 of typhoid. Mr. Spiller had gone down to open a Robert-Morton organ in a new theater and was expecting to return to his work in this country in a few weeks.

Aside from his talent as an organist Mr. Spiller had had extended business training in his native England and had been auditor for important interests in this country. His ideas of organ design were of value to more than one builder who consulted him. His friendship with Robert Hope-Jones had a strong influence upon his ideas and requirements, and his ability to interpret and demonstrate were helpful to the noted inventor. He played the Wurlitzer organ at the San Francisco exposition in 1915 for the entire year and preceded Clarence Eddy as organist of the four-manual Kimball in the First Presbyterian Church, Oakland, Cal.

The decedent leaves a widow and two children.

Miss Opperman Is Heard.

An interesting recital was given Nov. 28 by Ella Scoble Opperman, dean of the school of music of Florida State College, Tallahassee; Beulah Rosine, 'cellist; Clara Farrington-Edmondson and Gertrude Isidor, violinists, and Gladys Mosley, pianist. The program opened with Handel's Third Organ Concerto, all the artists participating. Miss Opperman as organist played the Boellmann "Gothic Suite" and Gordon Balch Nevin's "Sketches of the City."

H. Irwin Metzger, organist and choirmaster of Christ Episcopal Church at St. Paul, will leave that church Feb. 1 to go to St. Paul's Episcopal in Minneapolis. This church is one of the largest in Minneapolis and boasts the only boy choir in the city. It has a fine Austin organ.

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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

LOVE THEMES.

There is a great diversity of opinion on the use of a love theme in a picture. Some maintain that every picture requires the use of a theme, and many times certain cue sheets indicate the playing of such a number as many as six to eight times in the picture. We believe this is not necessary to a correct setting. Three or four times at the most seems to be better than so much repetition at first, when the lovers meet, again in the middle of the story, provided the action is still a tender love scene, and, at the conclusion of the film, where reunion and happiness are portrayed.

There is no dearth of material to choose from, for every light opera has many love songs, single ballads and songs are numerous, and then again the standard pieces like Elgar's "Salut d'Amour" and the operatic aria from Saint-Saens' "Samson and Delilah" always make useful vehicles for the sentimental scenes.

We divide the themes into four classifications: First, sentimental, tender love songs and arias from the grand operas; second, songs from the current light opera production of the day; third, popular songs; and, fourth, pathetic songs of parting. Into the first division come a few examples published as organ solos: "Chant d'Amour," Gillette. "Calm as the Night," Bohm (Boston Music Company). "A Dream," Bartlett (Ditson). "Nocturne in A," Munro. "Romance," Gillette. "Love's Dream," Liszt (Gray). "Salut d'Amour," Elgar.

The purely sentimental love songs are those similar to: "I Love You Truly," Jacobs-Bond. "Un Peu d'Amour," Silesu. "Love, Here Is My Heart," Silesu. "Sunshine of Your Smile," Ray. "I Have a Rendezvous with You," Luz. "Melody of My Dreams," Unknown. "My Paradise" and "An Old Sweetheart of Mine," Zamecnik. "A Dream," Bartlett.

Where the desired number should reflect an older time period, "Love's Old Sweet Song," by Moloy; "In the Gloaming" (Mammoth Collection), and in the event of a song expressive of parting, "Nelly Was a Lady," a familiar melody used in the Civil War period, will prove to be just the thing.

In the same class are many orchestral pieces (piano accompaniments): "Rendezvous d'Amour," Edwards. "Love's Fantasia" and "Chant d'Amour," Frommel. "In Cupid's Net," Armand. "Heart to Heart," Trinkhaus. "A Love Suite" ("The Lovers," "Danse Capriccioso," "Love's Lament"), Lake. "At Dawning" and "Heart of Her," Cadman.

"Affection," Himan. (This piece contains a melody similar to "You Are the Only Girl I'll Ever Care About.")

"Eleanor," Deppen. "Love Scenes" (Suite), Charles Bendix. "Love's Melody" ("Berceuse Tendre"), Danieff. "Romance," David. "Love's Secret," Losey. "Romance," "Queen of My Heart" and "Paradise Is Mine," Baron.

The last number is a splendid one and will rank favorably with many operatic arias. This brings us to the grand operatic numbers:

Love theme from "Carmen," Bizet. "My Heart at Thy Sweet Voice," Saint-Saens. "Then You'll Remember Me" ("Bohemian Girl"), Balfé. "Thou Sweetest Maiden" ("La Bohème"), Puccini. "A Maiden So Fair" ("Manon Lescaut"), Puccini. "Carved Upon My Inmost Heart" and "Dearest Name" ("Rigoletto"), Verdi. "The One of Whom I Dreamed" and "Pure as an Angel" ("Traviata"), Verdi. The foregoing are among the best-known arias from grand operas, and of course there are many others.

In the second division the number of popular arias from the light operas, both standard and current, are legion, so we list only a few of the choicest. The best effects are to be obtained when playing from a piano part of the orchestration, but most of these may be had also in vocal copies:

"The Love Nest," Hirsch. "My Golden Girl," Herbert. "Love Has Wings," Kalman. "Some Day" ("Her Regiment"), Herbert.

"Darling," Schonberg. "The Only Girl," Herbert. "My Rainbow Girl," Hirsch. "I Think You're Absolutely Wonderful" ("Oh Look"), Carroll. "I Cannot Sleep Without Dreaming of You," Herbert. "The Love Boat" and "Dream Melody," Herbert.

These themes should be used where the story is a modern drama or a light comedy.

The third division, which includes popular songs, aside from those which are a part of light opera productions, should be used for themes where a number is desired to be something between a purely sentimental love song and the lightest opera refrain. A few examples: "After All," Roberts. "Jealous Moon," Zamecnik. "Underneath the Stars," Spencer. "A Little Birch Canoe and You," Roberts. "Just for Me and Mary," Edwards.

We now come to the last classification, that of a suitable theme for dramatic scenes, where there is an element of tension, unrest or unhappiness, and this includes the sad denouement, tragedy and the pathetic endings of parting scenes. We subdivide this list into two parts—first, those having the dramatic element predominant.

"Dramatic Love Theme," Loraine. "Love Theme," Lee. "Romances" in F major and F minor, Tschalkowsky. "Dramatic Love Song," Laangard. "Extase d'Amour," Roze. "Chanson d'Amour," Joseph Suk. "Song of the Soul" ("Climax"), Breil. "Song of Songs," Moya. "Romance d'Amour," Schoenfeld. "Dramatic Love Theme," George West. "Appassionato No. 40," Borch. And the second sub-division—pathetic songs: "The Heart Bowed Down," Balfé. "Forsaken," Koschat. "Young Werner's Parting Song," Nessler.

"Call Me Thine Own," Halevy. "Ashore," Trotter. "Somewhere a Voice is Calling," Tate. "God Send You Back to Me," Adams. "Ever of Thee," Old English Air. "Goodbye Little Girl of My Dreams," Phillips. "The Last Goodbye," Moretti. "One Fleeting Hour," Lee. "Miserere" from "Trovatore," Verdi. The "Waiting Theme" from "Madame Butterfly" (Puccini) is the correct one to use on Japanese stories and Nevin's "Venetian Love Song" on those of Italian atmosphere. A useful oriental theme is "My Cairo Love," by Zamecnik. "I Love You More for Losing You Awhile," by Whiting, was a favorite of the recent war. "The Long Trail" is also expressive of parting.

Some recent issues include "Ten Love Themes," by Zamecnik, labeled "Constance, Norma," etc., and have been reviewed in a previous issue. An idea that is musicianly is to play the song in a major key where happiness is shown, and if an element of discord appears to introduce it in a minor strain, returning to the major mode when the lovers are re-united.

NEW PHOTO-PLAY MUSIC.

A noteworthy composition comes to our desk this month, and one which is out of the ordinary. It is the Second Sonata for the organ, by H. E. Jepson of Yale University. It is sub-titled "A Pageant" and won the 1919 prize for the best sonata in the orchestral style. Truly those who expect to find a work modeled after the sonatas of Merkel or Rheinberger will be disappointed. It is distinctly and aggressively in the most modern vein. Opening with a short fanfare for reeds, a tempo di marcia follows in which the development contains surprising harmonic changes and modulates from E flat to D minor, where a lighter scherzando occurs with dainty registration. The tempo primo again and then a lovely lento movement in E major for the delicate stops. The original theme, fortissimo, closes this movement, which is named "Entre de Procession." The second—"Les Jongleurs"—begins with a recitativo, followed by an allegro cantando which will prove most effective for picture work on joyful scenes. The swift, dazzling changes of harmony, together with the correct registration and a light staccato touch, make this part of the work a veritable gem. "La Zingara," the third, is a quasi-pathetic air in G flat, and the fourth and last, "Cortege," is a brilliant march, which as relief offers two quieter sections in C minor and A flat. The last three parts will be, we believe, the most effective for screen work.

H. W. Gray is the publisher of this work, and other new issues of this firm include a paraphrase of the opera "Faust," transcribed by Edwin H. Lemare, in which all the familiar airs of this favorite opera will be found in a booklet of thirty pages. A continuation of Mr. Lemare's "Encore Series" includes two Scotch ballads: "Loch Lomond" and "Comin' Through the Rye." Frederic Clay's song, "I'll Sing Three Songs of Auld," and four songs of the civil war period—"Kentucky Home," "Black Joe," "Dixie" and "Tenting Tonight." All are done in Mr. Lemare's painstaking style. Theme, Arabesques and Fughetta by Van Denman Thompson offers variety in the way of new oriental material and an Intermezzo in E by De Lamarter, opening with oboe solo, is an unusually bright number.

AMERICAN INDIAN: From the Boston Music Company comes a new suite by Homer Gurney entitled "Zuni Indian Suite," in four parts. There is scarcely a theater player who has not played this composer's "Desert Suite" and admired its construction, and it is evident from the music before us that he has produced another clever work. The first part, "The Flute God," is laid in F sharp minor (six-eight). Then there is a major section in which woodwind and harp build an accompaniment to an oboe solo—"Incantation" in E minor has a cello air echoed by the clarinet, and the theme is further developed in both triple and common measure. It ends as it began—alla misteriosa. "Rainbow Spring," in A, contains trills for strings,

flute, harp arpeggios, all combined in the accompaniment to clarinet solo to make an ensemble descriptive of a beautiful vision in the mist of the spring. "Rain Dance" is a typical Zuni Indian dance in A minor, but differs from the usual monotonous style, as the composer makes excursions into foreign tonalities for his effects.

SOUTHERN: "Southern Idyll," by Albert Stoessel, is a dreamy, swaying impression, typically southern in structure. Good contrasting passages offer chances for refreshing combinations of stops.

COLONIAL: "Pomponette," by Percy Smale, is an allegretto built somewhat on the lines of a gavotte, albeit at times more serious. It will fit nicely on many colonial scenes.

LOVE THEME: "Lovers' Lane," by G. Borch, is a four-four andante movement in G major and B minor. String and reed solos are indicated throughout.

Music of Many Faiths Sung.

In connection with the fiftieth anniversary of the South Congregational Church of Chicago, Albert Cotsworth, minister of music at that church, arranged a most interesting program of music. One of the features was the festival service on the evening of Nov. 27, when the choir of St. James' Episcopal Church, with John W. Norton, organist and choirmaster, at the organ, assisted at the service, and a program was given which included the music of many creeds and churches. From the Jewish liturgy was sung "Know Ye that the Eternal God, It Is He That Hath Made Us." Some of the great songs of the Bible, such as "How Amiable Are Thy Tabernacles," "God Is Our Refuge"—from the Old Testament—and "The Magnificat," from the New Testament, were sung. Ivanoff's "Bless the Lord, O My Soul," represented the Russian church's music. "Jesus, Lover of My

Soul" represented Charles Wesley and the Sanctus from Gounod's "St. Cecilia" Mass the music of the Catholic church, while "Blessed Assurance" was selected as a representative gospel hymn. A negro spiritual, a Salvation Army rally song and selections from the oratorios completed the service.

Interesting Carol Service.

An unusually interesting carol service was presented in the Presbyterian Church of Englewood, N. J., at the musical vespers Dec. 11 by William W. Bross, M. A., the organist and choir director. At the opening Mr. Bross played these ancient carols: "A Carol from Chartres Cathedral"; Folk-tune of Amiens, ("Verbum Lumen"); "The Birds Praise the Advent of the Saviour," Spanish Carol, Fifteenth Century; "Little Jacques," Noel Savoisien (about 1555); "We Three Kings of Orient Are," Old English Melody; "Noel of the Tarentaise Valley," sung in Bourg St. Maurice, Savoie; "Come Anthony, Come Peter," Noel Provençal (1670); "Good Neighbors All of Chartres," Ancient Noel. Then the choir sang as its first number the old Bohemian carol, "The Angels and the Shepherds," in the session room back of the organ, after it was given out on vox humana alone.

James N. Reynolds, the Atlanta organ builder, has installed for Grace Lutheran Church, Prosperity, S. C., a very resourceful small two-manual organ, with tubular-pneumatic action, electric blower, and other modern features. Due to unique display pipe grouping the instrument presents a very attractive appearance.

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DUPRE WILL RETURN TO U. S.

[Continued from page 2.]

The fugue contained many changes of rhythm and style unfamiliar to us, and—shall we say it—many liberties taken. Those who admire the modernistic type of music—a la Debussy, Schoenberg, et al—were astonished to find that Dupre had preceded them in his set of three pieces. Dissonances were present in abundance, so much so that several times the writer thought the organ was misbehaving, but not so; it was part of the general scheme and effect. The combinations used in the Verset on "Ave Maris Stella" were the strangest ever heard on this organ.

The improvised symphony became a tone poem of surpassing beauty, descriptive of the life of the Savior. The first movement, an allegro agitato, typified a weary world awaiting the advent of our Lord. It was a magnificent tonal demonstration, in musical form, of the chaotic condition of the world. The second section, a pastorello, portraying the Nativity and Adoration, received one of the finest treatments probably ever heard from an improvisator. The theme furnished by Dr. Wollé of Bethlehem, Pa., was the most interesting of the group and afforded free play to the master mind of Dupre. This and the first phrase of "Adeste Fideles" were used separately and together in various forms and rhythms, a free canon being cleverly given toward the end. The pastorello or theme played on an oboe in the main organ, with "Adeste Fideles" on the vox humana in the ethereal organ on the topmost gallery, gave a most appropriate antiphonal effect. A full fugal development closed the movement. The third movement, in the "marche funebre" style, evidenced the Passion and Death. Four tones of the pedal diapasons in stately tread as a motive and repeated many times during the progress of this adagio gave a funereal atmosphere, and a gradual crescendo to the end brought the climax of Calvary to a thrillingly tragic termination. The finale took the form of a "Hymn of Thanksgiving," as typified by the Resurrection. Thematically the Gregorian tone as suggested by Nicola Montani formed the basis of this section. A rapid chromatic figure was constantly heard, here, there and everywhere; gradually working up to a thunderous climax of tone, thrilling and triumphant.

BIG AUSTIN FOR LOS ANGELES

[Continued from page 1.]

- Dulciana, 16 ft., 32 notes.
- Contra Viole, 16 ft., 32 notes.
- Liedlich Gedeckt, 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Tuba, 16 ft., 32 notes.
- Harmonic Tuba, 8 ft., 32 notes.
- Clarin, 4 ft., 32 notes.
- Posaune, 16 ft., 32 notes.
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Organ for High School.

A small two-manual organ, but one that promises to be exceedingly effective, has been ordered of the Voteler-Holtkamp-Sparling Company of Cleveland by the West high school of Minneapolis. Funds for the organ were obtained by the school glee club in public entertainments. At the opera "Pinafore," given on Lake Calhoun shore in June, \$2,000 was raised. The club will present "The Chimes of Normandy" at the city auditorium early in 1922 and expects the revenue to be sufficient to round out the \$2,500 fund necessary. "Every high school and junior high school in Minneapolis should have an organ," E. L. Baker, director of the glee club, said.

H. A. Matthews' "The Story of Christmas" was sung on the evening of Dec. 18 at the First Baptist Church of Melrose, Mass., under the direction of Frederick N. Shackley, organist and director of music.

Walter Wismar, organist and choir-master of Holy Cross Lutheran Church at St. Louis, gave an elaborate Christmas program on the afternoon of Dec. 18 for the benefit of the organ fund of the church. The Schubert Trio assisted him and the choir.

News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Dec. 22.—At the Musical Art Club on Wednesday evening, Dec. 7, a dinner and reception was held in honor of M. Marcel Dupre, Charles M. Courboin and Dr. Alexander Russell by the A. O. P. C., the Pennsylvania chapter of the A. G. O. and the Pennsylvania membership of the N. A. O., in conjunction with the Manuscript Society and the Musical Art Club. Upwards of eighty persons prominent in the musical activities of Philadelphia attended. Dr. Ward introduced the guests to all the members present. M. Dupre had a pleasant word and a hearty handshake for all, after which all retired to the dining hall. The toastmastership was divided between Dr. Ward and Henry S. Fry. Addresses were made by Dr. Ward, who, after welcoming M. Dupre to Philadelphia, announced his election to honorary membership in the A. O. P. C. and pinned the gold badge on the lapel of his coat; Henry S. Fry, Nicholas Douty, Dr. W. A. Wolf of Lancaster, Dr. Russell, Mr. Courboin and M. Dupre, who thanked the organists of the city for the cordial reception tendered him.

A three-manual Skinner organ was opened in Grace Episcopal Church, Mount Airy, by William E. Zeuch. It contains thirty speaking stops and is of beautiful tone.

Edward Hardy is giving musical services, with the aid of various members of the Philadelphia Orchestra, at the Church of the Incarnation each Sunday at 4 p. m.

Arthur W. Howes, Jr., one of the youngest organists ever admitted to the A. O. P. C., was the performer at the first recital of this series of the A. O. P. C. on Tuesday, Dec. 13. He played in a manner that said much for the present stage of his development and gave encouraging promise for the future.

The following communication has been sent to all the music publishers of this country:

"Dear Sirs: The undersigned have been appointed a committee from the American Organ Players' Club, the National Association of Organists and the Pennsylvania chapter of the American Guild of Organists to arrange for the securing and display of new organ music from all the prominent publishers. The purpose is to provide for organists an opportunity to become familiar with all new organ music. Arrangements have been perfected with the Theodore Presser Company for a separate and exclusive space where this music may be examined by organists. Will you co-operate with this committee by sending monthly a copy of each of your new issues for this purpose, to be marked "not for sale"?"

- JOHN M'E. WARD,
President A. O. P. C.
- HENRY S. FRY,
President N. A. O.
- JAMES C. WARHURST,
Secretary, Pennsylvania Chapter,
A. G. O.

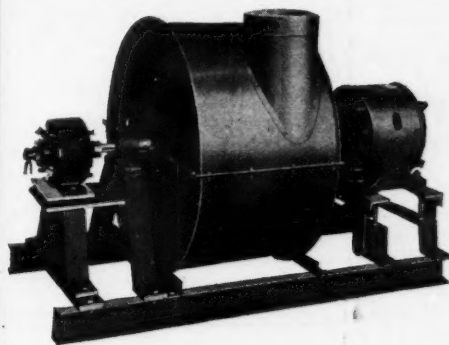
The first guild service was given at Trinity Lutheran Church, Norristown, Dec. 14. Harry A. Sykes directed and officiated at the organ. The program included: Two Chorale Preludes, Fry; "He Watching over Israel" (Elijah), Mendelssohn; "As the Hart Pants," Mendelssohn; Cantata, "Sleepers Wake," Bach; Prelude and Fugue, A minor, Bach (played by Miss Catharine Moran); "St. Anne's" Fugue (played by William T. Timmings), Bach.

Eager for Recitals in North.

Ernest L. Mehaffey, organist and choir-master of Holy Trinity Church at Iron Mountain, Mich., the prosperous town in the center of the iron region of the upper peninsula of Michigan, finds the giving of organ recitals thoroughly appreciated in that city. Mr. Mehaffey plays a program on the third Sunday of every month and the church has been so crowded at some of them that it was necessary to turn some people away. On the first Sunday of the month Mr. Mehaffey also gives a musical service, followed by a short organ recital. In addition to his church work he has forty-five pupils and is conductor of a choral society of thirty voices from the Woman's Club.

At his recital to be given on the evening of Jan. 9, at the Park Street Church, Boston, John Hermann Loud will play Spaulding Stoughton's newest suite in three movements, entitled "Tanglewood Tales," which is dedicated to Mr. Loud.

George Lee Hamrick of Atlanta, Ga., organist at the Metropolitan Theater, has been appointed organist and choir-master at the Second Baptist Church, effective Jan. 1. He has in his new position a three-manual Austin organ of thirty speaking stops, and a quartet.



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The manufacturers claim that this cable will stand a breakdown test of 1,000 volts between conductors and that it will be adopted by the manufacturers of organs because of its superior electrical qualities and smaller diameters for the same number of pairs of conductors.

Made Organist Emeritus.

At a meeting of the San Francisco Grand Lodge of Masons the following resolution concerning Samuel D. Mayer, who for fifty-three years has been organist of that lodge, was adopted unanimously: "Brother Samuel D. Mayer has for more than half a century occupied the position of grand organist of this grand jurisdiction. Your committee recommends that he be appointed grand organist emeritus and that an honorarium of \$100 a year be paid to Brother Mayer, in quarterly installments."

Edwin M. Steckel directed a concert by the Masonic Quartet, assisted by pupils of Mr. Steckel, including Miss Margaret Carson, Miss Edna Collins, Miss Helen Walburn and Miss Lurenta Ross, organists, at the First Presbyterian Church of Huntington, W. Va., Dec. 1. Nov. 29 Mr. Steckel directed the Kiwanis male chorus in a concert at the Methodist Church of Catlettsburg, Ky. His choir gave West's "Seedtime and Harvest" at the First Presbyterian Church of Huntington Nov. 27.

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KIMBALL NEWS

THE organ in the \$8,000,000 Union Medical College at Peking, China, recently dedicated by Mr. Rockefeller, is a large Kimball of unusual character and capacity. It is used for the Chapel below, and serves for accompaniment to motion pictures and other community entertainments in the upper Auditorium. It is equipped with Kimball Solo Player and even has double touch and the legitimate orchestral drums and traps. Yet it was erected by a young mechanical engineer, the assistant superintendent of the institution, whose first knowledge of organ building was gained during a period of less than two weeks in the Kimball factory before the organ was shipped. It was opened without a hitch. He writes:

"The pipe organ which I have installed here for the Rockefeller Foundation is giving such complete satisfaction that I am having requests from the wealthy Chinese as to the possibility of the purchase of similar organs....."

The secretary of the owner of the Empress theatres in Alaska has been visiting in Seattle and reports that the Anchorage organ installed in 1917 and the Cordova organ installed in 1919 continue to please. One of the leading unit orchestra players of the Northwest tried both last summer and says he "will always have a warm spot in his heart for the Kimball organ after that trip." A. D. Longmore of Seattle, who sold and erected these two orchestral organs, tuned the Anchorage organ when he installed the Cordova one, and neither instrument has had any other professional attention.

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Pupils Assist Van Dusen Lecture.

Frank Van Dusen gave the first of a series of lectures on "The History of the Organ and Organ Music" at Carpenter Chapel, Chicago Theological Seminary, Dec. 7, followed by an organ recital by pupils, as follows: Sonata, E minor (first movement), Rogers (F. V. Burrell); "Will o' the Wisp," Nevin (Joseph Taylor); Grand March from "Aida," Verdi-Shelley (Charles Vogel); Caprice, Guilment (Edith Herrstrom); Invocation, Guilment (Ora Heffernan); Prelude and Fugue in E minor, Bach, and Adagio from Sonata in D minor, Guilment (Rudolph Stockman); Festal Postlude, Schminke (Mrs. M. Munson); "An Elizabethan Idyll," Noble (Katherine Dockstader); Offertoire in D minor, Batiste (Madelyn Jones); Festival Toccata, Fletcher (Inez Parker); "Fantasie Triomphale," Dubois (Edward Eigenschenk); "Rienzi" Overture (piano and organ), Wagner (Mae Freund and Edward Eigenschenk.)

Mrs. Florence Clayton Dunham, who for several years has been organist of the First Methodist Church of Fairmount, W. Va., has signed a contract to become organist and director at the Methodist Church South of the same city on May 1. A new three-manual Estey organ is to be installed in this church in the spring. Mrs. Dunham will devote two months in the spring to study in Chicago with Clarence Eddy, under whom she has studied previously.

An organ built by the W. W. Kimball Company and costing over \$6,000 was opened in the Presbyterian Church of Brighton, Colo., Dec. 11. The organ is a memorial to Miss Genevieve Garard.

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Survey of Church Music of 1921.

Nearly every month I hear or read an address in which an earnest choir-master deprecates the state of church music and inveighs against "Victorians," particularly against the late Dudley Buck. I would not willingly imitate the sanguine Bob Acres who declared that "damns have had their day," but I do feel that Buck is no longer formidable and that our reformers are fighting windmills. There would be many ways of proving my statement; for example, you might find out how many thousand copies of Dickinson's "Sacred Choruses" have been sold in the last five years; personally I don't know a choir-master who has not at least one of that fine series in his library.

Who were the great men of the past in English church music, anyway? You will hear pompous references to their noble and neglected works, but you shall have great difficulty in hearing those same anthems in the churches served by their admirers. Recently I went through the compositions of the English school beginning with the days of Tallis, and I confirmed myself in an opinion that grew out of a similar study of a previous year: the early English school produced works that are usually jejune and often absurd. On the whole they are not neglected; they are very properly abandoned. I will exclude Tallis, Croft, Purcell and S. S. Wesley from that condemnation; and I think that two or three things by Orlando Gibbons are worth the enormous labor of production. But when people decry the present standards of English and American church music they had better face the fact that between Purcell at the opening of the eighteenth century and T. T. Noble at the opening of the twentieth there is only one name that deserves to be mentioned in their class, and that is the name of the really great and really neglected S. S. Wesley.

Well, I did not start this article with the idea of howling my outraged historical opinions from the woe of my ignorance. What I started to say was that we have excellent church music now in our Protestant churches, and what is more, that we have excellent composition going on at a great rate. And to prove that statement, here is a survey of the church music published during the last thirteen months or so. I have included some of the things published late in December, 1920, because they came too late for Christmas presentation last year.

ANTHEMS.

First there is a list of anthems, some of them of the very highest quality:

- Andrews—"Build Thee More Stately Mansions," Bar. (S)
- Barnes—"I Know no Life Divided," Bar. (C)
- Barnes—"Unto the Perfect Day," S. (B) Easter.
- Calver—"O Come, Let Us Adore Him," T. (St.) Christmas.
- Candlyn—"Alleluiah, the Strife Is O'er," (C) Easter.
- Candlyn—"On Christmas Morning," (C) Christmas.
- Candlyn—"Resurrection," (B) Easter.
- Candlyn—"The Peace of God," (G) Clough-Leighter—Communion Service in F minor, (D)
- Dett—"Don't Be Weary," 6 part, a cappella spiritual, (Church)
- Dickinson-Vittoria—"O Wonder Ineffable," big chorus, difficult, (G)
- Dickinson—Norwegian Carol, "In the Silence of the Night," SATB. (G) Christmas.
- Dickinson—Polish Carol, "When the Dawn Was Breaking," SA. (G) Easter.
- Dickinson—Lithuanian Carol, "What a Wonder," TAB. (G) Christmas.
- Dickinson—"Beneath the Shadow of the Great Protection," Bar or A. (G)
- H. B. Gaul—"Thine Is the Day, O Lord," a cappella chorus, (D)
- H. B. Gaul—Old French Carol, "Sing We Noel," S. (D) Christmas.
- C. Harris—"O'er the World in Silence," (St.) Christmas.
- Harwood—Communion Service in E minor, difficult chorus, (G)
- James—"By the Waters of Babylon," (G)
- H. A. Matthews—"A Ballad of Trees," a cappella chorus, (S)

- J. S. Matthews—"The Birth of Christ," S or T. (G) Christmas.
- J. S. Matthews—"Dayspring of Eternity," a cappella chorus, (G)
- J. S. Matthews—"Twilight Carol," chorus, (G) Christmas.
- Milligan—"The Shadows of the Evening Hours," a cappella chorus, (St.)
- Noble—"Save, Lord, or We Perish," a cappella, (C)
- Noble—The same, arranged for TTBB, (C)
- Rogers—"Let Us Now Go," ST. (D) Christmas.
- S. Salter—"The Lord's Prayer," a cappella, (S)
- S. Salter—"The Souls of the Righteous," mixed or TTBB, (S)
- Scott-Gluck—"Father, Hear the Prayer," B. (St.)
- Sowerby—"Song of Immortal Hope," T. (B) Easter.
- Vibbard—"Ho, Everyone That Thirsteth," SBar. (S)
- Webbe—"O Lord, Support Us," 8 part, a cappella, (G)

The publication of a new anthem by Mr. Noble is enough to make this year distinguished, for he has given us nothing during the past three or four years. It was in 1918, I think, that his "Go to Dark Gethsemane" showed him still the supreme master of the a cappella chorus; and now we are blest with a similar work of the same high merit. It is in the key that he has made his own—G minor; the vigorous text by Bishop Heber is excellently suited for musical interpretation; there are the long sweeps of crescendo, the perfectly planned vocal leads, the characteristic sheen of harmonies, uniting to give that high serenity and power that are Noble. The arrangement for male voices is so idiomatic that I suspect that it may be the original version of the anthem. The mixed voice edition is within the possibility of a quartet, though you may feel that a quartet needs the accompaniment which merely duplicates the vocal parts.

As if one of Noble's best anthems were not enough for a year, we have had what seems to me the best anthem that Phillip James has composed. It has an interesting and important accompaniment and seems to call for a chorus, though there is little division of the four parts. The text is familiar in several previous settings for Lent, the cursing section being happily omitted in this particular setting. Never before has the composer's mastery of harmonic tone-painting appeared to such rarely fine advantage. See, for example, the poignant interpretation of the words "How shall we sing the Lord's song in a strange land," with the sudden shift on the word "strange" to an alien key. On the top of page 7 observe the dissonance on the notes of what is to all intents a pentatonic scale. How plaintive is the altered seventh chord on the last page in the accompaniment against the unison chorus pianissimo! The whole anthem is worth careful study as an example of harmonic and choral technique. Everyone who has the facilities will wish to give this anthem and Mr. Noble's this Lent. They seem to me the finest compositions in anthem form published during the last year.

And many of these other works are excellent. Dr. Dickinson continues to draw upon the unexhausted riches of folk melodies for such lovely things as "In the Silence of the Night," suitable for any sort of choir that has good soloists. His arrangement of the big Vittoria anthem will appeal to the more expert choruses. And he has written one original anthem this year of high merit; it has an alto solo and a part for unaccompanied quartet or chorus; furthermore, it has words by Whittier most appropriate for the present world spirit. Mrs. Dickinson continues to furnish exquisite texts for the carols.

Candlyn's "On Christmas Morning" is the most melodious and singable work he has published except his cantata. There are two subjects—a theme like a folk melody with flatted seventh and a jolly bell theme; the two are skillfully and naturally combined in the last stanza. The carol may be sung by a quartet; on the other hand, it is being sung this Christmas by such choirs as Mr. Noble's and Mr. Fricker's.

There are other good things here within the capacity of a quartet. I am using, for example, with my quartet, the numbers by Andrews, the two by Barnes, the one by H. A. Matthews, the first by J. S. Matthews, the one by Vibbard. The Vibbard anthem intro-

duced to me a composer with whose works I was previously unacquainted; I have since discovered that he is the composer of a solo entitled "A Mountain Te Deum" (S), excellent for nature services. Sowerby's very original work was sung with fine effect at the Brick Church in New York last Easter; Dr. Dickinson tells me that it "came off" very well; it calls for a pretty good choir. Mr. Webbe has been doing some good composition lately and nothing more appealing than the setting of Cardinal Newman's beautiful evening prayer listed above. Two other excellent unaccompanied anthems for evening services are the ones by Milligan and Harvey B. Gaul. Of the three, I like Mr. Gaul's best. Even a quartet can do it fairly well if accompanied. The Harwood Communion Service is a lofty work of great difficulty.

CANTATAS, SOLOS, ORGAN MUSIC.

The year has seen the publication of five cantatas of merit, differing widely in style and appeal:

- Candlyn—"The Prince of Peace," SATB. (G) Christmas.
- James—"The Nightingale of Bethlehem," SBar. (G) Christmas.
- J. S. Matthews—"The Way, the Truth, and the Life," STBar. (S)
- G. B. Nevin—"The Crown of Life," SATB. (D)
- Clokey—"The Vision," T. (G)

I have reviewed these previously except the Clokey number. There is not space to review it this month, but I may say that it is an original work that requires a well-trained chorus; it was given this December by the choir in the Brick Church.

The best sacred solo of the year, outside the cantatas, seems to me to be Barnes' "Communion" (S) in two keys. Candlyn's "I Will Lay Me Down" (S) is a good evening solo for medium voice. Cole's "In My Father's House" (S), in two keys, shows merit far above the average. For the many peace services Ward - Stephens' "Blessed Are the Peacemakers" (S), in two keys, is useful. This composer has published a whole set of solos on paraphrases of the Beatitudes. The

one I have mentioned seems to me the best one of the set.

I think that the best original organ composition I have seen this year is J. H. Rogers' Sonata No. 2 in D minor (S). There are four movements, none of them tediously long—a chorale, an adagio, a delightful scherzo in modo pastorale, and a toccata. The music is admirably clear throughout and will appeal at once to an audience, particularly its third movement. The subjects are not sentimental, as were one or two of the ones employed in the first sonata (in E minor). All in all this is an excellent piece of composition, an outstanding work. I am sure that it will be played often during the coming year, and thereafter.

Another good organ piece is Harvey B. Gaul's "Postludium Circulaire" (S). Of all vulgarities the most blatant is the typical postlude. Mr. Gaul's work, in spite of its somewhat obscure title, is both refined and vigorous. Another postlude that shows originality is Barton's "Marche Gauloise" (Flammer).

There has been a deluge of organ transcriptions this year. Schirmer is publishing an extensive series called "Recital Series of Organ Transcriptions." The title is somewhat misleading, for most of the numbers are easy morceaux by such men as Friml, Fibich and Arensky. Of course, some of them are pretty and useful, but I should hate to hear a recital composed entirely or largely of these numbers. There are exceptions: There is a good transcription of the andante from Beethoven's Fifth Symphony, an excellent arrangement of the prelude to Bizet's "Arlesienne" Suite, and a useful arrangement of a slow movement from a Bruch Violin Concerto. Mr. Milligan is publishing with A. P. Schmidt a series of transcriptions from Russian composers: Barmotine's Pastorale and a Moussorgsky "Elegy" are decidedly good. Schmidt also publishes this year an arrangement by Coleman of the lovely Londonderry Air; no comment is needed on that perfect melody. The transcription that I have enjoyed most this year is one

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4. O Love Invisible.....H. Alexander Matthews .12
(For quartet or chorus)
5. God That Madest Earth and Heaven.H. Alexander Matthews .12
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6. I Am the Bread of Life.....J. Sebastian Matthews .12
(Communion or general use.)
7. On Christmas Morning.....T. Frederick H. Candlyn .15
(Carol anthem)
8. Alleluia! The Strife Is O'er.....T. Frederick H. Candlyn .15
(Easter anthem.)
9. An Apostrophe to the Heavenly Hosts.....Healey Willan 1.00
(Double chorus, a cappella.)
(Written for the Toronto Mendelssohn Choir Festival, 1922.)
10. But Now, Thus Saith the Lord.....T. Tertius Noble .12
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by Mr. Barnes of an Arioso in A by Bach (S).

There have been two or three important books. There is the Barnes "Organ School" (B) and the Gordon Nevin "Swell Pedal Technique" (D); and then there is the delightful, peppery "Organ Stops" (G) of Dr. Audsley.

Three years ago I began writing these articles for The Diapason. Every year the task has become more delightful as the mails have brought programs and greetings from choir-masters all over the country. Reading those delightful messages and studying those fine programs, I am sure that our American choir-masters are worthy of the excellent material that our composers are now ready to give us. And I must add another word, if the editor will permit. I have never seen Mr. Gruenstein, but I have had the best of evidence that he is a power for good in our church music. In three years he has never interfered in the slightest way with the expression of my honest, if ignorant, opinions. I know that The Diapason has a high standard of integrity. And so a happy New Year to all of you.

Under the direction of Miss Grace Chalmers Thomson, Mus. B., A. A. G. O., the Parnassus Choral Club gave a concert Dec. 7 at 612 West 115th street, New York City. The chorus of women did excellent work. The special soloists were Miss Katharine Metcalf, mezzo soprano, of the First Church of Christ, Scientist, Boston, and Samuel Polonsky, violinist. The club also sang at the Leonia, N. J., high school auditorium Dec. 12 under the auspices of All Saints' Church, of which Miss Thomson is organist. Christmas it sang carols at several New York hospitals.

A church pageant presented under the auspices of a junior choir has been the latest development by the young people of the Fort Lee, N. J., Episcopal Church of the Good Shepherd, under the direction of Organist: William S. B. Dana. The pageant given was the mystery play, "The Little Pilgrims and the Book Beloved," by Marie Hobart, and its presentation attracted one of the largest crowds ever known in the church. The play is in effect a dramatization of the church's liturgy in the Book of Common Prayer. Appropriate hymn music for the various characters was rendered by members of the regular choir.

Mrs. Edith Ewell Levis' third program in her series entitled, "The Quest of the Beautiful," at St. John's Methodist Church, Brooklyn, N. Y., aroused the enthusiasm of her church especially. It was given Dec. 4 and took the form of a special musical program on "Childhood." Mrs. Levis and her choir were assisted by Master Wilmer Hemminger, soprano soloist at the Cathedral of St. John the Divine, and the program included a number of well-known children's songs. Mrs. Levis played the allegro from Haydn's "Toy Symphony" and an arrangement of Wagner's "Siegfried Idyl."

The arrangement under which James N. Reynolds has acted as agent for the organ department of the W. W. Kimball Company in southeastern territory has been terminated. The company will handle this business, as formerly, direct from the Chicago or New York headquarters. Mr. Reynolds continues his repair and service work and the building of the Reynolds organ in his Atlanta factory.

THE LATE CARLTON C. MICHELL.

Medford, Mass., Dec. 12.—Editor of The Diapason.—Dear sir: I have before me the November issue of The Diapason and it is with the deepest regret and sorrow that I learn of the death of Mr. Michell, a true gentleman and artist in every sense of the word, for he unquestionably did more to improve the organ tonally than any man that crossed the ocean.

There are one or two references to his work mentioned by Mr. Elliot which I would like to correct, in regard to the organ in St. Thomas' Church, Taunton, this was built in the Jardine factory and quite independent of either Mr. Hope-Jones or myself. Mr. Elliot probably intended to cite the organ in St. Michael's and All Angels' Church, in Baltimore, which was contracted for with Mr. Michell during the time he was associated with Messrs. Cole and Woodberry in Boston; for in their factory this organ was built, and the whole of the electrical parts and console were imported from the Hope-Jones Company in London, England, and under Mr. Michell's supervision and personal voicing. On its completion there were several public recitals given upon it in the factory to audiences which taxed its utmost capacity, and the unanimous impression was that it was a revelation in organ construction. The same impression was created in Baltimore at the frequent recitals given by the late Lorrain Holloway. If, as Mr. Elliot insinuates, some part of the mechanism later was not wholly satisfactory, I fear that it is due to careless adjusters, unfamiliar with the system of construction. It was very closely associated with Mr. Michell and in almost daily intercourse with him during a period of about five years, and I assure you it was a great pleasure to me to work with one so wedded to his chosen art, who would spare neither pains nor expense in working out his ideals; for to Mr. Michell American organ building owes a debt of gratitude which was never accorded to him, and it was with a bleeding heart that he returned to his native country, full of disappointment at the apparent lack of appreciation of his work.

Mr. Michell's advent marked a new era in tonal treatment, for to him must be accorded credit for introducing a means to eliminate all slow-speaking pipes; also for the beautiful violas and quick-speaking small-scaled stops; also the introduction of reeds on a much heavier wind pressure, improvements which are adopted by every builder in the country, yet how few of them know it or even accord him a word of credit!

I am sorry that Mr. Elliot made no reference to the magnificent organ of Mr. Michell's in St. Luke's Church in Germantown, Pa., which for refined characteristic tones is most beautiful in detail with ponderous diapasons, glorious reeds and strings, real cathedral effects and immense power. [See correction in December issue—Ed.] This organ stands alone in its class, without a peer, and was built in the Cole and Woodberry factory in Boston in 1894 and constructed with tubular action, Mr. Michell at that time not favoring the electric action on account of the then experimental stage; but in the course of time the tubular action became troublesome and it was my pleasure and privilege to reconstruct the organ electrically; also to add a number of extra couplers which now bring the organ up to modern standards.

If any of your subscribers should be in Philadelphia and can spare the time I am sure that they would be amply repaid by a visit to Germantown and the talented organist, George A. West, would be happy to give them a very cordial welcome. Yours sincerely,

JAMES COLE.

Governor Percival P. Baxter of Maine has offered to give the \$10,000 organ, the property of his sister, the late Emily P. Baxter, to the Sacred Heart Church of Portland and to install the organ therein at his own expense in memory of his sister, who served as organist in that church for many years.

Among recent sales the W. W. Kimball Company reports the closing of a contract with Trinity M. E. Church South, of Charlotte, N. C., for a large two-manual organ to be installed by Easter.

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The concert was one of the finest that has ever been heard in the city, in the opinion of local musicians. Mr. Eddy had arranged a good program, with a wide range of theme, and every number was heavily applauded. His musicianship and artistic interpretation of some of the world's best organ music lived up to the reputation which he has achieved throughout the world, and comments after the concert were in a strain of highest pleasure and compliment.—*Wichita Daily Times, Wichita Falls, Tex., Nov. 11, 1921.*

Mr. Eddy displayed great executive ability and brought out in a marked degree the capabilities of the fine organ recently installed. His manual and pedal technique was exceptional, and in the art of registration it would be difficult to find his equal. His performance was a revelation to local musical critics.—*Wichita Falls (Tex.) Record-News, Nov. 11, 1921.*

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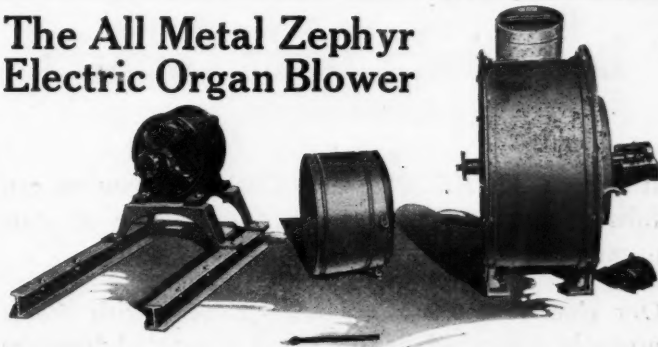
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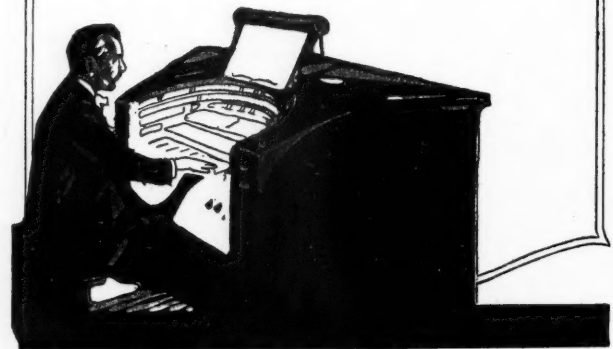
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Very truly yours,

JOHN M. RAMSAY,
Pres. Board of Trustees,
25th Street Baptist Church.

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Caldwell, N. J., Dec. 7th, 1921.

Messrs. J. H. & C. S. Odell & Co.

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