

THE DIAPASON

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DEVOTED TO THE ORGAN Official Paper of the Organ Builders' Association of America

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NEARLY 2,000 ORGANS BUILT IN U. S. IN 1925

SHOWS 27.9 PER CENT GAIN

Aggregate Value of New Instruments Is \$12,799,220, as Revealed by Census Report Issued at Washington.

Government figures made public on Nov. 5 in a special report of the department of commerce at Washington show that in 1925 a total of 1,954 pipe organs were built in the United States, and that the aggregate value of the instruments was \$12,799,220. This output reveals the remarkable gain of 27.9 per cent compared with 1923, when the last previous biennial census of manufactures was taken.

Instead of 1,855 wage earners, the number reported for 1923, the organ industry gave employment in 1925 to 2,460 men in the fifty-seven establishments reporting. The total wages paid these men was \$3,609,586, a gain of 35.6 per cent since the last report.

That the organ industry made headway while the piano trade recorded a loss is indicated by the fact that the value of the piano output dropped 5.2 per cent and the number of men employed 10.9 per cent.

The department of commerce announces that, according to data collected at the biennial census, the value of musical instruments manufactured during the census year amounted to \$124,849,611, a decrease of 2.5 per cent, compared with \$128,033,913 in 1923, the last preceding census year. In 1925 the piano industry was represented by 142 establishments, the organ industry by fifty-seven establishments, the piano and organ materials industry by ninety-four establishments and "musical instruments and materials not elsewhere classified" by 100 establishments, making a total of 393 establishments for the group. Of this total 129 were in New York, 69 in Illinois, 43 in Massachusetts, 24 in Pennsylvania, 22 in Indiana, 18 in New Jersey, 18 in Ohio, 17 in California, 12 in Wisconsin, 11 in Kentucky, 10 in Michigan and the remaining twenty in ten other states.

The statistics for 1925 and 1923 for the organ industry are summarized in the subjoined table, though figures are preliminary and subject to such correction as may be found necessary upon further examination of the returns:

	1925.	1923.	% of Inc.
Number of establishments	57	59	...
Wage earners (average number)	2,460	1,855	32.6
Maximum month...	Dec. 2,890	Nov. 1,929	...
Minimum month...	Feb. 2,378	May 1,781	...
Per cent of maximum	84.4	92.3	...
Wages	\$3,609,586	\$2,661,804	35.0
Cost of materials (including fuel and electric power)	\$3,748,922	\$2,802,566	33.8
Products, total value	\$12,799,220	\$9,992,692	27.9
Organs	\$10,899,281	(1)	...
All other products	\$1,473,808	(1)	...
Value added by manufacture	\$8,534,187	\$6,800,126	25.5
Horsepower	3,983	2,902	37.3

*Not including salaried employees.
†Not tabulated separately.
‡Value of products less cost of materials.

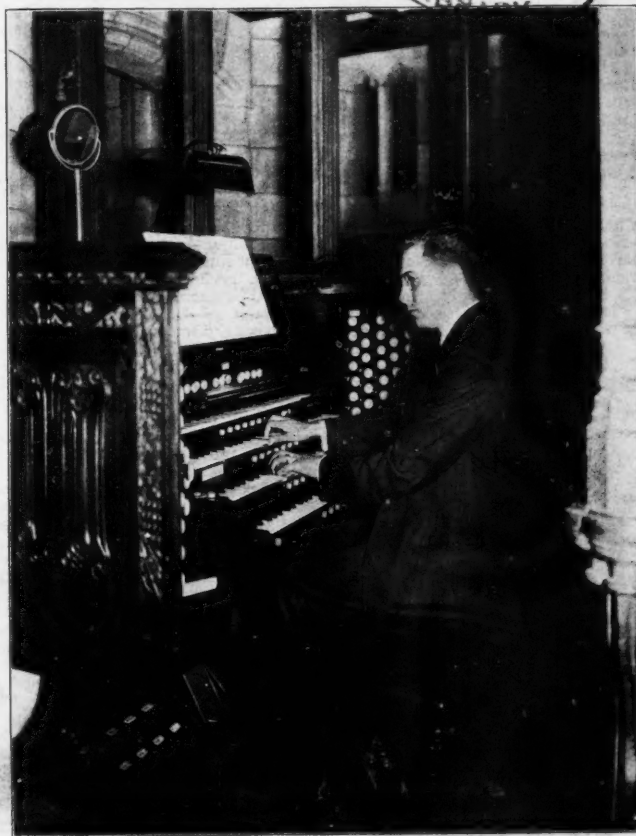
The number of organs built in 1923 was reported as 1,712 and their aggregate value was \$9,653,690.

NEW YORK RECITAL BY YON

Will Play Balbiani Organ at St. Vincent Ferrer's Church.

Pietro A. Yon is giving his first concert in New York this season at St. Vincent Ferrer's Church, Lexington avenue and Sixty-sixth street, on Dec. 5, at 3:30 p. m. He will be assisted by the regular mixed choir of that church, and a number of prominent soloists. The organ at this church, built by Balbiani of Milan, and inaugurated last May with several musical events, has attracted widespread attention. The Reverend Dominican Fathers look forward with keen interest to the Yon recital. They are eager to have the public participate.

MAURICE GARABRANT AT SKINNER IN ST. THOMAS, NEW YORK



NEW ODELL IN PHILADELPHIA PORTER W. HEAPS IS WINNER.

Hammann Plays Three-Manual in First Presbyterian, Olney.

A three-manual organ built by J. H. & C. S. Odell & Co. of New York for the First Presbyterian Church, Olney, Philadelphia, was opened with a recital on the evening of Oct. 26 by Ellis Clark Hammann. Mr. Hammann played a varied program which included these selections: Sonata No. 5, Guillemant; "Ave Maria," Arkadelt-Liszt; Serenade, Schubert; "Marche Militaire," Schubert; Prelude to "Lohengrin," Wagner; "Evening Star" ("Tannhäuser"), Wagner; "Finlandia," Sibelius; "Scherzo Symphonique," Miller; "Christmas in Sicily," Yon, and Hallelujah Chorus, Handel.

The new organ, which has the Odell electro-magnetic action and is pronounced a most effective instrument, has the following stops:

- GREAT ORGAN.**
Major Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.

- SWELL ORGAN.**
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Vox Celestis, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Harp, 49 metal bars, with resonators.

- CHOIR ORGAN.**
Violin Diapason, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo Harmonic, 2 ft., 61 pipes.
Clarinete, 8 ft., 73 pipes.
Cathedral Chimes, 20 tubular bells.

- PEDAL ORGAN.**
Double Open Diapason, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Bourdon (from Swell No. 1), 16 ft., 32 notes.

Captures Young Organists' Prize in Philadelphia Contest.

Porter W. Heaps, Evanston, Ill., organist of the First Congregational Church of Wilmette, Ill., was victorious in the national inter-state music students' contest, in the organ division, at Philadelphia early in November. In capturing this honor and the \$500 prize Mr. Heaps was given recognition as the most successful competing organist in the United States under the age of 24 years. Mr. Heaps, who is a pupil of Stanley Martin, in charge of the organ course at Northwestern University School of Music, won the preliminaries to the national contest, first in Illinois, and then in four middle western states. That assured him the chance to compete in the national meet at Philadelphia. Mr. Heaps is a senior at Northwestern Music school and also is president of the music school's student council. He was formerly chapel organist.

Dunkel to All Angels', New York.

Kyle Dunkel has been appointed organist and choirmaster of All Angels' Church, West End avenue and Eighty-first street, New York City, to fill the vacancy caused by the death of Harry Woodstock, who had filled the position for the past eighteen years. For five years Mr. Dunkel has been organist and choirmaster of the Cathedral of the Incarnation, Garden City, L. I. He resigned there last June and spent the summer in Europe. The month of August was passed in Paris, where he was organist of the American Church of the Holy Trinity for three years prior to coming to Garden City. Mr. Dunkel was a pupil of both Widor and Dupre during his stay in Paris. A series of special musical services by the choir are being planned for the winter and a number of organ recitals will be announced later. The organ is a large four-manual rebuilt Roosevelt.

SAVE THE PROFESSION! IS PHILADELPHIA CRY

REPORT ON ORGANISTS' PAY

Committee Headed by Ralph Kinder Recommends That Salaries of Minister and Organist Be at 5 to 2 Ratio.

Reference made in the Philadelphia column last month to the report of the committee of the Pennsylvania chapter of the American Guild of Organists on organists' salaries, etc., has aroused so much interest that the complete report of the committee is herewith published. Ralph Kinder, organist and choirmaster of the Church of the Holy Trinity, and one of the leading organists of the East, is chairman of the committee and the other members, all of them prominent in their field, are Harry C. Banks, Jr., Newell Robinson, William T. Timmings and Edward R. Tourison, Jr. Following is the full text of their report:

"Mr. Dean and Members of the Pennsylvania Chapter, A. G. O.: The committee appointed at the annual meeting held on May 27, 1926, to suggest ways and means for bettering the abnormally small salaries paid to most church organists and to report on the 'free recital' respectfully submits the following:

"(1) In our deliberations we have been impressed with two surprising conditions, namely, the comparative sums paid by church bodies for new edifices, new organs, and organists' salaries, and the comparative sums paid by church officials for the upkeep of their organ and for the salary of their organist. We find it no uncommon thing for a church to spend six figures for a new edifice, five figures for a new organ and three figures for the salary of the organist. For example, a church in Philadelphia recently erected an edifice costing over \$400,000 and installed a new organ costing over \$15,000, and a prominent and capable organist of this city was offered \$600 per year to take charge of the music. Furthermore, if \$750 per year were allowed for depreciation of the instrument, \$900 per year allowed on the money invested therein and \$350 allowed for the yearly running expenses of this organ we would find that \$2,000 is the amount costing the church for the yearly upkeep of this instrument, and not one-third of this amount offered a man to play the instrument!

"(2) If church music is to continue to be a factor in the work of the church it is the opinion of your committee that speedy action must be taken by the American Guild of Organists and similar organizations to make the profession of church organist, involving so much output of labor and capital, attractive to talented men and attractive enough to keep talented men. This hardly seems possible in these days without compensation sufficient to enable one to do good work, and good work in organizing and maintaining a choir and in properly playing a church service on most salaries paid today is almost impossible.

"(3) As a means of overcoming this deplorable condition we suggest that a committee of three members of the chapter be appointed by the dean to be known as the 'adjusting board,' whose duty would be to hear complaints and to act in accordance with their best judgment. This committee should comprise members of the chapter who have the full respect and confidence of the profession and whose business ability and instinct is on a par with their musical attainments.

"(4) We would suggest, also, that the work of this committee can be made effective only by the attitude and loyalty of the older and more mature members of the profession pledging themselves not to apply for any position without knowing from the adjust-

ing board what the conditions were which led to a vacancy. We must not hope to raise the standard of church music or maintain the present standing of church music by encouraging inexperience to replace experience because of less cost.

"(5) This committee, furthermore, feels that the salary of minister and salary of organist and choirmaster should be on a five to two ratio as a minimum. For example, when a minister receives a salary of \$5,000 per year the salary of the organist and choirmaster should be \$2,000 per year.

"(6) Concerning the 'free recital' this committee believes that the day of the 'free recital' is past. What an organist sees fit to do in his or her own church position is a matter for him or her to decide, but for a recitalist to play elsewhere for nothing or even for expenses tends to cheapen the profession and hold the profession up to ridicule.

"(7) If the report of this committee is viewed with favor by the members of the Pennsylvania chapter of the American Guild of Organists we would recommend that the secretary be instructed to communicate the action of this chapter to each and every chapter of the A. G. O. and similar organizations with a request for similar action on their part. We also recommend that copies of this report be printed and sent to all members of the Pennsylvania chapter of the A. G. O., to all musical journals in the United States and to the Philadelphia daily newspapers."

Lanquetuit at Philadelphia.

Marcel Lanquetuit, the latest of the French organ virtuosos to be introduced to American audiences by the concert direction of John Wanamaker, made his Philadelphia appearance in the grand court of the Wanamaker store on the evening of Nov. 4, appearing in that center of organ culture before an audience which included many of the leaders among the Philadelphia organists. The young Frenchman left a distinctly good impression, giving an exposition of the playing of the French school in a manner which compared favorably with the performances of the best men in this country. The fervor he put into the opening number, Cesar Franck's "Piece Heroique," and the charm in the playing of d'Aquin's "Noel," revealed his temperament. Bach's Prelude and Fugue in A minor was orthodox. With the assistance of Mlle. Yvonne Hubert, a thoroughly capable artist, at the piano, M. Lanquetuit gave a performance of Guilman's Scherzo Capriccio which was distinguished by brilliancy. His closing number was a most interesting improvisation on themes submitted by these distinguished conductors: Eric DeLamar, Ossip Gabrilowitsch, Henry Hadley, Willem Mengelberg, Frederick Stock and Leopold Stokowski. On the suggestions submitted by this array of great men he built an allegro, an adagio, a scherzo, and a finale and fugue. Into these movements the visitor wove a thoroughly creditable improvisation, in which the adagio especially had points of noteworthy beauty and the finale ended with all the brilliancy of which the wonderful Wanamaker organ is capable. Were it the task of The Diapason to review performances of other artists than organists it would be only fair to dwell with the strongest emphasis on the work of the other two French visitors on the program. Marcel Hubert, the youthful 'cellist, played a work of Boellmann with rare loveliness on the fine old instrument in the Wanamaker collection and his sister at the piano was a perfect complement to his own artistry and made a great appeal with her own piano group. The entire program was a splendid example of the excellence of the music offered by the Wanamaker concert direction to its audiences.

Goldthwaite in Chicago Recital.

Chandler Goldthwaite of New York gave a recital on the evening of Friday, Nov. 26, at Kimball Hall, Chicago. The recital was under the auspices of the Illinois council, National Association of Organists, in cooperation with the W. W. Kimball Company.

How a Newspaper Writer Looks on Organists' Pay

"Girard," the daily commentator whose "column" is a feature of the Philadelphia Inquirer and who in the past has been quoted in The Diapason when he has written on church music, makes these interesting remarks in his "Talk of the Day" in the Inquirer of Nov. 8:

"Philadelphians may, as Franklin observed, pay dearly for their whistle, but they get their church music for a mere song. And that is not intended to be a joke. Were Philadelphia smokers to pay as much for their church music as they spend on Sundays for cigarettes and cigars there would be a revolution.

"A typical, prosperous church in this city having 1,000 members will not invest in music more than \$80 a week for organist and singers. You can figure yourself what the thousand members probably spent the day before Sunday at 'movies,' theaters, football, golf or afternoon teas. However much this town may squander on that famous trinity, 'wine, women and song,' even in Volstead days, it can never be accused of extravagance when paying the piper.

"I learn now from Ralph Kinder, organist in the largest Episcopal church in Pennsylvania, that the American Guild of Organists is rising in protest against the poverty pay of church musicians. No wonder these musicians complain. One local congregation recently built a church which cost \$400,000. In it was placed an organ worth \$15,000. Figure interest on that outlay at \$900, add \$350 for its yearly running expense and put upon that \$750 for depreciation and you get \$2,000 a year for an organ. But the best offer made to a high-grade organist was \$600 a year!

"Even a man who never went to church can see that no organ, however elegant, is worth more than its weight as junk unless it produces music—the job of the organist.

"What is it the Philadelphia church organists want? They ask that every church go upon a five-two basis. If a church pays \$10,000 for a preacher it should, says the Guild of Organists, pay to the organist and choirmaster \$4,000. A \$4,000 minister would entail a \$1,600 organist. Does any Philadelphia church come anywhere near that mark for its music? Nicholas Douthy, an eminent singer and teacher, tells me Philadelphia pays an absurdly low scale of salaries to its church musicians.

"The Quakers, of course, had a very simple method of dealing with music. They had none. But neither did they erect cathedrals, nor pay as much to a pastor as the salary of a United States senator. Philadelphia's chewing gum bill yearly exceeds its church music bill. America has 200 football coaches, the salary of any one of whom would make that of the highest-paid church organist in Philadelphia look like a German mark at its worst."

"WANTS" in the Organ World

Our classified advertising department, which has grown into a comprehensive exchange for those who wish to purchase organs, or to sell them, or who seek to buy or sell anything that is required by organists and organ builders, in addition to serving as a means of placing organists and organ builders in positions, is too valuable to overlook.

IT MAY BE FOUND ON
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MAY EXTEND VIERNE'S TOUR.

Two Weeks' Addition Contemplated in View of Many Dates Booked.

The management of the forthcoming American tour of Louis Vierne reports that the available dates have been practically exhausted, with inquiries still coming in in large numbers. Owing to this demand, his management is making every effort to induce the eminent French composer to give more time to his American tour, extending it by at least two weeks. This extra time, if it can be secured, will be in the early part of the tour, in January, owing to the fact that M. Vierne must be at his post at Notre Dame on Easter Sunday, April 19.

Vierne is booked to play with the Chicago Symphony early in March, when he will play his new "Pieces Symphoniques," consisting of a group of movements from several of his symphonies, orchestrated for organ and orchestra especially for this tour at the suggestion of Dr. Alexander Russell, supervising director of the tour. He will also play with the New England Conservatory Orchestra in Boston in February under the direction of Wallace Goodrich. Following his debut recitals on the Wanamaker organs in New York and Philadelphia late in January and early February, Vierne will proceed to play recitals at New Brunswick, N. J., dedicating the new Aeolian organ at Rutgers College; Boston, two recitals, Wellesley College, Williams College, Smith College, Andover Academy, and Worcester, Mass. Then he will proceed to Canada, playing in Ottawa, Montreal and Quebec, taking in Cleveland on the way to his appearance with the Chicago Symphony and then proceeding to the coast via Winnipeg, Edmonton, Calgary, Vancouver, Seattle, Portland, Spokane, San Francisco, San Jose and Los Angeles, returning from the West by way of Kansas City, St. Louis, Louisville, Cincinnati, Rochester and Utica, concluding his tour with

a recital in New York in the second week in April.

Shortly after Mr. Vierne's arrival entertainments in his honor will be held in New York by the American Guild of Organists, the Guilman Organ School and other organizations. Word comes from Paris that the tour has been placed under the high patronage of La Societe D'Expansions et D'Echan-Artistiques Internationaux."

Farnam Recitals in December.

Lynnwood Farnam will give his usual series of organ recitals at the Church of the Holy Communion, Sixth avenue and Twentieth street, New York, on Monday evenings in December and his Monday evening Bach series in February. On Dec. 13 there will be a Cesar Franck program which will include the Three Chorales and the other novelties of the month are Dupre's "Symphonie Passion" and the following manuscript works by American composers: Prelude on a Plain-song Melody, Bruce Simonds; "Passionata," from Sonata Dramatica, T. F. H. Candlyn, and "La Reine des Fetes," W. Y. Webbe.

Gives Record of Frazee Company.

A record of the achievements of the Frazee Organ Company of Boston is presented in most interesting and typographically attractive form in an illustrated brochure just received from that firm. It is entitled merely "Frazee Organs" and is not a catalogue in the strict sense of the word, but a volume of information. It contains a historical sketch of the concern and beautiful cuts of some of the churches which have installed Frazee organs and of the organs themselves. There is also a partial list of installations by this company. The specifications of the four-manual in the residence of Ernest B. Dane, Brookline, Mass., in Temple Mishkan Tefila, Boston, also a large four-manual, and of the instrument in the First Baptist Church of Arlington, Mass., are among those reproduced. There are fifteen handsome illustrations.

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HENRY S. FRY

ORGAN RECITALS—INSTRUCTION

"It is easy to understand why the Cesar Franck Chorale in A Minor compels the attention of all serious organists. It is a veritable Colossus, and it received a spacious and imposing interpretation at the hands of Mr. Henry Fry, of Philadelphia, the retiring President of the N. A. O. I have

heard this composition on many occasions, but never quite so well played as by the distinguished visitor. It was perfect organ playing, and touched one of the high points of the recital. The well-known Martini Gavotte and Mr. Fry's own Prelude on 'God of Heaven and Earth' were both excellently played."

Dr. Alfred E. Whitehead, Organist of Christ Church Cathedral, Montreal, Canada, in "The American Organist" on Mr. Fry's contribution to the recital at the Montreal Convention of the Canadian College of Organists.

ST. CLEMENT'S CHURCH
Twentieth and Cherry Streets, Philadelphia

**KILGEN ORGAN PLACED
IN NEW CHICAGO FANE**

CLARENCE EDDY IS ORGANIST

Uptown Temple's Equipment Completed with Installation of Three-Manual—Opening Recital Played Nov. 11.

People's Church in Chicago has just completed its new "Uptown Temple" and under the leadership of its aggressive pastor, the Rev. Preston Bradley, has moved from the theater in which it has held services since its formation into a beautiful plant on Lawrence avenue. Clarence Eddy is the organist of this church and its equipment has been completed with the installation of a three-manual organ built by George Kilgen & Son, Inc., at their St. Louis factory. This organ was dedicated on the evening of Nov. 11 with a recital by Mr. Eddy in which he presented the following program: Concert Overture in C minor (Dedicated to Clarence Eddy), Hollins; "Ave Maria," Schubert; "Hymn of Glory," Yon; "Romance" and "Heroic Caprice," Bonnet; "The Bells of St. Anne de Beaupre," Russell; Scherzo from Fifth Sonata, Guilman; "Rustic March," Boex; "Russian Boatmen's Song," arranged by Clarence Eddy; "A Southern Fantasy," Ernest F. Hawke; "Grand Dialogue Chorus," Gigout. Mrs. Eddy ably assisted her husband with contralto solos.

Following is the specification of the new organ:

GREAT ORGAN.

- Open Diapason, 16 ft., 85 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 notes.
- Philomena, 8 ft., 61 pipes.
- Viol d' Gamba, 8 ft., 61 notes.
- Melodia, 8 ft., 61 notes.
- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Flute, 4 ft., 61 notes.
- Flute Octavante, 2 ft., 61 notes.
- Tuba, 8 ft., 73 pipes.
- Tuba Clarion, 4 ft., 61 notes.
- Chimes (Deagan Class A), 20 bells.
- Harp (from Choir), 37 resonators.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Viol d' Orchestre, 8 ft., 73 pipes.
- Vox Celestis, 8 ft., 61 pipes.
- Acoline, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Viollina, 4 ft., 61 notes.
- Flageolet, 2 ft., 61 notes.
- Fagotto, 16 ft., 97 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 notes.
- Clarion Dolce, 4 ft., 73 notes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Bass Flute, Tenor C, 16 ft., 61 notes.
- Open Diapason, 8 ft., 73 notes.
- Violoncello, 8 ft., 73 pipes.
- Melodia, 8 ft., 85 pipes.
- Quintadena, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 notes.
- Fugara, 4 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Orchestral Oboe (Synthetic), 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp (Deagan Class A), 37 resonators.
- Chimes (from Great), 20 bells.

PEDAL ORGAN.

- Open Diapason (low octave resultant), 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Bassoon, 16 ft., 32 notes.

Changed to Buhl Organ Company.

Announcement is made that the Buhl Organ Company, Inc., has taken over the business of the Buhl & Blashfield Organ Company of Utica, N. Y. Mr. Blashfield has retired and his interest has been acquired by H. J. Weston and W. H. Barlow, both experienced organ builders and for a number of years connected with the Buhl & Blashfield Company. Mr. Blashfield withdrew from the firm for reasons not connected with the business. He intends to open an office in Cleveland, where he will give organ service and carry on rebuilding work. The new firm will continue the business in Utica as heretofore.

ROSSETTER G. COLE, CHICAGO ORGANIST AND COMPOSER.



CHICAGO RECITAL BY EDDY AUSTIN IN HOME IS OPENED

Host of Friends Make Annual Event in Kimball Hall an Ovation.

A host of friends in all walks of life, as well as many organists, paid tribute to Mr. Eddy, the man and the organist, on the occasion of his annual recital in Kimball Hall, Chicago, on the evening of Oct. 28. This made the recital an ovation as well as a musical event. Mr. Eddy's discovery of the fountain of eternal youth was proved by his appearance and his performance. Those who heard him thirty-five years ago on the great Auditorium organ and in his many Chicago recitals could not but be impressed by the fact that this cedar of Lebanon has been preserved so that a host of the younger organists who are just entering on their careers have the privilege of seeing and hearing him in 1926. His opening number was Bach's Prelude and Fugue in D major, which he has taught to a whole generation, some of whom were in the audience. In playing it, Mr. Eddy demonstrated that his fingers have not lost their agility nor his feet their cunning. Chauvet's "Evening Chimes" was a lovely thing which made a special impression. Dr. Frederick H. Wood's new "Scenes from Northumberland" were decidedly interesting, the third of the four, "Alendale," being the prettiest. Yon's "Speranza," a brilliant rendition of Guilman's Scherzo from the Fifth Sonata, dedicated to Mr. Eddy; Stevenson's "Vision Fugitive," also dedicated to Mr. Eddy; Hanson's "Vermeland" recently transcribed by Warren D. Allen, and Faulkes' Wedding March completed the set program. In response to recalls Mr. Eddy added to this list Russell's "Song of the Basket-Weaver" and the popular Rustic March of Boex.

Kilgen in Chicago Theater.

A large Kilgen "wonder organ" is being installed in the Piccadilly Theater, Chicago. The four-manual console, decorated and finished in polychrome, has 254 stop tablets and sixty combination pistons and also controls a grand piano built into the organ.

Three-Manual at Great Barrington, Mass., Played by Baird.

A new three-manual organ built by the Austin Company for the residence of William Hamilton Webster, Fairfield Farms, Great Barrington, Mass., was finished in October and on Oct. 15 Andrew Baird, A. A. G. O., of the Reformed Church of Poughkeepsie, N. Y., and private organist to Mrs. Edward H. Harriman, gave a recital on this instrument before 200 invited guests. The organ has thirty-two stops and made a most favorable impression. Mr. Baird played the following program: Triumphal March, Hollins; Air in D, Bach; "In Paradisum," Dubois; Gavotte in B flat, Handel; Prelude to "Tristan and Isolde," Wagner; Largo from "New World" Symphony, Dvorak; Scherzo, Dethier; Suite, "Rural Sketches," Gordon B. Nevin; Meditation, Sturges; "A Southern Fantasy," Hawke; "Evening Bells and Cradle Song," Macfarlane; Concert Overture, Maitland.

Eigenschenk Before Organists.

Edward Eigenschenk appeared as soloist before the Chicago Society of Theater Organists at Kimball Hall on the night of Oct. 26, and his playing was received with enthusiasm by members of the club. He appeared as a soloist in a group of organ numbers on the beautiful residence organ of William H. Barnes in Evanston before a large gathering of members of the American Guild of Organists and the National Association of Organists on the night of Nov. 2, where he was received with hearty enthusiasm. He is a member of each of these three organizations and has recently been elected a member of the executive board of the National Association of Organists. Mr. Eigenschenk has been appointed organist of the Universalist Church of the North Shore and assumed his duties there as organist Nov. 7. He is also organist at the Michigan Theater and is instructor of organ in the American Conservatory of Music.

**WELTE ORGAN COMPANY
IS NEW ORGANIZATION**

MANAGEMENT IS THE SAME

Growth of Business Made Separate Incorporation of Organ Department Advisable—Stock Shows Phenomenal Rise.

Dispatches to The Diapason from New York as this issue goes to press announce the establishment of the Welte Organ Company, Inc., in that city. The new corporation will continue under the same management as when the organ business was a division of the Welte-Mignon Corporation. The latter organization will carry on the manufacture of the original Welte-Mignon reproducing piano and rolls for it and collect the royalties on these, while the new Welte Organ Company will build organs for all purposes, including Philharmonic reproducing organs and the library of organ rolls. The change in organization was made advisable by the phenomenal growth of the Welte organ business, while the piano business more than held its own, thus rendering continuation as departments of one company inconvenient.

The New York Evening Post of Nov. 13 gives the closing price of Estey-Welte A shares at 43 and B shares at 16½, and shows a total of 17,600 A shares and 2,800 B shares traded during the week. One year ago, when the stock was first listed, the A shares were selling at 27½ to 28, and the B shares 7½. Nov. 19 A shares went to 44½ and B to 16¾, based on the earnings of the corporations whose stock is held or controlled by the Estey-Welte Corporation. These include the Welte-Mignon Corporation, the Estey Piano Company and the Hall Organ Company as manufacturing corporations, the Welte-Mignon Studios, Inc., New York, the Estey Philadelphia Corporation and other sales corporations, and the North American Discount Company, which is the finance corporation handling the paper of the associated companies.

During this same year the number of employees in the Welte-Mignon Corporation organ factory has been more than trebled, the floor space nearly doubled, and, with the new erecting room which will be available in December, somewhat more than doubled. Important moves have been made and still more important ones are promised shortly.

Seibert Opens Austin at Nashua, N. H.

Henry F. Seibert, the New York concert organist, gave the dedicatory recital Oct. 24 on the Anderson memorial organ in the First Congregational Church of Nashua, N. H. This instrument was built by the Austin Company and the specification appeared in The Diapason Feb. 1, 1926. Mr. Seibert had one of the largest audiences that ever attended a service in the church, the Nashua papers reported, and hundreds remained to greet the player after the program. Mr. Seibert, moved by the cordiality of the reception, praised the New England people for their hospitality and warmth. His program included these compositions: "Hymn of Glory," Ravello; "Ave Maria," Schubert; "The Pygmies," Stoughton; "At Evening," Kinder; Caprice, Sturges; Paraphrase on "Peyel's Hymn," Burnap; "March of the Priests," Mendelssohn; "The Music Box," Liadoff-Heinroth; Allegro Vivace (Sonata 1), Mendelssohn; "Vesper Hymn," Traditional; "Marche Champetre," Boex; Concert Study for Pedals, Yon.

Prize for Infantry Marching Song.

Believing that the infantryman of the American army should have a rousing march song that will express the spirit of the doughboy, the Infantry Journal, official publication of the United States Infantry Association of Washington, announces a contest for the music suitable for that song, with a cash prize of \$1,500 to the winner. The contest opened Nov. 1, and will close July 1, 1927. Further details may be obtained from the Infantry Journal, Washington, D. C.

**GREAT DINNER MARKS
PRIZE PRESENTATION**

EIGHTY-FIVE AT THE TABLES

Candlyn Receives Austin Award and Audsley Medal and Plays "Sonata Dramatica" at New York Gathering of N. A. O.

Eighty-five persons sat down at tables in the parish-house of the Chapel of the Intercession, New York City, on the evening of Nov. 8 to do honor to T. Frederick H. Candlyn, winner of the 1926 N. A. O. composition prize, and to celebrate the awarding of the prize and medal. It was one of the largest and one of the most heartily friendly gatherings held by organists in the metropolis for some time and marked a happy and auspicious opening of the season for the National Association of Organists.

This event was a sequence to the Philadelphia convention in September. At that time Mr. Candlyn, whose home and scene of activities is in Albany, N. Y., was in England and it was decided to arrange for the presentation of the awards and the playing of the successful composition in the fall, after his return to American shores. The prize was one of \$500, offered by the Austin Organ Company, and it was supplemented by the beautiful Audsley medal, shown on the front page of The Diapason last month.

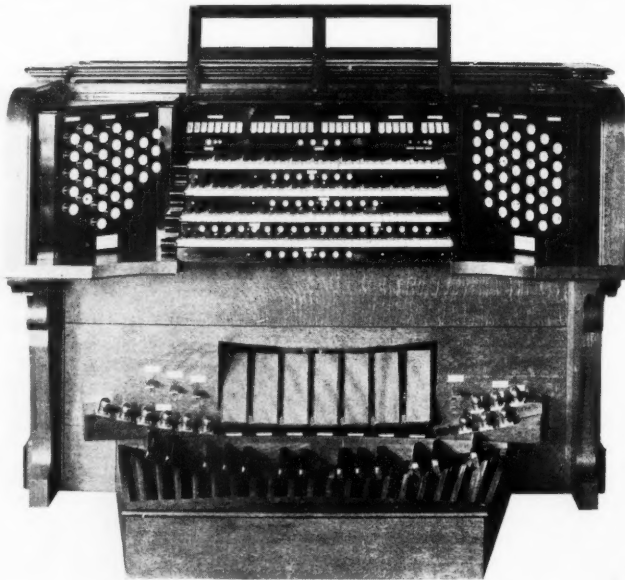
Reginald L. McAll, president of the N. A. O., was toastmaster of the evening and with his happy remarks kept the assemblage in good humor. The Rev. Milo Hudson Gates, S. T. D., rector of the Chapel of the Intercession, made a cordial welcoming talk and dwelt on the ideal relations between rector and organist in this great church, paying a warm compliment to his organist, Frank T. Harrat. Another prominent clergyman who graced the occasion with his presence was the Rev. Roelif H. Brooks, S. T. D., the new rector of St. Thomas' Church, who recently came from Albany and whose organist Mr. Candlyn was in the latter city. His gracious introduction of his former co-worker was most refreshing. Greetings from the Missouri chapter were delivered by the state president, Dr. Percy B. Eversden, who revealed some of the plans already drawn up for the entertainment of the convention next summer. Dr. T. Tertius Noble, one of the judges in the contest, praised Mr. Candlyn's work and revealed that it was chosen as the best among fifty-three compositions submitted. Brief "telegrams" of greeting, which supplemented a number of messages from distant chapters, were given by Carl F. Price, president of the Hymn Society of America; Dr. John McE. Ward, president of the American Organ Players' Club of Philadelphia; Miss Jane Whittemore, president of the New Jersey chapter; George I. Tilton, president of the Central New Jersey chapter; Howard S. Tussey of the Camden chapter; Robert M. Treadwell, Senator Emerson L. Richards, Melchiorre Mauro-Cotton, S. E. Gruenstein and several others.

Before Mr. Candlyn was called upon to explain the themes of his prize-winning composition, John W. Norton, chairman of the executive committee, presented to Henry S. Fry, who recently retired from the presidency of the association after having served three terms, a beautiful testimonial in the form of an illuminated copy of the resolutions concerning his service to the N. A. O., which were adopted at the close of the Philadelphia convention and published in the October Diapason. Mr. Fry received an ovation from all present.

From the parish-house the assemblage went to the chapel, where, on the beautiful four-manual Austin organ, Mr. Candlyn played his "Sonata Dramatica," consisting of three movements. Thereupon John Spencer Camp, treasurer of the Austin Organ Company and himself an organist and composer of high reputation, presented the Austin prize to Mr. Candlyn and the ceremonies of the evening closed at a late hour with the presentation of the Audsley medal by President McAll.

The dinner and the exercises which followed drew not only a large, but a

CONSOLE OF NEW WANGERIN ORGAN IN MILWAUKEE.



representative, gathering of organists and others from New York and from nearby and distant cities.

DEDICATION IN MILWAUKEE

Large Wangerin in Immanuel Presbyterian Played by Farnam.

The large four-manual built by the Wangerin Organ Company for Immanuel Presbyterian Church, Milwaukee, Wis., was opened with a recital by Lynnwood Farnam of New York on the evening of Oct. 28. The performance was an important event for Milwaukee organists, for it marked not only the completion of one of the outstanding organs of the central West, but the appearance of the New York man whom his colleagues always are eager to hear. The organ, the complete specification of which appeared in The Diapason June 1, 1926, made a fine impression, especially in its variety of lovely soft registers and color effects. The swell-box arrangement, an application of the Audsley system of compound expression through an independent swell-box for each division, supplemented by a general swell-box enclosing the entire instrument, made extraordinary expression possible.

Mr. Farnam's program was as follows: "Divertissement" in F, Vierne; Pastorale in F major, Roger-Ducasse; Adagio from Sonata on the Ninety-fourth Psalm, Reubke; Intermezzo from Second Symphony, Barnes; "The Tumult in the Praetorium," de Maleingreau; "Ave Maria," Henselt; Un poco allegro, from Fourth Trio-Sonata, Bach; Concerto No. 5, Handel; Canon in B minor, Schumann; "The Legend of the Mountain," Karg-Elert; "Divertissement," Baumgartner; Carillon-Sortie in D, Mulet.

This new organ is the sixty-eighth organ built and installed by the Wangerin factory in the city of Milwaukee. It is the largest organ in the state of Wisconsin. The specifications were prepared by the Wangerin Company, assisted by Mrs. Winogene Hewitt-Kirchner, who has served Immanuel Presbyterian Church for a number of years as organist. Valuable suggestions submitted by Mr. Farnam also were incorporated.

Plans for M. T. N. A. Convention.

Plans for the annual convention of the Music Teachers' National Association, to be held in Rochester, N. Y., Dec. 28, 29 and 30, make it plain that this is to be an interesting event. Dean Harold S. Butler of the College of Fine Arts at Syracuse University is president of the association. Arthur See, secretary-manager of the Eastman School of Music, is chairman of the local committee of arrangements. From New York will come as speakers Kenneth Bradley, educational director of the Juilliard Musical Foundation; Dr.

Frank Damrosch, Hollis Dann, C. M. Tremaine, director of the National Bureau for the Advancement of Music, and Dr. Alexander Russell, who is in charge of the music of Princeton University and director of the Wanamaker musical enterprises. Chicago will have on the speakers' list Herbert Witherspoon, Karleton Hackett of the American Conservatory of Music and well-known critic, and Walter Spry, pianist.

THE DIAPASON.

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GARABRANT ASSUMES POST AT CATHEDRAL

HAS LARGE NEW CASAVANT

Assistant to T. Tertius Noble Takes Up Work as Organist and Choirmaster at the Incarnation, Garden City, L. I., N. Y.

Maurice Garabrant, who has been associated with Dr. T. Tertius Noble at St. Thomas' Church in New York during the last four years, assumed his new duties as organist and choirmaster of the Cathedral of the Incarnation in Long Island under Bishop Stires Nov. 1.

Twelve years ago Mr. Garabrant was organist at the Baptist Temple in Brooklyn, going from there to the First Parish in Cambridge, Mass., which post he held for four years. During his last season in Cambridge he was head of the organ department of the Harvard University summer school. In 1921 Mr. Garabrant accepted the position at St. Thomas', during the last three years being organist and choirmaster at St. Thomas' Chapel in addition to his duties at the church.

Of the Skinner organ recitals which have been broadcast by radio for the last three years a number have been played by this talented young organist. Mr. Garabrant will give a weekly organ recital throughout the season at the Garden City Cathedral.

The great new organ recently installed at the cathedral was built by Casavant Brothers of St. Hyacinthe, Que. The specification is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Hohl Flöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 4 ranks.
- Claron, 4 ft., 61 notes.
- Trumpet, 8 ft., 73 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Dolce, 8 ft., 61 pipes.
- Viola di Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Oboe, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Traverse Flute, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

SOLO ORGAN.

- Stentorphone, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Flute, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.

PEDAL ORGAN.

- Diapason, 32 ft. (Resultant), 32 notes.
- Double Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 44 pipes.
- Violone, 16 ft., 32 pipes.
- Dulciana, 16 ft., 12 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Stopped Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Flute, 4 ft., 12 pipes.
- Trombone, 16 ft., 44 pipes.
- Tromba, 8 ft., 32 notes.

TOWER GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Clarebella, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.

TOWER SWELL ORGAN.

- Quintaton, 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., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.

WALTER H. NASH, ORGANIST WHO ENTERS NEW FIELD.



- Orchestral Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

TOWER PEDAL ORGAN.

- Double Open Diapason, 16 ft., 44 pipes.
- Octave, 8 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Bourdon, 8 ft., 32 notes.
- Celesta, playable from all manuals.
- Chimes, playable from all manuals.

W. H. BARNES IS HOST TO 120

Guild and N. A. O. Members in Chicago Entertained at Evanston.

One hundred and twenty members of the Guild and the N. A. O. in Chicago who were guests of William H. Barnes at his Evanston home on the evening of Nov. 2, took part in what was voted by all to have been one of the most enjoyable social events of the local organ world has known in a long period. Coupled with a fine home and an excellent three-manual organ, Mr. Barnes has the means and the desire to entertain, and he does so in a whole-hearted, generous manner. The entertainments at his home have come to be regarded as among the pleasantest features of the musical season.

An interesting program was the feature of the evening. Edward Eigenschien played Bonnet's Spring Song, Clokey's "Canyon Walls" and the "Song of the Basket-Weaver," by Alexander Russell. Mr. Barnes was heard in "Caprice Heroique," by Bonnet, the "Legend of the Mountain," by Karg-Elert, and Sketch in D flat, by Schumann. Mrs. Irene Belden Zaring played her own arrangement of a Bach composition and one of the works of Rossetter G. Cole.

One of the surprises of the evening was the disclosure of the unusual pianistic abilities of the versatile dean, Stanley Martin. Several duets were played with Mr. Martin at the piano and Mr. Barnes at the organ, and they were so much enjoyed that the auditors clamored for more. The first piano-organ number was a Pastoral by Guilmant. Then came a Nocturne by Kroeger and a "Romance" by Sibelius. The Sibelius number was encored and efforts were made to have the other numbers repeated, but the hour grew late and the excellent program closed with some exceptionally good "canned" music, including a record of the "Liebestod" from "Tristan and Isolde" that had been made by Chandler Gold-

thwaite. It developed during the evening that Messrs. Barnes and Martin have been conducting a search for compositions in the rather neglected field of the piano and organ. Results to date have been so successful that it is hoped they will keep up the good work.

Van Dusen Club Meeting.

The Van Dusen Organ Club held its November meeting on the night of Nov. 9 in the organ salon of the W. W. Kimball Company in Kimball Hall. More than 100 members were in attendance. A program of organ numbers was presented, after which came a reception and refreshments. The club announced that the following members have been appointed to positions since the last meeting in October: Claude Whitaker, organist Albany Park M. E. Church; Frances Webb, assistant organist, Schade Theater, Sandusky, Ohio; Lucile Hoover, organist Englert Theater, Iowa City, Iowa; Rose Rossa, organist Douglas Theater, Racine, Wis.; Helen Sourada, organist Our Lady of the Mount Church, Cicero, Ill.; Mrs. Dorothy Cutler, organist Faith Presbyterian Church, Austin; Mrs. Vanne Thompson, Roselyn Presbyterian Church

CHRISTMAS CAROLING INCREASES THIS YEAR

MANY CITIES PLAN SINGING

Towns Both Large and Small Follow Example of Prominent Municipalities Which Arrange Celebrations.

More general adoption of community-wide Christmas caroling in the large cities, as well as in the smaller towns, is expected during the approaching holiday season. Several of the cities which have been enjoying the most widespread caroling will expand their plans for the coming Christmas. In order to help other cities to emulate the example of these the National Bureau for the Advancement of Music has issued a pamphlet concerning two of the leaders in the movement—Chicago and Detroit. That pamphlet bears the title "A Tale of Two Cities." As the bureau remarks in its foreword, it might publish "A Tale of 2,000 Cities and Towns," for it has received reports from this number of cities, villages and hamlets where the outdoor caroling has been observed within the last nine years.

The Chicago program, which is cited as a model for other cities, is under the auspices of the Christmas carols for Chicago committee, with a representative membership headed by the mayor. In Detroit, which is the pioneer in the movement, the caroling has of late been in the hands of the Girl Scouts and the Camp Fire Girls, with a special advisory committee in charge.

In Philadelphia, where Leopold Stokowski heads the caroling committee of the Philadelphia Music League, it is hoped that the Sesqui-centennial festival chorus will be turned into a permanent municipal chorus which the league hopes to have trained in units for the caroling program. It is expected to have a municipal Christmas tree and a quartet of trumpeters playing from a high elevation at Independence Square preceding the appearance of the chorus. It is also expected to have old Welsh carols sung by a Welsh choir.

The caroling at Flint, Mich., is a feature of the Yuletide festival of song which extends from the week before Christmas to the Sunday after, with "The Messiah" presented by the community chorus.

A great deal of the spread of the movement has been due to the availability of printed matter on the subject. For instance, the National Bureau for the Advancement of Music, 45 West Forty-fifth street, New York, supplies, upon request, not only its general pamphlet on caroling, but patterns of caroler's cape and cap for use of special groups of singers. Another source of similar information is the Playground and Recreation Association of America, which distributes without charge a list of Christmas plays and music and which in its "The Christmas Book" provides directions for organizing Christmas music programs, plays, parties, revels and a carnival of carols in song and tableaux.

CLARENCE EDDY, Organist

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WHAT THE CHICAGO CRITICS SAID ABOUT HIS ANNUAL RECITAL IN KIMBALL HALL:

EDWARD MOORE, IN THE DAILY TRIBUNE, OCT. 29, 1926—"Clarence Eddy gave a recital last night which illustrated his popularity not only with his audience but with composers of organ music."

GLENN DILLARD GUNN, IN THE HERALD AND EXAMINER, Oct. 29, 1926—"Clarence Eddy, still practicing his art with devotion after forty years of brilliant career, played again for his Chicago admirers last night in Kimball Hall."

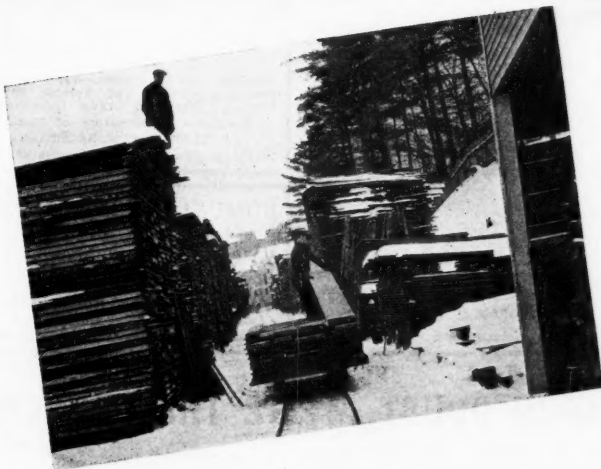
HERMAN DeVRIES, IN THE EVENING AMERICAN, OCT. 29, 1926—"Mr. Eddy is an international name—two continents have known him, and his art has been distinguished by the admiration of both American and European contemporaries."

EUGENE STINSON, IN THE EVENING JOURNAL, OCT. 29, 1926—"Clarence Eddy displayed once more his mastery of the instrument, his ripened ability to bring from it effects congenial to its peculiar character, and a fine taste for music in which a scholar's discretion may be employed, but in which the general public may also take a whole-hearted interest."

KARLETON HACKETT, IN THE EVENING POST, OCT. 29, 1926—"Clarence Eddy has played pretty much everything, and pretty much everywhere. . . . He understands the organ as a concert instrument and how to interest the public. . . . A fine artist who holds high the banner of the old school."

CHARLES E. WATT, IN MUSIC NEWS, NOV. 5, 1926—"When Clarence Eddy plays the organ we in Chicago go gladly to hear him—all of us; organists, pianists, singers and critics. . . . We all find in his mature artistry and superb style something to uplift and inspire us, and something, too, which to the younger generation of organists is invaluable as model."

EBONY <i>Sharps</i>	SPRUCE <i>Pipes</i>	FIR <i>Swell boxes</i>	OAK <i>Case work</i>
BIRDS-EYE MAPLE <i>Case work</i>	GUM WOOD <i>Case work</i>	BALSA <i>Packing and shipping</i>	CHERRY <i>Key frames</i>
QUARTERED OAK <i>Case work</i>	HEMLOCK <i>Packing and shipping</i>	CEDAR <i>Pipes</i>	NATIVE PINE <i>Packing and shipping</i>
HICKORY <i>Tremolo beaters Drum beaters</i>	CHESTNUT <i>Plywood cores Case work</i>	WALNUT <i>Case work Pedal sharps</i>	ASH <i>Tremolo beaters Case work Drum beaters</i>
MAHOGANY <i>Case work Console interior Tropical organs</i>	SUGAR PINE <i>Keys Pipes Chests</i>	WHITE BIRCH <i>Intermediates Frame stock Pneumatics Dowels</i>	WHITE PINE <i>Pipes - Chests Couplers Pneumatics Actions</i>
WHITE WOOD <i>Bass pipes - Chests Supply boxes - Bellows Tremolo General purpose</i>	MAPLE <i>Tube strips - Dowels Frame and action stock Pipe caps - Pipe blocks Pneumatics - General purpose</i>	BASS <i>Shells and shell frames Swell box - Bellows Supply boxes - Still Percussion action</i>	YELLOW BIRCH <i>Frame stock - Pedal hous Duplex units - Case work Intermediates, Pneumatics General purpose</i>



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BLOWERS FORM GUILD TO KEEP PAST FRESH

NOVEL SOCIETY ORGANIZED.

Noted Men of Nation Among Those Who Pumped Organ Before Electricity Displaced Them at Task of Supplying Wind.

By CHET SHAFER, GRAND DIAPASON

After profound consideration as to its value to present-day society and to posterity, the Guild of Former Pipe Organ Pumpers has been officially organized. Its membership is composed exclusively of those who, at some time or other in their youth, supplied the air for the music in countless church services, whether this work was done for pelf or not. While the organization is only three months old, the roster already holds the names of more than 800 men who labored in this capacity—and many of these names are prominently identified with the nation's texture today.

The Guild has four aims, which are as follows:

(1) To perpetuate the memories of this decadent but honorable profession.

(2) To correct the general but erroneous impression gained by the public from reading autobiographical sketches in popular periodicals that every successful man earned his first dollar selling newspapers.

(3) To encourage a revival of interest at Sunday night gatherings in the old inspirational hymns such as: "Alas and Did," "Blessed Assurance," "When He Cometh," "Shall We Gather at the River?" "All Hail the Power," etc.

(4) To secure a just recognition for this once-important calling that has been swept into obscurity by modern electrical methods and leave for future generations some permanent evidence of the important part the pumper played in the musical and ecclesiastical progress of the ages.

The Guild was founded as a non-sectarian, non-partisan, non-profit and non-essential organization. It has been pointed out that for several hundred years at least there has been a Guild of Bell Ringers in England, while the American Guild of Organists is a prominent institution. Yet, during all the years that the pumper fed his air for the whims of the organist, who dissipated it with riotous abandon, there never has been an effort, until now, to organize blowers so they might secure the recognition to which they are justly entitled. The pumpers, it must be remembered, were interdependent. They were material cogs in the scheme. Without them the bell-ringer would have had no cause for service and the organist would never have been able to pull out all the stops to show off his or her prowess. But, at this late date, after their profession has been ruined by the relentless march of the ampere, they are getting together and are determined that their role shall be perpetuated, that in another day their mark on the records will have been made.

Among the former blowers who have already enrolled are names which are daily on the tongues of thousands. James Couzens, United States senator from Michigan and former general manager of the Ford Motor Company, pumped in the Presbyterian Church at Chatham, Ont. He received \$5 for a full year of pumping, with fifty-two services and mid-week choir practice. And some of this revenue was a part of his original investment with Henry Ford, which he later sold for some \$30,000,000. Benjamin F. Affleck, president of the Universal Portland Cement Company of Chicago, pumped in Belleville, Ill., for 35 cents a week.

Henry Ford did not blow, although he tried to get a job at one time in a Detroit church. Neither did E. H. Gary, chairman of the United States Steel Corporation. E. H. H. Simmons, president of the New York Stock Exchange, pumped for one service and was an official bell ringer. Edgar A. Guest, the poet, pumped in the old Swedenborgian Church in Detroit, and when he was removed from his job for allowing the wind to go out of the bellows, just to see what would

happen, his brother succeeded him. Then he placed an advertisement in a newspaper for a job as a pumper—probably the only "want ad" of its kind in history.

Ring W. Lardner, famous humorist, pumped at Niles, Mich., and was fired because he left the handle too often to look out the window.

Ernest M. Skinner performed on the handle of an organ at Taunton, Mass. It was in this berth, at the tender age of 12 years, that he first conceived his idea of becoming a builder—an age that he began developing at the age of 21. Mr. Skinner is said to be one of the few blowers who demanded a copy of the music the organist intended to play, so he might turn out his best technique in the loft.

H. I. Philips, humorist, of New York City, pumped for 25 cents a week and also swept out the church. E. S. Evans, who recently went around the world in record time, worked in the Church of the Epiphany at Lexington, Ky., for 25 cents a Sunday. Ray W. Schalk, recently appointed manager of the Chicago White Sox, pumped at Litchfield, Ill., and his battery mate, Urban Faber, pumped at Cascade, Iowa. George Matthew Adam, Tony Sarg, Bide Dudley, John T. Winterich, Marquis James, Arthur Pound, Clarence Budington Kelland, Arthur Van-Flissingen, Jr., and other editors and authors of national prominence were blowers at one time, and have all signed the rolls.

The Guild has no dues and there is no sordid money taint to the organization. It has a slogan, "Pump for the Wind Is Fleeting," and a logical divinity, "Aeolus," the Greek god and keeper of the winds. The uniform of the members will be "Sunday clothes," for, it will be remembered, these former blowers slaved away while they were "dressed up," one of the features that made their job all the more difficult. The salute of pumper members will be a firm grip of the hands and three up and down movements of the arms. It may be that at a later date an insignia will be worked out which will include a replica of the gauge, that bit of lead on a string which was the bane of every blower's existence. Notches carved at the sides of the slit in which this plumb operated guided his efforts and the gauge was of such importance that it cannot be overlooked.

Applications for membership are being received by Chet Shafer, the "Grand Diapason" of the Guild of Former Pipe Organ Pumpers, 112 East Nineteenth street, New York City. National headquarters have been established there and all applications must be accompanied by references and proof of service, with any outstanding points in the applicant's career. These applications may be made strictly with the consideration that there are no financial obligations and never will be.

Plans for a general meeting of members of loft No. 1 of the guild in New York City are under way. This work is being cared for by the "Tibia Plena," Paul M. Hollister, who is associated with Bruce Barton, the author, and by the various quints of the guild, including William P. Beazell, managing editor of the New York World. The program for the meeting has not been determined, but it will later be carried out in Boston, Chicago and other large cities.

Recitals by Professor Lochner.

Professor M. Lochner of River Forest, Ill., has given the following recitals since the beginning of the season: Sept. 19, Golgotha Lutheran Church, Chicago; Sept. 26, dedication of Calvary Lutheran University Church, Madison, Wis.; Nov. 4, St. John's Lutheran Church, La Porte, Ind., during Northern Indiana Lutheran teacher's conference; Nov. 14, Trinity Lutheran Church, St. Joseph, Mich. The following program was played: Concert Overture, Maitland; "Blessed Jesus, at Thy Word," Bach; Sonatina from "God's Time is Best," Bach; Fugue in G major, Bach; Variations on "O Sanctissima," Hiller; Good Friday Spell, Vrethblad; "Resurrection Morn," Johnston; Rondo Caprice, Buck; "At Evening," Buck; Finale from First Sonata, Guilmaut (with cadenza by Middelschulte).

R. G. HAILING IS HONORED.



R. G. Hailing, the Edinburgh organist and composer, is better known to American organists than the majority of his confreres by reason of the fact that his compositions have made a pronounced appeal to many recital and church players on this side of the water. They will be interested in the fact that Mr. Hailing again has received the compliment of having two of his compositions played before the king and queen of England. Last year he had a similar experience, so that altogether four of his pieces have been performed before the royal family. The two recently performed for royalty were a Cantilene and "Sursum Corda," which were played at Crathie Parish Church on the occasion of the visit of their majesties to Balmoral. Mr. Hailing began his career at the age of 15, when he was appointed organist at Lothian Road U. F. Church, Edinburgh, a post which he held for nine years. Subsequently he held a similar appointment at St. Bernard's Parish Church, Edinburgh, and at the present time he is organist at Newhaven U. F. Church. A composer of note, his anthems and organ compositions have had worldwide circulation.

Miss Carbone at Town Hall.

Miss Anna Carbone will appear at the Town Hall, New York City, Dec. 11, as assisting artist in a song recital to be given by Ino Illari, tenor. She will play the following selections: Sketch in F minor, Schumann; Scherzo (manuscript), G. B. Fontana; Introduction to Third Act, "Lohengrin," Wagner; "Within a Chinese Garden," Stoughton; "Variations de Concert," Bonnet.

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**TRINITY IN BOSTON
OPENS NEW SKINNER**

THREE MEN AT THE CONSOLE

Francis W. Snow Presides at Dedication and He and Wallace Goodrich and Ernest Mitchell Are Heard in Recitals.

The great new Skinner organ in Trinity Church, Boston, was dedicated Oct. 31 by Bishop Lawrence. A Te Deum composed by Francis W. Snow was sung on that occasion, as also an anthem composed by Charles Bennett, bass soloist of the choir. That the glories of the instrument might be heard to advantage three programs of organ music were played by the present organist of the church, Francis W. Snow, and two former organists, Wallace Goodrich and Ernest Mitchell. These recitals were given on the first three Tuesday evenings of November.

In his recital Nov. 2 Mr. Snow played: Fugue in E flat (St. Ann's), Bach; Second Symphony, Vienne; Canon, Schumann; Largo, Handel; "Carillon," Boellmann; Londonderry Air, Traditional Melody; "Clair de Lune," Karg-Elert; Fountain Reverie, Fletcher; Andantino, Bridge; Finale (Eighth Symphony), Widor.

Mr. Mitchell's program Nov. 16 was as follows: "Now Thank We All Our God," Karg-Elert; Idyl, Baumgartner; Psalm Prelude, Howells; Moderato (Seventh Symphony, first movement), Widor; "Under the Walnut Tree," Jacob; "Hymn to the Stars," Karg-Elert; "Saluto Angelico," Karg-Elert; Toccata, Gigout; Prelude on the Welsh tune "Rhosymedre," Williams; "The Gypsy," Jepson; Finale (Fifth Symphony), Vienne.

The new organ consists of a gallery division which replaces that installed when the church was built, supplementing the memorial organ in the chancel. The gallery instrument is the gift of Mrs. T. Jefferson Coolidge. The entire organ has 112 stops and a total of 6,361 pipes. The specifications will appear in the January Diapason.

Active Group at Fargo, N. D.

At Fargo, N. D., the growing and progressive "pipe organ group" of the Fargo Music Club held an interesting meeting Oct. 18. This group has a membership of thirteen, ten of whom are playing organs in Fargo. Meetings are held monthly and this year the group is studying English organs. At the meetings each member has a topic of current interest to present and The Diapason has been found useful in the preparation of these. Twice a year the group gives an open program. The October program was presented at the First Congregational Church. Mrs. J. W. Campbell played Bach's Prelude and Fugue in E minor, and the chorale prelude "Nun komm der Heiden Heiland." Mrs. L. B. Henderson played two Bach chorale preludes and Miss Clara Pollock Bach's Fantasia and Fugue in G minor. There were also two selections by the Fargo Music Club choir.

G. CALVIN RINGGENBERG.



DEDICATION AT ST. MARK'S

Evanston Church Opens Four-Manual —Martin and Hyde Heard.

The John Joseph Charles memorial organ in St. Mark's Episcopal Church, over which Stanley Martin presides, has been completed and was dedicated late in November. The specification of this fine four-manual Austin was published in The Diapason, May 1, 1926. The dedicatory service was held Nov. 14 and on Nov. 18 there was a choir reunion. The dedicatory recital was played by Mr. Martin Nov. 22 and he presented the following program: Suite in F, Corelli; Reverie, Bonnet; Sonata in the Style of Handel, Wolstenholme; St. Ann's Fugue, Bach; Scherzo from Fifth Sonata, Guilmant; "The Curfew," Horsman; "Fantasie Symphonique," Cole. Nov. 24 Herbert E. Hyde of St. Luke's, Evanston, played this program: Choral Song and Fugue, Wesley; "The Guardian Angel," Pierne; Caprice, Seely; Chromatic Fantasie, Thiele; Bourree, Bach; Toccata and Fugue in D minor, Bach; Lullaby (MSS.), Hyde; "Menuet a l'Antico," Seeböck-Hyde; Introduction to Third Act and "Pilgrims' Chorus" ("Tannhäuser"), Wagner-Dubois; "The Musical Snuff-Box," Liadoff; "Romance sans Paroles," Bonnet; "Caprice Heroique," Bonnet. John Doane will give a third recital on the evening of Dec. 8.

Death of Mrs. H. L. Baumgartner. Word comes from New Haven, Conn., of the death of Mrs. Hope Leroy Baumgartner, wife of the organist and composer. Mrs. Baumgartner passed away Nov. 13. She was formerly Miss Lila Braddock of Indianapolis, which was also the home of Mr. Baumgartner. Mrs. Baumgartner had been an aid and inspiration to her husband in his various activities. They had been living for several years at New Haven, where Mr. Baumgartner is on the Yale musical faculty.

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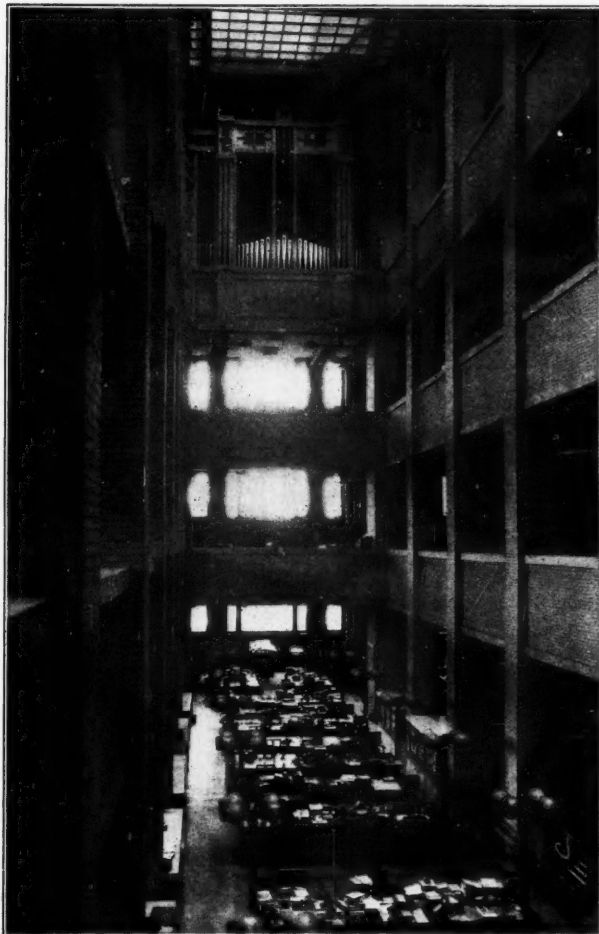
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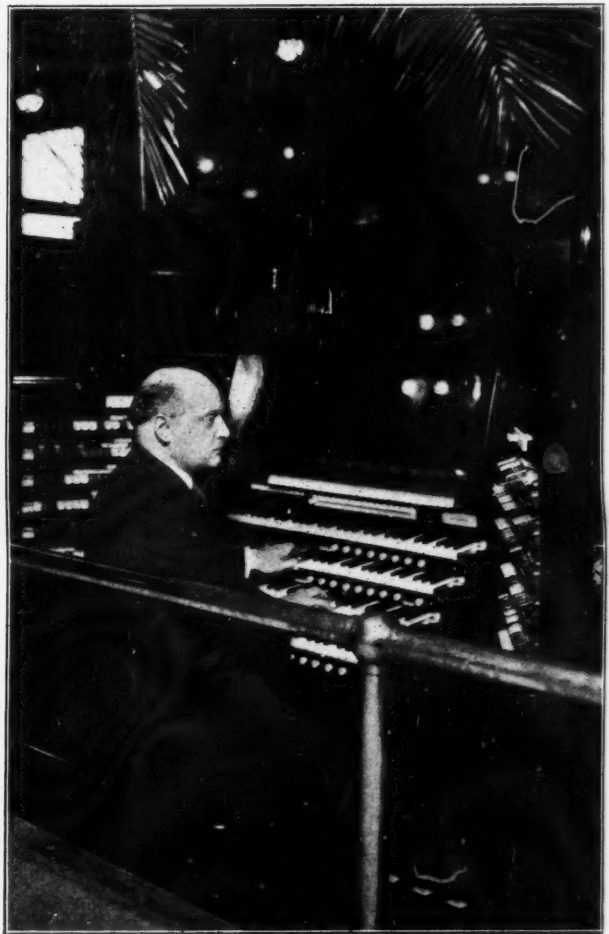
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National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

NATIONAL ASSOCIATION OF ORGANISTS.

President—Reginald L. McAll, 2268 Sedgwick avenue, New York City.
 Chairman of the Executive Committee—John W. Norton, St. George's Church, Flushing, N. Y.
 Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.
 Treasurer—Robert Morris Treadwell, 217 East Nineteenth street, Brooklyn, N. Y.
 Headquarters—Concert Bureau, John Wanamaker, New York City.

Many new names were added to our membership list in November. Next month we hope to publish a list showing the exact number of new members secured by each chapter during the last three months.

Louis Potter has been appointed state president for West Virginia. There is a large field for N. A. O. activity in that state and we trust that all organists of West Virginia will cooperate with Mr. Potter.

Another \$500 prize, donated by George Kilgen & Son of St. Louis, is offered by the N. A. O. for the best organ composition submitted in competition in 1927. Dr. Percy B. Eversden, state president for Missouri, brought the good news to the executive committee on the evening of the Candlyn presentation. Complete details will be published in January.

A special committee, appointed by the chairman of the executive committee, John W. Norton, is undertaking the raising of a fund of \$1,000 which, it is hoped, can be offered as a prize for an organ and orchestral composition for the season of 1928. Such a plan has been under consideration for some time and the committee, headed by Dr. T. Tertius Noble, will appreciate the help of every member in a campaign to raise the fund. Every year there is a greater opportunity for organ and orchestral music. The N. A. O. can help to fill a great need by such a competition.

The evening of the Candlyn presentation at the Chapel of the Intercession, New York, will be long remembered as a happy event in N. A. O. history. It was an evening with a perfect blending of the gay and serious. Members came from as far as Missouri for that event and all reported it a capital evening.

Two new chapters were formed in November—one at Harrisburg, Pa., and the other at Worcester, Mass. President McAll was present at the formation of the latter chapter Nov. 15 and reports that he had a most enjoyable time. A. Leslie Jacobs, organist of Wesley M. E. Church, Worcester, was elected president of that chapter.

On Dec. 6 John Duddy will call to order a meeting of organists in the vicinity of Norristown, Pa., with the object of forming a local chapter in that city. President McAll, Dr. Wolf, state president of Pennsylvania, and Messrs. Fry and Maitland of Philadelphia will attend that meeting.

The formation of these new chapters is the beginning of a series throughout the country, if requests for information which are coming to headquarters may be taken as an indication. During the last year many new chapters have been formed and every one of them continues to show an increase in membership. If you aren't in a local chapter you are missing much that the N. A. O. can give.

The season of 1926 has been another banner one in our history. We come to the end of the year with a record membership, a strong financial condition and enthusiasm for the coming year. With the plans for a great convention in St. Louis under way, with the announcement of one prize for an organ composition and the presentation of plans for an even larger prize

in 1928, we look forward to 1927 with pronounced optimism.

New \$500 Prize for Composition.

The National Association of Organists is happy to announce that George Kilgen & Son, Inc., of St. Louis, has donated a prize of \$500 for the best organ composition to be submitted in competition in 1927. This generous donation makes it possible for the N. A. O. to continue the contest established in 1926. Complete details of this competition will appear soon. The committee in charge consists of Dr. T. Tertius Noble, chairman; Miss Lilian Carpenter, Miss Jane Whittemore, Dr. Alexander Russell, Dr. Percy B. Eversden, Senator Emerson L. Richards, Firmin Swinnen and Willard Irving Nevins.

Executive Committee.

The November meeting of the executive committee was held Nov. 8 at the Chapel of the Intercession, New York City. The usual reports of the secretary and treasurer were heard and approved. President McAll reported that a new chapter was being formed at Harrisburg, Pa., and that other chapters were under consideration for Norristown and Pottstown, Pa., and Worcester, Mass. Louis Potter was appointed state president for West Virginia.

Dr. Percy B. Eversden of St. Louis gave a report of plans for the 1927 convention for that city. The Hotel Chase was chosen as headquarters for the convention. It was voted that unless some unforeseen event should arise the convention would be held in the latter part of August. It was suggested that one session of the 1927 convention be devoted to a demonstration of playing accompaniments for solos and anthems.

Those present at the meeting were: President McAll, Chairman Norton, Miss Carpenter, Miss Kitchener, Miss Whittemore and Messrs. Treadwell, Eversden, Riesberg, Fry, Richards, Ambrose, Maitland, Ward, Tilton, Farnam, Schminke, McKinley, Tussey, Noble and Nevins.

N. A. O. Pins.

The gold pins of the N. A. O. can be procured by writing either to headquarters or to the secretary. The cut at the head of this N. A. O. page is an exact reproduction of that pin.

Illinois Council.

The annual election of officers for the council was held on Nov. 6. The officers elected are:

President—Frank Van Dusen.
 Vice Presidents—William Barnes and George H. Clark.
 Secretary—Irene Zaring.
 Treasurer—Samuel Kenison.
 Executive Board—S. E. Gruenstein, Albert Cotsworth, Edward Eigenschken, Walter Hardy and Walter Zimmerman.

Hudson Chapter, Jersey City.

The November meeting was held at the North Baptist Church of Jersey City, the usual business occupying the earlier part of the session. A brief constitution and by-laws were adopted. J. C. Inwright of Bayonne was received as a new member. After adjournment of the business session, the president read a news report of a recent ministerial convention and then asked for comments.

There was general dissent from any method of governing or reforming the organist and choir through convention. It was the opinion of the chapter that the average church musician does not wish or attempt to dominate the church he serves. This discussion was followed by a paper on "Music in the Average Church" by the president. After consideration of this paper Mrs. C. De P. Burger, organist and choir-master of St. Paul's Episcopal Church, read a helpful and interesting paper on "Seasonal Choir Music," in which she set forth suitable numbers for the

entire church year as used in her own work.

Adjournment was then taken to the church auditorium and Howard S. Lasslett, organist of the North Baptist Church, played Loret's "Alleluia" and Guilman's Elevation in A flat. William H. Schmidt played three numbers by Dubois—Communion in G, Offertoire in E and Postlude in A. These numbers were presented as suitable for an average church service.

The next meeting will be held at Zion Evangelical Lutheran Church, Miss Van Tassel, organist of the church, acting as hostess.

Kentucky Council.

The interest and enthusiasm of our members in the activities of the chapter were in evidence at our November meeting. Arrangements are being made for two recitals by prominent organists in 1927.

Active and associate members of the chapter are looking forward with keen pleasure to the rendition of the Faure "Requiem," under the direction of W. Lawrence Cook, at Calvary Church, Louisville, the first Sunday in December. A choir of sixty voices and an orchestra will take part in the service. Faure's "Requiem" has never been sung in America and unusual interest has been aroused by the announcement of this service.

Camden Chapter.

The following accounts by our associate editor, Miss Madelon B. Todd, A. A. G. O., are culled from the November Cipher:

One of the outstanding events of the N. A. O. year in Camden was the recital by Rollo Maitland, F. A. G. O., before an audience of more than 800 people in the Church of the Immaculate Conception on Oct. 21. The organ is new, a beautifully voiced Casavant. Mr. Maitland's selections were dignified and churchly in their character, well suited to the atmosphere of the church. From his unfathomable memory he played with his usual consummate skill and superb musicianship. Perhaps the feature of the recital was the improvisation. The subject was submitted by Mrs. Marjorie Riggins Seybold, secretary of the chapter.

Monsignor FitzGerald gave a short talk, summarizing the relationship of music to religion, and emphasizing the importance of maintaining the pure standards of church music introduced by Palestrina.

The chapter is deeply indebted to Daniel Strock, M. D., for the privilege of presenting to the Camden public this recital by one of America's foremost organists. We take this opportunity to thank him in the name of the chapter for his interest in its work. The program: Prelude in B minor, Bach; Romance in D flat, Le-mare; Sonata in C minor, Mendelssohn; Chorale Prelude on the tune "Rhosymedre," Williams; Cantilene Pastorale, Guilman; Scherzo (from Second Sonata), Andrews; Improvisation; Serenade, Kinder; "Paeon Symphonique," Maitland.

The October meeting of the chapter was held on the 18th at the First M. E. Church, Haddonfield. The program was in the form of a "miniature recital." The organists who participated were all from Haddonfield, and this recital marked their first appearance before the chapter. They were Arthur Howes of the Episcopal Church, Mrs. Selma Moore of the Methodist Church and Miss E. R. Liedike. We were also fortunate in being privileged to hear Miss M. Louise Jacoby, contralto soloist at the First Presbyterian Church, Haddonfield, and Irving Lilly, violinist, of Collingswood. At the conclusion of the program the meeting adjourned to the social hall of the church, where refreshments were served. There we found a festive atmosphere suggestive of Hallowe'en. Mrs. F. Marie Wes-

broom Dager and Mrs. Selma Moore were the hostesses. Mrs. Dager is also entitled to much credit for arranging this delightful program and securing the artists who rendered it so well. Over 100 were present.

Central New Jersey.

At the November meeting of the chapter, held Tuesday evening, Nov. 9, we entertained the members of the quartet choirs which have co-operated with us in our public services. Addresses were delivered by various organists and singers, and suggestions made for welding the body of quartet singers in Trenton into a permanent chorus. This matter will be discussed and decided upon later.

Two active members were elected, and fourteen associates.

At our December meeting we shall be entertained by Theodore Keller, organist of the Lawrenceville Preparatory School. Mr. Keller will play a recital for us on the chapel organ and will entertain us at his home. It is anticipated that we will have a record attendance at this meeting, which will occur on Wednesday evening, Dec. 8.

Preparations are being made for the carol service to be held immediately after Christmas. We inaugurated this service last year, and despite a stormy evening, the church was crowded far beyond its normal capacity, and we turned many hundreds away who were unable to find even standing room. We have had many inquiries as to whether we were to repeat it this year. We plan, as before, to bring our quartet choirs into the service, having, therefore, only trained voices. The choirs will carry lighted tapers, as they did last year, and will march in solemn procession around the church, and then proceed to the choir loft. There will be no lights in the church except candles, which will be lighted by boys in vestments. The choirs will be vested also.

We have had even more satisfactory results from our course in the Trenton Community School of Religious Education on "Music in the Worship of the Church School" than we had anticipated. The attendance at the lessons has been large, and those attending have been deeply interested and enthusiastic. We consider that it has advertised us more than anything else we have done thus far. Through giving this course we have won warm friends who stand us in good stead. We respectfully urge that all other chapters situated in places where there is a school of this kind take steps to hold a course such as this. Your efforts along that line will be rewarded in many ways.

GEORGE I. TILTON, Pres.

Rhode Island Chapter.

The November meeting of the Rhode Island chapter was held in St. Stephen's Church, Providence, Nov. 16. Walter Williams, organist and choir-master of the church, gave an unusual recital program, playing three numbers for the first time in America. William L. Streeter of Providence became a member of the N. A. O. at this meeting.

Death of Mrs. Harriet Belknap.

Mrs. Harriet Belknap, a member of the N. A. O. for many years, passed away at her home at Newburgh, N. Y., Oct. 27. Mrs. Belknap was organist and choir-master of the First Presbyterian Church of her home city for nearly half a century. She also served as accompanist for many of the prominent musical artists who came to Newburgh, and took an active part in the activities of the Mondav Night Club. She was always deeply interested in everything that meant advancement for the musical life of Newburgh.

Union and Essex Chapter.

The November meeting of the Union and Essex chapter was postponed one week so that members would be able to attend the reception and dinner given by headquarters for Mr. Cand-

lyn. Carleton H. Bullis, who has been associated with Dr. Seashore, developer of the psychological tests for measuring musical talents and other faculties, was the honor guest. The meeting was held in Trinity parish-house, Elizabeth, and Mr. Bullis introduced his subject, "How to Measure Musical Talents," with a brief history of the development of the tests which are now conveniently given by means of a series of records and a phonograph. The lecture, with its accompanying examination of one's native abilities, was most instructive.

The December meeting will be held the second Monday in December in the Old First Church, Newark, Broad street near Market. Miss Martha Batson, the secretary, will give a paper on Bach and his music, illustrated with compositions played by members of the chapter.

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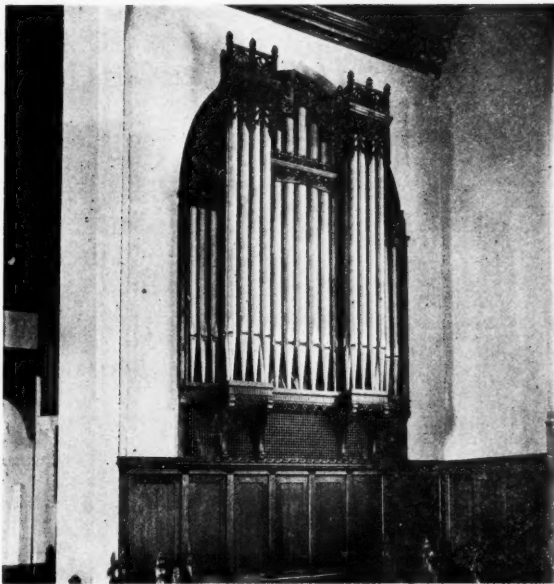
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—He had not played more than five minutes before it was evident that there was a musician of great attainments—His technique was flawless—Program of unsurpassed excellence, two or three moments stood out as examples of sheer virtuosity which overcame even the limitations which the organ imposes—Most amazing triumph of pedal technique—Elmira has not heard his like in a long time and it is sincerely hoped that he will soon play here again.—ELMIRA ADVERTISER, Sept. 22, 1926.

—Scholarly musician of brilliant attainments—In some of the numbers it was like listening to a great symphonic orchestra—Recalled amid great applause.—COURIER EXPRESS, Buffalo, Sept. 24, 1926.

—Played a fine program and performed in the brilliant, artistic manner which has won him his high position among organists of the day.—BUFFALO EVENING NEWS, Sept. 25, 1926.

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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Nov. 24.—The Pennsylvania College for Women, Pittsburgh, announced the inaugural recital on its new organ, by Miss Alice M. Goodell, a member of the faculty of the school of music of that institution, Nov. 23. The organ is a two-manual Tellers-Kent, installed by J. A. Dahlstedt & Sons. The organ numbers on the program were as follows: "Dawn," Jenkins; Cantilene, Salome; Fugue, Guilman; Allegretto Grazioso, Tours; "Garden of Iram," Stoughton; Entr'acte Gavotte, "Mignon," Thomas; Fifth Sonata, Guilman.

On the same evening, Daniel R. Philippi gave a recital for the Guild at the Church of the Ascension, as noted in another column. On the succeeding four Tuesday evenings there will be an Advent series of recitals in the same church by Julian Williams, who recently arrived from Huntington, W. Va., to become organist and choir-master of St. Stephen's Church, Sewickley; Arthur B. Jennings, Jr., of the Sixth United Presbyterian Church; Alfred Hamer of Trinity Church, and Charles A. H. Pearson of Rodef Shalom Temple, Pittsburgh, and the Second United Presbyterian Church of Wilksburg. It is understood that another series is contemplated for Lent on the splendid four-manual Skinner organ.

The Mendelssohn Choir of Pittsburgh gave its first concert of the season, Monday, Nov. 23, in Carnegie Hall, accompanied by the Cincinnati Symphony Orchestra and Earl Mit-

chell at the organ. The works to be given, conducted by Ernest Lunt, were Holst's "Hymn of Jesus," an exceedingly difficult modern composition, and Mendelssohn's "Hymn of Praise." This choir has had commendable success under the capable and energetic leadership of Mr. Lunt, and deserves far greater support from the musicians and music lovers of the city.

Plans are going forward for the recital by Lynnwood Farnam in Carnegie Music Hall, Jan. 25. This will be a Guild affair.

The Westminster Choir of Dayton, Ohio, visited this city again last week, and made a most favorable impression.

"Organ Music for Home Folks."

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A recent drive in Reading, Pa., for a musical foundation brought in nearly \$26,000. One of the organizations which will be benefited by this foundation is the Reading Choral Society, which, for the last six years, has been giving concerts, assisted by forty men from the Philadelphia Orchestra, under the direction of N. Lindsay Norden. It is the intention to make a drive every year to create a large foundation for furthering the musical interests of the city.

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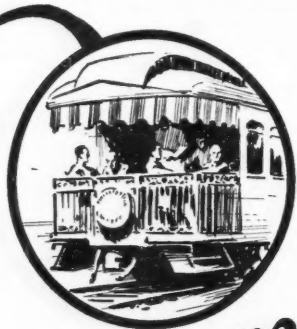
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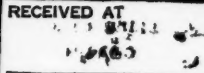




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Who's Who Among American Organists

Rossetter G. Cole.

Standing out prominently among the organists of Chicago whose names are known for musical achievement in various fields outside of the organ and whose fame is nation-wide is Rossetter G. Cole. His compositions and his work as an educator have made him one of the musical figures of the generation, while his modest manner gives the shrewd observer a good inkling of the greatness of the man. For the last seventeen years Mr. Cole has been organist of First Church of Christ, Scientist, Evanston, Ill., where he presides over a three-manual Skinner organ.

How the musical world rates Mr. Cole is well told by various writers. In "American Composers" Rupert Hughes and Arthur Elson make this statement: "Cole's work shows a depth of feeling and a tenderness that is of caressing appeal." In a series of articles in the Musician on "Worth-While American Composers," by Una L. Allen, her summing up is as follows: "Upon a foundation of thorough academic and technical training he has built an individual mode of expression, combining modern liberal tendencies with the older traditions, and as a result his works are to be counted among the classics of American music."

Rossetter Gleason Cole was born near Clyde, Mich. He was educated in the public schools of Ann Arbor and was graduated from the University of Michigan with the degree of bachelor of philosophy. His alma mater in June, 1913, also conferred on him, "for services as composer and teacher," the honorary degree of master of arts. Music courses elected during his university years resulted in the performance (on the eve of his graduation) at the commencement concert of a cantata, "The Passing of Summer," for solos, chorus and orchestra—the only event of this kind in the annals of the University of Michigan.

During the first two years after his graduation Mr. Cole taught English and Latin, after which he went to Berlin, where he won, through competitive examination, a free scholarship in the "Königliche Meisterschule für Composition," under Max Bruch. Gustav Kogel and Heinrich van Eycken were also his teachers. Upon his return to America Mr. Cole entered the field of college work as professor of music and director of the school of music successively at Ripon College, Grinnell College and the University of Wisconsin. Since 1908 he has held the position as professor (in charge) of music at the Columbia University summer session in New York City. Since 1902, with the exception of two years at Wisconsin, he has resided in Chicago as a teacher, composer, organist, writer and active worker in other important lines, having served three terms as president of the Music Teachers' National Association and two as dean of the Illinois chapter of the American Guild of Organists.

There are over ninety published compositions by Mr. Cole and he has written in practically all musical forms. Two important chorals besides the youthful one previously mentioned are "The Broken Troth," for women's voices, and "The Rock of Liberty," for solos, mixed voices and orchestra, performed in Chicago by the Apollo Club at its golden jubilee.

In the field of large orchestral forms Mr. Cole has written a "Symphonic Prelude," "Overture Pioneer" and "Heroic Piece," the last-named for orchestra with organ, all of which have been performed by the Chicago Symphony Orchestra and by orchestras in other cities. In the field of chamber music he has written a Sonata for piano and violin and a "Ballade" for cello, with either orchestra or piano.

Besides numerous songs and piano pieces (of which the "Legend" has received most attention) he has made a large contribution to organ literature, of which at least four pieces are in the repertoire of nearly every American concert organist. In the field of "recitation with music" he has made a large contribution in his setting of

"King Robert of Sicily" (of which David Bispham gave over 500 performances), "Pierrot Wounded" and "Hiawatha's Wooing," the last-named being the first serious music in this form published in America.

In the field of literature Mr. Cole has contributed a work of over 500 pages entitled "Choral and Church Music" and published in the series of "The Art of Music."

Mr. Cole has an able helpmeet in Mrs. Cole. She was Miss Fannie L. Gwinner and they were married in 1896. Mrs. Cole is an accomplished pianist and is the translator of Max's "Life of Beethoven."

Kate Elizabeth Fox.

One of the nation's woman organists of highest rank, with eminent success as a trainer of children and wide ex-



KATE ELIZABETH FOX, F. A. G. O.

perience as a church and recital player, is Kate Elizabeth Fox, F. A. G. O., for the last few years at Watertown, N. Y., and previously for a number of years at Morristown, N. J.

Mrs. Fox was born in Warwickshire, England. She began her musical education early and at the age of 12 years played the services in the parish church. At 14 her family came to America and lived at Cleveland, Ohio. Mrs. Fox continued her piano study at the conservatory of music under the late Franklin Bassett, and organ with the late F. Norman Adams, organist of Trinity Cathedral, and at one time organist at the American Church in Paris. Mrs. Fox was organist for several years at St. Mary's Church, and under the late Alfred Fox, her husband, gained much of her experience in boy choir training.

After eight years she moved to New York, where she took up her studies with Clement R. Gale. She held the position of organist at Christ Church, Pelham Manor, for several years and then became organist of St. Matthew's Church, New York City. Mrs. Fox entered the Guilman Organ School, of which she is a postgraduate, and while there passed the fellowship examination of the American Guild of Organists. She next went to Morristown, N. J., as organist of the First Presbyterian Church and remained there six years, and the latter part of the time was in full charge of the music. In addition to the regular chorus choir she organized and trained the first "little girls' choir" in Morristown. She was also able to hold the position of associate organist at Christ Church, New York City.

In 1911 Mrs. Fox accepted the position of organist and choirmaster at the

Church of the Redeemer, Morristown, where she organized a choir of forty-five men, women and boys and a festival chorus for the study of the larger sacred works. After nearly fourteen years at the Church of the Redeemer, she resigned to accept the position of organist and choir director at the First Presbyterian Church, Watertown, N. Y., the oldest church in Watertown.

In addition to her church and choir duties Mrs. Fox finds time for recitals and has given many in New York and elsewhere. She was the first woman to have the honor of giving a recital on the Hope-Jones organ in the Ocean Grove Auditorium at one of the early National Association of Organists conventions. She was the first woman to give a recital on the beautiful Steere organ in the city auditorium of Springfield, Mass., at the convention of the National Association of Organists in 1916. She has played recitals on the Pan-American organ in Elmwood Music Hall, Buffalo; at the Institute of Arts and Sciences, Brooklyn; at St. Luke's Church, Convent avenue, New York City, and at the Old First Presbyterian Church, New York City.

considered of extraordinary value, and he has undertaken his new duties with that purpose.

Born in Washington, D. C., April 20, 1896, Mr. Nash received his organ training under Edgar Priest, organist and choirmaster of the Episcopal Cathedral of the capital city, violoncello under Bart Wirtz of the Peabody Conservatory in Baltimore and theory with Arthur Tregina, Gustave Strube and lately with Frederick Schlieder of New York.

For two years he was dean of the District of Columbia chapter of the A. G. O., and organist of various churches. For two years he was head of the theory department at the Cornish School of Music in Seattle and now he is organist of the First Congregational Church of Mount Vernon, N. Y. Mr. Nash's career as violoncellist has been limited largely to ensemble work, but he has not missed his share of orchestral work, including both comic and grand opera.

Mrs. Nash (formerly Gertrude McRae of Washington, D. C.) is an accomplished pianist and is greatly in demand as an accompanist, a line in which she specializes.

G. Calvin Ringgenberg.

G. Calvin Ringgenberg is another of the younger generation of organists who are making their mark not only as performers, but as educators. After completing his musical education in Boston he was an organist in New England churches and served under the American flag in the world war, and since the war he has established a fine record as a teacher at two central western colleges and is now at a third, making himself a strong musical factor in the second city of Illinois.

Mr. Ringgenberg began his music study at the age of 7 years with local teachers in Ames, Iowa, and later studied with Alexander S. Thompson of the Iowa State College, Genevieve Westerman of Drake University, and Addie VanTuyll Barnett of Des Moines, Iowa. At the age of 17 he obtained his first position as organist of the First Methodist Church in Ames. The following year he entered the New England Conservatory of Music, taking organ under Wallace Goodrich and piano under Alfred DeVoto and was graduated in the piano course in 1914. Mr. Ringgenberg returned the following year for further study in piano and organ, graduating as piano soloist in 1915 and from the organist course in 1916.

From 1912 to 1916 he was organist and choirmaster of the First Methodist Church, Newton Center, Mass. In the spring of 1916 he was chosen from a large group of candidates to become organist and choirmaster of the First Congregational Church, Fall River, Mass., one of the most important church positions in Massachusetts. He held this position two years, and then entered the nation's service, resigning after his discharge to become the director of music at Jamestown College, Jamestown, N. D., which position he held for five years. In 1924 Mr. Ringgenberg resigned at Jamestown College to become head of the music department at Albion College, Albion, Mich. During his directorship at Albion College he revised the courses of instruction leading to the A. B. degree in music and established a degree course in public school music methods.

In 1921 he spent the summer at Fontainebleau School of Music in France, where he studied piano under Isidor Philipp and Decreux, organ under Widor and Libert and orchestra conducting under Albert Wolf.

Mr. Ringgenberg in 1921 married Lucille Marie Anderson, vocalist and dramatic reader, of Minneapolis. In 1924 he received his master's degree in organ under Clarence Eddy and composition under Carl Busch and won the A. A. G. O. degree also. He holds the distinction of having made the glee club championship in North Dakota and also the glee club championship in Michigan.

In September of this year Mr. Ringgenberg began his duties as dean of the school of music at the Bradley Polytechnic Institute, Peoria, Ill., and as organist and choir director at St. Paul's Episcopal Church in Peoria.

Walter H. Nash.

Walter H. Nash, F. A. G. O., is a versatile organist whose career is one of rather unusual interest. In addition to his accomplishments at the organ bench he is a talented and experienced violoncellist. The combination of organist and cellist is indeed a rare one. Only a few months ago Mr. Nash entered upon a field of labor in which his ability and equipment are finding a form of expression that should make itself felt on behalf of the organist. He has become affiliated with G. Schirmer, Inc., the well-known New York music publishers, in their educational department. Knowing the difficulties met by many organists and choirmasters in selecting worthwhile material, he feels that a great opportunity lies before him in the exploitation of the best in music. Thus he will devote his training as a theorist and all-around musician to a commercial and professional use which may be con-



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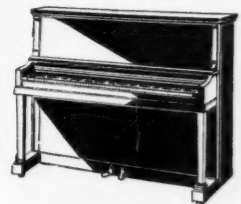
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By WILLIAM LESTER.

"Mary Kept All These Things," carol-anthem by Edward Shippen Barnes; "O Starlit Sky o'er Bethlehem," anthem by William R. Spence; "Arise, Shine, O Zion," anthem by E. Snyder-Turner; published by Oliver Ditson Company.

The three Christmas anthems listed above are named in the order of their individual value—the best first. Mr. Barnes has turned out a fine piece of simple music—but music of decided distinction in spite of the simplicity of its design and idiom. All voices have separate solos, set off by a repeated refrain that smacks of the naive of the medieval Noels. A deft touch is the sustained soprano solo obligato over the final choral section. Both of the other two titles cling more closely to the conventional. Both show the routine hand of the practical composer and each offers solo opportunity to high voices. The technical demands are quite slender.

"The Christmas Pipes of County Clare"; "Easter Morning on Mount Rubidoux; two organ pieces by Harvey B. Gaul; published by J. Fischer & Bro.

Mr. Gaul has the gentle habit of saying just what he pleases, both in his capacity as Pittsburgh musical critic and in the role of a composer. And he usually hits a bull's-eye! These two new organ issues will do much to increase his popularity, for they are individual in make-up, in idiom and in concept. Their type and use can be easily noted from the titles; detailed registration is provided, the music is set well for the instrument, and the thought is not involved or complicated. I venture the prediction that the setting of the old Irish carol-tune will find a place on many of the service lists for this Christmas-tide.

"Sounding Joy," a collection of Christmas carols and chorales for mixed voices; collected by Walter Wismar; published by the Concordia Publishing House, St. Louis.

Many of the old favorite carols are to be found here, and much valuable material also, not so well known, but highly deserving of wider use. Mr. Wismar has sensibly been content to state the musical message in the simplest possible way; his good taste and efficient musicianship are made evident, but not at the cost of any mutilation or personal mannerisms. What the volume offers is a golden collection of sterling heart-melodies, of wide practical value, sure to please all auditors and to be grateful to the singers.

"Angels O'er the Fields," old French folksong, arranged by Clarence Dickinson; "Shepherds' Christmas Song," Austrian folksong, arranged from Reimann by Clarence Dickinson; "The Quest Eternal," Christmas anthem by Clarence Dickinson; published by the H. W. Gray Company.

Christmas would not be Christmas without the usual sheaf of fascinating folk-tunes furnished up by the expert Mr. Dickinson, with poetic and singable texts provided by his cultured wife. And these three issues will prove no less interesting than the long list of successful predecessors. The first listed is for a cappella chorus of mixed voices, with parts for echo chorus (or soli). The Austrian tune is available in versions for mixed or male voices. It employs a bass solo voice in either case. For the excellent original anthem noted last, extra parts for violin, 'cello and harp are obtainable. Four solo voices are given individual opportunities.

"The Bells Within the Steeples," carol-anthem arranged from Michael Praetorius; "Night Divine, Sweet Christmas," anthem by Jaques Arkadely; published by Oliver Ditson Company. Choral directors interested in beautiful material asking for first-class han-

dling and offering rich rewards in finish and part weaving should look over these two reprints of old masterpieces. Duplications of the voice parts are provided for accompaniment use if deemed necessary, but the motets will sound much better if done as intended—for voices alone. This is fine music, beautifully worked out, with dignity and an aristocratic fragrance not often met. Choice English texts are provided by Seth Bingham.

"Today the Christ Is Born," by William Y. Webbe; "The Shepherd's Content," by J. S. Matthews; "Sleeping the Christ-Child Lay," by James H. Hall; published by H. W. Gray Company.

Three seasonal choral numbers are here presented, of three different types, characterized briefly and consecutively as brilliant, quaint and tuneful, in the order named. The anthem by Mr. Webbe is a rousing psalm of joy giving plenty of whole-souled singing to all parts, working out a vigorous contrapuntal fabric embellished with many niceties of craftsmanship to aid in the cumulative result. It is by far the most ambitious of the three numbers. The second title is cast in something of a folksong type, with not so much detailed treatment as the Webbe anthem. The pulsing six-eight pattern serves to give the effect of rhythmic vitality in spite of the somewhat pastoral style of the melody. It calls for straight four-part singing except for a few measures where some of the parts are doubled. Last is the Hall piece. This is of a more saccharine nature than the other two and the movement of the melody suggests the old Gruber favorite—not that there is any suggestion of plagiarism, for the two melodies have only this metrical similarity in common. The pleasing melody and the simplicity of its message should make for wide popularity—it is music which will appeal to the untechnical listener in the pew.

"The Storke," Christmas carol by Joseph W. Clokey; published by J. Fischer & Bro.

A most charming pseudo-antique is this exquisite melodic bit, whether used in the solo version for medium voice or in the choral version (mixed voices with alto solo). The text is a set of verses found in a sixteenth century prayer book in Yorkshire, England, and Mr. Clokey has furnished the text with a delightfully archaic modal wisp of melody that achieves genuine distinction. It will prove a tid-bit either for service use or for its musical worth and interest on programs.

"Choral Symphonique," for organ, by Roland Diggle; published by Oliver Ditson Company.

Another one of this California composer's playable numbers. This is a fantasy on four familiar hymn-tunes. Incidentally this tendency to build up works on more or less well-known hymn subjects is getting to be quite a vogue. We can have no quarrel with such habits if the results will only match up to the grade of this imposing work by friend Diggle. The tunes used as the thematic basis are "Nicaea," "Pilgrims," "Eventide" and "St. Gertrude." They come singly, combined in varied forms, and in differing degrees of embellishment. Leaving the analytical side, it is sufficient to say that this is a corking good organ piece for either service or concert, offering little in the way of tricky passage-work or technical problems; brilliant in spots, melodious and appealing in others, and offering valid opportunities for effective stop-coloring.

"The Holy Child," by Easthope Martin; "O Leave Your Sheep," arr. by Cecil Hazelhurst; published by Enoch & Sons.

Two easy vocal solos, issued each in three different keys and possessing melodic contours of real interest and appeal. Both will prove of decided value on carol programs or for service use. The vocal demands are slight, both as to range and intervals.

Clarence Eddy gave a recital on the new three-manual Hinners organ in Bethany Reformed Church, Perry avenue and 111th place, Chicago, on Thanksgiving night.

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By GORDON BALCH NEVIN

Organ design has undergone a complete revolution in recent generations, both in matters tonal and in mechanical construction. It is unnecessary to submit proof for things that are self-evident, but we cannot refrain from printing here a specification of fifty years ago, partly because of the interest it holds when compared with the monster organ installed this year in the most recent exposition. The specification we give is that of a Jardine organ built for the Centennial Exposition in Philadelphia in 1876:

- GREAT.**
 Double Open Diapason, 16 ft.
 Open Diapason, 8 ft.
 Melodia, 8 ft.
 Clarina, 8 ft.
 Principal, 4 ft.
 Fifteenth, 2 ft.
 Trombone, 8 ft.
 Trumpet, 8 ft.
 Sesquialtera, 3 rks.
 Twelfth, 2 1/2 ft.
 Harmonic Flute, 8 ft.
- SWELL.**
 Bourdon, 16 ft.
 Open Diapason, 8 ft.
 Clarinet Flute, 8 ft.
 Viol d'Amour, 8 ft.
 Violina, 4 ft.
 Flageolet, 2 ft.
 Oboe, 8 ft.
 Cornopean, 8 ft.
 Cornet, 2 rks.
 Vox Celestis (2 ranks), 8 ft.
- PEDAL.**
 Open Diapason, 16 ft.
 Contra Bass, 16 ft.
 Viol Alto, 8 ft.
 Three couplers.
 Tremulant.
 Two combination pedals.

It is impossible for me to vouch for the correctness of this transcript, which is taken from an old clipping. In fact, several details in it appear doubtful at first glance. However, one can form an interesting picture of the predicament in which one of our modern orchestral players would find himself if placed at such an instrument! And please note that it has twenty-four actual registers.

First let us note wherein we have progressed in tonal design: First of all, and with entirely justifiable pride, we note that our modern pedal organ has grown in size, and that it contains more stops of octave pitch. Whether borrowing enters into this growth or not is beside the point; we now have more stuff to pull our pedal themes into prominence. We also have the very necessary soft 16-foot tone that is lacking in the earlier organs.

Progress in the design of the pedal in instruments of two and three manuals will always be determined by the funds and space available, but it is possible to urge a more frequent use of stops of the violone and double dulciana type. These stops require no more ground space than the conventional bourdon and cost only a trifle more. Their value tonally is almost impossible to overestimate. An organist who has regularly played a pedal organ composed of diapason, violone and gedeckt will never willingly go back to one composed of diapason, bourdon and gedeckt. (We are here mentioning only the 16-foot pitches, of course, the octave extensions being taken for granted.) We may therefore take the practical pedal organ for a small instrument to be one of six registers, with three different tone colors represented at two pitches.

For ease of discussion let us suppose that we are designing an instrument of twenty-four registers, along non-unified or non-duplexed lines, for the manual divisions at least. Deducting six pedal stops leaves us with eighteen manual stops for which to account. It is almost a foregone conclusion that one percussion stop, either harp or chimes, will be included, so we have seventeen manual stops to apportion to the best advantage. The swell division in recent years has come nearer to standardizing itself than any other division, at least in ten to twelve-stop swell organs. Of this number ten stops

may be said to be pretty well agreed upon, as follows:
 Bourdon, 16 ft.
 Open Diapason, 8 ft.
 Gedeckt or Flute, 8 ft.
 Salicional or Viol, 8 ft.
 Voix Celeste, 8 ft.
 Flute, 4 ft.
 Oboe, 8 ft.
 Cornopean, 8 ft.
 Vox Humana, 8 ft.

These stops are often found, unaided, as the swell division, but a little study will show that the addition of two more will greatly improve the resources. First, a soft register is, in the majority of churches, a necessity for use at communion services, weddings, etc. This stop may well be given more consideration than it usually receives. It should have real beauty of tone as well as mere softness. The aeoline stop is most often used for this purpose, and it must be admitted that it is—as usually voiced—a far better bet than the echo salicional type, the explanation being that the aeoline properly belongs to the dulciana or soft diapason tribe, while the echo salicional is obviously a string. If funds are available for the addition of a celeste rank the echo salicional is satisfactory, but where only one rank can be inserted a less stringy tone will be more pleasing. The writer of these lines strongly favors the use of a softly-voiced erzähler for this position, and can testify, from experience, that its smooth, velvety, luscious tone, plus a good tremolo, produces the ideal pianissimo effect for the softest swell stop. There is more individuality and character to the erzähler than to the aeoline, which accounts largely for this preference.

For the remaining stop to complete the eleven-stop swell division we urge, in the interest of the ensemble, a two-rank mutation stop composed of the fifteenth and seventeenth registers. These harmonics are the most necessary, and their presence will eliminate the need for constant use of octave couplers. The trend of thought is swinging back to mixture work, and it is one of the most healthy tendencies of the time.

Finally we come to the great division. Here we encounter the largest possible field for adapting the organ to the particular local conditions to be met and satisfied. Acoustics of the building, type of service, degree to which recital work must be considered, etc., all have a bearing on the matter. Of the twenty-four stops to which we, for purposes of discussion, limited ourselves, six remain to be apportioned for the great. Of this number three can without further parley be dictated—open diapason, 8 ft.; concert flute (or clarabella), 8 ft.; dulciana, 8 ft. These are imperative in every two-manual scheme. In the selection of the other three lies the problem.

If we wish an organ primarily for support of a large chorus choir, a big 8-foot flute may be inserted, but in so doing we must face the danger of producing a woolly, fuzzy, thick ensemble. Or we may scale our open diapason in conformity with the present craze for 38-scale diapasons (almost invariably too big for two-manual jobs), and include a smaller second diapason such as a horn diapason. If we want orchestral color, without great volume from the great, a clarinet may be used, and if we want power from the great a small tuba may be included. If we desire warmth from the accompanying stops an unda maris rank to beat with the dulciana will be in order. The choice of a 4-foot stop is a problem in itself. The gemshorn is desirable for the ensemble, and a clear and brilliant flute for figurations.

The writer of these lines believes that in many cases the great stops, where limited to six registers, will best apportion themselves in this manner:

- Open Diapason, 8 ft.
 Concert Flute or Clarabella, 8 ft.
 Dulciana, 8 ft.
 Unda Maris, 8 ft.
 Gemshorn, 4 ft.
 Tuba (small scale, Trumpet voicing), 8 ft.

This scheme presupposes a diapason of fairly large scale voiced firm and smooth in tone, but not hard; a concert flute or clarabella of slightly larger than usual scale; dulciana and unda maris with usual treatment; gemshorn quite bright and pungent, and the tuba smooth, full of fire, but not loud. It is obvious that this great division will excite the ire of theorists, but the

problem in designing any small instrument is to provide the greatest number of useful effects—not to lay out a certain number of stops on paper by means of an "acoustic slide-rule." With a well-constructed expression chamber it will be possible to scale the entire six stops on generous lines, and if the tuba voicing is properly done a good blend can be attained.

Our discussion therefore brings us to a conclusion with a specification as follows:

- GREAT.**
 Open Diapason, 8 ft.
 Concert Flute or Clarabella, 8 ft.
 Dulciana, 8 ft.
 Unda Maris, 8 ft.
 Gemshorn, 4 ft.
 Tuba (small scale, keen voicing), 8 ft.
 Harp (Celesta) or Chimes.
- SWELL.**
 Bourdon, 16 ft.
 Open Diapason, 8 ft.
 Gedeckt, 8 ft.
 Salicional or Viol, 8 ft.
 Voix Celeste, 8 ft.
 Erzähler or Aeoline, 8 ft.
 Flute (Harmonic), 4 ft.
 Mixture, 2 rks.
 Oboe, 8 ft.
 Cornopean, 8 ft.
 Vox Humana, 8 ft.
- PEDAL.**
 Open Diapason, 16 ft.
 Violone, 16 ft.
 Lieblich Gedeckt, 16 ft.
 Flute (extension), 8 ft.
 Cello (extension), 8 ft.
 Gedeckt (from Lieblich), 8 ft.
 Two swell boxes.

Two tremulants. Usual couplers and accessories. Compare this specification with the one given in the beginning of this article, and compare mentally the tonal possibilities of this modern scheme, as built by any representative high-grade builder, with the organ of fifty years ago. One is safe in saying that at least twice as many effective combinations can be produced. Even the smallest instruments of today are far more effective than the organs of equal register-scope of years ago.

But there is a tendency in recent years to neglect color in the pedal organ and greatly to overdo thick flute and heavy diapason tone in the great. The craze for "meaty" tone, solidity, fatness, call it by any one of the jingisms in use, is resulting all too often in ensembles that are deficient in clarity and have an oppressively weighty effect on the listener. Tubby flutes, diapasons of too great scale, unrelieved by necessary mutation work, and thickly-voiced tubas are the causes of this unpleasing result. Contrapuntal inner parts become obscured and lost; full organ grandeur changes to a sickening oppressiveness. Our builders and organ designers will do well to consider very carefully the stop layout and scaling of the great and pedal organs, especially in smaller instruments. Plenty of ink has been spilled on the design of large organs, but there is still much room for development in the smaller schemes before we reach the maximum effectiveness.

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Quartet and Chorus

By HAROLD WILLIAM THOMPSON, Ph. D.

A Christmas Prelude.

The resumption of any task, however congenial, is always difficult for anyone so thoroughly indolent as the conductor of this column. For eighteen months I have been musically my own master, and I cannot pretend that I have profited from the experience, particularly as twelve of those months were spent in research in another art and in a country fundamentally unmusical—to take the word of Sir Edward Elgar regarding Great Britain. As I happen to like Britain and the British very well, I will not dwell upon that subject further at present. The only American who should be permitted to make observations regarding Europe is Will Rogers.

Next month I may, indolence permitting, present my usual annual review of church composition, this time including mention of things published in 1925 and 1926. It is doubtful whether the result ever justifies the labor, but it is the only summary of the kind published, and, like all my musical criticism, has a certain value because nobody else has cared to do a thing so arduous and so uninspired. I have just listened to the Westminster Choir of Dayton give a beautiful program of unaccompanied music, some of it by Americans, and have been gratified to learn from its leader, Mr. Williamson, that he has found this page useful in selecting music. If a director of his outstanding talent finds time to read, I can certainly find time to write. I should not mention the incident if it did not explain something that needs in honesty to be repeated often here: Men and women like Mr. Williamson, finding this department of use, are continually sending me suggestions. For the critical dicta, such as they are, I take full responsibility, but to others belongs a good deal of the credit for information which I present. I hope that the readers of this page will again consult me whenever they need special information; I also hope to have their assistance in discovering new material of all sorts.

Only a few of the publishers have sent me Christmas novelties this year, but the few things received include some choice numbers. A charming little Nativity play for children with traditional carols is called "There Was One Who Gave a Lamb" (Fischer), arranged by Miss A. M. Ham, the best thing of its sort since Mrs. Dickinson's widely used play (published by Gray). The carols include some old favorites, and the text is graceful.

Mr. Clokey has set a pretty modal tune to an old carol from Yorkshire called "The Storke" (Fischer), which explains naively why storks enjoy their present reputation. This may be obtained as a solo for medium voice or as a carol-anthem with alto obligato and an effective bit for humming chorus. On the whole, this is the most original new Christmas work I have seen this year.

If you want an anthem at once easy and jubilant, see Fletcher's "Now Once Again" (Gray), founded on the melody of the noble chorale "Lasst uns erfreuen," with a quiet middle section for contrast to the sonorities of the opening and close. Fletcher's work is usually commonplace, but this is good music for any chorus, and happily it is not at all difficult of performance, even by amateurs. It is too big for a quartet. The Gray Quarterly, on the whole the worst ever published, contains also one number already well known, Geoffrey Shaw's "How Far Is It to Bethlehem?" This lovely unaccompanied carol-anthem is everything that it should be; I dare say that nearly all good choirs have it in their repertoire. There is nothing difficult about it if you are accustomed to its idiom.

The last Dickinson carol-anthem I have seen is a fine Spanish Basque, one called "O Bethlehem" (Gray), with an alto solo, a duet for soprano and tenor, and parts available for violin, cello and harp. The accompaniment, as usual, gives opportunity for the use of a modern organ. There are

times when I think we would be better off without organs in our churches; then I think of some of the anthems of James and Candlyn, of the service music of Noble and Willan, and of Dickinson's carols, and decide to keep the organ a little while longer. Besides, if Mr. Farnam didn't have a church to play in, I might not be able to hear him at the picture palace.

This Dickinson number is of last year. So is Mackinnon's beautiful little carol, "Sleeps Judea Fair" (Gray), with its quotation from "Holy Night." There was another Mackinnon carol published at the same time, a charming a cappella thing, but though it was dedicated to me, I have forgotten the title. You had better see both of them. And did you ever try his fine poem setting of "This Is the Day" (Gray)? As an accompanied anthem for chorus, big and yet easy, that takes some beating.

Professor Geer of Vassar has begun editing a new series for women's voices, including some carols, published by E. C. Schirmer. I hope to give fuller account of them later. It happens that there are other pretty things for SSA this year:

Three Christmas Carols, Women's voice Series No. 906. The second one, very fine, by Northcote (Schmidt). Cadman, "A Babe Is Here" (Fischer).

These will all go as trios for solo voices, I think.

For men's voices Dickinson has arranged Praetorius' "Today Is Born Immanuel" (G)—also for women and for mixed chorus. Tappert has a good arrangement of a sturdy, easy Christmas chorale for TTBB called "Hail, Holy Night" (F), and Bingham has edited for mixed chorus the Praetorius "The Bells Within the Steeples" (Ditson).

In the way of reprints there is the easy and melodious "Song of Mary," an alto solo (Gray), part of Candlyn's "The Prince of Peace," now published in a separate edition. And you can now get "The Shepherds" (Gray), part of Willan's "The Mystery of Bethlehem," as a separate anthem—a number which all good Episcopal choirs should have; it has an obligato part for a real oboe.

The only new organ number for Christmas that has reached me is Harvey Gaul's "The Christmas Pipes of County Clare" (F), based upon a folk-tune which is very gay and perhaps hardly churchly. It is certainly worth using at a recital, anyway, and it should do on Christmas Day in some churches.

These lists are, as I warned, incomplete. For instance, Dr. H. Alexander Matthews has a carol dedicated to me and published, I am told, by Ditson. I do not list it because I have not seen it—a sufficient reason surely. I cannot suppress the premonition that with such a dedication it will prove excellent.

Merry Christmas! Won't you please send me your Christmas programs? I cannot thank you all individually, but I enjoy them very much. Address me at the State College, Albany, N. Y.

YON DEDICATION AT ST. LOUIS

Kilgen Four-Manual in St. Francis Xavier's Church Is Opened.

The large organ of St. Francis Xavier's Church, Grand and Lindell boulevards, St. Louis, the largest instrument in that city, was dedicated Nov. 7 with a recital by Pietro Yon, honorary organist at the Vatican.

Opening with the most pretentious offering of the evening, the Second Sonata of de la Tombelle, Mr. Yon gave a program which was highly interesting.

The organ was made by George Kilgen & Son at their St. Louis plant. It has sixty-nine ranks of pipes and 144 stops and may be played either from a four-manual console in the choir or a two-manual console in the sanctuary.

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Official Journal of the National Association of Organists.

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CHICAGO, DECEMBER 1, 1926.

A MERRY CHRISTMAS

The Diapason wishes all of its readers a very merry Christmas and all of the good things that can come to those concerned with the organ. The majority of organists will be too busy to think of the happiness of the season for a few weeks, for Christmas music is one of the burdens borne by them. The average organist usually celebrates the fact that Christmas is over as much as does the salesman in a large store or the delivery boy. To him "Hark, the Herald Angels Sing" means "Hark, how those miserable choir boys sing"; "Silent Night" means "busy" night, and so on. Meanwhile the organ builders are engrossed in the task of completing as many new organs as is humanly possible by Dec. 25. But after that comes the satisfaction of good work well done. If we keep the right Christmas spirit within us the pre-Christmas work and worries will be lightened and if we are sincere we shall glory in the privilege of helping to echo the songs of the angels which centuries ago bore to Bethlehem the greatest message that ever has been handed down by means of music to encourage burdened humanity.

FERTILE FIELD IN SCHOOLS

Some very suggestive facts for the organ builders and the organists of this country are presented in the activities of those concerned with other instruments to enlist the interest of the public school children. The piano makers and piano teachers seem to understand the important truth that the best place to begin inculcating musical taste and understanding is in the public schools. As the piano trade has suffered from a severe depression and has been so much in the dumps that it has had to find ingenious means for helping itself, it is natural that it should devise clever methods of creating a greater demand for its products. Necessity is the mother of invention. The organ builders have been so busy in the years since the war taking care of a phenomenal growth in the demand for their output that they have not been as active in propaganda as wise business canons would seem to dictate.

It is instructive to note how the piano interests are setting an example which will undoubtedly be followed sooner or later by the organ world. A new method of stimulating interest in piano instruction was successfully inaugurated in the recent piano playing contest at Detroit. About 15,000 pupils in the schools took part in the contest, we are told, and out of those were chosen seven district winners who participated in the finals. First prize, in the form of a grand piano and a trip to New York, went to Judith Sidorsky, a 14-year-old high school pupil. The second prize winner, William Reillich, a 10-year-old grade student, received not only the trip to New York, but an added prize in the form

of a grand piano offered by an enthusiastic piano manufacturer in the audience. That the contest increased the amount of piano teaching in the city was shown by the fact that one teacher had received sixty-one new pupils during the two months and of these fifty-eight had never before had musical instruction. Another teacher had gained fifty-five pupils, of whom forty-seven were beginners.

Piano playing contests and class demonstrations held the stage at Indianapolis, where the music merchants' national board of control a few weeks ago accepted the offer of Frank J. Bayley and Roy A. Maypole to turn over their copyrights and detailed information of the Greater Detroit piano playing contest, for national promotion and distribution under control of the association. In Milwaukee a state-wide piano playing contest was proposed by W. Otto Miessner as the first activity of the new Wisconsin association, to be launched immediately after the first of the year and to wind up with a grand finale during national music week.

The National Bureau for the Advancement of Music has had nearly 1,000 requests for its booklet, "Piano Classes in the Schools," from music supervisors, and over 600 from school superintendents.

The foregoing are a few facts gleaned here and there from reports of the musical trade organizations.

Meanwhile the purchase and installation of organs in schools continues, and there is some agitation on behalf of these instruments, largely as a consequence of the good results achieved where organs have already been bought. But there is no organized effort among the builders to "sell" the educational system of the country on the value of their wares as a factor in the training of children. The school band is attracting more and more youngsters and in Philadelphia we find the harmonica played with uncanny skill by thousands of lads. We have a notion that one pipe organ in a school has greater musical and cultural value than about a thousand mouth organs or a whole flock of saxophones. Yet if the makers of pianos, of mouth organs and of band instruments continue their activities there will not be money left for the general purchase of pipe organs.

"An organ in every school," the slogan originated by the Hoyt Metal Company, if generally adopted, would mean a financial gain for the builders and a demand for many additional skilled players. Beyond that it would mean the training of thousands of children to appreciate the organ, to play it, and later in life to give expression to their love for the instrument, acquired in their early education, through more general acquisition of organs in homes. There is no reason why the mechanism of the organ and organ playing should continue to be awe-inspiring mysteries to all but a few.

We welcome back to the fold of The Diapason this month our old co-worker, Dr. Harold W. Thompson. After a year or longer in Scotland, delving into Scottish lore under the privileges bestowed by a Guggenheim fellowship, Dr. Thompson has returned to his work at the New York State College for Teachers and to his Diapason column, in which he passes righteous judgment on church music and gives advice to the choir director. That Dr. Thompson's department is valuable to our readers is evident from the letters we have received inquiring as to his absence. We might say much more, but prefer not to emphasize too much the return of the sheep that was lost in view of the ninety-and-nine whose contributions have made this paper of interest in 1926.

One of our most faithful readers sends us two subscriptions as Christmas gifts to friends who are not already regular readers of The Diapason. He suggests that we bring to the attention of all of our readers the appropriateness of such a useful Christmas present as The Diapason. We hasten to adopt the suggestion, with gratitude to the man who makes it. Send us the name and address of the person whom you wish to have receive the paper for the next year, with \$1.50, and we will do the rest, throw-

ing in a copy of the December issue for good measure. If the recipient does not find The Diapason of interest, tell us and your money will be returned. Fair enough; isn't it?

Henry Willis, the brilliant heir to the reputation and traditions of the great house of English organ builders, has been visiting the United States again and made short stops in New York, Boston and Philadelphia in November. Mr. Willis, who is a worthy successor to an honored name, and whose great Liverpool Cathedral organ was dedicated in October, when special trains were run for the benefit of organ devotees who wished to hear the magnificent instrument, no doubt finds much that is worthy of emulation and that will lead to advancement in the best practice of British organ building on his American visits.

Professor Harold D. Smith, whose recitals on the two splendid organs at Cornell University are outstanding examples of educational organ work in American universities, is making a special feature this year of chorale preludes. On his programs since the opening of the academic year has been printed the following note: "One of the purest art forms, the chorale prelude, a composition based upon the theme of a chorale or hymn-tune, offers a rich field in the domain of organ music. Various examples of this form will be presented in the current series of recitals."

Alfred Hollins is the author of the leading article in the latest issue of the Organ, that valuable quarterly on organ matters published in London. Dr. Hollins' subject is "Organs and Organ Building in Canada and the United States." He writes interestingly and frankly his impression of the largest instruments he played on his tour of America last year and of the comparative qualities of the finest examples of work of various builders, as well as of the mechanical arrangements of the organs. As the noted blind organist and composer confesses traveling 20,000 miles on this side and trying more than 100 instruments, his remarks naturally are of interest.

Courboin Rapidly Recovering.

The many admirers of Charles M. Courboin will be glad to learn that he is rapidly recovering from his recent automobile accident and will suffer no permanent injuries. His physicians have advised him to undertake no concert work until after the first of the year. His management has made arrangements to postpone his fall dates to the mid-winter season. Mr. Courboin is booked to play with the Springfield Symphony Orchestra on Jan. 18, with the Minneapolis Symphony in February and with the Cincinnati Orchestra in April. He will take part in the first performance in America of the new "Concerto Romano" for organ and orchestra written especially for the Wanamaker organs and for Mr. Courboin by Alfredo Casella, famous Italian composer, who will arrive in America early in the year.

Sydney Webber Goes to Portland.

Sydney Webber, for more than ten years organist and choirmaster at Trinity Church, Waterbury, Conn., has resigned to accept the position at St. Luke's Cathedral, Portland, Maine. Upon the recent completion of his tenth year at Trinity Church the people of the parish gave Mr. Webber a gold watch and chain suitably engraved. The large Skinner organ at Trinity was installed during his incumbency.

Kilgen Sales in October.

George Kilgen & Son, Inc., of St. Louis, report among sales for October the following: Mount St. Clare Academy, Clinton, Iowa, two-manual; First Presbyterian Church, Beatrice, Neb., three-manual; Capitol Theater, Grand Island, Neb., two-manual; Illinois Theater, La Grange, Ill., two-manual; Fourth Church of Christ, Scientist, St. Louis, three-manual; First United Presbyterian Church, University City, Mo., two-manual, and St. Barbara's Catholic Church, Brookfield, Ill., two-manual.

The Free Lance

By HAMILTON C. MACDOUGALL

What has become of the inspirational concert? In the "good old days" we used many times to go out of the concert halls full of enthusiasm, thinking well of all the world, even ready to forgive our enemies. What happens nowadays? They set before us, as happened last Friday at Boston Symphony Hall, a program of Prokofiev and Bartok, with a Brahms symphony to top it off. Of course, the very first whirr and bang from the Prokofiev set every nerve tingling and the nerves were tingled straight through the fifteen or twenty minutes of the playing; the music was provocative of picturing, was discordant, "peppy," always new, always exciting. The Bartok piece was, among other things, a curiously effective study in grittiness, for the discords came at the most puzzling times, tantalizingly unexpected. Bartok, at such moments, reminds me of nothing so much as a turkey's gizzard.

In the "good old days" did you ever watch Aunt Maria prepare the turkey for the Thanksgiving dinner? And when she came to the gizzard, do you remember how full it was of small stones? Not especially appetizing, was it? After it was prepared and served with the giblets it was not so bad. Perhaps our ultra-modern friends would not do so badly if they would clean out the stones from their music.

If you have an aesthetic conscience you make up your mind you will listen to this gritty, modern music with all your aural capacity and with all possible charity; you promise yourself to seize upon and enjoy every bit of melody, every morsel of luscious harmony; you do your best to see if there are any traces, no matter how small, of musical form. And by the end of the concert you are tired out utterly and completely; the Brahms symphony sounds drab and pale and conventional.

The new music is killing off much of the old music, for the new music's gaudy orchestration and nerve-exciting rhythms shut us out altogether from the enjoyment of the quiet coloring and rhythmic beauty of the older masters.

You are probably saying to yourself, "Poor old Macdougall, he is in a state!"

But wait: Last night at the college we had Mrs. Coolidge's Elshuco Trio playing Beethoven's Trio, Op. 70, No. 1, H. Waldo Warner's trio that gained Mrs. Coolidge's \$1,000 prize, and a trio by Pizzetti in A major. When I first saw the program, I wilted; for here was a program with two modern works sure to be hard, difficult to understand, "without form and void." On the contrary, the Warner trio was so captivating that it restored my faith in at least one modern composer, and the Pizzetti trio was as original and sane and joyful and inspiring as anything I've heard in a long time. Surely at Mrs. Coolidge's Washington festival there was nothing—save possibly the Ernest Bloch work, and that was of an entirely different style—to rival this beautiful work by the modern Italian composer.

Yes, after all, the world is good, and we can still find music that rewards us amply for our search.

New Supply Firm at Erie, Pa.

Erie, Pa., which lays claim quite fairly to being the center of manufacture of organ supplies, because of the number of firms engaged in this line which have their plants in the city on the lake, has a new concern devoted to the manufacture of organ parts in Durst, Boegle & Co. The members of this firm are Val P. Durst, a veteran of the Erie organ business, and Messrs. Boegle and Kibler, the latter a prominent business man of Girard, Pa. The new company has established itself on Peach street and announces that it is making consoles, chests, actions, pipes, reservoirs, tremolos, etc.

AUSTIN IN MASONIC TEMPLE

Three-Manual Ordered for Meriden, Conn.—Other Austin Contracts.

The Masonic Temple at Meriden, Conn., is to have a three-manual organ of thirty-four stops, the contract for which has been awarded to the Austin Organ Company, Hartford, Conn. The specifications of this instrument are as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Harmonic Trumpet, 8 ft., 73 pipes.
- Chimes, Piano, 25 tubes.
- *Chimes, Forte.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- *Gross Flöte, 8 ft., 73 notes.
- *Violoncello, 8 ft., 73 notes.
- *Concert Flute, 8 ft., 73 notes.
- *Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 73 pipes.
- *Harmonic Flute, 4 ft., 73 pipes.
- *Harmonic Trumpet, 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, Forte.
- Harp, 61 bars.
- Tremolo.

*From Great, by duplex action.

PEDAL ORGAN.

- First Bourdon, 16 ft., 32 pipes.
- Second Bourdon, 16 ft., 32 notes.
- Violone, 16 ft., 12 pipes, 20 notes.
- Violoncello, 8 ft., 32 notes.
- Flute, 8 ft., 12 pipes, 20 notes.

The Austin Company also has received contracts within the last thirty days for organs as follows:

- Hartford, Conn., Lenox Theater.
- Irrington-on-Hudson, N. Y., Immaculate Conception Church.
- Philadelphia, Pa., Holy Trinity Baptist Church.
- Altoona, Pa., Temple Beth Israel.
- Altoona, Pa., First Presbyterian.
- Plainview, Tex., First Baptist Church.
- Tarrytown, N. Y., First Reformed Church.
- Medina, Ohio, High School.
- Schenectady, N. Y., St. Helen's Catholic Church.
- Hertford, N. C., First Methodist Church.

Heinroth Opens Fort Wayne Organ.

Charles Heinroth gave a brilliant opening recital on the Aeolian organ in Trinity Lutheran Church at Fort Wayne, Ind., Nov. 23 before a large congregation which came out to hear the noted Pittsburgh man. The specification of this organ was published in The Diapason. Trinity Choir sang a selection, with Harry Krimmel, organist of the church, at the console. Mr. Heinroth played: Overture to "Tannhäuser," Wagner; "Kammenoi Ostrow," Rubinstein; Andante from Symphony in D, Haydn; "Finlandia," Sibelius; "Gesu Bambino," Yon; "Alceste," Gluck-Saint-Saens; Fugue a la Gigue, Bach; "Song of India," Rimsky-Korsakoff; "Christmas," Dethier; Chorale Prelude, "O Sacred Head," Reger; Finale, Sonata in C minor, Baldwin.

Noble Resumes Hour of Music.

In the midst of its many Sunday attractions — distractions from the church and its message through sermon and music—the center of New York resounds with another note when T. Tertius Noble gives his weekly "hour of organ music" at St. Thomas', that famous edifice with its

equally famed organ and organist. It is seldom that one hears a more satisfying recital than the first one of the season's series, given by Dr. Noble on the evening of Nov. 7. It was gratifying to see a number of organists in the audience. Dr. Noble, an outstanding example of the ideal church organist, opened with the dignified Sonata in D minor of Merkel, playing the tender andante cantabile movement with special beauty. The Cantilene of Salome was most graceful. Gliere's Prelude seemed a truly inspired piece of work. Sibelius' "Finlandia" gave Dr. Noble a fine opportunity to use the splendid large reeds built by Mr. Skinner for this organ. The complete program was as follows: Sonata in D minor (No. 5), Merkel; Lento, Reinecke; Cantilene, Salome; Fugue in E flat, "St. Ann," Bach; Prelude, Gliere; "Une Larme," Moussorgsky; "Silhouettes," Rebikoff; "Marche Russe," Schminke; Three Chorale Preludes (MS.), Noble; "Finlandia," Sibelius.

Series by Miss Athey.

As a part of the musical program of the Hamline M. E. Church, Washington, D. C., there will be a series of organ recitals on Monday evenings, one a month, at 8:15 o'clock, by Miss Edith Athey, the organist. At each recital the music of a certain country will be featured. A similar plan was carried out a few years ago by Miss Athey, then civic organist, at the Central High School Auditorium, sponsored by the community center department of the public schools. Since that time numerous requests have been received for a repetition of this series. The dates are: Nov. 22, Scandinavian; Dec. 20, Russian; Jan. 17, Belgian; Feb. 21, English; March 21, Italian; April 25, French; May 16, American.

Kinetic Is Adding to Factory.

Increased business has made it necessary for the Kinetic Engineering Company to increase its manufacturing facilities and a two-story addition to the plant at Lansdowne, Pa., a suburb of Philadelphia, is under construction. The Lansdowne factory was erected only a few years ago and is a thoroughly modern plant for the building of blowers for organs. S. H. Ebert, general manager of the Kinetic Company, and his staff are being congratulated on the concrete evidence of the popularity of their product implied in the increase in their business.

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The pipe organ does not work these days by foot power but by electro-pneumatic power and it is possible to consider it as a musical instrument rather than a mechanical contrivance. Certainly it need no longer be an acrobatic stunt to play full organ with single foot-fumbled notes and chords, holding on with both hands to the pedal bench.

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By WESLEY RAY BURROUGHS

Seasonable Novelties.

One important thing a motion-picture organist should do is to provide appropriate solo numbers for the various holidays, anniversaries and other red-letter days that occur during the season, and this is especially true when the theater happens to be a neighborhood house.

In order to obtain a comprehensive view of the entire year we will start at the beginning of the calendar. First, New Year's Day calls for a bright, joyous overture such as Offenbach's "Orpheus," and if the management stages a midnight celebration, there should be a moment of silence just prior to the hour, and at exactly 12 o'clock twelve strokes on the chimes. Some states (Ohio) observe President McKinley's birthday, Jan. 29, and here patriotic selections such as Victor Herbert's "American Fantasia," variations on "America" (Rink and Flagler), and similar numbers, are all useful.

In February we have both Lincoln's birthday, Feb. 12, and Washington's on the 22d. This distinction should be noted. For the first play patriotic selections containing airs of the Civil War period, melodies such as "Rally Round the Flag," "We Are Coming, Father Abraham" and "My Old Kentucky Home." The last song is especially appropriate since Kentucky was Lincoln's birthplace. For Washington's birthday use pieces such as Lake's "Evolution of Yankee Doodle," "Yankee Patrol," by Meacham (C. Fischer) and other numbers which reflect the atmosphere of the Revolutionary period. "Daughters of the American Revolution," by Lampe, is a rousing, patriotic march in which the organist can insert piccolo and drum effects and work up to a stirring climax.

No doubt about the nationality of the music to be used for March exists. St. Patrick's Day on the 17th should be celebrated by playing selections such as Langey's "Emerald Isle," an excellent number which contains all the familiar Irish airs, and some that are not so familiar. Cuts may be made and only the most popular airs used. Other Irish selections are: "Dear Little Shamrock," by Gruenwald (Ditson); Ernest Ball's music for Chauncey Olcott's opera "Macushla," and Victor Herbert's "Eileen." On March 21, the official day on the calendar when spring begins, a good number is Mendelssohn's "Spring Song," which is a favorite with most patrons.

April, 1898, saw the declaration of our war with Spain, and in this connection, or where a film showing scenes in the life of Colonel Roosevelt are shown, the song most popular with Colonel Roosevelt's Rough Riders, "A Hot Time in the Old Town Tonight," is particularly good. For May 30 national melodies are again correct, but this time these should be more subdued and songs like "Tenting Tonight on the Old Camp Ground" should be brought into the selection and played softly on appropriate registers, with a judicious use of the chimes.

In Massachusetts June 17 is observed as Bunker Hill Day, and an overture-fantasia that includes "Yankee Doodle" and other Revolutionary songs will prove effective. On July 4 a wide range of patriotic music is correct, because it is a day wherein the thoughts of the nation go out in remembrance of the heroes of all wars from the Revolution to the world war.

August passes without holidays, and this month, with July, is the usual vacation period. The first Monday in September, Labor Day, may be marked by a march like Sousa's "Stars and Stripes Forever." September also sees the celebration of the Jewish New Year, and if the management desires a special piece, "Kol Nidre," "Eili, Eili" or M. Baron's "Song of Zion" are good. On Oct. 12, Columbus Day, a general selection of national music is correct, while for the Tuesday after the first Monday in November—election day—the same principle applies. On the latter a paraphrase on "America" is the best possible selection.

When Armistice Day—Nov. 11—arrives the organist, in addition to the usual assortment of patriotic music, has a wide choice among songs popular with the doughboys, and their number is legion. A few of the most prominent ones are: "Over There," "For Your Boy and My Boy," "K-K-Katy," "Goodbye, Broadway, Hello France," and a few of a more pathetic nature: "Rose of No Man's Land," "Roses of Picardy," "My Belgian Rose," etc.

On Thanksgiving Day a triumphal march or grand chorus, with a standard or modern overture, allows a wide range of choice. And finally Christmas Day can be made especially pleasing to the audience by playing "Adeste Fideles" or "Holy Night."

There are many excellent works which to list here would occupy too much space, but with these suggestions the theater player can be guided to a selection of the class of music that is appropriate; and that is the key to the situation. "Hail America," by G. Drumm (Schirmer) and "Liberty Overture," by Langey, the last-named depicting the order of the entrance into the world war of the allied nations by the playing of their national airs, are compositions worth while.

New Photoplay Music.

Chinese: "Chinese Serenade," by M. C. Freeman, is a short, effective piece in the Chinese rhythm. On short subjects that appear in the news weeklies or magazine films this will be of right length.

Sea: "Beyond the Mist," by Gardner Eyre, is a descriptive work. A rocky coast shrouded in softening mists, the ceaseless surge of the sea becoming more tempestuous, again subsiding, and finally quieting down to a reposeful calm, describe this number. The organist can get excellent effects by proper registration and by using special helps like the thunder pedal, etc.

Quiet and Neutral: "Shadows," by F. Parr-Gere, The right hand has a smooth, flowing melody accompanied by arpeggio passages which illustrate the cool, comfortable shadows. "Day Dreams," by L. F. Windle, is a short novelette in the recitative style. "Starlight," by L. Loth, is an ingratiating, tranquil movement in waltz form. "Expectancy," by C. Huerter, is labeled a "mood piece" and the description fits well. It begins with a high treble theme in two different sections and then comes an agitated section in C minor. This piece is especially fitting for scenes where at the start the action is of a dramatic but quiet nature, and is followed by tense suspense.

Bright: "Dragonfly in the Sun," by F. Terry, is a brilliant, scintillating descriptive piece aptly picturing the gyrations of the dragonfly. In "Valse Ballet," by A. L. Brown, the rhythmic idea, that of two measures of uninterrupted eighth notes followed by a rest and two chords, makes it an exceptionally good vehicle for accompanying windmill scenes, a girl at spinning-wheel, and others where the idea is to show perpetual motion. "Valse Viennois," by J. F. Lanner, is by the composer of the Viennese waltz, which was developed to a greater degree later by another Austrian composer, Johann Strauss. It is useful on ball-room scenes of European countries.

The above are piano solos. (Schirmer.)

Recent additions to Hawkes' Photoplay Series (Belwin) are of wide variety and applicable to a diversity of screen action. "Broken Hearts," by R. Somerville, is of a pathetic, emotional character. "Smiles" (Somerville) for comedy and humorous scenes is short and melodious. "Moments of Tenderness" has a fascinating air which can be registered as string, reed or soft horn solo. "Caprice," a scherzo-like bit, suggests use of sparkling, bright combinations like piccolo and flute, piccolo and bourdon, xylophone and flute for the theme, with a soft accompaniment. "Storm and Strife" lies in D minor and, as its name indicates, is for scenes of storm and excitement.

Oriental: The next six numbers are all by John Ansell and are written for accompanying different oriental scenes. "A Street in Algiers," in E minor, brings to mind the colorful city

of Morocco. "In Pekin" takes us to the capital of China, and orchestral oboe, kinura and woodwind stops heighten the effect. "Arab Dance" is short, with a characteristic melody assigned to the oboe. "In a Japanese Garden" pictures a quieter oriental scene. After the introduction a clever Japanese theme enters. This is followed by a listless section in which an occasional reminder of the theme is heard, and the piece soon comes to a quiet conclusion. "The Indian Juggler," although short, is full of good musical material. The theme in G minor is brilliant and weird. "Egyptian Dance" begins with slow tempo and is succeeded by a C minor section in which the action is faster. The original theme then returns and ends in a thrilling climax.

The next five pieces are galops written to accompany swift, agitated action of various kinds. "Skaters' Galop," by Fahrbach, is for the various skating scenes that occur in the topical films. "Comedy Galop," by the same composer, can be used on any comedy scene in which the action requires rapid and uninterupted motion. "Military Galop" immediately suggests the mounted troopers and a few bugle calls may be interpolated on the trumpet or tuba, which will add to the effect. "Kiddy Galop," a sparkling bit of writing, will be selected for scenes of youngsters playing on streets. "Aeroplane Galop," by Lamothe, should be used where the machine is in pursuit, or in rapid motion in a feature film, but not on a scenic film where the idea is merely to show views of the country. "Mounted Police Galop" naturally suggests the famous Canadian mounted police, but this piece is useful also for any scene of a police chase.

A recent Inkwell cartoon entitled "Meow" showed the familiar inkwell clown and his adventures with a cat. "Meow" and "What Does the Pussy-cat Mean?" were used to open. At title "World's Greatest Acrobats" play a bright four-four number. At title "The Storm" improvise storm music. "The Midnight Express," use a short hurry. After this fade-out a popular comedy song can be used to close.

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Conditions in a nation-wide prize contest for an award of \$1,000, offered by C. C. Birchard, Boston music publisher, for the best religious cantata for adult mixed voices and piano accompaniment, to run about thirty minutes in length, are announced by Professor H. Augustine Smith of the fine arts in religion faculty at the Boston University School of Religious Education and Social Service, sponsor and manager of the contest. The choral work selected for the award will be performed at Chautauqua, N. Y., in the summer of 1927 by the Chautauqua choir, the New York Symphony Orchestra and assisting soloists under the direction of Professor Smith. It will be published by Mr. Birchard.

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**AMERICAN
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Vol. 7 JULY, 1926. No. 18

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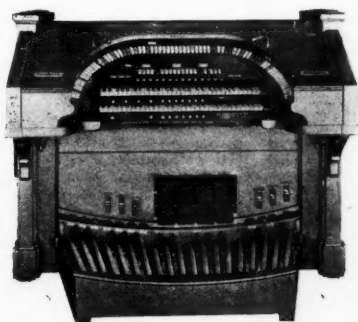
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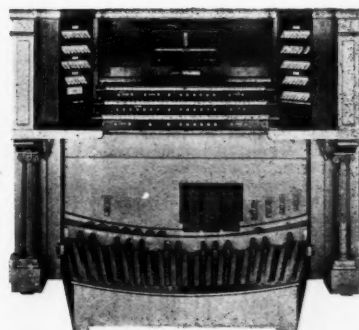
The main auditorium of the Roxy Theatre, with seating capacity of 6200, will have **the largest unit organ ever built**—a Kimball. The three Consoles shown above control this wonderful instrument. The Master Console of five manuals is supplemented by a woodwind section, and a brass section, separate consoles at each side as illustrated. Three organists will play at the same time.



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New York Activities

News of the Organists and Their Work
in the Metropolis

By RALPH A. HARRIS

New York, Nov. 22.—Reginald L. McAll, president of the National Association of Organists, was the guest of honor at a testimonial dinner given by the Hymn Society at the Town Hall Club on the evening of Nov. 27. The dinner was attended by many members of both organizations, and was presided over by Carl F. Price, president of the Hymn Society. The society, by unanimous vote, put itself on record as desirous of recommending to Congress that a new national anthem be considered and that Katherine Lee Bates' "America the Beautiful" be its choice to replace the present national anthem. Herbert S. Sammond brought the greetings of the N. A. O. and spoke with earnest enthusiasm of the magnificent work of Mr. McAll. Professor Walter Henry Hall of Columbia University spoke briefly of the work Mr. McAll has been and is doing to improve congregational singing, a move of great importance, perhaps not fully appreciated by organists and choirmasters. Professor Hall went on to say that he believed the average congregation seldom sensed or appreciated just what it was singing and that he felt that the big job for organists was not to entertain, or to earn a salary, but to be ministers of music. This spirit he felt certain Mr. McAll would foster.

In introducing the guest of honor, President Price said that the N. A. O. had honored itself in honoring Mr. McAll and that it was a matter of pride that a vice-president of the Hymn Society should receive such recognition.

In his response, Mr. McAll confessed being deeply touched by the expression of love and the enthusiastic reception accorded him by the members of both organizations. After giving a brief account of the writing of that famous hymn, "Jesus, Saviour, Pilot Me," for use by the American Seamen's Friendly Society, in 1871, he spoke of the aspects of the musical situation confronting us. First, he said, we face a general revival of music throughout the country, as shown by the tremendous increase in the number of choruses, musical festivals and competitions, the rise of music study in our homes, the revival of folk and national tunes, the increasing number of large orchestras, and the great recognition of the organ as a musical instrument. Second, he said, there are two great dangers threatening our churches, chiefly from the outside—commercialized church music and what may be termed synthetic worship. The latter is fabricated by a publicity expert, who must take into account the need of entertaining those who can tune in on something more spicy, instead of rewarding him with thousands of approving post cards. Third, he said there is a great opportunity and challenge within the church. Each church should harness the musical ability of its trained and consecrated musicians for all of its music. It can train those who need instruction in musical leadership. Each church can form its own music "cabinet," dealing with all its musical problems, especially those of its church school. Then, all who handle the worship must be educated early—clergy, musicians and lay workers alike.

We are also learning the value of great demonstrations of worship and music, by groups of churches and choirs, Mr. McAll added, and in national assemblies, missionary and other conferences. Worship begins in the lives of little children, and produces Christian character, for as John Quincy Adams said, "What we make our children love and desire is more important than what we make them know."

John Wesley Norton is doing excellent work with his new choir of men and boys at St. George's, Flushing. The entire organization, in training less than a year, already shows an ar-

tistry quite amazing. Its first big choral event was "A Service of Devotion and Worship through Russian Sacred Music," given on Sunday evening, Nov. 14. The choir was assisted by John Doane, organist of the Church of the Incarnation, New York, and by J. M. Hachtman, violinist. Following was the program: Organ: Prelude, Arensky; Gavotte, Arensky; Grusian Song, Rachmaninoff, and Prelude in G minor, Rachmaninoff; "Hymn to the Trinity," Tchaikowsky; Andante Cantabile, from String Quartet, Op. 11, Tchaikowsky; Cherubim Song, No. 7, Bortniansky; organ: Andante Cantabile (Symphony 5), Tchaikowsky; "Carol of the Russian Children," Traditional; Allegro Scherzo, Cui.

At the choir supper Oct. 29 the two soprano boys with the highest standing for the time since Mr. Norton organized them were awarded each a gold watch, the gift of the rector. Mr. Norton also announces that an anonymous friend of the choir has given an entire set of new vestments, of the cathedral type, which they hope to have for Christmas.

Mendelssohn's "Hymn of Praise" was given by Dr. Clarence Dickinson and his mixed chorus at the Brick Presbyterian Church, Sunday afternoon, Nov. 14.

Special musical services commemorating the feast of All Saints were held in many of the metropolitan churches. Several selections from the Brahms "Requiem" were given by the male choir of Grace Church, Broadway and Tenth street, on Sunday evening, Oct. 31, under the direction of Ernest Mitchell. Lynnwood Farnam gave a special program of organ and choral music on the same evening at the Church of the Holy Communion. John Doane and his mixed chorus gave Haydn's "Creation" at the Church of the Incarnation at the vesper service.

The new four-manual Skinner organ

in St. Thomas' Chapel, on East Sixtieth street, was formally opened and dedicated, the choir, under the direction of Maurice Garabrant, being assisted by that of St. Thomas' Church.

The Cherubini Requiem Mass, in C minor, was sung by the choir of the Church of St. Mary the Virgin, with the church symphony orchestra, directed by Raymond Nold, George Westfield at the organ, on All Souls' Day, Nov. 2, in the morning.

Alexander McCurdy, organist of the Church of the Redeemer, Morristown, N. J., a pupil of Lynnwood Farnam, appeared in recital at the Wanamaker Auditorium, Saturday afternoon, Nov. 6. He was assisted by Robert Ruckman, pianist. His program included: Sketch in F minor, Schumann; Prelude and Fugue in E minor, Bach; "Legend of the Mountain," Karg-Elert; "Sunrise," Jacob, and an arrangement of the Mendelssohn Concerto in G minor, for piano and organ, by Mr. McCurdy. Mr. McCurdy is one of the younger generation of recital organists, and has appeared previously in the metropolitan district, with considerable success. He has an excellent technique and a keen sense of the poetic in his interpretations. An enthusiastic audience greeted him at the Wanamaker recital.

Dr. William C. Carl and his motet choir at the Old First Presbyterian Church gave the Beethoven Missa Solemnis in C on Sunday evening, Nov. 21. This was in honor of the Beethoven centenary. The soloists were Grace Kerns, Amy Ellerman, Ernest Davis and Edgar Schofield.

Charles O. Banks, F. A. G. O., gave his fourteenth organ recital at St. Luke's Church, Brooklyn, on the evening of Nov. 3. The program was as follows: Toccata and Fugue in D

minor, Bach; "In Tadaussac Church," Chadwick; "Harmonies du Soir," No. 1, Karg-Elert; "Marche Russe," Schminke; "The Brook," Dethier; Overture to "Stradella," Flotow; "Dreams," Wagner; "Will of the Wisp," Nevin; "Chant du Bonheur," Lemare; Toccata, Faulkes. The organ is a four-manual, seventy-stop Möller. Mr. Banks gives these recitals at his church monthly throughout the season.

Marcel Lanquetuit gave five recitals at the Wanamaker Auditorium Oct. 18, 27 and 29, and Nov. 1 and 3. His style is somewhat unique, with an excellent crisp technique, yet with the most pleasing interpretation. His outstanding talent is his facility and agility in improvisation. At the close of each recital he improvised on submitted themes, always in one of the larger forms of musical art.

The Mozart Litany in B flat was given at St. Bartholomew's Church, directed by Dr. David McK. Williams, on Sunday afternoon, Nov. 7.

The same evening an unusual service was given at the Huguenot Church, Eglise du St. Esprit, on East Twenty-seventh street, under the direction of Joseph Deniau, organist and choirmaster. The program included several selections from the opera "Les Huguenots," the Meditation from "Thais," Massenet, and Lalo's "Forty-second Psalm."

Oliver Herbert gave a special S. S. Wesley memorial service at the Old Bergen Church, Jersey City, Sunday evening, Nov. 21, commemorating the fiftieth anniversary of the death of Samuel Sebastian Wesley.

Arthur C. Becker to Play.

Arthur C. Becker, organist of St. Vincent's Church, Chicago, has been engaged to give a recital at Mount Calvary, Wis.



Christmas Chimes

Christmas eve. Across the earth's scintillating, white coverlet, the moon casts its silvery light. Here and there the silhouettes of the trees—animated by the breath of winter—wave to and fro. Hearts, young and old, thrill with suspense. Hark! "Silent Night, Holy Night!" The golden, pulsating voices of the chimes from the neighboring belfry break through the stillness and interpret the mystery of it all—Christ is born!

It's morning! The darkness is melted off into soft shades. In the distance—the chimes. Their notes ring jubilantly in the crisp, frosty air and strike the white coated roofs with a sweet echo. The world is awake. Happiness is in the air. The chimes speak—Christ is born!

The noon is short. The chimes announce its arrival. Listen! "Come, Thou Almighty King." Thought alone is delicate enough to tell the breadth of it all. The Yuletide feast. Christ is born!

Evening again! The sun has gone down and only the red glow of twilight steals over the virgin snow. The chimes. A pause and a recollection of the day's happiness. A voice calls within so tremulous and so real, that the heart aches and the tears start—Christ is born!

On this day of days, though they never bow their heads 'neath the roof of the church, the chimes proclaim to the world—Christ is born!

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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Nov. 20.—The choir of the Holy Apostles Episcopal Church, under the direction of Ernest F. Potter, Oct. 30 sang a new setting of the Te Deum by Carl McDonald, with the additional accompaniment of wind instruments.

A special musical service Oct. 30 at St. James' under S. Wesley Sears included the following organ compositions: Serenade, Schubert; "Paeon," Harwood; "In Paradisum," Dubois; Fugue in C, Buxtehude, and "Pilgrims Chorus," Wagner.

The new three-manual organ in Olney Presbyterian Church was used in a recital Nov. 3 by Walter Lindsay, organist of the church.

On Oct. 30 the Sesqui Jubilee Chorus under the direction of J. Marvin Hanna gave a concert in Grace Baptist Temple. Frederick Starcke was organist and William S. Thunder pianist.

The Marr & Colton organ used in the Metropolitan Opera House during the play of the "Miracle" has been purchased by the Community Church, Bywood, a Philadelphia suburb, and will be moved to its new location immediately.

On Sunday evening, Oct. 31, the choir of Central M. E. Church sang Maunder's "Penitence, Pardon and Peace" under the direction of Harry R. Casselberry, the organist and choirmaster.

An organ recital by Mr. Casselberry was given on Friday evening, Nov. 26, in conjunction with Maunder's "Song of Thanksgiving," under his direction. C. Austin Miles played several cello selections. On Friday evening, Nov. 5, Mr. Casselberry played an organ recital at the Rajah Shrine Temple in Reading to an audience of 2,400 men.

The Sesqui military units were entertained at Wanamaker's on Nov. 12. An organ recital by Marcel Lanquetuit was vociferously enjoyed by the men.

William T. Timmings of St. Michael's Church, Germantown, played a number of his own compositions at a recital at the Frankford High School Nov. 22. This is a new Möller organ designed by Forrest R. Newmyer, professor of music at the school.

Helen Hogan: Heard in London.

Miss Helen Hogan, the American concert organist, whose playing has aroused much interest and enthusiasm in England and France, played as the guest of the London Society of Organists at Aeolian Hall, London, late in September. Miss Hogan, who was introduced by Dr. Harvey Grace, president of the society, played from memory the Buxtehude Prelude, Fugue and Chaconne. At the close of the program Dr. Grace congratulated her publicly "not only on her admirable performance, but on her courage displayed in playing from memory on an organ she had seen for only a few minutes before playing." On the same program the blind organist and composer, Wolstenholme, improvised in his most charming and spontaneous style on themes given him by organists in the audience.

Dedicates Hillgreen-Lane Organ.

In a dedicatory recital on the new Hillgreen, Lane & Co. organ at Friendship Baptist Church, Aiken, S. C., Nov. 14, Theodore D. Phillips, organist and director of music at the State College, Orangeburg, S. C., played the following program: "Grand Choeur" in D, Spence; "Will o' the Wisp," Nevin; "Deep River," Burleigh; Toccata from the Gothic Suite, Boellmann; Meditation, Sturges; Fountain Reverie, Fletcher; "The Rosary," Nevin; "Torchlight March," Guilman.

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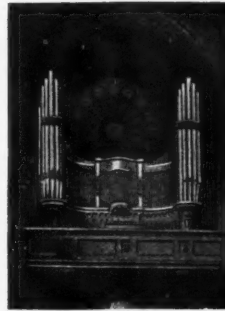
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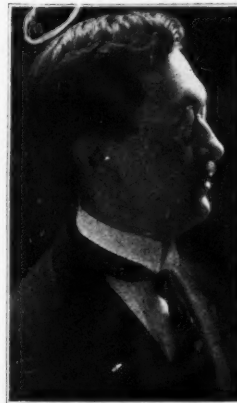
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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Nov. 20.—A comparatively young organist and composer, Charles F. Scott, died after an operation, at the Peter Bent Brigham hospital, Nov. 15. Mr. Scott ranked among the most gifted musicians in Boston. His music for the church had a wide appeal. He was a native of Newport, R. I., but his musical training was obtained in Boston and Leipzig. For twenty-five years he played the organ in the First Parish Church, Meeting House Hill, Dorchester. For thirty-one years he was organist for Temple Ohabel Shalom, Boston. Under his direction the music at this synagogue was unusually highly regarded. During the last five years Mr. Scott had been organist at the Unitarian Church, Winchester. He was also one of the leading organists in the Masonic fraternity.

The new Church of the Redemption on Boylston street is one of the most beautiful Gothic edifices in Boston. Although not a large building, it is so finely proportioned as to make the impression of spaciousness. The music during the past year has been highly commended. The organist is Thomas W. Lander and the choirmaster David Blair McClosky. The organ music for Sunday morning, Nov. 14, included: "Dawn" and "Night," Jenkins; Andante, Sonata I, Borowski; Fantasia and Fugue, Dunham; Scherzando, Nevins; "Procession du St. Sacrement," Chauvet.

The "hour of organ music" has been resumed at First Church. William E. Zeuch is again drawing audiences on Sunday afternoons that fill the church. He is a master at program building, as well as a master organist. Not many organists would attempt a program as exacting as the following, and yet be able to give here and there a lighter selection of good quality that would prove itself to be attractive. The program Nov. 14 at 4:30 o'clock read as follows: "Fantasie Symphonique," Cole; "Song of the Chrysanthemum," Bonnet; Minuet from "Arlesienne," Bizet; "Chant de Bonheur," Lemare; Toccata, "Tu es Petra," Mulet; "The Angelus," Massenet; Cantilene, McKinley; Communion in G, Batiste; Serenade, Rachmaninoff; Theme, Variations and Finale, Thiele.

The Women Organ Players' Club held a meeting at the Estey Studios, Thursday evening, Nov. 18, under the guidance of Mrs. Mina del Castillo. The program of music was given by Mrs. Dorothy Sprague, St. Mark's Church, Brookline, and Mrs. Abbie Connelly Rice, contralto. Mrs. Eva Langley gave a talk on American music.

John F. Hartwell, organist and choirmaster at Temple Mishkan Tefia and member of the faculty at the Perkins Institute, has been appointed organist and choirmaster at the Union Congregational Church, Columbus avenue, Boston.

Albert Moody Tucker, A. A. G. O., played the dedicatory recital on the organ built by the Frazee Organ Company for the Congregational Church, South Hadley Falls, Mass. This instrument is of two manuals and pedal and has twenty-four speaking registers, including chimes. Mr. Tucker's program presented: Three Chorale Preludes, Bach; Cantabile, Haydn; "Ave Maria," Arkadelt; Andante Cantabile, Dethier; "Canzona della Sera," d'Evry; Largo, Dvorak; "In Summer," Stebbins; Caprice, Guilman. The vocal parts of the program were sung by Byron A. Hudson, tenor soloist, Grace Episcopal Church, Providence, R. I., and Miss Margaret McKay Burgevin, soprano. Mr. Tucker is professor of music at Mount Holyoke College.

The Frazee Organ Company recently completed an organ for the Methodist Episcopal Church, Linden, Mass. This instrument was formally opened

in October by Roy L. Frazee, the brilliant organist at Loew's State Theater. New organs are being built by this company for the First Parish Church, Framingham, Mass.; Christ Church (Episcopal), Hamilton, Mass., and the Masonic Temple, New Bedford, Mass. George W. Stanley, Jr., has been appointed the firm's representative at Providence, R. I.

A second recital, considerably more brilliant than the first, was given on the evening of Nov. 11 by George Alexander West, F. R. C. O., F. A. G. O., organist and choirmaster these many years at St. Luke's Church, Germantown, Pa. His program was very attractive and well-balanced. The selections were: Sonata No. 3, Borowski; Allegretto, Hollins; Persian Suite, Stoughton; Nocturne, Dethier; March for a Church Festival, Best; Allegro Vivace, Widor; Processional March, "Iste Confessor," Guilman; "L'Organo Primitivo," Yon; Festival Toccata, Fletcher.

In 1856 there was installed a two-manual organ in the First Parish (Unitarian) Church, Arlington. It contained several substantial and excellent registers. After many years of service this old Hook organ was rebuilt and enlarged to three manuals. Again it has been rebuilt and enlarged at the factory of the Frazee Organ Company. It is now a beautiful modern organ containing all that is essential for the musical offices of the parish church. The open diapason has been unified and in its capacity as a register of 16 or 8 feet is the foundation tone of the instrument. Associated with it is a fine gamba of real serviceability and a no less remarkable doppel flöte. The swell has a fine French horn as well as an unusually good oboe. The original pipes of the latter stop have been preserved from the first instrument. The pedal organ has great power and solidity. The full organ blends perfectly and is a joy to the performer, as it is not overwhelming, but has majesty without noise, and unity of tone.

A considerably smaller organ of two manuals, but containing qualities on a par with those in the organ just described, has been installed in the new church of All Saints' Church, Brookline. It is understood, however, that while this is really a new instrument, in the near future there will be built a large organ to take its place and one that shall be commensurate with the cathedral environment that characterizes the edifice.

These two organs, as also an organ at St. Martin's Church, Providence, and another in the Church of the Epiphany, Philadelphia, are products of that noted voicer, James Cole of Malden.

On the October morning when the First Baptist Church, Arlington, was being consumed by flames, Mr. Cole was approached to build a new organ after the specifications of the instrument that was being destroyed. This organ has been completed several months. Although generally following the original organ built by Mr. Cole, many notable additions enrich the new one. Special mention should be made of the harp register and the chimes. This organ contains about fifty-six speaking registers.

Oct. 13, before an audience nearly filling the church, the new Frazee-Cole organ was formally opened with a recital by John Herman Loud, F. A. G. O. The program included: Sonata I, Guilman; "Sunset and Evening Bells," Federlein; "Darkness" and "Dawn," Jenkins; "Circe's Palace" and "By the Pool of Pirene" from "Tanglewood Tales," Stoughton; "Grand Choeur Dialogue," Gigout; "Vermeland," Hanson; "Exultate Deo" and "Thistle-down," Loud; Grand March from "Tannhäuser," Wagner; Toccata in F sharp minor, "Tu es Petra," Mulet. Before the closing selection Mr. Loud improvised in telling fashion on the hymn-tune "Jerusalem the Golden" ("Ewing").

The Highland Glee Club, composed of men who are lovers of music, sang at the evening service at Trinity Church, Newton Center, Nov. 7. This large body of singers has been admirably trained by Ralph D. Maclean, organist and choirmaster at the Congregational Church, Newton Center. The

choral music presented: "Hymn before Action," Davies; "The Long Day Closes," Sullivan; "O Lord, most Holy," Franck, and "Ye Watchers and Ye Holy Ones," Traditional German Melody. The soloist was Dean Winslow Hanscom.

One of the busiest organ recitalists in New England is Franklin Glynn, at All Saints' Church, Worcester. During the season he gave above fifty programs in various parts of the country. His recitals following evening prayer on Sundays are largely attended. The programs invariably include improvisations on familiar melodies. The All Saints' Day service was rendered by the combined choirs of the five Episcopal churches of Worcester. The organ music was played by Joseph Oldham of St. Luke's, Leander R. Howe of St. John's Church, Frank Dana of St. Mark's, James A. S. Gow of St. Matthew's, Alfred W. Booth of St. Matthew's and Franklin Glynn of All Saints'. The choral music was elaborate.

ORLANDO ORGANISTS UNITE.

Organization in Florida Town with Siewert as President.

Organists of Orlando and Winter Park, Fla., have organized a club to be known as the Organ Players' Club. The purpose is to promote the interests of members and to stimulate public interest in the organ. It seems to be a fitting time for this movement as Orlando is to have a new municipal organ in the near future; in fact, the new auditorium is completed and the organ is to be installed shortly. The club has a charter membership of thirteen with the following officers: President, Herman F. Siewert; vice president, Mrs. Hazel Coffin Lenfest; secretary, Mrs. Carrie Hyatt Kennedy; treasurer, Miss Elsie Sheally. A meeting was held Nov. 10 at the home of Mrs. Kennedy, at which time an interesting talk was given by Edward Young, organist of the Orlando Unitarian Church. The next meeting will be at the home of Mrs. George Freymark Dec. 1.

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ENGLISH BOOK IS IN PRESS

"The Complete Recitalist" Soon to Be Issued—Charity the Object.

In a letter to The Diapason Herbert Westerby, Mus. B., F. R. C. O., of Erith, Kent, England, writes that his forthcoming volume, entitled "The Complete Organ Recitalist," is in press and will soon be issued and distributed among subscribers. In view of the charitable object of the publication of this work, it being issued on behalf of the British Organists' Benevolent League, and its interesting table of contents, many American organists have sent in their subscriptions. Mr. Westerby, the editor, announces that the subscription while the present edition lasts is \$3.75, post free. It is to be a big work, lavishly illustrated, with plates of American and British organs and organists. A recent addition has been a motion picture section of six chapters, one of which deals with twelve principal London cinema organs and organists while another gives a long list of classified music for theater organs. Applications should be sent to the editor, "Sandon," Erith, Kent, England.

Special Services in Atlanta.

Grace Chalmers Thomson, A. A. G. O., Mus. B., organist and choirmaster at St. Philip's Cathedral, Atlanta, Ga., is arranging a program of special musical services for the season, as is the custom of this energetic church musician. On Nov. 13 portions of "Elijah" were sung and Dec. 5 her choir will present portions of "The Messiah." For Dec. 19 a program of ancient carols is scheduled and for Feb. 13 a program of anthems by Palestrina, Bach, Mendelssohn, Franck, Beethoven and Horatio Parker. The combined choirs sing the choral evensong service once a month and the cathedral choir the remainder of the time.

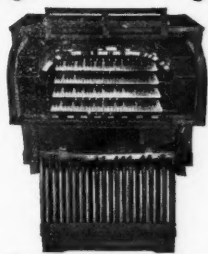
Guy C. Filkins on the Air.

Guy C. Filkins, playing the organ at Central Methodist Episcopal Church, Detroit, and a new quartet were presented to the Free Press radio audience Nov. 17 through WCX. The quartet sang from the studio atop the Book-Cadillac hotel. Mr. Filkins has learned the popular taste and he had the guidance of hundreds of letters from the radio folk in making up a most entertaining and delightful program. "Since broadcasting began, Mr. Filkins has been accounted one of the city's best musicians," says the Free Press critic, "but his art grows with each succeeding year. His playing on this occasion was all that the most exacting critic could demand."

Mias & Birkmaier Dissolved.

The firm of Mias & Birkmaier, Boston organ builders, has been dissolved, it is announced. Mr. Mias writes that he is now devoting his time to general maintenance work and organ architecture, with headquarters at Belmont, Mass.

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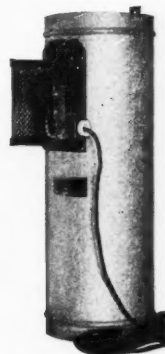
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Straights, Units, Hybrids or What?

By CARLETON H. BULLIS

New York, Nov. 5, 1926.—Editor of The Diapason: A reading of the article by Robert Pier Elliot on "Organ Terminology" in the September Diapason brings to attention a real need for some definitions of terms, and perhaps for the coining of adequate terminology to meet current practices in organ building. As Mr. Elliot points out, there has arisen such a variety of systems of organ building—so-called straight, duplexed, borrowed, unit, unified and conglomerate—that the various terms commonly used to designate this and that scheme are so loosely used, and perhaps so superficially understood, that many organists, some writers on organ matters and perhaps even organ builders are utilizing these various terms without having a common understanding as to precise meanings. I have even met persons who have grossly misapplied terms, at least as I understood the meanings.

Many organs now go under the caption "straight" without being strictly of that type. Among the types which go as such may be mentioned the conventional types of lay-out with a few duplexes among the manual stops and perhaps with a galaxy of duplexes or extensions (whichever you prefer to call them) in the pedal resources. Why continue to apply the allegedly commendable term "straight" to a mixed scheme?

Then there is the term "unit." When applied to a chest, as in "unit chest" or "unit action," there seems to be a little confusion. When applied to the general design of the instrument as a whole, the term is used not only loosely, but sometimes erroneously. Mr. Elliot describes the unit organ as one in which each set of pipes has its own electric primary—in other words, its own unit action—which is available in three or more locations among the stop resources. This, by many people, is distinguishable from the "unified" scheme in that the former is entirely or largely made up of unit chests, while the latter is essentially made up of so-called "straight actions," with a

few unit chests thrown in.

How are we to define when the "unit" merges into the "unified," or vice versa? A dear friend of mine, well-known for his constant writings on organ matters, applies the term "unit organ" to any lay-out which is largely of unit actions, no matter what the general tonal lay-out for the manual divisions may be. When pressed for his line of demarcation between "unit" and "unified," he cannot specify, for with him it is merely a matter of proportion—relativity. And then there are a few superficial people who breezily jump at conclusions when they label anything with a Hope-Jones-like console as a "unit." Is there no way of using terms which define things specifically?

Mr. Elliot's recommendation for the use of the term "unit organ," namely, one made up entirely of unit actions, is based upon the builder's viewpoint. From a mechanical viewpoint it may cover the structural feature of such an instrument. Yet may we not also view the whole issue from the standpoint of the performer—of the lay-out of the tonal resources as embodied in the console, of the musical factors as embodied in problems of registration? Suppose we use the term "unit organ" as opposed to a departmental organ. With this idea in mind we could then define a unit organ as an instrument which is a single entity, and not a group of organs, that is, divisions, as was the old type. This single entity or unit has no great organ, no swell organ, no pedal organ, etc., but has a number of ranks of pipes which can be played from any one of several claviers, manual or pedal. In contradistinction to this type would be the "departmental" organ, which, as in days of old, consists of a great organ controlled by its own manual, a pedal organ by its own clavier, and so on.

With these distinctions no organ could be classed as a unit organ as long as the groupings of chests showed a particular relationship to given claviers and allied expression chambers. All strictly "straight" lay-outs would, of course, be classed as departmental, as would certain lay-outs possessing straight actions together with a number of unit actions confined to respective manual groups. We then have departmental straight lay-outs and departmental unified schemes. As regards the organist and his modes of registration, the essential differences between the departmental and the unit types are:

(a) In the departmental organ: The organist thinks of his instrument as a combination of separate stop groups, each group being associated with its own clavier, and each group being more or less adequate for its special functions. Registrations are selected within each group. If desired, groups are coupled one to another, but without each group having integrity. With respect to control of expression, each departmental group of stops is affected by its own set of shades, with its own balanced pedal, or, as in some cases, two groups are enclosed in a common chamber. Thus we have both integrity of each clavier stop group and integrity of expression control.

(b) In the unit organ: The organist segregates his tonal colors into contrasting ensembles, each of which he places on a different clavier. Inasmuch as no rank is associated particularly with any given manual, he must make an arbitrary choice of the keyboard from which he desires to utilize the rank. His expression control is either an entity (a single chamber, or a plurality of chambers with shade actions coupled) or is a complex matter of operating different shades for different tonal families—a real problem of "compound flexibility." The whole unit idea is that of individual voices playable from a variety of sources.

Types "a" and "b" are the two extremes of design; the one is a combination of tonal groups or departments and the other is a heterogeneity of tonal units making up a single instrument and available in various console locations in almost any way one wishes to combine them or to segregate them, but without the privilege of expressing them with equal facility.

Between these two extreme types lie

a variety of schemes. The most departmental of these is the layout of straight actions plus a floating or ancillary division. The latter is like a unit in not having a home clavier, but as it is a group of pipe ranks reachable only through a common action, and not selectable through individual stop actions, an ancillary organ must be considered as a department—one without a clavier. Although such a tonal division properly has its own expression chamber, it may or may not have its own expression pedal. As a department, registrations within it are rendered available through couplers to the keyboards of the other departmental groups.

Although not the general practice at present, an ancillary group could have within its own limits some unit work to make certain ranks available at several pitches. This would in no sense convert the ancillary group into a unit organ, not even if all its ranks were unified, for as stop selections would be drawable only within the group, such an ancillary organ with internal unifications would be nothing other than departmental.

Leaning more toward the side of the unit schemes are such hybrids as have duplexes or even multiplexes of individual ranks, whether "borrowed" from another department at the original pitch, or made drawable on some other clavier at another pitch by "extension." Under this class fall those schemes with so-called "augmented" pedal, and as well all such practices as augmenting the resources of any manual by including stops which normally reside in another department.

Thus, with the distinguishing features of design herein mentioned, we may venture to classify types of organs somewhat as follows:

DEPARTMENTAL.

(Each tonal division playable through its own common action, available from its own keyboard or through couplers.)

Four types:

(1) Straight—a pipe to a key for each rank.

(2) Departmental with unifications—one or more unified chests making several pitches available on the same manual (lateral extension); the remaining ranks straight.

(3) Departmental and augmented—the resources of one division being called upon (that is, "borrowed") to increase the possibilities, or to fill in the inadequacies, of another division. This may be accomplished by duplexes, by extensions or by unifications, either between manual divisions or between manual and pedal divisions.

(4) Any combination of the foregoing, such as a unified scheme to which some duplexing is added, or in which augmentations are derived from unit chests located in other departments.

UNIT.

(A collection of pipe ranks bearing no ensemble relationship to one another, and individually drawable on a choice of claviers, either manual or pedal.)

(1) Unit, with unified ranks—permitting a choice of available pitches.

(2) Unit, with duplexed stops—allowing for availability on different claviers, but without choice of pitch.

COMBINATION DEPARTMENTAL AND UNIT.

(a) A unit organ of several manuals and pedal, with an additional manual or manuals with strictly departmental resources, such as a segregated division of solo stops (as in some earlier Hope-Jones instruments).

(b) An organ with completely or almost completely duplexed manual resources, but with independent pedal organ (if such exists). Here the pedal would be departmental, while the manual duplexes would provide the unit organ.

(c) Same as b, with pedal group augmented by duplexes or extensions from manual resources as in Audsley's scheme for a theater organ.

From the foregoing attempt to classify various types of organs it will be seen that, thanks to the mechanical flexibility of electric actions, organ building methods have become terribly diverse—perhaps hopelessly so. And I am sure that there are a few unlisted schemes which are such complicated combinations of the aforementioned types that to describe them with these proposed terms would result in a confusing array of adjectives. Yet perhaps the very hybrid nature of some such instruments would make them deserving of a cumbersome explanatory term. Progress, however, demands that the process of experimentation, trial and elimination continue, so that finer things may be discovered and retained. As new schemes appear, whether simpler or more involved in design than their forerunners, we should find adequate terminology to apply them.

As to the adoption and correct use of the terms which Mr. Elliot sets forth, builders and organists should at least be able to agree upon most of his proposals.

CARLETON H. BULLIS.

Pennsylvania Diocese Meeting.

The church music commission of the Episcopal Diocese of Pennsylvania held a conference, supper and service on Monday, Nov. 15. The subject of boy and mixed choirs was discussed, with an address on the former by Harold Gilbert of St. Peter's Church and on the latter by William T. Timmings of St. Paul's, Elkins Park. The attendance at this conference was about 130 clergy, choirmasters and choir members. This very successful affair was brought to a close with a beautiful evensong service at St. Mark's Church. The chairman of the commission, the Rev. Herbert M. Dennison, and the commission itself are out to help not only the churches in the diocese, but any who may come to them for aid.



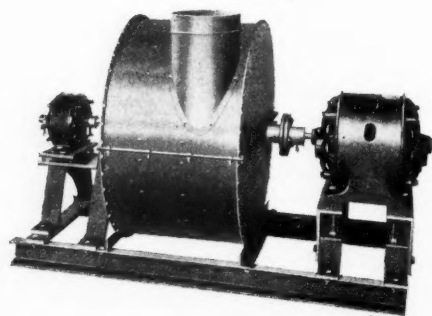
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**Answers to
Correspondence**

By DR. DINTY MOORE

W. D. A.—We have been unable to trace the publisher of the three-part a cappella arrangement of Handel's "Hallelujah Chorus" which you say you heard in one of the English cathedrals during the past summer. We appreciate your remarks regarding prohibition.

R. W. D.—We have been unable to discover the usual organists' fee for playing at a wedding. We have heard that in Boston an organist has been known to receive as much as a dollar and a half. This, we think, is exceptional even for Boston, and should not be taken as a precedent. In New York a dollar seems to be about the average, and surely this is not too much when the organist is expected to play "O Promise Me" and "At Dawning."

T. S. B.—Yes, Alexandrovich Teltitomeskovich is an American composer.

D. R. P.—It is some time since we heard Lynnwood Farnam play Wely's "Hymn of the Nuns," but we are under the impression that he does use the tremolo on the last chord.

P. S. H.—A good cross-word puzzle book for the use of the choir during the sermon can be obtained by writing to Snappy Stories.

S. G. P.—We do not know the "Moonshine Sonata" by Beethoven. Is it a new work?

S. W. W.—We have consulted our legal adviser and have been advised that the one cigar given you by the organ salesman does not constitute a bribe. It might, however, be considered as a commission.

G. A. M.—We are glad to know of the unique stained-glass window in your church depicting an organist refusing an increase of salary. It reminds of the well-known window

in a French cathedral showing two organ salesmen kissing each other.

ADVENT RECITALS OPENED

Philippi and Williams Heard at the Ascension, Pittsburgh.

Two recitals of general interest were played at the Church of the Ascension, Pittsburgh, Pa., in November. The first was given under the auspices of the A. G. O. on Nov. 23 by Daniel R. Philippi, organist and choirmaster of the church, and the second Nov. 30 by Julian R. Williams of St. Stephen's Church, Sewickley, Pa. These recitals were the opening of the Advent series at the Church of the Ascension.

Mr. Philippi's program was as follows: Second Organ Concerto, Handel; Two Little Preludes (E minor and F major) and Five Chorale Preludes, Bach; Canzona in D minor, Bach; "Ballet of the Happy Spirits," from "Orpheus," Gluck-Jennings; Intermezzo from Sixth Symphony, Widor; Berceuse from "Suite Bretonne," Dupre; Chorale, Fantasia and Fugue on "Sleepers Wake," Reger.

Mr. Williams' program was as follows: Suite in F., Corelli; Toccata, Le Froid de Mereaux; Passacaglia and Fugue, C minor, Bach; "Ronde Française," Boellmann; Allegro (from Second Symphony), Vierne; "Angelus" and "Bourée et Musette," Karg-Elert; "Benedictus," Reger; "The Christmas Pipes of County Clare," Harvey Gaul; Concert Variations, Bonnet.

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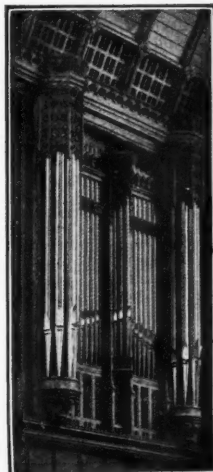
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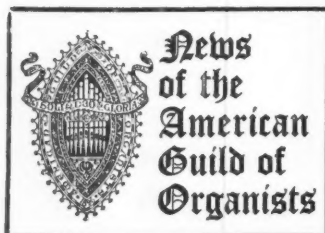
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News of the American Guild of Organists

Pennsylvania Chapter.

The monthly meeting of the Pennsylvania chapter was held on Monday morning, Nov. 1. The general business of the chapter was discussed, and the most important resolution adopted was to have the secretary draft and send a letter to all colleagues urging them to prepare for the examination.

The first public service of the season was held at St. George's Church, Richmond, under the direction of Herbert M. Butcher, A. A. G. O. The singing was by a volunteer choir and the rendition of the service was very good. It shows the upward trend in church music in our smaller churches. The program was as follows: Prelude, Andante in F sharp minor, Wesley (James H. Lord, F. A. G. O.); Chants to Psalms by Mr. Butcher; Magnificat in A, Foster; anthem, "The Lord Is King," Butcher; organ, "Suite Gothique," Boellmann (James C. Warhurst); address, the Rev. A. J. Arkin, B. D., rector; Hallelujah Chorus, Handel; postlude, Processional March ("Iste Confessor"), Guilman (George A. A. West, F. A. G. O.).

Our second public service was held in St. Clement's Church under the direction of Henry S. Fry, A. A. G. O. A fine program, rendered by a choir of men and boys, makes this annual service a musical attraction. The program is as follows: Organ Prelude, Symphony in D minor (first movement), Cesar Franck (Harry C. Banks, Jr.); Magnificat in D, S. Wesley Sears; anthem, Cesar Franck; sermon, by the Very Rev. H. St. Clair Hathaway, dean of the Pro-Cathedral; Solemn Procession, followed by Solemn Te Deum, Jordan; recessional, Coronation March, Meyerbeer; postlude, "Grand Choer," C minor, William T. Timmings (Mr. Timmings). The service was conducted by Henry S. Fry and S. Wesley Sears and played by Mr. Sears and Newell Robinson, F. A. G. O.

Virginia Chapter.

An audience of 550 heard Chandler Goldthwaite at the Washington Street M. E. Church, South, of Petersburg, Va., Oct. 21, in a recital under the auspices of the Petersburg branch of the Virginia chapter. This was the first of a series of recitals contemplated by the Petersburg organists. A reception for Mr. Goldthwaite followed the recital. It was this player's second appearance in the city and he made a very favorable impression. The program was as follows: Fantasie and Fugue in G minor, Bach; Prelude in D minor, Clerambault; Scherzetto, Vierne; Chorale in A minor, Franck; "Carillon," DeLamarter; Fantasie Dialogue, Boellmann; Staccato Etude,

Cradle Cong and Spring Song, Chandler Goldthwaite; Scotch Fantasie, Goldthwaite; Andantino, Lemare; Finale (Symphony 1), Vierne.

Louisiana Chapter.

The newly-chartered Louisiana chapter held a meeting in New Orleans Oct. 11, at which the following officers were elected:

Dean—J. E. Pasquet.
Sub-Dean—Mrs. E. B. Tallmadge, A. A. G. O.
Secretary-Registrar—Earle S. Rice.
Treasurer—Herbert S. Austin, A. R. C. O.
Librarian—Miss Anna Koelle.
Auditors—C. F. Niebergall and Edwin Jane.

The chapter is planning an active winter program which will include public services, at which combined choirs of the leading churches will sing the major choral works, and it is planned also to present several leading organists in recital.

Missouri Chapter.

The October meeting of the Missouri chapter was held at the Scottish Rite Cathedral, St. Louis, following a dinner at the Elks' Club, next door. Messrs. Hardy and Carruthers of the W. W. Kimball Company were the guests of the evening. Mr. Hardy made an entertaining and instructive talk on organ construction and tone production, followed by a demonstration of tone qualities in the Kimball organ in the main auditorium. This presentation of some of the builder's ideas and problems proved very interesting to the organists present.

Indiana Chapter.

The November meeting was held Sunday, Nov. 21, at 2:30 p. m., in the First United Presbyterian Church. By unanimous vote Jesse G. Crane was elected dean to fill the place left vacant by the resignation of Horace Whitehouse. Miss Bernice Fee was appointed auditor by Mr. Crane, to take the place of Mrs. Kemper.

Marks Scranton Church Jubilee.

A recital Oct. 18 by Leon Verrees in St. Luke's Church, Scranton, Pa., was one of the important features of a celebration marking the seventy-fifth anniversary of the founding of the church. Mr. Verrees went to Scranton in the spring of 1924 to assume the duties of organist and choirmaster of St. Luke's shortly after the installation of the four-manual Cassavant, which had been designed by Charles M. Courboin. Mr. Verrees was graduated with honors from the Brussels Conservatoire in Belgium and before going to Scranton was assistant to Lynnwood Farnam at the Church of the Holy Communion, New York City.

Powell Weaver of the Grand Avenue Temple, Kansas City, Mo., gave the dedicatory recital Nov. 5 on a two-manual organ built by M. P. Möller for the new First Baptist Church of Hutchinson, Kan.

A feature of the rededication of St. Jean Baptiste Church at Troy, N. Y., Nov. 7 was the observance of the fiftieth anniversary of the incumbency of George B. Beauregard as organist of the church.

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HYMN SOCIETY IN BOSTON.

Pilgrimage Marked by Luncheon for Katharine Lee Bates.

The Hymn Society, which usually holds its meetings in New York City, made a pilgrimage to Boston Nov. 15, where the New York and Boston members were joined by a company of musicians and hymn writers residing in or around the Hub.

At 11:30 a. m. the society gathered in the Old State-house about the quaint little English organ of the eighteenth century on which Oliver Holden composed the tune "Coronation" and sang the melody while Miss Emily S. Perkins, corresponding secretary of the society, played it. Each line was "lined out" in the ancient style by the president of the society, Carl F. Price, who held a copy of the first book of Holden's ever to contain the tune with its hymn "All Hail the Power of Jesus' Name." The company then proceeded through the winding streets, crowded at the noon hour, to the Park Street Church at the corner of Boston Common, in which church "America" was first sung to the words "My Country, 'Tis of Thee." Here a paper was read from the collection of the venerable hymnologist, Dr. C. S. Nutter, who was in the company, and recounted the story of the event in the words of the late author, Dr. Samuel F. Smith. A visit was made also to Bishop Phillips Brooks' church, Holy Trinity, at Copley Square, and to the St. Gaudens statue of that distinguished hymn writer.

At the Westminster Hotel a luncheon was given in honor of Miss Katharine Lee Bates, author of the patriotic hymn "O Beautiful for Spacious Skies." After a statement by the president as to the purposes of the Hymn Society and of this pilgrimage, John Barnes Pratt offered on behalf of a special committee a resolution urging the adoption of "America the Beautiful" as the national hymn and calling on other societies to join in petitioning Congress for official action. The resolution was unanimously adopted. Action was also taken favoring the forma-

tion of a Boston chapter of the Hymn Society and Earl E. Harper, H. Augustine Smith, Stanley Ross Fisher, H. Lowell Mason and Grace Wilbur Conant were appointed a committee to carry this into effect.

Reginald L. McAll, president of the National Association of Organists, spoke of the necessity for giving better hymns and more worshipful training in the field of music to the rising generation. Miss Bates was presented by Miss Emily S. Perkins and spoke regarding her hymn, composed in 1893 on the summit of Pike's Peak in Colorado.

SUCCESS OF TOLEDO CHORUS

Mary Willing Megley Conducts "The Rhapsody of St. Bernard."

Mary Willing Megley, the Toledo, Ohio, musical leader and organist of the Ashland Avenue Baptist Church, presented the Toledo Choral Society, of which she is the director, in Dean David Stanley Smith's choral work, "The Rhapsody of St. Bernard," on the evening of Nov. 18.

This Toledo choral body enters its eighth season in a spirit of anticipation of the possibility of rivaling the record of last year with its total enrollment of 411 voices and a remarkable presentation of Pierne's "The Children's Crusade," with an additional chorus of 200 children and the Cleveland Symphony Orchestra. The annual presentation of Handel's "Messiah" will occur on Dec. 20. An unusually fine array of soloists has been engaged. The spring concert will be held the first week in May, 1927, and will bring a repetition of Coleridge-Taylor's "The Atonement."

The Toledo Choral Society enjoys the distinction of being self-supporting. There have been no deficits, a remarkable achievement in the annals of choral societies.

Mrs. S. M. Jones, wife of the former mayor of Toledo, "Golden Rule Jones," opened her home next to the Art Museum for a reception after the concert. She was Dean Smith's first organ teacher. He was born in Toledo in 1877 and educated there.

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Southern California News

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Nov. 18.—Ernest Douglas, with his boy choir, gave an enjoyable program Oct. 25 at the Congregational Church in Redlands, Cal. This was one of the out-of-town recitals arranged by the local Guild chapter, and from all accounts was a great success. Mr. Douglas played numbers by Guilman (guess which), Bach and Douglas, and the choir sang works by Mozart, Handel, Schubert, etc., while the audience, like Oliver Twist, asked for more.

The November meeting of the A. G. O. was held Nov. 1 at the Windsor tea room. Fifty members showed their interest by attending. After the dinner a splendid talk was given by Arnold Dann, organist and choirmaster of the First Methodist Church of Pasadena, on the registration of Bach's Chorale Preludes, with special reference to the "Little Organ Book." This was followed by a discussion in which some of the organ builders joined.

Otto T. Hirschler gave his monthly recital at the Methodist Church in Long Beach on Oct. 26. He had the assistance of Dan Gridley and the program was splendidly planned. Especially attractive were the Intermezzo by Callaerts, "Arpa Notturna," by Yon, and the First Concert Study, Yon.

Sibley G. Pease continues his Sunday afternoon recitals at the Elks' Temple, where he gets a good attendance.

Reginald W. Martin, who is well known in Los Angeles as an organist of ability, is spending his second year as head of the music department at Sweet Briar College, in Virginia. Mr. Martin was for many years at Talley's Theater and has a number of published works to his credit.

I understand that the Unitarian Church is to have a Casavant organ. It will be the first of that make in this neck of the woods.

Joseph W. Clokey gave his first recital at Pomona College the early part of November. He played an attractive program in a most artistic way and is already making a host of friends here with his modest, unassuming personality.

Dudley Warner Fitch has begun his short recitals, which he gives every Sunday before the evening service. They have become an institution at the

cathedral and the congregation seems to enjoy Mr. Fitch's numbers as much as it does the service which follows.

Carrie Hyatt Kennedy in Florida.

Mrs. Carrie Hyatt Kennedy, formerly a prominent organist of Indianapolis, Ind., has moved to Orlando, Fla., one of the growing communities of that state, and has been appointed organist of the First Baptist Church of that city. At the same time Mrs. Kennedy is continuing her recital work. She played at the Methodist Church of Winter Park on the evening of Oct. 7, giving the following program: Sonata (Con moto maestoso and Andante tranquillo), Mendelssohn; Fanfare, Lemmens; Melody in G, Guilman; "Jerusalem the Golden," Spark; "Marche Champetre," Boex; Indian Flute Call and Love Song, Lieurance; Volga Boatmen's Song, arranged by Eddy; Hallelujah Chorus, "The Messiah," Handel.

Separate Organ in Chapel.

Dayton, Ohio, Nov. 18, 1926. Editor of The Diapason: In the October issue of The Diapason we noted an error in regard to the organs in the Westminster Presbyterian Church, which we wish to have corrected. It was stated that our Skinner organ was playable from the auditorium and from the chapel. The original idea called for this arrangement, but the plan was changed. Now we have a two-manual direct electric action Wicks organ in the chapel. We are well pleased with this little organ, and think it is only fair to the Wicks Organ Company of Highland, Ill., to have the mistake corrected. Sincerely,

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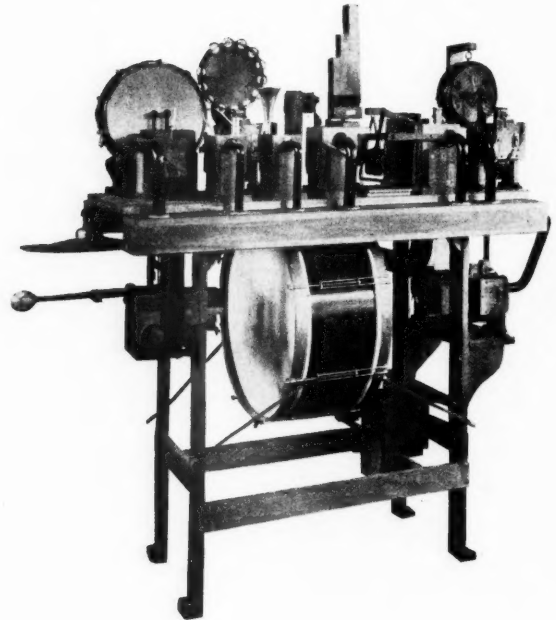
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News From St. Louis

By DR. PERCY B. EVERSDEN

St. Louis, Mo., Nov. 23.—Edgar L. McFadden is doing good work with his choirs at Centenary Methodist Church. On the last Sunday of each month he is featuring a musical service with his combined quartet and chorus choirs, offering some attractive programs. The evening of Nov. 14 was devoted to organ compositions by Edward M. Read, beloved by all St. Louis organists. The chorus consists of about fifty voices.

Dr. Percy B. Eversden gave the second of a series of recitals for the benefit of the organ fund at St. Marcus' Evangelical church Oct. 28. The number of organists present was gratifying.

It is pleasing to note the awakened interest in public recital work among St. Louis organists. Arthur Davis of Christ Church Cathedral, always in demand, played a return recital at St. Andrew's Episcopal Church in Edwardsville Nov. 13; Charles Galloway at the Washington University chapel gave the second of his monthly recitals on the 21st; Mr. Deibels of St. Louis Cathedral (R.C.) on Nov. 7 gave the first of a series of monthly recitals; members of the St. Louis chapter, N. A. O., are sponsoring monthly recitals at the Missouri State School for the Blind, and many others are giving more or less lengthy programs preceding their Sunday evening services.

George Devereux of the college church of St. Louis University has returned from a two months' sojourn in California and is preparing a series of historic recitals on his new Kilgen organ.

The big event locally of the past month was the program of Pietro Yon at St. Francis Xavier's Church on the evening of Sunday, Nov. 7. The packed church proves that there are many more who appreciate organ music than we sometimes think. Mr. Yon is booked for a return engagement in February.

As this goes to press Albert Riemenschneider will be playing for us under the auspices of the Missouri chapter, A. G. O.

West Park Baptist Church opened its new church and organ on Monday, Nov. 22, with a rendition of Gaul's "Holy City," with Percy B. Eversden at the organ.

Arthur R. Gerecke, one of our younger organists, sends us a program of a sacred concert given by him and his choir last month at Ebenezer Evangelical Church.

Ernest Prang Stamm, organist of the Second Presbyterian Church, has

been asked to give the third recital of a series at St. Marcus' Church.

We regret to announce the passing of Rudolph Kilgen on Nov. 10. He was a brother of Charles C. Kilgen, president of the firm of George Kilgen & Son, Inc., and the son of the founder of that firm. Mr. Kilgen was the staunch friend of many of our local organists who will miss his cheery words of commendation.

Organist Dies at the Console.

Edward J. Groebl, organist of the Methodist Church, Oyster Bay, L. I., died at the console of his Midmer organ of heart disease, late in October. Mr. Groebl had been for many years one of the organists of Trinity Parish, New York, and was of distinguished personality and excellent attainments.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for October 1, 1926.

State of Illinois, County of Cook, ss. Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:
 Publisher, S. E. Gruenstein, 306 South Wabash avenue.
 Editor, same.
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2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding 1 per cent or more of the total amount of stock should be given.)
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3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
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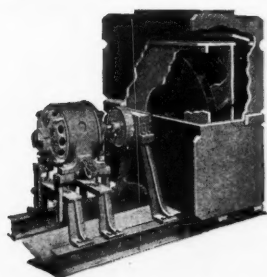
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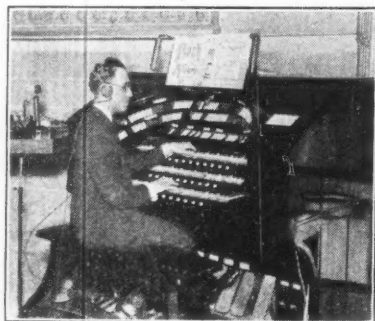
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