

THE DIAPASON

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Eighteenth Year—Number Eleven

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ROBERT PIER ELLIOT TAKES AEOLIAN POST

COMPANY ENLARGES FIELD

**Well-Known Organ Man Manager of
the New Church and Concert
Organ Activities—Leaves
the Welte Company.**

Robert Pier Elliot, vice-president and head of the organ department of the Welte Company, has been appointed manager of the church and concert organ activities of the Aeolian Company. He will assume his new duties on Oct. 1. This interesting announcement, which accompanies plans for a branching out of the Aeolian Company, after having devoted itself in the past almost entirely to the building of residence organs, was made by W. H. Alfring of the company at the New York offices.

Frank Taft, for many years managing director of the organ department of the Aeolian Company, continues in this office. The large demand for Aeolian organs, according to Mr. Alfring, has resulted in the establishment of a special division for church and concert organs which will be under the direction of Mr. Elliot.

Mr. Elliot is deemed particularly well fitted for this work as he is well acquainted with the church and concert field. He started organ work at 17 with the Farrand & Votey Organ Company, Detroit. He helped finish the first Aeolian organ at the original store, 18 West Twenty-third street, which was built in the Farrand & Votey factory. He was subsequently vice-president of the Austin Organ Company for seven years; founder and president of the Kinetic Engineering Company, president of the Hope-Jones Organ Company and general manager of the W. W. Kimball Company organ business for eight years, following two years as eastern manager, and for the last two years has been vice-president and general manager of the Welte Organ Company.

The Aeolian Company has specialized in the building of residence organs, but a large proportion of the 1,500 or more organs which it has placed in homes of distinction all over the world have been large three and four-manual instruments.

In 1896 the Aeolian Company purchased control of the Votey Organ Company, itself the successor in interest of the famous Roosevelt organ. With the application of the Aeolian roll-playing principle to the instrument, the pipe organ became available for private residences. Its scope was enlarged to include orchestral as well as organ music and its tones were modified and refined to meet the requirements of comparatively small spaces. Today the Aeolian duo-art organs are to be found in many of the best known residences here and in Europe.

Arthur J. Thompson, associated with Mr. Elliot in the Welte Company, will be his chief assistant. Mr. Thompson is a Columbia University man with practical organ experience and has spent considerable time in France and England in intimate association with leading organists and with the Willis firm.

Arthur Becker Recital Series.

Arthur C. Becker, dean of the school of music of De Paul University, Chicago, and organist of St. Vincent's Catholic Church, will give a series of six recitals at the church, playing on the fourth Sunday of each month, beginning with October, at 4 p. m.

Theodore Strong in Charge.

Sherman, Clay & Co. announce the appointment of Theodore Strong in charge of their Aeolian Duo-Art organ department, with headquarters at Kearny and Sutter streets, San Francisco.

DR. HERBERT J. TILY, MERCHANT, MUSICIAN, ORGANIST.



WILL EDIT LISZT WORKS. PILCHER OFFICE IN N. Y.

Middelschulte to Prepare Organ Compositions for New Edition.

Dr. Wilhelm Middelschulte of Chicago has been invited by the Liszt Society of Germany to edit the Liszt organ works for the great Liszt edition to be brought out by Breitkopf & Härtel of Leipzig. Among the editors of this edition are such men as Eugen d'Albert. A large amount of material, including unpublished manuscripts from the Liszt museum in Weimar, is to be submitted to Mr. Middelschulte for preparation so that it may be made available to organists throughout the world. Mr. Middelschulte's transcription of the Bach Goldberg Variations is just from the presses of F. Kahnt in Leipzig and is a volume of seventy-three pages.

Dedication at New First Church.

Formal dedication of the Kimball four-manual organ in the New First Congregational Church, Chicago, which was installed in the spring, will take place Oct. 9 to 11. The instrument, which is the largest church organ in the city, has been played by William Lester, organist of the church, for several months, being used for the first time when Mr. Lester's "Everyman" was presented with great success. The formal dedication, with a recital in the evening by Mr. Lester, is set for Oct. 9. The following evening there will be a service under the auspices of the American Guild of Organists. On Tuesday evening a recital will be given by Hugh Porter of New York, former organist of the New First Church.

Swinnen Back from Europe.

Firmin Swinnen, refreshed in body and spirit after his summer in Europe, has returned to his duties as private organist to Pierre S. du Pont at his estate near Wilmington, Del. Mr. Swinnen has a number of recitals booked for the season. In September he was scheduled to play at Wheeling, W. Va., Columbus, Ohio, and New Castle, Pa.

William E. Pilcher, Jr., in Charge of Quarters at Steinway Hall.

Organ builders from points west of the Alleghenies continue their march on New York City. Announcement is made of the opening of a New York office by Henry Pilcher's Sons in the metropolis. The quarters will be in the new Steinway Hall on West Fifty-seventh street, a prominent musical center, and will be in charge of William E. Pilcher, Jr.

This move is made in an effort to enable Eastern organists to become more thoroughly acquainted with the artistic merits of Pilcher organs. Mr. Pilcher is himself an experienced organist, has been actively connected with the Pilcher factory at Louisville and is a man who makes friends.

DEATH TAKES L. W. HAWLEY

Had Been Connected with the Estey Company Fifty-four Years.

L. W. Hawley, for fifty-four years a faithful employe of the Estey Organ Company, died at York, Maine, on Aug. 28 while on a two months' vacation.

Since 1873, when he left the furniture business in Brattleboro to join the Estey staff, Mr. Hawley had been connected with the office work and sales correspondence in the home office. His vocation and avocation have been affairs connected with music. For many years he conducted choirs, choruses and orchestras. Only three years ago he resigned as a Sunday-school superintendent after forty years of service.

Mrs. Kennedy Plays at Orlando.

Mrs. Carrie Hyatt Kennedy is giving a series of Sunday afternoon concerts at the municipal auditorium in Orlando, Fla. Mrs. Kennedy was formerly dean of the A. G. O. Indiana chapter, and is now living in Orlando. The municipal organ there is an Estey four-manual with 101 stops and a luminous stop console. The recitals are broadcast by station WDBO.

CANADIAN ORGANISTS IN THREE-DAY SESSION

MACMILLAN NEW PRESIDENT

**Recitals at Toronto Convention of
C. C. O., in Which Willan, Fricker,
Sanders, Turton and Lilian
Carpenter Are Heard.**

By H. G. LANGLOIS.

Canadian organists spent three days at the close of August in Toronto attending the annual convention of the Canadian College of Organists and listening to programs and discussions of interest and benefit. Among the most important events which marked the three days were a recital of organ and string quartet music at the Metropolitan Church, at which Dr. H. A. Fricker, Dr. Herbert Sanders and Miss Lilian Carpenter, the last-named the representative of the National Association of Organists, were participants; recitals by H. Matthias Turton and Healy Willan and the closing dinner of the convention.

Dr. Ernest A. MacMillan was elected president of the college for the ensuing year. The other officers are:

Honorary President—Dr. Albert Ham, F. R. C. O.

Registrar—Charles E. Wheeler, F. C. C. O.

Secretary-Treasurer—H. G. Langlois, Mus. B.

The convention opened with a council meeting on Monday afternoon, Aug. 29, and with get-together and registration of members and guests at the Metropolitan United Church. Although the weather was very inauspicious there was a goodly number of members and guests registered. Among the American guests were Reginald L. McAll, president of the N. A. O.; Charles A. H. Pearson, Dr. Percy B. Eversden and Miss Lilian Carpenter.

The business of the council meeting included the reading of the secretary-treasurer's report, and discussion of certain proposed amendments, one of which provided for the admission of young organ students to membership at a reduced annual fee. It was felt that many bona fide students might desire to become members who were not able to pay the full annual fee. The treasurer's report showed a good balance.

The annual general meeting was held on Tuesday morning in the church parlors, and seventy members and friends were present. In the absence of the president, J. W. Bearder, Dr. H. A. Fricker took the chair and opened the meeting with a speech of welcome.

"Ladies and Gentlemen," he said, "I have to inform you that I am only a deputy this morning. Dr. Bearder, who should take the chair, and who would have taken it, is in England and not able to get back in time for this conference; so it is my unfortunate duty to take his place. I will do the best I can, and be as brief as I possibly can."

"My first duty is to give a warm welcome to every member who is attending this session, especially those from outside of Toronto. I notice already that the social spirit prevails in a most alarming fashion, because it was so hard to get you to the meeting, but that is characteristic of musical people. We have done our best to give you an interesting program, and I hope it will turn out as we all wish and be very successful."

Various phases of C. C. O. activities were discussed and encouraging reports were read by the secretaries of local centers. Messages of greeting were read from the president and various members who were unable to attend.

An interesting debate was held at this meeting on the subject "Resolved,

That the use of the organ is an assistance to the musical services of the church." Dr. Herbert Sanders of Ottawa, taking the affirmative, said in part:

"The organ has really been a great asset to the church. The organ dates from the eleventh century, and it has been associated with the church and has done a most wonderful work when you consider that the singing of the choir, combined with the playing of the organ, has been a remarkable aid to Christian worship in the history of the church and during that time has won the universal approval and admiration of the people. Not only has the organ done this work and made the musical service of the church very attractive, but it has got hold of the minds of the people and become so associated with worship that I am sure it would be very difficult to do without it. To take the organ from the church would be to take away one of the greatest inspirations, and I feel sure it would be well for us all at our annual convention to realize that as organists we have just as high a privilege in taking our part in the church as the preacher who preaches.

"I want to say just one word about the nature of the organ because the organ is particularly fitted more than any other instrument to the music of the church. Music makes a threefold appeal: one is to our senses; in the second place it makes what we might call an aesthetic appeal; then we also have what is called the expressive appeal, by which certain emotions are aroused; it may make us mournful or cheerful. I would say that one of the chief elements of sacred music is its sense of mystery. One of the reasons the organ has been called a sacred instrument is because it is not a rhythmic instrument. That is why a pianist does not care for the organ, and that is the difficulty in playing with an orchestra. It appeals more to our senses and to that higher part of our nature, and I think that is one of the reasons why organs will never be superseded."

Dr. Healy Willan, taking the negative, began in a somewhat humorous vein, comparing the dangers of a large organ with those of a large motor car when operated by inexperienced hands. He said in part:

"May I at the outset express my great appreciation to Dr. Sanders personally for his entirely uncalculated kind remarks, and I also wish to compliment him very sincerely on a very eloquent statement of the case. This particular resolution on which we have had to speak, one in the affirmative and one in the negative, is a rather difficult one because it is somewhat vague. Take the modern car. It is an advantage to present-day transportation, but the modern motor car in the hands of an indifferent driver may be very dangerous and have disastrous results, and in these days of enormous organs there is placed in the hands of an organist a vast amount of possible danger. If you look at the resolution closely, it says 'As a help to the service of the church,' and I think the resolution means definitely the act of playing in the church services, and on that point I am quite ready and altogether glad to have the opportunity of taking the negative side of this resolution.

"With a large organ containing a variety of things—fog horns, kitchen furniture, jim-jams, etc., one can, of course, make a lovely hash of quite beautiful music.

"Let me take an entirely opposite view and ask: What has the organ done for church music? The plain chant reached its zenith before the organ was invented, and with the invention of the organ plain chant was dragged down to earth in a way that was never intended. At the present time there is a modern school of accompaniment springing up which I think perhaps does as little harm as any of the plain chant, and if you get a book by J. H. Arnold on 'Plain Chant' you would do well to read it. You see, from that point of view, I find it very difficult to see that the organ has done any good.

"There is no greater school of music than the Russian school. In the Eastern churches there is no such thing as an organ. It is not only non-existent, but it is definitely forbidden. I don't think anyone can contest the point that among the greatest church music are the Russian anthems. The whole

Russian school was conceived without any thought of an organ accompaniment, and the same applies to the great school of Palestrina. Dr. Sanders spoke very charmingly of the mystery of the plain chant, but in doing so in order to emphasize the mystery point he had to fall back on works which require no organ.

"One other point and it is this: What have composers done with regard to the organ and church music in recent years? What has happened is that every one of them practically has turned to music showing that the use of the organ is not as necessary or as fine as was supposed."

Time did not permit any general interchange of views on this subject, but the members felt they had listened to interesting addresses.

At the close of the meeting the newly elected president, Dr. Ernest MacMillan, F. R. C. O., took the chair.

A delightful afternoon was spent in a ride about the city and afternoon tea at the Royal Canadian Yacht Club, which was arranged through the courtesy of Dr. Alexander T. Davies, a member of the club. The weather fortunately cleared and allowed the full enjoyment of this event.

In the evening a well-attended organ and string quartet recital was held at the Metropolitan Church, the program being as follows: Concert Overture in C minor, Fricker (Dr. H. A. Fricker, F. R. C. O.); Fugue in E minor and Adagio in A minor, Bach, and Scherzo in E, Widor (Miss Lilian Carpenter, F. A. G. O.); Quartet in C major, Mozart (Spivak String Quartet); Fantasia in F minor, Mozart; Toccata in D minor, Wood; "Hallelujah, Gott zu Loben," Reger; Scherzo Caprice, Bernard, and Fugue from Sonata, Reubke (Dr. Herbert Sanders, F. R. C. O.); Suite in C minor, Rheinberger (organ, solo violin, solo cello and string quartet).

We were glad to be able to hear Miss Carpenter as the distinguished representative of the N. A. O. and all appreciated her fine playing.

Wednesday morning was left free for those who wished to attend the Toronto Exhibition and view the championship swim, which was held that day.

Two very interesting recitals took place Wednesday afternoon—one at Walmer Road Baptist Church by H. Matthias Turton of Erskine Church, Montreal. Mr. Turton played movements from the Louis Vierne symphonies, and gave a very interesting talk on the significance of the works of this composer, pointing out the value of the new trails opened up especially in his later symphonies. Later in the afternoon a recital was given by Dr. Healy Willan, F. R. C. O., at St. Peter's Catholic Church on the new Casavant organ there. Dr. Willan was assisted by the boys of St. Peter's choir under the directorship of D'Alton Baker. Dr. Willan confined most of his program to Bach, playing among other numbers the B minor Prelude and Fugue and a beautiful chorale prelude, "Jesu, Joy of Man's Desiring." The boys of the choir sang examples of plain chant in the various ecclesiastical modes in splendid style, as well as hymns with faux-bourdon.

The convention closed with the annual dinner at Casa Loma Hotel, about sixty members and guests being present.

The new president occupied the chair. In responding to the toast "Our Guests" Reginald L. McAll spoke of the feelings of good will between the Canadian and United States organizations, and hoped that an interchange of recitalists would take place at each convention. Dancing followed and the evening ended with the feeling that a most successful and enjoyable convention had been held.

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NEW OBERLIN ORGAN TO BE SKINNER WORK

FOR WARNER CONCERT HALL

Latest Addition to Instruments for Educational Institutions Will Be Placed in Concert Auditorium.

Warner Concert Hall at Oberlin College, Oberlin, Ohio, is to have a large three-manual organ, the contract for which has been awarded to the Skinner Organ Company. Thus is added another to the growing list of organs for institutions of learning under construction at the Skinner factory. Oberlin, which is known as a center of organ culture, already has a large Skinner in Finney Memorial Chapel. This instrument was built in 1914.

Following is the specification of the instrument for Warner Hall:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
*Tromba, 8 ft., 61 pipes.
*Clarion, 4 ft., 61 pipes.

*Separate pressure in Choir box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrfloete, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture Cornet, 5 rks., 305 pipes.
Chorus Mixture, 3 rks., 183 pipes.
*Waldhorn, 16 ft., 73 pipes.
*Cornopean, 8 ft., 73 pipes.
*Clarion, 4 ft., 73 pipes.
Oboe d'Amore, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

Tremolo.

Heavy wind.

CHOIR ORGAN.

Gamba, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Gambetta, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tuba Mirabilis (Separate high pressure), 73 pipes.

Tremolo.

PEDAL ORGAN (Augmented).

Diapason, 16 ft., 32 pipes.
Diapason (Bearded), 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gamba (Choir), 16 ft., 32 notes.
Echo Bourdon (Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

"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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Henry F. Seibert

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Chicago

FOUR-MANUAL BY WICKS IS OPENED IN CHICAGO

AT ST. STANISLAUS' CHURCH

Large Instrument Has Sanctuary Division—Smaller One for Low Church—Dedicatory Recital by Edwin Stanley Seder.

The Wicks Pipe Organ Company of Highland, Ill., last month completed the installation of a large four-manual with a sanctuary division in the historic St. Stanislaus' Catholic Church, Chicago.

Edwin Stanley Seder gave the dedicatory vesper recital Sunday afternoon, Sept. 25, and was greeted by an overflow house. Frank Nowicki is the organist and musical director at St. Stanislaus' Church and assisted the Wicks Chicago representative in drafting the plans for this newest addition to Chicago's large instruments.

The Wicks Company is also installing a two-manual organ in the low church at St. Stanislaus', and at the same time taking down the present organ and re-installing it in the sisters' chapel in the school building.

The main organ of the new four-manual is at the side of the second or choir balcony and the sanctuary organ is built back of the high altar. The console has been placed in a center line, at the balcony railing, while the choir occupies an elevated position back of the console. The entire instrument with the exception of main pedal organ is under expression, the 16 ft. open diapason, great organ, being the only manual register to be in the open. The instrument embodies a complete tonal appointment and modern control, including double-touch adjustable master and manual combination pistons. The pedal organ is resourceful, consisting of a 16 ft. open diapason, 44 pipes; a first and second bourdon, a 16 ft. bombarde, a contra bass, 16 ft., and an 8 ft. bass flute, with the usual augmentations and manual basses. The solo tuba, 16 ft., makes an effective addition to this pedal division.

The specifications are as follows:

GREAT ORGAN.

1. *Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. *Second Open Diapason, 8 ft., 61 notes.
4. Doppelflöte, 8 ft., 85 pipes.
5. Viola da Gamba, 8 ft., 61 pipes.
6. Gemshorn, 8 ft., 61 pipes.
7. Octave Principal, 4 ft., 61 pipes.
8. Harmonic Flute, 4 ft., 61 pipes.
9. Concert Flute, 4 ft., 61 notes.
10. Octave Quint, 2 1/2 ft., 61 pipes.
11. Super Octave, 2 ft., 61 pipes.
12. Mixture, 3 ranks, 183 pipes.
13. French Horn (From Choir), 8 ft., 73 notes.
14. Trumpet, 8 ft., 73 pipes.
15. Clarion, 4 ft., 61 notes.

*On open chest.

SWELL ORGAN.

16. Bourdon, 16 ft., 73 pipes.
17. Open Diapason, 8 ft., 73 pipes.
18. Stopped Diapason, 8 ft., 73 pipes.
19. Salicional, 8 ft., 85 pipes.
20. Aeoline, 8 ft., 73 pipes.
21. Quintadena, 8 ft., 73 pipes.
22. Violina (From No. 19), 4 ft. 73 notes.
23. Flauto Traverso, 4 ft., 73 pipes.
24. Mixture, 3 ranks, 183 pipes.
25. Flautino (From No. 23), 2 ft., 61 notes.
26. Vox Humana, 8 ft., 73 pipes.
27. Oboe, 8 ft., 73 pipes.
28. Cornopean, 8 ft., 73 pipes.

CHOIR ORGAN.

29. Horn Diapason, 8 ft., 73 pipes.
30. Melodia, 8 ft., 85 pipes.
31. Viol d'Orchestre, 8 ft., 73 pipes.
32. Dulciana, 8 ft., 73 pipes.
33. Flute Celeste, 8 ft., 61 pipes.
34. Orchestral Flute (From No. 30), 4 ft., 73 notes.
35. French Horn, 8 ft., 73 pipes.
36. Clarinet, 8 ft., 73 pipes.
37. Marimba Harp, 6 ft., 49 bars.

SOLO ORGAN.

38. Stentorphone, 8 ft., 73 pipes.
39. Gross Gamba, 8 ft., 73 pipes.
40. Gamba Celeste, 8 ft., 61 pipes.
41. Flute (From No. 38), 4 ft., 61 notes.
42. Orchestral Oboe, 8 ft., 73 pipes.
43. Contra Tuba, 16 ft., 85 pipes.
44. Tuba Mirabilis (From No. 43), 8 ft., 73 notes.
45. Tuba Clarion (From No. 43), 4 ft., 61 notes.
46. Harp Marimba (From No. 37), 8 ft., 49 notes.

RIEMENSCHNEIDER CLASS AT THE DUPRE HOME.



Reading from left to right—

Back row—Albert Riemschneider, Mrs. Riemschneider, Porter W. Heaps, Royal A. Brown, Carleton H. Bullis, Ernest A. Ibbotson, G. Criss Simpson and Fred Williams.

Lower row—Mrs. Cora Conn Moorhead, Mrs. Edith B. Ross, Mrs. Martha B. Pyne, Mrs. Ida K. Mervine, Mme. Marcel Dupre, Mrs. Ida Reeder, Marcel Dupre, Mrs. Otis Benton, Miss Marguerite Dupre, Miss Marie Burdette, Miss Laura L. Bender and Miss Julia Ward.

SANCTUARY ORGAN.

(Playable on Solo manual.)

47. Echo Clarabella, 8 ft., 85 pipes.
48. Muted Viol, 8 ft., 73 pipes.
49. Viol Celeste, 8 ft., 61 pipes.
50. Fernflöte, 4 ft., 61 notes.
51. Vox Humana, 8 ft., 73 pipes.
52. Resultant, 32 ft., 32 notes.
53. First Open Diapason, 16 ft., 44 pipes.
54. Second Open Diapason, 16 ft., 32 notes.
55. Contra Basso, 16 ft., 44 pipes.
56. Cathedral Bourdon, 16 ft., 32 pipes.
57. Bourdon, 16 ft., 32 pipes.
58. Lieblich Gedeckt, 16 ft., 32 notes.
59. Bass Flute, 8 ft., 32 pipes.
60. Cello (From No. 55), 8 ft., 32 notes.
61. Octave (From No. 1), 8 ft., 32 notes.
62. Bombarde, 16 ft., 32 pipes.
63. Trombone (From Solo), 16 ft., 32 notes.
64. Tuba, 8 ft., 32 notes.

BUILT BY AUSTIN COMPANY

Three-Manuals for Gadsden, Ala., and Willoughby, Ohio, Churches.

Following is the specification of a three-manual being built by the Austin Organ Company for the Baptist Church of Gadsden, Ala.:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Gross Flöte (Pedal extension), 8 ft., 41 pipes.
- *Gemshorn, 8 ft., 73 pipes.
- *Melodia, 8 ft., 73 pipes.
- *Dulciana, 8 ft., 73 pipes.
- *Harmonic Flute, 4 ft., 73 pipes.
- *Tuba, 8 ft., 73 pipes.

*Enclosed in Choir box.

ECHO ORGAN.

- Flauto Dolce, 8 ft., 73 pipes.
- Muted Viols, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 25 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 notes.
- Viols d'Orchestre, 8 ft., 73 pipes.
- Viols Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 61 notes.
- Flageolet, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- *Gemshorn, 8 ft., 73 notes.
- *Melodia, 8 ft., 73 notes.
- *Dulciana, 8 ft., 73 notes.
- *Harmonic Flute, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp Celesta, 61 bars.
- Tremolo.

*Interchangeable with Great.

PEDAL ORGAN.

- Resultant Bass, 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (Swell), 16 ft., 32 notes.
- Flute (Bourdon Extension), 32 notes, 12 pipes.

The Austin Company is to install a three-manual with echo in the First

Methodist Church of Willoughby, Ohio, the scheme of stops being as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- *Concert Flute, 8 ft., 73 pipes.
- *Violoncello, 8 ft., 73 pipes.
- *Dulciana, 8 ft., 73 pipes.
- *Harmonic Flute, 4 ft., 73 pipes.
- *Tuba, 8 ft., 73 pipes.
- Chimes (from Echo, ff), 25 notes.
- Chimes (from Echo, pp), 25 notes.

*Enclosed in Choir expression box.

SWELL ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viols d'Orchestre, 8 ft., 73 pipes.
- Viols Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- *Violoncello, 8 ft., 73 notes.
- *Concert Flute, 8 ft., 73 notes.
- *Dulciana, 8 ft., 73 notes.
- Harmonic Flute, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

*Interchangeable with Great organ.

PEDAL ORGAN.

- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 12 pipes.
- Violone, 16 ft., 12 pipes.

ECHO ORGAN.

- Clarabella, 8 ft., 73 pipes.
- Fern Flöte, 4 ft., 73 pipes.
- Vox Humana (Separate Chest and Tremolo), 8 ft., 61 pipes.
- Chimes (Deagan Class A), 25 bells.
- Tremolo.

The echo organ is to be playable from both great and choir manuals.

David Schaub Is Drowned.

David Schaub, one of the reed voicers of the Welte Organ Company, was drowned while bathing at Coney Island on Labor Day. He had gone out alone and the accident was not discovered until his clothes were found in a bathhouse the next day. The body was recovered several days later. Mr. Schaub was one of the best liked men in the organization, and his loss is keenly felt. He had originally gone into organ work under Stanley W. Williams, Los Angeles, assisting in the installation of the Forum Theater organ and other Kimballs, and later working in the Kimball factory in Chicago. His family connections are all in the Northwest.

Offers Handsome Booklet.

The Welte Company has issued a handsome booklet giving the specification and a technical description of the organs in the Welte studios on Fifth avenue, New York. There is also an article on the broadcasting of the concert organ over WEA. Organists who desire copies of this little volume for their libraries are invited to send to the Welte headquarters, 695 Fifth avenue, New York City.

INSTALLING WELTE AT PHILADELPHIA

IN OAK LANE PRESBYTERIAN

W. C. Schwartz to Preside Over Three-Manual—Separate Console Controlling Part of Organ in Sunday-School Room.

The Welte Organ Company is completing installation of the three-manual in the Oak Lane Presbyterian Church of Philadelphia. William Craig Schwartz is the organist of the church and he and Robert P. Elliot of the Welte Company co-operated in preparing the specification.

A special feature is a separate console in the Sunday-school room from which certain stops of the organ are playable, with separate swell shades placed behind the grilles.

There are twenty-five sets of pipes and seventy-three pipes to each stop, except the mutations and the vox humana, which have sixty-one each, while the principal diapason and tromba and the second diapason have eighty-five pipes each, and the gemshorn, concert flute, stopped flute and oboe horn ninety-seven pipes each.

Following is the specification of the new instrument:

GREAT.

- Double Diapason, 16 ft.
- Principal Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- Concert Flute, 8 ft.
- Gemshorn, 8 ft.
- Principal, 4 ft.
- Flauto Traverso, 4 ft.
- Twelfth, 2 1/2 ft.
- Fifteenth, 2 ft.
- Tromba, 8 ft.
- Harp, 8 ft.
- Celesta, 4 ft.
- Chimes, 8 ft.

SWELL.

- Bourdon, 16 ft.
- Horn Diapason, 8 ft.
- Clarabella, 8 ft.
- Stopped Flute, 8 ft.
- Viols d'Orchestre, 8 ft.
- Salicional, 8 ft.
- Vox Celeste, 8 ft.
- Flute d'Amour, 4 ft.
- Nazard, 2 1/2 ft.
- Piccolo, 2 ft.
- Tierce, 1 3/5 ft.
- Contra Fagotto, 16 ft.
- Trumpet, 8 ft.
- Oboe Horn, 8 ft.
- Vox Humana, 8 ft.
- Orchestral Oboe, 8 ft.
- Oboe Clarion, 4 ft.
- Harp, 8 ft.
- Celesta, 4 ft.

CHOIR.

- Contra Dulciana, 16 ft.
- Viola Diapason, 8 ft.
- Concert Flute, 8 ft.
- Quintadena, 8 ft.
- Gemshorn, 8 ft.
- Dulciana, 8 ft.
- Unda Maris, 8 ft.
- Wald Flöte, 4 ft.
- Gemshorn, 4 ft.
- Doice Fifteenth, 2 ft.
- Flageolet, 2 ft.
- Clarinet, 8 ft.
- Harp, 8 ft.
- Celesta, 4 ft.

PEDAL.

- Acoustic Bass, 32 ft.
- Principal Diapason, 16 ft.
- Bourdon, 16 ft.
- Contra Gemshorn, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Octave, 8 ft.
- Flute, 8 ft.
- Gemshorn, 8 ft.
- Octave Flute, 4 ft.
- Trombone, 16 ft.
- Contra Fagotto, 16 ft.
- Bassoon, 8 ft.
- Chimes, 8 ft.

Troxell Goes to Allentown.

Clifford Troxell has resigned his position as organist and director at Zion Reformed Church, Lehigh, Pa., to become organist and director in St. Andrew's Reformed Church, Allentown, Pa. He succeeds the late Paul J. Dotterer, who died Aug. 7 at his home in Allentown. Mr. Troxell for several years has been studying organ and improvisation with Rollo Maitland of Philadelphia. This fall he entered Muhlenberg College at Allentown and will acquire a higher education in preparation for higher musical work.

A new two-manual organ, installed by the Tellers-Kent Organ Company of Erie Pa., was dedicated Sept. 18 in St. Paul's German Evangelical Lutheran Church at Tarentum, Pa.

ORGANS AT THE ROXY FORM NOVEL EQUIPMENT

SCHEME OF KIMBALL WORK

Main Instrument Has Master Console, Supplemented by a Woodwind and a Brass Console—Lobby and Studio Instruments.

Interest in the organs recently installed in the palatial Roxy Theater in New York City, as described in The Diapason at the time the contract for the instruments was awarded, has been so great that the W. W. Kimball Company, with the consent of S. L. Rothafel (Roxy), has given the interesting schemes of these instruments to The Diapason. The main organ is said to be the largest unit organ ever built. It is operated by three consoles. Supplementing this there is a three-manual in the lobby and also an organ used for broadcasting.

The equipment of the main instrument consists of a five-manual console controlling the entire resources of the organ and two three-manual auxiliary consoles to play selected parts of the instrument. Altogether the specification is one of unusual interest.

Following is a summary of the resources of the main organ:

Diaphone, 16 ft., 85 pipes.
Tuba Mirabilis, 16 ft., 73 pipes.
Tuba Sonora, 16 ft., 85 pipes.
Trumpet Fanfare, 16 ft., 85 pipes.
English Post Horn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Wald Horn, 8 ft., 85 pipes.
Tibia Clausa, 16 ft., 97 pipes.
Diaphonic Horn, 16 ft., 85 pipes.
Saxophone, 8 ft., 61 pipes.
Oboe Horn, 16 ft., 85 pipes.
English Horn, 8 ft., 73 pipes.
Oboe, 16 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Musette, 8 ft., 61 pipes.
Vox Humana, 2 rks., 8 ft., 146 pipes.
Concert Flute, 8 ft., 92 pipes.
Quintadena, 8 ft., 73 pipes.
Tibia Minor, 8 ft., 89 pipes.
Cello, 1 rk., 16 ft., 85 pipes.
Cellos, 2 rks., 8 ft., 146 pipes.
Violin, 16 ft., 97 pipes.
Violins, 2 rks., 8 ft., 146 pipes.
Viola, 8 ft., 85 pipes.
Muted Violins, 2 rks., 8 ft., 146 pipes.
Kinura, 8 ft., 61 pipes.
Vox Humana, 8 ft., 73 pipes.
Military Bugle, 8 ft., 61 notes.
Fife, 4 ft., 61 notes.
Piano, Mandolin, 16 ft., 88 notes.
Marimba, Harp, 8 ft., 49 bars.
Xylophone, 4 ft., 49 notes.
Celesta, 4 ft., 49 notes.
Orchestra Bells, Glockenspiel, 2 ft., 37 notes.
Sleigh Bells, 2 ft., 25 notes.
Chimes, 8 ft., 25 notes.
Bass Drum (band).
Bass Drum (orchestra).
Tympani.
Cymbal.
Persian Cymbal.
Chinese Gong.
Snare Drum, tap.
Snare Drum, roll.
Muffled Drum.
Triangle.
Tom Tom.
Double Castanets.
Double Tambourines.
Chinese Block, tap.
Chinese Block, roll.
Shuffle.
Bird.

From the master console of five manuals the foregoing resources are available as set forth below:

ACCOMPANIMENT (Manual 1).

First Touch.

Bass Viol, 16 ft.
Contra Flute, 16 ft.
Diaphonic Diapason, 8 ft.
Tuba, 8 ft.
Tibia Clausa, 8 ft.
Open Diapason, 8 ft.
Saxophone, 8 ft.
Wald Horn, 8 ft.
Violin I, 8 ft.
Violins, 2 rks., 8 ft.
French Horn, 8 ft.
Tibia Minor, 8 ft.
Oboe Horn, 8 ft.
Clarinet, 8 ft.
Oboe, 8 ft.
Vox Humanas, 2 rks., 8 ft.
Vox Humana, 8 ft.
Kinura, 8 ft.
Concert Flute, 8 ft.
Quintadena, 8 ft.
Viola, 8 ft.
Muted Violins, 2 rks., 8 ft.
Octave, 4 ft.
Wald Horn, 4 ft.
Violin I, 4 ft.
Violins, 2 rks., 4 ft.
Stopped Flute, 4 ft.

Vox Humanas, 2 rks., 4 ft.
Vox Humana, 4 ft.
Traverse Flute, 4 ft.
Viola, 4 ft.
Muted Violins, 2 rks., 4 ft.
Nazard, 2 3/4 ft.
Flautino, 2 ft.
Fifteenth, 2 ft.
Harmonic Piccolo, 2 ft.
Tierce, 1-3/5 ft.
Piano, 8 ft.
Piano, 4 ft.
Marimba, 8 ft.
Marimba, 4 ft.
Harp, 8 ft.
Harp, 4 ft.
Xylophone, 4 ft.
Celesta, 4 ft.
Glockenspiel, 2 ft.
Snare Drum, roll.
Snare Drum, tap.
Muffled Drum.
Chinese Block, roll.
Chinese Block, tap.
Tom Tom.
Castanet.
Tambourine.
Shuffle.
Orchestral, 8 ft.

Second Touch.

Diaphonic Diapason, 8 ft.
Tuba, 8 ft.
Tibia Clausa, 8 ft.
Post Horn, 8 ft.
Cellos, 3 rks., 8 ft.
Violins, 3 rks., 8 ft.
Oboe Horn, 8 ft.
Clarinet, 8 ft.
Oboe, 8 ft.
Chimes, 8 ft.
Snare Drum, roll.
Chinese Block, roll.
Triangle.
Bird.
Solo, 8 ft.
Solo, 4 ft.
Bombarde, 8 ft.

ORCHESTRAL (Manual 2).

First Touch.

Tuba, 16 ft.
Tibia Clausa, 16 ft.
Bass Viol I, 16 ft.
Bass Viols, 2 rks., 16 ft.
Bourdon, 16 ft.
Bass Clarinet, 16 ft.
Vox Humanas, 2 rks., 16 ft.
Vox Humana, 16 ft.
Quintaton, 16 ft.
Trumpet, 8 ft.
Diaphonic Diapason, 8 ft.
Tuba, 8 ft.
Tibia Clausa, 8 ft.
Post Horn, 8 ft.
Open Diapason, 8 ft.
Cello I, 8 ft.
Cellos, 2 rks., 8 ft.
Saxophone, 8 ft.
Wald Horn, 8 ft.
Viola I, 8 ft.
Violins, 2 rks., 8 ft.
French Horn, 8 ft.
Tibia Minor, 8 ft.
Oboe Horn, 8 ft.
Clarinet, 8 ft.
Musette, 8 ft.
English Horn, 8 ft.
Oboe, 8 ft.
Vox Humanas, 2 rks., 8 ft.
Vox Humana, 8 ft.
Kinura, 8 ft.
Concert Flute, 8 ft.
Quintadena, 8 ft.
Viola, 8 ft.
Muted Violins, 2 rks., 8 ft.
Cornet, 4 ft.
Tibia Flute, 4 ft.
Octave, 4 ft.
Wald Horn, 4 ft.
Violin I, 4 ft.
Violins, 2 rks., 4 ft.
Ballad Horn, 4 ft.
Stopped Flute, 4 ft.
Oboe Clarion, 4 ft.
Vox Humanas, 2 rks., 4 ft.
Vox Humana, 4 ft.
Traverse Flute, 4 ft.
Viola, 4 ft.
Muted Violins, 2 rks., 4 ft.
Tibia Nazard, 2 3/4 ft.
Nazard, 2 3/4 ft.
Viola Twelfth, 2 3/4 ft.
Violin Fifteenth, 2 ft.
Flautino, 2 ft.
Harmonic Piccolo, 2 ft.
Tierce, 1-3/5 ft.
Piano, 16 ft.
Piano, 8 ft.
Mandolin, 8 ft.
Marimba, 8 ft.
Marimba, 4 ft.
Harp, 8 ft.
Xylophone, 4 ft.
Celesta, 4 ft.
Glockenspiel, 2 ft.
Orchestra Bells, 2 ft.
Sleigh Bells, 2 ft.
Snare Drum, roll.
Snare Drum, tap.
Solo, 8 ft.
Solo, 4 ft.
Bombarde, 8 ft.
Percussion, 8 ft.
Solo 3rd, special harmonic coupler.
Solo 5th, special harmonic coupler.
Solo Flat 7th, special harmonic coupler.

Second Touch.

Diaphone, 16 ft.
Tuba, 16 ft.
Post Horn, 16 ft.

Cellos, 3 rks., 16 ft.
Clarinet, 16 ft.
Double English Horn, 16 ft.
Tuba Mirabilis, 8 ft.
Tibia Clausa, 8 ft.
Tibia Flute, 4 ft.
Glockenspiel, 2 ft.
Snare Drums, roll.
Solo, 8 ft.

SOLO (Manual 3).

Contra Tibia Clausa, 16 ft.
Bass Saxophone, 16 ft.
Bass Viol, 3 rks., 16 ft.
Bourdon, 16 ft.
Contra Fagotto, 16 ft.
Bass Clarinet, 16 ft.
Bassoon, 16 ft.
Vox Humanas, 2 rks., 16 ft.
Vox Humana, 16 ft.
Bass Kinura, 16 ft.
Tuba Mirabilis, 8 ft.
Trumpet, 8 ft.
Diaphonic Diapason, 8 ft.
Tuba, 8 ft.
Tibia Clausa, 8 ft.
Post Horn, 8 ft.
Cellos, 3 rks., 8 ft.
Violins, 3 rks., 8 ft.
French Horn, 8 ft.
Tibia Minor, 8 ft.
Oboe Horn, 8 ft.
Clarinet, 8 ft.
Musette, 8 ft.
English Horn, 8 ft.
Oboe, 8 ft.
Vox Humana, 2 rks., 8 ft.
Vox Humana, 8 ft.
Kinura, 8 ft.
Concert Flute, 8 ft.
Tibia Flute, 4 ft.
Violins, 3 rks., 4 ft.
Stopped Flute, 4 ft.
Clarinet, 4 ft.
Traverse Flute, 4 ft.
Harmonics, 6 rks.
Nazard, 2 3/4 ft.
Flautino, 2 ft.
Harmonic Piccolo, 2 ft.
Tierce, 1-3/5 ft.
Piano, 8 ft.
Marimba, 8 ft.
Marimba, 4 ft.
Xylophone, 4 ft.
Glockenspiel, 2 ft.
Fife, 4 ft.
Bombarde, 8 ft.
Percussion, 8 ft.

BOMBARDE (Manual 4).

Trumpet Fanfare, 16 ft.
Trumpet Fanfare, 8 ft.
Trumpet Fanfare, 4 ft.
Military Bugle, 8 ft.
Diaphone, 16 ft.
Double Trumpet, 16 ft.
Tuba, 16 ft.
Post Horn, 16 ft.
Trumpet, 16 ft.
Diapason Phonor, 8 ft.
Tuba Mirabilis, 8 ft.
Tuba, 8 ft.
Post Horn, 8 ft.
Trumpet, 8 ft.
French Horn, 8 ft.
Tibia Clausa, 8 ft.
Diapason, 8 ft.
Saxophone, 8 ft.
Oboe, 8 ft.
English Horn, 8 ft.
Clarinet, 8 ft.
Musette, 8 ft.
Vox Humanas, 2 rks., 8 ft.
Vox Humana, 8 ft.
Kinura, 8 ft.
Concert Flute, 8 ft.
Quintadena, 8 ft.
Cello, 8 ft.
Cello II, 8 ft.
Principal, 4 ft.
Cornet, 4 ft.
Clarion, 4 ft.
Flute, 4 ft.
Bombarde, 4 ft.

PERCUSSION (Manual 5).

Post Horn, 16 ft.
Bass Kinura, 16 ft.
Bassoon, 16 ft.
Post Horn, 8 ft.
Tibia Clausa, 8 ft.
Saxophone, 8 ft.
Vox Humanas, 2 rks., 8 ft.
Kinura, 8 ft.
Tibia Flute, 4 ft.
Whistle, 2 ft.
Piano, 8 ft.
Marimba, 8 ft.
Harp, 8 ft.
Xylophone, 4 ft.
Celesta, 4 ft.
Glockenspiel, 2 ft.
Orchestra Bells, 2 ft.
Sleigh Bells, 2 ft.
Chime, 8 ft.
Fife, 4 ft.
Percussion, 16 ft.
Percussion, 4 ft.

VIBRATOS.

Tubas.
Horns.
Brass, Main.
Tibia Clausa, special slow regulation.
Vox Humana.
Wood Wind, Main.
Cellos.
Violins.
Tibias.
Vox Humanas.
Trumpet Fanfare.

PEDAL.

First Touch.
Trumpet Fanfare, 16 ft.
Trombone, 16 ft.
Diaphone, 16 ft.

Tuba, 16 ft.
Contra Tibia Clausa, 16 ft.
Post Horn, 16 ft.
Diaphonic Horn, 16 ft.
Contra Bass, 16 ft.
Bass Viol, 16 ft.
Contra Fagotto, 16 ft.
Bassoon, 16 ft.
Tuba Mirabilis, 8 ft.
Diaphonic Diapason, 8 ft.
Tuba, 8 ft.
Open Diapason, 8 ft.
Cellos, 3 rks., 8 ft.
Violins, 3 rks., 8 ft.
Tibia Minor, 8 ft.
Concert Flute, 8 ft.
Violins, 3 rks., 4 ft.
Piano, 16 ft.
Piano, 8 ft.
Bass Drum, band.
Bass Drum, orchestra.
Snare Drum, roll.
Cymbal.
Accompaniment, 8 ft.
Orchestral, 8 ft.
Bombarde, 8 ft.

Second Touch.

Tuba Mirabilis, 8 ft.
Chime, 8 ft.
Bass Drum, band.
Cymbal.
Persian Cymbal.
Chinese Gong.
Tympani.

The brass console of three manuals operates the more powerful stops and percussions, and especially the large reeds. The woodwind organ is played from the wood-wind console and includes the softer reeds and flutes, as well as suitable percussions.

The lobby organ is a three-manual with a Kimball soloist self-player. The specification of this instrument is as follows:

GREAT.

Open Diapason, 8 ft., 73 pipes.
Flute, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Vox Humana, with vibrato, 8 ft., 61 pipes.

Harp, 49 bars (Deagan).
Chimes, 20 tubular bells.

SWELL.

Open Diapason (from Great), 8 ft.
Flute (from Great), 8 ft.
Viola (from Great), 8 ft.
Viol Celeste (from Great), 8 ft.
Flauto Dolce (from Great), 8 ft.
Unda Maris (from Great), 8 ft.
Harmonic Flute (from Great), 4 ft.
Trumpet (from Great), 8 ft.
Oboe Horn (from Great), 8 ft.
Clarinet (from Great), 8 ft.
Vox Humana, with vibrato (from Great), 8 ft.
Harp (from Great).

CHOIR.

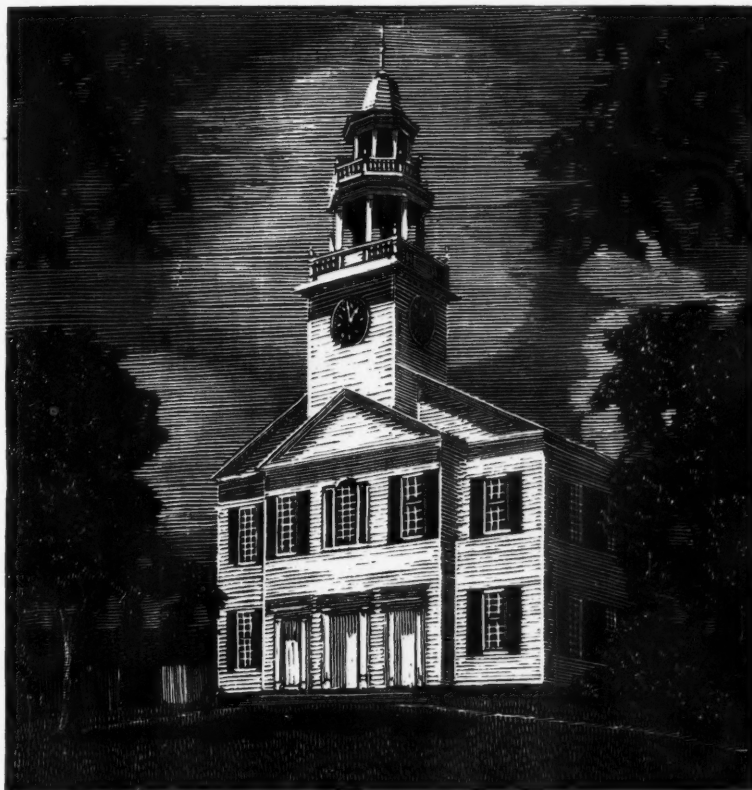
Open Diapason (from Great), 8 ft.
Flute (from Great), 8 ft.
Viola (from Great), 8 ft.
Viol Celeste (from Great), 8 ft.
Flauto Dolce (from Great), 8 ft.
Unda Maris (from Great), 8 ft.
Harmonic Flute (from Great), 4 ft.
Trumpet (from Great), 8 ft.
Oboe Horn (from Great), 8 ft.
Clarinet (from Great), 8 ft.
Vox Humana, with vibrato (from Great), 8 ft.
Harp (from Great).

PEDAL.

Diaphonic Horn, 16 ft., 32 pipes.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Gedeckt (from Pedal Bourdon), 8 ft., 32 notes.
Flute (from Contra Bass 8 ft., 32 notes).

The organ in the broadcasting studio is a unit of two manuals. The summary of its resources is as follows:

Trumpet, 8 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Tibia, 16 ft., 85 pipes.
Violin I, 8 ft., 85 pipes.
Violin II, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., Synthetic.
Vox Humana, 8 ft., 73 pipes.
Kinura, 8 ft., 61 pipes.
Flute, 16 ft., 101 pipes.
Piano, 16 ft., 88 notes.
Mandolin, 16 ft., 88 notes.
Celesta, 4 ft., 37 notes.
Xylophone, 4 ft., 37 notes.
Glockenspiel, 2 ft., 37 notes.
Orchestra Bells, 2 ft., 37 notes.
Chimes, 8 ft., 20 notes.
Bass Drum (band).
Bass Drum (orchestra).
Tympani.
Cymbal.
Chinese Gong.
Snare Drum (tap).
Snare Drum (roll).
Triangle.
Tom Tom.
Castanet.
Tambourine.
Chinese Block (tap).
Chinese Block (roll).



Monuments to Integrity

Simplicity, beauty and sturdy character are dominant qualities of New England Colonial church architecture.

The few hundred remaining old examples and the numerous modern adaptations are monuments to the integrity and habits of the original builders, and those who first worshiped in them.

Estey reed and pipe organs have developed from the same substantial background of New England craftsmen. Since 1846 Estey instruments have been a vital part of these churches. The simplicity, beauty, and sturdy character of the edifice are reflected and enhanced by its Estey organ. In so doing the organ also must be a monument to its builder.

ESTEY ORGAN COMPANY - Brattleboro, Vermont

TEN DIVISIONS MAKE UP CLEVELAND ORGAN

NOTABLE WORK BY MOLLER

Euclid Avenue Baptist Instrument Has
All Manuals and Pedal Divided
Between the Chancel and
Gallery.

A noteworthy four-manual has just been installed in the Euclid Avenue Baptist Church at Cleveland. The instrument is actually in ten divisions, as each manual division, as well as the pedal, has a department in both the gallery and the chancel, while the echo is in another chamber. A part of the great is enclosed.

The specifications of the organ in detail follow:

GREAT ORGAN (Gallery Division)
1. Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 notes.

4. Tibia Plena, 8 ft., 61 pipes.
Expressive:
5. Doppel Flöte, 8 ft., 61 pipes.
6. Flute Harmonic, 4 ft., 61 pipes.
7. Octave, 4 ft., 61 pipes.
8. Twelfth, 2½ ft., 61 pipes.
9. Fifteenth, 2 ft., 61 pipes.
10. Mixture, 3 rks., 183 pipes.
11. Double Trumpet, 16 ft., 85 pipes.
12. Trumpet, 8 ft., 61 notes.
13. Clarion, 4 ft., 61 notes.
14. Chimes, 25 notes.
15. Harp Celeste, 61 notes.
Tremulant.

GREAT ORGAN (Chancel Division).
16. Open Diapason, 8 ft., 61 pipes.
17. Dulciana, 8 ft., 61 pipes.
18. Melodia, 8 ft., 61 pipes.
19. Gamba, 8 ft., 61 pipes.
20. Flute, 4 ft., 61 pipes.
21. Octave, 4 ft., 61 notes.

SWELL ORGAN (Gallery Division).
22. Contra Viole, 16 ft., 73 pipes.
23. Bourdon, 16 ft., 97 pipes.
24. Open Diapason, 8 ft., 73 pipes.
25. Stopped Diapason, 8 ft., 73 pipes.
26. Viole Celeste, 8 ft., 61 pipes.
27. Viole d'Orchestre, 8 ft., 73 pipes.
28. Dolce Viola, 8 ft., 61 notes.
29. Major Violin, 8 ft., 73 pipes.
30. Violin, 4 ft., 61 notes.

31. Rohr Flöte, 4 ft., 73 notes.
32. Flute Twelfth, 2½ ft., 61 notes.
33. Flautino, 2 ft., 61 notes.
34. Super Flautino, 1 ft., 61 notes.
35. Dolce Cornet, 3 rks., 183 pipes.
36. Contra Fagotto, 16 ft., 73 pipes.
37. Oboe, 8 ft., 61 notes.
38. French Trumpet, 8 ft., 73 pipes.
39. Vox Humana, 8 ft., 61 pipes.
40. Harp, 8 ft., 61 notes.
40A. Harmonic Flute, 4 ft., 61 pipes.
Tremulant.

SWELL ORGAN (Chancel Division).
41. Bourdon, 16 ft., 97 pipes.
42. Stopped Diapason, 8 ft., 61 notes.
43. Flute, 4 ft., 61 notes.
44. Quint, 2½ ft., 61 notes.
45. Piccolo, 2 ft., 61 notes.
46. Octave Piccolo, 1 ft., 61 notes.
47. Open Diapason, 8 ft., 61 pipes.
48. Viole d'Orchestre, 8 ft., 61 pipes.
49. Salicional, 8 ft., 61 pipes.
50. Voix Celeste, 8 ft., 49 pipes.
51. Oboe, 8 ft., 61 pipes.
52. Cornopean, 8 ft., 61 pipes.
53. Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN (Gallery Division).
54. Dulciana, 16 ft., 97 pipes.
55. Dulciana, 8 ft., 73 pipes.
56. Dulciana, 4 ft., 73 notes.
57. Dulciana, 2½ ft., 61 notes.
58. Dulciana, 2 ft., 61 notes.
59. Silverett, 1 ft., 61 notes.
60. English Open Diapason, 8 ft., 73 pipes.

61. Unda Maris, 8 ft., 61 pipes.
62. Viola, 8 ft., 73 pipes.
63. Concert Flute, 8 ft., 73 pipes.
64. Quintadena, 8 ft., 73 pipes.
65. Flute d'Amour, 4 ft., 73 pipes.
66. Piccolo Harmonic, 2 ft., 61 notes.
67. French Horn, 8 ft., 61 pipes.
68. Harp, 8 ft., 61 notes.
69. Harp Celeste, 4 ft., 61 bars.
Tremulant.

CHOIR ORGAN (Chancel Division).
70. Open Diapason, 8 ft., 73 pipes.
71. Melodia, 8 ft., 61 notes.
72. Dulciana, 8 ft., 61 notes.
73. Gamba, 8 ft., 61 notes.
74. Flute, 4 ft., 61 notes.
75. Clarinet, 8 ft., 61 pipes.
Tremulant.

SOLO ORGAN (Gallery Division).
76. Stentorphone, 8 ft., 61 pipes.
77. Gross Flöte, 8 ft., 61 pipes.
78. Gross Gamba, 8 ft., 61 pipes.
79. Gross Gamba Celeste, 8 ft., 49 pipes.
80. Tibia Clausa, 8 ft., 61 pipes.
81. Hohl Pfeife, 4 ft., 61 pipes.
82. Tuba, 16 ft., 85 pipes.

83. Tuba Mirabilis, 8 ft., 61 notes.
84. Tuba Clarion, 4 ft., 61 notes.
Tremulant.

ECHO ORGAN.

(Played from Solo manual.)

85. Echo Flute, 8 ft., 73 pipes.
86. Muted Viole, 8 ft., 73 pipes.
87. Wald Flöte, 4 ft., 61 notes.
88. Violin, 4 ft., 61 notes.
89. Vox Angelica, 8 ft., 49 pipes.
90. Vox Humana, 8 ft., 61 pipes.
91. Chimes, 25 tubes.
Tremulant.

PEDAL ORGAN (Gallery Division).
92. Resultant, 32 ft., 32 notes.
93. First Open Diapason, 16 ft., 44 pipes.
94. Second Open Diapason, 16 ft., 32 notes.

95. Bourdon, 16 ft., 44 pipes.
96. Flute Major, 16 ft., 32 notes.
97. Viole, 16 ft., 32 pipes.
98. Double Trumpet, 16 ft., 32 notes.
99. Lieblich Gedeckt, 16 ft., 32 notes.
100. Contra Fagotto, 16 ft., 32 notes.
101. Dulciana, 16 ft., 32 notes.
102. Contra Viole, 16 ft., 32 notes.
103. Tuba, 16 ft., 32 notes.
104. Octave, 8 ft., 32 notes.
105. Flute, 8 ft., 32 notes.
106. Tuba, 8 ft., 32 notes.
107. Violoncello, 8 ft., 32 notes.
108. Tuba, 4 ft., 32 notes.

PEDAL ORGAN (Chancel Division).
109. Bourdon, 16 ft., 44 pipes.
110. Lieblich Gedeckt, 16 ft., 32 notes.
111. Flute, 8 ft., 32 notes.
112. Gedeckt, 8 ft., 32 notes.

Death of Miss Lenora Huguley.

Details received concerning the sudden death of Miss Lenora Huguley of Dallas, Tex., in an automobile accident July 2 indicate that the young and talented organist was fatally injured when a negro driving an automobile ran into the back of the car occupied by Miss Huguley and her mother and driven by the latter. They were on their way home from church at the time. Miss Huguley was a former pupil of Mrs. J. S. Cassidy and of J. Frank Frysinger and for a time was Mrs. Cassidy's assistant at Temple Emanuel in Dallas. She was a devoted member of the Seventh Day Adventist Church. She was also a member of the Sigma Kappa sorority and of the Mu Phi Epsilon musical sorority.

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Excerpts from press notices:

THE DAILY TIMES, SEATTLE, WASH.

—Mr. Yon revealed a talent that may be spoken of superlatively. A composer, as well as a marvelous technician, his understanding encompasses all the delicacy and all the strength of the work he is interpreting and he brings forth its various passages with a complete mastery of shading. * * * So deeply was the audience impressed with his playing that when the concert ended they remained seated and in appreciation of the compliment Mr. Yon continued to play. The evening was well advanced before those present were willing to let him stop.

THE DAILY TIMES, OKMULGEE, OKLA.

—The difficult Prelude and Fugue (A Minor), by Bach, with its swift descending and ascending arpeggios, was played smoothly and perfectly. The encore was perhaps the most unusual feature of the program. It contained 1,400 notes played on the pedals, and the whole composition was rendered in three minutes. With hands suspended in air during most of the piece, Mr. Yon had his audience standing before he was through watching the swift movement of his feet as he played.

POTTSTOWN (PA.) NEWS—Pietro A. Yon came here two years ago upon the dedication of the handsome four-manual Skinner organ in the Lutheran Church of the Transfiguration for the first time and made a very favorable impression. As a result over 400 music lovers crowded the Lutheran Church of the Transfiguration to again hear this remarkable Italian composer and organist. He proved that he not only possesses remarkable genius as organist, but has a delicious sense of humor.

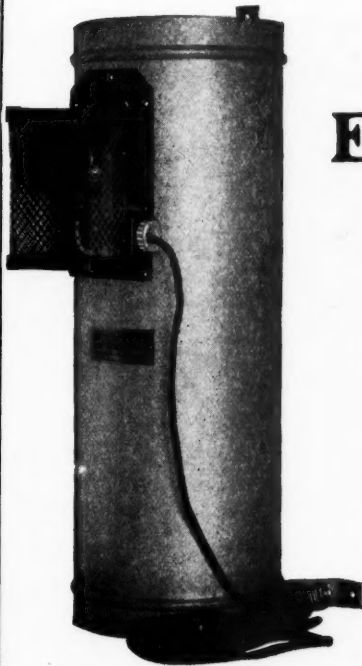
Yon is one of the visiting organists who gives unalloyed pleasure no matter what kind of program he plays. His technique and the dexterity with which he produces them are two of the features that stand out in his performance at the instrument. Tone combinations, registrations and volume in the manner in which he produces them are unique and he shows a complete mastery of organ music from Bach to the modern masters. He has an exhaustive command over the mechanics of his instrument. To all his interpretations he gave a certain poetic touch of his own personality which to those who heard him was something refreshing and new. The intentness and quietness of his audience was a great tribute to the skill of the artist.

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Following is a Partial List of Organ Manufacturers Purchasing and Recommending Our Evenheater Equipment:

Rudolph Wurlitzer Organ Company
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Welte Organ Co.
Estey Organ Co.
Bartola Musical Instrument Co.
Marr and Colton
Robert Morton Organ Co.
Austin Organ Co.
Page Organ Co.
Wicks Pipe Organ Co.
Hook and Hastings
M. P. Müller, Inc.
Geneva Organ Co.

ST. PETER'S, NEW YORK, TO HAVE FOUR-MANUAL

GIVES CONTRACT TO KILGEN

Specification for Instrument in Catholic Edifice on Barclay Street Is Drawn Up by Robert W. Wilkes.

St. Peter's Catholic Church on Barclay street, in New York City, has awarded to George Kilgen & Son, Inc., of St. Louis the contract for a four-manual instrument. The following specification was prepared by Robert W. Wilkes of Yonkers, N. Y., who served as organ advisor to the Rev. E. Noonan, pastor of the church:

GREAT ORGAN.

(All enclosed in same chamber as Choir.)
Double Diapason, 16 ft., 85 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 notes.
Violin Diapason, 8 ft., 61 notes.
Double Flute, 8 ft., 73 pipes.
Viola, 8 ft., 73 notes.
Clarinet Flute, 8 ft., 61 notes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Flute, 4 ft., 61 notes.
Unda Maris, 4 ft., 61 notes.
Flute Twelfth, 2 1/2 ft., 61 notes.
Flute Fifteenth, 2 ft., 61 notes.
Flute Seventeenth, 1 3/5 ft., 61 notes.
Dulciana Mixture, 5 rks., 305 pipes.
String Mixture, 3 rks., 61 notes.
Tuba Mirabilis (on separate heavy wind pressure), 8 ft., 73 pipes.
Chimes (from Echo), 21 tubes.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 101 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 61 notes.
Salicional, 8 ft., 73 pipes.
String Celeste, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 85 pipes.
Flute Celeste, 8 ft., 49 pipes.
Flute, 4 ft., 61 notes.
Flauto Traverso, 4 ft., 61 notes.
Nazard, 2 1/2 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.

Oboe, 8 ft., 73 pipes.
Vox Humana (Tenor C), 16 ft., 73 pipes.
Vox Humana, 8 ft., 61 notes.
Vox Humana, 4 ft., 61 notes.
Tremolo.

CHOIR ORGAN.

Contra Viola, 16 ft., 101 pipes.
Violin Diapason, 8 ft., 73 pipes.
Violin, 8 ft., 73 pipes.
Clarinet Flute, 8 ft., 85 pipes.
Tibia Clausa, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Viola, 8 ft., 61 notes.
Unda Maris, 8 ft., 61 notes.
Flute, 4 ft., 61 notes.
Violetta, 4 ft., 61 notes.
Unda Maris, 4 ft., 61 notes.
Viola Twelfth, 2 1/2 ft., 61 notes.
Viola Fifteenth, 2 ft., 61 notes.
Viola Seventeenth, 1 3/5 ft., 61 notes.
Dulciana Mixture, 5 rks., 61 notes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Echo).
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
First Diapason, 16 ft., 44 pipes.
Second Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 34 pipes.
Gedeckt, 16 ft., 32 notes.
Contra Viola, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Viola, 8 ft., 32 notes.
Tuba, 16 ft., 12 pipes.

ECHO MANUAL.

Gedeckt, 8 ft., 73 notes.
Echo Salicional, 8 ft., 73 pipes.
Celeste, 8 ft., 73 pipes.
Vox Humana (in its own box with adjustable openings), 8 ft., 73 pipes.
Vox Angelica, 4 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Tremolo.

ECHO PEDAL.

Bourdon, 16 ft., 85 pipes.
Gedeckt, 8 ft., 32 notes.

Dr. J. E. W. Lord, the organist and composer, who had been engaged by the Geneva Organ Company of Illinois to play the opening recital on its new organ in the M. E. Church at Aberdeen, Miss., Sept. 18 and 19, was taken ill before the recital date and will be in the hospital at El Dorado, Ark., for some time. Every hope is given by those in attendance upon him that his recovery will not be long delayed.

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We shall not attempt to describe these numbers, but will gladly send any or all for your examination. Certainly, the standing of these composers will be sufficient "urge" for you to request copies. We believe they are by far the outstanding publications for the organ for the season of 1927-28. ORDER TODAY.

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Organ

A Festal Procession. R. Diggle
Ascription. George A. Burdett
At Evening. Williams-Barnes
At the Foot of Fujiyama. H. B. Gaul
Canzona in A-flat. O. Mansfield
"Carmen"—Prelude. Bizet-Koch
"Carmen"—Intermezzo. Bizet-Koch
Act II. "Carmen"—Intermezzo. Bizet-Koch
Act IV. "Carmen"—Intermezzo. Bizet-Koch
Communion. R. L. Becker
Evening Prayer and Chimes. F. L. Calver
Idyl. Carleton Bullis
Moment Musical—Op. 65. Brown-Barnes
Pas triste, pas gai.—Op. 34. Bennett-Mansfield
Rustic Song. Clifford Demarest
Sonata in One Movement. Sidney Homer
Third Suite for Organ. Op. 39. Edward Shippen Barnes

Sacred Songs

Come, Spirit of the Living God. Oley Speaks
Eventide, Margaret Carreau
Hold Thou My Hand. Pearl G. Curran
Light of Life. C. Whitney Coombs
Lord, Who Art Merciful. William Berwald
Prayer (a setting of the Lord's Prayer). Pearl G. Curran
The Key to Love Divine. Walter H. Nash

Choir

Benedicite Omnia Opera. No. 1 in F. No. 2 in A. J. H. Lord
Benedictus es Domine. In F. P. D. De Coster
Communion Service. Dudley Buck
Gloria. (From Mass in B-flat) H. A. Farmer
Gloria, from Twelfth Mass. Mozart
(Arranged for Three-Part Chorus of Women's Voices by W. G. Owsen.)
Glory to God, from "The Messiah." G. F. Handel
How Sweet and Silent Is the Place. L. Crawford
Light of Life. C. W. Coombs
My Master. E. S. Barnes
O Hold Thou Up My Goings. T. Guy Lucas
O Thou That Tellest Good Tidings to Zion, from "The Messiah." G. F. Handel
Passing Out of the Shadow. (Funeral Hymn). Fred H. Huntley
The Voice That Breathed O'er Eden. (Wedding Hymn.) Dykes-Shelley
There Is One Way. William Berwald

Sacred Duets

Christian, the Morn Breaks Sweetly O'er Thee. Harry Rowe Shelley
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8' French Horn CC-C 61 pipes Pitch A-435 Wind Pressure 25 centimeters
8' Vox Humana CC-C 61 pipes Pitch A-435 Wind Pressure 15 centimeters
M. Welte & Söhne, Freiburg I. Baden
8' Vox Humana CC-C 73 pipes Pitch A-435 Wind Pressure 10 inches
8' Vox Humana CC-C 73 pipes Pitch A-435 Wind Pressure 10 inches

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National Association of Organists Section

WILLARD IRVING NEVINS, EDITOR



OFFICERS OF THE N. A. O.

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

Only two months remain for submitting compositions for the \$1,000 prize of the Estey Organ Company for the best composition for organ and orchestra. We do not know how many manuscripts are about ready to be placed in the mails, but we do hope that the generosity of the Estey Company in offering such a prize will bring forth a large number of works of decided merit.

There are complete copies of the conditions at headquarters and once more we ask you to give this competition extended publicity.

N. A. O. members and all organists residing in Iowa are urged to cooperate with Marshall Bidwell of Coe College at Cedar Rapids in building up a strong chapter in that state. Mr. Bidwell was elected state president for Iowa at the St. Louis convention and we all wish him great success in his new position.

From now until Jan. 1, 1928, the membership fee to new members for the remainder of this year is \$1.50. Beginning Jan. 1, in addition to the yearly dues of \$3, all new members must pay an initiation fee of \$2. We hope that our members will make this clear to prospective members and urge them to join at once.

Ernest F. White, our new treasurer, is going about his work with great enthusiasm, and we can help him to retain this by assisting in every possible way. The association has most generously carried a few delinquents for many months. Mr. White hopes to clear up all such cases in the next month, and be able to send out the 1928 bills for dues without one unpaid 1927 account. If by any chance you have overlooked the 1927 statement, please give it your attention at once.

At this time last year we began to hear of definite results from suggestions presented and discussed at the round-table meeting of the Philadelphia convention on the subject of the formation of new chapters. Here in the East four new organizations began work early in October. With such a successful convention in St. Louis, we look forward to many new chapters in the West and the Middle West. We feel sure that the St. Louis convention must have inspired the plans for even more chapters than were actually formed by the enthusiasm carried away from the Philadelphia convention of last year.

Herbert S. Sammond and his committee on organization stand ready to assist with information and help anyone who may contemplate active N. A. O. work for his or her locality. We trust that they will be kept busy by inquiries during this month.

Executive Committee.

The first executive committee meeting of the fall season was held at headquarters on Monday, Sept. 19. The following were present: President McAll, Chairman Norton, Mrs. Keator, Mrs. Lockwood, Misses Whittemore and Coale and Messrs. Noble, White, Sammond, Weston, Harris and Nevins. Before the usual business of the meeting, Mr. Norton, on behalf of the committee, extended a cordial welcome to the new members of the 1927-28 committee. The minutes of the previous meeting were then heard and accepted. The treasurer's report, as read by Mr.

White, showed the financial condition of the association to be good. A fine report of the St. Louis convention was given by Mr. McAll. It was moved and passed that Ralph A. Harris be added to the membership of the executive committee. The standing committees for 1927-28 as listed elsewhere were submitted for the approval of the committee and were duly elected.

The chairman was given power to appoint a committee of three to take up the selection of the convention city for 1928, and report recommendations to the October meeting of the executive committee.

After discussing plans for several headquarters public meetings the session adjourned.

Dinner for Goss Custard.

The first fall meeting of the National Association of Organists, headquarters group, took the form of a dinner at the Town Hall Club in New York, Sept. 9, in honor of Harry Goss Custard of Liverpool Cathedral, who came to America to play for the convention in St. Louis. Other guests of honor were Mrs. Goss Custard, their son Leslie, C. D. Linderidge and the Rev. Harold Gibbs of St. Thomas' Church.

During the dinner, at which about fifty members were present, a word of welcome was heard from the Rev. Mr. Gibbs and some interesting stories of old Liverpool from James E. Yates, who was a resident of that city and a friend of the late W. T. Best. The president, Reginald McAll, introduced Mr. Goss Custard, who spoke of modern Liverpool and drew an interesting comparison between the English and American practices in organ building, with a splendid appreciation of what has been accomplished on this side of the water.

Through the kindness of Dr. T. Tertius Noble and his assistant, Mr. Tietjen, the whole gathering made a visit to St. Thomas' Church, where many who were unable to attend the dinner were waiting. Mr. Goss Custard consented to play, and after a short improvisation played the Bach Toccata and Fugue in D minor, the Dvorak "Legende" and the first movement of Widor's Sixth Symphony in such fine style that it was hard to believe that he had not had long acquaintance with that instrument.

Miss Lilian Carpenter yielded to requests and played Rheinberger's Cantilene in F, from the Eleventh Sonata, and the Franck Chorale in A minor, and Mr. Tietjen contributed to the evening's enjoyment by playing the Adagio from Widor's Sixth Symphony and the Bach Prelude and Fugue in D major.

The evening was concluded by the Rev. Harold Gibbs conducting his guests around the church, explaining the modern symbolism of the beautiful sculptures and carving.

Special Notice.

On and after Jan. 1, 1928, in addition to the yearly dues there will be for new members joining the N. A. O. an initiation fee of \$2.

Camden Chapter.

With the following work planned for the remainder of the year, Camden chapter promises to surpass its former record for activity. The program drawn up during the summer includes:

Sept. 20—Fall rally. Informal dinner.

Oct. 17—Discussion of children's choirs. Arrangements being made to secure Miss Vosseller of Flemington Choir School as speaker.

Oct. 27—Memorial recital for Daniel Strock, to be played by Henry S. Fry in Church of the Immaculate Conception. Louis Shenk, baritone, soloist.

Nov. 21—Presentation of award to winner of composition contest conducted by chapter among its members. Prize given by Dr. Edward M. Sullivan of Woodbury.

Dec. 1—Lecture by Canon Fellowes of St. George's Chapel, England, on music of Tudor period, to be given in

St. Clement's Church, Philadelphia, under auspices of American Organ Players' Club and American Guild of Organists. Choral Association of Camden chapter to render musical examples in conjunction with St. Clement's choir.

Dec. 19—Candlelight carol service jointly by the chapter and the choral association.

The chapter for the first time enters upon a new season mourning the loss of a valued friend and staunch patron. Daniel Strock, M. D., distinguished physician and lover of the arts, especially music, passed away in July. Mr. Eagin, in the Cipher, says of him:

"Camden chapter knew him as an enthusiastic, loyal and sympathetic supporter of all its activities from the very start. A sincere lover of good music, it was apparent to all that he enjoyed to the utmost the various musical affairs held by the chapter, and he never failed to express his appreciation. Unlike many men of advanced years, he could always enter into enjoyable social contact with younger

people. In the executive committee he was helpful in his suggestions, and was always willing to assist in every way possible. It was largely through his efforts that Camden chapter was early brought to the attention of the civic authorities. His work, his kindly word and delightful personality will be sadly missed."

HOWARD S. TUSSEY, President.

Committees for 1927-28.

Headquarters Committee—Miss Carpenter, chairman; Miss Coale, Mrs. Lockwood, Mrs. Keator, Mr. Stanley, Mr. Weston, Mr. Russell.

Finance and Auditing Committee—Messrs. Sammond, Weston and White. Bulletin Committee—Mr. Harris, chairman; Misses Carpenter and Kitchener.

Membership and Organization Committee—Mr. Sammond, chairman; Mrs. Keator, Miss Whittemore, Messrs. Ambrose, Fry, Nevins and White.

Committee on Relations with Organ Builders—Senator Richards, chairman; Messrs. Elliot, Skinner and Maitland.

New Music for Christmas---1927

Anthems—Mixed Voices

DRESSLER, LOUIS R.—

14,136. The Glorious Morn 15
14,136-obb. The Violin part to the above 25

LEMONT, CEDRIC W.—

14,125. Glory to God on High 15

MCCOLLIN, FRANCES—

14,122. Come Hither, Ye Faithful 15

MENDELSSOHN-NEVIN—

14,123. There Shall a Star from Jacob. From "Christus"..... 20

Anthem—Men's Voices

GREELY, PHILIP—

14,126. Ye Joyful Bells Lift Up Your Voice..... 15

Anthem—Women's Voices

MARZO, EDUARDO—Op. 44. (bis.)

14,139. While Shepherds Watched Their Flocks by Night..... 15

Duet

NEVIN, GEORGE B.—

The Infant Light 50

For Soprano and Tenor, in Db

For Soprano and Alto, in A

Cantata For Women's Voices

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By George B. Nevins

Solo Voices: Soprano and Alto; about 25 minutes..... 75

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In conformity with the size and importance of its new edifice, the First Presbyterian Church of Chicago, recently formed through a merger of the old First Presbyterian with the Woodlawn Church, will have one of the large church organs of Chicago when the new plant is completed. As announced in The Diapason in June, the contract was awarded to M. P. Möller. The specifications are as follows:

- GREAT ORGAN.
- 1. Open Diapason, 16 ft., 85 pipes.
 - 2. Open Diapason, 8 ft., 73 pipes.
 - 3. Open Diapason, 8 ft., 73 pipes.
 - 4. Doppel Flöte, 8 ft., 73 pipes.
 - 5. Gemshorn, 8 ft., 73 pipes.
 - 6. Clarabella, 8 ft., 85 pipes.
 - 7. Octave, 4 ft., 61 notes.
 - 8. Flute, 4 ft., 73 notes.
 - 9. Fifteenth, 2 ft., 61 pipes.
 - 10. Trumpet, 8 ft., 73 pipes.
 - 11. Flute Harmonic, 4 ft., 61 pipes.
 - 12. Tibia Plena, 8 ft., 73 pipes.
 - 13. Chimes.
 - 14. Harp, 49 notes.
- Tremulant.

- SWELL ORGAN.
- 15. Lieblich Gedeckt, 16 ft., 97 pipes.
 - 16. Open Diapason, 8 ft., 73 pipes.
 - 17. Salicional, 8 ft., 73 pipes.
 - 18. Open Diapason, 8 ft., 73 pipes.
 - 19. Viole d'Orchestre, 8 ft., 73 pipes.
 - 20. Viole Celeste, 8 ft., 73 pipes.
 - 21. Stopped Diapason, 8 ft., 73 notes.
 - 22. Flautina, 2 ft., 61 notes.
 - 23. Flute d'Amour, 4 ft., 73 notes.
 - 24. Dolce Cornet, 4 rks., 292 pipes.
 - 25. Oboe, 8 ft., 73 pipes.
 - 26. Posaune, 16 ft., 73 pipes.
 - 27. Cornopean, 8 ft., 73 pipes.
 - 28. Vox Humana, 8 ft., 73 pipes.
- Tremulant.

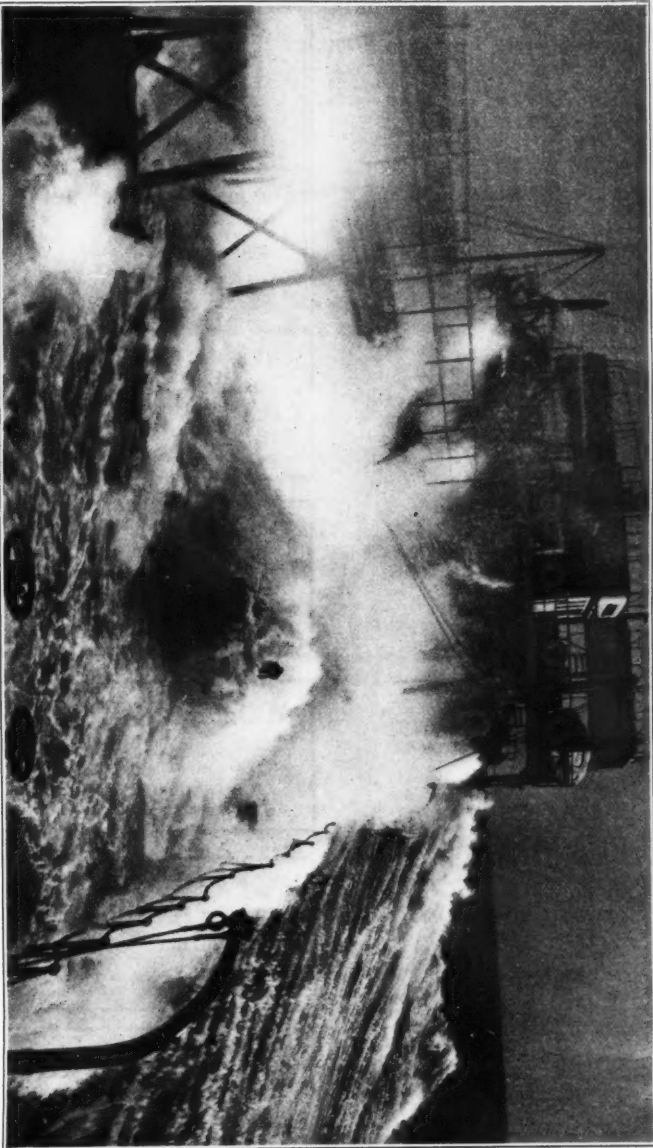
- CHOIR ORGAN.
- 29. English Diapason, 8 ft., 73 pipes.
 - 30. Concert Flute, 8 ft., 73 pipes.
 - 31. Dulciana, 8 ft., 73 pipes.
 - 32. Unda Maris, 8 ft., 61 pipes.
 - 33. Gamba, 8 ft., 73 pipes.
 - 34. Piccolo, 2 ft., 61 pipes.
 - 35. French Horn, 8 ft., 73 pipes.
 - 36. Clarinet, 8 ft., 73 pipes.
 - 37. Flute, 4 ft., 61 notes.

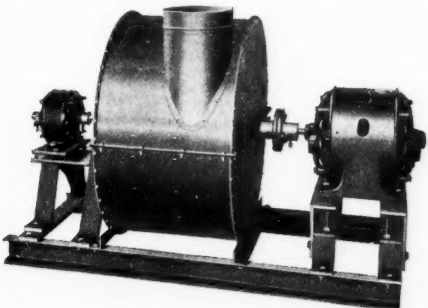
- 38. Harp, 49 bars.
 - Tremulant.
- SOLO ORGAN.
- 39. Stentorphone, 8 ft., 73 pipes.
 - 40. Gross Flöte, 8 ft., 73 pipes.
 - 41. Gross Gamba, 8 ft., 73 pipes.
 - 42. Gamba Celeste, 8 ft., 73 pipes.
 - 43. Suabe Flute, 4 ft., 73 pipes.
 - 44. Ophicleide, 16 ft., 85 pipes.
 - 45. Tuba, 8 ft., 85 pipes.
 - 46. Clarion, 4 ft., 85 pipes.
- Tremulant.
- ECHO ORGAN.
- (Played from Solo Manual.)
- 47. Echo Flute, 8 ft., 73 pipes.
 - 48. Forest Flute, 4 ft., 61 notes.
 - 49. Viole Celeste, 8 ft., 61 pipes.
 - 50. Muted Viole, 8 ft., 73 pipes.
 - 51. Vox Humana, 8 ft., 73 pipes.
 - 52. Chimes, 25 notes.
 - 53. Pedal Bourdon, 16 ft., 32 pipes.
- PEDAL ORGAN.
- 54. Contra Bourdon, 32 ft., 56 pipes.
 - 55. Open Diapason, 32 ft., 32 notes.
 - 56. First Open Diapason, 16 ft., 44 pipes.
 - 57. Second Open Diapason, 16 ft., 32 pipes.
 - 58. Third Open Diapason, 16 ft., 32 notes.
 - 59. Posaune, 16 ft., 32 notes.
 - 60. Lieblich Gedeckt, 16 ft., 32 notes.
 - 61. Bourdon, 16 ft., 32 notes.
 - 62. Ophicleide, 16 ft., 32 notes.
 - 63. Tuba, 8 ft., 32 notes.
 - 64. Clarion, 4 ft., 32 notes.
 - 65. Octave Bass, 8 ft., 32 notes.
 - 66. Bass Flute, 8 ft., 32 notes.
 - 67. Cello, 8 ft., 32 notes.
 - 68. Echo Bourdon, 16 ft., 32 notes.

To Be Bride of William H. Barnes.

Mrs. James T. McMillan of St. Paul, Minn., announces the engagement of her daughter, Edith McMillan Robinson, to William Harrison Barnes, son of Mrs. Charles O. Barnes of 1620 Judson avenue, Evanston, Ill. The wedding will take place Saturday afternoon, Oct. 22, at the House of Hope Presbyterian Church, St. Paul. Mr. Barnes, who is known to all Diapason readers, was graduated from Harvard in 1914. Both he and the bride-to-be have been prominent in the musical life of Chicago and St. Paul. They will make their home in Evanston.

Ernest E. Mellville of Wilkes-Barre, Pa., has moved to Houghton, Mich., to assume the position of organist and choirmaster of Trinity Episcopal Church. Mr. Mellville is a musician of wide experience. He was director and teacher of piano and organ at the conservatory of music of New Salem, W. Va.





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GOOD WORK IN CALIFORNIA

Aircraft Company Forging to Front as Result of Latest Organs.

The Aircraft Organ Company of Santa Monica, Cal., has been the subject of much favorable comment on the organs recently installed in various California churches. Noteworthy is the instrument in St. Paul's Presbyterian Church of Los Angeles, whose Aircraft organ was dedicated last Easter. Several nationally-known organists have given recitals on this instrument and have been enthusiastic in their praise for the purpose of the Aircraft Company to maintain the true intent of the organ as applied to church work, while embodying recital features. The company has been doing a capacity business, chiefly within the state of California, but is contemplating a nationwide scope in view of increased factory facilities. Many agencies are contemplated as soon as the districts can be properly zoned.

Welte for Velazco Studio.

Emil Velazco, original solo organist and arranger at the Roxy Theater, New York, now organist at the Colony under the management of Hugo Riesenfeld, has leased a large studio at 1658 Broadway, and is installing a Welte unit. Mr. Velazco will teach and also use the instrument for recording certain types of organ numbers for which the unit orchestra is especially suited, his recording of legitimate organ music for the Columbia Phonograph Company continuing at the Welte Studios in Fifth avenue. It is Mr. Velazco's intention to install a second Welte organ early in 1928, his studio being arranged for its accommodation.

Sydney Webber to Worcester.

Sydney Webber, organist and choir-master of the Cathedral Church of St. Luke at Portland, Maine, has been appointed to the same position at All Saints' Church, Worcester, Mass. He will enter upon his new duties in October. Mr. Webber has made a fine record at Portland. Before going there he was for some time at Waterbury, Conn.

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ORGAN RECITALS—INSTRUCTION

Kansas City Times, Kansas City, Missouri:—Henry S. Fry, organist from Philadelphia, caused an audience last night in the richly simple auditorium of the Linwood Presbyterian Church, to forget the heat. That is enough for any musician to accomplish in any one evening.

Mr. Fry's playing likewise sustained the musical reputation of his home city, so well cared for in other fields by the incomparable Philadelphia Orchestra and Curtis Institute of Music. For he possesses the rarest of all virtues in an organist and that is the restraint of a man of true good taste. The fine instrument he played is capable of

reaching almost any extreme he might have driven it toward, and he chose none of them.

Singularly, he was most interesting in the more quiet things, for the enrichment of which he chose pastel tints of the greatest appropriateness and considerable variety. The andante of Widor's Fourth Organ Symphony was thus lent the effect of being heard at a distance and made markedly impersonal, chaste and calm. There were none too many vigorous moments for contrasts; what climaxes there were arrived after musicianly preparation and not by the sudden punching of the sforzando button.

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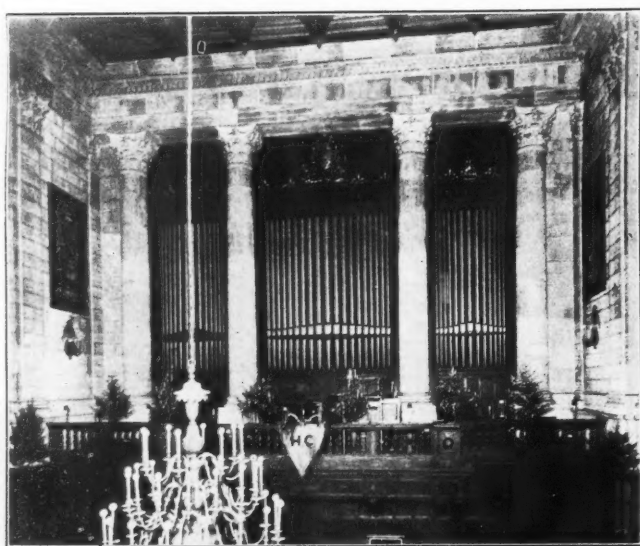
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In the giant Kimball organ of the Roxy Theatre, New York—the largest theatre organ ever built—Kimball history is merely repeating itself. Several times in the past, Kimball pianos and organs have established new precedents, and the Kimball organ for the new Minneapolis Auditorium will mark another advance. These wonderful instruments simply illustrate a principle followed by this institution from the beginning:

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Among recent contracts received by the Reuter Organ Company is one for a comprehensive three-manual organ to be installed in the music building and chapel of Doane College at Crete, Neb. The organ was made possible through the generosity of the late Mrs. D. W. Cook of Beatrice, Neb. who gave a substantial sum to the college for an organ.

The instrument is to be installed on both sides of the stage and is to be entirely under expression. The egress of the tone will be through grilles placed in the ceiling of the auditorium. The installation is planned for December.

Following is the specification of the organ:

GREAT ORGAN.

1. Diapason, 8 ft., 73 pipes.
2. Doppel Flöte, 8 ft., 73 pipes.
3. Viole d'Gamba, 8 ft., 73 pipes.
4. Erzähler, 8 ft., 73 pipes.
5. Octave, 4 ft., 73 pipes.
6. Tuba, 8 ft., 73 pipes.
7. Chimes (Prepared for).
- Tremolo.

SWELL ORGAN.

8. Bourdon, 16 ft., 97 pipes.
9. Diapason, 8 ft., 73 pipes.
10. Gedeckt, 8 ft., 73 notes.
11. Salicional, 8 ft., 73 pipes.
12. Voix Celeste, 8 ft., 61 pipes.
13. Aeoline, 8 ft., 73 pipes.
14. Flauto Dolce, 4 ft., 73 notes.
15. Nasard, 2 1/2 ft., 61 notes.
16. Flautino, 2 ft., 61 notes.
17. Oboe, 8 ft., 73 pipes.
18. Vox Humana, 8 ft., 61 pipes.
19. Chimes (Prepared for).
- Tremolo.

CHOIR ORGAN.

20. Contra Viole, 16 ft., 73 pipes.
21. Violin Diapason, 8 ft., 73 pipes.
22. Concert Flute, 8 ft., 73 pipes.
23. Dulciana, 8 ft., 73 pipes.

24. Unda Maris, 8 ft., 61 pipes.
25. Flute d'Amour, 4 ft., 73 pipes.
26. Clarinet, 8 ft., 73 pipes.
27. Harp Celesta (Prepared for).
- Tremolo.

ECHO ORGAN.

(Prepared for in console.)

28. Still Gedeckt, 8 ft., 73 pipes.
29. Echo Salicional, 8 ft., 73 pipes.
30. Vox Angelica, 8 ft., 61 pipes.
31. Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN.

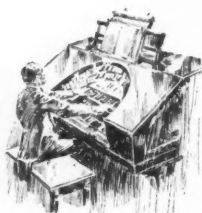
32. Diapason, 16 ft., 32 pipes.
33. Bourdon, 16 ft., 32 pipes.
34. Violone, 16 ft., 32 notes.
35. Lieblich Gedeckt, 16 ft., 32 notes.
36. Cello, 8 ft., 32 notes.
37. Dolce Flute, 8 ft., 32 notes.

Death of Charles A. Radzinsky.

Charles A. Radzinsky, for more than fifty years engaged in organ factories in this country and a student of and writer on organ matters, died Aug. 8 at his home, 1322 Webster avenue, New York City, at the age of 69 years. Mr. Radzinsky was born in New York May 1, 1858. At the age of 13 years he entered the employment of J. H. & C. S. Odell & Co., where he worked for more than forty-nine years. Then he retired to devote his time to piano work and writing. He was employed by the Wanamaker organ shop for about a year and helped to build the organ in the New York Wanamaker store. His work was that of a chest-maker and as such he achieved a reputation as one of the best in the world. He was a great reader and had a vast amount of organ data in his library. He was a reader of The Diapason from its inception. Mr. Radzinsky left a widow and three grown children, as well as five grandchildren and one great-grandchild.

American Pipes to Europe.

A growing foreign demand for American organ parts is indicated by the experience of the old house of A. Gottfried at Erie, Pa. Recent shipments of pipes by the Gottfried factory to points in Europe went to France, Germany and Holland, where a good trade is being developed. An interesting order was one for a set of clarinet pipes to Marcel Dupre, to be placed in the famous Guilmant organ at M. Dupre's villa in Meudon.



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Musical Pilgrimage Fills Summer for Class of Riemenschneider

During the summer session of Albert Riemenschneider's class in 1926, the announcement was made by him that there would be no session in 1927, as he expected to spend the summer of 1927 in Paris. This remark was scarcely uttered when several members of the class immediately said: "Take us with you." That this was no jest can be gathered from the fact that right then and there were formed plans to undertake such a pilgrimage.

Mr. Riemenschneider immediately wrote to his friend Marcel Dupre for information regarding the presenting of a summer organ master class at Meudon, France. Plans were completed and early in November of 1926 the enrollment of the class was complete. It was decided to secure the better-class ocean accommodations and so the President Harding of the United States Lines was selected for cabin passage, leaving New York on June 22 and returning to New York Sept. 2. The party enjoyed the passage over and return in comparative luxury. Aside from Mr. Riemenschneider and his family, the party consisted of sixteen persons, most of whom were organists, and let it be said right here that when it comes to completing details, organists stand second to no other profession. Mr. Folkman of the steamship agency which made the arrangements said that in thirty years' experience this was the only party he had ever had that paid all of the deposits on the tickets as well as the balance due on time and that went 100 per cent without casualties. He said it was surely a record. So one must hand it to the organists for promptness. Perhaps the fact that the organist must open the service each Sunday cultivates promptness.

The arrival at Paris was most auspicious, although at 2:30 in the morning. The personnel of the Hotel Versailles, which Mr. Riemenschneider had selected as the headquarters, was at the Gare St. Lazare or waiting at the curb before the hotel. Pedaliers, pianos and two-manual reed organs were secured for everybody and several small pipe organs were rented, so that in two days after reaching Paris everybody was practicing full time and in four days lessons were begun. A term of six weeks had been arranged with M. Dupre. There were two class lessons each week of two hours' duration. The first lesson each week was devoted to improvisation and the second to Bach interpretations, covering the major part of his works. One or two private hour lessons were taken each week by each member of the class.

M. Dupre's villa is at Meudon, just outside of Paris and just around the corner from where the late Alexandre Guilman's villa stands. M. Dupre bought Guilman's Cavaille-Coll organ of three manuals and twenty-nine stops and had a music room built on to his villa in which he installed this historic organ. The general effect and ensemble is remarkable and gives to M. Dupre a layout for his organ classes which is perhaps not excelled anywhere else. This excellent equipment, which includes a second two-manual organ in another part of the villa, combined with the winning personalities of both M. and Mme. Dupre, made the trip to Meudon each time a most pleasant event. The evening after the arrival of the party in Paris the Dupres arranged a reception for the class at which the fine organ was displayed in all its beauty. Class sessions were all filled with a vital interest and enthusiasm.

M. Dupre has long been known as a supreme organist and improviser, but after the summer's work many remarks were heard to the effect that as a teacher he is fully up to his standard as an artist. Mme. Dupre is an excellent aid to her noted husband and much was accomplished by her to make the Paris sojourn a notable and pleasant one.

Many special events were arranged for the class, among which were a private recital by M. Dupre at the Trocadero, and a recital by the class at which every member played and which was ended by numbers played by Messrs. Riemenschneider and Dupre. A banquet was tendered M. and Mme. Dupre and Mr. and Mrs. Riemenschneider by the class at the Villa Guilman, which is now a high-class pension. The banquet was given in the concert hall and was replete with sparkling wit in the after-dinner speeches. After the banquet the class presented to M. Dupre a beautiful music case of carved wood and to Mr. Riemenschneider the complete organ works of Bach, bound in leather, in the Bach Gesellschaft edition. Another treat was a visit by the whole party to the organ tribune of St. Sulpice, where Widor greeted the party and played for them, after which a visit was made to the Marie Antoinette organ, which was formerly in the Petit Trianon and now is in one of the chapels at St. Sulpice. Mozart played upon this organ and it is still in perfect condition besides being a thing of marvelous beauty.

A pleasant hour was spent at the Institute of France, where M. Widor has placed his own two-manual organ. On this occasion Mr. Riemenschneider played M. Widor's new "Suite Latine," consisting of six movements, before the class. Many other little outings were undertaken by the class as a whole and in separate groups, among which were two trips to the American School at Fontainebleau, visits to various organ lofts and meetings with famous musicians. With the exception of one slight taxi accident in Paris, the whole pilgrimage was without a hitch, and the arrangements were voted perfect in every respect. The organists have received a full cup of inspiration, higher ideals and further enthusiasm from the contact with such a great artist as M. Dupre and with the art standards of the French capital. They are returning to their homes better prepared than ever to spread the gospel of highest standards in their profession.

The following were members of the class:

Mrs. Otis Benton, Cleveland, Ohio.
Miss Laura Louise Bender, Cleveland.
Carleton H. Bullis, Cleveland.
Miss Marie Burdette, Winfield, Kan.
Royal Brown, San Diego, Cal.
Porter Heaps, Evanston, Ill.
Ernest Ibbotson, Detroit, Mich.
Mrs. Cora Conn Moorhead, Winfield, Kan.
Mrs. Ida K. Mervine, Cleveland.
Mrs. Martha B. Pyne, Pittsburgh, Pa.
Mrs. Ida M. Reeder, Lakewood, Ohio.
Mrs. Edith B. Ross, Lincoln, Neb.
G. Criss Simpson, Joplin, Mo.
Miss Julia Ward, Leroy, Ohio.
Fred Williams, Cleveland, Ohio.

The summer closed with a superb birthday dinner in honor of Mr. Riemenschneider by the officers of the President Harding, at which the members of the class were the guests. Thus came to an end a summer never to be forgotten.

Charles William Perkins, who retired from the post of city organist of Birmingham, England, in 1923, died Aug. 2. He had achieved fame in his native country as one of its ablest organ recitalists.



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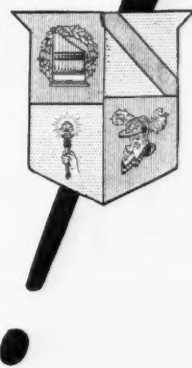
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At East Sixty-eighth Street Reformed Congregation, of Which John Jacob Astor and Other Famous Men Were Members.

Forty years of continuous service as organist of the historic East Sixty-eighth Street Reformed Church of New York City will be rounded out this month by Philip Hauser. The church which Mr. Hauser has served acceptably for two-score years is one of the oldest in the metropolis. It was founded in 1758 and at that time John Jacob Astor was its treasurer. William Baron von Steuben and General Robert Morris were members of the congregation. In pre-Revolutionary days the church was on Nassau street. Then it moved to Forsyth, next to Norfolk, and then to its present location in East Sixty-eighth street.

In 1887, as a lad of 15 years, Mr. Hauser was singing in the choir of the Norfolk Street Reformed Church. For some reason the incumbent organist left the church and Mr. Hauser was called upon to help out. His father at that time thought he was too young and not sufficiently advanced to train the choir, but, upon the insistence of the minister, the Rev. F. C. Erhardt, now at the Herkimer Street Presbyterian Church, his father acquiesced.

Being well advanced as a pianist, young Hauser at once took organ lessons from Mr. Mulligan, organist of St. Leo's Church on East Eighteenth street. After serving ten years at the Norfolk Street Church, the church relocated at its present site.

During the time of his incumbency Mr. Hauser has given, with his choir, besides smaller concerts, concerts of a more pretentious nature at halls, notably Mendelssohn Hall, rendering such works as Gaul's "Holy City," Barnby's "The Lord Is King," Men-

PHILIP HAUSER.



delsssohn's "Athalie," etc., the augmented chorus numbering over 150 and special soloists, with an orchestra of forty pieces.

Mr. Hauser has two older brothers, Carl and Frank, violinist and pianist respectively, and a younger brother, Alvin, also a pianist, all musicians of note.

Mr. Hauser's first musical tuition was received from his father. After that he studied under several teachers and while a student at McMicken University, Cincinnati, Louis Ergott, conductor of the Apollo Male Chorus, taught him. Mr. Hauser was president of the Musical Mutual Protective Union, Local 310, A. F. of M., an organization of 10,000 members, for two terms, in 1907 and 1908. He has been organist under Savonoff for two years in the New York Philharmonic Society and assistant conductor and accompanist of the New York Liederkreis in 1915 and 1916. He has composed a number of choral and piano works and some orchestral numbers.

Mr. Hauser has been a member of the N. A. O. since its inception.

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Music by R. S. STOUGHTON

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Who's Who Among American Organists

Dr. Herbert J. Tily.

Over thirty years ago the writer of this article, at that time substituting as organist of St. Paul's Reformed Episcopal Church, Philadelphia, was summoned to the Y. M. C. A. to accompany a young man who was being considered for engagement as the church soloist and choirmaster of the church. The young man was engaged and, the organist of the church having resigned because of ill health, the writer was engaged as the regular organist. Thus began the friendship between the writer and the subject of this article, who is none other than Dr. Herbert J. Tily, the well-known Philadelphian, who was director of music of the Philadelphia Sesquicentennial, and whose contribution proved, from an artistic standpoint, one of the most successful included in the celebration.

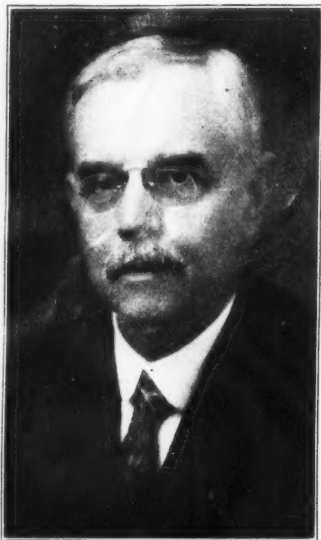
Dr. Tily is not only a great merchant, but a striking example of versatility, music being the most prominent of his activities other than business. Coming from an English musical family, he was brought to this country when about 3 years old. From early childhood he had been interested in musical matters and in his early teens was acting as a substitute organist. When about 15 years of age he became organist of St. Barnabas' Episcopal Church, Philadelphia, leaving there to go to St. Paul's Church, where he had a larger instrument at his command. His next appointment was the one mentioned as the beginning of the long and valued friendship between the writer and Dr. Tily. He continued to act as choirmaster at St. Paul's Church (his former appointment), for some time after this engagement. Some time subsequent to the writer's leaving the organ position at St. Paul's Church, Dr. Tily was appointed organist and choirmaster, remaining in that capacity until the removal of the congregation to another section of the city.

While this article is concerned chiefly with Dr. Tily as a musician, we must not lose sight of his success in his principal walk of life, that of the merchant. It is the combination of merchant and musician that makes his career the more remarkable and interesting. He was born in 1866 at Farnham, Surrey, England. When a lad of about 13, his father having met with business reverses, he entered the employment of Strawbridge & Clothier, the well-known Philadelphia merchants, as a messenger or cash boy. Advancement came from time to time. This advancement no doubt cost the musical profession the privilege of having Dr. Tily as one of its number. He was about to matriculate at the University of Pennsylvania, but this advancement in mercantile life led to his choice of the latter as his principal work. That he has been successful in this work is apparent when we note that, from the humble position of messenger, he has become president of the organization, having been successively head of the auditing department, general manager and vice-president. When admitted to the firm he was the only one, outside of the families of the owners, to be so honored. He also was president of the National Retail Dry Goods Association in 1925 and 1926.

Dr. Tily's success as a merchant has not dimmed his love for music, and has enabled him to satisfy his ambitions without thought of material reward. Indeed, he is thus placed in the position of being able to help along the cause of music by using of his means to promote activities suggested by his love of the art. That he has a sincere love of the art is apparent when the writer quotes a personal incident. On being introduced to a friend of Dr. Tily, Dr. Tily remarked: "He is one of those who is fortunate enough to be able to give his entire time to music."

To resume as to Dr. Tily's musical activities: Shortly after his removal to a beautiful home in Cynwyd (a suburb of Philadelphia) he interested himself in the music of St. John's Episcopal Church, a beautiful church,

PAUL AMBROSE.



on a picturesque spot—the proper atmosphere for one who gives not only of his art, but of his means, for its advancement. Here he has gradually developed the music until he has an excellent regular choir for the morning services, and frequently gives the parish an opportunity to hear special afternoon musical services, sung by a choir of twenty soloists. In the Victory festival, given by the Episcopal churches of Philadelphia after the ending of the world war, Dr. Tily was the dominant factor, and gave generously of his means for its success. He was also for some time editor of the musical department of the Diocesan Church Magazine.

In 1911 the honorary degree of doctor of music was conferred on him by Villa Nova College—an unusual honor for a musician not entirely professional. He has been president of the Musical Art Club and is now president of the Philadelphia Music League, and was honored in being appointed by the mayor of Philadelphia as director of music at the Sesquicentennial celebration, to which we have already referred. He supported strongly the purchase of the magnificent organ for that celebration, and was interested in endeavoring to have the instrument remain permanently in the city already so prominent in the organ interests of the world.

Perhaps the greatest of Dr. Tily's musical interests has been the fine chorus connected with the mercantile establishment with which he has been connected nearly fifty years. Here he took advantage of the opportunity to use the art he loved so well as an incentive to bind together the musically-inclined employees of the establishment, and give them the cultural benefit of his ability. This chorus, under his direction, has developed into one of the finest musical organizations in the city. The chorus has given many concerts of large calibre and, in this connection, Dr. Tily has had the privilege of conducting some of the finest orchestras of the country, and has also enjoyed the personal friendship of the great conductors, Stokowski, Herbert, Hadley, et al. In all this work Dr. Tily has had the loyal support of his firm, and several generous prizes have been offered for works written especially for the chorus.

Dr. Tily has also found time for composition, his works being included in the catalogues of Gray, Ditson and Presser. He gave an excellent address before the convention of the National Association of Organists at its meeting in Philadelphia in 1921, and this address was published in pamphlet form by the association. He is a member of the Pennsylvania chapter of the American Guild of Organists, the Musical Art Club, the Union League,

the Franklin Institute, the Racquet Club, the Cynwyd Country Club, the Philadelphia Country Club and the Bala Golf Club—golf and squash being his recreational activities, in addition to his music.

An organ has been installed in the Strawbridge & Clothier store—he also has one in his home, and the one in his church is being electrified at this time.

Dr. Tily married Miss Lucy P. Allen in 1889. He has two daughters, Miss Ethel H. Tily and Mrs. Charles M. Betts, and two sons, Harry C. Tily II, and L. Herbert Tily, both occupying executive positions in the store. His devotion to his family is one of Dr. Tily's marked characteristics, and the perfect spirit of comradeship between him and his children is such as few fathers are able to maintain.

A great factor in Dr. Tily's success has been his genial and magnetic personality, which brings to him the admiration of those who serve him. Those to whom he gives of his art and those whom he includes as his friends are indeed fortunate.

Dr. Tily is an excellent example not of the man who does one thing well, but of the man who can do more than one thing, and yet be successful in every undertaking.

HENRY S. FRY.

Paul Ambrose.

Paul Ambrose, organist and composer of Trenton, N. J., and first New Jersey state president of the National Association of Organists, is the representative of at least the fifth generation of a line of organists—a distinction in itself remarkable, were it not overshadowed by the achievements of Mr. Ambrose himself and by the influence wielded among his fellow men through his kindly spirit. His great grandfather and grandfather both held the position of parish organist at Chelmsford, England. His father, the well-known Canadian composer, R. S. Ambrose, was organist of St. George's Cathedral, Kingston, and the Church of the Ascension, Hamilton, Ont. A report on Canadian composers recently issued by the Society of Canadian Authors says: "Probably the best-known melody by a Canadian composer is the familiar setting of 'One Sweetly Solemn Thought' by R. S. Ambrose, which has been heard the world over, wherever hymns are sung."

Mr. Ambrose was born at Hamilton, Ont., Oct. 11, 1868, the son of R. S. and Elizabeth Boyle Ambrose. He received his education in the Ontario schools, and studied piano and theory under his father, Kate S. Chittenden and Albert Ross Parsons, counterpoint under Bruno Oscar Klein and organ and orchestration with Dudley Buck.

In 1886 he went to New York and was at once appointed organist of the Madison Avenue Methodist Episcopal Church. Four years later he was selected as organist and choirmaster of St. James' Methodist Episcopal Church, also in New York City. He was still in that position when on Jan. 1, 1917, he became organist and choirmaster of the Old First Presbyterian Church in Trenton. Meanwhile he had moved from New York to Trenton to accept the position of director of the musical theory and piano department of the state normal school there. He resigned from that position in June, 1917. Mr. Ambrose has been professor of piano at Westminster School, Simsbury, Conn., and he is a widely-known lecturer on musical topics. In 1906-1907 he was lecturer on musical history at the American Institute of Applied Music, New York, and since that time has been lecturer on musical theory, harmony, etc., at the New Jersey State Normal School in Trenton. He is also director of the Monday Musical Club in Trenton.

Mr. Ambrose was president for New Jersey of the National Association of Organists for three years—1913 to 1915.

As composer he has written much in the line of songs and instrumental works, church music, etc., and some of the products of his pen have been republished in Europe. The most widely used and best-known of his secular songs is "The Shoozy Shoo"; of his sacred songs, "Jesus, Meek and Gentle" and "Just for Today" are very popular, while his best-known anthem is "Come to My Heart, Lord Jesus." Mr. Am-

brose won the prize offered by Asbury Park, N. J., for the best city song and also won the prize offered by the Etude some time ago for the best sacred song.

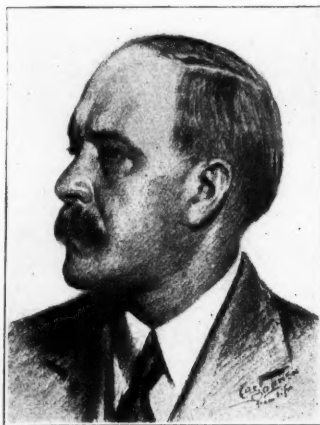
He is a member of the International Association of Rotary Clubs, the American Guild of Organists, a former director of the American Institute of Applied Music and also of the Manuscript Society, and vice-president of the Synthetic Guild of New York.

In 1905 Mr. Ambrose married Miss Naomi Lambe at Orange, N. J., and they have three children—Gwynneth, Robert and Paul.

George A. Thornton.

One of that leaven of scholarly church musicians who make American church music what it is in so many cities is George A. Thornton, organist and choirmaster of St. Clement's Episcopal Church at St. Paul, Minn., and rated by his colleagues as one of the towers of strength of his profession in the Northwest. In addition to his duties for a long series of years at St. Clement's, Mr. Thornton holds a similar position at Mount Zion Hebrew Temple. At the same time he has been in the first violin section of the St. Paul Symphony Orchestra for the last four years and for ten years has been on the faculty of Hamline University in the piano and theory departments.

Mr. Thornton is a product of Ireland. He was born in that country in 1873. His education was received principally in England. He became attached to the choir of Selby Abbey, Yorkshire, as a chorister, eventually being made assistant organist. Most of his preparation



GEORGE A. THORNTON.

in piano, organ and theory was under the organist of the abbey. He also made a special study of the violin. After taking the R. A. M. examinations he became a pupil of Edgar Haddock of the Leeds College of Music and was graduated from that institution after taking a four-year course.

Mr. Thornton may point with pride to the fact that the locality from which he came produced some great fighting men, including John Barry, "father of the American navy"; Lord Beatty, Lord Beresford and Lord Roberts.

At the age of 20 Mr. Thornton played in a competition for the post of organist of Wexford Episcopal Church in Ireland and won the appointment. Later he took charge of the choir of the diocesan cathedral and was conductor of the diocesan festivals for many years. He was also for a number of years a member of the Incorporated Society of Musicians and interested in the competitions of the Dublin Feis, which corresponds to the Welsh Eisteddfod.

In 1906 Mr. Thornton came to America to accept the position at Christ Church, St. Paul, which he left later to take up the duties at St. Clement's Church.

Among the honors received from his fellow musicians in America by Mr. Thornton are election as president of the Minnesota State Music Teachers' Association and dean of the A. G. O. chapter. He is also a licentiate organist of Trinity College, London.

Mr. Thornton is a firm believer in the volunteer choir provided it is kept

interested and is drawn from the church it serves.

Mr. Thornton is married and has two daughters. One of them, who is married, was graduated from the University of Minnesota five years ago, and the other is a student at the university.

To Rededicate Peking Organ.

After a silence of twenty-seven years, since it was damaged by the shrapnel and bullets of attacking Boxers, the organ of Pei Tang Cathedral in Peking will soon again peal out for worship, according to press dispatches. Father Castel, a French monk, who played the organ before the Boxer days, will officiate at the formal rededication of the instrument, which, with its 4,000 pipes, was brought from France in 1890. During the Boxer days, and the long siege of the legation quarter in Peking, Pei Tang Cathedral was under intermittent bombardment more than forty days, and many of the foreign and Chinese Catholics who sought refuge there were killed. Five months ago A. A. Biskupits, a Hungarian organ builder, made a survey of the instrument, and with sixteen Chinese helpers began its restoration. A children's chorus of 300 voices—all Chinese Catholic children—is being trained to sing when the instrument is rededicated.

Henry F. Seibert Opens Organs.

Henry F. Seibert's two recitals for Pierre S. duPont in July led to his being re-engaged for August. He also gave radio recitals over WJZ in August and September and over WEA in July and August. Mr. Seibert opened a three-manual Hillgreen-Lane organ at White Plains, N. Y., Sept. 12, and a new Möller four-manual at Worcester, Mass., Sept. 29. He will open a three-manual with echo by Estey at Framingham, Mass., Oct. 10. Recitals are booked in Detroit, Youngstown, Ohio; Montclair, N. J., and Saratoga Springs, N. Y. Mr. Seibert is acting as adviser in the purchase of a \$20,000 organ for Lebanon, Pa.

CANON FELLOWES AS GUEST

Will Lecture Before American Guild of Organists Oct. 18.

The Rev. Edmund Horace Fellowes will be the guest of the American Guild of Organists in New York on Tuesday evening, Oct. 18.

Canon Fellowes, who is in charge of the music at St. George's Chapel, Windsor Castle, is well known as an authority on Elizabethan music. He was born in London in 1870 and was educated at Winchester and at Oriel College, Oxford, taking his bachelor's degree in 1892, his master of arts and the bachelor of music in 1896. In 1917 the honorary degree of doctor of music was conferred on him by Trinity College, Dublin.

Canon Fellowes has devoted many years to collecting the English madrigals from all available sources. In many cases the songs were originally published in separate parts and these became scattered, with the result that careful search among many libraries and cathedrals was necessary to bring together the complete texts for the songs that number nearly a thousand. He is co-editor of the collection of "Tudor Church Music," five volumes of which have been published, and he has written several shorter works on music.

A dinner will be given by the Guild in honor of Dr. Fellowes. The place of the dinner has not yet been decided. Announcement will be sent to members.

Evanston Position to Heaps.

Porter W. Heaps has been appointed organist and director of the choir at the First Methodist Church of Evanston, Ill. He assumed his new duties Sept. 18. Mr. Heaps succeeds Leo Sowerby, who resigned last spring. Mr. Heaps last year won the prize offered by the National Federation of Women's Music Clubs in which organists under 25 years from all over the country competed. With the money obtained from this award, he spent the summer studying in Europe under Dupre and Riemenschneider.



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Mr. Swinnen was called upon to take seven separate and distinct bows, although he modestly endeavored to avoid five of them.—The Morning Telegraph, New York.

Program was a revelation in color painting—marvelous resource of tone color combined with a facility of faultless technique, with a clarity of rhythm ever present. The Dvorak Finale brought him an ovation. IT WAS GREAT ORGAN PLAYING.—The Diapason, Chicago.

In some of the numbers it was like listening to a great symphony orchestra. Recalled amid great applause.—Courier-Express, Buffalo, N. Y.

Technique flawless, program of unsurpassed excellence, most amazing triumph of pedal technique. Elmira has not heard his like in a long time.—Elmira Advertiser, Elmira, N. Y.

Absolute technical surety of hands and feet—extraordinary ear for dynamic gradations—amazing dexterity in stop changes and instinctive feeling for registration.—Buffalo News, Buffalo, N. Y.

ENGLAND—

There is no building in town which could hold all the people who would hear Mr. Swinnen if he came to Southampton again.—Southampton News.

BELGIUM—

Mr. Swinnen is a great Belgian for exportation. The recital was admirable and Mr. Swinnen is an undisputed master, and a virtuoso of the very first rank. The organ, when he is in command, becomes really a force of nature.—Le Neptune, Antwerp.

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ST. LOUIS

Rambling Remarks on an Organist's Sojourn in England

By LYNNWOOD FARNAM

Second Article.

The five days spent in Liverpool will always be memorable owing to my first hearing of the new Willis in the cathedral, and I must confess that it is the greatest organ of my experience. It is St. Paul's Cathedral instrument glorified and contains all the thrilling power, depth and brilliance that the heart of an organ lover could desire. The pedal effects are stupendous and almost unbelievable, the ensemble grand and musical throughout, the full power and near full power heroic. I wonder if there will ever be another like it? It is seldom, indeed, that an instrument can be placed in such an advantageous position with four such ample openings into the building as prevail at Liverpool. It is a triumph in all ways, musical and architectural, with its immense yet graceful casework and superb setting. While all aspects of its tonal riches could be dilated upon, I will mention only the delightful contrast of the open chest choir organ, the various families of chorus reeds and the amazing 32-foot registers, 16-foot metal opens, upperwork and powerful enclosed orchestral tone on the pedal.

Spending a few days in Liverpool with Mr. and Mrs. Goss Custard after giving a recital in the cathedral, I had, through the kindness of Mr. Ellingford, the opportunity of hearing and playing the organ in St. George's Hall, a noble instrument which has made much organ history. It has a beautiful mellowness of tone in its diapasons and clear flutes, much sparkling upperwork, many gorgeous and "gingery" reeds and a quite overwhelming full organ, although compared with the cathedral organ none too much bass. Its full choir organ is also most notable, characterized by dash and a beautiful brilliance. The old-fashioned ratchet hook-down swell pedal is still in use at St. George's Hall (as in many other places in England), but another rebuild will no doubt change this in favor of the balanced type.

Other doings in Liverpool included a visit to the art gallery, a trip through the dock system, especially to see the immense new addition in memory of Gladstone and only this week opened with a royal visit, appropriate ceremonies and massed choral singing, and a private tour over the fabric of the cathedral (staircases, passageways, parapets, galleries, chapter houses, etc.) with Mr. Goss Custard, Jr., as my guide.

On Sunday, July 24, I was present at the cathedral services at 11, 3 and 8:30. The first was played by Mr. Goss Custard, and the others, together with a short recital at 7:45, by his assistant, Mr. Robinson. All three services had special reference to the dedication of the war memorial at Menin Gate, and were in their conduct profoundly inspiring, purposeful and impressive. From where I sat in the temporary gallery against the temporary west wall the choir and clergy procession made a beautiful sight with the magnificent silver cross carried near its head and other insignia farther back. There was not a wasted moment in any of the services, nor a redundant word. The hymns were refreshingly healthy and positive in character and the congregational participation in most cases was hearty. The service was entirely "sung up to the third collect; then, after the anthem (a fine one, "O Come Hither," Crotch) the clergyman came to the prayer-desk in the middle of the congregation and said the prayers. Before the sermon by Canon Raven (who was in charge for the day) a remarkably fine hymn, "O Brother Man, Fold to Thy Heart Thy Brother," to a tune by Parry, was sung, and as a postlude Mr. Goss Custard played the finale from Mendelssohn's First Sonata, afterward thrilling us by showing yet more of the awe-inspiring grandeur of the organ.

Notable points at the other worshipful exercises of the day were the fine anthem by John Ireland, "Many Waters Cannot Quench Love," which contained some very beautiful soft singing, and the final hymn at the 3 o'clock service, which was sung by the congregation only as the choir filed out. A fine custom at Liverpool is the omission of "Amen" at the end of all hymns unless such ending be especially called for.

At the organ recital preceding the evening service hundreds of people were present and no one moved about or took a seat except between numbers. Then there was a ten-minute silence between the recital and the service. This beautiful and beneficial idea of periods of silence deserves wide adoption. Frequently on the Liverpool Cathedral service lists one finds original and helpful meditations on the meaning of worship and the symbolism of the great building. At the 8:30 service (without choir) there were prayers and sermon only, with four splendid hymns sung by the congregation—"Praise to the Holiest," "Who Are These Like Stars Appearing?" "For All the Saints" (Vaughan-Williams' tune) and "Ye Watchers and Ye Holy Ones."

Four days in Exeter will long remain in the memory by reason of many things, among them one's second main impression of the strikingly beautiful cathedral interior with its gray Exeter pillars merging into the delicate brown of the vaulted roof and the fine organ case dating from 1665, which stands on the choir screen, first hearings of the new pointing of the Psalter recently made by Birstow and others, the notable beauty, all-round finish, catholicity and variety of the cathedral music under Dr. Bullock, the spirit of cordiality and healthy achievement in the choir school, the rich green and fertility of the surrounding country, the sound of many great bells, glimpses of gems of architecture (such as one old group of almshouses, named Wynardo Hospital, with its historic chapel founded hundreds of years ago, where live twelve couples who receive their maintenance plus 2 shillings a week in cash), also a day containing fully thirty drenching showers.

On this last-named day, it being the weekly holiday from choral duty for the choir, Dr. Bullock took me for an outing. We went by train about fifteen miles south to Dawlish, passing Exminster, Topsham (an important port in the days of Raleigh and Drake and the Armada), and Powderham (where the parson is the Reverend the Earl of Devon). Arriving at Dawlish we had an unusually invigorating and delightful three-and-a-half-mile walk through picturesque and winding country roads and over the stretch of seawall (which is shared only by pedestrians and the railroad), the red cliffs at our right and the tide at the left. We managed during most of the showers to dodge into inviting doorways or under trees, and luck was with us while on the sea-wall until our safe arrival in the town of Teignmouth.

During my stay in Exeter it was a real pleasure to attend cathedral services and note the high standard maintained. The singing by twenty boys and six men was notably beautiful, the Psalms especially being done with rare finish and poetic grace. Dr. Bullock's accompaniments to both forms of chant (plain-song is done on Thursdays) are models of devotional, effective and artistic use of the organ as a supporting and enriching embellishment, while in the freer works he shows fine taste, imagination and a right sense of proportion.

The ensemble of the old Willis is beautiful to hear, but, like many other organs in England, its management involves considerable "hard labor," due to the old-fashioned stop action and the slight extra weight of touch required to hold the keys down. Five composition pedals are provided for the great and pedal and four for the swell, and the combinations on these cannot be changed, but are as "the laws of the Medes and Persians, which altereth not." Dr. Bullock would much like to have the swell No. 3 combination take off the 16-ft. flue stop instead of putting it on, but this cannot be effected without a near-rebuild of the console

Recent Oxford Books

Plain-song Accompaniment—By J. H. Arnold. With a preface by Geoffrey Shaw\$4.25
A complete Manual of Plain-song Accompaniment addressed to the novice rather than to the expert. It is a work of real value, not to the student only, but to the many who are looking for suitable accompaniments to Psalm Tones, Hymn Melodies, Mass Music, etc., and indeed to all those who have to do with the setting of words.

Chapter I—NOTATION: Square Notation. Reading. Transcription.
Chapter II—RHYTHM: Verbal. Musical. Secondary Stresses. Compound Neums. Special Points. Common Errors.
Chapter III—TONALITY: The Modes. Flattening the B. Key Signature. Transposed Melodies; misleading finals.
Chapter IV—THE ACCOMPANIMENT: The kind of chord to use. Vertical Aspect: Harmony in relation to the rhythm—(a) Where to place chords. (b) Passage from chord to chord. (c) Examples in detail. Horizontal Aspect: Harmony in relation to the melodic line—(a) Number of parts. (b) Harmonic basis as an accompaniment. (c) Other decorative forms of accompaniment. Registration.
Chapter V—THE ACCOMPANIMENT (continued): Further considerations: (1) Tonality. (2) Harmony. (3) Rhythm. Tonality: modal accompaniment. Harmony (a) Fifths and octaves. (b) Sixths. (c) Discords, strong and weak. Rhythm: Harmonic means of marking a strong note. Changes of chord at weak notes.
Chapter VI—PSALMODY: Preparatory. Application of harmonics. At the organ. Methods of chanting. Registration. The colon. Finals. Solemn modulations. Miscellaneous points.
Music Examples—Tone Table and Harmonies.

Hymns of Western Europe. Selected and edited by Sir H. Walford Davies, Sir W. H. Hadow, and Sir R. R. Terry. With a Preface by the Right Hon. D. Lloyd George.....\$2.25

(To the Oxford, the English and the Yattendon Hymnals, and the Songs of Zion they have been deeply indebted. The book contains 250 hymns, together with 20 more elaborate settings which can be sung as anthems—Bach Chorales, Tudor Church Music, Tallis, Wesley, etc. A large number of the finest Welsh melodies are included.)

Preface.

Psalm Tunes with Faux Bourdons. By H. Robertson, conductor of the Glasgow Orpheus Choir.....each 8 cents

(Martyrdom: Kilmarnock; Belmont: Erin; Ballerma: St. Kilda; Colleshill: Old 124th; Kedron: Culross; Orlington.)

Ten Faux Bourdons on Well-known Hymns from the English Hymnal. By Healey Willan 15 cents



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and cutting a part of the historic carved casework. No. 1 combination of the great throws out great third open diapason and two 8-ft. flutes, plus pedal bourdon, 16 ft., and violoncello, 8 ft., leaving the bass flute, 8 ft., free; therefore all reductions of the great and pedal to their lowest terms involve the pushing in by hand of at least three drawstops on the more difficult right-hand side. The names on these three much-pushed registers are almost worn off, and as a preparation for the playing of my program I did considerable great-reducing practice on dumb action, helping to wear the engraving off still more. The great 4-ft. flute has not been working for some weeks, and it will be a very difficult job to get it back to normal.

These slight drawbacks amid years of use show, however, what solid and lasting work was bestowed upon the instrument. The Exeter organ contains two rarely-found pistons hanging down under the choir keyboard (great to pedal reversible and pedal vent), which are very helpful and easy to use. They operate by an upward pressure of the knee. The swell flue-double is a very delicately-voiced lieblich which can be used with the softest stops low down in the compass in chords with good effect.

An interesting link with the past is the daily ringing of the curfew at Exeter Cathedral at 8 p. m. This being the hour of the recital given by me, I was instructed to wait until it was finished before beginning to play. (The curfew consists of eight strokes for the hour, then strokes corresponding to the number of days in the month—thirty-one in this case—followed by a further eight as a reminder of the hour.) I afterward discovered that the organist was fearful lest I be not apprised of the custom by the verger, the verger was fearful lest I be not apprised by the clergy, and some members of the clergy had worrying moments on all accounts.

There has sprung up in certain quarters in England a new feeling regard-

ing choir schools, the opinion being that the duties required of those attending them take too much time from necessary school work, and that in view of the keener competition in the business and professional world the church is making too great a demand on the boys when it takes so much of their time and energy in early life, pleasant and beneficial though it be. This idea is vigorously combated, however, from other sources.

A visit lasting only four hours was paid to Salisbury. In the ancient church dedicated to St. Thomas of Canterbury I found a very interesting organ which King George III. presented to Salisbury Cathedral in 1792, and which in 1877 was given by this corporation to the above church and in 1897 restored and enlarged by Conacher. The glorious cathedral, entirely in one style of architecture—the early English—with its double transepts, exquisite cloisters and immense spire, occupies a beautiful setting amid acres of lawn and trees. I arrived in time to hear daily 3 o'clock choral evensong sung by an excellent choir of musical and finished quality, except for one adult voice which stood out a bit. The anthem was "Our Conversation Is in Heaven," by Walter B. Gilbert, a former organist of Trinity Chapel, New York, and the postlude the fugue from Mendelssohn's Sixth Sonata. A sense of sunny peace pervaded the great building as after service visitors were allowed to wander about at will, and it was especially delightful to read these gracious words in various places: "The dean and chapter offer you a hearty welcome." Like many another ancient architectural monument, the fresh appearance of the interior of Salisbury Cathedral suggests seventy years of age rather than nearly 700.

Organ Wins Highest Award.

M. Welte & Sons of Freiburg won at the recent Frankfurt International Music Exhibition the state prize of the German Empire, with the gold medal, for their Welte Philharmonic organ, which was shown at the exhibit.

Convincing Endorsements

— others will follow —



JOHN W. NORTON, *A. A. G. O., Organist and Choirmaster, St. George's Church, Flushing, N. Y.*

In excellence of voicing and tonal ensemble, I consider the Austin Organ superior. Certainly the Austin system and excellent action is wonderfully effective and reliable.



FRANCIS J. O'BRIEN, *Organist and Choirmaster, Church of the Gesu, Philadelphia, Penn.*

I could unqualifiedly recommend the placing of an organ contract with the Austin Organ Company no matter how large or how small the instrument may be. In my long experience, covering over thirty-five years, I have never played or heard an organ as good as the Austin. It has tone which is incomparable, the mechanical accessories are excellent, and aside from trifling occasional adjustment, it stands the test of time and use, a tribute to the honesty of its makers.



WILLIAM H. OETTING, *Organist and Director, Sixth U. P. Church, Pittsburgh, Penn.*

I have played on your organs for the past twenty-five years and must say I have found them to be wonderfully satisfactory both tonally and mechanically. For the past ten years as organist and director of the Sixth U. P. Church of this city, it has been my privilege to play one of your fine four-manual organs and now that this organ is to be overhauled and modernized with one of your new consoles, which certainly are the last word in convenience for the player, I am looking forward to even greater pleasure in playing the Austin Organ.



JOSEPH OTTEN, *Organist and Choirmaster, St. Peter and St. Paul Cathedral, Pittsburgh, Penn.*

It is needless to enumerate or restate the artistic and staying qualities of the Austin Organ, for they are universally acknowledged. But the most satisfying and comforting characteristic of the firm, to those who have dealings with it, is that it always lives up to its agreements.



VINCENT H. PERCY, *Concert Organist, Euclid Avenue Congregational Church, Cleveland, O.*

Just a word to express my sincere appreciation of the magnificent four-manual concert instrument that has given us perfect satisfaction since its installation five years ago. The unusually severe demands made upon an organ that is used throughout the year on an average of seven hours daily have been met with perfect mechanical response. The tonal appointments are unexcelled and have given pleasure to thousands through the bi-weekly Radio Recitals and the Church Recitals and Services.



DANIEL R. PHILIPPI, *Organist and Choirmaster, Christ Church Cathedral, St. Louis, Mo.*

It has been a source of pleasure and convincing satisfaction to have visited your factory recently. The quality of materials used, with your efficiency, sincerity, ingenuity and reliability, should win the respect of the discriminating connoisseur, and the choice of practical organ committees with vision, who consider durability as well as the artistic merits of the instrument they are to purchase. You also consider the organ from the player's point of view, continually giving more scope to its possibilities. Your Automatic Player and reproducing device excel anything in that branch that has been perfected up to the present day. It is the last word in flexibility and perfect reproduction.



HUGH PORTER, *Organist, Calvary Episcopal Church, New York City.*

I cannot tell you how much surprise and satisfaction I experienced when I first heard your Quadruplex Player reproduce an organ transcription. An original rendition could not have been more perfect. Every gradation of tone and every subtle effect in rhythmic interpretation were reproduced just as they must have been played by the artist. It was even more thrilling to play several selections and hear their reproductions for every musical thought that came to me while playing came back with an uncanny accuracy. Both your player and organs manifest a care and ingenuity in workmanship which are satisfying and inspiring.



FREDERIC PRESTON, *Organist and Choirmaster, Hanson Place Baptist Church, Brooklyn, New York.*

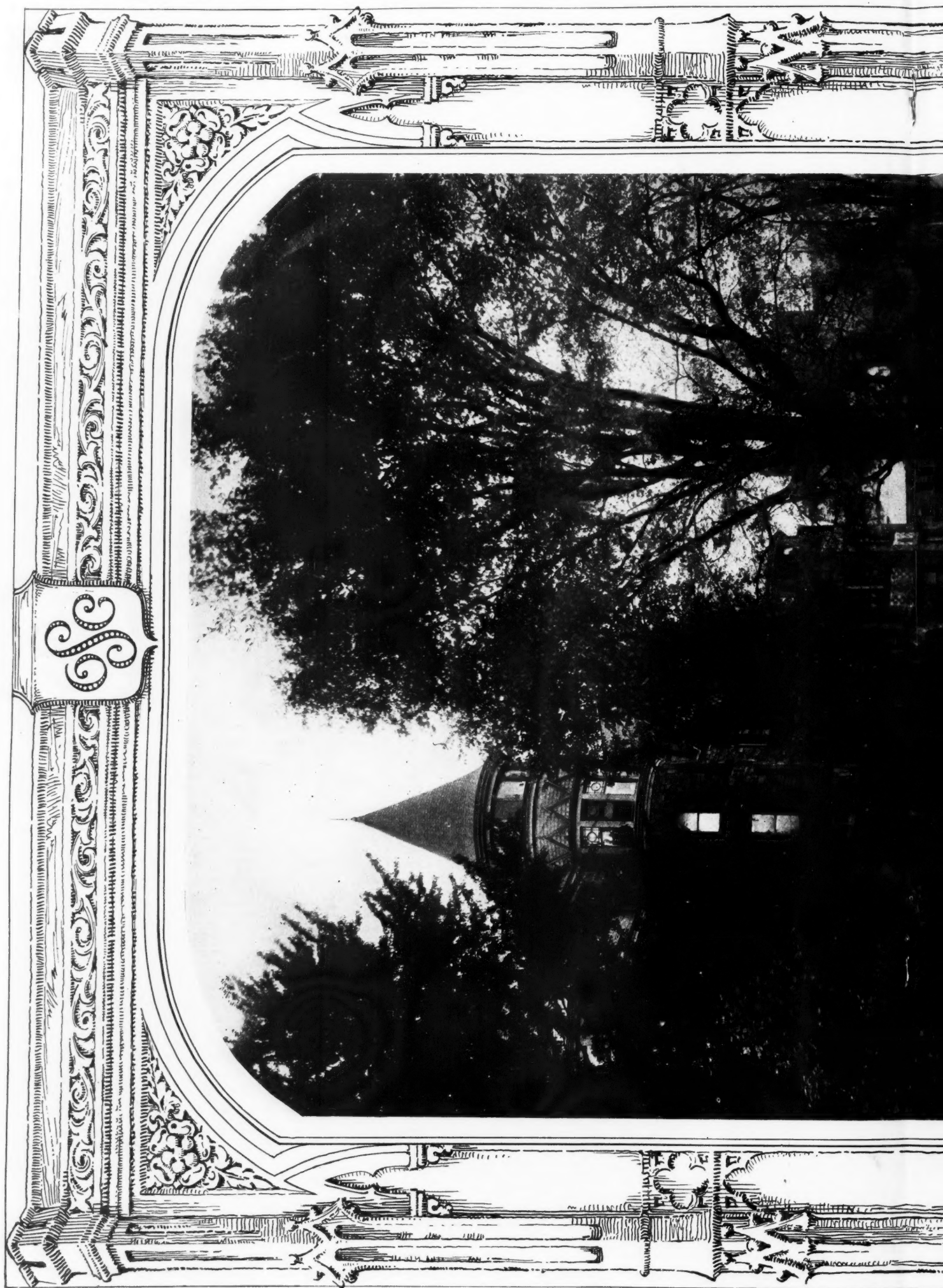
During my forty years of practical experience as organist in England and the U. S. A., I have not played on an organ that has given me so much satisfaction in every respect as an Austin.



WILLIAM REDDICK, *Organist and Choirmaster, Central Presbyterian Church, New York City.*

I am delighted to have this opportunity to add my praises to the many of those who are Austin fans. When an organ is as mechanically perfect; when its strings sound like actual violins; its brass like real trombones and tubas; its wood winds like those of the orchestra, and its Diapasons like those of an Austin Organ, then I know I am hearing an Austin.

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CHICAGO, OCTOBER 1, 1927.

IS YOUR ADDRESS CORRECT?

Readers of The Diapason are urgently requested at the opening of the season to see to it that their names and addresses are correct on our mailing lists. If the label on your paper is not accurate you will do yourself as well as The Diapason a favor by notifying us at once. By means of a postal card you may save this office and the postoffice a great deal of unnecessary labor and at the same time obviate the possibility of your not receiving your copy of the paper. Do it now! Do not yield to that lazy impulse and then after several months complain bitterly because you are not getting The Diapason.

THE GROWING SOUTHWEST

Those who have their eyes open for growth and development in the organ world do well to keep them trained on the great Southwest. In no other part of the country have recent years witnessed such rapid development of cities and towns, such arousing of civic spirit, such acquisition of material wealth. Keeping step with this, all reports show that the arts have been likewise nurtured and advanced.

A recent statement from Will A. Watkin, a veteran organist and music merchant of Dallas, Tex., gives an index to the organ history of Texas. When he went to Dallas in 1882 there was in that city only one pipe organ and that was all there was up to 1891. It was a small one, not far above a fair reed organ in quality. Today Dallas has nearly a hundred organs. It has excellent organists, and good choirs, spends money for its church music and strives for the best.

The Southwest is making history—and making it fast—while some of our older sections find satisfaction in contemplating their histories. Dallas is only one example. Readers of this paper are aware of the developments in San Antonio, which has its new municipal organ and delights in it. In Tulsa, Okla., and in every other growing city, the story is being repeated.

AN ORGANIST DREAMS

It was the night of Sept. 22. The organist had been through a rather trying day, for a stiff rehearsal was supplemented by two hours of organ practice. The weather had been pleasant and an automobile ride was much more to his liking, but the willing spirit had triumphed over the weak flesh and he had remained at the console in a dingy edifice still pervaded by the bad air which the sexton had carefully preserved by locking it up immediately after the preceding Sunday service. Thus was prepared a beautiful prelude with which to usher in the worshippers and a stunning postlude with which

to cover the clatter of retreating hoofs the following Sunday. The organist was, therefore, tired and so he sought relaxation by tuning in on something exciting. Soon he nodded.

In a moment he saw a great soldiers' stadium on the Chicago lake front. At its sides were thousands of display pipes of a monster organ. In the center, with colossal spotlights making it lighter than day, was a huge console. An audience of 150,000, drawn from every part of the nation, which had been arriving in special trains, by automobile and by airplane for several days, was thronging into this vast place. The favored ones had paid \$40 for the privilege and some who were over half a mile away had paid \$5, but they were all expectant and happy, for the nation's foremost organist was about to be seen and heard in a great championship engagement with the great console. For months the organist, whose name was in every mind and occupied the eight-column lines in the newspapers for days, had practiced and dieted and had been interviewed, and his manual and pedal technique was such as perhaps had never before been demonstrated.

Deafening cheers arose as the champion bowed and took his place on the bench. The first round was the Great G minor. Every bit of phrasing on the manuals was perfect. Crescendos and diminuendos came without effort as the great organ yielded to its master. The second round was a delightful "Will o' the Wisp," in which the great man showed another side of his taste and technique. Then the third round—a Concert Piece with so many pedal notes to the minute that it took an expert to count them. And the organist didn't miss one of them! The crowd roared with delight and hundreds of society women, who in the past had been known to be unable to bear the sight of a great organist attacking the pedals, applauded and watched every movement of the bloodless struggle.

Then for round 4. A hush fell over the audience as the organ developed a cipher on the great. The referee began to count slowly, while ten repair men rushed into the insides of the immense instrument. There was just three seconds to spare when the cipher was silenced and the struggle was resumed. Round after round went on until the tenth number on the program. It was a most inspiring sight and it had done great things for the organ profession, for it had made even the most desperately violent performance respectable. Society, state and city officials and railroad presidents had come to hear it and—

Loud cheering had awakened the organist just as the announcer in a beautiful bass voice which the organist would have been so glad to possess in his choir cried, "Tunney wins!" While the crowd was still yelling madly the organist yawned, shut off the radio, put a few shovels of coal into the furnace and went to bed.

CHANCE FOR EXHIBITION

A unique and thoroughly educational display is under way at Baltimore in the form of the centenary exhibition and pageant commemorating the first 100 years of the history of the Baltimore & Ohio Railroad. The locomotives which were in use when the Baltimore & Ohio came into being are shown alongside the monsters which haul passenger and freight trains today. Every item in the development of American railroads is included in the exhibits, in an effort to show the metamorphosis of the transportation system of the country. It is a thing worth every man's time to visit.

This pageant suggests what an interesting exhibition could be created if examples of organs of 100 years ago, and even thirty-five years ago, were shown beside the instruments being constructed today. Some enterprising man or organization could assemble a collection of organs, organ parts, modern and ancient blowing systems, old manuscripts and editions of organ music, etc., etc., which would attract not only organists and organ builders, but many others interested in mechanical inventions and in music. The railroads have indeed made strides in the last century, but their development has

not been marked by such a complete revolution as that which has marked the advance of the organ.

If anonymous letter writers would exercise such mentality as they may possess they would save time and stamps by keeping their opinions concerning the organ, organists and organ builders to themselves rather than mailing them to The Diapason. Persons who find it necessary to conceal their identity when they express their views seldom have any views sufficiently important to deserve the expense of publication, and we certainly have no right to trouble our readers with their communications.

IN ANSWER TO A REVIEW.

Philadelphia, Pa., Sept. 17, 1927.—Dear Mr. Gruenstein: I have enjoyed very much reading in the August Diapason the excellent review of Frederick Schlieder's "Lyric Composition through Improvisation." In the main the reviewer seems to have given it a just and fair criticism.

Having known Mr. Schlieder for a period of some twelve years, and having been a close student of his principles for over seven years, may I be pardoned if I disagree with your reviewer on certain points? In the first place, it is said: "The great danger of such a mode of working, however, is that the whole process tends to become a mechanical one." From my knowledge of the work, and having used the book in my teaching, it seems to me that this is exactly what Mr. Schlieder successfully avoids. The expression of the *inner self* is stressed. Rhythm as a vital force is made the basis for this self-expression. By the use of the "technical drills"—the various exercises executed in the air without surface contact—the ability to create and express rhythmic impulses from within is developed. In this way music is made a part of one's being.

We read further: "The constant pressure is to take the obvious road and aim for correctness rather than for individuality." Mr. Schlieder's aim is to help the student acquire a musical vocabulary through use. A child in school is taught the correct use of a simple vocabulary, but is encouraged to express himself as freely as possible by means of this vocabulary. It must be borne in mind that the material in "Lyric Composition" is a simple vocabulary, but the student is encouraged to use it freely, within a given scope. (This may seem a contradictory statement, but thought will show that it is not.) This scope is widened as the vocabulary is increased, and, just as a speaker's or writer's individuality develops with the increase of his vocabulary, a composer or improviser develops his individuality in the same manner.

The reviewer goes on: "The fact remains that the heavenborn genius does the thing by divine instinct. Such tabulations of facts and technical aids serve only as filing cabinets and mental clarifications to such an one." I wish he had omitted the little word "only." From my own experience I feel that the importance of such a mental filing cabinet cannot be overestimated. It is a very necessary place for anyone's vocabulary, be he literateur or musician, be he genius or "ordinary individual." Whether it be on the physical, mental or emotional plane, one surely will perform his task with greater efficiency, thus expressing himself more easily and clearly, if his materials are arranged in order, so he can find instantly that which he wishes to use.

Yours very sincerely,

ROLLO MAITLAND.

Extension Courses at Columbia.

Columbia University announces a university extension course in church and choral music. The winter session begins Sept. 28 and continues until Feb. 7, to be followed immediately by the spring session, from Feb. 8 to May 26. One of the courses deals with organ interpretation and appreciation. The instructors are Walter Henry Hall, professor of church and choral music at Columbia, and Charles H. Doersam, F. A. G. O., organist and director at the Rutgers Presbyterian Church and the Park Avenue Synagogue, New York City.

The Free Lance

By HAMILTON C. MACDOUGALL

Walking down Northumberland avenue in London the other day we ran into Thompson Stone, the new conductor of the two old, established choruses in Boston, the Handel and Haydn Society and the Apollo Club. Stone is an example of the man who has succeeded brilliantly not because he has known how to pull wires, but because of conspicuous abilities energetically fostered and used.

It was a notable group of people I met in the artists' room at the secular concert of the Hereford "Three Choirs Festival" in September. Dr. Palmer, organist of Canterbury Cathedral; Sir Herbert Brewer, organist of Gloucester Cathedral; my old friend Granville Bantock, Lionel Tertis, as modest a man and as great a viola player as one will meet in many a day; Dr. Vaughan Williams, Dr. Percy Hull (who was kind enough to give a wandering musician dinner before the concert), the conductor of the festival, and Sir Edward Elgar, who is the Grand Old Man musically and socially of the triennial festivals.

Chadwick once told me that in his student days he wrote a fugue for two bassoons, the players dressed in clowns' clothes; but Bantock has gone Chadwick one better in his Macbeth music written for Sybil Thorndike's production of that drama: one of the movements is for three bassoons and is a most delightfully suggestive and humorous movement. ("When shall we three meet again, in thunder, lightning or in rain?")

At the festival I had what seemed to me a somewhat unusual reaction from two famous choral works, "The Shepherds of the Delectable Mountains," by Vaughan Williams, and Holst's "The Hymn of Jesus." Both works are well suited to performance in a cathedral, both are devotional in the highest degree—at least so intended—and yet Vaughan Williams' work seemed to me vastly more spiritual than "The Hymn of Jesus." Yet it would puzzle me to name any objective, aural facts in the music justifying my opinion. The Vaughan Williams piece seemed of another world, unearthly, particularly in the closing chorus bits, so delicately conceived, so intangible were they. The Holst piece, on the other hand, seemed assertive, bold, highly colored, demonstrative.

In the old days before the war we used to talk about tunes; we used to say, "That was a pretty good tune" when perhaps we were talking about Strauss' "Don Quixote" or the Prelude to "Die Meistersinger." I had supposed, however, that the ultra-modern music had pretty well shattered all the older-fashioned melodic instincts in favor of a succession of mere sonorities, and I was surprised to hear two of the distinguished composers whom I met at the Three Choirs Festival say to each other: "Does your tune come today?" "No, my tune came last night."

Granville Bantock told me a story new to me, having for its subject the trumpet call in the overture to "Leonore." It will be remembered that this trumpet call is heard as at a distance and is most effective both in concert and when heard in its place in the opera. It seems that the London Symphony Orchestra was doing this overture in a country town. A trumpet player had left his place in the concert hall to play the call in the ante-room when he was stopped by the janitor, who said: "Na! Na! Lad, tha can't coom out here and play; they be a concert goin' on inside." (And there was no distant call that night.)

Sir Walford Davies has been appointed organist of St. George's Chapel, Windsor, a post he was offered and which he declined three years ago. He was associated with the chapel in his early days, having been a choir boy there in the early '80's, and later assistant to Sir Walter Parratt.

Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Sept. 20.—Our visiting cousin and brother organist, Harry Goss Custard, with his wife and son, were the guests of the Philadelphia organists in a will-o-the-wisp tour to several churches on Sept. 8 and 9 to hear and play the various brands of organs therein. On his arrival from Atlantic City, where he inspected the high school organ, Mr. Goss Custard was entertained by Rollo Maitland at his home. The evening was spent at Wanamaker's and St. Mark's in trying out the various stops of each instrument, and meeting some of the city's organists. On Friday a number of the organists met in St. Luke's, Germantown, where George Alexander A. West demonstrated the organ, followed by an informal improvisation by Mr. Goss Custard. A quick run by automobile through a portion of the East river drive in Fairmount Park was followed by a stop at St. Clement's, where the guest played again. As the visitor was due to leave for New York at 1 p. m., the dinner party was necessarily hurried, and Mr. Goss Custard left with the good wishes of the group, who then finished their luncheon. The party included Messrs. Fry, Tourison, Robinson, Maitland, Timmings, Murphy, Warhurst, Wadlow, Banks, Dorcott and Ward, with Mrs. Maitland and Mrs. Dorcott. Senator Richards was also present a part of the time, but had to leave for Trenton before the luncheon.

"A charming personality and a genuine good fellow," expressed the opinion of the local men.

A three-manual Austin organ was dedicated Sunday, Sept. 18, in the new St. Philip's M. E. Church.

St. David's Episcopal Church at Radnor is celebrating its 213th anniversary. On Sept. 3 the organist,

Frederic E. Godfrey, presented an elaborate musical program in honor of the event. "Mad Anthony" Wayne of Revolutionary fame lies buried in the adjoining churchyard.

Oxford Presbyterian Church has engaged Walter D. Eddows as chorister and Mrs. Eddows as organist of the church for the season. They will organize and direct a large chorus.

There is a project on foot to widen Twentieth street between Pine street and the Parkway, by taking a slice from the west side of the street. Should this come to pass it would destroy the front of St. Patrick's Catholic Church at Locust street and the chancel of St. Clement's Episcopal Church at Cherry street.

A new organist and choirmaster will take the position at the Cathedral of SS. Peter and Paul on Oct. 2. He is Reginald M. Silby, formerly of Westminster Cathedral, London, and latterly of the cathedral at Omaha, Neb. He was a pupil of Richard Terry, London.

The Westside Presbyterian Church has engaged George L. Lindsay, director of music in the public schools of Philadelphia, to be its organist for the coming season. Mr. Lindsay is well known as an organist and choir director, having occupied these positions in Messiah Lutheran and Gethsemane Baptist Churches for some years.

Trinity Lutheran Church having installed a new organ, it has donated its old instrument to St. James' Lutheran Church, Olney, where, after a thorough renovation, it was heard for the first time in August.

Arthur W. Howes, Jr., has been appointed to St. Paul's Episcopal Church, Chestnut Hill, where he will be in control of a large vested male choir.

Sara Hudson White has been substituting a part of the summer at the organ in the Arch Street Presbyterian Church for Morrison C. Boyd.

How Come--- Quality

Every institution, every creature, every thing is formed by its environment. Just as this organ business has been formed by sixty-seven years' contact with the world's centre of art, musical taste and appreciation. Each little adjustment of every instrument to a more informed and refined taste finally brings a product unequalled for musical taste and advanced development.

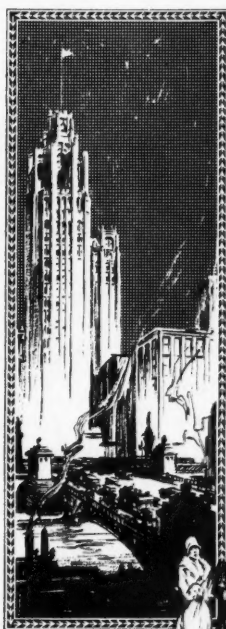
Midmer—literally between the waters—located his factory on Long Island in 1860 and a multitude of processes have grown up to adjust the instruments in design and construction to resist extremes of humidity—both wetness and steam heated dryness. No instrument developed inland is likely so effectively to serve tidewater points. Investigation will disclose not only a standard of exceptional musical quality but a mechanical effectiveness and integrity that is rare indeed.

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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

Last Christmas.

The choir-master's great opportunity comes at Christmas. However irreligious the American public may be—and I think that it is far from irreligious—it loves Christmas carols, Christmas anthems, Christmas cantatas, Christmas oratorios. I believe that Mr. Mencken, who knows even less about poetry than about other things, has acknowledged that the Bethlehem story is a real poem. As a well-known composer said to me last year, if there were no Bethlehem, one should be invented for the sake of the music.

In spite of this, anyone sensitive to musical excellence approaches his church at Christmastide with certain trepidation. Are we to have that thing of Adolph Adam's again? That jig of Gounod's, as poor as the manger it pretends to celebrate? That insipid performance by Vincent, that musical mousetrap by Tours? That Bambino thing was pretty last year and year before, but we can do without it four times a season; has the organist discovered anything else for ten years? And that Dudley Bucking of "Holy Night," could we avoid that and still hear the newest old carol discovered by the Dickinsons? The cantata will be pretty bad, too; this is the year for Buck's "Coming of the King," and we have never had the delightful ones by Candlyn, James, Clokey and the Matthews. Is there a Santa Claus?

Well, things have improved since first I wrote an article on Christmas music, nine or ten years ago. The programs are still pretty bad in most New York churches, but New York is not the United States, even if it manages to hold the Guild in mortmain. There are several colleges and universities where you can hear better programs than could be heard anywhere in America twenty years ago; there are many, many churches throughout the country—even in New York—where the Christmas music is really music. Last year, as usual, I received about a hundred programs from choir-masters from New Hampshire to Florida and west to California; I cannot give all of them that I like, but it will be useful to present some of the most interesting ones from various parts of the country:

VASSAR COLLEGE.

(E. Harold Geer.)

Processional, "Rejoice!"...Clough-Leigher

Part I. Old Carols.

German Carols:

"In Dulci Jubilo"....Fourteenth Century

"Silent Night"....Gruber

Old Sacred Lullaby....Corner

English Carols:

"The Great God of Heaven"....

"The Coventry Carol"....Traditional

"Rejoice, Rejoice"....Byrd

Part II. Modern Music.

"Hymnus to the Queen of Paradys"....

"Adam Lay Y-Bounden"....Jostek

Sacred Lullaby, with viola prelude....

Brahms

"Three Kings have Journeyed"....

Cornelius

"The Shepherds' Story"....Dickinson

GRAND AVENUE CONGREGATIONAL.

MILWAUKEE.

(Carl F. Mueller.)

"Beautiful Saviour"....Christiansen arr.

"Good Christian Men, Rejoice"....

Mansfield arr.

"While Shepherds Watched"....Jungst arr.

"O Bethlehem"....Dickinson arr.
A Carol from Lapland....Dickinson arr.
Organ, "The Star of the Shepherds".
"Three Jolly Shepherds" (Coventry
Play)....Stcherbacheff
"Good King Wenceslaus"....Voynich
"The First Nowell"....Stainer arr.
"Tis the Time for Mirth"....Smith-Saboly
"Jesu Redemptor"....Yon
Organ, "Hosannah"....Dubois
Program by Mixed and Girls' Choirs.

FIRST METHODIST, ORLANDO, FLA.

(Herman F. Siewert.)

"Mary Kept All Things"....Barnes

"It Came Upon a Midnight"....West

Cantata, "The Nightingale of Bethlehem"....James

"Christmas in Sicily"....Yon

SECOND PRESBYTERIAN, PHILADELPHIA.

(N. Lindsay Norden.)

Trio (Violin, Harp, Organ):

Lullaby....Goepp

Meditation....Perilhou

Anthems:

"God Is with Us"....Kastalsky

"Gesu Bambino"....Yon

"All Hail the Virgin's Son" (with
Trio)....Dickinson

"The Shepherds' Story"....Dickinson

"The Quest Eternal"....Dickinson

Carols:

"On This Day a Virgin"....Bulgarian

"In Excelsis Gloria"....Stokowski

"The Christ Child"....Hadley

"Infant So Gentle"....Gascon

"A Carol of Bethlehem"....Glass

"O'er the Cradle of a King"....Breton

Solos:

Soprano with Trio, "The Prayer of a
Little Child"....Norden

Alto with Trio, "The Virgin's Cradle
Hymn"....Glass

HOLY CROSS LUTHERAN, ST. LOUIS.

(Walter Wismar.)

Organ, "Noel Polonaise"....Guilmant

"The Shepherds in the Field"....Malling

"O, How Shall I Receive Thee"....Bach

"Welcome, Dear Redeemer"....Bach

Organ, "Gelobet Seist Du"....Bach

"Vom Himmel Hoch"....Bach

"From Heaven Above"....Praetorius

"O'er Judea's Starlit Plain"....Wismar

Organ, "Sphaerenmusik"....Lubrich

"Now Raise Your Happy Voice"....Bach

"O, Welcome Again"....Christiansen

Organ, "O Sanctissima"....Pfitzner

Christmas Musette....Mailly

Hallelujah Chorus....Handel

PLYMOUTH CHURCH, MINNEAPOLIS.

(Hamlin Hunt.)

Instrumental Trio, "The Shepherds at
the Manger"....Liszt

Carol, "Angels from the Fields"....

Old French

"Gloria in Excelsis"....Woodman

"The Babe in the Manger"....Norwegian

"On a Winter's Night"....Mackinnon

"In Bethlehem's Manger Lowly"....

Sixteenth Century

"Beside Thy Cradle"....Bach

"A Joyous Christmas Song"....Gevaert

"The Shepherds' Content"....Matthews

"Good Tidings"....Bartlett

Trio, "The Infant Jesus"....Yon

ST. PHILIP'S CATHEDRAL, ATLANTA.

(Grace C. Thomson.)

Prelude, Ancient Carols, sung by two
choirs antiphonally in the distance.

"While by My Sheep"....Jungst

"Glory to God in the Highest"....Handel

"O Saviour Sweet"....Bach

"Nowell"....Dickinson

"Jesu, Little Babe"....Dickinson

"Bring a Torch"....Old French

"From Jesse's Stock"....Praetorius
"Sleep, Little Dove"....Alsatian

FIRST CONGREGATIONAL, FALL RIVER.

(Robert Allen.)

Larghetto, 'Cello and Organ....Handel

"The Prophecy," "The Light of the
World"....Candlyn

"O Holy Night" (Men)....Adam

"Sleeps Judea Fair"....Mackinnon

"How Far Is It to Bethlehem"....Shaw

"There Came Three Kings"....Jewell

"The March of the Wise Men" (Men)
H. Gaul

"The Virgin by the Manger" (SA)....

Frank

"Gloria in Excelsis"....Lester

"The Neighbors of Bethlehem"....Gevaert

"Jesu, Thou Dear Babe"....Dickinson arr.

"Gesu Bambino" (alto solo with 'Cello)
Yon

"It Came Upon the Midnight"....Bartlett

Postlude on an Ancient Carol....Dethler

MOUNT HOLYOKE COLLEGE, IN CENTRAL BAPTIST, HARTFORD.

(William C. Hammond.)

Organ, Pastorale, Eighth Concerto....

Corelli

"Dost Thou Remember"....H. Gaul—French

"Angels We Have Heard"....arr. by Biedermann

"Wake, Nightingale"....Smith-Franconian

"Come, Rock the Christ Child"....

Smith-German

"Still Grows the Evening"....Dickinson-Bohemian

Shepherds' Christmas Song....

Dickinson—Austrian

Organ, Pastorale and Choral March....

Karg-Elert

"Noel"....Smith-Poltevin

"O'er Her Child"....Tillinghast-Breton

"Down in Yon Forest"....

V. Williams-Derbyshire

"Nuns of St. Mary's"....Fifteenth Century

"From Heaven High"....Dickinson—Fourteenth Century

"Bring a Torch"....Manney—Provencal

Organ, "Song of the Shepherd"....Jacob

Pastorale

"Shepherds, Shake Off Your Drowsy
Sleep"....Besancon

"Hearken to Me"....Geer-Czech

"The Three Kings"....Tillinghast—Spanish

"Legend"....Geer—Russian

Carol of the Russian Children....Gaul—Russian

Anyone experienced in the making
of programs will realize how

cunningly Professor Hammond planned
that last program, saving the Russian

carols for the end, in case the audience
should be jaded a little. Another

thing that I like about the program,
beside its variety, is the honesty in

stating who the editors are. I have
heard Harvey Gaul's lovely Russian

carol a good many times, but except
in my own programs and in this of

Dr. Hammond's I do not remember
seeing the editor get the credit. I

suspect that Gaul wrote the tune, any-
way.

A well-balanced program will have
some of the traditional carol melodies,

and perhaps it will let them predomi-
nate, but it should also give our mod-
erns a chance. Sometimes this may

be done by separating ancient from
modern carols, as Professor Geer does

in his excellently-balanced program
above. There is no reason why they

should not be mixed, however, as Mr.
Norden has done, and Mr. Hunt. Per-

sonally I should particularly like to
have heard the program presented by
Mr. Allen, whom I do not know at
all personally; he has a specially good
selection of carols by American com-
posers, and he has arranged them ac-
cording to a definite plan. He has
also varied his program by using a
'cello, and by having the men sing
alone a few times, and the women
alone once. He has used the Adam
thing, but he takes some of the sharp-
ness of death away by letting the men
sing it; similarly he gives the very
familiar Yon number to alto soloist
and has a 'cello accompany her. In
other words, here is a choir-master
who knows how to make a program
and be up to date also.

I have quoted the Florida program
to show that music of a somewhat
difficult and modern type can be sung
a good many hundred miles from New
York with success. The organist tells
me that there was an audience of
about a thousand to hear the James
cantata. All I can say is that it
couldn't happen in Albany, and so
much the worse for Albany.

The Lutheran organist always has
the advantage of playing to an audi-
ence that knows its chorales. Mr.
Wisnar therefore did well to do a
good bit of organ playing in his ser-
vice, and of fine music, too. That
could hardly happen outside a Luth-
eran church—and so much the worse
for the other churches again. It is
an extraordinary thing that just as
we have developed really fine organs
—the best organs in the world—we
have gone back to unaccompanied
singing. Perhaps we can learn some-
thing from the Lutherans and acquaint
our audiences with the Bach chorale
preludes more intimately.

As for the new Christmas music of
1927, I expect to review that in the
next issue. During the summer I
have been doing research in another
field and abroad; so I have been un-
able to write for The Diapason or to
answer correspondence. But I am
back now in Albany at the State Col-
lege and shall appreciate programs,
suggestions and criticisms.

Lynnwood Farnam and Raymond C.
Robinson, the latter from Boston,
were passengers on the Mauretania re-
turning to New York late in Sep-
tember.

PAUL E. GROSH

Mus. B.

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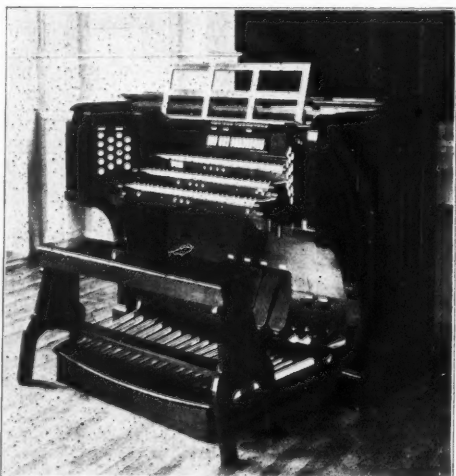
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By WILLIAM LESTER.

"Tidings of Peace," cantata for Christmas; text compiled and written by Arthur Beresford; music by Russell Hancock Miles; published by the H. W. Gray Company.

An advance copy of this fine new choral work comes to hand, and wins a warm welcome for its intrinsic musical worth and its seasonal fitness. After a short, colorful prelude, brooding and sombre in tint, the chorus enters with a chorus of pleading, which is intensified in the following solo for soprano, reaching a fine climactic note in a union of choral forces and solo obligato. The beautiful prophecies from the Old Testament then receive due attention, both by solo voices and in choral form, building into the nativity story and emphasizing its evolution. I admire especially the finale of the work, with its intonation of Mary's ecstatic psalm and the broad chorale close.

This is a sacred work of more than usual import and value. The music reaches high levels, but retains a range of practicability that will make for success in performance and ease in preparation. The harmonic idiom is rich and expressive, the choral part-writing is the work of a routinized craftsman and the solo voices are given splendid opportunities for interpretative display. A well-designed organ part adds immensely to the general effect.

All in all, a work to be seriously considered by all progressive choir directors—good musically, full of interest for the participants and certain to interest the listeners.

"Adoration," by William Drobeg; "Evening Idyl," by Marshall Bidwell; published by the Arthur P. Schmidt Company.

Two simple organ pieces of melodic charm and musical worth. Neither will puzzle even an amateur player with any subtleties of either technique or musical statement. Suitable for service use or as relief numbers in recital.

"Thou Hidden Love," and "Divine Grace," sacred duets by F. Leslie Calver; published by the Arthur P. Schmidt Company.

These two well-written vocal numbers will be welcomed as new candidates for favor in a not overly-crowded field. The melodic lines are direct and clear, with accompaniments of the supporting type, the idioms are quite conventional and the writing is deft and easy-spoken. The first is for soprano and tenor; the second is available in keys for the same combination or for alto and baritone.

Solo to Great, Volume 2; organ recital pieces, original and transcriptions; published by J. Fischer & Bro., New York.

About a year ago the Fischer firm put out volume 1 of this series of low-priced albums, with remarkable success. The second volume is now ready, and is in every way the equal of its predecessor. The original compositions include excellent numbers by Hugh Blair, Alfred J. Silver, J. F. Fry-singer, Rene L. Becker, Russell King Miller and Henry B. Vincent; the transcriptions are drawn from the works of DeLaunay, Rebikoff, Tschakowsky, MacMaster and Godard, refurbished by such expert craftsmen as Carl McKinley, Alfred J. Silver, Richard Keys Biggs and Henry B. Vincent. None of the music is epoch-making, but all the contents are honest, tuneful material of good grade, pleasing to both the player and the hearer, of the easier grades, beautifully printed, and priced at the remarkably low figure of \$1 for the book.

"From Starry Spaces," by M. Austin Dunn; published by the White-Smith Music Publishing Company, Boston.

This likeable morceau, dedicated to Hamlin Hunt, is a barcarolle melody

given to swell flutes against a pulsing background of string tone, later amplified by soft reed and solo string color. The little chime-motive (suggestive of Gruber's familiar carol) with which the composition opens, is introduced in the middle and as a coda to the piece.

"Nobody Knows the Trouble I See"; "Roll, Jordan, Roll"; two negro spirituals arranged for organ by J. Stuart Archer; published by W. Paxton & Co., London.

As transcriptions of folksongs these two numbers in my estimation miss fire badly. Not that the organ writing is badly handled, or that the workmanship is below par. These two charges cannot be honestly made. But there is a striking incongruity in twisting "country" tunes into dandified dudes. The less we do with primitive material like the spirituals the better; the more the arranger avoids modern dissonant harmonizations and contrapuntal subtleties the more artistic and convincing the final result. This sterling English transcriber comes about as close to hitting off the genuine racial twang here as Stravinsky and some of the modern German experimentalists do our much discussed "jazz."

"A Song of Thanksgiving," by Roland Diggle; published by Theodore Presser Company, Philadelphia.

As may be judged from the title, this is a joyous postlude in minuet measure by our Los Angeles colleague. It is in the usual tri-part form, built out to a sonorous climax. Quite easy to play, and sure to make a big effect.

"David and Goliath," Sonata for clavier by Johann Kuhnau, transcribed for piano by Harold Bauer; published by G. Schirmer, Inc., New York.

While this old piece of program music is published as a piano solo, by the nature of the music it will easily fit over to the organ, with very little adjustment; with the plot printed out on the program it will make a quaint item of much interest for organ recital purposes.

Rondo in B minor, by C. P. E. Bach; Adagio from Fantasia and Fugue in C, by Bach; both arranged for modern organ by J. Stuart Archer; published by W. Paxton & Co., London.

The first piece listed is a simple ditty in the style of Haydn. I suppose it would be better to say written in the style made better known by Haydn in later years. A twirly sort of tune, a la Gipsy Rondo, winds its tonic and dominant way over the four pages, making agreeable concordant music, breathing nothing but good taste; surface music, but pleasing. The older Bach is different. It is meaty stuff; as a matter of fact the entire Fantasia should be in the mental filing-case of

every organist worthy of the name. Mr. Archer's share in the work is not very evident and probably went little farther than to suggest registration.

Prelude Pastoral for Organ, by Cor Kint; published by Seyffardt's Boek en Muziekhandel, Amsterdam.

This short piece for organ has real charm of melodic line and a fine expertness of craftsmanship which should win for it wide use. The entire number is built out of the characteristic little rising motive introduced in the opening two measures. It is worthwhile music from the pen of a well-grounded writer—music marked by serenity and clarity of thought rather than emotional power or significance, but well worth careful examination.

"Melodia," a book of non-difficult compositions for the organ; published by J. Fischer & Bro., New York.

The firm of J. Fischer & Bro. evidently is taking pity of us poor church organists, and is busily engaged in bringing down the high cost of music overhead. This volume, like its compatriots, the two volumes of "Solo to Great," is put out at the startling price of \$1, which sum buys a 77-page book, stoutly bound and beautifully printed with clear type on first-class paper. The type of music included is designated in the title; for teaching purposes or service use the book will prove valuable.

Canzona in A flat, by Orlando A. Mansfield; "Rustic Song," by Clifford Demarest; "Ascription," by George A. Burdett; published by G. Schirmer, Inc.

Three meritorious organ pieces of simple structure, uniformly high-grade writing and universal serviceability. The Canzona is a quiet, colorful andante, based on a quotation from Longfellow's "The Golden Legend." Soft flute and string tones are called for with effective use of the vox humana. The Demarest number is more of a chordal nature, with a middle section of scale-melody for 'cello tone for contrast. The Burdett piece is in the nature of a slow minuet, opening with fairly full organ and ending in an effective morendo close. All three numbers are attractive in melody, piquant in harmonization, easy to do, and well worth doing.

"Pas triste, pas gai," Rondeau by W. S. Bennett, arranged for organ by Orlando A. Mansfield; Prelude to Act 1 of "Carmen," and Intermezzo, Act 2, "Carmen," by Bizet, arranged for organ by Caspar P. Koch; published by G. Schirmer, Inc.

Three more numbers added to the new series of excellent transcriptions for organ put out by this firm. All three pieces are of musical interest.

FINISHING LARGE WELTES.

Three- and Four-Manual Instruments Among Those Being Installed.

Among the Welte organs now installed or being finished are the large three-manual instrument in St. Mary's of Redford Church, Detroit, designed by Father Finn; the four-manual in St. Andrew's M. E. Church, New York, designed by Dr. T. Tertius Noble; the three-manual with two consoles in the Oak Lane Presbyterian Church, Philadelphia, in which Mr. Courboin was consultant, and a new three-manual in the Hammerstein Memorial Theater at Fifty-third and Broadway, New York.

This last instrument will be opened in October with the new Emerich Kallman operetta, "Golden Dawn." This piece is scored for an orchestra of forty pieces and the organ, besides which the organ, being a Welte reproducing instrument, is expected to entertain the audience between acts.

Other Welte organs to be installed in October and November include large four-manual instruments in St. Mark's Pro-Cathedral, Minneapolis; the Bryn Mawr Presbyterian Church, Philadelphia, and Grace-St. Stephen's Church, Colorado Springs, besides a number of smaller instruments.

Fog Horn Inspires Dr. Wolle.

Dr. J. Fred Wolle, director of the Bach Choir of Bethlehem, Pa., spent some time during the summer at Yarmouth, N. S., where the fog horn at Cape Forchu sounded rather steadily and is said to have proved an inspiration to him to compose an organ number interpreting the weather and the seas of Yarmouth. According to the Halifax Chronicle "the composition opens with an exact imitation of the fog horn, as its sonorous warbling rolls in through dense fog, lesser fog, and the comparatively clear inland air. Then follows the realistic rolling of the surf, beating upon the rocks; the ripple of calmer seas within the harbor, intermingled with the light fantasy of fair weather, and through it all the magnetic call of the sea. The selection closes with the sound of the fog horn which was answered by the horn at Cape Forchu." Dr. Wolle included this number on his program when he gave a recital recently in Holy Trinity Church, Yarmouth.

Aimee McPherson's Organist Sues.

According to dispatches from Los Angeles published in the newspapers, Roy Reid Brignall, until recently organist at Angelus Temple, has filed suit against Aimee Semple McPherson, her mother and the Echo Park Evangelistic Association for \$2,474 damages, charging he was compelled to play inferior music which "discredited his artistic ability." Brignall also complains he was "wrongfully" discharged.

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RECITAL PROGRAMS

E. Rupert Sircom, New York City—In connection with the opening of the four-manual Skinner organ in the First Presbyterian Church of Hazleton, Pa., Mr. Sircom, organist and choirmaster of St. Thomas' Chapel, New York, gave a recital Sept. 22 at which his program was as follows: Grand Responsive Chorus, Eugene Gigout; Prelude to "Lohengrin," Richard Wagner; Spring Song, Mendelssohn; Andante Cantabile (Fifth Symphony), Tchaikowsky; Minuet, Handel; "A Musical Snuff-box," Lindoff; Allegro from Tenth Concerto, Handel; "Evening Bells and Cradle Song," Macfarlane; Largo from "Xerxes," Handel; "Will o' the Wisp," Nevin; Intermezzo, Hollins; "Ave Maria," Schubert; Toccata, "Thou Art the Rock," Mulet.

John Stark Evans, Eugene, Ore.—Mr. Evans, assistant dean of the school of music of the University of Oregon, gave the dedicatory recital Sept. 11 on the Reuter organ in the First Presbyterian Church of Medford, Ore. The specification of this instrument appeared in The Diapason in June. Mr. Evans' program, played before a packed church, was as follows: Air from Suite in D, Bach; "Symphony Pathétique," Tchaikowsky; Sketch, Op. 58, No. 4, Schumann; "Marche Religieuse," Guilmant; London-derry Air, Old Irish; "The Bells of St. Anne de Beaupre," Russell; Springtime Sketch, Brewer; Romance in A, Evans; "Piece Heroique," Franck.

Edward G. Mead, F. A. G. O., Ithaca, N. Y.—In recent recitals at Cornell University Professor Mead has played these programs:

Aug. 2—First Trio Sonata in E flat major (Allegro Moderato), Bach; Intermezzo, Widor; "At Twilight" (a sketch), Stebbins; "Sœur Monique," Couperin; Chorale Prelude on the tune "St. Peter," Darke; Toccata, "Tu es Petra," Mulet.

Aug. 7—Sonata Tripartite in C minor (Alta Fantasia), Nevin; Nocturne, Foote; "Thistledown," Loud; "Vermeland," Hanson; Vesper Hymn, Truette; Concert Piece, Parker.

Aug. 9—Allegro from Sixth Symphony, Widor; Pastoral, Franck; Prelude and Fugue in A minor, Bach; "L'Organo Primitivo," Yon; Prelude to "Parsifal," Wagner; Finale from First Symphony, Vierne.

Emily C. Boeckell, F. A. G. O., New York City—Miss Boeckell played the following short recitals at Calvary Baptist Church, preceding the Sunday evening service, broadcast over station WQAO:

Aug. 7—Andante Cantabile, Tchaikowsky; Chorale and Prayer, Böllmann; "Pomp and Circumstance," Elgar.

Aug. 14—Variations and Adagio from Symphony 5, Widor; Grand Chorus in D, Guilmant.

Aug. 21—Canzone, Hall; Largo, Handel; Adagio from Symphony 6, Widor; Allegro, Borowski.

Aug. 28—Prelude in F minor, Rheinberger; "Adoration," Gaul; Maestoso, MacDowell.

Sept. 4—"Fiat Lux," Dubois; "In Summer," Stebbins; Spring Song, Mendelssohn; G minor Prelude, Rheinberger.

Hamlin Hunt, A. A. G. O., Minneapolis, Minn.—Mr. Hunt will give a series of three recitals at Plymouth Church on Monday evenings in October. His programs will be as follows:

Oct. 3—Sonata in G major (Allegro maestoso), Elgar; "Ave Maria," Arkadelt; Rondeau, Purcell; "Sœur Monique," Couperin; Prelude, Clerambault; "Sicilienne," Bach; Menuett, C. P. E. Bach; "The Mystic Hour," Bossi; "Memories," Dickinson; "The Swan," Saint-Saens; Entrance from "The Atonement of Pan," Hadley; "Hymn to the Stars," Karg-Elert.

Oct. 10—Sonata Tripartite, Nevin; Autumn Song, Gretchaninoff; Cradle Song, Gretchaninoff; Prelude and Fugue in A minor, Bach; Spinning Song, Mendelssohn; "Contrasts," Browne; Chorale, Honegger; "The Bells of St. Anne de Beaupre," Russell; "Ariel," Bonnet; "Chant Triste," Bonnet; Toccata from Fifth Symphony, Widor.

Oct. 17—"Piece Heroique," Franck; "Meditation a Ste. Clotilde," James; Andante Cantabile, Tchaikowsky; Sonata Romantica, Yon; Adagio from "Ariane," Guilmant; "Song of May," Jongen; Rustic Dance, Demarest; "A Deserted Farm," MacDowell; "Fireside Fancies," Clokey.

Claude L. Fichthorn, Marshall, Mo.—Dean Fichthorn of the Missouri Valley College music department, gave the dedicatory recital on a Wicks organ Aug. 28 in the South Lawrence Christian Church, Wichita, Kan. The program presented by him included: Toccata and Fugue in D minor, Bach; Sonata in A minor, Fichthorn; "Fiat Lux," Dubois; "In Paradisum," Dubois; Torch March from "Henry VIII," German; Andante from

"Symphony Pathétique," Tchaikowsky; "In a Chinese Garden," Stoughton; "Chanson d'Été," Fichthorn; "Vesper Bells," Spinney; "To the Rising Sun," Torjussen; "Finlandia," Sibelius.

E. A. Hovdesven, New York City—Mr. Hovdesven gave the following program in the Welte "Cathedral Echoes" series Sept. 4: Allegro Vivace from Fifth Symphony, Widor; Improvisation and Fugue, Karg-Elert; Intermezzo, Callaerts; Cantilene, Piere; Scherzo, Mendelssohn.

Robert Uriel Nelson, Pullman, Wash.—Mr. Nelson played the following program recently at the Lewis and Clark high school at Spokane, Wash., under the auspices of the Spokane Musical Art Society and the Mendelssohn Club: Prelude in E minor, Dethier; Air from the Suite in D, Bach; "Piece Heroique," Franck; "Sonata Cromatica," Yon; "Clair de Lune," Karg-Elert; "Elfen," Bonnet; Scherzo in G minor, Bossi.

John F. Grant, Buffalo, N. Y.—At the seventy-second commencement of the Bryant & Stratton Business College held on the evening of Aug. 27 at Elmwood Music Hall, Mr. Grant, who is organist of the Church of the Ascension, played the following program on the Pan-American organ: Overture to "Athalia," Handel; Intermezzo, J. H. Rogers; Canonetta, Marshall; Concert Caprice, Kreisler; "The Swan," Saint-Saens; Introduction and Allegro, F. E. Bache; "Au Soir," d'Evry; "Sunset's Ebbing Glow," Dunn.

Frederic Tristram Egener, Mus. B., St. Catharines, Ont.—In a recital at the Knox Presbyterian Church of Goderich, Ont., on Aug. 4, Mr. Egener included four American compositions and they made the best impression of the program, he writes. The selections played were as follows: Concert Overture in E flat, William Faulkes; Three Nature Studies—"The Nightingale and the Rose," Saint-Saens; "Cardinal Redbird," Muma, and "The Squirrel," Weaver; Scotch Fantasia, Will C. Macfarlane; Scherzo, Dethier; "Among the Pines" (Reverie), Egener; "Mountain Streams" (Scherzino), Egener; Scherzetto (F sharp minor), Vierne; "Carillon," Vierne; "Liebesträume" No. 3, Liszt; Toccata from Fifth Symphony, Widor.

Andrew Baird, Poughkeepsie, N. Y.—In his program at Arden House, the home of Mrs. E. H. Harriman, Mr. Baird has recently given entire programs by composers of certain nations. Aug. 22 he played works of English writers as follows: March, "Pomp and Circumstance," Elgar; Sonata in the Style of Handel, Wolstenholme; "The Magic Harp," Meale; Intermezzo, Hollins; Concert Overture, Hollins; Fountain Reverie, Fletcher; Pastoral in E, Lemare; Festival Toccata, Fletcher; Berceuse in A, Faulkes; "Scherzo Symphonique," Faulkes; Graceful Dance from "Henry VIII," Sullivan; Triumphant March, Hollins.

A French program was played Aug. 29 and consisted of the following: Symphony in D minor, Guilmant; "Cantilene Nuptiale," Dubois; Capriccio, Lemaigre; Prayer and Cradle Song, Guilmant; "Grand Offertoire de Saint Cecile," Batiste; Cantabile from Fourth Symphony, Widor; "Angelus," Massenet; "Dance Macabre," Saint-Saens; "Priere a Notre Dame," Boellmann; "Voix Celeste," Batiste; "My Heart at Thy Sweet Voice" ("Samson and Delilah") Saint-Saens; Toccata from Sixth Symphony, Widor.

Gounod and Mendelssohn works made up the following program Sept. 5: Compositions of Mendelssohn—Wedding March from "Midsummer Night's Dream"; Nocturne from "Midsummer Night's Dream"; Sonata in C minor No. 2 (Grave and Adagio and Allegro); Two Songs without words; Priests' March from "Athalia"; Spring Song; "Thanks Be to God," from "Elijah"; Andante from First Sonata; Finale to "Italian Symphony."

Compositions of Gounod—Grand Fantasia on Themes from "Faust"; Serenade; "Marche Romaine"; "Unfold, Ye Portals," from the "Redemption."

Carl G. Schoman, Canton, Ohio—In a recital at Calvary Evangelical Church, Akron, Ohio, Sept. 9, Mr. Schoman gave this program: "Finlandia," Sibelius; Fountain Reverie, Fletcher; "Evening Bells and Cradle Song," Macfarlane; "The Magic Harp" (Pedal Study), Meale; "Ave Maria," Schubert; "Hymn of Glory," Yon; Introduction to Act 3, "Lohengrin," Wagner; "Dreams," Stoughton; "Fiat Lux," Dubois; "Echo Bells," Brewer; Meditation, Sturges; "Marche Slav," Tchaikowsky.

Theodore Comstock, Kansas City, Mo.—In a recital marking the dedication of a two-manual Kilgen organ at the Freeman funeral chapel on Sept. 11 Mr. Comstock played these selections: Fantasia in C, Tours; "Air a la Bourree," Largo and Minuet, from "Samson," Handel; Fountain Reverie, Fletcher; Phantom

Waltz, "But Lately in Dance," Arensky; "L'Arlequin," Gordon Balch Nevin; Nocturne, Chopin; "Sunset and Evening Bells," Federlein; "Pilgrims' Chorus," from "Tannhäuser," Wagner.

O. H. Kleinschmidt, A. A. G. O., Warrenton, Mo.—In his second summer session recital at the Central Wesleyan College Church, July 24, Mr. Kleinschmidt presented the following program: Prologue, Intermezzo and March, Rogers; Largo, Handel-Whitney; Scherzando, Gillette; "Land of the Sky-Blue Water," Cadman; "Narcissus," Nevin.

Claude L. Murphy, Gainesville, Fla.—In his recital at the University of Florida the afternoon of Sept. 18 Mr. Murphy played: March, "Pomp and Circumstance," Elgar; "Love's Old Sweet Song," Molloy-Lemare; "Ancient Phoenician Procession," Stoughton; "Choral Symphonique," Diggle; "The Magic Harp" (Pedal Study), Meale; Three Dances from "Henry VIII," German-Lemare; Caprice, "The Brook," Dethier.

H. Walling MacCormack, New Monmouth, N. J.—Mr. MacCormack is giving interesting programs in connection with the Sunday evening services at the First Baptist Church, Sept. 4 his offerings were: Grave Adagio from Second Sonata, Mendelssohn; "Chant Pastorale," Dubois; Chorus, "Glory to Egypt," and Grand March from "Aida," Verdi. Sept. 11 he played the following selections: Adagio from "Moonlight" Sonata, Beethoven; Cavatina in D, Raff; "Marche Triomphale," Dubois. Sept. 25 he played: "Ave Maria," Schubert; Andantino in D flat, Lemare; Prelude in C sharp minor, Vodorinski.

Humphrey J. Stewart, San Diego, Cal.—Dr. Stewart, municipal organist, played the following selections in programs at the Spreckels organ, Balboa Park, in August: Prelude and Fugue (St. Ann's), Bach; Adagio from "Sonata Pathétique," Beethoven; "Chant de Bonheur," Lemare; Toccata, from First Sonata, Becker; Prelude No. 17, Chopin; "In Fancy Free," Gavotte, Manney-Stewart; Overture, "Phedre," Massenet; Processional March, "John of Nepomuk," Stewart; "Harmonies du Soir," Karg-Elert; "Jour de Printemps," Kinder; "Marche Funebre et Chant Seraphique,"

Guilmant; "Recollections of the Sistine Chapel," Liszt; "Souvenir," Gillette; "Rapsodia Italiana," Yon; Introduction, Chorale and Fugue, from Fifth Sonata, Guilmant; "La Nuit," Karg-Elert; Fantasia, "The Bells of Aberdovey," Steward; Toccata in D, Kinder; "Ave Maria d'Arkadelt," Liszt; "The Curfew," Horsman; Polonaise, from "Life of the Czar," Glinka.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium include: Prelude and Fugue in E minor, Bach; "Ave Maria," Bach - Gounod; "Nazareth," Gounod; Good Friday Music from "Parsifal," Wagner; "The Little Shepherd," Debussy; "Invocation," Mailly; "The Guardian Angel," Piere; Prelude to "The Deluge," Saint-Saens; "The Nightingale's Song," Zeller; Grand Offertory, "The Choir Celestial," Doud; Solemn Prelude, Hastings.

Edward C. Hall, Butte, Mont.—Mr. Hall, organist and choirmaster of the First Baptist Church, gave the following program in a recital at the First Methodist Church of El Dorado, Ark., July 31: Pastoral in C, Wely; "Etude Symphonique," Bossi; Toccata in D minor, Nevin; "Ethelinda," E. C. Hall; "Sabbath Evening Chimes," Hall; "Scene Religieuse," Hall; "Marche Fanfare," Gounod.

William E. Pilcher, Jr., Takes Bride.

Announcement is made by Dr. and Mrs. W. E. Swan of Johnson City, Tenn., of the marriage of their daughter, Miss Camille Swan, to William E. Pilcher, Jr. The wedding took place Aug. 25. Mr. Pilcher is a son of William E. Pilcher of Henry Pilcher's Sons, the organ builders of Louisville, Ky. Mr. Pilcher, Jr., has been connected since his college days with the Pilcher factory as a representative of the latest generation in charge of that plant, founded more than a century ago. He is also an organist of talent and active in the Kentucky chapter of the National Association of Organists.

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In Los Angeles and Southern California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Sept. 18.—August and September are always quiet months among the organists here in California and it is difficult to dig up real news. Ernest Douglas is busy visiting all the new subdivisions trying to make up his mind where to invest the \$500 that I brought him back from St. Louis, where his fine Suite in B minor won the N. A. O. prize. He would better hurry up or Mrs. Douglas will grab it and get a new hat. Arnold Dann is still in Canada, where he has been giving recitals. From the report I have had he is making as big a hit there as he did at the convention.

The first Casavant organ in California is being installed in the First Unitarian Church, Los Angeles, at this writing and the opening recital will be given on Sunday afternoon, Oct. 2, by Amedee Tremblay, the talented organist of St. Vincent's Church.

How many organists have played Wilhelm Middelshulte's magnificent organ arrangement of the Bach Goldberg Variations? What a stupendous work it is, seventy pages of music—a little long for an offertory, but everyone of the thirty variations is a piece in itself. I have had a heap of pleasure out of them myself and have found that I can use them in all sorts of ways simply by making a selection of the different variations, three, four, five, and so on, to suit the occasion. To the student they should prove of great value in many ways. I can only recommend that every organist examine the work himself.

Perhaps the day will come when such a work will bear an American imprint, but for the present we have to thank C. F. Kahnt of Leipzig for his

courage in publishing so big a work in so admirable a manner.

An organist friend has handed me the following letter which he received from Dr. Dinty Moore and he would like to say that he found Dr. Dinty's criticism most helpful:

Dear Sir: Your kind letter asking my advice as to the program you suggest playing for a Guild recital interests me much. You have planned to play: Sonata in D flat, J. Rheinberger; Passacaglia in C minor, J. S. Bach; Sonata on the "Ninety-fourth Psalm," J. Reubke; Gothic Symphony, C. M. Widor; Third Symphony, L. Vierne.

Such a program as this should appeal to the average American audience, but it seems to me that it is hardly meaty enough for a Guild recital. You must keep in mind that this is not an average audience. Among the twelve or fifteen present there are likely to be one or two organists, and it is to them that you are playing. Hence I suggest a few small changes. In place of the D flat Sonata of Rheinberger I prefer Lemare's Andantino in D flat. It being in the same key makes it a most suitable substitute. Then the Bach work is played so much by the local organists that I suggest the less-known Largo of Handel in its place. This should, of course, be followed by something more cheerful than the Reubke Sonata, and I believe that the "Pilgrim's Song of Hope" would be just the thing. The Widor symphony is admirable in itself, but it is as well to show those present that you are able to play transcriptions, and I have an idea that the organists present would enjoy the "March of the Wooden Soldiers," or perhaps the "Doll Dance." This should be followed by something more austere than the Vierne symphony, and, perhaps, if it is not too difficult, may I suggest Johnston's Evensong. This is a great favorite with organists, and if the organ has a good tremolo it is sure to receive an encore.

With these slight changes you will have an admirable program for a Guild recital. Yours sincerely,
DR. DINTY MOORE.

Frank Van Dusen has resumed his teaching at the American Conservatory and his playing at the Fourteenth Church of Christ, Scientist, Chicago, after one month of vacation. Mr. and Mrs. Van Dusen spent some time in rest at Lakeside Inn on Black Lake, Mich.

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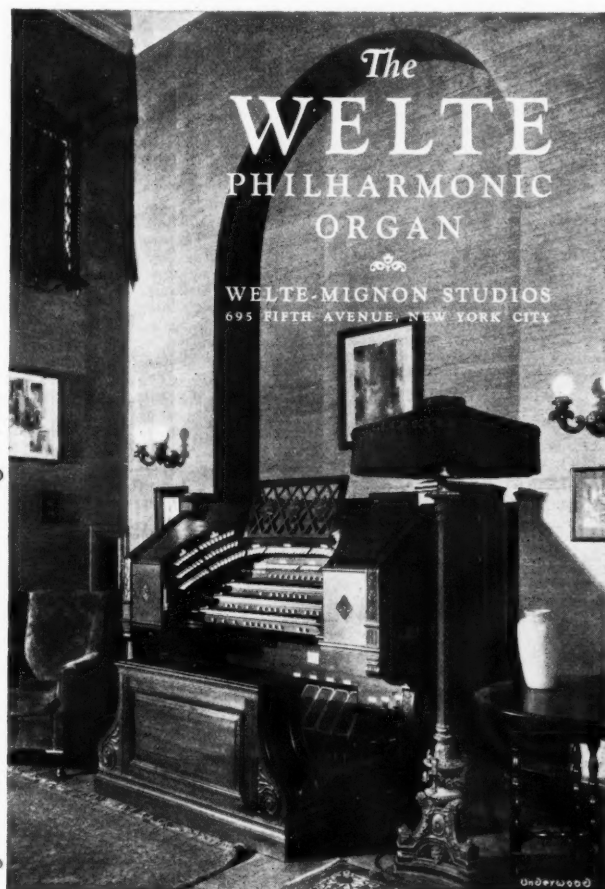
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(1) "Public Festival" is a sparkling two-four E minor movement well contrasted with an E flat section. (2) "Temptation" is a dramatic work, requiring seven minutes of playing time. Twice does the music reach the pinnacle of high tension, and finally is subdued to a quiet mood, as if the one tempted had triumphantly conquered. (3) "Humoresque" is a short, bright bit in G. (4) "Hopelessness" is a minor movement with despair as its theme and an undercurrent of restlessness throughout. (5) "Battle Music," in D minor, is of medium difficulty. (6) "Ghost Scene" can be made exceedingly effective on the organ, with three paces of chills and shivers and a final page in grandioso style. (7) "Elegy" is a lugubrious, mournful B minor theme, followed by a reposeful second theme in D flat assigned to the clarinet. (8) "Storm and Tempest" has trills, ascending triplets built upon a diminished seventh chord and reiterated chords as the principal features. (9) "Prelude to a Drama" is in a moderate, quiet style, with an increase in the dramatic tension near the end. (10) "Spirit of the Night" is ideal to accompany a scene of a summer night, with the breeze sighing gently through the trees. (11) "Piece Exotique" is light dramatic, D minor and major. (12) "Pastorale" is in A major, six-eight measure. (13) "Lament" is a short B minor lento. (14) "Uproar" is well named—a furious outburst suitable for a variety of scenes. (15) "Repentance" is in A minor, a short piece suggesting use of the vox and celestes. (16) "Ardent Longing" is a good dramatic selection in F sharp minor. (17) Those who are familiar with Kempinski's "In the Ruins" will know at once the texture of "Forsaken." It is dramatic, with an element of pathos in it. (18) "Love-Passion," opening in D and modulating to B flat, requires a reed solo stop. (19) "Despair" offers excellent antiphonal effects between the D flat theme and the accompaniment shows originality, making this a good number to intersperse among other dramatic numbers of a different style in a feature.

(20) "Storm" is in D minor and is a good opus for a short storm scene. It would require several such pieces to portray a storm we came through recently. (21) Prologue in D major is fine for a prelude to a drama. The octaves and chords on the trumpet receive instant attention from the audience. (22) "Banquet-Fire-Rescue" is an unusual work. In three sections, the first illustrates the festival of a banquet, the second the excitement of a fire, and the third the relief and calm of the rescue. (23) "Storm-Rain" is a number written especially to accompany a rain-storm. Of necessity chromatic, the organist will need nimble fingers and a well-developed technique to play this movement. (24) "Finale-Pathetic" is a melodious A

major maestoso. (25) In "Storm and Tempest," chromatic passages of single notes and chords aid in the illusion desired. (26) "Spring" is a melody for strings in A. Harp or chrysoglott accompaniment is demanded by the arpeggiated chords in the left hand. (27) "Sorrow" is a dolorous, plaintive air in E minor. (28) "Short Storm Scene," in A minor, will be sufficient for many scenes that do not require an extended piece. (29) "Farewell," after a very original introduction, has a D major theme for violin with a counter theme for cello, which may be cleverly combined by a skillful player. (30) "Bacchanalia" is written to depict bacchanalian revels, either of Roman origin or modern festivities. (31) "Merry Chase" is an A major six-eight presto useful on hunting scenes. (32) "Allegro Furioso" is an arrangement of a movement from "Hans Heiling." (33) "Ballet-Scene," after an extensive introduction, has a sparkling D major theme and is extra fine. Catalogue under ballets and two-four bright. (34) "Grand Dramatic Scene" is in reality an overture in miniature. The theme of the allegro appears in A and F minor. (35) "Melancholy," in C sharp minor, is another arrangement from "Hans Heiling." (36) "Oriental Style" presents two themes in A minor and a third in A major, offering characteristic oriental idioms. The second and third are good for oriental dances. (37) "Love's Longing" is in D major. Beginning in a tranquil mood, the tension increases, and the final section is animated and appassionato in style. (38) "Grand Dramatic Scene" is the longest of the series, requiring nine minutes of playing time. Opening with a D minor and a recitative for cello—a moderato in D major appears, which is developed at great length. A vivace movement of three pages follows and then the minor theme re-appears to blend with the one in the major to end the work. (39) "In the Night—Death Speaketh." A mournful C minor melody illustrates these tragic moments. (40) "Grotesque" suggests the mazurka style. A five-page movement needing four minutes. (41) "Melancholic" is quiet and reposeful, with reed and flute solos. (42) "Racing Galop" proves to be the old favorite piano duet "Qui Vive," by Ganz, arranged in E major.

These numbers are by a variety of composers, and the five which stand out prominently above the others—although all are of good material—are numbers 7, 34, 37, 38 and 39. The organist will find music for all kinds of dramatic scenes, and much more for various other kinds.

In setting up a feature picture one of the important points to consider is the succession of pieces played as to key and rhythm. We never follow a number in D major with another in the same key, but rather look for a suitable one in the key of B flat, A flat or any key not closely related with D. Also the measure should be different. If the first piece is in four-four the next should be in six-eight, nine-eight, three-four or two-four. This practice is right in line with a precept of Dr. William C. Carl in his arranging of recital programs, that a contrast of key, rhythms and styles should always be sought. Continuous pieces in the same key become monotonous, especially where only organ is used, and therefore a variety as to style, registration and mode is far more satisfactory.

A correspondent requests the suggestion of a few numbers suitable to

accompany films of the South Sea Islands. The best two pieces we know, and these are useful as love themes, are "Neath the Passion Vine," by Hauenschild (Belwin), and "Wai Loa," by Schoenfeld. A typical island dance is "The Shark Dance," by Schoenfeld. These last two are issued by the Photoplay Music Company. "Danse Diabolique," by Ketelby (Bosworth), is also effective as a dance number in barbarian style. Among the popular numbers are: "South Sea Eyes," by Akst; "South Sea Isles," by Gershwin; "Underneath the Southern Skies," by Jerome, and "Siren of a Southern Sea," by H. Weeks. A romantic number is "Tropic Isle" by Zamecnik.

Many Hawaiian numbers may be utilized in playing for South Sea Island films. Among the best are: "Dreamy Paradise," by VanAlstyne; "Hawaiian Dreams," by Marple; "Honolulu Eyes," by Violinsky; "Moana Waltz," by Olsen; "My Isle of Golden Dreams," by W. Blaufuss; "Kailama Wailana" ("Drowsy Waters"), by Lua, and the favorite air "Aloha Oe."

Another reader submitting a query on Russian music asks what the characteristic dances are in the category, and a list of the best ones. One of the most successful dances is to be found in "Echoes of the Volga," by J. Seredy (C. Fischer), entitled "Kamarinskaja," and a cossack dance is also contained in this selection. "Cossack Revels," by Tschakoff; "Cossachogue," by Dargomirsky, a fantasia on a national dance; "Danza Siberiana" (Gopak), by Nicotra, and "Gopak," by Moussorgsky, which is an unusually excellent number, illustrate the cossack style. Then there are Friml's and Glinka's "Russian Dances," a "Russian Peasant Dance" by Lehar, "Russkaya I Trepak," by Rubinstein; "Trepak," by the same composer, and the "Danse Russe" from Tchaikowsky's "Casse-Noisette" suite. In addition to these Borodin's two "Polovetzian Dances" in A and D are useful, being catalogued also by us as ballets.

HENRY FRANCIS PARKS

Editor

The Musical Scrap Book Magazine

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Chicago Daily News.
Instructor Theatre Organ:
Chicago Musical College.

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A new tremolo has been invented by Adrian C. Hausmann of Milwaukee and application has been made for a patent. The new tremolo is entirely electric and controlled with an eight-point rheostat. The beat or vibrato can thus be regulated at will by the organist. The "electric vibrato ad libitum," as it is called, has been installed in a number of organs in Milwaukee and vicinity and is said to meet the approval of the theater organist at its first hearing. The device is noiseless and can be attached any place directly to the bellows or at any distance. It is claimed that it has an instant starting and stopping device, will function perfectly at any wind pressure, cannot get out of order and will work as long as there is electricity furnishing the power to operate the organ.

Large Field for Parvin W. Titus.

Parvin W. Titus has resigned his position as organist and choirmaster at the Church of the Advent, Cincinnati, Ohio, to accept the post at Christ Church, Fourth street, the largest parish in the city. In his new field his opportunities are unusual and he has at his disposal two Casavant organs, two regular choirs and a field for much recital work. Mr. Titus, who continues his organ work at the Cincinnati Conservatory, reports the largest enrollment in the organ department since he has been at the conservatory.

Mrs. Keator Plays New Welte.

The large four-manual and echo organ built by the Welte Company for St. Andrew's Methodist Church, West Seventy-sixth street, New York City, where Mrs. Bruce S. Keator has just assumed the position of organist and director of music, was used for the first time at the services Sept. 18.

Chicago House Installs Marr-Colton.

The Randolph Theater at Randolph and State streets, Chicago, has installed a new two-manual Marr & Colton organ. The Randolph, which opened Aug. 21, is featuring Roy Farr, well-known organist, who will play at each show.

Philadelphia Organist Gone.

Resigning suddenly as organist of the Baptist Temple, Broad and Berks streets, Philadelphia, a position he has held for nine years, Frederick E. Starke left a note for his wife saying he was going out of town, and then disappeared.

John F. Robertson, organist and choirmaster of the Central Baptist Church at Sarnia, Ont., has been appointed to the same position at the First Methodist Church of El Dorado, Ark. Here he will preside over a four-manual Skinner organ. Mr. Robertson did effective work at Sarnia with the largest choir in the city.

Carleton H. Bullis, who spent the last year studying in Europe on a fellowship, has returned to the United States with Mrs. Bullis. He resumed his work at Baldwin-Wallace College, Berea, Ohio, in September after a visit with relatives in Milwaukee, his old home.

Dr. Alle D. Zuidema, organist and carillonneur of the Jefferson Avenue Presbyterian Church, Detroit, has returned from a summer of study and travel in Europe and has resumed his duties at the church. Dr. Zuidema has joined the faculty of the Detroit In-

stitute of Musical Art as an instructor in piano, organ and theory, having resigned a similar position with the Detroit Conservatory of Music. His affiliation with the conservatory covered a period of twenty years, during ten years of which he served as a member of the board of trustees.

Firmin Swinnen, noted concert organist, and private organist to Pierre S. du Pont, has been engaged to give the opening recital Oct. 4 on the four-manual Möller organ installed in the Scottish Rite Cathedral at New Castle, Pa. The specifications of this instrument appeared in the September issue of The Diapason.

Carl Stallings and Robert K. Hale are presiding at the organ in the Madrid Theater, rated as the finest suburban theater of Kansas City. Last season Mr. Hale was with the Glen W. Dickinson chain and opened three organs for that chain.

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WANTED—FIRST CLASS ORGAN mechanic, capable of erecting, rebuilding and tuning pipe organs and other theater instruments. Give references and state experience. Address L-4, Diapason. [11]

WANTED—VOICERS, FLUE AND reed; must be thoroughly experienced on both church and theater. Exceptional opportunity for the right man. Address H-7, The Diapason.

WANTED—ORGAN TUNERS, STEADY work, splendid chance. Louis F. Mohr & Co., 2899 Valentine avenue, Bronx, New York City. [tf]

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WANTED—TO BUY THE FOLLOWING second-hand pipes: Tibia clausa, oboe, trumpet and doppel flöte or clarinet. All 8-foot. Al Goebel, Jackson, Tenn.

Casavant for Dayton Church.

Purchase of a new organ has been authorized by the official board of Grace Methodist Church, Dayton, Ohio. The organ will be built by Casavant Freres and will be a three-manual with echo.

Potter Goes to Atlanta.

Dr. Ben J. Potter, A. R. C. O., has returned to Atlanta, Ga., to become organist and choir director of Trinity Methodist Church. For the last fifteen months Dr. Potter has been organist at the Grove Park Inn, Asheville, N. C.

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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Sept. 22.—W. K. Steiner, A. A. G. O., has taken charge of all musical activities at the Western Pennsylvania School for the Blind. This work includes the teaching of piano and organ, and the direction of two choruses. The institution is equipped with a three-manual Möller organ.

Calvary Episcopal Church, Harvey B. Gaul, organist and choirmaster, began its musical season on Sunday evening, Sept. 11, by giving Haydn's "Creation," followed on Sept. 18 by Malling's "The Holy Land," a work new to Pittsburgh.

Rodef Shalom Congregation holds simultaneous services at the large temple on Fifth avenue and in Carnegie Music Hall, in order to accommodate the crowds celebrating the New Year and Day of Atonement. A special quartet of singers, with Walter H. Fawcett, organist and director at Christ Methodist Episcopal Church, in charge, will be at Carnegie Music Hall, while the regular quartet under Charles A. H. Pearson will sing at the temple. The New Year services were on Monday evening, Sept. 26, and Tuesday morning, Sept. 27, and the Atonement services will be Wednesday evening and Thursday morning, Oct. 5 and 6.

The extensive rebuilding of the organ in St. Michael's Roman Catholic Church on the south side has been completed and a four-manual Tellers-Kent console of the latest type has been installed. The dedication recital was given on Sunday evening, Sept. 18, by Mr. Kotlarz, the organist. This large church is in charge of the Passionist Fathers, whose monastery (St. Paul's) and church crown the hill above St. Michael's.

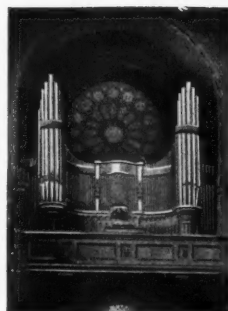
The new three-manual Hall organ in the Sandusky Street Baptist Church, North Side, Miss Dorothy Albright, organist, was opened with a recital by John A. Bell of the First Presbyterian Church on Friday evening, Sept. 23.

Insurance for Hall Employees.

An enlargement of the group insurance program covering the lives of the employees of the Hall Organ Company of West Haven, Conn., has resulted in the purchase of a joint health and non-occupational accident policy carrying liberal weekly benefits. Under a contract with the Metropolitan Life Insurance Company, underwriter of the plan, the company contributes toward premium payments. Established on a salary basis, the payments to subscribing employees range from \$10 to \$20 a week. Subject to the terms of the policy, these benefits will continue in each case of disability for a maximum of thirteen consecutive weeks. For the benefit of employees insured under the plan, the insurance company maintains a visiting nurse service and a health advisory board.

Tri-City Club Ready for Season.

The Tri-City Organists' Club, which includes the organists of Rock Island and Moline, Ill., and Davenport, Iowa, has prepared an interesting winter schedule under the leadership of its president, Mrs. Harvey E. Sangren. The printed program shows monthly vesper recitals at various churches in the three cities, in addition to several dinner meetings. The first of the dinners will take place Oct. 10 at the parish-house of the First Methodist Church of Rock Island. On the evening of Oct. 17 an artist recital will be played before the club by Professor A. Cyril Graham at the chapel of Augustana College.

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DUAL SILVER ANNIVERSARY

Russell King Miller and William Craig Schwartz Mark Long Service.

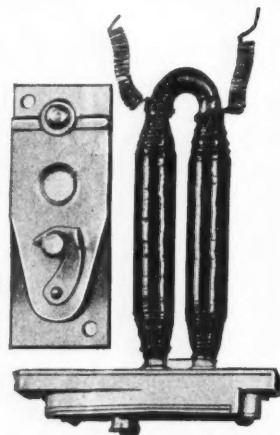
Russell King Miller, organist and composer, has just completed twenty-five years of service at Keneseth Israel Synagogue (known as Dr. Krauskopf's Temple) in Philadelphia and William Craig Schwartz has finished twenty-five years' service with Beth Israel Synagogue as organist and director. Mr. Miller was organist of Beth Israel Synagogue from 1898 to 1902. During this period Mr. Schwartz was his pupil and assistant organist, securing the position after Mr. Miller resigned, to accept his present charge. R. K. Miller is well known for his organ compositions. His Festival March was awarded the American Guild of Organists annual prize in 1902. He has also arranged many services for the synagogue. W. C. Schwartz is also organist of the Oak Lane Presbyterian Church in Philadelphia and has just completed his nineteenth year as pianist and musical director of the Chelsea Hotel, Atlantic City.

Egner Heard in Old Home Church.

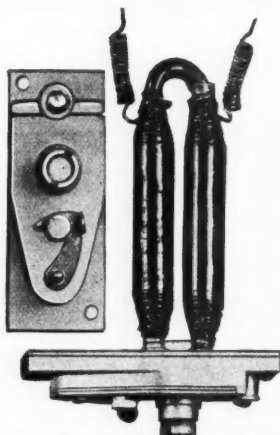
A feature of the jubilee celebration of St. Mark's Anglican Church, Hamilton, Ont., held in September, was a recital given by Frederic Tristram Egner, Mus. D., of St. Catharines. The audience was a large and appreciative one, many coming specially for the recital. Dr. Egner is a native Hamiltonian, an old choir boy of St. Mark's Church. The program offered by Dr. Egner was one suited to popular taste. Among his numbers were: Concert Overture in E flat, Faulkes; "Cardinal Red Bird," Mumma; "The Squirrel," Weaver; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Largo, Handel; "Moment Musical," Schubert; "Liebestraum," Liszt, and Fanfare, Lemmens. At supper afterward in the school-house, Dr. Egner sang "Come to the Fair," "Abide with Me," "By the Waters of Minnetonka," Lieurance, playing his own accompaniments.

Miss Lillian McAuliffe, 50 years old, many years organist at St. Patrick's Church at Danville, Ill., and a lifelong resident of Danville, died at St. Elizabeth's Hospital in that city Sept. 5. She was born in Danville Aug. 23, 1877, a daughter of the late Joseph and Alice McAuliffe.

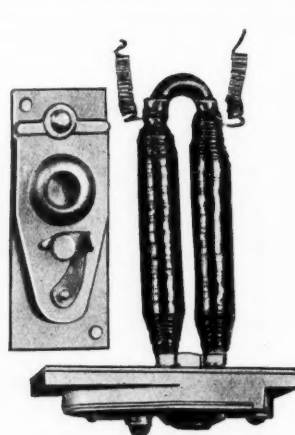
Sherman J. Kreuzburg of New York has been engaged as organist of the First Methodist Church of Asbury Park, N. J., to succeed Mrs. Bruce S. Keator, who recently resigned after serving several years, to accept the New York City post at St. Andrew's M. E. Church.



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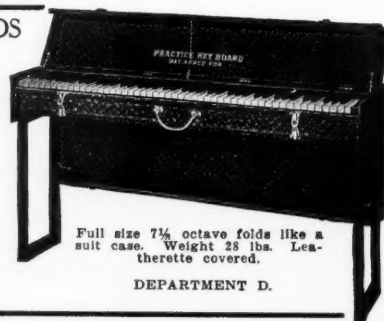
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TAKES SAN FRANCISCO POST.

Waldrop at Palace of Legion of Honor, Succeeding Giselman.

Uda Waldrop, organist and composer of San Francisco, has been retained as organist for the California Palace of the Legion of Honor, beginning Sept. 11, according to an announcement by Herbert Fleishacker, president of the board of trustees of the museum. Mr. Waldrop succeeds Marshall W. Giselman, who has resigned. The new organist will give recitals on the great Spreckels organ at the California Palace of the Legion of Honor on Wednesdays, Saturdays and Sundays, from 3 o'clock until 3:45 p. m.

Mr. Waldrop is municipal organist at the Civic Auditorium and is also organist and choir director of the First Unitarian Church of San Francisco. He studied piano in London under Tobias Mattai of the Royal Academy, and under Matilda Verne, a niece of the famous German artist, Sir Hubert von Herkomer, who was a resident of England. He also studied organ under Dr. Charles W. Pearce of Trinity College, London, and under Charles Macpherson, organist of St. Paul's Cathedral in that city.

Maitland on Wanamaker Staff.

Rollo Maitland, the well-known concert organist of Philadelphia, has been engaged to broadcast an hour of organ music every Sunday evening from 6 to 7 o'clock on the largest organ in the world, that in the Wanamaker store, Philadelphia. The recitals will be broadcast through station WOO. Mr. Maitland was the first guest organist to play a radio recital on this organ, having played two programs in October, 1922, one of which was devoted to compositions of Victor Herbert, the composer being present. He has since then given several radio programs from this station. The present series will start Oct. 2. Station WOO broadcasts on a frequency of 590 kilocycles.

Richard Keys Biggs to Broadcast.

The Canadian National Railway Company has completed arrangements with Richard Keys Biggs to broadcast an organ recital twice monthly. The programs will be played on the organ in St. Patrick's Church, Montreal, of which Mr. Biggs is organist. The contract has also been signed with Casavant Bros. for a \$10,000 addition to the historic St. Patrick's organ. This will include a new console and twelve new stops. Mr. Biggs' recitals will be continued throughout the states under his former manager, Georges DeLisle, and in Canada under Mrs. E. G. Lawrence.

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LAWRENCE GILMAN, N. Y. Herald-Tribune

Performances of "The King's Henchman" will be given during the present season in many cities in the U. S. and Canada. For further announcements watch the advertising and news columns of the Musical periodicals.



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Three-Manual Skinner Ordered by First Presbyterian.

The First Presbyterian Church of Clinton, Iowa, has placed an order for a three-manual with the Skinner Company. The specification was drawn up by Herbert E. Hyde, western representative of the Skinner Organ Company in Chicago, in consultation with Miss Maude Arnold, organist of the church. The organ will be installed in two chambers, one on each side of the chancel. Display pipes of natural zinc and casework are to be built by the Skinner Company. Provision is made for future additions to the instrument.

Following is the specification:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Mixture, 3 ranks (prepared for).
Tromba, 8 ft.
Cathedral Chimes, in Swell expression chamber (prepared for).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt (prepared for), 8 ft.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste (prepared for), 8 ft.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Waldhorn (prepared for), 16 ft.
Cornopean, 8 ft., 73 pipes.
Clarion (prepared for), 4 ft.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

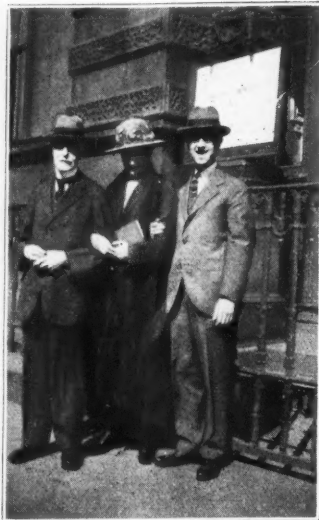
Concert Flute, 8 ft., 73 pipes.
Dulciana (prepared for), 8 ft.
Flute Harmonique, 4 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harp (prepared for), 8 ft.

PEDAL ORGAN.

Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Waldhorn (from Swell) (prepared for), 16 ft.
Echo Lieblich (from Swell Bourdon), 16 ft.
Octave (from Major Bass), 8 ft., 12 pipes.
Gedeckt (from Pedal Bourdon), 8 ft., 12 pipes.
Still Gedeckt (from Swell Bourdon), 8 ft.
Chimes (from Great) (prepared for).

New Orders for Kilgen.

Contracts received during the last month by George Kilgen & Son, Inc., of St. Louis include organs for the Christian Church, University City, Mo.; First M. E. Church, Ferguson, Mo.; St. Joseph's Croatian Church, St. Louis; Sacred Heart Church, Fort Dodge, Iowa; Our Lady Help of Christians, Brooklyn, New York; Zion Congregational Church, Lincoln, Neb.; Wood Memorial Christian Church, Van Buren, Ark.; St. Mary's Cathedral (Episcopal), Memphis, Tenn.; United Brethren Church, Tampa, Fla.; Thirty-first Ward Church, Salt Lake City, Utah; First Baptist Church, Brownsville, Tex.; Wesleyan Methodist Church, Belize, British Honduras; St. Peter's Church, New York, and West



Snapshot of Dr. and Mrs. Alfred Hollins and Lynnwood Farnam.

Louisville Evangelical Church, Louisville, Ky.

EDDY'S SCHEDULE IS FILLED.

Starts on October California Tour After Opening Two Organs.

Clarence Eddy opened a three-manual Kilgen organ Sept. 15 in the First Methodist Church of Urbana, Ill. Sept. 19 he opened another Kilgen three-manual in St. Paul's Jesuit Church at Mankato, Minn. The latter instrument has two duplicate consoles, each operating both the main organ in the gallery and the chancel organ. Mrs. Eddy assisted in the Mankato recital. Sept. 28 Mr. and Mrs. Eddy departed for San Francisco, to be absent until the end of October. Among the engagements booked before their departure were the following:

Oct. 6—Federated Church, Saratoga, Cal.
Oct. 8—Civic Auditorium, Sacramento, Cal.
Oct. 14—Piedmont High School, Piedmont, Cal.
Oct. 21—First Presbyterian Church, Long Beach, Cal.
Oct. 25—Shrine Civic Auditorium, Los Angeles.

Mr. Eddy will resume his engagement with the People's Church, Chicago, the first Sunday in November. His annual recital in Kimball Hall takes place on the evening of Nov. 10.

C. Albert Scholin, Mus. B., organist and choirmaster of the First Methodist Church at Waterloo, Iowa, has prepared for an active musical season. Oct. 9 he will give a recital at the church, featuring works of American composers. On Oct. 30 there will be a musical by the choir and soloists. Nov. 20 a Thanksgiving program will be presented and on Dec. 18 a Christmas cantata.

ORGAN ADVISER

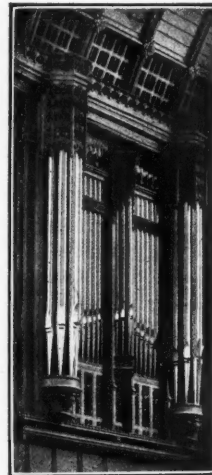
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DR. WILLIAM C. CARL HOME**Returns to New York Activities After Summer Abroad.**

Dr. William C. Carl returned from Paris on the Berengaria Sept. 16 after his summer abroad. He was in the best of health, ready for his season, which promises to be one of great activity. A large number of novelties and rare music, both ancient and modern, were procured, all of which he plans to include in his coming programs and at the Guilman Organ School. New methods were investigated and will be added to the already large list of up-to-date attractions scheduled for 1927-28.

Dr. Carl was entertained in France by M. Joseph Bonnet and his bride and by the Guilman family. Felix Guilman, son of the late Alexandre Guilman, came from his villa on the French coast to bid Dr. Carl bon voyage at Cherbourg. July and August were spent in Switzerland in the vicinity of the estates of Paderewski, Joseph Hofmann, Ernest Schelling and other artists. At Vevey Dr. Carl attended a performance of "La Fete des Vignerons," a historical pageant of Swiss life and customs staged once in twenty years, for which Gustav Doret, the noted Swiss composer, wrote the score.

"Organs in France are still seldom found outside the churches and a few concert halls, while the large film theaters are beginning to install them," said Dr. Carl on his return. "It has remained for the United States to take the initiative and the tremendous activity evinced by our organists and organ builders is now the wonder of the old world."

"Europe has given an impetus to the new world to develop the ideas and principles put forward so wonderfully by foreign countries, which by their conservative methods for centuries past have placed a barrier only to be overcome by the progressive spirit of the new world."

"I visited Joseph Bonnet, the noted organist of St. Eustache, in Paris. He has just completed one of the busiest and most successful concert tours of his career. He will soon start for Italy to appear in the Augusteo at Rome. Spain, Belgium, England and the principal cities of France are also booked. Bonnet has just edited the works of Bach for the organ, now in the press, and also a collection of modern organ music for an American publisher."

Final arrangements for the re-opening of the Guilman Organ School are being made, and the competition for the free Berolzheimer scholarships was held Monday morning, Sept. 26. The members of the faculty, Willard Irving Nevins, Warren R. Hedden, Clement R. Gale, George William Volkel, Lillian Ellegood Fowler, Charles Schlette and Dr. Howard Duffield, have returned from their holidays.

During Dr. Carl's absence abroad his place at the First Presbyterian Church in New York was filled by Sumner Allen Jackson, George William Volkel and Helen Reichard.

Gottfried Force Insured.

Executives of the A. Gottfried Company of Erie, Pa., have joined with their eighty employees in acquiring a group life insurance policy through the Prudential Insurance Company of America, for a total coverage of \$96,000. It is of the contributory type, the employees paying part of the premiums and the Gottfried Company assuming the remainder of the expense. Each employee is insured in an amount ranging from \$1,000 to \$3,000, according to the position held.

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Organ Broadcasting from Welte Studios

By C. A. WOODRUFF

Methods Used and Results Achieved by Station
WEAF and Associated Stations of the
National Broadcasting Company
With the New Organ

When station WEAF broadcast the Welte organ for the first time, the latter part of May, after a silence of two years as far as organ broadcasting is concerned, the question naturally arose why the organ had been replaced on the air by this important station, and when the first broadcast was finished there were so many inquiries as to how the exceptional and delightful results had been achieved, that it seemed worth while to impart this information to those interested.

The console in general use for broadcasting work is the one shown in the accompanying cut and consists of three manuals with second touch on the choir, available or not as desired, and with a separate two-manual echo organ divided between the great and choir manuals, and having an independent pedal of its own. The studio in which the organ is housed is approximately 45 feet long and 25 feet wide, with about 20-foot ceiling. This opens up into another room of similar width and height but about 60 feet in length. There is no special treatment of the walls as to soundproofing, they being covered with Japanese grass cloth applied directly to the hard plaster. When the studio was designed a great deal of attention was given to the proportions to bring about satisfactory acoustic results with an organ of this size, and the voicing was done to suit the conditions of the studio.

The organist coming to the console to broadcast his program has available for his registrations ten general combinations, seven double-touch combination pistons affecting the great, choir and swell organs, with their respective pedals, and five combinations affecting the echo organ, this affording the organist a sufficient number of combinations, all of which may be set up at the console, to take care of a large variety of tone colors. It has not been found necessary or desirable to closet the organist in a sound-proof booth or put ear receivers on his head, as the radio pick-up from the studio gives to the public the full and undistorted reproduction of the organist's work. Comments from the radio public all over the United States and Canada show that the full power of the organ is transmitted perfectly, as well as the delicate tone colors of the softer registrations. There is no doubt that a large part of the success of this work is due to leaving the organist unfettered, both physically and tonally.

For the pick-up the broadcasting company employs a pair of duo-microphones mounted on a silver stand approximately 6 feet in height. This is placed about 25 feet from the front of the organ and in the center of the room, the microphones standing at an angle of about 90 degrees to each other and about 45 degrees with the organ screen. The wires leading from the microphones are taken through conduits to a sound-proof room on the second floor of the Welte building, sufficiently remote from the organ itself so that the organ is not heard directly, but only through the radio pick-up. In this room the National Broadcasting Company has installed the latest type of Western Electric amplifying and control apparatus, with the necessary generators and battery equipment to handle it. All of this apparatus is so arranged in duplicate that in case the generator burns out or a battery fails, there will be no interruption in the transmission of the program. The engineer in control of this apparatus has at his side one of the large loud speakers of the Radio Corporation, from which he hears the exact reproduction available on any suitable receiving equipment within range of the stations. From this radio control room the amplified microphone pick-up is sent over private telephone lines directly to the general control room of station WEAF of the National

WELTE BROADCASTING ORGAN IN WEAF STUDIO.



Broadcasting Company. At this point engineers similarly equipped with a loud speaker check the reception, and, leaving this last distribution point, it goes directly to the transmitting station of WEAF and is sent out to the radio public and to the associated stations throughout the country.

When the National Broadcasting Company decided to restore organ music to its programs it was deemed wise to divide the available time into two parts, the first being a Sunday night period to which the title of "Cathedral Echoes" was given, and the second a Wednesday night period, to which the name "Organ Masters" was given. In the "Cathedral Echoes" period the intent has been to offer cathedral and churchly music and, as far as possible, to present the eminent church organists on these occasions, leaving the Wednesday night period to concert organists or theater organists. In addition to these semi-weekly periods, the organ is used to supplement the more important national programs of the broadcasting company, such as the Sunday afternoon of July 24, at which time the organist was heard through a chain of fifty-three stations covering the so-called red, blue and green networks of the National Broadcasting Company and affiliated stations together with stations in Canada.

It has been the policy of the company to present as many eminent organists as could be used consistently for such high-grade recitals rather than to specialize with any one artist. This is for the benefit of the general radio public, to present the best in organ music and to display the talents of as many distinguished exponents of the art of organ playing as can conveniently be brought to the console. Among the organists who have been heard are:

Hugh Porter, Calvary Episcopal Church, New York.
Maurice Garabrant, Cathedral of the Incarnation, Garden City, L. I.
T. Tertius Noble, St. Thomas' Episcopal Church, New York.
Lilian Carpenter.
Marsh McCurdy, Loew's Lexington Theater.
E. Rupert Sircom, St. Thomas' Chapel.
The Rev. William J. Finn, director Paulist Choristers.
C. A. J. Parmentier, Roxy Theater, New York.
Clarence Dickinson, Brick Presbyterian Church, New York.
Lynnwood Farnam, Church of the Holy Communion, New York.
Gottfried Federlein, Marcy Avenue Baptist Church, Brooklyn.
Henry F. Seibert.
Frank Stewart Adams.
Carl McKinley, Capitol Theater, New York.
Edward Rechlin.
Franklin Glynn.
William Klaiss, Stanley Theater, Philadelphia, Pa.
Donald Balcher, First Presbyterian Church, Westfield, N. J.

J. Stanley Farrar, Rumson, N. J.
E. A. Hovdesven.
W. A. Goldsworthy, St. Mark's-in-the-Bouwerie, New York.
Rollo Maitland.
Catharine Morgan.
Others who are to play in the fall, definite bookings not yet being closed, include:
Ralph Kinder, Philadelphia.
Gastien Dethier, New York.
William C. Carl, New York.
Miles Farrow, Cathedral of St. John the Divine, New York.
Emil Velazco, New York.

Death of Edward Wright.

Edward Wright, well known in the organ industry, died suddenly Sept. 7 at the Deaconess Hospital, Kenmare, N. D., from pulmonary embolism, following an operation. At the time of his death Mr. Wright was apparently convalescent and was to have returned home in a few days. The funeral service was held at Carrington, N. D., Sept. 10 with Dr. Wade Crawford Barclay of Chicago officiating. Burial was in the Carrington cemetery. Mr. Wright learned his trade with Samuel Pierce of Reading, Mass., and subsequently was employed at Boston, Westfield and Waltham, Mass., Hartford, Conn., Philadelphia, Brattleboro, Vt., Paterson, N. J., Highland and Chicago, Ill., St. Louis, Mo., Louisville, Ky., and Warsaw and North Tawanda, N. Y. Prior to his illness he was in charge of the metal shop of the Bennett Organ Company at Rock Island, Ill. Mr. Wright was born Aug. 8, 1862, at Independence, Iowa. He married Miss Clara Mitchell of Reading, Mass., Oct. 7, 1883, and she preceded him in death. To this union were born three children—Vernon H. Wright of Calgary, Alta., Gertrude A. (Mrs. Elmer E. Baker) of Spokane, Wash., and Wallace M. of Ione, Wash. In 1893

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Mr. Wright married Miss Bessie I. Allen of Westfield, Mass. To this union were born four children—Grace E. (Mrs. E. J. Fairweather), Carrington, N. D.; Charles A., Rock Island, Ill., and John Edward and Ralph Chester, who died in infancy. In addition to the widow and children, and seventeen grandchildren, Mr. Wright is survived by three sisters and two brothers, Mrs. Charlotte Chapman of Farmington, Conn., Mrs. Adam Leach of Vineland, N. J., and Mrs. Alexander Paterson of Clifton, Ariz., John Wright of Geneva, Ill., and Charles Wright of Brookline, Mass.

Detroit Work for Middelschulte.

Wilhelm Middelschulte has been appointed director of the organ and theory departments of the Detroit Conservatory of Music and will spend one day a week in Detroit. Mr. Middelschulte is not relinquishing any of his Chicago work, including his class at the American Conservatory of Music.

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Vox Humana— Past, Present, Future

What will become of the vox humana? Catch someone else for the answer, for that question has puzzled me for a long time.

There was a time, when I was a boy, back in the three-inch pressure days, when a vox was a vox. You knew very well that when you sat at the keyboard of any organ and pulled hard—very hard—at the nicely engraved vox humana stopknob, you would hear right away the bleating of the mated nanny goat. But times have changed.

Vox humana used to be about the same wherever you met them. How different now! They used to be comparatively easy to voice—as one man said "bend the tongues a little and let them buzz." "Buzz" is good! You can't get away with that nowadays. There were, to be sure, rare instances in which the pipes were not made after the accepted manner; freak designs, almost, as in the case of the one in old Boston Music Hall. The bodies of these pipes were of wood, with a right angle turn at the top ending in a flare—evidently an attempt to imitate the form of the human throat. They were replaced by a "nanny goat" vox and for years were kicked around under a bench in the pipe shop until they went the way of all junk.

Gradually came a change in vox humana. Exit three-inch pressure and dear old nicely engraved, hard-pulling drawknob. Enter the higher pressures, modern action, and the European influence on tone.

When the pipes for a famous university organ were being voiced, Professor Whosis, the "organ architect" for that seat of learning, used to loaf around the voicing-room, smoke vile-smelling cigarettes and tell the voicer how the stops were to sound. The swell vox was to be a duplicate of one he had recently heard in Vienna; said vox humana so resembled the human voice that he could smell the beer on its breath. The choir vox should sound like one he heard in Milan, from which was wafted the gentle perfume of garlic, while the echo vox should imitate one he heard in Paris, which sounded like angel voices. While the voicer might have been, and probably was, familiar with the smell of the beer and the garlic, he pleaded ignorance in the matter of the angel voices. Heroic efforts were exerted to make something out of that old vox; to get rid of the beat, also the snarl, and make it sufficiently heady in the treble and guttural in the bass. Yet, after all, there was something pleasing about that old-time vox when it was well voiced and placed far enough away to get rid of the jungle. Many fine examples exist today in church organs and are a pleasing contrast to some modern ones that were added when the organs were rebuilt and enlarged.

The vox humana of today is a great improvement on that of yesterday, for it lends itself to a greater range of treatment than the old stop. By varying the scaling of the pipes, shallots and tongues, with the various pressures available, there are almost unlimited possibilities in voicing the modern stop, from the extreme nasal to the very fluty, greatly enhancing its value in solo and combination. We have,

most assuredly, improved our vox humana. Today the sound of the theater vox is heard in the land, along with forced tibia, coarse strings, drums and jimmies. Listen to the latest large theater organ when the organist is pulling some of his feature stuff. It is a far cry from the "Old Nanny" to "The Old Home Quartet."

As for this theater vox—well, the game is still young. The theater business is show business and the problem is to entertain the public. The development of the theater vox humana will depend on the daring and ingenuity of the builders and the consequent reaction on the box office receipts.

TRACKER WIRE JOB.

Miss Harrington Plays in England.

A recital by Daisy M. Harrington, A. A. G. O., Madison, N. J., who was in England during the summer, was reported as follows in the *Huntingdonshire Post*: "An organ recital was given upon a new organ recently installed in St. Peter's Church, Offord D'Arcy, on Sunday, July 16, by Miss Daisy M. Harrington of Madison, N. J., U. S. A. There was a large congregation present, as a testimony for the gracious act of this talented young lady, who was visiting friends here, in consenting to give this recital to aid the fund for necessary repairs to the old church. The collection was a large one and will make a substantial addition to the fund. The program so admirably rendered was as follows: 'The Shepherd's Evening Prayer,' Nevin; Barcarolle in E minor, Faurer; 'Hosannah,' Dubois; 'Variations de Concert,' Bonnet; Large from 'New World' Symphony, Dvorak; Meditation from 'Thais,' Massenet; Spring Song, Hollins; Berceuse, Guitman; 'Jubilate Amen,' Kinder."

Pupils of O. T. Hirschler Heard.

Pupils of Otto T. Hirschler gave a recital Aug. 30 at the First Methodist Church of Long Beach, Cal. The program included: Sonata No. 1 in E minor (Allegro con brio and Adagio), Rogers; "Cantilene Nuptiale," Dubois, and "Hallelujah Chorus" from "The Messiah," Handel-Gaull (Charles Ward); Serenade, Schubert, and Fanfare, Dubois (Miss Lois Brewster); Berceuse, Spinnery; Festal March, Kroeger, and "At Evening," Kinder (Miss Marguerite Rabee); Prelude and Fugue in C minor, Bach; Berceuse, Dickinson, and "Solte Gothique," Boellmann (Mrs. Nina Ascona, organist, First Presbyterian Church, Albuquerque, N. Mex.).

Leonard H. Wood to New Position.

Leonard H. Wood, for four years organist and choirmaster at Grace Episcopal Church, Orange, N. J., has resigned to take up the same post at Christ Episcopal Church, East Orange. Before going to Grace Church Mr. Wood was organist and choirmaster for seven years in the Bernardsville Episcopal Church. He has studied at the Yale School of Music, and with T. Tertius Noble, organist and choirmaster of St. Thomas' Episcopal Church, New York.

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GEORGE HOTT SMITH in the JACKSONVILLE, FLORIDA, TIMES-UNION, March 2, 1927—"Greeting Clarence Eddy, one of the greatest organists of the times, a large audience gathered in the First Baptist Church last night, and enjoyed a fine program of beautiful music. *** At the magnificent organ recently installed, the artist seemed fairly delighted with the opportunity afforded to display wonderful combinations and produce tones pictures of rare brilliance. *** The many selections gave the fullest scope to the organist, and the wonders of the organ were demonstrated as never before. It was an evening of music such as is seldom offered."

WILLIAM MEYER in the JACKSONVILLE, FLORIDA, JOURNAL, March 2, 1927—"A delightful music festival was held last night in the First Baptist Church, and it was all by way of one single organ, and one single man. *** The music was as a chain of evenly matched jewels, every single composition, including the encores, being equally accepted by the multi-headed crowd. *** All these pictures of fancy were equally convincing, equally impressive, equally enjoyable, and equally well finished by the master musician, Clarence Eddy. *** And Wiedersheim, Mr. Eddy?"



LILIAN CARPENTER, F.A.G.O.

Recitalist—Convention of National Association of Organists at Cleveland, Ohio—1925.

Pennsylvania State Convention of N. A. O., at Harrisburg, Pa.—1927.

Convention of American Guild of Organists at Washington, D. C.—1927.

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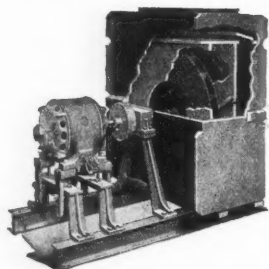
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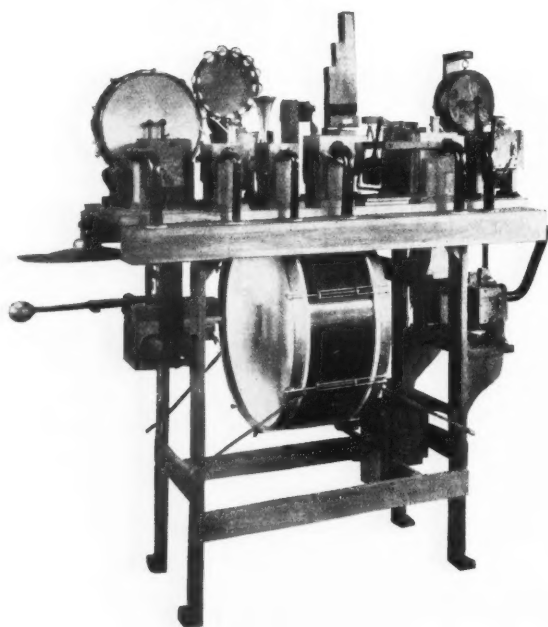
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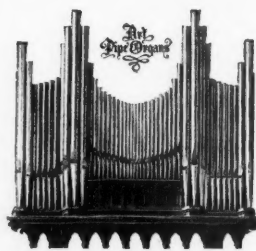
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