

THE DIAPASON

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DEVOTED TO THE ORGAN

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Thirteenth Year—Number Three.

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PIETRO A. YON ELECTED TO HIGH VATICAN HONOR MADE HONORARY ORGANIST.

Distinction Is Conferred on Organist for the First Time in the History of the Roman Catholic Church.

Pietro A. Yon, at present organist of St. Francis Xavier's Church in New York City, has been elected honorary organist of the S. S. Basilica of St. Peter, the Vatican, Rome, by the Chapter of St. Peter. This honor was conferred at a meeting held Dec. 11. The decree was received by Mr. Yon on Dec. 28, and was signed in Rome by Mgr. Mariano Ugolini, dean of the Capella Giulia.

Following is the text of the nomination of Mr. Yon by Mgr. Ugolini:

"Illustrious Maestro Pietro Yon: I have the honor to announce that the Most Reverend Chapter of the S. S. Vatican Basilica, at its meeting on the 21st day of the current month, has gladly acceded to the request made with the highest recommendations by Sig. Maestro Remigio Renzi and seconded by Sig. Maestro Boezi, and has elected you honorary organist of the S. S. Basilica of St. Peter in the Vatican.

"In extending this merited distinction, I convey to you the confidence of the Most Reverend Chapter that through your musical art you will serve the greater glory of God and our Holy Church.

"With the most heartfelt and sincere congratulations, and with due respect, I have the honor to be of your illustrious self,

"Most devotedly,
"MGR. MARIANO UGOLINI,
"Dean of the V Capella Giulia.
"St. Peter in Vatican."

This letter was handed to Maestro Renzi, who forwarded it to Mr. Yon with his own personal good wishes, expressing himself in part as follows:

"I personally feel much elated because this nomination has no precedent in the history of the Vatican and bears testimony of recognition by the ecclesiastical authorities of your artistic achievements."

Mr. Yon was born in Settimo Vittone (Piedmont), Italy, in 1886. He studied in Milan, Turin and Rome. He was graduated from the Academy of St. Cecilia in 1906 and awarded the first prize medal of the academy and a special prize medal given by the Italian minister of public instruction. Mr. Yon was for two years assistant organist at the Vatican and the Royal Church of Rome and in 1907 was appointed organist and choirmaster of St. Francis Xavier's Church, New York.

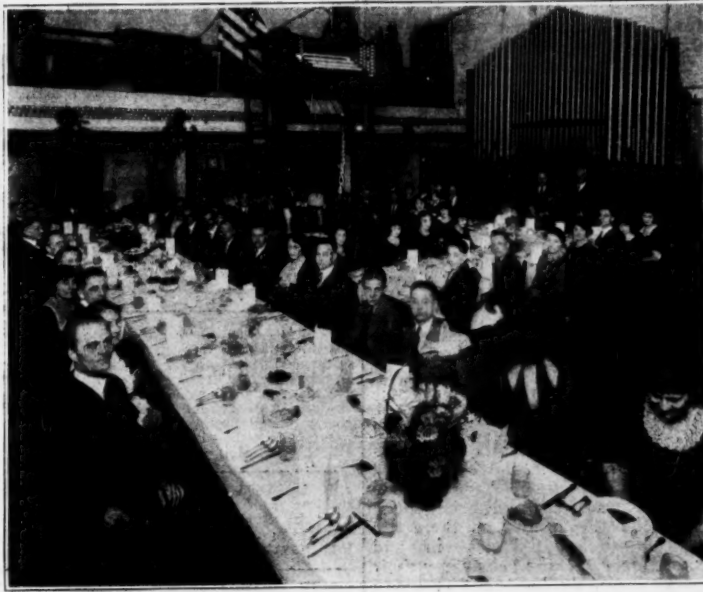
During the last two years Mr. Yon has devoted most of his time to concertizing, appearing in more than 100 cities in America and Europe. Among his compositions are twenty-one masses, various motets, works for organ, piano, orchestra and songs.

Mr. Yon's most ambitious composition, his Concerto Gregoriano, was performed last February in New York by the Symphony Society, under Walter Damrosch, with Mr. Yon at the organ. Three of his masses for orchestra, chorus and soloists received their premiere at St. Patrick's Cathedral, New York, under the direction of Jacques Ungerer. His "Missa Regina Pacis" was selected for the diamond jubilee of the Chicago archdiocese.

Mr. Yon conducts master courses in America in winter and at his villa in Italy in summer. Several of his American artist pupils have received high praises from the Italian press after their appearances in public recitals in Italy. Nearly all of Mr. Yon's works have been conceived and composed in this country, and he is quoted in Europe as the "favorite American organist."

Mr. Yon is an American citizen and a member of the American Legion.

SCENE AT PILCHER CENTENNIAL DINNER.



Tables Are Set in Form of Letter "P." Four-Manual Console Hung in Front of Gallery Is That of an Organ Under Construction for the First Baptist Church at Shreveport, La.

FOUR-MANUAL FOR COLLEGE

University of Minnesota Awards Contract to Austin Company.

The University of Minnesota has awarded to the Austin Organ Company a contract for three organs—the largest a four-manual and the other two to be practice instruments. The four-manual will stand in the new music building and is to have fine variety of tone, but is not a large organ in the usual sense. The solo will have a powerful reed stop of eighty-five notes playable at 16, 8 and 4-foot pitch.

The complete specification of the organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Major Flute, Ped. Ex., 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Clarion, 4 ft., Harmonic Tuba, 8 ft., and Tuba, 16 ft., 85 pipes.
Cathedral Chimes, 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Flute Traverso, 4 ft., 73 pipes.
Flautino (from Flauto Traverso by duplex), 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Vox Humana (Special Chest and Tremolo), 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

*Open Diapason, 8 ft., 73 notes.
*Gamba, 8 ft., 73 notes.
*Open Flute, 8 ft., 73 notes.
Flute Celeste, 8 ft., 61 pipes.
*Dolce, 8 ft., 73 notes.
*Flute, 4 ft., 73 notes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

*From Great by duplex action.

SOLO ORGAN.

Clarion, 4 ft., Harmonic Tuba, 8 ft., and Tuba Magna, 16 ft., 85 pipes.

PEDAL ORGAN (Augmented).

Resultant, 32 ft.
Double Open, 16 ft.
Bourdon, 16 ft.
Gedeckt, 16 ft.
Dolce Flute, 8 ft.
Cello, 8 ft.
Flügel Horn, 8 ft.
Trombone, 16 ft.

The noted choir of the Second Presbyterian Church of Philadelphia, N. Lindsay Norden, director, gave Saint-Saens' "Christmas Oratorio" Jan. 1, and the attendance was as large as the church would hold. Assisting the solo quartet and chorus were members of the Philadelphia Orchestra. Marie Langston-List, mezzo-soprano, was a soloist, and James R. Duane was at the organ. The string quartet offered independent numbers of Tschaiikowsky and Glazounoff, and all the instruments supported the oratorio and the offertory anthem, "O Zion," by R. H. Warren. Mr. Duane's organ playing was of a high order.

BIGGS IN CHICAGO ON FEB. 1.

Will Give Recital at St. James' Episcopal Church for the Guild.

Richard Keys Biggs of New York, well known recitalist and organist of the Cathedral Chapel in Brooklyn, will appear in recital in Chicago on the evening of Feb. 1 at St. James' Episcopal Church, Cass and Huron streets. Mr. Biggs' appearance is under the auspices of the Illinois Chapter, A. G. O., and the members of that chapter are preparing to welcome Mr. Biggs when he stops in this city on his tour, which will take him to the West. Mr. Biggs will come to Chicago after a recital booked to be played Jan. 29 on the new organ at the Washington High School in Milwaukee.

Mr. Biggs' Chicago program will be as follows: Fantasia in C minor, Bach; "Piece Heroique," Franck; Meditation and "Marche Pontificale" from First Symphony, Widor; "Liebestod," from "Tristan and Isolde," Wagner; Fugue in D major, Bach; "Legende," in F sharp major, "Carillon" in B flat major and "Arabesque" in G major, Vierne; Allegro from Second Symphony, Vierne.

To Honor Rosseter G. Cole.

Rosseter G. Cole, the Chicago organist and composer, whose fame is worldwide rather than local and whose teaching is well-known not only in Chicago but in New York, where he passes his summers, was born on Feb. 5, as Chicago organists have ascertained. As a consequence a number of them decided to show their respect for Mr. Cole by playing compositions by him at their services on that day. Mr. Cole's works appear on the programs and service lists of nearly all up-to-date organists, but it is seldom that such unanimity is displayed on one day as will be evident on Sunday, Feb. 5.

Noon Hour of Music Resumed.

The Friday noon hour of music at the Brick Presbyterian Church in New York was resumed for the season on the first Friday in January, when the Christmas section of Handel's "Messiah" was sung, under the direction of Clarence Dickinson.

On Jan. 13, a Brahms program was given by Mr. Dickinson, with Frieda Klink, contralto, and Rebecca Clarke, violist; Jan. 20, Havdn. with Donna Easley, soprano, and Hans Kronold, violoncellist; Jan. 27, Handel, with Lambert Murphy, tenor, Albert Troemel, violinist, and Mildred Dilling, harpist.

PILCHER CENTENNIAL OBSERVED AT BANQUET CELEBRATION IS IN FACTORY

Interesting History of the Well-Known Louisville House—Grandfather of Present Members Began Career in 1820.

An event of unusual interest was celebrated Jan. 2 at Henry Pilcher's Sons' organ factory at Louisville, in the form of a banquet commemorating the 100th anniversary of the establishment of their business.

The banquet was given in the large assembly-room of the factory to the employees. The room was tastefully decorated with flags, bunting and flowers, and, in addition to serving a splendid dinner, souvenirs of the occasion in the form of miniature gilded organ pipes were presented, bearing the dates "1820—1920." The evening program included five-minute talks by representatives from different departments, interspersed with organ numbers by William E. Pilcher, Jr., and violin selections by Miss Laureen English.

In 1820 Henry Pilcher, the first founder of the house of Pilcher and grandfather of the present members of the firm, began his career as an organ builder in Dover, England, and for years conducted business there. The new world, however, seemed to promise a more attractive field for operations and in 1832, coming to this country, he established a factory in New York. Some years later his son, Henry Pilcher the second, located in Chicago, where he built many prominent organs. He was here until the great fire in 1871, which for the time demoralized industry, and it was then that business friends in Louisville induced Mr. Pilcher to locate there. His sons afterward became associated with him and have built up a successful and extensive business, their organs now being widely and favorably known, especially in the middle and southern states, where they have many large and notable instruments.

One of the outstanding features in the Pilcher organization is the loyalty to the firm of the individual employees and their interest and pride in the success of the business, some of them having been associated with the firm for over thirty years, and there has never been labor trouble of any kind.

While 1920 was the centennial year of the firm, conditions were not favorable at that time for carrying out a number of plans for extension and improvement intended to commemorate this event.

In entering the second century of its existence the firm has associated with it Pilchers of the fourth generation, who, after receiving thorough musical and technical college educations, will now do their part in developing and advancing the art of organ building.

Restoring Pueblo City Organ.

F. J. Bartlett, the Pueblo, Colo., organist, writes that the municipal organ of Pueblo, in the installation of which he was deeply interested, will soon be restored to a working condition. The flood which struck the city last year inundated the city hall and severely damaged the large Austin instrument. A new console, main cables and blowing equipment have been ordered and when they have been installed the organ will be ready for use again. It is planned by the new city commissioners to have a series of noonday recitals in the spring. Mr. Bartlett since returning from his visit to England has been acting as leading organist at the Palm Theater, where he has a new Robert-Morton organ which replaced one destroyed in the flood. In January he gave a series of recitals in connection with the music memory contests of the high schools of Pueblo.

**MANUSCRIPT FESTIVAL
IN CHICAGO ON FEB. 28
COMPOSERS WILL BE HEARD**

Organists from New England to Pacific Coast Submit Works—Guild to Be Guests at Home of Francis Neilson.

Preparations made for the manuscript festival arranged by the Illinois chapter of the American Guild of Organists indicate that this event will be one of the most interesting to organists in all parts of the country held in years. The chapter has accepted a generous invitation from Francis Neilson of Chicago to hold the festival at his residence, 4800 Drexel boulevard, and the executive committee has set Feb. 28 as the date. The organists who have submitted manuscripts which have been accepted by the committee headed by Rossetter G. Cole have been invited to play their own compositions on the large Aeolian organ in Mr. Neilson's home. Many of them are to do so and the others will designate local organists to take their places.

The announcement of the festival induced organists from coast to coast to submit compositions and the number was so large that it became necessary, in order to hold the performance of these works within the proper time, to accept only a limited number.

Manuscripts by the following composers have been accepted by the committee of judges:

Frank E. Ward, New York City.
Summer Salter, Williams College, Massachusetts.

Katherine E. Lucke, Baltimore, Md.
Catherine Morgan, Norristown, Pa.
Dr. Roland Diggle, Los Angeles, Cal.

Gerhard T. Alexis, St. Paul, Minn.
Lily Wadhams Moline, Chicago.
William Lester, Chicago.

Walter P. Zimmerman, Chicago.
This festival, the idea of which was originated by John W. Norton, dean of the chapter, was to be held late last fall, but it was found best to postpone it in order to give more time to those desiring to contribute works. The success of the project is now well assured and Chicago organists as well as outsiders are looking forward to the occasion. In addition to the committee of judges, Dean Norton has named a committee to look after the arrangements for the evening at the Neilson home, and this committee is headed by Herbert E. Hyde.

BONNET PLAYS IN NEW YORK

Recital at Aeolian Hall Attracts Organists of Metropolis.

New York organists have been looking forward to the appearance of Joseph Bonnet in recital at Aeolian Hall on the afternoon of Jan. 31. This was his New York City concert appearance on his present American tour. As Mr. Bonnet's performances are always looked upon with pleasure, and with expectation of profit to all who play the organ, and as his list of admirers is growing as he becomes better known to the people of the United States, his audience was expected to be a large one. Mr. Bonnet's program for the Aeolian Hall recital was as follows: First Sonata, Guilman; Ricercare, Palestrina; "Dialogue," Clerambault; Fantasie and Fugue in G minor, Bach; Sketch in F minor, Schumann; Prelude, Samazeni; Chorale in A minor (No. 3), Franck; Berceuse and "Rhapsodie Catalane" (with pedal cadenza), Bonnet.

Honor for Stanley R. Avery.

Stanley R. Avery, who was one of three appointed by the governor of Minnesota to represent the state at the Fontainebleau School of Music in France last summer, has received word that he has received "mention" in the Prix de Paris competition for composers. The work submitted was the first movement of a string quartet on a theme given by Paul Vidal and was played in the salon of the Institute of France before an audience of distinguished French musicians and critics.

CHIMES MAKE A NEW RECORD

Sound of Rochester Tower Bells Carried Far by Wireless.

A set of tower chimes installed by J. C. Deagan, Inc., of Chicago in the Lake Avenue Baptist Church of Rochester, N. Y., is making a new world record for bells. These chimes not only are heard in all parts of Rochester, but are delighting people in towns fifty miles and even farther from Rochester. The installation of a wireless outfit in the church transmits the music not only of the chimes but of three organs. It is seldom that the possibilities of tower chimes are realized as well as they are in Rochester.

George W. Fisher, organist and director of music of the church, is enthusiastic over the addition to his equipment there. He writes:

"We were able to get the chimes in place for Christmas eve. The church is on a large, spacious triangle. We had a mammoth Christmas tree in front of the church, with many electric lights, and every night during the holiday week I played carols and hymns suitable to the season. The bells have really created a sensation. You will be interested to know that we have installed a really fine wireless set, not only in the church and the various organs (we have three in different parts of the auditorium), but also in the tower, and as there are over 800 wireless phones in and around Rochester, the bells carry their message not only here, but to many of the towns fifty and more miles away. We hear fine reports from many towns, as the bells carry better over the wireless than any other tone."

Bonnet to Play in Chicago.

Joseph Bonnet is announced to appear in Chicago on the evening of Feb. 8 as soloist at the annual concert of the choir of the Sunday Evening Club in Orchestra Hall. This will be Mr. Bonnet's first Chicago appearance this season.

Bonnet Guest in Portland.

Mr. and Mrs. Lucien E. Becker gave a dinner in honor of Joseph Bonnet, Dec. 4, following Mr. Bonnet's recital at the Sunnyside Congregational Church, Portland, Ore. The guests included Mr. and Mrs. James A. Bamford and Miss Betty Bamford. Later a number of Portland musical folk were invited to meet Mr. Bonnet at the home of Mr. and Mrs. Bamford. The distinguished French musician played for the guests on Mr. Bamford's fine house organ.

Bonnet Guest in Portland.

A concert arranged by Miss Edna Wyckoff, organist of the Flatbush Presbyterian Church, Brooklyn, N. Y., recently, was pronounced by people of the church to have been the best ever given there. It was under the auspices of the Whatsoever Circle of the King's Daughters and included organ numbers by Miss Wyckoff and by Miss Lillian Carpenter, F. A. G. O., besides piano and organ selections by the two young women, as well as violoncello solos and vocal numbers. Miss Carpenter played Guilman's "Marche Triomphale" and Bonnet's "Variations de Concert." Miss Wyckoff played Liszt's Concert Etude in D flat on the piano and a Prelude, Theme and Variations by Guilman on the organ. The piano and organ selection was the adagio from Grieg's Concerto in A minor.

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ALL YE THAT CRY UNTO THE LORD 12
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FOR SALE—TWO-MANUAL ORGAN, tracker action, nineteen speaking stops; built by Schuele Organ Company. For information inquire of Emanuel Semerad, 1811 South Harding avenue, Chicago.

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WANTED—SEVERAL SMALL SECOND-HAND two-manual pipe organs. Must be in first-class condition. Send photograph and complete specifications, stating where organs can be seen. Quote price and terms. Address: Charles F. Chadwick, organ builder, 28 Dorchester street, Springfield, Mass.

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WANTED—SONATA IN C MINOR (on the Ninety-fourth Psalm), Julius Reubke. Mrs. George Forsyth, 601 West Nineteenth Street, Oklahoma City, Okla.

WANTED—HELP.

WANTED—MEN FOR ALL DEPARTMENTS. Apply, stating experience. The Marr & Colton Company, Organ Builders, Warsaw, N. Y. [3]

WANTED—ORGANISTS FOR THEATER work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. Over two hundred pupils of Sidney Steinhelmer now playing in theaters. Address SIDNEY STEINHELMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

WANTED—ORGANIST AND CHOIRMASTER in Episcopal Cathedral. Must know the services and be capable of playing organ and directing choir, boy and mixed. Episcopalian preferred. Give full particulars about yourself in first letter. Address The Dean, 127 West Seventh street, Oklahoma City, Okla.

WANTED—ORGANISTS OR SALESMEN in every city to represent our complete course and reference work on the art of picture-playing. Not a correspondence course. Entire contents in one volume. Nothing like it on the market. Particulars, address William Mills, 4437 Chestnut St., Philadelphia, Pa.

WANTED—First-class salesman to sell high grade organs to churches and theaters, on salary, commission, or both. Correspondence strictly confidential. An old reliable manufacturing company. Address O 5, The Diapason. (1f)

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WANTED—One first-class console man and one first-class all-around organ man at BEMAN ORGAN COMPANY, Binghamton, N. Y.

WANTED—FLUE VOICER; ALSO young man with voicing experience. Apply The Marr & Colton Company, Warsaw, N. Y. [4]

WANTED—EXPERIENCED METAL pipemakers. Address John A. Hanley, Skinner Organ Company, Dorchester, Mass.

WANTED—EXPERIENCED REED and flue voicers. Steady work with good pay. Address D. 1, The Diapason.

WANTED—FIRST-CLASS METAL and zinc pipe-maker. Address B 20, The Diapason.

WANTED—FIRST-CLASS ORGAN builders. A. E. Fazakas, Orange, N. J.

THE DIAPASON.

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Clarence Eddy left Chicago Monday, Jan. 16, for an extended tour which will take him to various cities in the South, ending in a series of recitals in Florida. Mr. Eddy gave five recitals to mark the opening of the four-manual Moller organ at the Scottish Rite Cathedral in Memphis, Tenn. This dedication was made the occasion for a great celebration of which the noted organist was the central musical figure. The recitals were played on Jan. 17, 18, 19, 20 and 21.

Mr. Eddy's Memphis programs made a pronounced impression on the audiences and the possibilities for organ recitals in the city were illustrated in a way which evoked enthusiastic comment from the press. His first three programs were as follows:

Jan. 17—Tocatta and Fugue in D minor, Bach; Rondo, "Soeur Monique," Couperin; Gavotta, Martini; "Evening Rest," Hollins; Paraphrase on Gottschalk's "Last Hope," Saul; "Contrasts" (new), J. Lewis Browne; Fantasia on the Welsh Hymn-Tune, "Twrgrwyn," T. J. Morgan; "Keep Me from Sinking Down," Carl R. Diton; "Idylle," George A. Burdett; "Rustic March," Andrew J. Boex; Concert Variations, Bonnet.

Jan. 18—March, "Neptune" (From "Sea Sketches"), Stoughton; "Romance without Words," Bonnet; Concert Caprice, Bonnet; Fantasia on "Heinlein" (new), James E. Wallace; "Afterglow" (new), Frederick Groton; "Battle Hymn of the Republic," Kinder; "O'er Flowery Meads," Dunn; Concert Caprice, George E. Turner; "Sunset," Frysinger; "I Hear You Calling Me" (Arranged by Clarence Lucas), Charles Marshall; Tocatta in F, Crawford.

Jan. 19—Prelude and Fugue on B-A-C-H, Bach; "A Song of Consolation," Cole; "A Song of Gratitude," Cole; Intermezzo, Kramer; Sonata in A minor, Borowski; "Russian Boatmen's Song," Anon. and "Pilgrims' Chorus," Wagner (Arrangements by Clarence Eddy); "Dream Frolic" (new), Lemare; "Festal March," Schminke.

So enthusiastic were his audiences over Mr. Eddy's scheduled performances that before he left Memphis arrangements were made for an extra recital, which was given Saturday evening, Jan. 21. On this occasion Mr. Eddy played a program made up of request numbers taken from the offerings at the four other recitals.

Following is the specification of the Memphis organ, which is the largest in that city and which cost the Scottish Rite \$35,000:

GREAT ORGAN.

1. Open Diapason, 16 ft., 73 pipes.
2. Open Diapason, 8 ft., 73 pipes.
3. Doppel Floete, 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 73 pipes.
5. Melodia, 8 ft., 73 pipes.
6. Gamba, 8 ft., 73 pipes.
7. Octave, 4 ft., 61 pipes.
8. Flute Harmonic, 4 ft., 61 pipes.
9. to 11. Tuba Major, 16 ft., Tuba, 8 ft. and Tuba Clarion, 4 ft. (from Solo), 85 notes.

SWELL ORGAN.

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

CHOIR ORGAN.

24. English Open Diapason, 8 ft., 73 pipes.
25. Concert Flute, 8 ft., 73 pipes.
26. Dulciana, 8 ft., 73 pipes.
27. Unda Maris, 8 ft., 61 pipes.
28. Viole d'Gamba, 8 ft., 73 pipes.
29. Quintadena, 8 ft., 73 pipes.
30. Spitz Flöte, 4 ft., 73 pipes.
31. Piccolo Harmonic, 2 ft., 61 pipes.
32. Clarinet, 8 ft., 61 pipes.
33. Cornet, 3 rks., 183 pipes.
34. Xylophone, 37 notes.

SOLO ORGAN.

35. Stentorphone, 8 ft., 73 pipes.
36. Gross Gedeckt, 8 ft., 73 pipes.
37. Gross Gamba, 8 ft., 73 pipes.
38. Gamba Celeste, 8 ft., 61 pipes.
39. French Trumpet, 8 ft., 73 pipes.
- 40 to 42. Tuba Major, 16 ft., Tuba, 8 ft., and Tuba Clarion, 4 ft., 85 pipes.
43. Harp, 49 notes.
44. Orchestral Bells, 25 notes.

ECHO ORGAN.

45. Open Flute, 8 ft., 61 pipes.
46. Flute Celeste, 8 ft., 49 pipes.
47. Muted Viole, 8 ft., 61 pipes.
48. Viole Celeste, 8 ft., 49 pipes.
49. Wald Flöte, 4 ft., 61 pipes.

50. Vox Humana, 8 ft., 61 pipes.
51. Chimes, 20 bells.

ECHO PEDAL.

52. Bourdon, 16 ft., 30 pipes.
53. Flute, 8 ft., 30 notes.

PEDAL ORGAN.

54. Acoustic Bass, 32 ft., 32 notes.
55. Open Diapason, 16 ft., 44 pipes.
56. Bourdon, 16 ft., 44 pipes.
57. Violone, 16 ft., (from No. 1), 32 notes.
58. Lieblich Gedeckt, 16 ft., (from No. 12), 32 notes.
59. Tuba, 16 ft., (from No. 40), 32 notes.
60. Octave, 8 ft., (from No. 55), 32 notes.
61. Flute, 8 ft., (from No. 56), 32 notes.
62. Tuba, 8 ft., (from No. 41), 32 notes.
63. Cello, 8 ft., (from No. 37), 32 notes.
64. Thunder Sheet, Pedal Stud.
65. Bass Drum.

In addition to the four-manual console, a three-manual console has been placed in gallery, connected to all divisions of organ, as well as a special solo self-player, the echo organ to be played from great keyboard.

On Jan. 23 Mr. Eddy opened a three-manual Skinner organ in the Methodist Church at Hamilton, Ohio, and here, as in his successive Florida recitals, Mrs. Eddy assisted him.

A number of recitals have been booked for February and others are under negotiation. Among those definitely arranged are appearances in the First Baptist Church of Birmingham, Ala., Feb. 2, in the Church of the Immaculate Conception at Jacksonville, Fla., Feb. 5, playing a two-manual Hutchings organ, and two opening recitals Feb. 7 and 8 on the three-manual Austin organ in the First M. E. Church of West Palm Beach, Fla.

MASTER CLASSES RESUMED

Work Under Direction of Dr. Carl at Guilman School.

The master classes at the Guilman Organ School, directed by Dr. William C. Carl, have been resumed for the winter term. Each student is required to attend, and those taking the full course become active members. Service-playing, the accompanying of the oratorios and conducting, in addition to recital preparation, are included in the schedule. Dr. Carl personally looks after each student and does a large amount of the teaching this season. Willard Irving Nevins, his able assistant, is winning laurels for the excellent work he is doing in this department. Clement R. Gale, Warren R. Hedden, Howard Duffield, Lewis C. Odell, Lillian Ellegood Fowler and Charles Schlette are busily engaged with the many students enrolled.

An unusual number of the students are now playing in positions in New York City or in the immediate vicinity. The school makes an effort to place each student as soon as prepared. In addition to the regular students many organists are coaching with Dr. Carl this season, which is one of the busiest this well-known school has had.

Ovation to Middelschulte.

Wilhelm Middelschulte's recital at the Pabst Theater in Milwaukee Jan. 22 was made the occasion for an ovation to the noted Chicago organist by the large audience. In addition to playing his own new Chromatic Fantasia and Fugue, he opened the program with a new Bohemian Rhapsody by Alois Smrz, the gifted Bohemian composer and violoncellist, who is a resident of Milwaukee. Mr. Middelschulte will give a recital under the auspices of the Illinois chapter, A. G. O., at St. James' Episcopal Church April 20 and will appear in a concert at Medinah Temple April 23. At the performance of the "Children's Crusade" in Orchestra Hall Jan. 24 he played Handel's First Concerto, with his own cadenza.

J. C. Deagan, president of J. C. Deagan, Inc., the makers of chimes and other organ accessories, installed a Deagan tonometer recently at the Bureau of Standards in Washington.

In a recital by pupils of Frank Van Dusen at Carpenter Chapel, Chicago Theological Seminary, on Jan. 13 the following program was performed: March (organ and piano), Widor (Edward Eigenschenk and Katherine Dockstader); Tocatta in G major, Dubois (George Ceiga); Offertory, Batiste (Madelyn Jones); Suite, "In India," Stoughton (Louis Nespo); Sixth Sonata, Mendelssohn (Mrs. Juliet Cameron); Fantasia (piano and organ), Demarest (Mae Freund and Edward Eigenschenk).

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- J. Warren Andrews—"Played it last Sunday. Unique and original, I took pleasure in playing it. Plenty of chance to show the contrasts in the organ. I imagine it will appear on many programs."
- M. Enrico Bossi (Rome)—"An original composition—I send you my compliments."
- J. J. McClellan—"I shall use 'Contrasts' in my recitals at the Tabernacle (Salt Lake City) and am sure it will make a fine impression. It shows you in a new and splendidly effective mood."
- Musical America—"J. Lewis Browne in 'Contrasts' has built up an effective unit for the organ program in his apposition of dissimilar moods. The idea has been carried out with skill and good taste."
- Stanley Seder—"Greatly enjoyed playing your effective composition. Shall use it again."
- Herbert J. Wrightson—"Contrasts" is a very apropos name for it; it is quite that and has about every kind of organ effect."

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RECITAL PROGRAMS

John Hermann Loud, F. A. G. O., Boston, Mass.—Mr. Loud gave the second of his series of three recitals at the Park Street Church on Jan. 9 and presented the following program: Fantasia and Fugue in B flat, Beoly; "O'er Flowery Meads," M. Austin Dunn; "Tanglewood Tales," R. S. Stoughton; Three new Organ Pieces (Fantasia on "Old Hundred," "Magnus Dominus" (Offertory), and Andante and Allegro Maestoso), John Hermann Loud; "ECHO," Yon; Improvisation; Toccata in D minor, Mally.

Mr. Loud's Andante and Allegro Maestoso is dedicated to William E. Wood, the honored veteran organist of Arlington, Mass. Many organists were present to hear Mr. Loud and their criticisms were most favorable to the program. Stoughton's "Tanglewood Tales" is dedicated to Mr. Loud and was played by him on this occasion for the first time.

Guy C. Filkins, Detroit, Mich.—Mr. Filkins has been giving monthly recitals at the Central Methodist Church since November and the attendance record speaks eloquently of the results. At the November recital his audience numbered 600. Jan. 29 he also gave two recitals at the First Methodist Church of Grand Rapids. The Detroit program on Dec. 12 was as follows: "The Holy Night," Buck; "March of the Magi," Harker; "The Infant Jesus," Yon; "Allegro Giubilante," Federlein; "Liebestraum," Liszt-Nevin; Idyl, Kinder; Fountain Reverie, Fletcher; Festival Postlude, Schminke.

On Jan. 16 Mr. Filkins played as follows: March ("Rienzi"), Wagner; Memory's Hour," Silver; "Within a Chinese Garden," Stoughton; Scherzo Symphonique, Faulkes; "Kamennoi Ostrow," Rubinstein; "The Deserted Cabin" ("Magnolia Suite"), Dett-Nevin; Song, "Mammy" ("Magnolia Suite"), Dett-Nevin; "The Lost Chord," Sullivan; Grand Chorus in D, Guilman.

Lynnwood Farnam, New York.—Mr. Farnam gave a recital every Monday evening in January at the Church of the Holy Communion and will continue these Monday programs in February and March, to the delight of admirers of organ music in the metropolis. His latest offerings have been as follows: Jan. 2—A Christmas Postlude (D major). Harvey Grace; Arabesque, Vienne; Concerto No. 4, in F, Handel; Elegiac Prelude, G. J. Bennett; "Sempre Semplice," Karg-Elert; "Ronde Francaise," Boellmann; "Idillio," Mauro-Cottone; "Fanfare d'Orgue," Shelley. Jan. 9—Symphony No. 3 in F sharp minor, Vienne; Improvisation-Caprice, Jongen; Reverie, Bonnet; "Marche Pittoresque," Kroeger; "Evening," Lemare; Allegretto in A, Merkel; Introduction and Andante in D major, Wolstenholme. Jan. 16—Prelude and Fugue in G minor, Dupre; Communion, Torres; Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; Scherzetto, Vienne; Suite, "In Fairyland," Stoughton; Andante Cantabile from String Quartet, Tschalkowsky; Sketch in D flat, Schumann.

Jan. 23—Chorale No. 2, in B minor, Franck; "After Short Days of Trial," Karg-Elert; Rhapsody No. 2, Saint-Saens; Intermezzo from First Symphony, Widor; "Plein Jeu," Marchand; Vivace from Sixth Trio-Sonata, Bach; Andante in G major, Jepson. Jan. 30—Prelude and Fugue in E flat ("St. Ann"), Bach; "Prayer," Jongen; Four Pieces from "Les Heures Bourguignonnes," Jacob; "Benedictus," Reger; Musette, Lemare; Andante con Moto Boely; "Fantaisie Dialogue," Boellmann.

Miss Alice R. Deal, Chicago.—Miss Deal gave a very interesting program of works exclusively by Chicago composers at the Austin Presbyterian Church on the evening of Jan. 29 with the assistance of her choir. The selections included: "Spring," Herbert E. Hyde; Serenade ("Impressions of the Philippine Islands"), Lily Wadhams Moline; "Contrasts," J. Lewis Browne; Magnificat in C, Walter Keller; Contralto Solo, "The Ninety-first Psalm," James G. MacDermid; Anthem, "Christ Is Knocking," Philo A. Otis; Response, "Breathe on Me, Breath of God," John W. Norton; Offertory, "Where Dusk Gathers Deep," Charles A. Stebbins; Soprano Solo, "In My Father's House," Rosseter G. Cole; Anthem, "Christ Is Eternal," Daniel Protheroe; Postlude, "A Joyous March," Leo Sowerby.

On Jan. 28 Miss Deal gave a recital at her church for the Matheon Club and her program included: Grand Offertoire, Op. 7, Batiste; "The Primitive Organ," Yon; Finale, Op. 22, Piutti; Allegretto, Volkman; Andantino, Franck; "An Autumn Sketch," Brewer; Ecce, and Fugue in D minor, Bach; Spring Song, Mendelssohn; Gavotte, Martini; "Chant du Soir," Bossi; Funeral March and Seraphic Chant, Guilman; "Caprice Heroique," Bonnet.

Norman Landis, Flemington, N. J.—Mr. Landis gave the following program at the Presbyterian Church Jan. 11 for the Flemington Woman's Club: "Finlandia," Sibelius; "Ave Maria" (No. 2), Bossi; "Ariel," Bonnet; Part 9 from "Pilgrim's Progress," Austin; A Familiar Melody (No. 8 from a set of "Encore Transcriptions," by Edwin H. Lemare); American Rhapsody, Yon; Berceuse, Vienne; Toccata from "Gothic Suite," Boellmann.

Lucien E. Becker, F. A. G. O., Portland, Oregon.—In his lecture-recital at the Reed College chapel Jan. 10, the fourth of the series this season, Mr. Becker played: "Marche Russe," Schminke; "The Swan," Stebbins; "Tambourin," Rameau; Sonata in A

minor, Karg-Elert; "Romance sans Paroles," Bonni; "Told by the Campfire," Goodwin.

In a recital on the afternoon of Jan. 1 at the Sunnyside Congregational Church Mr. Becker's program was as follows: Thanksgiving March, Lemare; Evensong, Johnston; Toccata and Fugue, D minor, Bach; Largo from "New World" Symphony, Dvorak; "The Holy Night," Buck; "Romance sans Paroles," Bonnet; Scherzo-Fanfare, Lorent.

William Robinson Boone, Portland, Oregon.—Mr. Boone gave the seventh anniversary program at the First Baptist Church of Everett, Wash., on the evening of Dec. 6, with the assistance of Harrison Raymond, tenor, and played the following on the organ: Toccata and Fugue in D minor, Bach; "Kamennoi-Ostrow," Rubinstein; "Rustles of Spring," Sinding; Minuet, Seeböck; Scherzo-Pastorale, Federlein; "Evening Chimes," Wheelson; Fountain Reverie, Fletcher; Caprice, Turner; "Poet and Peasant" Overture, von Suppe.

Earl V. Moore, Ann Arbor, Mich.—Mr. Moore, the University of Michigan organist, gave a dedicatory recital on the evening of New Year's Day on a three-manual Austin organ in the First Presbyterian Church of Wyandotte, Mich. Mr. Moore displayed the possibilities of the instrument with the following numbers: Allegro con Fuoco (Sonata), Guilman; "Dreams" (Sonata 7), Guilman; Funeral March and Song of the Seraphs (request), Guilman; Toccata and Fugue in D minor, Bach; Chorale, "In dulci Jubilo," Bach; Fantasia on "Holy Night," Gruber-Harker; Magnificat in D minor, Lemaigre; Evensong, Johnston; "Romance sans Paroles," Bonnet; Reverie, Moore; "Finlandia," Sibelius.

Gordon Balch Nevin, Johnstown, Pa.—In a recital on the four-manual organ at Wilson College, Chambersburg, Pa., Jan. 3, Mr. Nevin played: Prelude in E minor, Dethier; Chorale Improvisation, "O Gott, Du frommer Gott," Karg-Elert; "Moment Musical," Schubert; Sonata No. 2, Mendelssohn; Intermezzo, Kraemer; Bacchanale from "The Seasons," Glazounov; Sketches of the City, Nevin; "Chinoiserie," Swinnen; Overture to "Oberon," Weber. Mr. Swinnen's piece had to be repeated.

In a recital at the Lutheran Church of Shippensburg, Pa., Jan. 10, Mr. Nevin's offerings were: Largo ("Xerxes"), Handel; Prelude to "Carmen," Bizet; "The Curfew," Horsman; Sonata No. 1, F minor, Mendelssohn; "Frere Jaques! Dormez Vous," Ungerer; Sketches of the City, Nevin; "Chinoiserie," Swinnen; "The Bells of St. Anne de Beaupre," Russell; Overture to "Oberon," Weber.

Walter Heaton, F. R. C. O., F. A. G. O., Reading, Pa.—In a recital at Salem Memorial Lutheran Church, Lebanon, Pa., Jan. 17, Mr. Heaton played: "St. Ann" Fugue, Bach; Sonata in A, Grey; Meditation-Elegiac, Borowski; Idyll (Sonata, Op. 165), Rheinberger; "The Old Refrain," Kreisler; Minuet, Mozart; "Souvenir," Papini; "The Music Box," Liadoff; Carol Rondo, Heaton; "Juba," Dett; "St. Cecilia," Grison.

Marshall S. Bidwell, Cedar Rapids, Iowa.—On his recent visit East, Mr. Bidwell gave the following program Dec. 30 in the First Congregational Church of Great Barrington, Mass.: Toccata and Fugue in D minor, Bach; Air from Violin Suite in D, Bach; Canon, Schumann; Toccata, Gigout; "Song of the Pilgrim," Bidwell; "On Wings of Song" (melody by Mendelssohn), Whiting; Minuet, Boccherini; "Lamentation," Guilman; Toccata, DeMereaux; "A Desert Song," Sheppard; "Christmas," Dethier. In a recital at the Presbyterian Church of Cedar Rapids Mr. Bidwell played: Largo e Maestoso, Allegro (First movement of the First Sonata), Guilman; Aria in D, Bach; "On Wings of Song" (Melody by Mendelssohn), Whiting; Military March, Schubert; "Song of the Pilgrim," Bidwell; Toccata, De Mereaux; Minuet, Boccherini; "March of the Magi," Dubois; "A Desert Song," Sheppard; Chorus of Pilgrims (from "Tannhauser"), Wagner.

M. Lochner, River Forest, Ill.—Mr. Lochner played the following program Nov. 27 in St. Peter's Lutheran Church, Arlington Heights, Ill.: First Sonata, Mendelssohn; Andante from Fourth Sonata, Bach; Adagio and Finale from First Concerto, Handel; Christmas Fantasy, Rebling; "Gesu Bambino," Yon; Christmas Pastorale, Harker; Pastorale and Finale from First Sonata, Guilman (Cadenza by Middelschulte).

On Dec. 18 the choir of Grace Lutheran Church, Oak Park, under the direction of Mr. Lochner, sang Dudley's Buck's "The Coming of the King." Besides this, the program consisted of the following organ numbers by Mr. Lochner: Fantasia on "O Sanctissima," Lux; "Noel," d'Aquin; Grand Chorus in D, Guilman. On Jan. 8 the cantata and organ numbers were repeated in Christ Lutheran Church, Chicago.

Clairene Dickinson, New York City.—Dr. Dickinson gave a recital in the First Methodist Church of Asbury Park, N. J., on the evening of Dec. 29, playing the following program: "Christmas" Dethier; Intermezzo from "Storm King" Symphony, Dickinson; "The Dance," Dvorak; Overture to "Der Freischütz," Weber; "The Nightingale and the Rose," Saint-Saens; "Musical Snuff-box," Liadoff; Cathedral Prelude and Fugue, Bach; "Angelus," Massenet; Minuet, Paderewski; Berceuse, Dickinson; Norwegian Rhapsody, Sinding.

Lester W. Groom, Chicago.—In a recital at the Church of the Ascension Jan.

10 Mr. Groom played this program: Hallelujah Chorus from the "Messiah," Handel; Prelude to "Lohengrin," Wagner; Andante from Fourth Concerto, Handel; Allegretto, Wolstenholme; Andante Cantabile from Fifth Symphony, Tschalkowsky; Toccata from Fifth Symphony, Widor; Offertory on Two Christmas Hymns, Guilman; "Quis Est Homo," from "Stabat Mater," Rossini; March from Third Symphony, Widor.

On Feb. 17, Mr. Groom will play another recital, using these numbers: Grand Chorus in D, Guilman; Nocturne from "Midsummer Night's Dream," Mendelssohn; March from the "Nutcracker Suite," Tschalkowsky; Prelude and Fugue in C major, Bach; "Marche Pittoresque," Kroeger; Allegretto from Seventh Symphony, Beethoven; "Rhapsodie Catalane," Bonnet; Fanfare, Lemmens; Menuetto from Fourth Orchestral Suite, Bach; March from "Queen of Sheba," Gounod.

Harold V. Milligan, New York City.—Mr. Milligan played the following program in a recital at the Brooklyn Academy of Music Sunday afternoon, Jan. 8: Improvisation, Foote; Solemn March, Foote; "The Optimist," Maitland; "Prelude," Becker; "Berceuse Bretonne," Milligan; "Suwanee River," Foster; Toccata, Foote.

Edward S. Breck, Jersey City, N. J.—In his latest recital at the Lincoln High School, played Jan. 22, Mr. Breck's program was: Sonata 6, Mendelssohn; Gavotte, Wesley; Prelude and Fugue in D, Bach; "Benediction Nuptiale," Dubois; "Grand Choer," Chauvet; Cantilene Mally; "Invocation," Guilman; Rhapsody, Silver.

Frank Merrill Cram, Potsdam, N. Y.—In his recital at the State Normal School Jan. 22 Mr. Cram played: "Marche Funebre et Chant Seraphique," Guilman; "Sunset," Frysinger; Canzonetta, d'Ambrósio; Prelude to Third Sonata, Guilman.

Frederic B. Stiven, A. A. G. O., Urbana, Ill.—Recent recitals by Professor Stiven, director of the school of music of the University of Illinois, at the Auditorium of the university, have been marked by these programs:

Dec. 18—"Fantaisie sur deux Noels," Bonnet; "The Holy Night," Buck; Offertory on "Two Christmas Hymns," Guilman; Aria from the Christmas Oratorio, Bach; "Caravan of the Magi," Maunder; "Noel," Alsbacien; Guilman; "Christmas in Sicily," Yon; Finale alla Schumann, Guilman.

Nov. 27—Compositions from the sixteenth to the eighteenth centuries: Prelude and Allegro from Sonata in F minor, Martini; "Le Coucou," d'Aquin; Aria, Handel; "Chanson de Guillot Martin," Marot; Largo, Handel. Composition commemorative of Thanksgiving: "A Song of Gratitude," Cole; "A. D. 1620," MacDowell; "Thanks Be to God," from "Elijah," Mendelssohn.

Alexander Russell, Princeton, N. J.—In his fortnightly recital at Procter Hall, Princeton University, on Dec. 11, Dr. Russell gave the following Christmas program: Prelude and Fugue in F minor, Handel; Pastorale-Angelus, Corelli; Chorale Preludes, "A Solis Ortus Cardine" and "From Heaven High," Bach; Magnificat from "Christmas Oratorio," Saint-Saens-Guilman; "Marche Religieuse," Guilman; "Noel," d'Aquin; "Hallelujah Chorus," from "The Messiah," Handel.

H. L. Yerrington, Norwich, Conn.—Mr. Yerrington gave his forty-first annual recital at the First Congregational Church on the afternoon of Jan. 2, and was assisted on this occasion by Miss Bernice Underwood, soprano. The program was as follows: Prelude, Vol. 2, No. 6, Bach; Gavotte, Martini; Andante; Cantabile (from Fifth Symphony), Tschalkowsky; Prelude-Pastorale ("Dies est Laetitiae"), Yon; Hymn, "Bethany" (No. 1 of ten offertories on American hymn-tunes), Walter Guernsey Reynolds; "Autumn," Johnson; "From a Mountain Top" (No. 4 from California Suite), Diggle.

Fred Faassen, Zion, Ill.—Recent programs played at Shiloh Tabernacle by Mr. Faassen include:

Dec. 25—"Finlandia," Sibelius; "Christmas in Sicily," Yon; Prelude, Dubois; Prayer, Guilman; "March of the Magi Kings," Dubois.

Dec. 31—Fugue in E flat major, Bach; Prelude and Adagio from Third Sonata, Guilman; Pastorale and Intermezzo from Sonata in G, Rheinberger; "Priere" No. 1, Guilman. Jan. 7—"Trümmerei," Schumann; "Shepherds' Pipes," Harris; Fantaisie, Dubois; Romanza, Parker; Sortie, Dunham.

Albert Scholin, Waterloo, Iowa.—At a concert given by the Waterloo Business College Glee Club, directed by Mr. Scholin, at the First Methodist Church Jan. 9, Mr. Scholin gave two groups of organ solos, playing these selections: Toccata and Fugue in D minor, Bach; "Vision," Bibi; Melody, Dawes; Andantino in D flat, Lemare.

Allan Bacon, A. A. G. O., Fairfield, Iowa.—At his Parsons College recitals in January Mr. Bacon played: Jan. 22—Works of contemporary American composers: "Rejoice, Ye Pure in Heart," Leo Sowerby; "Contrasts," J. Lewis Browne; "Circe's Palace" (from "Tanglewood Tales"), Stoughton; "Quietude" (dedicated to Allan Bacon), Edward M. Read; "In the Garden," Hugo Goodwin; Prelude in Gregorian Style, Eric De Lamarter; "Toccato," De Lamarter; Finale, from Second Sonata, in D minor, Rogers. Jan. 29—Modern French composers:

Fantasia in C, Op. 157, Saint-Saens; Chorale, Jongen; Scherzo in D, Rouseau; Cantilene, from "Symphony Romane," Widor; Toccata, Op. 7, Barie; "Adoratio et Vox Angelica," Dubois; Finale, from Sonata No. 2, Op. 46, Ciausmann.

Dingley Brown, Mus. D., Greenville, N. C.—A two-manual organ built by M. P. Möller was opened Jan. 16 at Immanuel Baptist Church with a recital by Dr. Brown in which he played: Fantasia, Op. 25, Berens; Andante Tranquillo, Clarke; Andantino, Lemare; Allegretto, Wolstenholme; Prelude and Fugue in D major, Bach; Largo ("New World" Symphony), Dvorak; Caprice, Sheldon; Sonata, Op. 88, Rheinberger; "Danza della Ore," Ponchielli; "Love Song," Nevin; "Marche Funebre et Chant Seraphique," Guilman; Overture to "Raymond," Thomas.

Winefrid Ryan, Wausau, Wis.—Miss Ryan gave a Christmas program in a recital at St. John's Episcopal Church Dec. 19 and had a large audience. The recital was an excellent example of what can be done to interest the listener even on a small organ. For Miss Ryan has an instrument of two manuals and seven stops, but uses it to the best advantage. The selections played were: First Offertory on Christmas Hymns, Guilman; Pastorale from the First Sonata, Guilman; "To the Rising Sun," Torjussen; "Christmas," Foote; "The Shepherds," Salome; "Vision," Rheinberger; "March of the Magi Kings," Dubois; "Gesu Bambino," Yon; "The Holy Night," Buck.

F. A. Moure, Toronto, Ont.—Mr. Moure's recital at the University of Toronto Jan. 17 was marked by the following program: Prelude and Fugue in A major, Johann Gottfried Walther; Melody, Rachmaninoff; Sonata, "The Ninety-fourth Psalm," Reubke; "The Swan," Saint-Saens; "Farewell to Cuchullin" (Old Irish Air); Nuptial Postlude, Guilman.

Charles Galloway, St. Louis, Mo.—Mr. Galloway's program at Washington University on the afternoon of Jan. 15 included: Chorale Improvisation, "Jerusalem, High Tower, Thy Glorious Walls," Karg-Elert; Cantabile, Jongen; Fantasia and Fugue in G minor, Bach; Rhapsodie on Breton Melodies, No. 3, in A minor, Saint-Saens; "Chant de Lune," "ECHO," Yon; "By the Pool of Pirene," Stoughton; "Marche d'Ariane," Guilman.

James Philip Johnston, Pittsburgh, Pa.—In his first three Sunday evening recitals this year at the East Liberty Presbyterian Church Mr. Johnston played:

Jan. 1—Third Sonata (Prelude and Adagio), Guilman; "Chant Pastoral," Dubois; "Jubilate Amen," Kinder. Jan. 8—Second Sonata, Becker; Capriccio, Lemaigre; Serenade, Schubert. Jan. 15—Third Sonata, Mendelssohn; Minuet in G, Beethoven; Rhapsody, Cole.

Frank Collins, Jacksonville, Ill.—Mr. Collins, organist of Westminster Presbyterian Church, gave a vesper recital at the Presbyterian Church of Virginia, Ill., Dec. 18, playing: "Lamentation," Guilman; Andante from "Symphony Pastorale," Tschalkowsky; "The Evening Star," Wagner; "Concerto Gregoriano" (second and fourth movements), Yon (Mrs. S. E. Gill, piano; Mr. Collins, organ).

Mr. Collins gave a recital at Illinois Coliège Chapel Dec. 12, playing the following organ numbers: Meditation, Kinder; Sketches of the City, Nevin; "Swing Low, Sweet Chariot," Ditton; Autumn Sketch, Brewer; Caprice, Dethier.

Warren Gehrken, A. A. G. O., Brooklyn, N. Y.—Mr. Gehrken's seventeenth recital at St. Luke's Church, given Jan. 4, was marked by the playing of these compositions: Prelude and Fugue in D minor, Gehrken; Barcarolle, Arensky; Scherzo, in form of a Canon, Jadasohn; Evensong, Johnston; Grand March (From "Aida"), Verdi; "Within a Chinese Garden," Stoughton; Andante Cantabile, Tschalkowsky; "Liebestraum" in a flat, Liszt; "The Bells of St. Anne de Beaupre," Russell; Largo and Finale (From Symphony "From the New World"), Dvorak.

Robert A. Sherrard, A. A. G. O., Steubenville, Ohio.—On Christmas Eve at 10:30 Mr. Sherrard gave a recital at the Westminster Presbyterian Church preceding a devotional half-hour at midnight. Mr. Sherrard enhanced the interest in his numbers by giving a word of explanation previous to the playing of each of the Christmas selections. His numbers included: Ancient Christmas Songs, Variations with Chimes, Grison; "A Rose Bursts Forth," Deigendesch; "The Shepherds," Salome; "Christmas Eve," Malling; Christmas Pastorale, Rogers; Christmas Fantasy on the Bach Pastorale and a Traditional Melody, Rebling; "Exultant Praise," Best.

Frank Howard Warner, Bronxville, N. Y.—In recent recitals at Christ Episcopal Church Mr. Warner has played:

Dec. 4—"Verset de Procession," Boellmann; "Intra," Bach; Pastoral Song, Dubois; "Trümmerei" and "Evensong," Schumann; Andantino Pastorale, Ferrari. Dec. 11—Scottish Eclogue, Salome; "To a Water Lily," MacDowell; Wedding Procession from "Lohengrin," Wagner; Meditation from "Soirs," Schmitt; Melody in A flat, Shelley.

Dec. 18—Minuet, Ciausmann; Prelude in A minor, Bach; Revery, Banks; Melody, Matthews; "Invocation," Gounod; Meditation, Foote.

Ferdinand V. Anderson, Elyria, Ohio.—Mr. Anderson, assisted by Mrs. Paul S. Mosser and Mrs. Anderson, sopranos, gave a program at St. Andrew's Church on the afternoon of Jan. 10 for the Musical Art

Society. The organ selections were: Overture in C minor, William Faulkes; Spring Song, Macfarlane; Romance in A, Lleurance; Toccata in E major, Bartlett.

Miss Dorothy Adams, Newburgh, N. Y.—Miss Adams gave a recital at the United Presbyterian Church, playing: "Marche Triomphale," Lemmens; Largo (Sonata II), Bach; "Priere," Thomas; "Evening Rest," Bibl; "Noel Ecossais," "Noel Polonaise," and "Marche Religieuse," Guilmant.

Samuel A. Baldwin, New York City.—Professor Baldwin began his 1922 recitals at the City College with the following programs:

Jan. 1—Festival Prelude, Faulkes; Andante con Moto from Fifth Symphony, Beethoven; Prelude and Fugue in E minor (Jesser), J. S. Bach; "Christmas Evnings," Mauro-Cottone; "Three Holy Kings," Ghire; "Will of the Wisp," Gordon Bach; "Ave Maria," Schubert; Concerto Gregoriano, Yon.

Jan. 8—Sonata No. 1, in D minor, Guilmant; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; "Noel sur les Flutes," d'Aquin; "March of the Magi," Dubois; Slavic Dance, Dvorak; "Love's Dream," Liszt; Intermezzo, Brahms; Magic Fire Scene, "Die Walkure," Wagner.

Jan. 11—Concert Overture in C major, Hollins; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; Adagio (Sonata, Op. 27, No. 2), Beethoven; "Les Jongleurs" and "La Zingara" (From Sonata, "A Pageant"), Jepson; Magic Fire Scene ("Die Walkure"), Wagner; Serenade, Schubert; Symphonic Poem, "Les Preludes," Liszt.

Jan. 15—Toccata and Fugue in D minor, Bach; Adagio (Sonata, Op. 27, No. 2), Beethoven; "Variations de Concert," Bonnet; "Les Jongleurs" and "La Zingara," (From Sonata, "A Pageant"), Jepson; Improvisation-Caprice, Op. 37, No. 2, Jongen; Nocturne in G minor, Op. 37, No. 1, Chopin; Symphonic Poem "Les Preludes," Liszt.

Jan. 22—Concert Overture in C major, Hollins; Chorale Prelude, "Adorn Thyself, O Fond Soul," Bach; Sonata, No. 2, in D minor, Rogers; Idylle, Burdett; "Lagoon," Friml; "Etude Symphonique," Bossi; Meditation from "Thais," Massenet; "Forest Spell" ("Siegfried"), Wagner.

Dr. Ray Hastings, Los Angeles, Cal.—Selections played in recent popular programs at the Auditorium included: "Ver-set," Franck; "Echo," Tombelle; "Prayer," Guilmant; "March of the Magi Kings," Dubois; "The Little Shepherd," Debussy; "Ave Maria," from "Othello," Verdi; Funeral March, Chopin; Song without Words, No. 27, Mendelssohn; Prayer from "Rienzi," Wagner; "Love-Death," from "Tristan and Isolde," Wagner; "At Evening," Doud; "Elegie Romantique," Diggle; "Exaltation," Hastings.

Homer P. Whitford, Utica, N. Y.—In a special Christmas recital at the Tabernacle Baptist Church Dec. 14 Mr. Whitford was assisted by Miss Louise Van Wagenen, soprano, and an octet. The organ numbers were: First Movement from Sonata in E minor, Rogers; "Gesu Bambino," Yon (Miss Elsie Gschwind); Finale (Concerto Gregoriano), Yon (orchestra parts played on piano by Miss Briesen), "Christmas," Dethier.

Sutherland Dwight Smith, Pittsburgh, Pa.—Mr. Smith gave a recital Dec. 21 at the Neil Avenue United Presbyterian Church of Columbus, Ohio, on a new Estey two-manual organ planned by J. Upton Gribben. Mr. Smith also made a brief speech on "The Evolution of the Pipe Organ." His program included: "Marche Religieuse," Guilmant; Spring Song, Mendelssohn; Berceuse, Godard; Wedding Music, Buck; "On the Holy Mount," Dvorak; Andante from "Symphony Pathetique," Tschalkowsky; Largo, Handel; "To a Wild Rose," MacDowell; Funeral March, Chopin; "Vesper Bells," Spinney; "Gesu Bambino," Yon; "The Evening Star," Wagner; "Pilgrims Chorus," from "Tannhäuser," Wagner.

Ernest Prang Stamm, Tulsa, Okla.—In his sixtieth recital at the First Christian Church, played the afternoon of Jan. 1, Mr. Stamm used the following: March in F, on a Theme by Handel, Guilmant; "Eventide," Harker; Caprice in E flat, Faulkes; California Suite, Diggle; Grand Fantasia in E minor, Lemmens.

W. Andrew McNellis, Chillicothe, Ohio—In a Christmas recital at Trinity Meth-

odist Church the evening of Dec. 24, Mr. McNellis gave this program: "A Joyous March," Lawrence; "March of the Magi Kings," Dubois; Christmas Musette, Mally; "Gesu Bambino," Yon; "At the Cradle Side," Goodwin; Fantasia on Old Christmas Carols, Faulkes; "Christmas in Settimo Vittone," Yon; Festal Postlude, Schminke.

Miss DeWitt Ludwick, Paris, Texas.—Mrs. Corinne Dargan Brooks presented Miss Ludwick in a recital at the Central Presbyterian Church recently, and the organ numbers included: "Marche de Fete," Barrell; "The Rosary," Nevin; "Narcissus," Nevin; "Melody of Love," Engleman; "Shepherds' Evening Prayer," George Nevin; "O Thou Sublime, Sweet Evening Star," Wagner; "Marche Militaire," Schubert.

C. Harold D. Lowden, A. A. G. O., Camden, N. J.—Mr. Lowden, organist and choirmaster of the Linden Baptist Church of Camden, gave a recital in the First Methodist Church of Vineland Jan. 2, playing these compositions: "Marche Flambeaux," Clark; Andantino in D flat, Lemare; "Twilight," Friml; "The Rosary," Nevin; "To a Wild Rose," MacDowell; "Narcissus," Nevin; Offertory in F minor, Lott; Berceuse No. 2, Kinder; Meditation, Duane; Prelude in C sharp minor, Rachmaninoff; Andantino and "Marche Brillante," C. Harold Lowden.

Edward Champion Hall, Butte, Mont.—At his vesper recital Christmas evening in the First Baptist Church, Mr. Hall played: "Fanfare Militaire," Ascher; Offertoire on Two Christmas Hymns, Guilmant; "The Holy Night," Buck; Pastoral (First Sonata), Guilmant; "Marche Triomphale," Dubois.

Miss Lois Greene, Tulsa, Okla.—Miss Greene, a pupil of Ernest P. Stamm, played the following program entirely from memory at the First Christian Church Dec. 20: Overture to "The Merry Wives of Windsor," Nicolai; "The Tragedy of a Tin Soldier," Nevin; Processional March, Frysinger; Andantino, Lemare; "Legende," Stamm; Slumber Song, Seely; "Grand Choeur," Chauvet.

PHILADELPHIA ACTIVITIES.

By DR. JOHN M'E. WARD.

Philadelphia, Pa., Jan. 23.—Ralph Kinder is giving his twenty-third series of recitals on the Saturdays of January at Holy Trinity Church. These recitals are looked upon as a feature of Philadelphia's musical life and are largely attended by lovers of organ music. At these concerts about 600 compositions, many of them original, others having their initial hearing, and representing all schools of writing, have been heard.

The Philadelphia Music League was formally established at a meeting in the mayor's office and under his patronage. All musical interests of the city are made a part of a general effort to establish a clearing house for the dissemination of musical information and effort. The three organists' bodies were represented by their officers.

That genial person, Reginald McAll, remembered his friends at Yuletide by sending a copy of a clever and well-written "Carol of the Chimes." This hymn by its worthiness ought to be extensively used and with superb effect if the organ contains chimes.

No more inspiring sight can be imagined than to see several thousands of shoppers pause for a few minutes in the Wanamaker store at 5:30 daily during the Christmas season to sing the well-known and uplifting Christmas carols, "Joy to the World," "O Little Town," "Adeste Fideles," etc., with Mary Vogt at the large organ.

Harry A. Sykes transported his choir from its native heath at Trinity, Norristown, to Trinity, Reading, Pa., and gave an inspired guest performance of Bach's "Sleepers Awake."

Henry S. Fry performed his two Chorale Preludes at two guild recitals, in as many places, recently. These numbers improve greatly on repeated hearings.

GLENCOE, ILL., CHURCH HAS NEW THREE-MANUAL ADDITION TO NORTH SHORE

The Wangerin-Weickhardt Company Builds Instrument for Suburban Edifice Where Mrs. Dwight C. Orcutt Presides.

The Wangerin-Weickhardt Company of Milwaukee has installed in the Glencoe Union Church at Glencoe, Ill., a three-manual organ with chimes and harp which is attracting attention on the north shore of Chicago. It is the third instrument placed in the last few years by the Milwaukee builders in the north shore suburban territory. Mrs. Dwight C. Orcutt has been the organist of this church for a number of years and she presides has appreciably lightened and made interesting her labors here.

Following is the specification of the organ:

- GREAT ORGAN.**
1. Open Diapason, 8 ft.
 2. Gamba, 8 ft.
 3. Melodia, 8 ft.
 4. Salicional, 8 ft.
 5. Octave, 4 ft.
 6. Trumpet, 8 ft.
 7. Chimes, 20 bells.
- Four adjustable combination pistons and release.

- SWELL ORGAN.**
8. Bourdon, 16 ft.
 9. Open Diapason, 8 ft.
 10. Viole d'Orchestre, 8 ft.
 11. Viole Celeste, 8 ft.
 12. Stopped Diapason, 8 ft.
 13. Aeoline, 8 ft.
 14. Flauto Traverso, 4 ft.
 15. Oboe, 8 ft.
 16. Vox Humana, 8 ft.
 17. Harp, 8 ft.
- Tremulant.
Five adjustable combination pistons and release.

- CHOIR ORGAN.**
18. Violin Diapason, 8 ft.
 19. Concert Flute, 8 ft.
 20. Dulciana, 8 ft.
 21. Flute d'Amour, 4 ft.
 22. Flautino, 2 ft.
 23. Clarinet, 8 ft.
 24. Chimes (from Great), 8 ft.
 25. Harp (from Swell), 8 ft.
- Four adjustable combination pistons and release.

- PEDAL ORGAN.**
26. Open Diapason, 16 ft.
 27. Bourdon, 16 ft.
 28. Liebleich Gedeckt (from No. 8), 16 ft.

A Spencer Orgoblo furnishes the wind. The console is detached and placed at the opposite side of the choir gallery from the organ chamber.

NEWS NOTES FROM BOSTON.

BY S. HARRISON LOVEWELL.
Boston, Mass., Jan. 25.—The large four-manual organ in the municipal building at Melrose, Mass., was the gift of John F. Slayton and was the first organ in this country to be dedicated as a memorial to those who sacrificed their lives in the world war. Early in January Mr. Slayton died and his memory will long be cherished. His body was buried at Morristown, Vt., his native town.

The Congregationalist parish at Wellesley will soon begin work on its new late Georgian Colonial church. When completed the choir loft will accommodate 100 singers. The organ will be constructed in two divisions. Mrs. Florence Rich King was selected by the pastor, the Rev. Mr. Fisher, to be organist and choirmaster.

A new organ of thirty-nine speaking registers and the usual number of coup-

lers and pistons, and built by Hook & Hastings, was played for the first time publicly at the regular services on Sunday, Jan. 8, at the Dudley Street Baptist Church. It is called the Frank Ferdinand memorial organ. The set of chimes in the antiphonal organ was the gift of the Kimball class as a memorial to Edward R. Kimball, founder of the class. The organist and choirmaster of the church, who for fifteen years was organist at Grace Episcopal Church, Newton, played the following selections to display the good qualities of the instrument: Cantilene, Pierne; Andante Maestoso, Sullivan; "Invocation," Guilmant; "A Cloister Scene," Mason; "Pilgrims Chorus," Wagner, and "Thanks Be to God," Mendelssohn.

After long service as organist and choirmaster at the Hancock Congregational Church, Lexington, J. Frank Donahoe has resigned. At the age of 18 years Mr. Donahoe became the organist at the Cathedral of the Holy Cross, Boston. The organ, built by the Hook & Hastings Company, was then and for a long period the largest church organ in America. He played with consummate skill and taste. Practically the entire literature of the organ was played from memory by Mr. Donahoe, as also the large repertory of classical masses and choral works. He was organist at the cathedral for fully twenty-eight years and the music during that period was of the highest character.

At Trinity Church, Ernest Mitchell, organist and choirmaster, played during January the following organ selections at the services and half-hour recitals after evening prayer: "Chant du Soir," Bossi; Christmas Symphony, de Maleingreau; Four Versets on the Magnificat and Three Versets, Dupre; Pastoral, Foote; Chorale in A minor, Franck; "Marche Religieuse," Guilmant; Chorale Prelude, "How Bright the Star of Morning Gleams," Karg-Elert; Finale (First Symphony), Maquaire; Fantasia in D flat, Saint-Saens; March in E flat, Salome; "The Infant Jesus," Yon. Referring to the Christmas carol service, Dr. Alexander Mann, rector of Trinity Church, expressed himself: "Mr. Ernest Mitchell and his choir never did better work and I offer them all our tribute of grateful appreciation"—a well deserved compliment!


The city of Lawrence, Mass., has instituted a "music week." Concerts by local organizations and musicians as well as talent from elsewhere brought in for the occasion fill out the period in a way to stimulate great interest in a variety of music both educative and popular. On Tuesday evening, Jan. 17, Edwin H. Lemare, municipal organist at Portland, Maine, gave an organ recital at the Lawrence Street Congregational Church.

The music at All Saints' Church, Ashmont (Boston) under the direction of George C. Phelps, organist and choirmaster, has attained a perfection not excelled at any Episcopal church in the diocese. On the Feast of the Circumcision (New Year's Day), the "Messe Solennelle" by Gounod was sung at the solemn high mass and carols and Magnificat in A by G. C. Martin at evensong. The organ selections were: "March of the Magi," Dubois; March, Klein; March in G minor, Schubert; Prelude to "Parsifal," Wagner.

The following program was heard at Emmanuel Church, Boston, on New Year's day: Rhapsodie on Christmas Themes, Gigout; Paraphrase ("d'Après un Noel"), Quef; Pastoral, Franck; Fugue in G minor, Bach. The music was played by Albert W. Snow, organist and choirmaster. Especially effective and beautiful was the Franck Pastoral.

The Irish peace treaty was celebrated with a service of thanksgiving at the Church of the Advent, Boston, in place of evensong, Jan. 15. The organ selections were Stanford's andante con moto and andante maestoso on an old Irish church tune. Other organ selections in January have been: "How Brightly Shines the Morning Star" and Pastoral, Karg-Elert; Chorale, Pastoral and Toccata, Op. 119, de Maleingreau; and "Good News from Heaven," Pachelbel. Francis W. Snow is organist and choirmaster.

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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.

From time to time we receive letters asking for the requirements for membership in the N. A. O. With the recent membership drive there have been a large number of these inquiries and we hope the following may be helpful in explaining the hopes and motives of this association:

First of all, the N. A. O. wishes to be democratic and welcomes to its membership all organists and lovers of organ music. The organization was founded for the purpose of establishing a stronger social spirit among those of the organ profession and through social functions to provide programs which would help to promote a higher standard for organ music and organ playing. There are no academic requirements for our membership, but we urge all to work for the degrees given by other organizations, as that is one of the finest ways of getting the most out of your chosen work. However, the plan of the N. A. O. is to acquaint the public with the best in organ literature and church music and with the continual progress made in our art. That is to be done through public meetings. If the people at large learn of our activities and of the important part the organ has played in the general development of music, it is obvious that the status of the organist will rise accordingly. When you consider the labor expended in becoming a finished organist and compare that with the amount necessary in acquiring similar perfection in many other highly respected professions, you will realize that there is still much to be done before the organist may secure his or her proper recognition.

The national conventions held yearly have contributed most toward this aim, but the many state rally days and local monthly meetings have had their strong influence. You may say: "Well, it will be impossible for me to attend the large convention; therefore what may I get by being a member?" In the first place, by adding one more to our membership you are helping us to become a larger working force, and in the long run this must have a vital effect on each member. Then you can by a little extra effort secure several of your own local musicians and form a local council. Your own monthly meetings will make you take a keener interest in your church work, you will have a better opportunity for giving a more interesting recital and, by clever management, you can arrange for a visiting recitalist of note.

The public is now ready for a first-class organ recital and is willing to pay concert prices for it. While money is not the only object, there is no reason why organ recitals, when they are prepared with artistic ideals, should remain free. We need much work of the right kind in promoting this side of the organ field.

Every college has, with its regular courses, extension courses, and in a way the N. A. O. might be likened unto such a course. We have no examinations, but our work is to promote the general welfare of the organist. The work of organization in all fields of music has only begun, and there is much to be done by those in the organ world.

The convention days chosen for 1922 are: Tuesday, Wednesday, Thursday and Friday, Aug. 1, 2, 3 and 4, and as you already know, the city is Chicago. According to the plans under way Kimball Hall, which is in the heart

of the business section of the city, will be our official headquarters.

The Chicago convention will be one which you cannot afford to miss. For years our Western members have urged a Western convention, and, knowing their capacity for doing things in a big way, we can look for this convention to be the greatest of all. The business men of Chicago are taking an active part in the publicity campaign, noted recitalists are being booked, and you will receive news of all important events from month to month. Plan now to be there. We hope to secure special railroad rates for all who live in the East.

Eddy Convention Recitalist.

We are very happy to announce that we are to be honored with a recital by our former president, Clarence Eddy, at the Chicago convention. It will be a great pleasure to hear Mr. Eddy, a virtuoso of the first rank and a man who has done so much for the organ and organ music. It is interesting to recall that Mr. Eddy gave over 100 recitals in Chicago when he first made that city his home and there was not a single repetition on those programs.

Ballou Celebrates Anniversary.

Myron C. Ballou, state president for Rhode Island, completed, on Dec. 25, twenty-five years of continuous service as organist of the First Universalist Church of Providence, R. I. Mr. Ballou has consistently striven throughout this long term to express the highest ideals of musical worship. His many friends in the First Universalist Church on this happy occasion extended congratulations and wished him happiness in his ministry of music for many more years. The Rhode Island members of the N. A. O. joined in these best wishes.

MARY E. LUND,

Secretary Rhode Island Council.

LETTERS TO REFERENCE COMMITTEE.

My dear Mr. McAll: I have read with great interest the report of the joint committee of reference and cannot find one clause that does not meet with my hearty approbation. While I know that many organists (including myself) have certain idiosyncrasies of their own, yet none of us wants a freak instrument, and if the committee's findings are adhered to it will be found that the main points have been covered in every way.

The N. A. O. is fortunate in having a committee who have proved themselves sane, thoughtful men of judgment. I am sure you have and that you deserve the gratitude of our members.

With unanimity on the part of organist and builder, modern organs may be enough alike so that standardization may not be a dream, but a reality.

Good wishes to you and other New York friends. Sincerely yours,
EDWARD YOUNG MASON.

My dear Mr. McAll: Your committee on organ specifications, etc., is evidently on the right and straight track. A spade ought to be called a spade, and not change its name along with its location. Please try to have all builders adopt a console scale of measurements. The relationship between the great and the pedal board should be identical in all sizes of organs, whether of one, two, three or four manuals, as also the location and order of the swell, choir, solo and crescendo pedals. The above ought to keep the committee busy for the remainder of 1922. Cordially,
JOHN M'E. WARD.

National Association of Organists. Gentlemen: I am not an organist, but am very much interested in music for the church. I have mailed a number of copies of the address, "Pulpit and the Choir as Twin Evengels," by Herbert J. Tily, and I would be pleased if you will mail me fifty copies, as I wish to place them in the hands of ministers of this section. The fact that Mr. Tily is the manager of a very large and well-known business firm adds much to the strength of his address, and I think all ministers should receive this musical sermon. I am sorry that I am not an organist. The fact is I have been a busy business man for thirty years and compose music because I love it above anything I know to date. Yours sincerely,
GEORGE B. NEVIN.

My dear Mr. McAll: Your notice of the meeting of Jan. 9 is duly received. First please let me thank you for your fine "Carcel of the Chimes" which was such an acceptable and gracious Christmas greeting. I enclose an application for membership for one more North Carolina mem-

ber. North Carolina is, as you know, a state of few large cities, and so good organs are few. Our musicians are as a rule in school, not church, work. I am getting acquainted and my trip through the western part of the state with the Trinity Musical Club helped me very much. I am eager to build up the Durham chapter and then go after Charlotte, Winston, Asheville, Wilmington and Raleigh. Last week I spoke to the local ministers' association and am now planning a joint ministers' and organists' evening. With sincerest wishes for a great N. A. O. year. Yours truly,
W. P. TWADDELL,
State President for North Carolina.

My dear Mr. McAll: Once more I see there is to be an executive committee meeting and I wish that I might attend. I am happy to send the season's greetings to yourself and all on the committee. Between my institute teaching and my church work I have been exceedingly busy, but have found time to send in a new member, as requested by the membership committee. I hope we may have an N. A. O. council here before long. Very sincerely yours,
ALBERT R. NORTON.

EXECUTIVE COMMITTEE.

The monthly meeting of the executive committee was held at headquarters Monday, Jan. 9. This was a very important meeting and many of the convention plans were arranged tentatively. The reference committee reported further progress in regard to the new details of its recommendations for the console and presented several letters from prominent organists commending its work. The treasurer's report gave twenty new members and a good balance for the beginning of the year. Those present were President Fry, Chairman McAll, Mrs. Fox, Miss Whittemore, Messrs. Russell, Sammond, Noble, Farnam, Macrum, Weston, Maitland, Adams and Nevins.

CENTRAL NEW JERSEY.

The feature of the meeting of the Central New Jersey chapter on Jan. 3 in St. Michael's Church at Trenton was the recital of Christmas carols by the choir under the direction of Charles Ford Wilson. The certainty of attack, purity of tone and general interpretation reflected the highest credit on the choir and choir-master. After the recital the members adjourned to the parish-house, where short addresses were made by the rector of St. Michael's, the Rev. Samuel Steinitz, and by our new state president, Hermon Keese, who made his first official visit to the chapter.
PAUL AMBROSE, Secretary.

ILLINOIS COUNCIL NOTES.

The Chicago convention committee met at the new state headquarters, 1507 Kimball Hall, Thursday, Jan. 12, when the following sub-committees were appointed:

Hotel committee—Miss Florence Hodge, chairman

Publicity—Dr. Frank E. Morton, chairman.

Printing committee—William H. Barnes, chairman.

It is proposed to add members to each of these committees to divide up the work and give every member an opportunity to serve.

The new membership drive has been begun and is producing excellent results.

KENTUCKY COUNCIL.

A fine co-operative spirit is in evidence in the Kentucky council and we are accomplishing worth-while things. Tuesday evening, Jan. 24, James R. Gillette, the Evansville organist, gave a recital in Louisville under our auspices and other recitals will follow in the near future.

Correspondence is being conducted with a view to establishing a chapter in an-

other part of the state. Our own chapter is growing, two new members having been secured in the last month.

At our monthly luncheon Jan. 4 we were honored by the presence of T. Tertius Noble, who came from New York to play a most excellent program upon the new Aeolian organ in the home of a local patron of music, and Charles Stebbins, the composer. Mr. Noble gave us a most inspiring and interesting talk on the architecture and appointments of St. Thomas' Church.

W. LAWRENCE COOK,
State President.

UNION-ESSEX COUNCIL.

A meeting of the Union-Essex council was held Monday evening, Jan. 23, at the Central Baptist Church, Elizabeth, N. J. An address by the eminent organ architect, George Ashdown Audsley, LL. D., was the feature of the evening. There was a good attendance to greet Dr. Audsley and it proved to be a profitable evening for all.
H. S. MARTIN,
Secretary.

RHODE ISLAND COUNCIL.

The first meeting of the new year was held Jan. 5 at the residence of Joseph Moss, North Providence. This was a social and business meeting and there was a good attendance. Many plans were made for the remainder of the season.
M. C. BALLOU,
State President.

NEW MEMBERS.

NEW JERSEY—Charles I. Long, Roselle; Bertha E. Green, Collingswood; William Earl DeVesty, Navesink; Charlotte Waite, Rumson.

NEW YORK—Archibald Sessions, New York City; Harold Smith, New York City; Herbert S. Bell, Brewster.

WASHINGTON, D. C.—Charlotte Klein. DELAWARE—Elizabeth B. Johnson, Wilmington.

Mrs. Bruce S. Keator has arranged an interesting series of recitals since the completion of the new Austin organ in the Asbury Park M. E. Church. She has played a number of these and in addition Dr. Clarence Dickinson and Dr. Will C. Macfarlane have played two recitals. There has been a large attendance and much enthusiasm over the new organ, which is finely balanced.

J. Henry Francis, state president for West Virginia, recently gave a lecture on "The Voice of the Boy" before the West Virginia Educational Association when it met at Parkersburg. This talk, which was before teachers from the public schools, dealt with the important part such teachers may play in the development of the boy's voice. He urged them to try to use the best available methods in their school work and told of the great help this would be to choirmasters who might in the future have to deal with these boys. In pointing out some of the principles to be stressed he dwelt upon the necessity of cultivating the head register and of using this light, easy head tone as long as possible. This, he believes, will help to solve the difficulties of many choirmasters.

An excellent performance of Handel's "Messiah" was given at Elizabeth, N. J., Dec. 29, by the New Jersey branch of the Oratorio Society of New York, under the direction of Bauman Lowe, organist and choirmaster of St. Bartholomew's Church, Brooklyn. There was a chorus of 140 and orchestra of 35. The society will give "St. Mathew Passion" by Bach at the next concert.

The cantata, "The Christ Child," by C. B. Hawley, was given as one of the features of the Christmas music at the First Baptist Church, Elizabeth, N. J. Miss Jane Whittemore is the organist and director of music.

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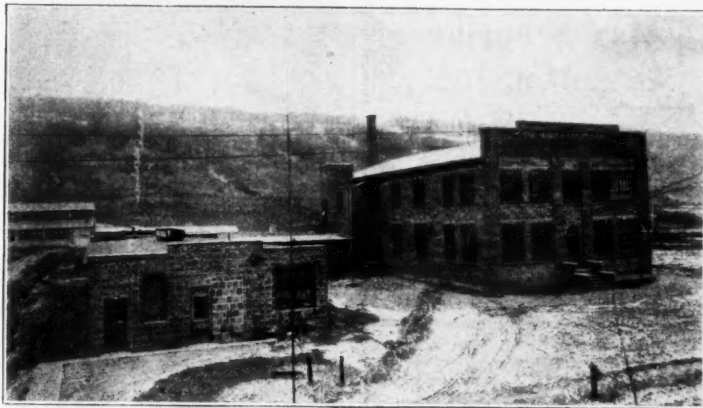
The one-story building at one side, which was the original factory, is used for the girls' department, the console department and the making of all small parts. This building connects with the main two-story building, which is arranged with commodious offices in the front. The entrance leads into the main accounting room, while on each side are well-lighted private offices. Directly over the office is the drafting room, which is the full width of the building and is adequately equipped for the laying out and detailing of the largest organ.

Directly back of the drafting room is the main workroom for action work, etc. At one side are the sound-proof voicing rooms, where the voicers can work under most satisfactory conditions. The pipe-making department is in the rear of the main workroom.

On the main floor is the large assembly room for the erection, completion and testing of all organs before shipment. Each organ is carefully assembled in floor plans the exact size of the future organ chambers and every part is fitted in place before the organ leaves the factory.

At the rear of the assembly floor is the shipping room, where all parts are packed and delivered to the shipping platform. The shipping room connects with the upper floor and the ad-

ADDITION TO THE MARR & COLTON PLANT.



joining building by means of an elevator.

The heating system is low-pressure steam. The entire plant is sprinkler equipped with the Grinnell system. One of the outstanding features is the large steel sash which makes all rooms light and airy. Electric power is used throughout. All benches are equipped with electric self-regulating glue pots, electric soldering irons and Wallace bench planers. Small boring machines are placed in various locations convenient to the work benches.

Switching facilities are provided and cars can be placed directly in the rear of the shipping room.

The company owns a large amount of the adjoining land and indications point to future additions at an early date.

The Marr & Colton Company is building some of the largest theater organs, and its product has been well received and praised wherever installations have been made.

Unique Services at Rockford.

Seven musical programs of varied character and unique conception have

been arranged by Miss Leola Arnold for the present season of music in the First Presbyterian Church of Rockford, Ill. Oct. 2 a program of ancient and modern spirituals—sacred folk songs of the church—was given. Armistice Sunday a program in praise of disarmament, for world peace and brotherhood was offered. Dec. 25 the ninth annual candle light service of old world carols was arranged. Jan. 29 a program was given by the Emmanuel Episcopal vested choir, Will Irwin, director. Feb. 26 an anthem program of entirely new music is promised. March 19 "The Light of the World," the parables, miracles and ministries of Christ, is the theme. The programs thus far have been given to capacity houses in every case.

The Mendelssohn Club, sixty-four voices under the baton of Ferdinand Dunkley, gave Handel's "Messiah" at the First Methodist Church of Birmingham, Ala., the evening of Dec. 20, and at the Church of the Advent, Jan. 3. The Birmingham Choral Society, O. Gordon Erickson, conductor, gave the "Messiah" at the Lyric Theater Sunday afternoon, Jan. 8, with 150 voices and orchestral accompaniment. Edwin Lyles Taylor was the organist and accompanist at all three performances.

ORGAN FOR WILMINGTON, N. C.

Order to M. P. Möller for Three-Manual, All Under Expression.

A contract has been made by Trinity Methodist Church at Wilmington, N. C., with M. P. Möller for the purchase of a three-manual organ, which, it is expected, will be placed in the new church, now near completion, sometime in July of the present year. Dr. J. E. W. Lord, organist and director of St. James' Church, Wilmington, was consulted by the organ committee, and under his supervision the organ will be installed. One feature of this organ is that the whole instrument, including the pedals, is to be under expression.

Following is the specification:

- GREAT ORGAN**—(Entirely enclosed).
 1. Open Diapason, 8 ft., 61 pipes.
 2. Second Open Diapason, 8 ft., 73 pipes.
 3. Dulciana, 8 ft., 73 pipes.
 4. Clarabella, 8 ft., 73 pipes.
 5. Doppel Floete, 8 ft., 73 pipes.
 6. Flute Harmonique, 4 ft., 73 pipes.
 7. Octave (from No. 2), 4 ft., 61 notes.
 8. Tuba, 8 ft., 73 pipes.
 9. Chimes, 25 notes.
SWELL ORGAN.
 10. Bourdon, 16 ft., 97 pipes.
 11. Stopped Diapason, 8 ft., 73 notes.
 12. Orchestral Flute, 4 ft., 73 notes.
 13. Octave Quint, 2 1/2 ft., 61 notes.
 14. Piccolo, 2 ft., 61 notes.
 15. Tiercena, 1 3/5 ft., 61 notes.
 16. Open Diapason, 8 ft., 73 pipes.
 17. Flauto Traverso, 8 ft., 73 pipes.
 18. Viole d'Orchestre, 8 ft., 73 pipes.
 19. Vox Celeste, 8 ft., 61 pipes.
 20. Aeoline, 8 ft., 73 pipes.
 21. Cornopean, 8 ft., 73 pipes.
 22. Oboe, 8 ft., 73 pipes.
 23. Vox Humana (Separate swell-box), 8 ft., 61 pipes.
 24. Harp, 48 notes.
CHOIR ORGAN.
 25. English Open Diapason, 8 ft., 73 pipes.
 26. Dulciana, 8 ft., 73 notes.
 27. Clarabella, 8 ft., 73 notes.
 28. Doppel Floete, 8 ft., 73 notes.
 29. Viole d'Gamba, 4 ft., 73 pipes.
 30. Flute Harmonique, 4 ft., 73 notes.
 31. Clarinet, 8 ft., 73 pipes.
PEDAL ORGAN.
 32. Open Diapason, 16 ft., 44 pipes.
 33. Bourdon, 16 ft., 32 pipes.
 34. Lieblich Gedeckt (from No. 10), 16 ft., 32 notes.
 35. Flute Bass (from No. 32), 8 ft., 32 notes.
 36. Dolce Flute (from No. 10), 8 ft., 32 notes.
 37. Violoncello (from No. 29), 8 ft., 32 notes.

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THEATER ORGANISTS ELECT.

List of Officers for 1922—Campaign for Better Organ Parts.

The Society of Theater Organists has elected the following officers for 1922: President, John Hammond; vice-president, Robert Berentsen; recording secretary, J. Van Cleft Cooper; corresponding secretary, Raymond Willever; treasurer, Sigmund Krumgold. The executive board consists of the officers, chairmen of committees and Edward Napier from the general membership. The examining board consists of John Priest, chairman; Edward Napier, Walter Wild, Harold Smith, George Crook; the organ committee of George Crook, Raymond Willever and Ernest F. Jores; the membership committee of Walter Wild, A. Stanley Douglas and Miss Vera Kitchener, and the publicity committee of Frank S. Adams, J. Van Cleft Cooper, Robert Berentsen, William Hamilton and George Needham.

The society has sent the following letter to the leading music publishers: "The Society of Theater Organists, having as its members thirty organists from all the largest picture-houses of Greater New York, has voted to bring to the attention of the music publishers the inadequacy of the harmonium part sent out with orchestral music. The great number of theaters with large pipe organs creates a much greater demand for organ parts than for harmonium parts. The S. T. O. suggests that the proper solution of the difficulty will be the inclusion of two piano conductor parts instead of one piano conductor part and one harmonium part, leaving to the discretion of the organist the selection of what is most needed to fill out the combination in his own theater. This plan will incur no added expense to the publisher, but will enable the organist to make use of the copy for solo work or when playing with the orchestra.

"The S. T. O. desires in a personal interview to emphasize the imperative necessity for some new arrangement and will send a representative to confer regarding the above at any time convenient."

Robert Berentsen, the vice-president, has interviewed several of the publishers on the subject. Most of the publishers showed great interest and a desire to co-operate. As a still better solution, the society recommends the publication of an arrangement in three staves for organ solo, the same as original organ compositions, with the instrumentation indicated as a guide to registration. Three such parts have been made for the Carl Fischer Company.

Correspondence on this subject is earnestly solicited from those interested. The address of the Society of Theater Organists is 10 East Forty-fourth street, New York City.

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BANQUET CLOSSES YEAR FOR MÖLLER'S FORCES

HAGERSTOWN EVENT HAPPY

Head of Factory Reports Construction of 247 Instruments in 1921, Increase of 76 Over Preceding Twelve Months.

M. P. Möller and his staff took their annual inventory on the evening of Dec. 29 when the personnel of the Möller factory met around the banquet table in the assembly room of the Dagmar Hotel at Hagerstown, Md. It was an event marked by good-will and mutual felicitation at the close of the most successful year of this great organization.

Two hundred guests were present. Just before sitting down the entire assembly sang "America." A quartet consisting of Miss Catherine Neikirk, Mr. and Mrs. A. H. Sherman and M. P. Möller, Jr., sang. Solos were also sung by Miss Neikirk and Mr. Möller, and Mr. and Mrs. A. H. Sherman sang a duet.

Mr. Möller introduced the speakers of the evening. In his annual address he gave credit to his employes for the company's success in the past year and urged co-operation in the future. Mr. Möller's address in part follows:

We meet at the close of another year and it is but right that we should thus meet and look back over the year's work, for it is only by reviewing our work that we can get the benefit of experience. The best assurance for you of continued work and for us to get continued orders is co-operation and I think the last year has demonstrated what co-operation can do, as in this year we have done the largest business in the forty-five years I have been building organs. We have built since Jan. 1, 247 pipe organs, against 171 in 1920, or seventy-six more this year. We have done this with an addition of fifty men to our working force. This year we paid out for labor \$385,000; for freight, express and drayage, \$56,000. This is the largest item of freight by a large margin that we have ever paid.

I am sure you will recall that a year ago some of you advocated that we should bring the output of organs up to 300 this year. Well, we have nearly reached the goal and I believe if we continue in the same spirit for 1922 we will accomplish our aim and make the number 300. I believe that with your co-operation in getting the greatest possible efficiency we can do it and that is a matter we want to put up to you. We want to leave it to you to help us in increasing efficiency; we want to meet from time to time with the most efficient men; we want efficiency not only in the amount of output, but in the quality. We want to meet you at least once a month and consult with you and have you help to reduce costs and bring up the efficiency, as I believe the time is coming and will soon be here when only by great efficiency of labor and saving of material we can meet the competition that is coming in every line of trade.

You should always keep before you the idea of co-operation with your employer, that our success is your success. If we succeed we can pay you better wages, but if we fail you will also fail as an employe of ours.

I think the greatest lesson for labor in this country is the success gained by individual labor and co-operation with the employer. I believe co-operation will be the solution of the greatest question of the present time, actual co-operation between employer and employe.

I believe in the old religion that our fathers and grandfathers practiced, which is the best after all, and that we will all have to come back to the same old doctrine and truths as taught in the Golden Rule and by the Ten Commandments.

The next speaker was Mayor John Ankney, who told why Hagerstown was a good place in which to live. Henry Holzapfel outlined the building of the county road system and the wonderful improvements over the older systems. Mr. Snyder discussed music in the home and told of the remarkable accomplishments in the last few years in making it universal. Thomas W. Pangborn paid tribute to Mr. Möller as a citizen and employer and gave Mrs. Möller much credit for Mr. Möller's success. Other guests who spoke were Elmer M. Funkhouser, Dr. Scott R. Wagner, Harry Brindle, C. G. Triesler, Dr. J. Edward Harms, D. A. Stickell and C. E. Whipple. The members of the organization who delivered addresses were J. Ott Funkhouser and Messrs. Rowe, Shulenberger, Sherman, Plumber, Williams, Phillips, Jenkins and Bair.

Stanley R. Avery's Choir Active.

At the afternoon community service Dec. 11, the choir of St. Mark's Church, Minneapolis, assisted by the Elks' Glee Club, sang a memorial service to Dr. Rhys-Herbert, at which only his compositions were given.

These included his cantata, "The Nazarene," sung by the choir. On Dec. 18 the annual presentation at this church of "The Messiah" took place, with the chorus composed of St. Mark's and Westminster Presbyterian choirs combined. There was a string orchestra, and Stanley R. Avery, choirmaster and organist of St. Mark's, conducted. The oratorio was repeated with the same forces at Westminster Church, Jan. 1, under the direction of Harry Phillips. Christmas day the choir sang three services, the program including carols and Mr. Avery's new anthem, "Christ Is Born." At the afternoon service and again on Jan. 1, the pageant "Shepherds All," written by the rector, the Rev. Phillips E. Osgood, was given in the chancel of the church, an innovation for this parish.

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Three-Manual in Strand Theater, Rochester, Attracts Attention.

The Marr & Colton Company has installed in the Strand Theater at Rochester, N. Y., a three-manual organ which is attracting much attention and has received high praise from those who have played and heard the instrument. The organ has a circular type stopkey console. It has the following stops:

- ORCHESTRAL ORGAN.**
 Viola d'Gamba, 8 ft.
 Flauto Dolce, 8 ft.
 S'licional, 8 ft.
 Orchestral Oboe (Ten C), 8 ft.
 French Horn (Ten C), 8 ft.
 Violin, 4 ft.
 Dulcet, 4 ft.
 Salicet, 4 ft.
 Tremulant.
 Cathedral Chimes, 20 bars.
 Harp, 49 bars.
 Marimba, 49 bars.
- ACCOMPANIMENT ORGAN.**
 Contra Viola (Ten C), 16 ft.
 Tuba Sonora, 8 ft.
 Tibia Clausa, 8 ft.
 Horn Diapason, 8 ft.
 Stopped Diapason, 8 ft.
 Viole d'Orchestre, 8 ft.
 Viole Celeste, 8 ft.
 Clarion, 4 ft.
 Flute, 4 ft.
 Viol, 4 ft.
 Tremulant.
 Cathedral Chimes, 20 bars.
 Harp, 49 bars.
 Marimba, 49 bars.
 Xylophone, 37 bars.
 Snare Drum, second touch.
 Wood Block, second touch.
 Triangle, second touch.
- SOLO ORGAN.**
 Ophicleide, 16 ft.
 Bourdon, 16 ft.
 Con'tra Viola (Ten C), 16 ft.
 Tuba Sonora, 8 ft.
 Flute, 8 ft.
 Viole d'Orchestre, 8 ft.
 Clarinet, 8 ft.
 Vox Humana, 3 ft.
 Saxophone (Ten C), 8 ft.
 Viol, 4 ft.
 Concert Flute, 4 ft.
 Clarion, 4 ft.
 Flute, 4 ft.
 Piccolo, 2 ft.
 Tremulant.
- PEDAL ORGAN.**
 Contra Tibia Clausa, 16 ft.
 Ophicleide, 16 ft.
 Bourdon, 16 ft.
 Tuba Sonora, 8 ft.
 Flute, 8 ft.
 Bass Drum, second touch.
 Kettle Drum, second touch.
 Snare Drum, second touch.
 Crash Cymbal, second touch.

There are three expression pedals, five adjustable combination pistons for the solo organ, five combination pistons for the accompaniment organ and three for the orchestral organ.

Organs Opened by C. B. Ball.
 C. B. Ball of Chicago opened the large Wurlitzer Hope-Jones organ in the new \$40,000 Shrine Temple at Hammond, Ind. The auditorium has a seating capacity of 2,300 and Mr. Ball was greeted each performance during his week's stay with a capacity house. He gave two recitals daily during the week from Dec. 31 to Jan. 7.

A notable event at Champaign, Ill., was the opening of the Virginia Theater Dec. 28, and the inaugural program on the Wurlitzer organ by C. B. Ball of Chicago. Mr. Ball showed skill in selecting his program and displayed mastery of the new instrument.

The organ in the new Apollo Theater at Belvidere, Ill., was opened by Mr. Ball recently.

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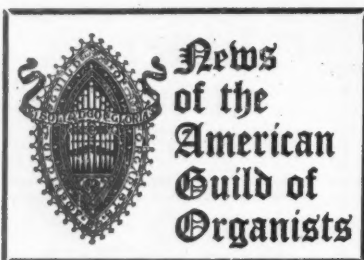
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ILLINOIS CHAPTER.

LaGrange turned out to a man—at any rate, so it seemed—to hear the first A. G. O. public service held in that prominent suburban community, and the large edifice of Emmanuel Episcopal Church was filled on the afternoon of Jan. 1. A splendid program of organ and choral music was arranged and the famed Emmanuel choir, directed by William Ripley Dorr, appeared to excellent advantage. Mr. Dorr has thrown himself heart, soul and mind into the perfection of work of this choir and the results made manifest at this service are adequate proof that his labors have not been in vain. The boys sing with precision and musical understanding that is rare among boy choirs and the tone quality Mr. Dorr has developed shows the possibilities of this usually uncertain form of worship music. The ensemble presented in such selections as Fraetorius' "Lo, How a Rose E'er Blooming" and the more modern carol of Bartlett, "Sing, O Sing This Blessed Morn," was such as to arouse real enthusiasm.

Lester W. Groom of the Church of the Ascension was the organ soloist and played Guillemant's Offertory on Two Christmas Carols, his own Berceuse in A and the march from Widor's Third Symphony. It was cleancut and sympathetic playing and Mr. Groom handed the organ as if he had been accustomed to it for years. His Berceuse is decidedly interesting and should be published for the benefit of others.

The same evening St. Peter's Episcopal Church, on Belmont avenue, had a guild service at which Harold Simonds, organist and choirmaster of St. Paul's Church, Kenwood, played Cesar Franck's Chorale in A minor and Arthur C. Becker, A. A. G. O., of St. Vincent's Catholic Church, played "Marilyn's Christmas Musette" and the Dubois "Hosannah." Both men did organ playing of the first class. Willard L. Groom, organist and choirmaster of St. Peter's, proved that he has an excellent choir and as for his playing of the service, it must be said that it was an especially inspiring feature of the evening. Mr. Groom plays his anthems and hymns with spirit and with devotion and St. Peter's is to be congratulated on the work done by its new organist, Marshall Galloway, as assistant at the organ, and Lester Groom, at the piano, assisted.

Two interesting services, which took place after this issue had gone to press, closed the month of January for the chapter. The first was held on Sunday afternoon, Jan. 29, in Trinity Episcopal Church, where Irving C. Hancock presides over a new three-manual Austin organ erected in the parish house, which was transferred into the church after the destruction of the main edifice and its organ some time ago. Mr. Hancock played the service and organ solos were played by Dr. J. Lewis Browne, Dr. Francis Hemington, Frank Van Dusen and Harold B. Simonds.

The same evening a service was held in the First Congregational Church of Oak Park, Edwin Stanley Seder, organist and director. Mr. Seder and his quartet had prepared a fine program, supplemented with organ solos by Mrs. Wilhelm Middelschulte and William Lester.

NORTHEASTERN PENNSYLVANIA.

The seventeenth public recital of the Northeast Pennsylvania chapter was given by Charles Williams in the Washburn Street Presbyterian Church, Scranton, Monday evening, Jan. 16. Mr. Williams was assisted by Clinton Kennedy, violinist, and Ellen M. Fulton, dean of the chapter, at the piano. This was the first guild recital to be given in the beautiful Washburn Street Church, and it was attended by an appreciative and very interested audience. The organ is a two-manual Austin of eighteen speaking stops, an instrument tonally large enough for the church, and artistically handled by the organist, Mr. Williams.

The following program was played: Offertoire, C minor, Cesar Franck; Sonata, C minor, Mendelssohn; Organ and piano, Pastorale, Guillemant; Evensong, Edward Johnston; "Marche Champetre," Andrew Boex; Serenade, Schubert; Violin and piano, Romanza, Vieuxtemps, and "Extase d'Amour," Roze; "Suite Gothique," Boellmann; Organ and piano, "Marche Nuptiale," Widor.

WESTERN PENNSYLVANIA.

The Western Pennsylvania chapter was organized with about fifty members last summer, the headquarters being at Pittsburgh. The officers of the chapter are: Dean, Dr. Charles Heinroth; sub-dean, Albert Reeves Norton, A. A. G. O.; secretary, Earl Buell Collins; treasurer, Caspar P. Koch.

Since its organization the chapter has been very active. On Thanksgiving morning the guild was invited to a service at St. Paul's Catholic Cathedral. An inspiring service was held in which about 500 boys and girls took part, singing a Gregorian service. Joseph Otten is the organist. The first public service was held at the Rodef Shalom Temple Nov. 28. A very interesting and unusual service was given by the choir which

presented traditional and original music composed for the Jewish ritual. Explanatory remarks were made by Dr. Goldenson, the rabbi. The organist and director is W. K. Steiner, A. A. G. O.

On Jan. 6 the combined boy choirs of Trinity, Ascension and Calvary Episcopal churches, under the direction of their respective organists, Harry Austin, Daniel R. Philippi and Harvey B. Gaul, gave an Epiphany service at Calvary Church. The following program was given: Organ Prelude, Prelude in D major, Bach, and "La Fete Dieu," Dubois (Daniel R. Philippi); Versicles and Responses, Tallis; Magnificat in D minor, Walmesley; Nunc Dimittis, Walmesley; Anthem (from "Christus"), Mendelssohn; Offertory Anthem, "Hail, Gladd'ning Light," Martin; Te Deum in B flat, Stanford; Postlude, Improvisation (Mr. Austin). The service was played by Mr. Gaul.

At the close of the service the chapter and choirs were guests of the church at an informal reception.

BALTIMORE CHAPTER.

Channing Lefebvre, organist of St. Luke's Church, Mountclair, N. J., formerly of Baltimore, gave a recital at Old St. Paul's in the latter city Jan. 16, the third of a series of four recitals under the auspices of the Baltimore Chapter. The Chorale Prelude "In Dir ist Freude," by Bach, was followed by three movements from Widor's Fifth Symphony, Debussy's "En Bateau" and "Cortège" came next and were followed by Franck's Chorale in A minor. Other numbers were Gigout's Scherzo; Sir Edward Elgar's "Pomp and Circumstance"; "Priere et Berceuse," by Guillemant, and Schumann's Sketch in F minor. The audience was a large one and Mr. Lefebvre's playing was thoroughly enjoyed.

WESTERN NEW YORK.

At the December meeting of the Western New York chapter, held at the Pine Tree tea-room, Rochester, plans were discussed for a reception in honor of Joseph Bonnet, who is to hold master classes at the Eastman School of Music.

On Dec. 28 a luncheon was given at the Seneca Hotel in honor of the war-jen, Gottfried Federlein. Mr. Federlein brought greetings from headquarters, and urged the members of the chapter to take the examinations and to do everything in their power to raise the standard of church music.

PENNSYLVANIA CHAPTER.

The Pennsylvania chapter held its fifty-third public service on the evening of Dec. 27 at Trinity Lutheran Church, Reading. The service was sung by the combined choirs of Trinity and of St. John's German Lutheran Church. Henry F. Seibert, A. A. G. O., conducted and played the service. The prelude, played by Walter Heaton, F. A. G. O., was the allegro and grave movements from Bach's Concerto in G major. As the offertory Dean Henry S. Fry played his own Siciliano and two chorale preludes. Miss Catharine Morgan, F. A. G. O., played as the postlude the allegro from Widor's Sixth Symphony. The choir sang Matthews' "The Story of Christmas." The fifty-fourth public service will be held Feb. 7 in St. Luke's Church, Germantown.

WEST TENNESSEE.

On Tuesday evening, Jan. 10, the West Tennessee chapter of Memphis met at the beautiful country home of Mr. and Mrs. F. Faehrmann on Highland avenue. The dean, Mrs. E. A. Angier, Jr., A. A. G. O., presided at the business meeting, which was held in the music room, and which preceded a fine program. Plans for monthly recitals were discussed and Mrs. Angier gave a talk on the inspiration the American Guild of Organists had been to her and the honor each member should feel in belonging to such an organization.

William H. Estes and Laurent Chaveaux were appointed a committee to make arrangements for a luncheon to be tendered Clarence Eddy. Mr. Eddy appeared in four recitals during the week of Jan. 16, dedicating the organ in the Scottish Rite Cathedral.

Delightful refreshments were served and those present felt the evening had been one of the most pleasant in the history of the chapter.

Recital Series at Reading.

The music committee of St. John's Lutheran church of Reading, Pa., announces a series of recitals, the proceeds to go for the benefit of European relief. The first recital was given Jan. 18 by Dr. Charles Heinroth of Carnegie Institute, Pittsburgh, and Carl Schlegel, baritone, of the Metropolitan Opera company. Feb. 27, Henry F. Seibert, concert organist, and Hans Kindler, cellist, will give a program, and March 30 Lynnwood Farnam, concert organist, and Miss Mary Beisser, contralto, will be the attraction.

Mr. Heinroth's program included: Prelude to "Parsifal," Wagner; Pastorale in A, Guillemant; Caprice, "Alceste," Gluck-Saint-Saens; Finale from Sonata in C minor, Baldwin; "Une Tabatiere a Musique," Liadoff; Offertory on a Church Melody, Gottschalk-Dunham; Gigue in G. Bach; Spring Song, Macfarlane; "Christmas," Dethier.

CHILD WRITES FOR ORGAN

Rollo F. Maitland Plays Pieces by His Daughter 12 Years Old.

Not many organists are privileged to play in recital the compositions of their own children, especially when the latter are only 12 years old, and so special interest attaches to the program of Rollo F. Maitland of Philadelphia on the large organ in the First Presbyterian Church of Germantown Dec. 18, when Mr. Maitland played "To a Meadow Aster" and "Sweet Ringing Chimes," both the works of S. Marguerite Maitland. The latter number was written by the youthful Miss Maitland when she was only 9 years old, for a set of toy chimes, being played with one hand on the chimes and with the other on the piano. Later she added a pedal part and revised the composition for organ. The "Meadow Aster" is a piano piece which her father adapted for the organ. She has several other little pieces to her credit, among them being a suite of five numbers for piano. She has a keen sense of positive pitch. Miss Maitland has not played the organ to any extent, although that is her one ambition. Thus it is clear that the fame of the house of Maitland in the organ world will not pass with its present head.

Mr. Maitland's other numbers on the program were: "Piece Heroique," Cesar Franck; Bourree in B minor, Bach; Sonata No. 1, in F minor, Mendelssohn; "The Brook," Dethier; First Arabesque, Debussy; "Marche Slav," Tschaiakowsky.

Death Takes George C. Stout.

George Corwin Stout, 1048 Union street, Brooklyn, N. Y., for twenty-eight years organist of the Marcy Avenue Baptist Church, and a member of the Pirika Chocolate Company, died Jan. 10 of endocarditis in the Brooklyn Hospital. Mr. Stout was born March 5, 1874, in Trenton, N. J. While still a pupil in school he became organist of the Bedford Heights Baptist Church, later playing at St. Stephen's Episcopal Church. When

only 15 years old he became assistant organist of St. Agnes' Church. To this was added two years at the New York Conservatory of Music as a result of winning the free piano scholarships. At the age of 19 he became organist of the Marcy Avenue Baptist Church, where he established and trained a large chorus choir, with soloists. In recent years Mr. Stout spread his message as a delightful lecturer on musical authorship. His twenty-five years of service was celebrated with special ceremonies and a bronze tablet on the organ was unveiled.

Organ at Spencer, Mass., Opened.

Christmas was marked at Spencer, Mass., by the dedication of the rebuilt and enlarged organ at the Congregational Church. Robert S. Dodge, organist and choirmaster, presided at the instrument and his choir of forty-five voices sang. The organ has fifty-nine speaking stops, 2,392 pipes and forty-two couplers, with electro-pneumatic action. The console is movable. The chimes, placed in a small room adjacent to the organ, are under rheostat control at the console. The stops and couplers are governed by ivory stopkeys placed over the upper manual and are arranged in colors. Twenty-two small electric lamps placed on the finger board serve as indicators for all combination movements. The rebuilding work, done by George W. Reed & Son of West Boylston, Mass., cost \$8,000.

Four Recitals for Newark.

The First Presbyterian Church of Newark, N. J., arranged a series of four recitals for Monday evenings, Jan. 16, Feb. 20, March 20 and April 17. Rodney Saylor, organist of the church, gave the first recital and Alexander Russell, Charles M. Courboin and Lynnwood Farnam in the order named will play the remaining three. The Women's Guild of the church planned this course and is giving the series at a special subscription rate. The organ recently was reconstructed by A. E. Fazakas and now has fifty speaking stops.

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The Diapason Forum

SKINNER ON WHIFFLE-TREE ACTION.

Boston, Mass., Jan. 6, 1922.—Editor The Diapason, Chicago. Dear Sir: Except for the fact that M. E. Hardy has overlooked everything of importance relating to the whiffle-tree swell shutter action, his article on the subject is very well expressed.

Your correspondent overlooks the time element upon which all power is based. The whiffle-tree swell engine will move its total distance of sixteen divisions in sixteen seconds and carry the swellfolds with it. It will also move its total distance of sixteen divisions in one second and the shades with it. The aggregate power expenditure is the same in both instances. The speed of the shades is determined by the number of motors in motion. The amount of power in use at a given moment is in exact ratio to the number of motors in motion.

The power exerted when the motor functions in full in one second is sixteen times the power consumed by the functioning of one motor in one second. The spring has a latent power sufficient to do everything in opening the shutters that the motors do in closing them. The motors in refilling govern the expenditure of power by the spring. In one case the spring power expended is as determined by one motor; in another as determined by two, eight or sixteen—one or all in one second. A spring pulling ten pounds and moving one inch in a second does half as much work as when it pulls ten pounds two inches in a second. If one pneumatic relaxes, the spring will absorb its movement in one second. If two relax it will absorb two in one second. The motors act upon the spring as a brake. The varying load exerted by the sixteen motors works both ways.

Therefore it will now be clear to an intelligent person that a spring having a power equal to many motors may exert the power of but one by limitation or of sixteen under other government, thereby varying the power expenditure in accordance with the load; the motors being the determining factors in both directions, and maintaining the principle. In the ancient type of motor of large area, the kick of the motor created an excessive inertia and a consequent overrunning, all of which was very distressful.

I have used the accordion and the individual shutter. I choose the whiffle-tree. It is the most human of all mechanisms.

There is nothing to prevent a movement of the swell shoe at a far greater speed than is desirable in the shutters, and far greater than is possible with the old mechanical action. The whiffle-tree engine will move the shades about twice as fast as in the old mechanical action without slamming.

An entirely new design of toggle and shade was necessary to make a well-distributed crescendo. The old mechanical type gave about 50 per cent of the total effect with 20 per cent of the foot movement. The effective range of the spring is so much in excess of its requirements that its change in tension is non-existent for any practical consideration.

The opening of the shutters with the whiffle-tree engine fully justifies the claims presented. Expert opinions more than justify them and make wholly futile the criticism appearing over Mr. Hardy's signature. Of course the load does not vary when the motors are operated in succession; the load is uniform. My compliments upon the accuracy of this statement. There is no "straining or stressing" anywhere. The motor works on the shades. If your swell motors loosen the shutter frames try fastening them on with screws instead of nails.

I once saw a picture of a funeral procession (movie). At each end of the sarcophagus was a cross piece. At each end of each cross piece was a whiffle-tree. At each end of each whiffle-tree was an additional whiffle-tree. Supporting each end of these final whiffle-trees was a bearer so that the deceased was borne through the whiffle-trees upon the shoulders of sixteen men, and while the shoulders of the bearers bobbed up and down considerably, the deceased rode fairly smoothly. You can do anything with a whiffle-tree.

A re-reading of Mr. Hardy's criticism makes it clear that he is wholly unacquainted with the mechanical elements embodied in the whiffle-tree motor. He even overlooks the fact that a 4x5 motor moving two inches with its power multiplied sixteen times by the whiffle-trees, which gear 2 inches down to 1/4 inch, is more powerful than a 16x16 motor direct connected.

Why does not Mr. Hardy select for discussion something less successful, or shall we say that is not patented and out of reach, like the unit principle, or the so-so swell box, neither tight nor loose, that vibrates when you use the grob gedeckt, or play on the scientifically apportioned and multitudinous upper partials?

Very truly yours,
ERNEST M. SKINNER.

SWELL CONTROL SYSTEMS.

Cleveland, Ohio, Jan. 12, 1922.—Editor The Diapason: The contribution of M. E. Hardy in the January issue of your paper, relating to various types of swell-shade mechanisms and commenting upon G. B. Nevin's previous article on the subject, contains material which I have long wanted to see in print.

The discussion contrasting whiffle-tree movements and the old accordion engine appears plausible in a general way, though I think that if one were to consider the matter also from a standpoint of musical

requirement instead of from that of mechanical efficiency, the argument favoring the accordion might be developed to favor the whiffle-tree device. In actual practice an organist is less insistent upon a very sudden jerk of the shutters in a slight change of tonal power than in the case of a relatively extreme crescendo or diminuendo, and the slighter the desired movement of the shades, the gentler the motion may be. It would appear that the whiffle-tree mechanism has the advantage from this viewpoint, for it develops efficiency in proportion to the extent of the desired change in tonal shading. What Mr. Hardy argues as the weak point in the whiffle-tree idea is really a virtue. On the other hand, the constant mechanical efficiency of the accordion engine may be admirable in long-range movements of the swell pedal (if the device can be made to act with sufficient promptness), but with the regulation scheme of only six or eight stations, its efficiency is certainly too noticeable when a slow, gradual opening or closing of the shutters is desired. Because of its constant mechanical efficiency and widely separated stations (even though calibrated progressively), the accordion engine, as far as gradual shading is concerned, is a failure.

Let this be as it may. I am more interested in what was said of the individual shutter action, which was quite to the mark. This type of control never has to contend with varying degrees of inertia and momentum, each shade having a pneumatic motor and perhaps a spring sufficient to combat its individual inertia and the momentum (always a constant quantity) being cared for by necessary bumpers, having no influence upon other shutters. Because of this, the force of momentum never has an opportunity to carry a set of shades beyond the intended "station," as in any type of movement operating a whole set of shades en masse. Thus the matter of rebounding, "buckling" of parts and extra wear and tear from rough use is eliminated. This feature appeals to me, for I have upon two occasions wrecked a perfectly well-designed accordion engine by hard use—use which I probably exaggerated because I was constantly out of patience with the sluggishness of the device. The response from an ever-sensitive individual movement checks one's tendency to exaggerate the expression, though of course some people are apt to abuse even a good thing.

The individual movement of shutters has one serious thing to its discredit. This is the exposure, more or less complete, of certain areas of the swell front instead of an equal exposure spread over the entire area. Any pipes located immediately behind an aperture have the advantage of speaking out directly, while others of the same range may be behind closed shades and therefore speak out by reflection from the swell chamber. This, of course, assumes that the shades are standing vertically, as is usual in this type of mechanism. I recall a constantly recurring experience with a certain organ built by one of our most renowned builders. In this instrument the shades opened one at a time, beginning at one side of the chamber and continuing in order to the other side. A generously voiced gross flöte was lined up just back of the shades, with some other stops of good caliber back of this front rank. The ranks were arranged alternately in notch from one side of the chest to the other. With the first shutter or the first few shutters open, a most disconcerting effect resulted when these front ranks were used, for when chords were played, the bass pipes on the exposed end of the chest sounded too prominently, and if a chromatic scale was played each alternate tone popped out with unobstructed force.

Perhaps this disadvantage could be overcome through a horizontal arrangement of the shades, or by beginning the progression of openings in the center, preferably in an upper row of shades, and continuing alternately from side to side, an arrangement which I have seen in a few instruments. I submit these considerations for further discussion.

Also how about two pneumatic motors to each shutter, the second one in lieu of a spring? This would eliminate the problem of considering whether springs should open or close the shades, and would allow an organist a choice in what position he wishes to leave the shades at the time of turning off the wind. With a spring the organist has no choice of a closed box or an open box during the time when the organ is not in use—and you know that there are arguments in favor of leaving an organ either way.

The whole business of expression control fully merits whatever attention it is now receiving, and further consideration may lead to new improvements. The Diapason, with the editor's indulgence, is the ideal medium by which to thresh out these problems. Let us hope, at least, that the sluggish and clumsy accordion device will be discarded by a few more builders in favor of any alert and sensitive mechanism, for the day of the stupid inexpressive array of whistles is passing in favor of a truly artistic and "musical" instrument.

CARLETON H. BULLIS.

OBSERVATIONS OF A READER.

Not long ago the Chicago Tribune printed an editorial on prohibition under a heading I, perhaps, should have chosen, "The Line with Brickbats Forms at the Boulevard Bridge," or some such point, insuring plenty of accommodation.

On the work of the committee on reference. No one with whom I have discussed the matter since it was brought to my attention at the first Springfield convention has ever been able to justify the shifting manual position then proposed, entailing, as it does, variation in the distance from the pedal key to the lowest manual key. Nor have I known any organist to advocate seriously the plan

which was generally abandoned about the time the Roosevelt factory ceased to exist, of keeping the great manual always thirty-two inches above the pedal natural, and slipping a choir manual under it upon occasion. Why make matters less comfortable than they might be for the organists of the many two-manual organs? Why this worship of the sacred great organ, a relic (the worship) of the dark ages when a howling great with plenty of mixtures exceeded in volume and number of stops any other department, and a great to pedal reversible was regarded as more important than any other accessory until then devised by man? The Kimball lowest manual is stationary at twenty-nine and one-half inches above the center pedal natural, whether called great or accompaniment in a two-manual, choir or orchestral in a larger instrument, and the music rack is as low as it can be brought.

While on the subject of great organs, Mr. Skinner leads off with an interesting article in his company's new publication which doubtless has reached the majority of Diapason readers, and I find myself in agreement with much that he says. Not all. By no means all. And the issue is the swell-box. Why a box? I don't believe we build six in a year. If, when one discussed inclosure of great and pedal organs one perforce discussed swell-boxes there would be little opening for argument. Adequate provision in the way of chambers is the answer to the problem, for then one is free to inclose or not to inclose, as the exigencies of the case and the preferences of the organists may dictate. But don't go back into the past for the makeshift of a swell-box and argue its confessed disadvantages, first cost, freight, crowding, imperfect reflection and the like, as reasons for a decision that should be made only on the merits of the case.

Nearly all the large church organs—or, rather, organs in large churches—for the design of which I have been responsible, have an open section of great with corresponding pedal, and an enclosed section. The open section by choice contains as a minimum a principal diapason of eight-foot pitch, a smaller diapason, double and octave. It should have, when possible, a twelfth and a fifteenth and a tibia plena or tibia clausa—preferably the former—with the latter in the enclosed section, where another diapason and any mixture should be found. The open section should have no octave couplers on itself. In the open section of the pedal there would be the corresponding heavy diapason extension, perhaps a tibia, an octave and any thirty-two-foot flue. Michell and Hope-Jones both followed this principle, with uniformly satisfactory results.

There are no financial considerations in the way of proper enclosure—certainly not when new buildings are correctly planned. There are no physical difficulties in laying out, ditto. I don't see wherein physical limitations of the organist hamper expression, as Mr. Skinner would have us believe. He can leave his swell shades open, can't he? And he also has the privilege of leaving them at any other stage, or of working them. As my friend Musgrove of Denver says: "There are a few two-legged organists left."

The Diapason slipped as to the organ in the Pullman mansion, which was sold last month with the famous collection of art works and rare furnishings. The beautiful organ case was built in the Kimball factory with the organ, but it is true that the rare woods of which it was constructed were imported by the Pullman Company.

Mr. Cole, Mr. Reid and others have gone into print to tell me when I was wrong, and I have explained that I was not, really, or not, it came to be. Now, am I wrong about fully or partly enclosed great and pedal? The verdict of clients is that I am not, and my observations, covering Skinner organs and talks with their organists among others, strengthen my belief that opinion generally favors enclosed or partly enclosed great and corresponding pedal. Many of these organists are warm admirers of Skinner organs, as I am, and still they express the wish that their tuba mirabilis and sometimes other stops did not stand in the open where Mr. Skinner now advocates placing them, and they oppose his position as outlined in the article.

R. P. ELLIOT.

OPPOSES "STUNTS" ON HYMNS.

My dear Mr. Gruenstein: Upon a recent Sabbath the writer attended divine service in a prominent Chicago church. The organist is a man of wide reputation and superb technical equipment. The special organ numbers were finely given, and had they been selected with a little more careful consideration as to their adaptability to the mood of the service, would have been above criticism.

One phase of the service set the writer to pondering, and is responsible for this brief communication. We were singing a fine, dignified hymn, in which the congregation was joining with more than usual fervor. A fine bass voice attracted my attention to a nearby pew, where its possessor was entering into the great song of praise with evident sincerity and enthusiasm.

As we launched into the third stanza the pedals of the organ proceeded to

HINNERS THREE-MANUAL IS OPENED AT PEORIA

CROWD HEARS SEDER PLAY

Assisted by Mrs. Seder, He Presents Program in First Congregational Church—Audience Too Large for Edifice.

The large First Congregational Church of Peoria, Ill., was crowded to full capacity and about 500 people were turned away at the doors on the occasion of the inaugural recital on the Hinners three-manual electro-pneumatic organ by Edwin Stanley Seder of Chicago, assisted by Mrs. Seder. The program was thoroughly enjoyed and both Mr. and Mrs. Seder were required to respond to numerous encores. The program included an opening number by Gerald Franks, president of the Peoria Association of Commerce and Associated Musical Clubs. Mr. Seder played: Prelude in G, Bach; Intermezzo, Dethier; Concert Overture in C minor, Alfred Hollins; "Tanglewood Tales" (new), Stoughton; "The Bells of Ste. Anne de Beaupre," Russell, and "Christmas," Dethier.

Following is the specification of the organ:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Cathedral Chimes, 20 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Traverse Flute, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Dolce Cornet, 3 rks., 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celesta, 37 notes.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.

There are eighteen electric couplers and a full line of accessories, such as adjustable combination pistons, crescendo pedal, expression pedals, sforzando pedal, etc.

transform the stately bass part into a contrapuntal orgy. In addition to this, the strong diatonic harmonies of the hymn were so altered as to render the singing of the parts as given impossible. The fine bass voice died away and the expression of enthusiastic devotion which had lighted up the countenance of its owner gave place to one of annoyance and boredom.

What is the answer? Is it not apparent that in accompanying congregational singing, any contrapuntal or harmonic "stunts," which tend to divert the attention from the praise of God and direct it toward the cleverness (?) of the organist are, to say the least, in very poor taste?

JOHN WINTER THOMPSON.

Daily Recitals at Charleston.

Mrs. William G. Locke, organist of St. Philip's Church, Charleston, S. C., has arranged a daily organ recital of twenty minutes, beginning Jan. 2. This is an innovation in Charleston. There is no service, but the church is open at the noon hour and any one who feels inclined goes in. Mrs. Locke has consulted a number of the organists of the city and one of them will be present every day for the twenty-minute recital.

BIGGS RECITALS INSTRUCTION
219 Greene Avenue, BROOKLYN, N. Y.

THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER.

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CHICAGO, FEBRUARY 1, 1922.

PILCHER'S CENTENNIAL

One hundred years of organ building by one family is an achievement probably without precedent in this country, and so it is with pleasure that The Diapason, and, we feel sure, the entire organ profession in this country, both building and playing, congratulates the "House of Pilcher" on its centennial. There is not much need to add anything to what is told in our news columns concerning this anniversary. When a man's reputation and talent are handed down from one generation to another, and the precious heritage is preserved and the work carried on for a hundred years without interruption, it will be the verdict of anyone, whether he ever met a member of the Pilcher firm or saw or heard a Pilcher organ, that integrity in the methods of the house and genuine merit in their product underlie this record. As the man whose birthday the nation celebrates on Feb. 12 truly said, you can fool some of the people all the time, and all of them some of the time, but not all of them all the time. We might be a little more specific and say that you can't fool them for a hundred years. There is no blare of trumpets attending the activities of such builders as Henry Pilcher's Sons, but nevertheless those who labor from year to year with high ideals are making for themselves monuments that will last. We wish the Pilchers another century of increasing success.

ASSET TO COMMUNITY.

Our friend William Powell Twaddell had not been in Durham, N. C., long before he made it evident that a progressive organist will receive the recognition of the community—at least in some places. In an extended editorial on the work of the First Presbyterian Church the leading morning paper of Durham recently said among other things:

The First Presbyterian Church has broadened its field of endeavor to an extent that its influence will be felt throughout the city of Durham. This influence is not denominational, the idea being to arouse an interest in matters other than the daily pursuit of the dollar. It has brought here a trained musician, and that man is devoting his energies not only to the church, but to all the people of the city. He renders public concerts, and trains choirs and orchestral organizations, regardless of church affiliations. For example, there is the male choir and the Trinity College orchestra. These are community assets. He is also training other choirs and organizations in the city. Not only that, but the church is giving frequent public musical concerts.

A good and active church organist should be considered an asset by any community. It is a satisfaction to record the fact that Mr. Twaddell is fitting into his new field.

TEST FOR ORGAN BUILDERS

Of interest to the members of the Organ Builders' Association of America should be some of the proceedings at the meeting of the similar body which takes in the organ builders of Germany. At the session held in Göttingen Sept. 10, according to advices just received by The Diapason, one of the principal subjects for discussion was that of re-

quirements for licenses as master builders and as assistants. It was brought out that various local trade chambers made entirely different demands, and for the sake of uniformity it was decided to adopt an outline of examination requirements approved by the union of master builders. Of every master builder the following was to be demanded:

1. Complete layout of specifications of a two-manual and a three-manual organ.
2. Detailed estimate of cost of a given specification.
3. Complete drawings for construction of a two-manual console.
4. Ground plan and elevations of a two-manual organ to fit specified space.
5. Construction of a 4-foot metal pipe.
6. Voicing of two octaves of an aeoline, of half an octave of a trumpet and of a 16-foot wooden pipe.
7. Oral test on voicing, history of organ building, construction of tracker, pneumatic and electric organs, etc.
8. Knowledge in simple bookkeeping and mathematics.
9. General information.

Our organists—many of them—submit to examinations by the A. G. O., and there are a few organ builders who ought to be examined and then "flunked" before they are permitted to inflict any more of their product on the world, but it is doubtful whether an examination system ever will become popular in this country. In Germany, as in other European countries, great stress is laid on preparation for every trade or profession. In England the organist is educated almost to death before he is permitted to adorn a job that offers him a precarious existence. Here a man gets the job and then endeavors to fill it. In this country we teach by the inductive method and instead of examinations and initials after one's name, we use the process of elimination. It is a matter of experience that while an F. A. G. O. has the advantage sometimes in getting a good position, more often his attainments are not measured by his degree. If he makes good he is wanted, and if he doesn't "fill the bill" and "deliver the goods" his degrees will avail him naught.

The poor organ builder is gradually eliminated as a result of his shortcomings as evidenced in his work, and whatever term of life is granted him usually is won on a basis of low price. "By their fruits ye shall know them" probably will continue to apply indefinitely in the organ world, manufacturing as well as playing.

One of the handsomest and most interesting Christmas greetings of 1921 was that sent out by the publishing firm of J. Fischer & Bro., a house always alert to do that which will enhance interest in the organ and in organ music. The greeting took the form of a booklet of eleven pages containing three short organ compositions, respectively by Firmin Swinnen, James P. Dunn and Arthur Hinton. The front page has an engraving picturing the Fischer music store in 1864—a work of art. Mr. Swinnen's contribution is a "Scherzino." Mr. Dunn presents a "Christmas Dedication," with a chime theme using the first six letters of the name of "Fischer." Mr. Hinton writes an interesting "Chorale."

According to items in the press, Dr. Terry, organist of Westminster Cathedral, who will play the wedding march for the Princess Mary's marriage to Viscount Lascelles, will receive a fee of \$2,500. About time that some organist received a decent fee for playing at a big wedding, many an experienced cynic will say.

"Stop, Open and Reed" is the interesting title of a handsome little periodical sent to organists in all parts of the country with the compliments of the Skinner Organ Company. It is entitled "a periodical presentation of pipe organ progress" and contains some valuable reading matter and excellent illustrations. There is an interior view of the organ in Finney Chapel at Oberlin, Ohio; another of Chandler Goldthwaite at the St. Paul municipal organ console, besides views of the Skinner organs in St. Thomas' Church, New York; Grace Hall, Williams College, the College of the City of New York and Oberlin

College. The leading article is one by Mr. Skinner, who in addition to being one of the world's most noted organ builders is among the most clever writers on organ topics. He takes up the subject: "Shall the Swell-box Swallow the Organ Whole?"

MISS EDITH LANG.



An Organist as Viewed by an Organist. This Picture of Miss Lang Playing for the "Movies" Was Taken by Charles D. Irwin.

Miss Edith Lang is organist at the Exeter Street Theater in the exclusive Back Bay section of Boston. She is one of the most successful woman organists of the present day and is known throughout the country not only as an expert moving picture player, but also as a successful composer and author. In addition to her work at the theater she has held for many years the position of organist and director at the historic old First Parish Church, Watertown, Mass., near Boston.

Like so many artists, Miss Lang came from the middle west. Coming east to school, she remained to study with various prominent teachers, as well as journeying overseas to Munich, Germany, where she was the pupil of Josef Schmid, organist of the cathedral.

Miss Lang takes her work seriously and believes that "genius is a boundless capacity for hard work." Her hobby is the study of psychology and to this may be laid much of the success of her public performances.

Purse and Eulogy for Organist.

Albert J. Strohm, who has served St. Paul's Church by the Lake in Chicago for a number of years as organist and choirmaster, was made to feel the appreciation of the vestry of that church on Christmas Sunday when he was presented with a purse of generous contents and was made the object of strong words of appreciation and commendation from the pulpit by the rector, representing both himself and the officers and members of the parish in his expression.

Invite Merchants to Recitals.

Merchants of the Northwest visiting the St. Paul market are to be invited especially to hear St. Paul's city organ at the noonday recitals by Chandler Goldthwaite, municipal organist, and at the Sunday afternoon concerts. Letters mailed by the St. Paul jobbers to merchants throughout the Northwest are to carry inserts, calling attention to the daily recitals.

FROM OUR POET SUBSCRIBER.

Chicago, Dec. 14, 1921.

Dear Diapason:
The year is coming to a close
And my subscription, too—
But herewith I enclose my check
For Nineteen Twenty-two!

Your paper satisfaction gives
I gladly do confess!
Please send it as you did before
And to the same address.

I wish that all your efforts be
As cherished as they're here?
I also wish you Christmas joy,
Success for the New Year.
AUGUST HALTER.

The Free Lance

By HAMILTON C. MACDOUGALL

It will be noticed in the accounts of Dupré's improvisations that themes for them were supplied by musicians present quite as often as they were selected from a number of melodies familiar to every person in the audience. In some subtle sense, quite beyond my ken, it is supposed to be a compliment to select a theme for an improvisateur; any fool can hit upon a little tune which will serve as well as any other for the mangling to which the impromptu player subjects it, and the little tune is usually so harmless, as regards melodic interest, that no one ever recognizes it on its way through the improvisation. A musician who can supply a fine theme for such an occasion would much better keep the theme for his own private use in a written form. Among all the themes spoken of as used in the Dupré improvisations in New York one only is referred to with any real respect.

Be that as it may, the acme of folly was reached in the farewell recital by Dupré at Wanamaker's on Dec. 28, when a theme was mechanically evolved by asking for a single note each from ten sections in the Wanamaker Hall; the first note offered was B, the second was F double sharp, and the third was A flat. I do not now remember the other seven notes, but the ten, in their entirety, were a horrible example. Dupré made a valiant attempt with this Frankenstein monster, but the last of his improvisation seemed to me to have little to do with the audience's mechanical theme, and he gradually worked into another lyric theme of considerable beauty.

Guilmant used to ask his audience to select a familiar theme for his extemporization; I recall three of these: "Jerusalem, the Golden" (Ewing), the Bridal Chorus ("Lohengrin"), "See the Conqu'ring Hero Comes." The great charm in a public extemporization lies not simply in the professional skill shown by the improvisateur, but rather in the interest felt by the larger mass of the musically inclined in the audience in the new use made of familiar material, in the absorbing delight of discovering that which is hackneyed becoming enchantingly new. Dupré's extemporizing left me speechless with amazement: Guilmant's, or Alfred Hollins', or Lemare's often gave me an enjoyable thrill. I'd like to hear Dupré take a theme like "Adeste Fideles" or "St. Ann," and see how much real enjoyment came as residuum.

Another reason why a familiar theme ought to be given to the improvisateur is that the musically inclined in the audience can thus easily check up the player!

A young friend of mine, with decided gifts in the line of musical composition, has fallen into the hands of a Sapient One who discourages my friend by saying, "You'll never be anything but a third-rate composer."

That has set me to thinking just how one would divide composers, taking the classification of the Sapient One. How many classes would one need to have? I presume that Bach, Haydn, Mozart, Beethoven et al. would go in the first class. Would Emmanuel Bach or Mendelssohn or Dussek, or J. N. Hummel or Brahms (boiling oil for me for even remotely suggesting that Johannes might be conceived for the smallest fraction of a moment as in class two!), or Gounod or Rubinstein or Tchaikowsky be in the second class? And what about Raff or Dvorák or d'Albert or Saint-Saëns or Reyer or — or —, are these gentry in the third class? If not, from whom is the third class to be made up? And where do Arthur Sullivan and Offenbach and Charpentier and Parry and Stanford and Reger and hundreds of others one might name—how do you class them? It would seem that my young friend is doing pretty well to be even a third-class composer.

**Organ Compositions of
Purcell James Mansfield**

By ROLAND DIGGLE, Mus. D.

Purcell James Mansfield was born May 24, 1889, at Torquay, England. He received his entire musical education from his father, Dr. Orlando A. Mansfield, who is well known to the readers of this magazine. He is at present organist of Paisley Abbey and the Clark Town Hall, Paisley, Scotland, and is known all over England as a brilliant recitalist whose compositions stamp him as one of the most highly gifted and original of contemporary English composers.

While Mr. Mansfield has many fine songs and piano compositions to his credit, it is as a composer for the organ that his name will live; so far some fifty of his organ compositions have been published. Of this number fewer than ten seem to be known in America. It is manifestly impossible to deal with each number individually; so I shall confine myself to those that I have found, from repeated use, to be the most effective and popular.

The following eleven pieces: Concert Allegro, "Pastorale Fantastique," Impromptu in G minor, "Morceau a la Musette," Concert Toccata in C, Concert Scherzo in F, "Serenade Romanique," Grand Chorus in B flat, Second Impromptu, Reverie and Concert Overture No. 3, are now published by W. Paxton & Co. of London. Although they are mostly earlier works, they at once show his undoubted talent as a composer for the organ. The Concert Allegro, which is Op. 4, is an excellent recital number, as are the Toccata and the Concert Overture. Perhaps the most popular of this set, and the most useful to the average organist, are the "Pastorale Fantastique" and the Impromptu in G minor, two really charming numbers for recital or church use.

Stainer & Bell publish a fine Concert Overture, also a Cantilene, Elegy and an "Evening Meditation." The last,

in an edition published by the Arthur P. Schmidt Company, is well known. The Elegy, which I believe was originally the middle movement of a sonata, is a delightful little tone picture. It is thoroughly organic and deserves to be more widely known. This firm also has in the press a Passacaglia which contains some fine writing.

We now come to some thirty numbers published by the Midland Music Press, Leamington, England. This fine edition contains some of the most interesting organ compositions published in the last few years. Beginning with No. 1 we find a "Grand Choer Symphonique," Op. 25. While suitable as a postlude, its place is, undoubtedly, in a recital program because of the brilliancy and effectiveness of its writing. The first subject immediately arrests attention by the freedom and vigor of its style. The second subject is divided into three short sections—a soft and meditative sentence, in the key of A flat derived from the first subject; a short chorale-like passage played on the celeste; a chromatic subject given out on the pedals, and treated imitatively, and gradually working up to the recapitulation of the first subject. In the coda the first subject is combined with the theme of the third section of the episode (in the pedals) with striking and happy effect.

No. 2, "Legende Romantique," as its title implies, is "romantic" in style, and contains much freedom in modulation. The second subject is in the contrasted key of A flat and affords plenty of scope for the use of the solo stops. In the coda the first and second subjects are combined, an ingenious device which has found favor with many modern organ writers.

Passing a Postlude in C, Finale, Prologue in E minor and "Scherzo Romantico," we come to No. 7, "The Angelus," a delightful little piece inscribed to Charles Quef of La Trinite, Paris. The theme in the tenor, consisting of two notes (B flat and C), is suggestive of the monotonous tolling of the evening bell, and is continued in the tenor part right through the piece, with varied harmonies and mod-

ulations constructed over it.

We pass over Monologue-Epilogue, in five-four time, Concert Piece in F, Nocturne and Concert Caprice in G, and arrive at Op. 44, Concert Overture No. 1. The four opening notes of the introduction, played on the solo tuba, foreshadow the principal theme, these notes (G, D, E flat, C) being used continually in the piece. After the introduction has been developed at some length, the first subject makes its reappearance in bold quaver movement. The second subject is in the related key of the relative major (E flat) and contains a beautiful melody, which is frequently enhanced by effective harmonic changes. The development then takes place, followed by the recapitulation of the first and second subjects with coda. It is a fine recital number.

Following a Capriccio in F and a charming little Folk-Song is a Concert Fugue in G, "Hommage a Handel." The fugato subject is treated with great freedom. The short largo movement preceding the coda is very Handelian in character, and the mixed cadence at its conclusion will be at once recognized as one to which Handel was exceptionally partial, notably in his organ concertos.

A Triumphal March, Meditation and Scherzo Symphonique are in the composer's happiest vein and are suitable for church or recital use. No. 20 is a "Morning Song," a bright and bracing inspiration, breathing of the morning.

I should like to write at length on the "Prelude Solennelle," Concert Overture No. 4 and the splendid Concert Fantasia on Scottish Airs, but space does not permit. No. 24, "Chanson Rustique," is a study in phrasing. Lemare has written a "Study in Accents," and what he has done in his piece for accent and rhythm, Mr. Mansfield has done in his for phrasing. It will well repay a close study, if only because of the number of different ways in which the composer phrases the same passage. On an organ with plenty of fancy flue and string stops, this piece will sound very effective, and its originality would

lend variety to any recital program. No. 25, a Ballade in F major, is perhaps the most strongly developed of all of Mr. Mansfield's compositions; it was the outcome of an extemporization played by a musician to the composer.

A Serenade and "In Memoriam" compose Numbers 26 and 27, the latter a stunning piece of writing to the memory of the brave who fell in the late war. Mr. Mansfield, by the way, served four years in the army and was wounded in France.

The last three numbers, a Madrigal, Concert Toccata in F and Concert Overture No. 5, which is now in press, bring his works up to date. These three pieces are Mr. Mansfield at his best. The Toccata, which is inscribed to Herbert F. Ellingford, organist of the city of Liverpool at St. George's Hall, has but lately been published.

Speaking of his organ compositions a reviewer in the London Musical News says: "What Vieuxtemps and Wieniawski have done for the violin in the way of virtuoso writing, Mr. Mansfield has done adequately for organ solo. His music combines the classical atmosphere with the virtuoso exhibitions." It would seem that this gifted composer deserves a wider hearing in America.

In order that the congregation of the Church of the Divine Paternity, Central Park West and Seventy-sixth street, New York, might become better acquainted with the members of the quartet, the trustees arranged for a reception to be given J. Warren Andrews, the organist, and his associates, in the parish house, Monday evening, Nov. 28.

A responsive and appreciative audience filled St. Patrick's Church at Elizabeth, N. J., the evening of Jan. 8 to enjoy the annual Christmas cantata by the choir. The program was under the direction of the organist, Mrs. Fannie Odlin, and the choir of twenty-five voices and a six-piece orchestra made the church resound with their harmony. Fully an hour was required for the cantata, by Flaxington Harker, "The Star of Bethlehem." The second part of the musical program was made up of solo numbers, each telling the Christmas story.

EVENT WITHOUT PRECEDENT

PIETRO YON

Elected "HONORARY ORGANIST" of the SS. Basilica of St. Peter, the Vatican, Rome

WILL CONDUCT

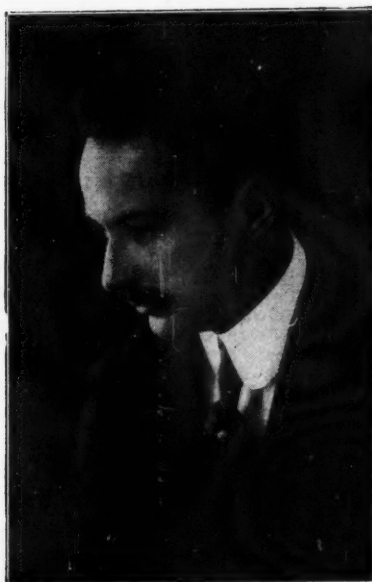
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Kansas City, Mo., April 2, 1922

Local Representative
Mr. Powell Weaver, 2762 Charlotte St.

Dallas, Texas, May 15, 1922

Local Representative
Miss H. B. MacDonald, 1311 Elm St.



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June 20 to October 1, 1922

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LARGE THEATER ORGAN BY HILLGREEN-LANE

FOR CAPITOL AT DETROIT

Instrument Opened Jan. 12 in New Playhouse Notable for Resourcefulness and the Fact that There Is No Duplexing.

A new organ of distinction by reason of its size and its design was opened on Jan. 12 in the new Capitol Theater at Detroit and will rank as one of the outstanding theater organs of recent years. This theater is the latest of the series erected by John H. Kunsky and the organ was built by Hillgreen, Lane & Co. of Alliance,

Clarabella, 8 ft., 85 pipes.
Cor Anglais, 8 ft., 73 pipes.
Fagotto, 16 ft., 97 pipes.
Oboe, 8 ft., 73 notes.
Oboe Clarion, 4 ft., 73 notes.
French Horn, 8 ft., 73 pipes.
Vox Humana, 16 ft., 85 pipes.
Vox Humana, 8 ft., 73 notes.
Tremolo.

ORCHESTRAL ORGAN.
Contra Gamba, 16 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Solo Cornet, 3 rk., 183 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 16 ft., 85 pipes.
Clarinet, 8 ft., 73 notes.
Saxophone, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Kinura, 8 ft., 73 pipes.

T. TERTIUS NOBLE AT NEW RESIDENCE ORGAN

TWO LOUISVILLE RECITALS.

Invited Guests Are Thrilled by Playing of Organist of St. Thomas' Church, New York, at Home of Mrs. J. B. Speed.

By CHARLES ALBERT STEBBINS.

One of the most thrilling moments in the profession of designing and selling residence organs is that supreme one when, after you have dreamed and idealized and planned for months and months what you fondly hope is going to be the most wonderful organ you have ever installed, you finally sit down to the completed instrument and tremblingly put your hands upon the keys and, glory hallelujah! it turns out to be a more splendid success than you ever dreamed it was going to be! In the words of a popular cartoonist, "Ain't it a grand and glorious feeling?" I'll tell the whole world that it most certainly is.

But a greater thrill, if possible, comes when some great artist sits down to that same organ, the product of all your anxious thoughts and dreams, and, after drawing from it the most sublime music, gives it his most enthusiastic approval.

These two special thrills of an organ salesman's life fell to my lot during the recent holidays. I had installed in a famous music-room belonging to a most gracious lady, probably the most beloved woman in the South, in a music-room especially dedicated to the glories of Bach, a beautiful three-manual organ of wonderful tone and workmanship. T. Tertius Noble, an old friend of the family, had been brought west from New York, from the gorgeous jeweled dusk of St. Thomas' gothic splendor, to dedicate this organ. The majestic full organ in the Bach numbers, the luscious flute tones, the glowing, dazzling strings, the haunting clarinet, the golden-toned trumpet, the ravishingly beautiful vox humana, the shimmering muted violin

effects, and the lovely tone colorings in the other numbers thrilled not only me, but hundreds of invited guests. They not only fell in love with his playing, but were thrown into gales of laughter by the sparkling wit and humor of his verbal interludes.

That Dr. Noble's playing made a deep impression is evidenced by the following extract from the Louisville Herald:

The music room at the residence of Mrs. J. B. Speed, which is already the setting for so many musical memories, has a new jewel in its crown. Last night this jewel, in the form of a new organ, received its dedication at the hands of T. Tertius Noble, organist and choirmaster of St. Thomas' Church, New York, who was heard in recital by the Louisville Music Teachers' Association and other invited guests. * * * Simple and unassertive in manner, he exhibits in his playing the serene unselfconsciousness of the assured master. His technique, like flawless crystal, is inconspicuous by reason of its perfection.

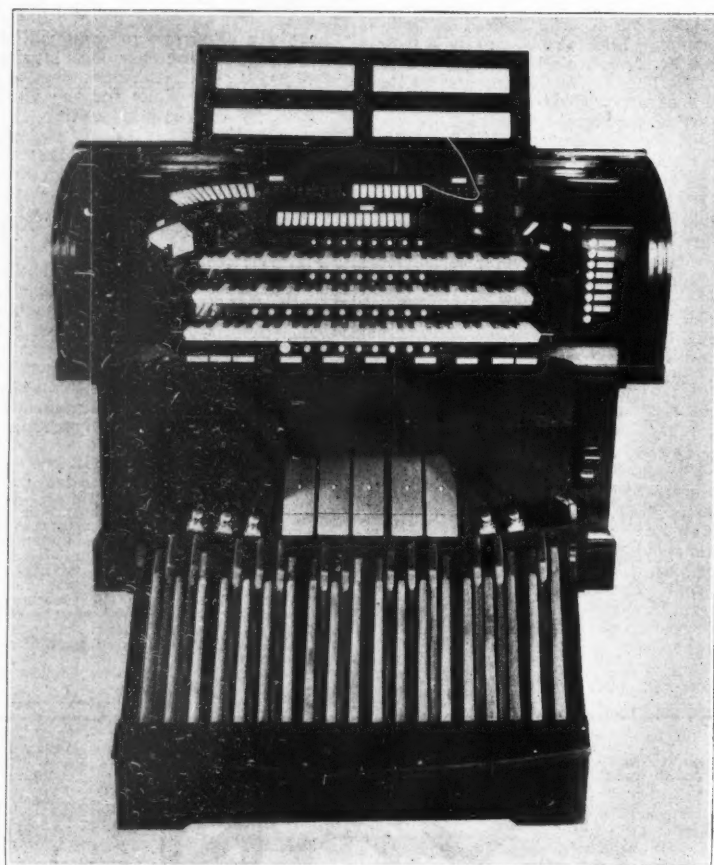
Last night's program, adapted as it was to an especial instrument and environment, contained, in fact, no occasion for pyrotechnics, but, on the contrary, wooed with sweet reasonableness and golden-throated diapason. The most imposing numbers were the opening Toccata and Fugue in D minor of Bach and a Concerto by Camidge, and between these the gentleness of Barcarolle, Berceuse and Reverie and the contrast of Christmas chimes and other character pieces. Dr. Noble's own peaceful "Reverie" and C. A. Stebbins' "In Summer" had special interest through the presence of the composers.

As a demonstration of the instrument, the recital was most gratifying. Comments of many musicians present expressed admiration for the loveliness of the stops, the exquisite adaptation of the tone to the size of the room, the vibrant quality of tone, the modern and complete mechanism and the artistic beauty of the console.

Dr. Noble's programs were as follows:

Jan. 2—Toccata and Fugue in D minor, Bach; "Mallorca Barcarolle," Albeniz; Toccata, Yon; Reverie, Noble; "Christmas Evening," Mauro-Cottone; Gavotte, Martini; "Silhouette," Rebikoff; Berceuse, Jarnefelt; "In Summer," Stebbins; Concerto in G minor, Camidge.

Jan. 4—Overture, Thomas Adams; Pastorale (2 movements), Bach; Gavotte in F, Bach; "Vox Angelica et Adoratio," Dubois; Prelude, Gliere; "Une Larme," Moussorgsky; Gavotte, Nemerowsky; Elegie and Elizabethan Idyll, Noble; Meditation, Baisstow; Offertory on Christmas Themes, Guilmant; Intermezzo and Andante Cantabile (Symphony No. 6), Widor.



CONSOLE OF NEW ORGAN AT THE CAPITOL, DETROIT.

Ohio, who previously had built ten organs for the same theater syndicate. A limited scheme of unification has been adopted in the instrument, but there is no duplexing or intermanual borrowing and the organ has a large amount of individuality and resourcefulness, as well as great power. It is pointed out that few organs in American theaters possess a greater number of complete registers free from any augmentation.

The complete specification is as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 85 pipes.
Large Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 notes.
Principal, 4 ft., 61 notes.
Contra Gamba (soft), 16 ft., 73 pipes.
Gamba (soft), 8 ft., 73 pipes.
Violina (soft), 4 ft., 61 notes.
Quint, 2 1/2 ft., 73 pipes.
Cello, 8 ft., 73 pipes.
Gamba Celeste (soft), 8 ft., 49 pipes.
Viola, 8 ft., 61 pipes.
String Celeste, 3 rk., 61 notes.
Tibia Clausa, 8 ft., 73 pipes.
Flute Magique, 4 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Flute Harmonique (large), 4 ft., 73 pipes.

Fifteenth, 2 ft., 61 pipes.
Tuba Profunda, 16 ft., 85 pipes.
Tuba Mirabilis, 8 ft., 61 notes.
Clarion, 4 ft., 61 notes.
Cathedral Chimes, 20 notes.
Xylophone, 37 notes.
Tremolo.
Diapason, Tuba, Swell 8 ft. to Great and Orchestral 8 ft. to Great playable from second touch.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
S'cional, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
String Mixture, 8 ft., 183 notes.
Gedeckt, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Flageolet, 2 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.

Celeste, 8 ft., 49 notes.
Celeste Sub, 16 ft., 37 notes.
Xylophone, 37 notes.
Carillons, 37 notes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell Bourdon), 16 ft., 32 notes.
Violin (from Orchestral), 16 ft., 32 notes.
Flute Major, 8 ft., 32 notes.
Flute Dolce, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Trombone (from Great), 16 ft., 32 notes.
Fagotto (from Swell), 16 ft., 32 notes.
Clarinet (from Orchestral), 16 ft., 32 notes.
Tromba (from Great), 8 ft., 32 notes.
Tremolo.
Bass Drum, Tympanum and Cymbal playable from Second Touch Pedal.

There are twenty-two couplers and thirty-eight pistons, eight of which operate stops and couplers of all manuals. There are also ten pedal movements. The wind pressure of the organ is from six to sixteen inches. A fifteen-horse-power Orgoblo furnishes the wind.

New Position for Norden.

N. Lindsay Norden has taken up his duties as organist and choirmaster of the synagogue Rodeph Shalom, Broad and Mount Vernon streets, Philadelphia, where he will preside at the new four-manual Austin organ, one of the finest in the city. Mr. Norden is also conductor of the Mendelssohn Club, organist and director of the choir of the Second Presbyterian Church, instructor in theory of music at the Philadelphia Music Academy, and conductor of the Reading Choral Society, as well as critic for Philadelphia of the Musical Digest of New York City.

"Perfect in Every Way"

"As Chairman of the organ committee of the First M. E. Church of Hamilton, Ohio, I am very glad to accept the organ just completed. The committee which had been appointed by the official board of the church to have complete charge of all matters pertaining to this organ, has carefully inspected the instrument, has heard it played and is satisfied that the instrument is perfect in every way."

(sd) CYRUS F. FITTON.

Skinner Organ Company
Boston, Mass.

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BY HAROLD V. MILLIGAN.

SONATA IN D MINOR, by James H. Rogers; published by G. Schirmer, Inc., New York.

While our younger composers are following after the strange gods of Greece and Rome—or, more properly, of France and Russia—James H. Rogers remains as American as baseball or ice cream soda. There is a certain frank, straightforward sincerity about his music which is the direct expression of a winning personality, and it is this quality, perhaps, as much as anything, which has gained him a large and steadfast public. I suppose some day we will get to calling him the "dean" of American organ composers, if he is not entitled to that distinction already. When we look back over the long list of compositions for the organ bearing his name, we begin to wonder just how long ago it was that the Suite in E minor took its place up toward the top of the list of home-made organ compositions. Is there an organist who hasn't played it many a time and oft, and taught it to his pupils, who in turn will teach it to theirs? Not to mention the anthems and the sacred and secular solos, of which the names of a score come immediately to mind.

When the composer of the Suite in E minor hands us a "Sonata No. 2," we sit up and take notice. Has the fount of inspiration dried up, have the intricate convolutions of futuristic harmony cramped his fluent and graceful style, has the bright white light of success made him self-conscious, do the boys coming home from Paris worry him? As we turn over the pages of Sonata No. 2 we indulge in a sigh of relief. James H. is still James H. The microscope of ultra-modernity has not bitten him, nor have the terrors of psycho-analysis disturbed him. Sonata No. 2 gives every promise of being as popular as the Suite in E minor. There is the same spontaneity the same fresh and vigorous handling of subject matter and the same unerring knowledge of the capabilities and limitations of the instrument.

There are four movements. The first is entitled "Chorale." The theme itself is a simple one, announced immediately in four phrases of four measures each. There is a four-measure interlude (a bit Wagnerian) and then the development begins. It is carried out through elaborate passagework, in the spirit of the chorale theme, rather than by an ornamentation of the literal notes. The second movement is a charming Adagio, one of the best things of its kind we have seen for a long time. The third movement is a "Scherzo in modo pastorale." The characteristics of both scherzo and pastorale are delightfully blended. The last movement is a Toccata, the slow movement of which is a melodious intermezzo.

None of the movements will be found especially difficult to play, even the toccata lying very easily in the fingers, and the whole suite will commend itself to the organist as musicianly and effective.

Bravo, Mr. Rogers!

ARABESQUE AND CANTILENE, by Carl McKinley; published by J. Fischer & Bro., New York.

It was about a year ago that the New York Symphony Society, of which H. H. Flagler is president, offered prizes for the best orchestral works of symphonic proportions by American composers. The second of the two prizes was awarded to a young organist from Hartford, named Carl McKinley. This was Mr. McKinley's introduction to a larger public. Prior to that time he had won distinction in a more limited field with a prize in composition at Harvard (of which he is a graduate) and with other compositions. One of his orchestral pieces is scheduled for performance this season by the Philharmonic Orchestra

of New York City and the New York Symphony Orchestra will play the prize-winning composition of last year, which is called "The Blue Flower." With such a beginning we will expect Mr. McKinley to give a good account of himself as a composer. These two organ pieces are the first of his we have seen, and they both display a marked individuality of utterance. We especially like the "Arabesque," which is piquant and out of the ordinary. The themes are vigorous and the harmonic texture is quite free and colorful. The whole feeling is decidedly modern, though not extreme. Both pieces have attractive slow movements. A characteristic of the composer which impresses us is his rhythmic variety. The "pattern" of his music is never stereotyped, but abounds in unexpected angles and pungent harmonies. His future work will be watched for with interest.

THIRTY-TWO SHORT OFFERTORIES, arranged for organ by Charles N. Boyd; published by G. Schirmer.

Under this modest and non-committal title Mr. Boyd has gathered together one of the most attractive and unhackneyed collections of short organ transcriptions we have ever seen. Most of the pieces appear to be transcriptions of easy piano pieces, but other sources have been drawn upon to some extent. The transcriber has kept in mind the limitations of a small two-manual organ and the registration is marked in a general way, without definite naming of stops or combinations. The choice of solo stops is wisely left to the player.

The array of composers is extensive. There are four songs of Franz Schubert, including the "Wiegenlied" and "Litany." Schumann is represented four times, Mendelssohn twice, Haydn, Weber and Beethoven once each. Other names not so familiar to organists are the Russian Cesar Cui, Ole Bull, Grondahl, Förster, Goltermann Liadoff, Pierre and others. There is a beautiful Largo from a violin and piano sonata by Tartini and at the end of the book are three Welsh melodies. The pieces are all short and quite easy, the value and interest of the music being far in excess of the technical difficulty.

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DRAWS A HAPPY CROWD**

GUILD EVENT IN NEW YORK

Annual Occasion Marked by Interesting Addresses by Warden Federlein and Others—Joint Gathering with N. A. O.

The New Year gatherings of the American Guild of Organists have always been most successful in promoting good fellowship. The 1922 meeting, which was held jointly with the National Association of Organists, was no exception to the rule, even surpassing past events in the number attending.

After everybody had been checked, labeled and ticketed, the company found seats in the comfortable room provided. A sufficient and well prepared luncheon was served and during its progress frequent laughter from the various tables showed that our well-known raconteurs were in good form.

Warden Gottfried H. Federlein, acting as toastmaster, reminded us that 1921 had been a year of jubilation and also one of sadness. He referred feelingly to the loss of the well-beloved warden, Victor Baier. He spoke of his splendid work for the advancement of the guild and in particular of his part in planning the service celebrating the twenty-fifth anniversary at Trinity Church. He also gave interesting reminiscences of his recent visits to three of the chapters. The Buffalo chapter seemed particularly active and has sixty members. He found the Rochester chapter in good condition, and while there visited the new Eastman School of Music. The Detroit chapter also was included in his itinerary, in connection with the convention of the National Association of Music Teachers.

In mentioning the youngest member of the guild's family, the New Jersey chapter, Mr. Federlein called upon "the baby dean," Mark Andrews, who responded in his usual happy manner. Next he called upon Miss Margaret P. Yates, dean of the Baltimore chapter, who brought greetings and spoke interestingly of its activities, among which were recitals held at Peabody Institute with prominent soloists assisting. A new series of recitals is now in progress.

Mr. Federlein mentioned the existence of a "gum-shoe committee" in Detroit whose duty it is to go around to various churches and report criticisms.

Frederick H. Candlyn of Albany responded for the Eastern Chapter of New York, mentioning the date of organization as September, 1920, and extending greetings.

In the absence of Henry S. Fry, president of the National Association of Organists, Mr. Federlein called upon Reginald L. McAll, chairman of the executive board. Mr. McAll responded in his clear and logical manner and spoke with warm appreciation of the pioneer work done by Tali Esen Morgan in the early days of the association. He closed by saying that he hoped the present cordial relationship of the guild and association would continue to the mutual benefit and inspiration of both organizations. Dr. Morgan, being called upon, expressed pleasure over the progress organists are making and interest in them individually as fine fellows and good musicians, both men and women. He expressed the opinion that the average church organist does not receive one-tenth of the salary he should get.

The last speaker was the official legal adviser of the guild, Brainard Avery, who gave an interesting ac-

count of his recent trip to France and Germany. He went into great detail as to the progress Germany seems to be making and gave sidelights on the feeling there toward France, England and America. It made all feel the great responsibility laid upon America and her citizens to promote good will among men and to do all in her power to preserve peace.

Thomas Moss to St. Paul.

Thomas Moss of Baltimore, it is announced, has been appointed organist and choirmaster of Christ Episcopal Church at St. Paul, Minn., the post left vacant by the acceptance of the place at St. Paul's in Minneapolis by H. Irwin Metzger. Mr. Moss has been prominent in the East for a number of years and for some time was at the Tome School at Port Deposit, Md. For some time thereafter he was at the First Presbyterian Church of Spokane, Wash.

Plans for the seventh annual observance of the national week of song are being made by song leaders. It is the one time in the year when the entire nation is invited to join in a musical program. The plan has been indorsed by leaders of the Music Supervisors' National Conference and by leaders of other musical organizations; by P. P. Claxton, until recently United States commissioner of education; by nearly every state superintendent of schools, and a long list of city and county superintendents. The date set for the event is always that week in February in which Washington's birthday occurs. This year it will begin on Sunday, Feb. 19. A history of the movement and suggestions for its observance can be obtained by addressing the National Week of Song, 430 South Wabash avenue, Chicago.

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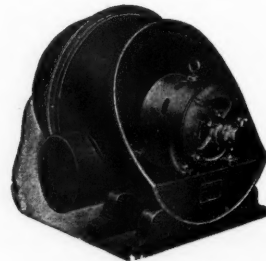
"The organ is one of the finest small organs that I have ever played on, and to state that the church is pleased with it, is to put it very mildly. The pastor fought against the sale at the time, saying that a cheaper organ was just as good. On meeting him the other day, almost his first words were 'The quality is there, and I've got to admit that it is worth the price.'"—(sd) G. E. L. N.

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"COLOR ORGAN" IS SHOWN

Soon to Be as Common as the Kind With Pipes, Says Inventor.

The "mobile color organ," the invention of a young Dane, Thomas Wilfred, received its first public demonstration at the Neighborhood Playhouse in New York City Jan. 10 and the newspapers the country over have contained descriptions of this novel idea. Four selections were presented to the audience, or rather, spectators, representing what the program described as "moving color and form in rhythm to the vision, just as music is played for the hearing." With the house in darkness, images were thrown on the screen from the rear. In ever-changing colors and combinations, they drifted across the screen, sometimes mere smudges of light, again like the penetrating beams of a searchlight. The instrument, provided with a keyboard like that of an organ, is technically known as the clavilux.

The day will soon come when color organs will be as common as pipe organs in the opinion of the inventor.

"The clavilux—which means light controlled by key—is not new," explained Mr. Wilfred. "It was possible before electricity was used. There was one man named Bishop who made a clavilux which was exhibited in the old Barnum museum in New York. The light was supplied merely by backing the organ against a window. This, like other such instruments, gave merely blank colors without form or rhythm. That is where my organ differs. A beam of white light, six inches in diameter, is put through the mechanism of my organ, which by secret processes changes it into color forms. The keyboard has six units with five control discs, one for each of the fingers.

"The even color that floods the screen is termed the accompaniment. In the center of this is the solo figure. This may be square, it may be circular, or a combination of various figures as, say, a combination of various pyramids which will turn and twist and stretch upwards like arms."

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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.]

WEDDING MUSIC.

We venture to predict that the average layman, when the subject of wedding music is mentioned, thinks immediately of the Mendelssohn and Wagner wedding marches, which have become so hackneyed by constant use that it is a matter of wonder to many musical people familiar with organ literature that more organists do not use numbers like Guilmant's "Marche Nuptiale" in E major, a magnificent composition (written for the marriage of King Edward VII), and also his "Marche d'Ariane," a brilliant and satisfying piece to perform. Then, too, Sousa and DeKoven have been inspired to create two wedding marches, which are refreshingly new and excellent.

When we come to the matter of playing wedding scenes as found in pictures, we find the great difficulty to be that the nuptial scenes do not last a sufficiently long period to enable one to get through even two pages of an average composition. In a recent film, however, the producer has evidently seen a light, for the entrance to the church is shown, with the procession to the altar, the ceremony is the right length, and the recessional is so timed that liberal portions of each three numbers may be played.

A ceremonial gem is Lund's "Before the Altar." DeKoven's famous song and several of Jacobs-Bond's ballads are also good. Saint-Saens' "Benediction Nuptiale" should be used oftener, we believe.

There are also scenes of the wedding festivities, apart from the ceremony, which offer opportunities to play numbers like Donizetti's "Hail the Happy Bridal Day" ("Lucia"), "Wedding Morn," from Stanley's, "Romantic Suite" and other works like Strobl's, which is a quiet dramatic piece. In a modern film scene showing the bride-to-be preparing for the marriage there occurred a title: "A bit of blue." Here we used the recent popular ballad, "In my Sweet Little Alice-blue Gown," and it gave evident pleasure to the patrons. A select list:

Organ Solos.

- "Marche Nuptiale," Guilmant.
- "Marche d'Ariane," Guilmant.
- "Cantilene Nuptiale," Callaerts.
- "Benediction Nuptiale," Saint-Saens.
- "Wedding Chimes," Faulkes.
- Wedding March, DeKoven.
- Wedding March, Sousa.
- Wedding March, Mendelssohn.
- Bridal Chorus from "Lohengrin," Wagner.
- Wedding Music, West.
- "Epithalame" (Bridal Ode), Barton.
- Wedding Prelude and Intermezzo, Nevin-Custard.
- "Sortie Nuptiale," Jepson.
- Wedding Music (Festival Procession and Bridal Song), Jensen.
- Wedding Suite, G. Ferrata (J. Fischer).
- "Nuptial Song," Faulkes (Ditson).

Piano Solo.

- "Orange Blossoms" (California Suite), Friml.
- Piano Accompaniments.**
- "Hail to the Bridal Day" ("Lucia"), Donizetti.
- "Romantic Suite," Stanley.
- "Bride's Prayer," Strobl.
- "Virgin's Prayer," Massenet.
- "Elsa's Bridal Song" ("Lohengrin"), Wagner.
- "Romance d'Amour," Schoenfeld.
- Wedding Serenade, Tobani.

Ceremonial Numbers.

- "Before the Altar," Lund (Denton).
- "Oh Promise Me," De Koven.
- "I Promise Thee," DeKoven.
- "Dear Heart," Mattel.
- "Melodie d'Amour," Hurst (B. M. Co.)
- "A Dream," Bartlett.
- "At Dawning" and "The Heart of Her," C. W. Cadman (Ditson).
- "O That We Two Were Maying," Nevin.
- "O That We Two Were Maying," Smith.
- "The Wedding Vow," Ferrata.
- "I Love You Truly," Jacobs-Bond.
- "For Thee," Vannah.

From the Oliver Ditson Company we receive an assortment of music suitable for wedding scenes and ceremonies. Dudley Buck's "Wedding March" has as a finale a movement built upon the Doxology and is a brilliant work. MacMaster's "Marche Nuptiale" in E makes a splendid recessional while Gordon E. Nevin's new "Festal Procession" is a medium whereby the brilliancy of the reeds may be exploited. Faulkes' "Nuptial Song" (B flat) is a piece essentially different from the average wedding song, this opus being one the composer wrote and dedicated to the editor of this column some years ago. "Nuptial March" by E. Barnard, is in the style of an opening maestoso relieved by a quieter solo and accompaniment. Reed's "Love Song" is well suited

for the delicate solo stops and will be effective on ceremonial scenes.

- "O Radiant Morn," F. K. Stevenson.
- "O Perfect Love," Kramer.
- "Wedding Song," Klengel.

Here are three songs that are well-written, pleasing and useful. Stevenson's work, for voice and organ with violin, cello and harp obbligato, and the quintet ensemble, should prove a worthy number for the wedding repertoire, and in picture work is the right length for ceremonial scenes. Kramer's song is introduced with chimes and is a quiet, devotional piece. The third is longer, further developed, albeit marked with simplicity of style.

Several salient points impress us forcibly in perusing Dr. Carl's book of Wedding Music issued by the Boston Music Company. The two well-worn marches are there; indeed, what collection would be complete without them? The three finest numbers, and those which will be most useful in film playing, are Arensky's "At the Altar," a flowing idyllic six-eight movement in F; MacMaster's "Orange Blossoms," an expressive lento in A, and Strelezki's "Bride's Song" in the same key, a two-four allegretto piano transcription. Barnby's famous song, "O Perfect Love," in quartet form, is included, while Lemmens' "Wedding Morn" has been given a new name: the original manuscript which we copied years ago being labelled Pastorale in F. Sibley's "Song of Gladness" is in imposing minuet form, and Neustedt's "Gavotte in Ancient Style" is also given. Wagner's "Tannhauser" March and "Dreams" are edited carefully, while Smith's "Entree Nuptiale" and Loret's "Benediction Nuptiale" are in the quiet processional style. Of the three remaining numbers Tombelle's "Bride's March" and Loret's "Marche Nuptiale" are both brilliant festival recessionals and we are sure the piece labeled "Wedding Day" by M. von Holst was originally published in the Organist's Journal many years ago under the title "Christmas Sketch." It is a four-four andante in A major. This volume is an excellent collection of wedding music, and is indispensable in either theater or church work.

NEW PHOTO-PLAY MUSIC.

Edward S. Barnes has arranged and G. Schirmer has issued a set of "Ten Easy and Useful Transcriptions" for the organ. These include Bach's Arioso in A, Beethoven's Minuet in G and Braga's famous Serenade, placed for some unknown reason in G instead of the usual F major key. Five of Chopin's preludes (those in E, B and C minor, and in A and E major) are issued as one set, and then Gluck's "Air from Orpheus" is given an effective transcription. Laurens' "Sieste" in F sharp major will prove acceptable for picture work, with its flowing right-hand accompaniment and its sustained melody in the baritone register. The final four numbers are the Mendelssohn Wedding March, Schumann's "Triumerel," Wagner's Bridal Chorus and Schubert's famous "Serenade."

SPANISH: Two dances, "Malaguena" and "Habanera," by Sarasate, are in a piano solo lot. The first in D major is an "andantino doice" and is quiet and brilliant by turns. The second is entirely in the brilliant style. Both are from his Opus 21.

CHINESE: "Under the Chinese Lanterns," by Frances Terry, is a bit of Oriental writing of which there cannot be enough to supply the demand in picture work at the present day. It is in G major and the relative minor.

A legitimate organ solo is "Arabesque" by J. Gordon Seely, which opens with arpeggio passages (harp) accompanying the melody in G flat. A tempo rubato brings in some modulations and changes of rhythm, after which the flowing theme returns.

Three additional pieces in the Recital Series are Friml's "Chanson" in D flat, which has an interesting theme with a syncopated chord accompaniment, and his "Dawn," which has an accompaniment in the right hand of four-sixteenths to a quarter, while the melody is played with the other hand. The third piece proves to be Fibich's famous "Poem" in D, which is arranged here in D flat and labeled "Souvenir Poetique." All three are useful in light dramatic scenes.

Answers to Correspondents.

R. M. T., Chicago, Ill. We will prepare an article on solo numbers in the future and meanwhile mail you a short list.

J. Henry Francis, organist and choir-master of St. John's Church at Charleston, W. Va., and supervisor of music in the public schools of the city, made an innovation recently at his monthly musical services by having some of his pupils play prandial recitals. The one on Dec. 4 was by Mrs. Mildred M. Hardesty, organist of the Baptist Temple, whose numbers were thoroughly enjoyed. By this method Mr. Francis not only stimulates his pupils to better work, but gives his church the opportunity of hearing them.

Three pupils of Sidney Steinheimer, coach on theater organ playing and booking agent for theater organists, are holding first organist positions in the largest three Loew theaters in Greater New York—the American, the Fulton and the Victoria—where they alternate with orchestras in playing Müller organs. After only one month's coaching, Mr. Steinheimer has placed in two of New York's leading photoplay houses Robert Hale, an organist from the West, and B. Stern, an organist from the South. There are over 200 pupils of Mr. Steinheimer playing in theaters.

STAMM WILL LEAVE TULSA

First Christian Church of City in Oklahoma in Financial Straits.

Tulsa, Okla., is to lose Ernest Prang Stamm because the First Christian Church, of which he is choir-master and organist, is facing financial straits due in part to a large building indebtedness. His contract with the church will expire March 15.

"Mr. Stamm has probably done more for the cause of good music during his two years' residence in this city than any other individual," says the Tulsa Daily World. "He instituted public recitals, giving these recitals free of charge and without extra compensation from the church. He has given sixty weekly recitals, at which he has played 337 compositions. Many local soloists, vocal and instrumental, and also artists from out of town have assisted in these programs. Mr. Stamm was one of the organizers and is director of the Tulsa Male Chorus, with a membership exceeding 100."

Mr. Stamm dedicated the organ at the First Christian Church Feb. 3, 1920, and became organist March 1 of the same year. He went to Tulsa from St. Louis, where he spent virtually all of his life, and was one of the leading St. Louis organists, also directing the Liederkrantz mixed chorus of 200 voices.

Reynolds Represents Estey.

James N. Reynolds, the Atlanta organ builder, who resigned on Dec. 1 as southeastern representative of the Kimball Company, has assumed his new duties in charge of the sales de-

partment for the southern states of the Estey Organ Company, beginning active work on Jan. 1. This announcement is not without interest since Mr. Reynolds was for a long period with the Estey Company some years ago and the new work is in effect a resumption of the former connection with his old house. The same arrangement, substantially, as existed with the late connection prevails in the new as to matching of the Estey line about where Mr. Reynolds' line of small pipe organs ends, and the activities in the Atlanta plant continue as before. During Mr. Reynolds' former connection with the Estey Company he was signally successful, not only building up a healthy southern business where little attention had been paid the South previously, but making sales over a wide area of the country at large, and managing much special work. As the Estey work is peculiarly suited to the South and southern trade, and as the company is favorably known throughout the South, coupled with the fact that Mr. Reynolds is a southerner of wide acquaintance, the future augurs well for business for the old New England house in a field where it is already well represented.

An audience of 1,300 people filled St. John's Lutheran Church at Reading, Pa., and about 500 were unable to gain admittance on Dec. 18 when the choir of Trinity Lutheran Church, of which Henry F. Selbert is organist and choir-master, and of St. John's Lutheran Church, Earl W. Rollman, organist and choir-master, sang H. Alexander Matthews' "The Story of Christmas" at 3:30 in the afternoon.

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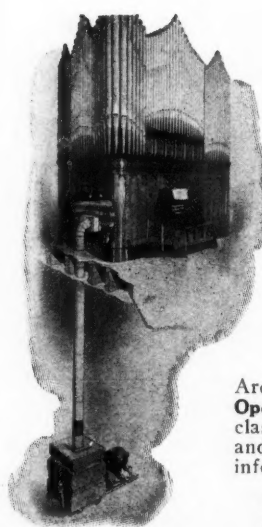
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Great Work of Courboin in Six Recitals

By One of the Audience

New York, Jan. 19.—In the December and January issues of The Diapason appeared comprehensive accounts of the brilliant debut in New York and Philadelphia of the rising young star of French organ music, Marcel Dupre, who was brought over by the Wanamaker concert direction for the purpose of participating in the inaugural recitals upon the new instrument in the New York Wanamaker Auditorium.

Associated with M. Dupre in these recitals was Charles M. Courboin, formerly of Antwerp Cathedral, and well known throughout America for his brilliant recitals. Of the series of fourteen inaugural recitals on the new Auditorium organ, Mr. Courboin played six. Mr. Courboin had played only twice before in New York publicly, the first time at a guild convention at the City College in 1918 and the second time at Aeolian Hall, in 1919. Since the latter concert Mr. Courboin had not played in New York. He was greeted at his first recital on the evening of Nov. 22 by a splendid audience of musicians and music lovers, and revealed anew his phenomenal gifts of memory, his finely balanced sense of tone color, his vibrant rhythmic sense and that virtuosity of technique that has distinguished his playing always. The erudite musician must acknowledge his mastery of Bach and classics, and the average music lover at the same time is delighted and pleased with his interpretation of less severe music from other great masters. With the background of a severe European musical training, Mr. Courboin has developed an ability to interpret the great works of organ literature in a manner to appeal to crowds of people; as one New York critic expressed it: "Courboin's genius is not for the precious few; he has the gift of moving crowds."

Mr. Courboin's programs on the new Auditorium organ were models of good balance. In the use of modern tonal and mechanical accessories his playing opened new possibilities. For instance: it was a daring thing for him to make a transcription for organ of Debussy's "Afternoon of a Faun," that subtle, vague, exquisite orchestral tone-poem, but Courboin's arrangement and his playing were completely successful. H. T. Finck, critic of the New York Evening Post, said of this performance: "I was particularly struck by his extremely ingenious and truly inspired registering of Debussy's 'Afternoon of a Faun.' * * * I confess I never enjoyed it so much at an orchestral concert as I did last night. Great are the powers of the modern organ!" The New York Herald described his playing as "masterly" and his technique as being marked by "extraordinary skill in velocity."

Like M. Dupre's recitals, the recitals of Mr. Courboin attracted enormous audiences, hundreds being unable to obtain admission to the hall. At the close of each program the audience remained and demanded encore after encore. So great an impression had been made by the Debussy transcription that Courboin was obliged to play it at every recital.

The association of these two great performers has indeed constituted a great event in the history of the organ. Some fifty thousand people of Philadelphia and New York have had an opportunity to hear and compare the interpretation of musical masterpieces upon instruments fully worthy and by artists richly endowed. Comparisons are odious, and in a case of great performers, superfluous. One music lover after hearing both Dupre and Courboin play many times expressed the opinion that Dupre was a sculptor and Courboin a painter, each equally great in his way, and yet totally different in style.

Mr. Courboin's programs on the New York organ were as follows:

Nov. 22—Passacaglia in C minor, Aria from Suite in D and Fugue a la Gigue, Bach; Third Chorale in A minor, Cesar Franck; Allegretto, De Boeck; "The Afternoon of a Faun," Debussy; "Abendlied," Schumann; "L'Organo Primitivo," Yon; "The Bells of St. Anne de Beau-

pre," from "St. Lawrence Sketches," Russell; "Marche Heroique," Saint-Saens.

Nov. 28—Concert Overture, Maitland; Andante from First Sonata, Mally; Pastorale from Second Symphony, Widor; Prelude and Fugue in A minor, and Prelude and Fugue in C sharp major, from "Well-Tempered Clavichord," Bach; "Liebestod," from "Tristan and Isolde," Wagner; Pedal Study, Yon.

Dec. 2—Allegro Vivace from Fifth Symphony, Widor; "Invocation," Mally; "La Fileuse," Raff; Toccata and Fugue in D minor, Bach; "Grande Piece Symphonique," Franck.

Dec. 7— "Grand Choeur Dialogue," Gigout; Cantilena, Mally; Allegretto, Wolstenholme; Chorale Prelude on "In Thee Is Joy," Bach; Sixth Sonata, Mendelssohn; "Forest Murmurs" from "Siegfried," Wagner; "Piece Heroique," Franck.

Dec. 14—Sonata Cromatica, Yon; Largo from Third Symphony, Saint-Saens; Allegro Moderato from Concerto in B flat, Handel; Fantasie and Fugue in G minor, Bach; "The Afternoon of a Faun," Debussy; Prelude to "Die Meistersinger," Wagner.

Dec. 27—Gala Organ Concert by Marcel Dupre and Charles M. Courboin: Prelude and Fugue in A minor, Bach, and Noel with Variations, d'Aquin, (Marcel Dupre); "Piece Heroique," Franck; Aria, Lotti, and Fantasie and Fugue in G minor, Bach, (Mr. Courboin); "Carillon," Emile Bourdon, and Prelude and Fugue in G minor, Dupre (Mr. Dupre); Prelude in E major, Saint-Saens; "Invocation," Mally, and Pedal Study, Yon, (Mr. Courboin); Final Improvisation (Mr. Dupre).

Claude B. Ball Opens School.

Claude B. Ball, well known to theater organists in Chicago and for seven years head of the educational department of the Rudolph Wurlitzer Company, in which position he has

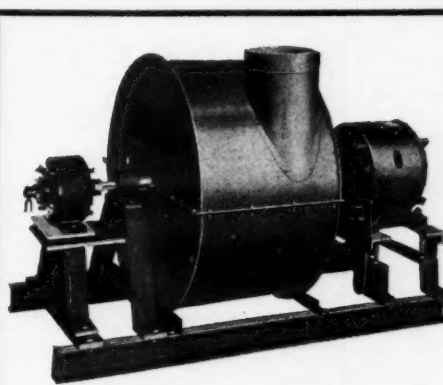


CLAUDE B. BALL.

trained players for the unit orchestra and helped them procure positions, has opened a school of his own, with headquarters in the Kimball Building, Chicago. He will devote his time to teaching his specialty, moving-picture accompaniment on the organ. Instruction will be given on a three-manual Kimball organ recently installed. At the same time he will endeavor to place pupils as soon as they are prepared to take positions. Mr. Ball in his experience has actually placed more than 300 pupils in positions in theaters in all parts of the country.

Trinity Lutheran Church at Canton, Ohio, of which Carl Schoman is organist and choirmaster, had a unique Christmas service and before the time for the service to begin the doors were closed as it was impossible to accommodate all who desired to attend. For his preliminary recital Mr. Schoman played Mallings' "Bethlehem," Yon's "Gesu Bambino" and "The Holy Night" by Buck. The church was dark, except for an electric star hung high in the chancel and large electric lights behind a window above the altar. The church was decorated with greens and eight plain Christmas trees were placed in the chancel. The choir carried lighted candles in the processional. Besides the regular program, the choir and quartet each sang a carol in the choir room and parish hall just before the processional. In the afternoon Gaul's "Holy City" was sung by Trinity choir and the North Canton Christian choir to a capacity audience.

"Choir Notes" is the name of a new and novel publication whose printing press is the mimeograph and which is to appear from time to time to maintain the interest and increase the information of the choir of the Fordham Lutheran Church of New York, of which Julius Mattfeld is organist and choirmaster. One of the features of the paper is a review of the anthems sung at the church and a sketch in brief of the composer of each. "Choir Notes" should accomplish much in binding the church and the choir more closely together.



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GIFT OF GEORGE F. JOHNSON.

Three-Manual Austin for St. James' Church, Johnson City, N. Y.

Elisha Fowler, representative of the Austin Organ Company, has secured a contract for a three-manual organ for St. James' Church, Johnson City, N. Y. Johnson City is one town where business is good and everybody is happy. The Johnson City factory is running overtime with 13,000 employes. In the course of a few weeks the new Victory plant will be open and 2,000 more employes will be put to work. George F. Johnson is giving the organ. The specification follows:

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- Open Diapason, 8 ft., 61 pipes.
- *Violoncello, 8 ft., 61 pipes.
- *Gross Flöte, 8 ft., 61 pipes.
- *Harmonic Flute, 4 ft., 61 pipes.
- *Tuba, 8 ft., 61 pipes.
- Cathedral Chimes (in choir box), 20 bells.

*Enclosed in choir box.

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- Bourdon, 8 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Geigen Principal, 8 ft., 73 pipes.
- Horn Flöte, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celestial Harp, 61 notes.
- Tremulant.

PEDAL ORGAN (Augmented).

- Open Diapason, 16 ft., 32 notes.
- Gedeckt (from Swell), 16 ft., 32 notes.
- Open (Great), Soft, 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.

Preludial Recitals by Clemens.

Dr. Charles E. Clemens, organist and director at the Church of the Covenant in Cleveland, began on Jan. 15 a series of organ recital preludes to the morning service. The preludial programs begin promptly at 10:50. For the first one Dr. Clemens played Boellmann's "Gothic Suite." Jan. 29 he played Saint-Saens' "The Swan" and the allegretto con moto from Boellmann's Second Suite.

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KIMBALL NEWS

The general manager of the company which is the greatest user of organs of high quality, The Stanley Company of America, writes a fellow exhibitor: ". . . in our experience, which covers a period of fifteen years, there is only one organ that seems to qualify in every department, and that is the Kimball."

Across the continent, a correspondent writes of the new Neptune Theatre instrument in Seattle: "Mr. Gellerman says he is going to complain to you that people sit through two shows just to hear the organ, and that it hurts business because they need the seats for others who are standing outside on busy nights."

Of a large Kimball Solo Player residence organ, the owner tells us in a letter of invitation to a concert: "It is just about a year now since a Kimball or any other service man has done any work on my organ, and with the little attention I give it everything is working perfectly. I went over the reeds a few days ago and now they are in perfect tune and the organ, as a whole, is just as perfect as the day your men left it after the installation."

It would be impossible to remember and quote the enthusiastic praises bestowed upon the organ for the Scottish Rite Cathedral at Tacoma by the several Chicago and outside organists who tried it at the factory. There was no dissenting voice to the verdict that it is on a very high plane and that the action is unbeatable. The tone quality was similarly praised and the speech of the pipes especially commented upon, the appeal of refinement being the more notable in view of the open position of the organ in the erecting room, without the enclosing walls of the permanent concrete chambers now waiting to receive it.

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VICTORY FOR WICKS' CLAIM.

Company Wins Patent Rights Brief on Direct Electric Action.

After a long and determined fight for recognition by the Wicks Pipe Organ Company of claims for original construction of the "direct electric magnet," as used by this firm, the United States patent office has granted a patent right brief to that company, covering the essential points in the manufacture and construction of the magnet used in the opening of the valves that control the speech of organ pipes. This step guarantees to the Wicks company the exclusive right to the manufacture and use of its "direct electric magnet." The Wicks company's officers feel elated over the success of their attorneys in securing this endorsement of their claims.

Joins Estey Staff in Gotham.

Charles Clifton White, formerly of Boston, a devoted organ "fan" of many years' standing and lately connected with the organ department of the W. W. Kimball Company, has become identified with the New York office of the Estey Organ Company and will have charge of a part of the large territory covered by that office.

The Christmas candle light service is a special feature at the Rogers Memorial Church of Fairhaven, Mass., of which Alton B. Paull is organist and choirmaster. The Gothic edifice is one of the most beautiful in New England and with the light from many candles there is an ideal setting for the vespers on Christmas night. Mr. Paull's choir sang several beautiful carols and anthems and his organ numbers included d'Acquin's "Noel," Yon's "Sicilian Bagpipe" and the Hallelujah Chorus from "The Messiah."

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Settings of the Magnificat and Nunc Dimittis.

In the non-liturgical churches the use of canticles is growing. Nothing could be more appropriate for a communion service than some setting of the Agnus Dei; a Magnificat gives the spirit of Christmas; a Nunc Dimittis makes a beautiful closing number for an evening service; a Jubilate or Te Deum celebrates a festival. And so we are all returning to a use of these grand hymns of the church. All Protestant choirmasters, therefore, will be interested in a list of settings of the canticles used in the Protestant Episcopal Church at the evensong service:

- Barnes in D. (B)
- W. Davies in C. (G)
- Harwood in A flat. (G)
- James in D. (G)
- Martin in A. (G)
- Morley, ed. by Burgess and Shore. (G)
- Noble in A minor. (B, Su)
- Noble in E minor. (Su)
- Noble in G minor. (S)
- Parker in E. (G)
- Purcell in G minor. (G)
- Stanford in A. (G)
- Stanford in B flat. (G)
- Tallis, ed. by Burgess and Shore. (G)
- S. S. Wesley in E. (G)
- West in B flat. (G)
- West in E flat. (G)
- Willan in B flat. (G)
- Willan in E flat. (G)

This list might have been extended indefinitely, but I was resolved to name nothing that was not really excellent. There are many useful and melodious services like Field in D that will at once occur to all Episcopal choirmasters. Others may recall very difficult ones like Bairstow in D that are hardly practical even for a well-trained choir. Then there are a lot of good ones, undoubtedly, that I don't know; boni philologi est quaedam nescire. For instance, I have heard Mr. Noble praise Stanford in C, and Mr. Candlyn says that Walmisley in D minor is a favorite setting in England. But now for a description of this choice lot, with a warning that they are all intended as chorus settings, most of them intended for boy choirs.

The settings by Barnes and James are both modern in their harmonic treatment and to me very appealing. The James Magnificat is rather difficult. I use both these settings of the Nunc with a quartet choir; the James setting can be made a very effective closing anthem by singing only the first three pages without the Gloria, letting the anthem end with the luscious baritone solo pianissimo. So far as I know, these are the best modern American settings; if you are looking for something a little more highly colored than the standard English works, have a look at these.

The Morley and Tallis numbers are plain-song arrangements with faux-bourdon verses, edited by scholars who know Gregorian. For an Episcopalian church nothing could be finer for Lenten use than these grand examples of sixteenth century music. Other great settings for a fine choir in a Gothic church are the ones by Purcell and S. S. Wesley. The Purcell setting has the chordal effects that made its composer loom up so high in English music; the sections for A-T-B may give trouble to a boy choir, but the rest of the work is not very difficult, and it would be worth doing if only for the sonorities of the great canon in the Gloria. The Wesley work is very difficult; some of it is in five parts, and some is for a double choir.

Harwood in A flat is a standard service both here and in England. The evening canticles are not difficult, and the music is gracious and suave. Notice the lovely Brahmsian bit on the words "to be a light." Martin in A is a sturdy, manly piece of writing, not difficult and characteristically serene and strong.

The Noble settings are superb, all three. If I could have only three settings in my library I think that two of them would be Noble in B minor and in G minor and the other would be

Willan in B flat. Noble in B minor is the most popular; it is not difficult and is suited to almost any type of choir, though the tenors are supposed to be divided a bit in the Magnificat. The Magnificat of the G minor is a brilliant composition, and the touching Nunc opens with one of the most effective of baritone solos. The Nunc of the A minor setting is for men's voices in unison. I use all three Nuncs with a quartet. If you haven't seen these settings, examine them at once; nothing could be finer—at any rate, nothing so far has been finer.

Parker in E is the most popular of American settings, and it deserves its fame. The Magnificat is provided with two Glorias and the Nunc with still another, all three very fine. This is a chorus setting, decidedly.

Stanford in B flat is one of the stand-by settings. There is a sonorous bit on the words "He hath put down" that is worth more than all the music in a score of mediocre works. The Nunc is for men's voices in two parts. The setting in A is about as good; there is a Gloria for double choir that limits its usefulness, though I should not consider it difficult.

Both settings by West are cheerful and vigorous; both have interesting organ parts. The one in E flat is very popular; there is a pretty tenor solo in the Nunc and the whole thing "comes off" splendidly.

The Willan settings I rank with Noble's. There are a pair, male and female. The feminine setting in E flat has some of the composer's most luscious modulations, and it is not difficult. There is a little soprano solo in the Magnificat. The masculine setting in B flat is properly reckoned one of the very great compositions of this generation. The men's parts divide in the Nunc, and in general the setting is rather difficult, but it rewards your trouble in preparation. The Gloria is just exactly right.

Lent and Easter, 1922.

I have been asked for some early suggestions regarding Lent and Easter this year, and I shall try to comply, though almost nothing new for Easter has appeared as yet.

If you have a good chorus choir, why not try some of the great English anthems by Purcell and S. S. Wesley? Nearly everybody knows Wesley's little gem "Lead Me, Lord," suitable for any type of choir; it has a little solo for medium voice. This is Wesley's easiest anthem; there are a number of other fine ones suitable for Lent. For example, "Wash Me Thoroughly" is quite easy, having only four parts, and the same may be said for "To My Request." Even a quartet could manage these two fairly well. Then there is "Thou Judge of Quick and Dead," one of the grandest chorus anthems of the English school; and there is "Cast Me Not Away," a work of poignant beauty, requiring a six-part chorus?

Of Purcell's things for Lent there is first of all "Thou Knowest, Lord," originally a part of the burial service, but used in English churches during Lent. This is Purcell's loveliest anthem, and it is so easy that it can be done very effectively with a quartet. In five parts is the same composer's "Remember Not, Lord, Our Offenses," but it is not very difficult. "Let My Prayer Come Up" is a lovely two-page anthem for evensong that is especially appropriate for Lent; it is in five parts and is easy. All these anthems by Wesley and Purcell are published by Novello.

Another excellent evening anthem for Lent is "Save Us, O Lord" (G). Bairstow's finest composition, and his easiest. And still another evening anthem is Martin's "Let My Prayer Be Set Forth" (G), gentle and serene music for any type of choir.

Last month I called Noble's "Save, Lord" (C) and James' "By the Waters of Babylon" (G) the finest two compositions of the past year; I am using them both this Lent. Both are for chorus, and the Noble number is intended for unaccompanied singing. A choirmaster who has a pretty good chorus can make no mistake in ordering both these numbers.

Barnes' "I Know No Life Divided" (C) and J. S. Matthews' "I Am the Bread of Life" (C) are two anthems that will probably be used much this Lent; both are melodious and easy

and both can be sung by a quartet. The Barnes anthem has a baritone solo. The Matthews number will be excellent for a Lenten communion service; another recent anthem for such a service is Candlyn's "Bread of the World" (G), with a tenor solo.

H. A. Matthews has two new Lenten anthems for unaccompanied chorus, both easy and effective: "A Ballad of Trees" (S) and "Deliver Me, O God" (S); the former is one of the composer's best things.

A Lenten anthem that I am doing this year is "A Penitential Prayer of the Fifteenth Century" (G), edited by Dickinson; it goes excellently with a quartet and affords opportunity for shading.

For Easter not many new things have appeared. Candlyn's "Alleluia, the Strife Is O'er" (C), is an easy and effective number for chorus, in strophic form, really a carol-anthem. Last year I used the same composer's carol-anthem "Resurrection" (B) and convinced myself that it would go with a quartet very well.

Last year Dr. Dickinson gave us the Polish carol "When the Dawn Was Breaking" (G), rather an elaborate arrangement with parts for soprano and alto solo; it calls for a chorus. Other splendid numbers edited by Dr. Dickinson are "By Early Morning Light" (G) with a soprano solo—his best Easter carol; "The Soul's Rejoicing," with a Mozartean flavor, and "A Joyous Easter Song" (G) of the seventeenth century, requiring a chorus. For the first two extra instrumental parts for cello, violin and harp may be obtained, and both are excellent for quartet.

The Boston Music Company publishes a set of "Four Ancient Easter Chorales"; also the series of chorales and carols edited by Hirsch, including "At Dawn, When They Sought," of the sixteenth century, and Vulpius' "Praise to Our God"—both excellent for any type of choir. These two I use nearly every year with Dickinson's "By Early Morning Light."

Schirmer's "Easter Choir Annual No. 12" contains six fine carols by Barnes and No. 13 has three by J. S. Matthews. If you are looking for something easy and effective, look at these.

If you have a chorus capable of such music, have a look at Bairstow's "The Promise that Was Made" (G) and "Sing Ye to the Lord" (G). If you want something easier, look at Parker's standard anthems for Easter: "Behold, Ye Despisers" (G) and "Light's Glittering Morn" (S), both with baritone obligato. West's setting of "Light's Glittering Morn" (G) is a fine anthem for boy choirs.

Stebbins on Tour South.

Charles Albert Stebbins, the composer and organist of Second Church of Christ, Scientist, Chicago, left Jan. 2 for a brief trip through the South. During this trip he will inspect the completed installations of several residence organs for which he drew up the plans and specifications. Upon his return to Chicago, Mr. Stebbins will resume his Sunday afternoon recitals upon the organ in the Aeolian studios in the Fine Arts Building. This organ, one of the finest in the city of Chicago, contains three manuals, fifty-three speaking stops, harp, two sets of chimes and an echo organ.

Prize Award to Dr. Weigl.

The Philadelphia Mendelssohn Club prize is awarded this year to Dr. Carl Weigl of Vienna, Austria. This prize of \$100 has been offered for a number of years past by the Mendelssohn Club of mixed voices for the best eight part a cappella chorus submitted in competition. The judges this year were Charles N. Boyd, director of the Pittsburgh Musical Institute; Nicola Montani, organist of St. John's Church, Philadelphia, and N. Lindsay Norden, conductor of the Mendelssohn Club. Dr. Weigl's composition is a splendid work for double chorus and as soon as published will be sung by the Mendelssohn Club at one of its concerts.

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(Anthem with baritone solo.)
4. O Love Invisible.....H. Alexander Matthews .12
(For quartet or chorus)
5. God That Madest Earth and Heaven.H. Alexander Matthews .12
(For evening service. Quartet or chorus.)
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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JOHN M. INGRAHAM IS DEAD

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Boston dispatches tell of the death of John M. Ingraham, former superintendent of the Searle organ factory in Methuen, and plaintiff in a \$100,000 suit against the estate of Edward F. Searle.

In 1892 Mr. Ingraham entered the employ of Edward F. Searle, multimillionaire of Methuen, whose will caused much litigation. Following the death of Mr. Searle a suit was brought against the estate by Mr. Ingraham, who charged that he had worked for small remuneration because of an understanding that Mr. Searle would make the organ factory superintendent a beneficiary in the Searle will. The bequest to Mr. Ingraham was only \$5,000.

The remodeling of the great Boston Music Hall organ, which was taken to the Searle home, was one of Mr. Ingraham's tasks. He also supervised the making of the organ which was installed in Grace Church, San Francisco.

Mr. Ingraham was born in Nova Scotia in 1866. He was prominent in fraternal circles and was past master of the John Hancock lodge of Masons. Surviving him are his widow, a daughter, Miss Eliza Ingraham, and a son, Merrill Ingraham.

Courboin Busy with Recitals.

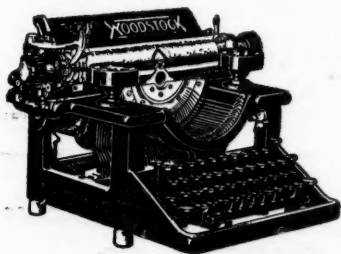
Among the recitals given by Charles M. Courboin was one at the First Methodist Episcopal Church of Canandaigua, N. Y., Jan. 17. He was assisted by Miss Leora McChesney. This was Mr. Courboin's third appearance in Canandaigua. Mr. Courboin also gave a recital at Hagerstown,

Md., the home of the Möller organ. He was greeted by a large and enthusiastic audience, and the recital proved one of the most enjoyable of the musical season in that city. Jan. 26 Mr. Courboin returned to Syracuse and gave his first recital in that city since his resignation as organist of the First Baptist Church. He was greeted by a capacity house. Jan. 31 he appeared in a recital at Phillips Andover Academy, Andover, Mass. Mr. Courboin's managers report many inquiries for recitals during the remainder of the winter and spring, and a number of dates have been closed. Among these are recitals at Middletown, Conn., Feb. 3; Endicott, N. Y., the latter part of February; Newark, N. J., March 20, and Chambersburg, Pa., May 20.

Moller Organ at Vineland.

The new three-manual Möller organ just installed in the First Methodist Church of Vineland, N. J., was opened Sunday evening, Dec. 25, with a recital by Orland Keyburtz, organist of the church. The Temple Quartet and the choir of the church sang special music. Mr. Keyburtz's playing was artistic and he brought out the beauties of the organ to the delight of an audience of about 800. The instrument is one of the largest in that section of the state.

A program of organ and vocal music was given at the home of Walter I. Pratt at Iowa City, Iowa, Jan. 12 and 13 before audiences of invited guests. Mr. Pratt presided at the fine organ which graces his residence, and Rachel Katherine La Sheck, contralto, assisted. Mrs. Pratt told the story of the opera "Samson and Delilah." Mr. Pratt played Guilmant's "Lamentation," two movements of Schubert's Symphony in B minor, and Guilmant's Third Sonata.



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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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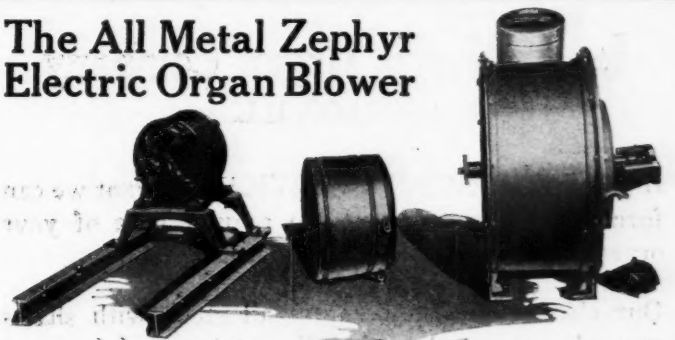
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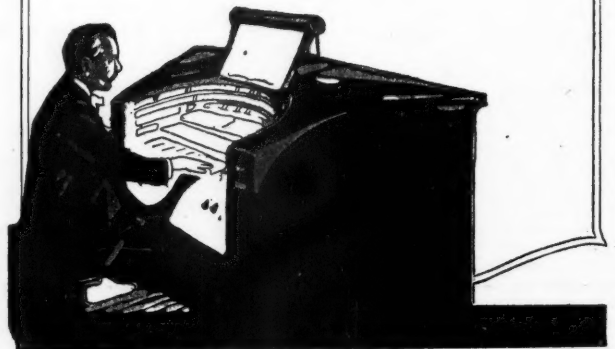
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Gentlemen: Enclosed please find check for final payment on new organ installed in the First Presbyterian Church. We are all very happy over our superb instrument, and the wonderful music Mr. Turner gave us Sunday, with practically no opportunity to familiarize himself with the mechanism, which was new to him, makes us realize what continual treats we have in store for us as the weeks and years pass.

We appreciate your courtesy in our business relations and shall be glad to speak a good word, in season and out, for the Odell Organ and the business methods of the gentlemen producing it.

Sincerely yours,
ALBERT E. MARR, Treas.

P. S. You may well be proud of the men you had install our organ. They are gentlemen and they know their work thoroughly.

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