THE DIAPASON

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FOUR-MANUAL KILGEN FOR HOUSTON CHURCH

HUFFMASTER THE ORGANIST

New St. Paul's M. E. Edifice, Occupying Block, Will Have Instrument with Two Consoles, Floating Echo and Solo.

St. Paul's M. E. Church, South, at Houston, Tex., the Rev. Dr. J. N. R. Score, pastor, which is building one of the most imposing church edifices in Texas, occupying an entire city block, has contracted with George Kilgen & Son, Inc., of St. Louis for a four-manual and echo organ for the new church. The echo is to be floating and playable from any of the manuals. There will be fifty-six stops, including harp and chimes. The organ will contain a five-rank ripieno and a vox humana chorus.

In addition to the main console, there will be an additional three-manual console in the chapel, where the echo organ will be located, affording the use of swell, choir and echo organs in the chapel auditorium. The echo is to be a memorial organ given by Mrs. Caro Bryan Chapman and Miss Jonelle Bryan; the chimes are donated by Mrs. M. T. Jones.

The specification which follows was drawn up by George J. Bohen, representing the Kilgen Company, and H. T. Huffmaster, organist of the church:

GREAT ORGAN.

Double Diapason, 16 ft., 61 pipes.
Major Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Philomela, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Ripieno Maggori, 5 ranks, 305 pipes.
Ripieno Minori, 3 ranks, 183 notes.
Ripieno Fondament, 10 ranks, 610 notes.
Tuba Harmonic, 8 ft., 73 pipes.
Harp, 8 ft.
Celesta, 4 ft.
Chimes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason Phonon, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Solo Violin, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Contra Oboe, 16 ft., 73 notes.
Oboe, 8 ft., 97 pipes.
Oboe Clarion, 4 ft., 73 notes.
Cornopean, 8 ft., 73 pipes.
Bass Vox Humana (Tenor C), 16 ft., 61 pipes.
Solo Vox Humana, 8 ft., 73 pipes.
Soprano Vox Humana, 4 ft., 73 pipes.
Vox Humana Chorus, 3 ranks, 207 notes.
All three ranks of the Vox Humana to be placed on separate chest with individual tremolo.

CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Piccolo Harmonic, 2 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Celesta, 4 ft., 61 notes.
Chimes, 25 tubes.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Tibia Clausa, 8 ft., 73 pipes.
Solo Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Chimes.

ECHO ORGAN.

English Diapason, 8 ft., 73 pipes.
Fern Flöte, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes.

PEDAL ORGAN.

Grand Diapason, Resultant, 32 ft., 32 notes.
First Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.

Charles R. Cronham at Portland, Maine, City Organ

Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Contra Oboe, 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Chimes.

NEW AUSTIN AT SOUTH BEND

Three-Manual Being Placed in St. Patrick's Catholic Church.

A new organ being installed at St. Patrick's Catholic Church, South Bend, Ind., was built by the Austin Organ Company according to the following stop specification:

GREAT ORGAN.

Bourdon (Pedal Ext.), 16 ft., 41 pipes, 32 notes.
Open Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 notes.
French Trumpet, 8 ft., 73 pipes.
Chimes, 25 tubular bells.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 notes.
Nazard, 2⅔ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 pipes.
Double Oboe Horn, 16 ft., 97 pipes.
Oboe, 8 ft., 73 notes.
Clarion, 4 ft., 73 notes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Contra Viole, 16 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris (Flute Celeste), 8 ft., 61 pipes.
Viole, 8 ft., 73 notes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Harmonic Piccolo, 2 ft., 61 notes.
French Horn, 8 ft., 73 pipes.
Chimes.

PEDAL ORGAN.

Double Open Diapason, 16 ft., 56 pipes.
Bourdon, 16 ft., 32 pipes.
Dolce Bourdon, 16 ft., 32 notes.
Gross Flöte, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Oboe Horn, 16 ft., 20 notes, 12 pipes.

Gives a Beethoven Service.

John H. Duddy, organist and choirmaster of the Memorial Church of the Holy Cross at Reading, Pa., gave a Beethoven program at the evening service Oct. 6. The organ selections included the Andante from the First Symphony, the Minuet in G, a Larghetto and the Andante con moto from the Fourth Piano Concerto. The anthems were "The Heavens Are Telling" and the "Hallelujah Chorus" from "The Mount of Olives." The "Song of Penitence" was sung as a soprano solo.

C. SANFORD TERRY COMING

Noted Bach Scholar to Lecture in United States in January.

Professor C. Sanford Terry, Mus. D. (Oxford), noted Bach scholar, will make his first lecture tour of the United States in January, 1930, under the auspices of the Oxford University Press. His lectures will be on Bach and his works and are expected to interest many organists.

Dr. Terry first came into prominence in England as a chorister in St. Paul's Cathedral, London, under Sir John Stainer and Sir George Martin. From 1890 to 1898 he was lecturer in history at Armstrong College, Newcastle. Here he was intimately associated with Sir Henry Hadow, president of the College, and afterward one of the editors of the Oxford History of Music. Since 1903 Professor Terry has been Burnett-Fletcher professor at the University of Aberdeen. His research work in the field of Scottish history has led him to write several books on this subject. This work in a sense prepared the way for the stupendous task of chronicling the lives of the Bach family and the editing of the Bach chorales. His "Life of Bach" (Oxford University Press) is considered by authorities to be the most monumental tribute ever paid to the great master. It is at present being translated into German and this edition will be published with a preface by Karl Straube, organist of St. Thomas' Church, Leipzig.

Dr. Terry was for many years closely associated with the musical competition movement in Great Britain. He was the founder of these festivals in Scotland. He also founded university choirs and orchestras in Newcastle and Aberdeen. For some years, however, he has devoted himself almost entirely to Bach research work, and his articles on the various Bachs are a feature of the new Grove Dictionary.

Large Work for Tellers-Kent.

Work is under way at the factory of the Tellers-Kent Organ Company, Erie, Pa., on several large instruments. One of these is a four-manual for the Immaculate Conception Cathedral at Fort Wayne, Ind. Another four-manual is for St. Aloysius' Catholic Church at Jersey City, N. J. These are in addition to the four-manual just installed at Westminster College, New Wilmington, Pa.

Eigenschenk to Second Presbyterian.

Edward Eigenschenk has been engaged as organist and director of the Second Presbyterian Church, Michigan boulevard, Chicago, to succeed Edouard Nies-Berger, who has resigned to leave for Los Angeles. Mr. Eigenschenk will assume his duties at this church Nov. 1.

TOTAL OF 122 RANKS IN ORGAN AT COLLEGE

AEOLIAN WORK COMPLETED

New Jersey College for Women at New Brunswick Has One of Largest Instruments of Any Educational Institution.

One of the most important college organs in the East, in the Elizabeth Rodman Voorhees Chapel of the New Jersey College for Women at New Brunswick, N. J., has just been completed by the Aeolian Company. The original installation, consisting of sixty-eight ranks, was made about three years ago and was followed a year later by the installation of an orchestral division. During the past summer the complete scheme of the organ has been realized through the addition of over thirty additional ranks, with a drawknob console, bringing the tonal resources up to 122 ranks, with harp, chimes and piano.

The entire organ, with the exception of the echo division, which is in the rear balcony, is massed in the front of the auditorium, speaking through a handsome wood grille.

The organ is divided into seven divisions. The stop specifications are as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 61 pipes.
Bourdon, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Third Open Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 61 pipes.
Clarabella, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Quint, 5⅓ ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Dulciana, 4 ft., 61 notes.
Harmonic Flute, 4 ft., 61 pipes.
Tenth, 3 1/5 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.
Ophicleide, 16 ft., 61 pipes.
Tuba, 8 ft., 73 pipes.
Clarion (from Tuba), 4 ft., 61 notes.
Harp, 8 ft., 61 tones.
Celesta, 4 ft.
Chimes, 8 ft., 20 tones.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celestis, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Salicet, 4 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Diapason Mixture, 5 ranks, 305 pipes.
String Mixture, 4 and 5 ranks, 275 pipes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp, 8 ft., 61 notes.
Celesta, 4 ft.
Chimes, 8 ft., 20 notes.
Tremolo.

CHOIR ORGAN.

Contra Salicional, 16 ft., 85 pipes.
Diapason, 8 ft., 73 pipes.
Salicional (from Contra Salicional), 8 ft., 73 notes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Gemshorn, 5⅓ ft., 78 pipes.
Gemshorn, 4 ft., 73 notes.
Dulciana, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Gemshorn, 2⅔ ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Larigot, 1⅓ ft., 61 pipes.
Mixture (Collective), 5 ranks, 61 notes.
Contra Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta, 61 notes.
Chimes, 8 ft., 20 notes.

Tremolo.

SOLO ORGAN.

Stentor Diapason, 8 ft., 73 pipes.
Diapason Phonon, 8 ft., 61 pipes.
Gross Gamba, 8 ft., 61 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Philomela, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Grand Chorus Mixture, 5 ranks, 305 pipes.
Trombone (15-inch pressure), 16 ft., 61 pipes.
French Horn (8-inch pressure), 8 ft., 61 pipes.
English Horn (8-inch pressure), 8 ft., 61 pipes.
Harmonic Tuba (8-inch pressure), 8 ft., 61 pipes.
Tuba Mirabilis (15-inch pressure), 8 ft., 73 pipes.
Clarion (8-inch pressure), 4 ft., 61 pipes.
Harp, 8 ft., 61 notes.
Celesta, 4 ft.
Chimes, 8 ft., 20 notes.
Tremolo.

ECHO ORGAN.

(Floating. Playable on all manuals.)
Gedeckt, 16 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Muted Viole Celeste, 8 ft., 73 pipes.
Echo Flute, 8 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Corno d'Amour, 8 ft., 73 pipes.
Tremolo.

ORCHESTRAL ORGAN.

(Floating. Playable on all manuals.)
Spire Flute, 16 ft., 97 pipes.
Contra Viola, 16 ft., 85 pipes.
Viole d'Orchestre (10-inch pressure), 8 ft., 85 pipes.
Viole Celeste (10-inch pressure), 8 ft., 85 pipes.
Viola d'Amour (from Contra Viola), 8 ft., 73 notes.
Spire Flute, 8 ft., 73 notes.
Flute Celeste, 8 ft., 73 pipes.
Viola d'Amour, 5⅓ ft., 85 pipes.
Orchestral Viole Celeste, 4 ft., 73 notes.
Viola d'Amour, 4 ft., 73 pipes.
Flute Celeste, 4 ft., 73 notes.
Viola d'Amour, 3 1/5 ft., 73 pipes.
Viola d'Amour, 2⅔ ft., 73 notes.
Viola d'Amour, 2 2/7 ft., 73 notes.
Viola d'Amour, 2 ft., 61 notes.
Dulzian, 16 ft., 85 pipes.
Dulzian, 8 ft., 73 notes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 32 ft., 12 pipes.
First Open Diapason, 16 ft., 32 pipes.
Second Open Diapason, 16 ft., 32 pipes.
Third Open Diapason (from Great), 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Contra Salicional (from Choir), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Cello (from Violone), 8 ft., 12 pipes.
Flute (from Bourdon), 8 ft., 12 pipes.
Dolce Flute, 8 ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Mixture, 5 ranks, 160 pipes.
Contra Bombarde (from Solo), (15-inch pressure), 32 ft., 12 pipes.
Tuba (Ext. Great), (8-inch pressure), 16 ft., 12 pipes.
Trombone (from Solo), 16 ft., 32 notes.
Bassoon (5-inch pressure), 16 ft., 32 pipes.
Dulzian (from Orchestral), 16 ft., 32 notes.
Tuba (from Solo), 8 ft., 32 notes.
Clarion (from Solo), 4 ft., 32 notes.
Echo Lieblich (from Echo), 16 ft., 32 notes.
Chimes, 8 ft., 20 notes.

There is a piano playable from all manuals.

Shoemaker to Kansas City Church.

Forrest L. Shoemaker, organist and director of music at the First Presbyterian Church, Wichita, Kan., for the last three years, has resigned to accept a similar position at the Linwood Avenue Methodist Church, Kansas City, Mo. It was with reluctance that the Wichita church accepted Mr. Shoemaker's resignation, as his work there was marked by great success. He was also professor of organ at the Municipal University of Wichita and achieved prominence as a recitalist. Mr. Shoemaker goes to a much larger field, where he will have three choirs and preside at the console of a large Austin organ.

Death of Leland Pettit.

Leland Pettit, 28 years old, who was organist and choirmaster in Grace Chapel, New York City, for several years, died of pneumonia in New York Sept. 12. He was the son of Mrs. Henry Pettit and was born and raised in Fort Atkinson, Wis. His mother and one sister, Mrs. Roland Soule, Scarsdale, N. Y., survive. Funeral services were held in Grace Chapel Sept. 14. Burial was in Ballston Spa, N. Y.

ORGANISTS OF MAINE HOLD STATE MEETING

FINE PROGRAM FILLS DAY

National President Harold V. Milligan Speaks at Dinner—Cronham, Brinkler and Mrs. Fox Heard in Recitals.

By MINA H. CASWELL.

Maine organists in large numbers attended the first annual state convention of the Maine chapter, National Association of Organists, held at the Eastland Hotel, Portland, Thursday, Oct. 3. More than fifty organists from various parts of the state registered in the morning. The forenoon was devoted to the annual business meeting, reports of officers, reports of delegates to the Toronto convention and the election of officers. The election result was as follows: Alfred Brinkler, president (re-elected); Wilfred Tremblay, secretary, and Fred Lincoln Hill, treasurer, all of Portland. The vice presidents are the presidents of the local chapters. These names were presented by a nominating committee which included Howard W. Clark and Miss Susan J. Coffin of Portland and Dr. Frederick L. Cheney of Monmouth. Greetings were extended by Alfred Brinkler. The report of the secretary-treasurer, Miss Velma Millay, was read by Fred Lincoln Hill in the absence of Miss Millay. It showed that the association has fifty-seven members in the Portland and Bangor chapters.

Miss Gertrude L. Buxton reported on the Portland delegation's trip to Toronto in August to attend the joint convention of the National Association of Organists and the Canadian College of Organists. Mrs. Foster L. Haviland, president of the Portland chapter, told of plans for the year. Among the suggestions were a recital in the historic First Parish Church (which contains the organ at which the late Hermann Kotzschmar presided for nearly half a century) by Fred Lincoln Hill; two luncheons or dinners near Christmas or Easter; special vesper services in January; a recital at Alfred Brinkler's studio on Park street; vesper services in March and April, and a May festival. President Brinkler expressed a sincere desire to have more Maine chapters organized before the next annual meeting. The place for the 1930 convention was left to the executive committee after discussion, following invitations from Bangor, Waterville and Lewiston.

The business session adjourned at 11:30 a. m., so that those desiring to do so could take automobile rides around the city. Several parties enjoyed a trip to the Cape Elizabeth shore. Inspection of the Immanuel Baptist Church organ, now in process of construction, was made by others.

Luncheon was served at the Eastland Hotel at 1 o'clock and Harold Vincent Milligan, national president, spoke briefly.

A recital on the Kotzschmar memorial organ at Portland City Hall by Charles Raymond Cronham, municipal organist, was well attended at 3 p. m. Mr. Cronham's program was as follows: Toccata and Fugue in D minor, Bach; Berceuse, McWhood; "Ronde Francaise," Boellmann; "Dusk of the Gods" ("Siegfried's Rhine Journey"), Wagner; Intermezzo, Macbeth; "Night of Spring," Cronham; "Carmen" Fantasie, Bizet. The "Fountain Reverie" by Fletcher was added as an encore. These selections admirably served to display the resources of the large Austin organ, as well as to demonstrate Mr. Cronham's well-known ability in concert work.

A garden tea at Mrs. Foster L. Haviland's residence was held in the latter part of the afternoon, with a musical program in charge of Miss Gertrude L. Buxton. Mrs. Haviland's studio is equipped with a fine organ.

Alfred Brinkler presided as toastmaster at the dinner served at the Eastland Hotel in the evening and introduced as the principal speaker Harold Vincent Milligan, president of the National Association of Organists. Mr. Milligan complimented the convention on its strict adherence to schedule and said that the occasion afforded him an auspicious beginning, as it was his first public appearance as national president. Such a gathering and its activities made him see the real reason for the National Association of Organists, he declared.

"We are in the organization for two reasons—what we can get from it and what we can put into it," he said in the course of his remarks. "Among the benefits we receive are association with others, added inspiration, practical helps, familiarity with new organ compositions, the opportunity to talk shop and to have a good time in general.

"One discovers, furthermore, that organists are a pretty fine bunch of people," he went on to say, "hears some genuinely good music and makes personal contacts and friendships.

"What we can do for music by membership in the National Association of Organists is to feel a greater sense of loyalty to music and devotion to ideals. We are not in it for financial ease and increased salaries."

It was pointed out by Mr. Milligan that the music publicity of today was largely of the wrong kind.

"Personal exploitation is not propaganda for music. It is curiosity which fills our concert halls, when they are filled—not propaganda for music itself, which, were the experiment possible, might convert people to real musical appreciation. Under present conditions the public goes to a concert to hear an artist, not to hear a program.

"Never has the world been in greater need of music," Mr. Milligan said, making the point that the church organist is close to the firing-line, hired to play for a cross-section of the American public including a small percentage of the musical and a large percentage of the almost anti-musical. For this reason it is the organist's job to educate the congregation.

"This is a new age, with conditions never known before, a machine age in which the machinery is less than 100 years old," he added, and in this connection gave emphasis to the assertion that Henry Ford perhaps had affected the lives of more people than any other one person now living.

"When we come to the place where we think by machinery, as we do in the machine age, something happens to the soul of man, and then the soul's greatest need is for religion, music, art. It is the need today, and the need will be even greater in the next generation."

Mr. Milligan urged his hearers to fight to uphold music and the arts. As man is incurably musical, he claimed, music will survive the noise and clamor of the machine age.

A brilliant recital given in the evening in the Cathedral Church of St. Luke by Alfred Brinkler, F. A. G. O., A. R. C. O., and Kate Elizabeth Fox, F. A. G. O., of Dalton, Mass., brought to a close a profitable and inspiring day. A large and appreciative audience was present. Mr. Brinkler's selections included: Allegro from Sixth Symphony, Widor; "Ave Maria," Bossi; "Song of Gratitude," Cole; "The Nightingale and the Rose," Saint-Saens; "Carillon-Sortie," Mulet. Mrs. Fox's numbers were: Concert Overture in B minor, Rogers; Adagio from Concerto in B minor, Camidge; Fantasia and Fugue in G minor, Bach; "In the Church," Novak; Allegro from Sonata in C minor, Reubke.

Credit for the success of the initial Maine convention was due largely to the efforts of the president of the Portland chapter, Mrs. Foster L. Haviland, and her assistants.

Quick Service for Miracle Play.

George Kilgen & Son, Inc., of St. Louis, had an opportunity recently to show how a well-equipped factory can meet an emergency. Sept. 13 this firm received an order from the management of the "Miracle Play" to install an organ for the opening performance in Detroit Oct. 5. Work was rushed, the organ was shipped from St. Louis Sept. 26, installed and ready for use on schedule time.

Memorial at Fisher's Island, N. Y.

St. John's Episcopal Church, Fisher's Island, N. Y., is to have a two-manual Skinner organ, given as a memorial by Mrs. Martha F. Pendleton and her sister, Mrs. Helen M. Tilford.

TRENTON SYNAGOGUE BUYS PILCHER ORGAN

NEW EDIFICE READY IN 1930

Har Sinai Temple to Install Three-Manual with Echo Division in Beautiful Building Now Under Construction.

After an intensive study of organ construction and the inspection of plants of prominent builders by Rabbi Abraham Holtzberg, Har Sinai Temple, Trenton, N. J., has awarded to Henry Pilcher's Sons, Louisville, Ky., the contract for a three-manual and echo organ. The specification was prepared by Claude Hartzell of the New York office, in collaboration with Rabbi Holtzberg.

The beautiful new temple is to be of Roman architecture and will be completed in the early part of 1930. The organ specification is as follows:

GREAT ORGAN.

First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 notes.
Tuba, 8 ft., 73 pipes.
Tremolo.
Great organ, except Open Diapasons, in Choir expression chamber.

SWELL ORGAN.

English Diapason, 8 ft., 73 pipes.
Viol d' Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Flautina, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Viol d' Amour, 8 ft. (prepared for).
Dulciana, 8 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.

Cor de Nuit, 8 ft., 61 pipes.
Unda Maris, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 61 pipes.
Willow Flute, 4 ft., 61 notes.
Vox Humana (separate box), 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Cello, 8 ft., 32 notes.
Tuba, 8 ft., 32 notes.

Provision is made for thirty-four couplers, twenty-seven combinations and eleven pedal movements.

WINNIPEG ORGAN IS OPENED

Herbert J. Sadler Plays Casavant in St. Ignatius' Church.

On Wednesday evening, Sept. 25, the opening recital was played on the new organ in St. Ignatius' Roman Catholic Church, Winnipeg, Man., by Herbert J. Sadler, A. C. C. O., organist of Westminster United Church. His program was as follows: Prelude in C minor, Pachelbel; Trumpet Tune, Purcell; Prelude in D major and Fugue in D minor, Bach; Menuetto from Oratorio "Saul," Handel; "Ave Maria" and "Resonet in Laudibus," Karg-Elert; Autumn Song, Gretchaninoff; March for a Church Festival, Best; Slumber Song, Vierne; Slumber Song (by request), Olsson.

The organ built by Casavant Freres is a three-manual instrument of thirty registers, including harp, and is placed at the west end of the church. It is divided and screened behind grilles, the only visible part being the console, in the center of the choir loft. There are nineteen couplers, eighteen pistons and four general combination foot pistons, a great to pedal foot piston, a sforzando pedal and a crescendo pedal. The organ is completely under expression, including the pedal department, and is believed to be the only one of its kind in western Canada.

BIG MÖLLER ORGAN FOR NORRISTOWN CHURCH

FOUR-MANUAL IS INSTALLED

First Methodist, of Which Catharine Morgan Is Organist, Buys Instrument as Result of Allentown Installation.

Forces from the factory of M. P. Möller installed a four-manual and echo instrument in the Haws Avenue Methodist Church of Norristown, Pa., in October. When the Rev. Wayne Channel, pastor of the Norristown church, was pastor of Asbury Methodist Church at Allentown, Pa., a Möller organ was installed there and as a consequence when the new organ for Haws Avenue was contemplated, the contract was unanimously awarded on the basis of satisfaction given by the Allentown instrument.

The new organ is in a special chamber back of the pulpit, with the echo in a similar chamber diagonally across the church, and the console in the choir, which point is most convenient for the organist for accompanying purposes.

The stop specifications of the organ in detail follow:

GREAT ORGAN.

1. First Open Diapason, 8 ft., 73 pipes.
2. Second Open Diapason, 8 ft., 73 pipes.
3. Philomela, 8 ft., 73 pipes.
4. Viola d'Gamba, 8 ft., 73 pipes.
5. Flute, 4 ft., 73 pipes.
6. Tuba (10-inch wind), 8 ft., 73 pipes.
7. Chimes (in Echo organ), 25 notes.

SWELL ORGAN.

8. Bourdon, 16 ft., 73 pipes.
9. Open Diapason, 8 ft., 73 pipes.
10. Salicional, 8 ft., 73 pipes.
11. Stopped Diapason, 8 ft., 73 pipes.
12. Voix Celeste, 8 ft., 61 pipes.
13. Aeoline, 8 ft., 73 pipes.
14. Flute Harmonic, 4 ft., 73 pipes.
15. Piccolo, 2 ft., 61 pipes.
16. Oboe, 8 ft., 73 pipes.
17. Cornopean, 8 ft., 73 pipes.

CHOIR ORGAN.

18. Violin Diapason, 8 ft., 73 pipes.
19. Clarabella, 8 ft., 73 pipes.
20. Viole d'Orchestre, 8 ft., 73 pipes.
21. Dulciana, 8 ft., 73 pipes.
22. Flute d'Amour, 4 ft., 73 pipes.
23. Clarinet, 8 ft., 73 pipes.
24. French Horn (10-inch wind), 8 ft., 73 pipes.
25. Chimes (in Echo), 25 notes.
Provision for addition of Harp.

ECHO ORGAN.

26. Flute, 8 ft., 73 pipes.
27. Flute Celeste, 8 ft., 73 pipes.
28. Unda Maris, 8 ft., 73 pipes.
29. Echo Dolce, 8 ft., 73 pipes.
30. Chimes, 25 bells.
Blank tablet for Tuba Mirabilis, 8 ft.

PEDAL ORGAN.

30. Resultant, 32 ft., 32 notes.
31. Open Diapason, 16 ft., 44 pipes.
32. Bourdon, 16 ft., 44 pipes.
33. Lieblich Gedeckt, 16 ft., 32 notes.
34. Major Flute, 8 ft., 32 notes.

Miss Catharine Morgan, F. A. G. O., the talented concert organist, is organist and director of the Norristown church.

Stokes at Large Passaic Church.

Thomas Stokes is now organist and director of the quartet at the First Presbyterian Church of Passaic, N. J. This church is building an edifice to cost $500,000 and is planning to install in it a large four-manual organ over which Mr. Stokes is to preside. Mr. Stokes is a pupil of Mark Andrews, a member of the A. G. O. and director of the Little Falls, N. J., glee club. Before a congregation which filled the auditorium he gave a recital at St. Agnes' Episcopal Church, Little Falls, on the evening of Sept. 27, playing these compositions: Meditation (from "Thais"), Massenet; "March of the Priests" (from "Athalie"), Mendelssohn; "Ase's Death" (from "Peer Gynt" Suite), Grieg; Cradle Song, Brahms; Evensong, Johnston; Prelude and Fugue in D minor, Bach; Largo, Handel; "Le Cygne," Saint-Saens; "Ave Maria," Schubert; Hallelujah Chorus (from "The Messiah"), Handel.

Wins William C. Carl Scholarship.

The Master Institute of United Arts in New York City announces that Ethel Shadwell Hooper has been awarded the William C. Carl scholarship. This is an annual award in the organ department to women students. Marta Elizabeth Klein, A. A. G. O., is the organ instructor at the institute.

Hall Console for Leyden Church, Brookline, Mass.

WILL OPEN CARNEGIE HALL

New York Event Nov. 4 to Be Marked by Pietro A. Yon at Kilgen Organ.

An important musical event of the month will be the formal opening on Monday evening, Nov. 4, of the new Carnegie Hall in New York and its rededication to the highest interpretation of the art of music. The state will lend its recognition with the presence of Franklin D. Roosevelt, governor of New York, while the city will be officially represented by James J. Walker, mayor. Every branch of art will be represented by musicians of international reputation. The committee in charge includes such men as Robert S. Simon, chairman, president of the Carnegie Corporation; Calvin Coolidge, former President of the United States; Vincent Astor, Leopold Auer, Harold Bauer, Dr. Nicholas Murray Butler, Dr. S. Parkes Cadman, Dr. Walter Damrosch, Ossip Gabrilowitsch, Norman Bel Geddes, architect of the Chicago World's Fair; Arthur Curtiss James, Otto H. Kahn, Henry Morgenthau, Dr. T. Tertius Noble, Adolph S. Ochs, owner of the New York Times; Alfred E. Smith, Albert Stoessel, Leopold Stokowski, Arturo Toscanini, director of La Scala in Milan; Dr. Stephen S. Wise and Pietro A. Yon.

The shades of Tschaikowsky, Dvorak, Saint-Saens, Richard Strauss and other masters of the past will pass in review in the minds of many who will recall the memories of this historic hall as the strains of the Philharmonic Orchestra, under the direction of Dr. Walter Damrosch, again flood the air with music which was first heard in the old Carnegie Hall on Fifty-seventh street.

The long-felt desire that the king of instruments might have a rightful place in this academy of music led to the installation of the Andrew Carnegie memorial organ, built by George Kilgen & Son, Inc., of St. Louis, which will be heard for the first time on this occasion. Its value as a complement to the orchestra will be demonstrated by Pietro A. Yon, one of the world's organ virtuosi of today.

The specification of this instrument has been published in The Diapason.

New Marr & Colton Literature.

Some beautifully printed literature has just been published by the Marr & Colton Company of Warsaw, N. Y. A little volume entitled "Building the Marr & Colton Organ" contains a series of drawings illustrating various factory operations, with explanations. Another valuable leaflet deals with organ layouts and is especially intended for architects, to assist them in providing space for organs.

SKINNER FOR BATTLE CREEK

Three-Manual to Be Installed in St. Philip's Catholic Church.

St. Philip's Catholic Church at Battle Creek, Mich., has placed with the Skinner Company the order for a three-manual instrument. The stop scheme drawn up is as follows:

GREAT ORGAN.

Bourdon (Pedal Ext.), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.

SWELL ORGAN.

Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Echo Salicional Celeste, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Cello, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Corno di Bassetto, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Contra Gamba (from Choir), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Flute, 4 ft., 12 pipes.

Hear Organ in Floyd Home.

Neighborly music-lovers called at the home of C. B. Floyd, vice-president of the Hall Organ Company, in New Haven, Conn., in October to hear the Hall organ of twenty-six stops, chimes and harp, and the result was an informal musicale. As the organ can be played by hand and also by artist rolls, the visiting organists alternated with selections by renowned organists scattered all over the world. Such artists as Clarence Eddy, Lynnwood Farnam, Harry Goss Custard, Charles Heinroth, Edwin Lemare, T. Tertius Noble and Joseph Bonnet contributed much to the success of the evening by means of the rolls. Mr. Floyd was successful in placing this organ in the cellar, although the ceiling is only 7 feet 6 inches from the floor. The tone opening is in the floor, covered by a rug, and the swell shutters are directly under the floor. The grille in the floor is covered by a rug which mellows the tone and at the same time completes the furnishing of the room.

BLIND COMBINATIONS FOR BROOKLINE ORGAN

REBUILT BY HALL COMPANY

Everett E. Truette and Charles D. Irwin Design Instrument for Leyden Congregational in Boston Suburb.

Various points of interest are to be noted in connection with the reconstruction of the organ in the Leyden Congregational Church of Brookline, Mass., suburb of Boston—a task just completed by the Hall Organ Company. The instrument has a new console, a number of new stops, etc. The great is placed on a new chest in a new west chamber, while the choir has been placed in the old great chest. Everett E. Truette of Boston and Charles D. Irwin of Brookline, two men whose names are prominent in the world of organ playing and design, drew up the specifications. As both of them are adherents of "blind" combinations, which at one time were favored by a considerable number of organists, but now are seldom installed, this system was used, the pistons not visibly affecting the stops, but being set on recorder boards in small drawers under the keyboards.

The stop scheme of the instrument is as follows:

GREAT ORGAN.

*Diapason (old), 16 ft., 61 pipes.
Diapason (new), 8 ft., 61 pipes.
Gamba (new), 8 ft., 61 pipes.
Double Flute (new), 8 ft., 61 pipes.
Octave (old), 4 ft., 61 pipes.
Harmonic Flute (new), 4 ft., 61 pipes.
Twelfth (old), 2⅔ ft., 61 pipes.
Fifteenth (old), 2 ft., 61 pipes.
*Trumpet (old), 8 ft., 61 pipes.
†Chimes (new), 8 ft., 25 bells.

*New chest.
†Placed under expression in Swell organ.

SWELL ORGAN.

Bourdon Treble, 49 pipes.
Bourdon Bass (old), 16 ft., 12 pipes.
Diapason (old), 8 ft., 61 pipes.
Salicional (old), 8 ft., 61 pipes.
Aeoline (old), 8 ft., 61 pipes.
Viole d'Orchestre (old), 8 ft., 61 pipes.
Voix Celeste (old), 8 ft., 61 pipes.
Gedeckt (old), 8 ft., 61 pipes.
Flauto Traverso (old), 4 ft., 61 pipes.
Violina (old), 4 ft., 61 pipes.
Flautino (old), 2 ft., 61 pipes.
Oboe (old), 8 ft., 61 pipes.
Cornopean (new), 8 ft., 61 pipes.
Vox Humana (new), 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Diapason (old), 8 ft., 61 pipes.
Melodia (old), 8 ft., 61 pipes.
Dulciana (old), 8 ft., 61 pipes.
Flute d'Amour (old), 4 ft., 61 pipes.
Piccolo (new), 2 ft., 61 pipes.
Clarinet (new), 8 ft., 61 pipes.
Harp (prepared for), 8 ft.
Tremolo.

PEDAL ORGAN.

Resultant (new), 32 ft., 32 notes.
Diapason (old), 16 ft., 44 pipes.
Bourdon (old), 16 ft., 44 pipes.
Flute (old), 8 ft., 32 notes.
Gedeckt (old), 8 ft., 32 notes.

Recital in the "Singing Garage."

Florida has its singing tower, erected by Mr. Bok; San Diego has its outdoor organ, housed in the organ pavilion, donated by Mr. Spreckels; but Oceanside, Cal., has a singing garage, owned and operated by Samuel J. Riegel, Mus. B., organist and composer. The garage organ, just completed, started in a modest way at Brattleboro, Vt. Norman Rockwell pictured it, in its innocent youth, as a cover design for the Saturday Evening Post, June 23, 1928; but it was removed to California. It is a six-manual and pedal (five still in the imagination and to be added), Mr. Riegel informs The Diapason. It was projected as an outdoor organ, but the deep snows of last winter compelled taking it indoors. Mr. Riegel gave an informal inaugural recital on a recent Sunday afternoon and will play regularly on Sunday afternoons.

The new Frazee organ in the Masonic Temple at Lowell, Mass., is attracting much attention. The Temple was opened to the public for the first time on Oct. 6, and formally dedicated on the 8th in the presence of many Masonic dignitaries. This is one of the largest Masonic Temple organs in New England.

EDMUND JAQUES ENDS NOTEWORTHY SERVICE

FINE RECORD IN NEW YORK

Organist and Choirmaster of St. Paul's Chapel, Trinity Parish, Retires after Twenty-eight and a Half Years.

After an uninterrupted service of twenty-eight years and a half, Edmund Jaques has retired as organist and choirmaster of St. Paul's Chapel, Trinity Parish, New York City, and will enjoy a well-earned rest. Mr. Jaques' retirement marks the close of a ministry of music that has been one of the most distinguished in the history of American music. A special feature of his work has been the series of noon musical services in Lent, which New York business-men and office workers have attended from year to year in large numbers.

St. Paul's had long been known as a center of good church music, but under Mr. Jaques its fame spread the country over, especially through the edifying musical services he established, with the hearty co-operation of Dr. William Montague Geer, then vicar of the chapel. Through each winter these services were given with notable soloists and often with eminent composers at the organ, each season's program culminating on Tuesday of holy week with the presentation of Dr. Will C. Macfarlane's "Message from the Cross," with the composer at the organ. Frequently this service brought out a congregation of 1,200 or 1,500.

Edmund Jaques is a native of London, and comes of an old Huguenot family. His father was postmaster at Pickering, in Yorkshire. Edmund became a choir boy at York Minster, where he remained until his voice changed. When he left York Minster the headmaster of the choir school there testified to Jaques' "industry and his willingness and anxiety to do his best in everything he takes in hand." The late Dr. Edwin George Monk, the organist and choirmaster at York Minster, was an excellent musician, but a severe disciplinarian. His method of training the boys was through fear. Dr. Monk always kept a good supply of canes in a convenient place; if a difficult passage was being rehearsed and did not go to suit him, he would bring the boys who he thought needed the rod down to the floor of the song school and there administer a thrashing. Another mode of punishment was to call an extra daily rehearsal for months at a time, after the evening service.

After leaving York Minster Mr. Jaques became a pupil of Frederick H. Bairstow, organist of Liverpool Cathedral, with whom he studied for four years. During this time he accepted an offer from a church in Ontario to become its organist and choirmaster and went to Canada at 18 years of age. In 1890 he returned to England and studied voice with William Shakespeare of London. He passed the examination for associate in the London College of Music. Returning to Canada, upon the recommendation of Dr. F. H. Torrington, director of the Toronto College of Music, and Dr. A. S. Vogt, then conductor of the Mendelssohn Choir, the Ontario government offered him the post of director of music at the Ontario Institution for the Blind, which he held for six years, resigning to continue his musical studies in Leipzig and Paris.

Graduating from the Royal Conservatory at Leipzig, Mr. Jaques went to Paris and studied organ with the late Alexandre Guilmant and voice with the well-known Parisian teacher, Jacques Bouhy. During his residence in Paris Mr. Jaques filled the position of organist and choirmaster at St. Luke's American Episcopal Church.

In 1899 Mr. Jaques was appointed organist and choirmaster at St. John's Episcopal Church, Stamford, Conn., and from there was appointed organist and choirmaster of old St. Paul's Chapel, Trinity Parish, being nominated by the Rev. Dr. Morgan Dix. His first service at St. Paul's was that held in memory of Queen Victoria.

After a widowerhood of several years, following eighteen years of happy married life with a charming Canadian lady—fellow-teacher on the staff of the School for the Blind at Brantford, Ont.—Mr. Jaques chose a bride among his choristers at St. Paul's Chapel, of Huguenot descent, like himself, a linguist from Queen Marie's country, Roumania, translator on the staff of a large organization. The couple have friends in American as well as French, Spanish and Roumanian circles, being heard in musical contributions as modern troubadours.

Edmund Jaques

ESTEY FOR THE CANAL ZONE

Organ Will Be Installed in the Union Church at Cristobal.

The Estey Organ Company has received a contract for a second organ for the Panama Canal Zone. It will be a two-manual of eleven speaking stops, with electric action, and the new master keydesk, and will go to the Cristobal Union Church, Cristobal.

The Estey factory also has received contracts for a three-manual for the St. Eustace and St. Hubert's Episcopal Church, Lake Placid, N. Y. This contract was placed through the office of J. W. Morrison, Springfield, Mass.

Two-manual organs are under construction for the following:

Church of the Visitation, Huntsville, Ala.

Oakwood U. B. Church, Dayton, Ohio.

Methodist Church, Milford, N. Y.

Presbyterian Church, Worcester, N. Y.

Mountain View Cemetery Chapel, Oakwood, Cal.

North Shore Congregation Israel, Chicago.

First Presbyterian, Chariton, Iowa.

St. Giles' Episcopal, Upper Darby, Pa.

Congregational Church, West Rupert, Vt.

First Christian, Greensboro, N. C.

Winnipeg Organists Elect.

The annual general meeting of the Winnipeg center of the Canadian College of Organists took place Wednesday evening, Sept. 25, when the following officers were elected for 1929-30:

Chairman—Wilfred Layton, F. R. C. O.

Vice Chairman—Filmer E. Hubble, A. C. C. O.

Secretary—A. W. Lee.

Treasurer—N. A. Elwick.

Executive Committee—Wallace Gillman, H. H. Bancroft, F. R. C. O., Thomas Sutton, Ronald W. Gibson, A. C. C. O., and Herbert J. Sadler, A. C. C. O.

An interesting event of the evening was the presentation of a fountain pen desk set to Burton L. Kurth, a past chairman of the center and active worker, who is leaving for Vancouver. The presentation was made by Mr. Gibson, on behalf of the center.

TELLERS-KENT BUILD COLLEGE FOUR-MANUAL

PLAYED BY GORDON B. NEVIN

Entire Instrument at Westminster, New Wilmington, Pa., Is Installed above Ceiling of Chapel—Opening Program Oct. 8.

The Tellers-Kent Company of Erie, Pa., has installed a four-manual instrument in the chapel of Westminster College at New Wilmington, Pa., and Gordon Balch Nevin of Johnstown, Pa., gave the opening recital on it Oct. 8. One of the features of this instrument is that the entire organ is installed above the ceiling of the main auditorium of the chapel, allowing the tone to come through screens placed in the ceiling, which are barely visible.

The stop list is as follows:

GREAT ORGAN.

*Open Diapason (lower twelve wood), 16 ft., 97 pipes.
Principal Diapason, 8 ft., 73 pipes.
*Second Diapason, 8 ft., 73 notes.
*Orchestral Flute, 8 ft., 85 pipes.
*Melodia, 8 ft., 73 pipes.
*Erzähler, 8 ft., 73 pipes.
*Open Flute, 4 ft., 61 notes.
Octave, 4 ft., 61 notes.
*Tuba (10-inch wind), 8 ft., 73 pipes.
Harp (subject to Great sub and super couplers), 61 bars.
Chimes (from Echo), 25 notes.
Tremulant (high and low wind).

*All to be in separate expression-box.

SWELL ORGAN (7-inch wind).

Bourdon, 16 ft., 97 pipes.
Open Diapason (Scale 40), 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Salicional (Scale 60), 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Nazard, 2⅔ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 85 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.

ECHO ORGAN.

Rohr Flöte, 8 ft., 85 pipes.
Vox Angelica (2 rks.), 8 ft., 134 pipes.
Flute d'Amour, 4 ft., 61 notes.
Vox Humana (separate box, chest and tremolo), 8 ft., 73 pipes.
Cathedral Chimes (tenor G to G), 25 bells.
Harp (from Great), 61 notes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason (large scale, heavy), 16 ft., 44 pipes.
Bourdon (large scale, heavy), 16 ft., 44 pipes.
Gedeckt (from Swell Bourdon), 16 ft., 32 notes.
Major Flute (from Open Diapason), 8 ft., 32 notes.
Gedeckt (from Bourdon), 8 ft., 32 notes.
Dolce Flute (from Swell Bourdon), 8 ft., 32 notes.

Mr. Nevin's program for the recital included these compositions: "Sonata Tripartite," Gordon Balch Nevin; "Will o' the Wisp," Nevin; Chorale Prelude, "O Mensch, Bewein' dein' Sünde Gross," Bach; Chorale No. 3, in A minor, Franck; Londonderry Air, Irish Folk Song; "By the Sea," Holmes; "The Music Box," Liadoff; Prelude to "Tristan and Isolde," Wagner; "Liebestod," from "Tristan and Isolde," Wagner; Variations and Fugue on the British National Anthem, Reger.

Hemington Opens Des Moines Organ.

Recitals both in the afternoon and evening of Oct. 4 marked the dedication of a three-manual organ built by the Milliman Organ Company of Des Moines, Iowa, for St. Ambrose's Cathedral at Des Moines. Dr. Francis Hemington of Pilgrim Congregational Church, Oak Park, Ill., was at the console and his programs, heard by an afternoon audience of 900 and an evening congregation of 1,500, were as follows:

Afternoon—Allegro from Fifth Sonata, Guilmant; "The Angelus," Massenet; "A Song of Happiness," Diggle; Great Fugue in G minor, Bach; "Scene Orientale," Kroeger; Minuet, Boccherini; "Serenade at Sunset," Meale; Largo, Handel; "The Squirrel," Weaver; Finale from First Symphony, Vierne.

Evening—"Hosannah," Dubois; "Ave Maria," Bossi; "Song without Words," Bonnet; Toccata and Fugue in D minor, Bach; Meditation, Sturges; "An Autumn Sketch," Brewer; "Marche Funebre et Chant Seraphique," Guilmant; "The Fountain," Fletcher; Berceuse, Dickinson; Concert Finale, Hollins.

The contract for an organ for his residence at Columbia, S. C., where extensive alterations are being made, was given by J. W. Haltiwanger, prominent Columbia merchant, to M. P. Möller, Inc. It will be the first pipe organ in a residence at Columbia and one of the few in the state.

THE DIAPASON.

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

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Broadway at 120th St., New York

Another Skinner Installation Finished

THE FIRST PRESBYTERIAN CHURCH
in the City of New York

CHURCH OFFICE
12 West 12th Street

October 17, 1929.

The Skinner Organ Company,
Boston, Massachusetts

Gentlemen:

The new instrument which you have recently completed for the First Presbyterian Church of New York City, is a "chef d'Ouvre" among the organs of the Twentieth Century.

It is absolutely perfect in its tonal equipment, distinctive voicing and mechanical perfection, and reflects the highest credit and unstinted praise to both Mr. Ernest M. Skinner and Mr. G. Donald Harrison, in their endeavor to make possible the results achieved.

We had hoped to have an organ worthy of the Historic Old Church. We have received one of the finest to be found either here or in Europe.

It is rare to witness such genuine pleasure and enthusiasm, as the members of the Congregation have expressed regarding the instrument and the unlimited resources with which it sounds.

While the solo stops are of great beauty and reproduce a wealth of unusual tonal color in endless variety, it triumphs in its general *ensemble*, making possible the performance of the great master works for the organ, and a joy to the Organist to render them on an instrument so well nigh perfect.

This superb organ fully demonstrates the great work you have developed in the advancement of Organ Building today.

With my personal thanks and high appreciation,

Very sincerely,
WILLIAM C. CARL,
Organist and Director of the Music, First Presbyterian Church, New York City
Director of the Guilmant Organ School.

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THREE MÖLLER ORGANS ALL FOR CUMBERLAND

BIG YEAR IN MARYLAND CITY

St. Patrick's Consecration in December—Center Street M. E. Dedication in Summer—Third Is for First Presbyterian.

St. Patrick's Roman Catholic Church of Cumberland, Md., has ordered a new organ to be built by M. P. Möller of Hagerstown. The instrument, which will be a three-manual, with the following scheme of stops:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Octave, 4 ft. (from Choir), 61 notes.
Tuba, 8 ft., 61 pipes.
Tremulant.

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
Gedeckt, 8 ft., 73 notes.
Open Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 notes.
Salicet, 4 ft., 61 notes.
Flute Twelfth, 2⅔ ft., 61 notes.
Flautina, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.
English Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Doppel Flöte, 8 ft. (from Great), 73 notes.
Dulciana, 8 ft. (from Great), 73 notes.
Viola da Gamba, 8 ft. (from Great), 73 notes.
Flauto Traverso, 4 ft. (from Great), 61 notes.
Clarinet, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft. (from Swell), 32 notes.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Violoncello, 8 ft. (from Great), 32 notes.

Late in the summer the Center Street Methodist Episcopal Church of Cumberland dedicated its new Möller organ. This instrument is also a three-manual, placed back of the choir and the pulpit platform. The specifications of this organ are:

GREAT ORGAN.
Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 notes.
Doppel Flöte, 8 ft., 73 pipes.
Flute Harmonic, 8 ft., 85 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft. (from Choir), 61 notes.
Flute Harmonic, 4 ft., 73 notes.
Piccolo, 2 ft., 61 notes.
Tuba, 8 ft., 61 pipes.
Harp, 4 ft. (from Choir), 49 notes.
Chimes, 21 bells.
Tremulant.

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 notes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 notes.
Salicet, 4 ft., 61 notes.
Flute Twelfth, 2⅔ ft., 61 notes.
Flautina, 2 ft., 61 notes.
French Horn, 8 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.
English Open Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute Harmonic, 8 ft. (from Great), 73 notes.
Gemshorn, 8 ft. (from Great), 73 notes.
Flute, 4 ft. (from Great), 73 notes.
Dulciana, 4 ft., 61 notes.
Piccolo Harmonic, 2 ft. (from Great), 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp, 4 ft., 49 bars.
Harp, 8 ft., 49 notes.
Chimes (from Great), 21 notes.
Tremulant.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
First Open Diapason, 16 ft., 32 pipes.
Second Open Diapason, 16 ft. (from Great), 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft. (from Swell), 32 notes.
Octave, 8 ft., 12 pipes.
Flute Major, 8 ft., 12 pipes.
Flute Dolce, 8 ft. (from Swell), 32 notes.
Violoncello, 8 ft. (from Great), 32 notes.
Tuba, 8 ft. (from Great), 32 notes.

Now nearing completion in the First Presbyterian Church of Cumberland is another Möller organ of three manuals and echo. The console of this organ, as of the other two Cumberland organs, is of the drawknob type. The specifications follow:

GREAT ORGAN.
Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 notes.
Doppel Flöte, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft. (from Choir), 61 notes.
Flute Harmonic, 4 ft. (from Choir), 61 notes.
Tuba, 8 ft., 61 pipes.
Harp (from Choir), 49 bars.
Harp Dampers.
Tremulant.

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
Gedeckt, 8 ft., 73 notes.
Open Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 73 notes.
Salicet, 4 ft., 61 notes.
Flute Twelfth, 2⅔ ft., 61 notes.
Flautina, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.
English Open Diapason, 8 ft., 73 pipes.
Flute Harmonic, 8 ft., 73 pipes.
Doppel Flöte, 8 ft. (from Great), 73 notes.
Gemshorn, 8 ft. (from Great), 73 notes.
Dulciana, 8 ft., 73 pipes.
Flauto Traverso, 4 ft. (from Great), 61 notes.
Dulcet, 4 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 61 pipes.
Harp, 49 bars.
Harp Dampers.
Tremulant.

ECHO ORGAN (played from Great).
Echo Flute, 8 ft., 73 pipes.
Muted Violin, 8 ft., 73 pipes.
Muted Violin Celeste, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 61 notes.
Violins, 2 ranks, 4 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 21 bells.
Tremulant.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
First Open Diapason, 16 ft., 32 pipes.
Second Open Diapason, 16 ft. (from Great), 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft. (from Swell), 32 notes.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.

OPENING IN SAN FRANCISCO

Bossinger at Aeolian Four-Manual in Calvary Presbyterian.

Presentation and dedication of the four-manual built by the Aeolian Company for Calvary Presbyterian Church at San Francisco took place on the afternoon of Oct. 6, with Robert O. Bossinger, organist of the church, at the console. The organ is the gift of Mr. and Mrs. John A. McGregor and its stop scheme appeared in The Diapason June 1, 1928. There are seventy-one speaking stops and both solo and echo divisions. Mr. McGregor recalled the time when no musical instrument was allowed in the church he attended. Mr. Bossinger played a program which included: March from "Tannhäuser," Wagner; "Evening Bells and Cradle Song," Macfarlane; "Caprice Viennois," Kreisler; Bridal Chorus, from "The Rose Maiden," Cowan; "Ave Maria," Schubert; Prelude, Rachmaninoff; "The Song of the Basket Weaver," Russell; "The Musical Snuff-Box," Liadoff; "The Storm," Wiegand. The processional by the choir of fifty was especially effective.

Paul Held, well-known Chicago composer, who has several organ works to his credit, has been appointed director of the Uptown Conservatory of Music, 6312 Broadway, Chicago. This school teaches all branches of music and dramatic art.

Henry Francis Parks, theater organist and teacher, whose radio playing has been heard by thousands, has been appointed head announcer and assistant program director of station WCFL, conducted by the Chicago Federation of Labor.

LARGE CONCERT ORGAN FOR SCRANTON MASONS

FOUR-MANUAL BEING BUILT

Variety and Power Provided in Specification of Austin Instrument for Scottish Rite Cathedral—Trap Section Included.

The specification of a four-manual organ under construction at the factory of the Austin Organ Company in Hartford, Conn., for the Masonic Temple and Scottish Rite Cathedral Association of Scranton, Pa., is of considerable more than ordinary interest. There is to be both tonal variety and a powerful ensemble in the instrument, and it will be a valuable addition to the fine concert organs of Scranton.

The stop list is as follows:

GREAT ORGAN.
Double Diapason, 16 ft., 12 pipes, 61 notes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Doppelflöte, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Octave, 4 ft., 12 pipes, 61 notes.
Waldflöte, 4 ft., 73 pipes.
Twelfth, 2⅔ ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 pipes.
Double Trumpet, 16 ft., 12 pipes, 61 notes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes, 61 notes.
Chimes, 25 notes.

SWELL ORGAN.
Double Salicional, 16 ft., 12 pipes, 61 notes.
Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Salicet, 4 ft., 12 pipes, 61 notes.
Nazard, 2⅔ ft., 61 notes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Twenty-second, 1 ft., 61 pipes.
Mixture (drawing four mutation ranks), 61 notes.
Contra Posaune, 16 ft., 12 pipes, 61 notes.
Cornopean, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes, 61 notes.
Oboe Horn, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp and Celesta, 61 notes.
Tremolo.

CHOIR ORGAN.
Double Gemshorn, 16 ft., 12 pipes, 61 notes.
Open Diapason, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Gemshorn, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Gemshorn Quint, 5⅓ ft., 61 notes.
Gemshorn, 4 ft., 12 pipes, 61 notes.
Nazard, 2⅔ ft., 61 notes.
Tierce, 1 3/5 ft., 61 pipes.
Flautina, 2 ft., 61 notes.
Septieme, 1 1/7 ft., 61 pipes.
Twenty-second, 1 ft., 61 notes.
Corno d'Amore, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Chimes, 25 notes.
Harp and Celesta, 61 bars and resonators.
Xylophone, 37 bars and resonators.

SOLO ORGAN.
Stentorphone, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Grossflöte, 8 ft., 73 pipes.
Flute Ouverte, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Bassoon, 8 ft., 73 pipes.
Chimes, 25 tubular bells.

PEDAL ORGAN.
Contra Bourdon, 32 ft., 12 pipes, 20 notes.
Resultant Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Second Open Diapason, 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Salicional, 16 ft., 32 notes.
Gemshorn, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Violoncello, 8 ft., 12 pipes, 20 notes.
Gamba Celeste, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Octave, 8 ft., 12 pipes, 20 notes.
Flute, 8 ft., 12 pipes, 20 notes.
Octave Flute, 4 ft., 12 pipes, 20 notes.
Contra Bombarde, 32 ft., 12 pipes, 20 notes.
Bombarde, 16 ft., 32 pipes.
Trumpet, 16 ft., 32 notes.
Clarion, 8 ft., 32 notes.
Fagotto, 16 ft., 32 notes.

TRAPS.
Bass Drum, strike.
Bass Drum, roll.
Snare Drum, strike.
Snare Drum, roll.
Crash Cymbal.
Turkish Cymbal.
Triangle.
Tomtom.
Tambourine.
Chinese Block.
Castanets.

All the combination pistons will be on double touch, second touch bringing on pedal stops and manual couplers. In addittion to twelve pistons for each manual and six affecting pedal stops, there will be twelve general pistons.

Recitals by Eigenschenk.

Frank Van Dusen announces the following recital engagements for Edward Eigenschenk for November: First Lutheran Church, Fargo, N. D.; Jamestown College, Jamestown, N. D.; First Baptist Church, Evanston, Ill., and First Methodist Church, Palatine, Ill. Mr. Eigenschenk played a recital for the American Conservatory of Music at Kimball Hall Oct. 12. He also gave his fourth recital as guest organist at the University of Chicago Oct. 20.

The Church of the Epiphany, Ashland boulevard and West Adams street, Chicago, presented Francis E. Aulbach, its organist and choirmaster, in a lecture-recital on the life of Tschaikowsky Sunday, Oct. 13, at 6 p. m., assisted by Earl C. Maxham, violinist. Refreshments followed the lecture-recital. An organ recital in the church completed the program.

William F. Spalding
ORGANIST
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THE VOICE OF INSPIRATION

FRAZEE FOUR-MANUAL FOR MICHIGAN CHURCH

BENTON HARBOR CONTRACT

Specification Drawn up for Instrument to Be Installed in the New Community Church of the Good Samaritan.

A four-manual organ is to be placed in the new edifice of the Community Church of the Good Samaritan at Benton Harbor, Mich., and the instrument is to be built by the Frazee Organ Company at its factory in Everett, Mass., near Boston. The contract was obtained through James C. Winton of Ann Arbor, Michigan representative of the Frazee factory. The echo division is to be prepared for, but will not be installed immediately.

Following is the stop specification drawn up for this church:

GREAT ORGAN.

1. First Diapason, 8 ft., 61 pipes.
2. Second Diapason, 8 ft., 61 pipes.
3. Clarabella, 8 ft., 61 pipes.
4. Violoncello, 8 ft., 61 pipes.
5. Octave, 4 ft., 12 pipes.
6. Fifteenth, 2 ft., 61 pipes.
*7. Tromba, 8 ft., 61 pipes.
*8. Chimes, 25 notes.

*Enclosed in Choir expressive division.

SWELL ORGAN.

9. Bourdon, 16 ft., 12 pipes.
10. Open Diapason, 8 ft., 73 pipes.
11. Gedeckt, 8 ft., 73 pipes.
12. Viol d'Orchestre, 8 ft., 73 pipes.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Flute Harmonique, 4 ft., 73 pipes.
16. Fugara, 4 ft., 73 pipes.
17. Mixture, 3 ranks, 183 pipes.
18. Cornopean, 8 ft., 73 pipes.
19. Oboe, 8 ft., 73 pipes.
20. Vox Humana, 8 ft., 73 pipes. Tremolo.

CHOIR ORGAN.

21. Open Diapason, 8 ft., 73 pipes.
22. Concert Flute, 8 ft., 73 pipes.
23. Flute Celeste, 8 ft., 61 pipes.
24. Dulciana, 8 ft., 73 pipes.
25. Unda Maris, 8 ft., 61 pipes.
26. Flute d'Amour, 4 ft., 73 pipes.
†27. Tromba, 8 ft., 61 pipes.
28. English Horn, 8 ft., 73 pipes.
29. Chimes, 25 notes. Tremolo.

†Not affected by Choir couplers.

ECHO ORGAN (prepared for).

30. Night Horn, 8 ft., 61 pipes.
31. Fern Flöte, 4 ft., 73 pipes.
32. Nazard, $2\frac{2}{3}$ ft., 61 notes.
33. Flautino, 2 ft., 12 pipes.
34. Echo Viola, 8 ft., 73 pipes.
35. Vox Humana, 8 ft., 61 pipes.
36. Chimes, 25 tubes. Tremolo.

ECHO PEDAL.

37. Lieblich Gedeckt, 16 ft., 12 pipes.

PEDAL ORGAN.

38. Resultant, 32 ft., 32 notes.
39. Open Diapason, 16 ft., 32 pipes.
40. First Bourdon, 16 ft., 32 pipes.
41. Second Bourdon, 16 ft., 32 notes.
42. Octave, 8 ft., 12 pipes.
43. Grossflöte, 8 ft., 12 pipes.
44. Gedeckt, 8 ft., 32 notes.
45. Flute, 4 ft., 32 notes.

Devereaux at Minneapolis.

Eugene M. Devereaux of Wilmington, Del., who has been organist and choirmaster of Episcopal churches in New York, Pennsylvania and Delaware, has moved to Minneapolis to assume the position as organist and director of the boys' choir of St. Paul's Episcopal Church. Mr. Devereaux was graduated from Trinity School of Church Music in New York City, where he studied under Felix Lamond. He also has studied under George Boyle of the Institute of Musical Art, New York; M. Isadore Philipp, Paris; Dr. T. Tertius Noble, and Marcel Dupre. He is a fellow of the American Guild of Organists. He played in St. Paul's Church for the first time Oct. 6.

Dupre Uses Theme by Nevin.

Marcel Dupre gave a recital Oct. 4 before an audience that packed the Colton Memorial Chapel, Easton, Pa. M. Dupre gave a dramatic improvisation on a theme ("Father, forgive them, for they know not what they do"), the "first word" in George B. Nevin's setting of "The Words on the Cross," which will soon be issued by the Oliver Ditson Company.

CHURCH AT FARGO, N. D., ORDERS AN ESTEY ORGAN

GIFT TO FIRST PRESBYTERIAN

Three-Manual Instrument of Thirty-Six Speaking Stops Will Be Installed at Expense of N. B. Black—The Specification.

To the Estey Organ Company has been awarded the contract for a three-manual organ for the First Presbyterian Church at Fargo, N. D. The organ is a gift of N. B. Black of Fargo. It will have thirty-six speaking stops, including harp and chimes. The stop specification of this instrument is as follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Gamba, 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 73 pipes.
5. Doppel Flöte, 8 ft., 73 pipes.
6. Melodia, 8 ft., 73 pipes.
7. Flute Harmonic, 4 ft., 73 pipes.
8. Tuba, 8 ft., 73 pipes.
9. Chimes, 8 ft., 25 notes.

SWELL ORGAN.

10. Bourdon, 16 ft., 73 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Salicional, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 61 pipes.
14. Viol d'Orchestre, 8 ft., 73 pipes.
15. Stopped Diapason, 8 ft., 73 pipes.
16. Flauto Traverso, 4 ft., 73 pipes.
17. Cornopean, 8 ft., 73 pipes.
18. Oboe, 8 ft., 73 pipes.
19. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

20. Violin Diapason, 8 ft., 73 pipes.
21. Viol d'Amour, 8 ft., 73 pipes.
22. Clarabella, 8 ft., 73 pipes.
23. Flute Celeste, 8 ft., 61 pipes.
24. Flute d'Amour, 4 ft., 73 pipes.
25. Piccolo, 2 ft., 61 pipes.
26. Clarinet, 8 ft., 73 pipes.
27. Estey Harp, 8 ft., 49 bars.
28. Vox Humana (from Swell), 8 ft., 73 notes.
29. Viol d'Orchestre (from Swell), 8 ft., 73 notes.

PEDAL ORGAN.

30. Resultant, 32 ft., 32 notes.
31. Open Diapason, 16 ft., 44 pipes.
32. Bourdon, 16 ft., 44 pipes.
33. Lieblich Gedeckt (from No. 10), 16 ft., 32 notes.
34. Bass Flute, 8 ft., 32 notes.
35. Flauto Dolce, 8 ft., 32 notes.
36. Chimes (from No. 9), 8 ft., 32 notes.

The total number of pipes will be 1,926. There will be six combination pistons for each manual and six universal pistons.

CONTRACT GOES TO FRAZEE

Three-Manual for New First Methodist Church at Winthrop, Mass.

Word comes from the factory of the Frazee Organ Company at Everett, Mass., that the contract has been awarded to this firm for a large three-manual to be installed in the new First Methodist Church at Winthrop, Mass. The architects are Frohman, Robb & Little of Boston. The organ is being given to the church by Mrs. Charles Lewis Barlow in memory of her husband, who was a devoted member of the church.

Through its California representatives, H. A. Steinfield & Sons of Los Angeles, the Frazee Company has received the contract for a large two-manual to be installed in Calvary Presbyterian Church, Wilmington, Cal. The same concern is building a two-manual for a beautiful new stone chapel being erected in Rural Cemetery, Worcester, Mass.

Work by L. D. Morris Company.

The L. D. Morris Organ Company of Chicago, well-known organ experts, in October completed an extensive piece of work at Kehilath Anshe Mayriv synagogue in Chicago. This included a new organ front for the large Skinner instrument and moving of the console to a new position behind a grille. It also included repairing of damage done to the organ by wreckers engaged in remodeling work on the building. The job was finished in time for the Jewish holidays. The entire auditorium of the large south side temple has been remodeled and redecorated and the seating arrangement has been changed. Both organ and choir are now screened from the view of the congregation.

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M. P. Möller is the largest manufacturer of pipe organs and reproducing pipe organs and is in a position to carry out such a policy.

Möller organs are not the highest in price (for a given specification) but there are no organs of better quality of any make, REGARDLESS OF PRICE.

Herewith is printed one of many letters constantly received by us, forcibly bearing out the above statement:

FRANCISCAN FATHERS

645 S. Irwin Ave., Green Bay, Wis.

M. P. Möller Pipe Organ Co.,
Hagerstown, Md.
Gentlemen: October 1, 1929.

Last Sunday, Sept. 29th, our new pipe organ was formally dedicated. The opening program was given by William H. Barnes and the whole affair was a great success.

I take this occasion to express our acknowledgment of the fact that the Möller Company did not disappoint us in any way from the time their representative called on us for the first time until the installation was complete in every detail.

As the organ stands today, viewed externally, it is imposing, artistically designed, carefully installed and it is a distinct asset to our church. The case work especially deserves merited praise. The design, the finish, the material is A No. 1 in every respect and was admired by throngs of curious spectators. The tone quality of the organ is undeniably church-like in its pitch, clear, shaded, voiced to blend with the acoustics of the church. Mr. Barnes critically examined every detail of the organ and expressed himself very favorably. Mr. Barnes claims ours is as desirable a two-manual organ as in his wide experience he has had opportunity to play. He commented on the selection of stops as affording a great variety and facility of shading, as his program distinctly proved.

Taking all this into consideration, the Möller Co. can justly be proud of their product. The organ as well as the opening program was given wide publicity. But we felt confident that there was no exaggeration in what we promised to those who would attend. The enclosed clipping from a local paper will bear out this assertion.

The credit is due to the Möller factories, but I cannot refrain from complimenting also the men who did the actual installing, because ultimately the final result depends on the care and effort exercised thru the process of installation. The men who installed and voiced our organ merit high praise for their deportment and efficiency. We got along nicely together and the undersigned has no complaints to lodge against any of them.

The sentiment of this letter is unsolicited. But we feel that it is due to the Möller Co. for the fine instrument it is our fortune to possess. I don't think I am very much mistaken if I will claim that ours will not be the only Möller organ in the Catholic churches in this vicinity. It's a fact that ours is the finest organ in Green Bay at present and this should mean something.

Expressing again our appreciation of possessing a Möller organ in our church, and wishing the Company many more satisfied purchasers, we beg to remain,

[Signed] THE FRANCISCAN FATHERS,
Rev. F. I. Leonard.

A complete story of how Möller does this is just off the press and may be had for the asking.

M. P. MÖLLER

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HYMNAL IS COMPILED THROUGH POPULAR VOTE

NOVEL BOOK TO BE OUT SOON

Frank A. Morgan of Chicago Prepares Volume of 459 Hymns Presented in Order of Appeal to Ministers and Organists.

A new hymn-book that is intended to represent the judgment and preference of the leading clergymen and the most prominent organists of the country is about to be issued from the press of Biglow & Main and represents the fruit of extensive research on the part of Frank A. Morgan, a Chicago man who carried out his task in a most interesting manner. Mr. Morgan's compilation is really the result of a questionnaire. He obtained from ministers and from organists of every denomination and every section of the United States expressions on the hymns they preferred. Then he prepared his volume, listing the hymns in the order of their popularity as indicated by this popular vote. It is safe to say that his idea never before was put into practice.

Mr. Morgan's volume is called the "Interchurch Hymnal" and the publishers are none other than those who originally brought out, about half a century ago, the "Gospel Hymns" which wielded a powerful influence. Mr. Morgan's investigation was conducted with the assistance of 2,000 pastors and 650 church musicians.

Mr. Morgan has been connected with musical activities in Chicago for thirty years and is the founder of the Mutual Lyceum Bureau. He holds the degrees of A. B., M. A., and B. D., from Drake University, Johns Hopkins and the Yale Divinity School. In 1913 he founded the Lyceum Arts Conservatory in Chicago, which has since been merged with the Bush Conservatory. Himself a Congregationalist, he was one of the founders of the Bryn Mawr Community Church.

Mr. Morgan's preliminary investigation, which has since resulted in the compilation of his volume of 459 hymns, grew from the discovery that with a book of 1,281 hymns then being used by one prominent Chicago church, only 149 had actually been sung by the congregation during a three-year period. Then he found that another church, in one year, had sung 105 hymns, and had repeated sixty-five of these.

By this time he was sufficiently interested to make a personal canvass of thirty Chicago churches in which the parish records showed the hymns used each Sunday. Next he retained Katherine Howard Ward as musical editor.

As the returns from his questionnaire came in from ministers he obtained the cooperation of 650 members of the American Guild of Organists, each of whom had passed the examination for the fellowship or associate degree. These 650 trained musicians played through each tune, grading it according to musical merit or demerit. He found that the most popular hymns were almost invariably those of highest musical merit.

The three most generally used hymns, particularly among Presbyterian, Congregational, Methodist and Baptist churches were "How Firm a Foundation," "Come, Thou Almighty King" and "Holy, Holy, Holy." The first named was one of fifteen given the highest musical rating and was sung in 92 per cent of all churches. The second, "Come, Thou Almighty King," with next to the highest musical rating, was sung in 88 per cent, and the third, again in top musical rank, was sung in 86 per cent of the churches.

Kenneth Widenor, who recently concluded a two years' engagement in Philadelphia, is now organist at Loew's Rochester Theater, Rochester, N. Y., giving a concert at each performance. After playing in theaters at Omaha, Neb., his native city, Mr. Widenor went to New York City to continue his musical education at the Institute of Musical Art, being graduated in organ and composition in 1920.

Frank A. Morgan

Memorial to Harrison M. Wild.

As a suitable and permanent tribute to the late Harrison M. Wild, for two-score years one of the most prominent organists of Chicago and founder of the Illinois chapter, A. G. O., the Apollo Club, of which he was the conductor for thirty years, is about to establish a trust fund to provide a perpetual income for the club and make this noted choral organization a self-sustaining body. The money being raised from voluntary contributions by Mr. Wild's friends and co-workers is to be turned over to the Chicago Title and Trust Company. Rene S. Lund is chairman of the committee which drew up the plan for the memorial fund.

McGaw Goes to Green Bay.

J. H. McGaw, for nearly seven years employed by the W. W. Kimball Company, has resigned and is moving to Green Bay, Wis. While with the Kimball Company Mr. McGaw gained a broad knowledge of organs and organ building through his experience in the factory, the downtown office and on the road. He intends to combine organ playing with his occupation of organ building and maintenance, as he has been appointed organist of St. Paul's M. E. Church, Green Bay. He is an active member of the Chicago chapter, N. A. O.

George B. Nevin's setting of "The Words on the Cross" will be published by the Oliver Ditson Company of Boston, and will be available early in 1930 in time for the Lenten season. It is scored for a baritone soloist, quartet or chorus and organ.

New York Throngs Out to Hear Dupre; Reception for Guest

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

New York, Oct. 21.—Marcel and Mme. Dupre were the guests of honor at a reception by the Estey Organ Company jointly with the American Guild of Organists on the afternoon of Sept. 28. About 100 organists gathered for the occasion and spent a pleasant hour in conversation. M. Dupre played several numbers on the studio organ. Mme. Breilh, a pupil of Dupre, also appeared in several selections.

Later, at the Hotel Gotham, M. and Mme. Dupre were entertained at dinner by several members of the Guild. Among those present were Warden Frank L. Sealy, Dr. Alexander Russell, Walter P. Stanley, Frank E. Ward, Miss Grace L. Darnell and several others. The dinner was informal.

The following week M. Dupre gave three recitals at the Wanamaker Auditorium, each time to a packed house, without so much as standing room to spare—a veritable mob, but an appreciative one. His programs were as follows:

Sept. 30—Concert Overture in B minor, Rogers; Variations from Concerto in G minor, Handel; "Rejoice, Ye Christians," Bach; Fugue in C minor, Mozart-Dupre; "Le Coucou," d'Aquin (the light hit of the program, encored twice enthusiastically); Prelude and Fugue in A minor, Bach; Intermezzo (Symphony 6), Widor; Pastorale, Franck; Second Symphony, Dupre, and for the finale, an improvised symphony on submitted themes.

Oct. 3—Prelude and Fugue on "B-A-C-H," Liszt; Chorale, "Christ Came to Jordan," Bach; Toccata in F, Bach; Allegretto from Symphony 4, Mendelssohn; "Piece Heroique," Franck; "Bird as a Prophet," Schumann; Scherzo, Dupre; Variations from Gothic Symphony, Widor; Prelude and Fugue in B major, Dupre, and an improvised symphony.

A third recital was played Saturday afternoon, Oct. 5, the program being: Fantasie and Fugue in G minor, Bach; "Noel" with Variations, d'Aquin; Chorale in B minor, Franck; Variations from Symphony 5, Widor; Canon in B minor, Schumann; Prelude and Fugue in G minor, Dupre. For the improvised symphony, themes were submitted by Archer Gibson, Dr. Miles Farrow, Frederick Schlieder and Mme. Fernande Breilh.

—

Lynnwood Farnam's recital series, "Bach and His Forerunners," given at the Church of the Holy Communion on Sunday afternoons and Monday evenings, is drawing huge crowds, the church being packed to capacity at every recital.

—

Gaul's "Holy City" was given by an augmented chorus under the direction of Willard I. Nevins at the Fourth Presbyterian Church, Sunday evening, Oct. 20.

—

John Doane directed and accompanied his choir at the Church of the Incarnation in a presentation of Haydn's "Creation" Sunday afternoon, Oct. 20.

—

James W. Bleecker has begun a series of Sunday evening organ recitals at Christ Church.

Arthur W. Poister

To perform Bach's complete organ works is the project of Arthur W. Poister, head of the organ department of the University of Redlands, Cal. A series of twenty Bach programs has been arranged which will be presented in Memorial Chapel on ten consecutive Sunday afternoons and Wednesday evenings, beginning Nov. 10. Never before has this feat been attempted in the West. The Casavant organ in the chapel will be used. Widespread attention is attracted to the project of the young organist, who since going to the University of Redlands two years ago has been highly successful.

Appreciation of the fine worth of the REUTER is being definitely evidenced by the number of really important contracts being awarded to REUTER.

The Reuter Organ Company

Lawrence, Kansas

Mr. Powell Weaver, prominent recital organist of Kansas City, Mo., seated at the Kilgen Console.

Powell Weaver

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In a pipe organ, the ***source of satisfaction*** as judged by Mr. Weaver's standards, embraces a myriad of details—only in whose perfect ensemble, a Master of the Organ can find genuine pleasure. Endorsing his opinion are literally hundreds of the world's most outstanding organists, to whom the Kilgen Organ is the medium of maximum expression and an inexhaustible supplement to their art. This remarkable list of world-famous artists who so strongly endorse Kilgen Organs, tells an eloquent story.

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To continually merit such unsolicited praise, one generation after another of the Kilgen family has, for almost three centuries, steadily carried on the traditional craft of the Kilgen Pipe Organ Guild to its present perfection. Their genius and craftsmanship have ever kept pace with the facilities of their time and with the increasing demands for artistic expression.

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Who's Who Among American Organists

Frank H. Colby.

In addition to a record of brilliancy in the editorial chair and a position of great influence in the field of music on the Pacific slope, Frank H. Colby has to his credit a record of thirty-two years of service as an organist in prominent churches of Los Angeles. And before he migrated to the coast Mr. Colby made a record as an organist in his native city of Milwaukee, where he occupied several posts of importance. Besides being organist of the St. Vibiana Cathedral of Los Angeles, where a new Wangerin organ of nearly sixty sets of pipes is being installed, Mr. Colby is editor and publisher of the Pacific Coast Musician, the only weekly musical paper in the far West and one of the few in the United States.

Mr. Colby was born in Milwaukee. He is of English stock, but his forbears since pre-Revolutionary days were all born in America. In the late eighties Mr. Colby was graduated from the New England Conservatory of Music. He studied organ for four years under the late Henry M. Dunham, theory under Louis C. Elson, composition under Carl Zerrahn, George Chadwick and Frederick Archer and piano under Otto Bendix, a pupil of Liszt. Returning to Milwaukee, Mr. Colby was successively organist at the First Unitarian Church, the Grand Avenue Congregational and St. John's Catholic Cathedral.

In 1887 Mr. Colby made a trip to Los Angeles, as a tourist eager to see America first. He was so deeply impressed with the coast—and evidently the people on the coast were impressed with him, for he was offered the post of organist at Simpson Tabernacle, then the largest church in Los Angeles—that he remained. He has been there these thirty-two years and never has been without a church position during this period. For a number of years he played at Unity Church, now the First Unitarian. Since the summer of 1907 he has been at St. Vibiana Catholic Cathedral. When the Venice Auditorium was opened in 1906 he was ap-

Frank H. Colby

pointed its organist and gave a series of recitals there throughout the summer. This noteworthy concert auditorium and its excellent organ later were destroyed by fire.

For a number of years Mr. Colby was musical critic of the Los Angeles Times. Then for eight years he was dramatic critic of the Express. In 1911 he was engaged to edit the Pacific Coast Musician. The next year he took over management of the publication in partnership with Oscar Pryibil. On the death of Mr. Pryibil in 1922 he succeeded him and became both publisher and editor.

Mr. Colby is a past dean of the Southern California chapter of the American Guild of Organists.

In 1898 Mr. Colby married Miss Delphine Todd, a popular and highly gifted young Southern California singer. Heart trouble compelled her to abandon her musical career and she died in 1908. She was for a series of years soprano soloist of the Church of the Unity. Mr. and Mrs. Colby were the parents of a son, who is in the oil contracting business.

In 1911 Mr. Colby married Miss Myrtle Pryibil. She had been soprano at the Fountain Park Congregational Church, St. Louis, and ever since her marriage has been soprano soloist at the Cathedral of St. Vibiana.

Daniel Hirschler.

Producing oratorios for the first time in the West has always been one of the hobbies of Daniel A. Hirschler, dean of the school of music at the College of Emporia, Emporia, Kan., and one of the most widely known organists in the Missouri valley. And because of his fine musicianship and untiring energy, he has built up the College of Emporia school of music and the vesper chorus until it has attracted national attention. Of the chorus, Walter Damrosch wrote: "I consider the chorus of the College of Emporia one of the really great choruses of our country. I am amazed to find such singing in a city of this size. Their fortissimos are inspiring and the cleanliness of their attack, the precision of their phrasing and beauty of tone reflect the greatest credit on their conductor, Daniel Hirschler."

In addition to having appeared as a recital performer in many states, Mr. Hirschler has designed and dedicated more than forty organs in the state of Kansas. In the summers of 1920 and 1923 he was organist on the great Spreckels organ in Balboa Park, San Diego.

Dean Hirschler has been president of the Kansas State Music Teachers' Association and was chairman of the program committee for five years. He is one of the organizers of the Kansas chapter of the American Guild of Organists and past dean of the chapter. He is also a member of the M. T. N. A. and of the National Association of Organists; a member of the Music Supervisors' National Association and past president of the association; a Mason, Knight Templar, Shriner, Rotarian, and supreme councilman of Beta Zeta chapter, Phi Mu Alpha.

Mr. Hirschler was born Oct. 10, 1886, at Franklin, Iowa, and educated at Oberlin College and Conservatory and the American Conservatory of Music in Chicago. He studied organ with George W. Andrews, J. Warren Andrews, W. E. Zeuch and Wilhelm Middelschulte. He has been director of the Emporia music festivals for fifteen years. May 6, 1928, he gave his fiftieth recital on the college organ. He has also directed the St. Paul, St. Louis, New York, Kansas City and Minneapolis symphony orchestras in concerts with his vesper chorus in choral works during the last fifteen years, many works being presented for first time in the West.

Of Dean Hirschler's work at the College of Emporia the Emporia Gazette recently said:

"From a department inadequately housed in rooms downtown, with limited equipment and few instructors, the school of music of the College of Emporia since 1914 has grown until it fills more than thirty rooms in the administration building of the college, with a faculty of six full-term professors and a secretary. When Daniel A. Hirschler came to the college that year as head of the music department, the one thing he insisted on was that the work be done in a college building, even though the school was crowded for space. The music department was moved and spread itself over the entire second floor of old Stuart Hall, where it flourished until that building was burned in 1916. With the destruction of the building went all of the equipment of the school of music—seven pianos, three of them grands; one concert organ and innumerable other valuable paraphernalia.

"The school of music started over, holding its classes partly in Thomas Hall, others in the gymnasium and in the library. When, several years ago, work was stopped on the administration building for lack of funds, Mr. Hirschler insisted that the part designed for the school of music be completed, if possible, and by the greatest effort this was done. The school of music now fills more than thirty rooms which were turned over to it. There are twenty-eight pianos of fine grade, four grands and one concert grand for the stage; a large concert organ and one large and two small practice organs. The orchestral department is equally well equipped. The enrollment runs from 150 to 200."

In addition to his work at the college, Mr. Hirschler gives to the community once a month during the school year a Sunday vesper service, at which the beautiful memorial chapel is crowded with lovers of real music. The spring music festival is one of the high lights in the musical life of Emporia and surrounding communities. The first one was held in May, 1915. At these festivals the New York Symphony Orchestra has appeared six times, the Minneapolis Symphony four times and the Kansas City Little Symphony ten times. Many important oratorios given by the vesper chorus have been accompanied by these orchestras, with Mr. Hirschler as conductor. Well-known operas have been a part of these festivals and many vocal and instrumental soloists

Daniel A. Hirschler

of note have appeared on the programs.

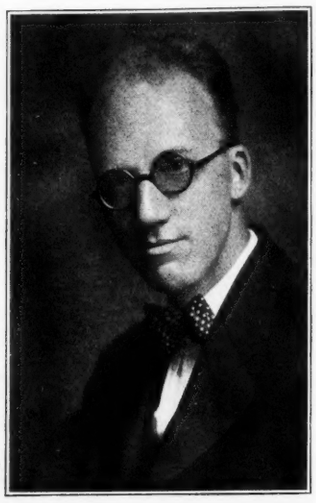
Mr. Hirschler is married and has a daughter of 17 and a son of 12 years.

Paul E. Grosh.

As a native of the Adirondacks and later resident of the Catskills, Paul E. Grosh was brought up in the congenial surroundings found in the ordinary small-town home, in this case the manse. He was born on Jan. 23, 1894. He began taking piano lessons at 6 years of age and six years later first played the service in his father's church on the reed organ. With his sister, now of the Oberlin faculty, piano duets were played which were greatly in demand in the neighborhood during these early years. On going to Oberlin College Mr. Grosh took up the organ as his major work, with piano, voice and theory. He studied with Professors Andrews, Stiven, Horner, Upton, Heacox, Lehmann, Dickinson and Adams. After graduating there in 1920 and teaching on the Oberlin faculty three years, he studied two years in Paris, besides extensive travel in eleven countries. His main work was with Joseph Bonnet, organist of St. Eustache, as well as voice work with Challetvicq and counterpoint with Paul Fauchet of the Conservatoire Nationale.

Returning to this country Mr. Grosh taught at Wooster College in Ohio and Tarkio College in Missouri, serving variously as director of the conservatory of music and professor of organ, voice, piano and theory, as well as director of men's and women's glee

Paul E. Grosh



clubs, oratorio societies and orchestras. He has had over fifteen years' experience as organist and choirmaster, serving churches large and small in Oberlin, Paris, Wooster, Fort Wayne and Tarkio.

Believing in a broad education, Mr. Grosh spent last year in further study at Northwestern University, with courses in composition, piano and school music under Dean Lutkin and Director Beecher. He was a member of two church choirs, the university A Cappella Choir, the university glee club and the North Shore festival chorus of 600. He also studied with Herbert Witherspoon.

As a composer, Mr. Grosh has to his credit various unpublished anthems, responses, cantatas and organ works. The prelude to one cantata, "The Skeleton in Armor" (Longfellow), a work especially praised by the professors at Northwestern, was presented under his baton by the summer school orchestra of sixty. It is written in modern style, the skeleton theme being in fifths.

Mr. Grosh has had special success as teacher and choral conductor. His glee clubs have toured four states their success being due to individual training. As professor of organ and voice at Northland College, Ashland, Wis., and director of the Congregational Church choir of about forty voices, he looks forward to a pleasant year. He also directs the college glee clubs.

Mr. Grosh is a war veteran and his hobby is architecture, having visited most of the cathedrals and other works of art in western Europe as well as Sicily and part of Africa.

Guilmant School Opens Year.

The 1929-30 season at the Guilmant Organ School of New York City opened with one of the largest enrollments in the history of the school on Tuesday, Oct. 8. On Wednesday morning, Oct. 9, the first master class session was held, at which time some of the fundamental points of pedal technique were discussed. A large number competed for the four free scholarships, which are offered annually by Mr. and Mrs. Philip Berolzheimer of New York City. The successful contestants were: Catherine Bach, Passaic, N. J.; Clifford E. Balshaw, Worcester, Mass.; Beatrice Epstein, New London, Conn.; Ruth M. Harsha, Rochester, N. Y. On Oct. 16 Dr. William C. Carl, director of the school, gave a talk on the great value of the daily practice of special finger and pedal technique and Willard Irving Nevins, a member of the faculty, began a series of lectures on the early history of the organ. Miss Roberta Bitgood and Westervelt Romaine and Emmet Fowler of the second year class played a short recital Oct. 23.

Albert Whitham, former superintendent of the factory of the Welte-Mignon Corporation, is now connected with the Austin Organ Company in the sales department.

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The Aeolian Company builds small as well as large Organs, and the Duo-Art, which reproduces the playing of distinguished organists, will be included when requested. Consultation and co-operation with committees, architects, organists, and others will be accorded without obligation of any kind, and arrangements to hear Aeolian Organs will be made upon request.

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JOSEPH S. DALTRY GOES TO WESLEYAN

CHAIR ENDOWED BY J. S. CAMP

Young Organist with Noteworthy Career Appointed Professor of Music at University in Middletown, Conn.

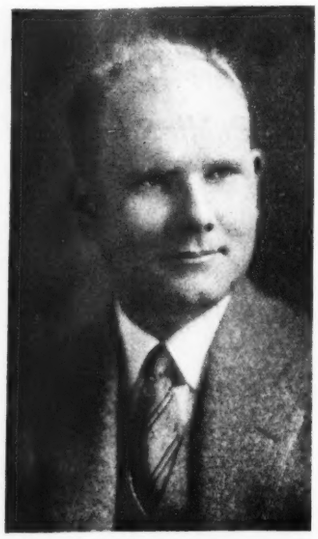
As the result of a gift of $100,000 by John Spencer Camp to endow a chair of music, Wesleyan University, Middletown, Conn., has established a musical professorship, and the first incumbent is Joseph S. Daltry, a capable organist.

Mr. Daltry was born in Yorkshire, England, but he grew up in Adelaide, South Australia, where his father was a prominent organist and choirmaster. His early education was entirely under the direction of his father, and while he was very young he had a thorough course in harmony, counterpoint and fugue, and also at the age of 10 was playing the French horn in an orchestra.

Professor Daltry has had valuable experience as an organist and choirmaster. He has also had experience as an accompanist and director with male and mixed choruses, and as a teacher of harmony, counterpoint and musical history. At the age of 20 he moved to California, where he held several responsible organ positions in San Francisco and studied the organ with Edwin H. Lemare, at that time municipal organist. From 1925 to 1927 he was also on the staff of the Arrillaga Musical College in San Francisco, teaching organ, composition and history of music, and during this period he organized and directed the orchestra of the Olympic Club of San Francisco. In 1927 he went to Munich and spent a year studying composition. In 1928 he went to London and studied organ and composition under Dr. Harold Darke, one of the prominent present-day English organists, and won the diploma of associate of the Royal College of Organists.

Professor Daltry has done a good deal of composition, among other works being incidental music to a pantomime, "Revolt of the Toys," scored for a full orchestra.

Joseph S. Daltry



Professor Daltry will have charge of the college choir and the glee club, and give organ recitals and courses in harmony and appreciation of music. It is hoped that as the head of the musical activities in Wesleyan he will arouse an enthusiasm among the college body.

Professor Daltry is not quite 30 and ambitious to see splendid things done at Wesleyan. There is a very good three-manual Austin organ in the chapel, so that he will have an excellent medium through which to express himself.

Mr. Camp, who endowed the chair, is a graduate of Wesleyan, a founder of the American Guild of Organists, treasurer of the Austin Organ Company and a well-known composer.

DUPRE PLAYS AT STADIUM

French Virtuoso and Paulist Choir Contribute Great Evening.

Marcel Dupre made a flying trip to Chicago Oct. 10 to give a recital at the Chicago Stadium, on the large new organ installed a few months ago by the Maxcy-Barton Company. His appearance attracted a large number of organists, eager to hear M. Dupre in view of his many American connections through American pupils and the memory of his recitals here on the occasion of previous tours. Supplementing the organ numbers of the Paris virtuoso there were choral and solo selections by the Paulist Choristers, directed by Father Eugene F. O'Malley, C. S. P. Altogether it was a long but nevertheless delightful evening, filled with variety. The management of the Chicago Stadium, headed by Patrick T. Harmon, to whom credit is given for the conception of this organ as a means of entertainment for huge crowds and as an accompaniment to athletic events, had advertised the event thoroughly. As a consequence well over half the 20,000 seats in the Stadium were occupied—a truly remarkable audience for an organ recital.

M. Dupre's playing is marked by the same force, authority, crisp attack and perfect technique that have always made an appeal. His offerings were varied, and as a graceful tribute to our American composers, not often paid by a foreigner—or an American, for that matter—he played James H. Rogers' Concert Overture in B minor as his opening number. To those sitting near the point at which the organ delivers its sounds down into the auditorium from the roof the power of the instrument was overwhelming and at times, according to the critics, too abundant to be artistic. Even the most ardent addict of, shall we say, chocolate soda, would hardly care to be thrown into a swimming pool filled with it. While we revel in a glorious full organ, we try to be reasonable about it and when we see auditors all about holding their hands to their delicate ears, we come to the conclusion that too much is enough. But barring this opulence of sound, Mr. Dupre's playing was most enjoyable. His program included in addition to the Rogers number: Variations from Concerto in G minor, Handel; Chorale Prelude, "Rejoice, Ye Christians," Bach; Fugue in C minor, Mozart; "Le Coucou," d'Aquin; Prelude and Fugue in A minor, Bach; Intermezzo from Sixth Symphony, Widor; Pastorale, Franck, and an improvisation, the last two items coming, unfortunately, after 11:15, too late for those compelled to conform their habits with the schedules of suburban trains.

The Paulist Choir was a delight throughout and the quality of the boys' tone in Gounod's "Sanctus" and Foster's "Old Black Joe" and "Suwanee River" provided a real thrill. It was a good exhibition by choir and soloists of what can be accomplished by a man of Father O'Malley's fine discrimination and whole-souled devotion to his work. And Arthur C. Becker at the piano provided adequate, artistic accompaniments. It would be difficult to find a player who would display better taste in playing for such a choir.

A small group of musicians gave an informal dinner in honor of Mr. and Mrs. Marcel Dupre preceding the performance in the Victorian room of the Palmer House under the supervision of Arthur C. Becker, organist of St. Vincent's Church.

Seibert's Recitals Many.

Henry F. Seibert, official organist of the Town Hall and organist of Holy Trinity Lutheran Church, New York, played the first of a series of recitals in St. Bartholomew's Church, White Plains, Oct. 6. On Oct. 13 he played in New Rochelle and Sept. 20 and 24 at Mount Vernon, N. Y. Oct. 21 he opened a four-manual Austin organ in Meriden, Conn. Early in November Mr. Seibert will begin his Town Hall recitals, playing every Friday night until Easter.

George Henry Clark, organist and choirmaster of Grace Episcopal Church, Oak Park, Ill., has returned from a two months' vacation spent in the East and the far West. He has resumed his duties at the church and reopened his studio.

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JANUARY AND FEBRUARY, 1930

* * *

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* * *

"It is an adventure richly memorable to sit in the dim candle-lit church and listen to Mr. Farnam's masterly readings of incomparable music."—*Lawrence Gilman in New York Herald-Tribune.*

"Everyone in this city who lays pretentions to a serious musical culture should make it his sworn duty to hear at least one of these exhibitions of superlative organ playing, given in virtually ideal surroundings. . . . It was gratifying to observe the rapt absorption, more eloquent than any applause, with which the throng hung upon every note of Mr. Farnam's performance. . . . A solid column of technical comment or of flighty rhapsody would be ineffectual to convey an adequate notion of the beauty, the nobility, the uplift and the exhilaration of Mr. Farnam's playing."—*Herbert F. Peyser in The New York Telegram, Oct. 15, 1929, reporting the second "Bach and his Forerunners" recital of the current series.*

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CHATTANOOGA GREETS MUNICIPAL ORGANIST

ERWIN GIVES FIRST RECITAL

Two Thousand People Hear Young Native Son and Mayor Extends Greeting at Initial Program on the Large Austin Organ.

McConnell Erwin, the young blind organist and native son of Chattanooga, began his work as municipal organist of the Tennessee city Oct. 13 and the critics acclaimed his playing, while the recital was made the occasion for an enthusiastic public welcome of the new organist. Mr. Erwin's program on the large Austin organ was heard by an audience of 2,000 people. He will play on the second and fourth Sunday afternoon of every month throughout the winter.

Preceding the initial recital Frank Nelson, chairman of the Auditorium board, presented Mayor Bass, who introduced Mr. Erwin. Mayor Bass spoke of Mr. Erwin's grandfather, the late Judge Thomas M. McConnell, for many years chancellor, and of the high position Judge McConnell, for whom the organist is named, and others of his family have occupied in the history of Chattanooga and the state. The mayor closed his remarks with a personal tribute to Mr. Erwin.

Lester D. Cohn, president of the Chattanooga Music Club, officially welcomed Mr. Erwin on behalf of the musicians and musical organizations of the city, and expressed the gratification felt by Chattanooga at having one of its own citizens as municipal organist. Mr. Cohn said that Mr. Erwin wanted particularly to give concerts that will be enjoyed by all citizens and visitors who attend the Sunday afternoon programs.

Mr. Cohn presented Mr. Erwin, who made a short talk expressing his appreciation of the cordial welcome given him and spoke of plans for his recitals in which the various musical units of the city will be invited to participate. At the conclusion of the program an impromptu reception was held for Mr. Erwin in the foyer leading to the organ loft.

McConnell Erwin, the son of Mr. and Mrs. Sam Erwin, two of Chattanooga's most prominent citizens, was born in that city, where he received his early education, later being graduated from the Tennessee School for the Blind at Nashville. After his graduation he attended the Cincinnati Conservatory of Music, being graduated after three years, but remaining two years more for postgraduate work. Subsequently he spent four years in Paris studying organ, piano and theory.

Wins Swift Composition Prize.

Franz C. Bornschein of Baltimore won the $100 prize offered by the Swift & Co. male chorus for the best musical setting to the poem "Outward Bound," by Catherine Parmenter. This is the ninth annual competition sponsored by the chorus and it is the third time in that period that Mr. Bornschein, who is one of the best-known composers in the United States, has won it, his previous successful entries having been one for "The Four Winds" in 1921 and "The Sea" in 1923. The judges also gave honorable mention to Abram Moses of Baltimore and Gustav Mehner of Grove City, Pa. Dr. Walter Keller, H. T. FitzSimons and D. A. Clippinger, the last-named being the conductor of the chorus, were the judges. The first public performance of the setting is expected to be given at Orchestra Hall, Chicago, March 6, 1930, when Claire Dux will be the guest artist.

J. Lewis Browne Opens Three Organs.

Dr. J. Lewis Browne, director of music of the Chicago public schools, recently opened new organs in St. Cecilia's Church, Chicago, Sept. 29; St. Mary's Church, Akron, Ohio, Oct. 6, and St. Lawrence Church, Chicago, Oct. 13. An important date will be that in December, when Dr. Browne will inaugurate the large instrument being built for St. Patrick's Church, South Bend, Ind.

ANTHEMS
OLD AND NEW

Edited by
IAN ALEXANDER

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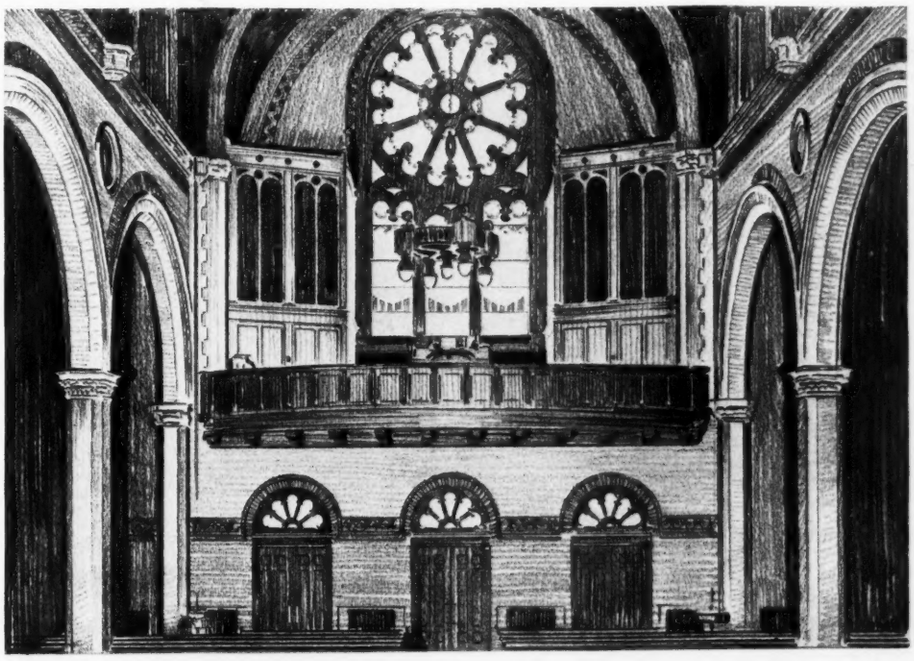

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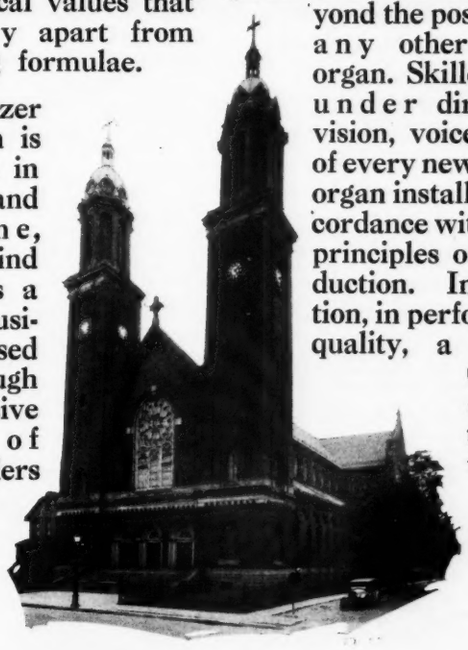

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News of Cleveland; Mrs. Ida K. Mervine Is Taken by Death

By CARLETON H. BULLIS

Cleveland, Ohio, Oct. 22.—Since our last contribution we have learned of the passing of Mrs. Ida K. Mervine, who held the position of organist and choir director at Brooklyn M. E. Church, Cleveland. Mrs. Mervine failed to rally after an operation. Her church choir won distinction last winter at a choral contest, the solo quartet having won first prize in the quartet contest, and the chorus having won honorable mention in the volunteer choir group. Mrs. Mervine was very active in local musical circles and was a member of the local chapter of the American Guild of Organists.

—

Arthur Quimby is back at his local duties after a year on leave for study in Europe. Among his interesting experiences during the summer of 1928 were visits to the Wagner festival at Bayreuth, to the Mozart festival at Munich and to operas in Salzburg. From September to May of last season he lived in Paris, studying organ and theory with Nadia Boulanger. He visited Vierne frequently, and one Sunday was invited by Vierne to play the sortie at Notre Dame. Mr. Quimby had the use of the organ in the former apartment of Eugene Gigout for practicing. During the season he went to Vienna for a week of opera. He came to know and learned to admire Andre Marchal of St. Germain-des-Pres. As a result of this acquaintanceship, M. Marchal will be in Cleveland next spring for about six weeks of recitals at the Art Museum. After such a year of betterment and inspiration, Mr. Quimby is back at his duties as curator of music at the Cleveland Museum of Art, and has launched into his new work as professor of music at Western Reserve University.

—

Edwin Arthur Kraft's series of recitals at Trinity Cathedral began Oct. 7. They will continue throughout the season on the first Monday evening of each month. The November program will be played by a deputy, Miss Mabel Zehner of Ashland. She is scheduled to use several of Mr. Kraft's larger transcriptions.

—

The Organists' Club, an organization of Cleveland theater organists, had an enjoyable party Oct. 10 at the K. of P. hall. There were speeches, dancing and a buffet lunch. President William Metcalf and Secretary Dorothy Barber have worked industriously to make these club meetings worth while, and this one was the most auspicious of the meetings held in recent years. The officers of the local musicians' union, as guests, gave words of greeting. Among the remarks of President Hoag of the union was a significant reference to the futility of attempting to stem progress—that the adoption of sound films in place of orchestra and organ music is on the increase. The general tone of his remarks implied that little could be done to solve the problem of the unemployed organist, and that many of those still working may expect to be laid off. This does not smack of the hopefulness of remarks heard at previous meetings of the club, when an early return of organists was predicted.

—

Marcel Dupre played a recital at Baldwin-Wallace College music hall Oct. 16. The house was completely sold out and seats on the stage and in the aisles had to be utilized. The virtuoso attracted to Berea not only about 250 lovers of organ music from Cleveland, but visitors from as far away as Detroit on one side and Pittsburgh on the other. It is said that eight made the trip from the latter area; several came up from Cincinnati and Columbus and about forty from Oberlin. M. Dupre paid honor to our own James H. Rogers by opening the program with Rogers' Concert Overture in B minor. During the applause for this number the recitalist graciously walked down the aisle from the console to where Mr. Rogers was sitting, and bade the composer arise. Pieces of the classical school followed, and then some of the modern type. Ultra-modernism had its hearing in Dupre's recently completed Second Symphony. It featured some unusual rhythms for organ music and unique dissonances ran so rampant that one might venture a guess that Dupre may have retained in mind many a harmonic combination that he possibly heard from some of the New York orchestras (not symphony orchestras!). Concluding the program Dupre improvised a set of three movements based upon themes presented by members of the audience.

Following the recital, Mr. and Mrs. Dupre were taken to the home of Mr. and Mrs. Albert Riemenschneider in Cleveland, where a reception was held. Just before leaving, he played his own "La Fileuse" and G minor Fugue on the organ in the Riemenschneider home.

—

Mme. Dupre remained a day in Cleveland, to visit places in the city under the guidance of Mrs. Riemenschneider. At noon she was guest at a luncheon and in the evening at a dinner party. The latter occurred at the University Club and was given by a group of organists who were in the class taken to France by Mr. Riemenschneider in the summer of 1927. Among this number were Mrs. Benton, Mrs. Reeder, Miss Bender, Miss Ward and Mr. Bullis. In addition several local guests were present, including James H. Rogers.

—

The first two Sundays of November will feature special choral music in several churches. Brahms' Requiem is slated for Nov. 3 at Epworth-Euclid Church, and the same work is scheduled for the Church of the Covenant on the Sunday following. Rather heavy diet for the same neighborhood on consecutive Sundays! Also on Nov. 10 the First Baptist choir will sing Hadley's "The New Earth."

Karl Bonawitz, the Philadelphia theater organist, is now playing at the Germantown Theater and a recital played by him is being broadcast every Sunday evening at 9:30 over station WIP.

Daughter of Harry Upson Camp at Frazee Console

The budding young lady organist pictured above is Harriette Upson Camp, daughter of Harry Upson Camp, sales chief of the Frazee Organ Company of Everett, Mass. She is only 4 years old, but at this tender age is making her debut at the console of the organ just installed in the Camp home at Reading, Mass. In the short time in which the organ has been in use, many prominent organists have played upon it. The organ not only will be a source of personal satisfaction to Mr. Camp, but will help him in his work as sales manager of the Frazee Company.

Notes from St. Louis; Recital by M. Dupre Nov. 17 Is Awaited

By DR. PERCY B. EVERSDEN

St. Louis, Mo., Oct. 22.—Local organists are looking forward to the recital of Marcel Dupre on the afternoon of Sunday, Nov. 17. He will have a fine Kilgen organ to play at St. Francis Xavier's Church, from which the program will be broadcast over the St. Louis University wave line.

—

Charles Galloway resumed his fall recitals at Washington University with a splendid program on Oct. 20.

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The three-manual Austin organ at Third Church of Christ, Scientist, is being rebuilt by that company, during which process the organist, Carl Wilhelm Kern, is demonstrating his ability as a pianist.

—

Mrs. De Witt, organist at Fourth Church, Scientist, played a pleasing pre-lecture recital Oct. 16 and an opening recital on the Kilgen organ at Fifth Church was played by Dr. Percy B. Eversden on Oct. 19.

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Flattering reports are heard about the work of Daniel R. Philippi with his boy choristers at Christ Church Cathedral.

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The situation between musicians and managements at our local theaters is affording ample opportunity for practice to the former. The lockout which has continued for several weeks gives little promise of adjustment and the "movie" organist in St. Louis is suffering from "lunga pausa."

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A studio organ at the factory of George Kilgen & Son, Inc., is affording entertainment to the employes during recreation hours, several organists contributing programs.

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Vacation visits to other churches during the past two months have impressed the writer with one deduction, that organists generally need to give more attention to hymn playing. Dr. Stainer knew of what he spoke when he told his pupils that the most difficult part of their church work would be the playing of hymns. Some of the playing recently heard with an almost total disregard of articulation and phrasing reminds one of the advice of Dr. Noble at an N. A. O. convention on rhythm.

—

Elmer H. F. Ruhe has resigned as organist of St. Marcus' Evangelical Church. His successor has not been appointed.

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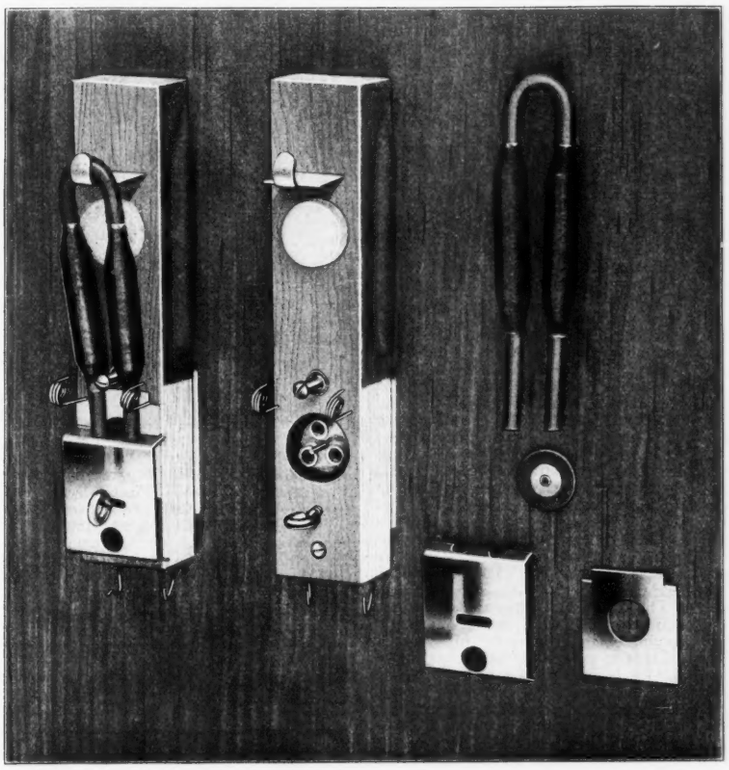

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Organs and Organists in the Universities

II. College of the City of New York.

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

So far as the organ world is concerned the College of the City of New York is the institution "where that chap Baldwin has given 1,232 organ recitals since 1908." But let us be respectful! "Baldwin" is Samuel A. Baldwin, professor of music in the college and seventh in order of seniority among its professors.

Far uptown the college has planted itself on a plateau not more than three or four blocks from Riverside drive and high above the Hudson river. The situation is very pleasant, giving, as it does, a permanently unobstructed view over a large part of the city. The college has five commodious buildings in the collegiate Gothic style. The first view of this big group is startling rather than attractive, frowning rather than conciliating. There is a stern, fortress-like appearance due to the native gray stone employed in the construction, and the white terra cotta ornamentation contributes a fantastic touch to the whole. On the other hand, the buildings are so large and massive that an impression of solidity and dignity is the final reaction one gets. It is very interesting to note a difference between this college and Princeton; here there is a homogeneity in architectural style, the same thing being true of Mount Holyoke and Bryn Mawr, whereas there is diversity without unity in Princeton, Wellesley and Vassar. Scholastically, too, this college, the University of Pennsylvania and the Western state universities differ from Yale, Harvard, Princeton, Amherst, Brown, Williams and other colleges, in that the former are a part of the public school system and admit students with satisfactory grades from senior high schools, whereas the latter are private institutions having their own rules for the admission of students.

The College of the City of New York (with Hunter College, the college for women) is a college the members of whose faculty are adequately paid, have a long average tenure of office, with their own pension system for retired officers; the many thousands of students rank as high as any in graduate work in other institutions; the city supports the college loyally; and it is free from political agitation. Consider for one instant what a wonderful opportunity this noble institution gives to the young men and women of New York City. Free tuition, and even free textbooks in prescribed courses, are to be had for those who pass from high school. Sixty-five per cent of the students are working their way through. There is a fine public spirit, a fine scholastic spirit, evident even to a casual visitor like myself.

—

The Great Tower and the Great Hall are striking bits of architecture, the latter being the abode of the Great Organ. Strictly speaking, bearing in mind the lengths to which the construction of organs of size has gone, the four-manual organ on which Samuel A. Baldwin gives his recitals is one of moderate size. A hasty examination of the specification gives a total of sixty-nine stops. There are twenty-nine couplers, thirty-three combination pistons, most of them duplicated by pedals, a balanced crescendo pedal, a sforzando pedal, great to pedal and swell to pedal reversibles. The swell, choir and solo organs are enclosed in cement boxes; the voicing pressures range from six to twenty-five inches. There is a movable console; the action is electro-pneumatic. The organ was opened Feb. 11, 1908.

This brief description, though, gives little idea of the beauty of tone or effectiveness of this instrument. When it was built by the Skinner Organ Company the smooth, flute-toned diapason was in favor and Hope-Jones' influence had turned public opinion against the use of mixtures; but the full, rich, round diapasons of this organ please my ear immensely, and I do not grieve that there are no mixtures beyond the soft cornet in the swell manual. Indeed, it is a noble instrument, intermediate in type and tone between the early Skinner organ and that of the year 1929. Without admitting for an instant that the individual stops (dulcet, soft tuba on solo manual, viol d'orchestre, fagotto and others) lack the beauty of the modern types, I do think that the ensemble (full organ) has a little the best of later specimens of this builder's art. But this is a matter of opinion, and one man's opinion is as good as another's.

—

In the Great Hall Professor Baldwin has given 1,232 recitals. From year to year he has distributed his little books of programs at his own expense among the organ-loving public. I need not enlarge on the immensity of the task of playing 1,825 different works, embracing every school of organ composition and including as well many transcriptions for the instrument. Each book of programs as it appears reflects faithfullly the tastes of the better organists and gives direct hints as to tendencies for the morrow; it is remarkable how faithfully these two things have been done. In other words, the programs have been liberal, not narrow; faithful to the classical school of J. S. Bach, yet recognizing merit in French, German, English and American writers; aware that the organ is not an orchestra, yet realizing that through it much music written for orchestra can be interestingly played for people unable to hear it in its original state. During the twenty-one years of these recitals Professor Baldwin has played to 35,000 people in Great Hall.

The contrast in form and decoration between Great Hall and Irvine Auditorium of the University of Pennsylvania is so great as to be almost laughable; it is aesthetically amusing. Great Hall is a Scholastic or Tudor Gothic building, oblong in shape, very high from floor to ceiling; banners are suspended high up on both sides of the hall; the colors give an impression of a rather dull, medium brown; there are seats for 2,100 people. The general impression of this auditorium that one receives is of great dignity, even majesty. There was, ten or a dozen years ago, too much resonance, but felt pads were placed on the ceiling and walls, and the resonance now is not excessive; in fact, as I tried it with my voice, the echo was not over a second and a half. There are, however, as in most auditoriums of any size, acoustic shadows—that is, places where one cannot hear except with annoying difficulty. I remember, myself, years ago hearing Courboin play the Passacaglia in the Great Hall and noting the irritating smudge produced by the impish echo. This has been for some time a thing of the past. I find that Professor Baldwin dislikes, as a majority of organists do, a "dry" auditorium. The specification of the organ has been untouched since it was installed twenty-one years ago, and when I heard it in May it was in excellent tune. I was struck with its mechanical condition after this constant and hard use. Having suffered with organs of the electro-pneumatic action in past years I wish to pay tribute to the excellence, tonal and mechanical, of this particular instrument.

—

Professor Baldwin has an efficient colleague in William Neidlinger, assistant professor of music, the former taking the appreciation, counterpoint, canon and fugue, composition and instrumentation classes and the latter the choral music and orchestral technique; the two together take the harmony. Points necessary for graduation are 132 and of this a music student may take sixteen. A "major in music" is also possible, claiming sixteen hours of music and eight hours of related subjects. In this respect the college is like Harvard, opening, as it does, its music courses to all undergraduates. A remarkable contrast to this liberal policy—as regards music—is at Princeton, where, up to this year, no undergraduate has been able to study either the theory or the appreciation of music so as to have it count toward his degree. Still more remarkable is the provision of the College of the City of New York that, beginning with the freshmen who entered in 1928, "every undergraduate must take course 1, history and appreciation of music." I must also record here that this college gives credit for membership and work in orchestra, band and glee club.

—

Professor Baldwin was born at Lake City, Minn. At 11 he played in Sunday-school. Later he lived in St. Paul, where he filled his first position in the House of Hope Presbyterian Church. There was a Steere & Turner two-manual organ of twenty-six stops here. He played in St. Paul at this time only two years, for he desired to study abroad; consequently he went to Dresden, where there was Gustav Merkel, the famous player and composer, the opera-house where Wagner earlier was kapellmeister, and a great deal of excellent music of all kinds, vocal and orchestral made. Dresden is a beautiful city, even more beautiful, perhaps, than Munich, where Rheinberger reigned and taught so many Americans. At any rate, Baldwin was in Dresden from 1880 to 1884; his teachers, besides Merkel, were Nicodé, piano; Rischbieter, counterpoint; Franz Wuellner, composition. Merkel was a charming man, gracious, always helpful and very strict; he was an excellent teacher; he used not only his own eight sonatas, but the standard works of the day, Bach, Thiele, Reubke, Liszt ("Ad Nos"), Cesar Franck. He accepted the French school with reservations. "All right, but not for us," he would say, referring to Franck's "Grand Piece Symphonique." Merkel arranged an audition for Baldwin with August Haupt, then one of the Grand Panjandrums of the German organist's profession. (It will be remembered by the older American organists that Clarence Eddy studied with Haupt.) Haupt did not scruple to say that the good old Reubke "Ninety-fourth Psalm" was "stupid trash." That must have been because it leans toward Wagner. Baldwin practiced eight hours a day on a pedalier. (Pleyel of Paris makes or did make them; I used one in London in 1886. It consists of an immense box containing the strings, with the keys on top, and with a place to set an upright piano.)

Who nowadays is as industrious as was Baldwin? And how can any young man expect to get to the top of his profession spending any less time? I have always wondered how Professor Baldwin managed to give his recitals, year in and year out, big programs, the biggest things in the repertoire of the recitalist. Now I understand: It was eight hours a day in Dresden establishing a solid foundation for future professional performances. His examination in Dresden for graduation in theory was from 9 in the morning to 3 in the afternoon; there were three themes for a double fugue given—one suitable for organ, one for voices and one for string quartet. Students were to choose the theme they deemed suitable and then were to "snap into it." One of the most thrilling of his Dresden adventures was giving a recital on the Silbermann organ in the Frauenkirche, where the great Johann Sebastian himself once played. A curious thing about this organ was that in the pedals there were six ranks of mixtures; German organs by no means stint the pedals, for you will find that specifications will show from a quarter to a third of the stops in that department.

On his return to the United States Professor Baldwin went to St. Paul and afterward to Chicago, to Trinity Methodist Church, remaining there from 1885 to 1889. But St. Paul lured him back and he spent four more years there conducting choral societies and playing a Roosevelt organ. Ambition, however, prompted him to get nearer the center of things, and he moved to New York in 1889. He succeeded Dudley Buck at Holy Trinity, Brooklyn, and remained there from 1902 to

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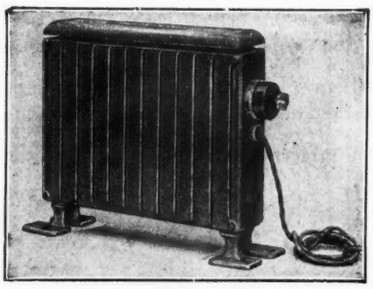

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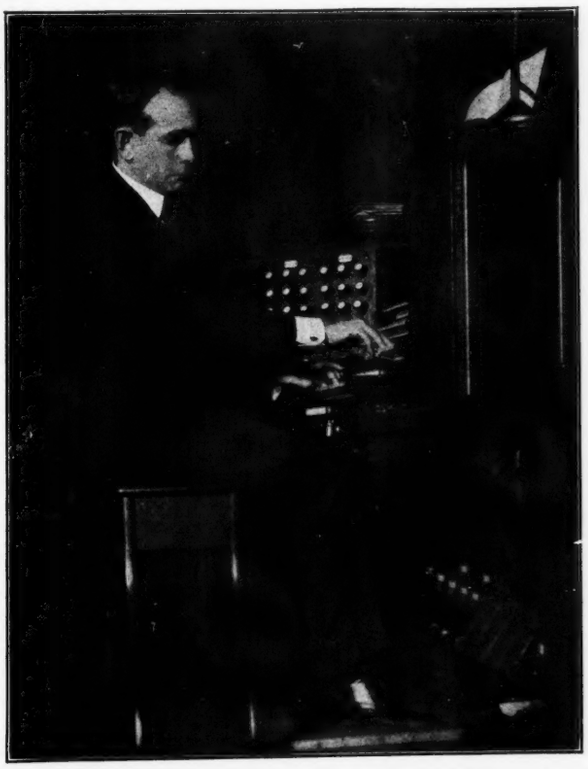
Samuel A. Baldwin at Organ in New York City College



1911; during part of this time his church work and his work at the College of the City of New York overlapped. After awhile the college took all his time. His work there is congenial and there he will remain until it becomes time for his retirement under the college's pension system.

"But after all," I said to Professor Baldwin, "what does it all amount to? You have a magnificent organ, a good post, you are honored and respected by your professional and academic associates—and that is all to the good; but what are you and your college doing for the world? I admit that my question is an insolent, even a brutal one, but it seems to demand an answer."

"Yes," replied Professor Baldwin, "it does demand an answer; the question is not a brutal one, nor is it insolent; every man must make it clear to himself just why he is alive and what he is doing for the world. As I look at it, every cause has to have friends. Religion, for example, is perhaps the greatest cause man may work for; some of us think so. But is there any cause that has proportionately so few friends? Is there any cause that needs friends more? Just so with music. The world needs music and it needs music-lovers—people who will appreciate it, and work for it. A college giving part of its energies to the propagation of music-lovers creates an interest in music among those who never before realized what the art had to give them; it stimulates and intensifies the love and appreciation of those already friends. Do you realize that only 2 per cent of the people in New York support the music of this city? In the United States as an average only 4 per cent of the population love and support music. It is the university's business to enlarge the number of intelligent people who will go out into the world as propagandists for the best music. Contributing to that end in my college work and in my recitals is my job."

SKINNER TO LANCASTER, PA.

Otterbein United Brethren Orders Three-Manual with Echo.

Otterbein United Brethren Church at Lancaster, Pa., has placed with the Skinner Organ Company the order for a three-manual organ with an echo division playable from the great manual. The scheme of stops will be as follows:

GREAT ORGAN.

Bourdon (Pedal Ext.), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Principal Flute, 8 ft., 61 pipes.
Geigen, 4 ft., 61 pipes.
Tuba (in Choir box), 8 ft., 73 pipes.
French Horn (in Choir box), 8 ft., 73 pipes.
Chimes (from Echo), 20 notes.

SWELL ORGAN.

Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Celeste, 2 rks., 8 ft., 134 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Contra Oboe, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe (extension of Contra Oboe), 8 ft., 12 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.
Tremolo.

ECHO ORGAN.
(Playable from Great.)

Chimney Flute, 8 ft., 73 pipes.
Vox Angelica or Cor de Nuit, 8 ft., 73 pipes.
Chimes (electric action), 20 tubes.
Tremolo.

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich, 16 ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Contra Oboe (from Swell), 16 ft., 32 notes.
Chimes (from Echo), 20 notes.

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A Mystery for Christmas
In the Mediaeval Manner
for mixed voices
The music arranged and composed
by
Howard D. McKinney

The compiler of this beautiful Mystery, Howard D. McKinney, Director of Music, Rutgers Univ., has followed the form of the old mediaeval play and has endeavored to reproduce in both the words and music, the simple sincerity and moving beauty of these old plays. In the foreword the purpose of the production is given as follows: "What shall be here seen and heard is not so much an amusing play, concert or spectacle as a simple act of reverence, done for the pleasure of God, and the cleaning and opening of our Hearts for the sweet coming in of Christmas."

It is most practical in that there are no speaking parts (with the exception of Mary, who, during the course of the play, recites the Magnificat) the whole action being carried out by pantomimic scenes, interspersed by appropriate music. The Mystery was written for performance in a church, being in every sense reverent and dignified, but it may easily be adapted for use in Sunday School or hall. The costuming and staging may be as simple or as elaborate as is desired, and the simple stage directions necessary are given in full in the development of the action. The music, to be given by an entirely separate choral group, is simple in character, but great care has been taken to use only "traditional" sources, most of the melodies coming from the fifteenth and sixteenth centuries, thus preserving the reverent and sincere naivete of the period.

The play is non-sectarian in character and may be given under the most varied circumstances; the result cannot but be successful because of the dramatic appeal of the simple story. It may enlist the services of large or small groups of adults as well as children. A Christmas Novelty of unusual beauty.

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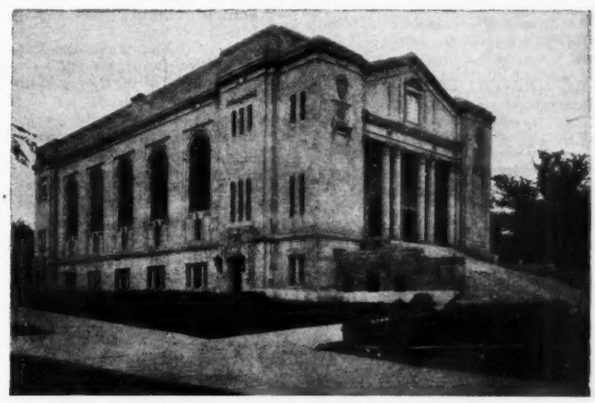

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WILLARD IRVING NEVINS, EDITOR

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

Treasurer—George William Volkel, 49 West Twentieth street, New York City.

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Miss Helen Reichard has been appointed corresponding secretary for the N. A. O. and is at our national headquarters, 49 West Twentieth street, New York City. All requests for information, membership blanks, etc., may be addressed to her.

At the last national executive committee meeting Miss Evelyn Eaker of Fayette, Mo., was authorized to organize a local chapter for that community, and was appointed temporary presiding officer for the chapter. We wish Miss Eaker success in this undertaking and we hope that all organists in or near Fayette will cooperate in everything that pertains to the life and growth of the Fayette chapter.

It may be a little early to speak of rally days, but George I. Tilton, state president for New Jersey, advises us by telegraph that the usual rally will be held in Trenton this year.

As noted elsewhere, the Union-Essex chapter of New Jersey reports an interesting series of meetings for this winter. Mr. Duncklee as president of that chapter seems to keep N. A. O. interest and enthusiasm at a high pitch.

Down at Miami, Fla., they are to have a new chapter with Mrs. Florence Ames Austin as organizer and temporary presiding officer. Mrs. Austin has had N. A. O. experience in the New England states and we are sure she will build up a strong chapter for her new home state. We trust that they may at some time in the future invite us to come there for a mid-winter convention.

The headquarters public meetings committee under the leadership of Miss Lilian Carpenter hopes to be able to plan a series of talks on choral conducting for this winter. If the committee can arrange to let us hear talks such as Dr. Fricker delivered at Toronto it will perform a great task.

Copies of the complete program of the Toronto and Portland conventions are available at headquarters. Chapters or members who wish to have them for N. A. O. propaganda may secure them by sending postage to the headquarters office.

With two new chapters under way the 1929-30 season of the N. A. O. begins auspiciously. We know of the formation of one other chapter that was discussed at the Toronto convention, so that by the time you read this there may be three instead of two new ones. Now that we have Florida enlisted in N. A. O. activities we ought to find a response to our suggestion for new chapters in other Southern states. Lively interest is being shown by several organists in Alabama. If three or four organists will work together for a short time in any community they will soon have a flourishing chapter. We are sure if you become interested you will enjoy N. A. O. fellowship and later marvel at the fact that you remained out of chapter activities for such a long time.

Executive Committee Meeting.

The executive committee met at headquarters Tuesday morning, Oct. 15, with the following present: Chairman Sammond, President Milligan, Misses Coale, Carpenter, Whittemore and Reichard, and Messrs. Duncklee, Marks, Stanley and Volkel. Mr. Volkel read both secretary's and treasurer's reports in the absence of Mr. Nevins. President Milligan was authorized by vote of the committee to appoint a finance committee.

Announcement was made by Miss Carpenter for the public meetings committee of a dinner meeting at Pythian Temple, 135 West Seventieth street, New York City, featuring a talk on Gregorian music by President H. Beckett Gibbs of the Plainsong Society, illustrated with three-part arrangements for men's voices. This committee also reported plans for a series of talks on choral conducting by well-known chorus directors. A report was heard from the convention committee also. Plans for next summer's convention in Los Angeles are already under way.

Miss Evelyn Eaker of Fayette, Mo., was authorized to start a local chapter and was appointed temporary chairman. A chapter is also in process of formation at Miami, Fla., under the guidance of Mrs. Florence Ames Austin, formerly of the Rhode Island council. A telegram from George I. Tilton advised the committee that New Jersey will hold its usual state rally this year in Trenton.

The executive committee met at the Town Hall Club Sept. 16. Those present were President Milligan, Vice-President McAll, Chairman Sammond, Treasurer Volkel, Mrs. Keator, Miss Carpenter, Miss Coale, Mrs. Lockwood and Messrs. Tilton, Duncklee and Stanley.

President Milligan announced the names of the persons to serve on the various committees. They are as follows:

Headquarters Public Meetings Committee—Chairman, Miss Carpenter; Mrs. Lockwood and Miss Coale, Messrs. Marks, Riesberg, Stanley, Russell, Sammond and Carl.

General Convention Committee—Chairman, Roland Diggle; Mrs. Keator, Mrs. Moline, Miss Whittemore, Messrs. McAll, Fry, Noble, Wolf, Duncklee, Milligan, Avery, Dunham and Allen.

Prize Composition Committee—Chairman, George W. Kemmer; Messrs. Maitland and Farnam.

Auditing Committee—Chairman, Mr. Treadwell.

The next public event was discussed and the rsponsibility for arranging the event was left with the headquarters public meetings committee.

Lancaster Chapter, Pennsylvania.

The October meeting of the Lancaster chapter was held in the choir-room of the First Presbyterian Church, Lancaster, Sunday afternoon, Oct. 13, President Charles E. Wisner presiding. In addition to routine business reports of the delegates to the convention in Toronto were made by Miss Edna J. Mentzer and Mr. Wisner.

The following public meetings have been arranged for the next few months: Sunday afternoon, Nov. 10, meeting in charge of William Z. Roy at the Jewish Synagogue; recital by George B. Rodgers of St. James' Episcopal Church on the new Möller organ; Sunday afternoon, Dec. 8, service in charge of Amos Kreider at Emanuel Lutheran Church, where a new Möller organ is being installed; Sunday afternoon, Jan. 12, service in charge of William Lantz at St. John's Lutheran Church, where a new Skinner organ has been installed.

Of special interest will be a public musical service in the First Presbyterian Church Monday evening, Nov. 18, when the ministers of the city and county will be the guests of the chapter. The address will be made by the Rev. Daniel J. Wetzel, pastor of the First Reformed Church of Reading. His subject will be "The Significance of Music in Church Worship." The Rev. Mr. Wetzel delivered this address at the Pennsylvania state convention at Reading in 1928.

Our president, Charles E. Wisner, and Vice-President George B. Rodgers attended the dinner in Philadelphia Oct. 2 in honor of Marcel Dupre and the recital by M. Dupre which followed.

CHARLES E. WISNER, President.

Harrisburg Chapter, Pennsylvania.

The Harrisburg chapter held its first meeting in the social-rooms of the Pine Street Church, Oct. 14, with President Frank A. McCarrell presiding. Dr. William A. Wolf of Lancaster, president of the Pennsylvania state council, was the guest of the chapter, and gave a talk on the aims of the state council and the constructive work organists should do to further the musical culture of our communities. Dr. Wolf also spoke on the recent national convention at Toronto.

Alfred C. Kuschwa, chairman of the program committee, outlined the following tentative program for the winter: A church service at St. Peter's Lutheran Church, Middletown, under the direction of Miss Ella Maye Foreman; a Christmas carol service at the First Methodist Church, Carlisle, under the direction of Mooredeen Plough; a festival choral service at St. Stephen's Episcopal Church with the assistance of the Harrisburg Solo Choir of sixty voices; an organ recital by members of the chapter on the new organ which is to be installed in Fifth Street Methodist Church, under the direction of Mrs. John R. Henry; a service at St. Stephen's Church, using the compositions of Dr. J. Christopher Marks, with the composer participating; a lecture by Charles Davis, president of the Easton chapter, and a recital on the recently enlarged Austin organ in St. Matthew's Lutheran Church, Hanover, under the direction of Herbert Springer.

Social greetings and refreshments concluded the evening.

CLARENCE E. HECKLER, Secretary.

Worcester Chapter, Massachusetts.

True to prophecy, Worcester chapter opens its season with a vim and enthusiasm far exceeding that of any previous season and with a spirit of earnest desire for activity displayed by its members. The first get-together was held in the studio of President Frederic W. Bailey Oct. 7 with nearly all the members in attendance. All of those present still felt the uplift derived from Worcester's most successful music festival—its seventieth, by the way. A new program committee, made up of Mrs. Leon M. Simonds, Mrs. Antoinette Green Shephard and Frank Dana, presented its outline for the winter meetings. It has again been decided to divide the membership into groups, each group being responsible for the program of one month, as this plan has worked out successfully heretofore.

An account of the Toronto convention was given by our official delegate, Alfred H. Booth, and interesting sidelights were added by Walter A. Morrill and Bertis H. Adams.

Three new members have been added to the roster and two more have signified their intention of joining in the near future.

On Oct. 22 Worcester chapter presented Chandler Goldthwaite in recital at Plymouth Congregational Church. This is an event which has been eagerly awaited by all who are familiar with Mr. Goldthwaite's masterly playing.

ETHEL S. PHELPS, Secretary.

Union-Essex Chapter, New Jersey.

The Union-Essex chapter, Henry Hall Duncklee president, held its first meeting in the beautiful new Elizabeth Cartaret Hotel in Elizabeth Oct. 21. The secretary reported two new members gained during the summer—Frederick Sloat of Roselle Park and E. H. Krippendorf of Newark.

The members of our chapter were invited to attend the dinner given by the Theater Organists' Club of Newark and our president, Mr. Duncklee, was the guest of honor.

Mrs. Bruce Keator, vice-president of the N. A. O., was the guest of honor at our first meeting. A vivid picture of the days spent at the Toronto convention was given by Mrs. Robert Walsh, who attended with our president and several other members.

One of our vice-presidents who is always found at N. A. O. conventions was absent this year because she was attending the First Anglo-American conference at Lausanne, Switzerland. Miss Jane Whittemore painted a thrilling picture of the good will established at this conference through the exchange of ideas. A more beautiful setting for such a meeting than the city of Lausanne, high upon a hill looking across Lake Geneva to the glorious mountains, could hardly be found.

Besides these two interesting talks we enjoyed the violin numbers of Marshall Moss, winner of a Juilliard scholarship and the Liberty District Federation of Music Clubs award.

We have found that food induces good fellowship. A "Dutch treat" supper was served in the coffee-room of the hotel, and we learned in this informal manner many very interesting points noted by other members at various conventions during the summer.

RUSSELL SNIVELY GILBERT, Secretary.

Camden, N. J., Chapter.

Nearly forty members and friends gathered on the spacious lawn surrounding the home of Mr. and Mrs. Frank S. Meredith in Woodbury Saturday afternoon, Sept. 14. The program was as simple as the games which formed a part of it. The picnic supper which the Meredith served was of the highest excellence and we failed to notice any evidence of eighteen-day or other dieters. But angel food a la Meredith is enough to make anyone forget a mere diet!

After dark we entered the hospitable home and continued our revels. There was some serious vocal and instrumental music by those gracious artists we have learned to expect to hear at the Meredith's. The clever, original and irresistibly funny "improvised opera" by the Maitlands overtaxes my descriptive powers. Altogether, the affair was a most delightful success, thanks to the unrivaled hospitality of our hosts and all those who assisted in the entertainment.

HOWARD C. EAGIN.

Kentucky Chapter.

The Kentucky chapter was represented by three delegates at the Toronto convention—Ernest A. Simon, Archibald D. Jonas and Miss Alma G. Hoffman. The chapter held the first of the season's meetings at the Arts Club, Louisville, Monday evening, Sept. 16. We are glad to be able to report a good attendance. A number of events are being planned. Marcel Dupre is to give a recital in Louisville in November under the auspices of the chapter and several public services are planned.

The second meeting of the chapter was held at the Arts Club Monday evening, Oct. 14. Mr. Simon and Mr. Jonas gave talks on the Toronto convention.

Lexington Chapter.

During the summer and early fall the Lexington, Ky., chapter of the N. A. O. has been active in promoting organ interest in and about Lexington. Mrs. Lela Cullis, organist of the First Baptist Church; Howard Taylor of Berea College, and Dr. Abner Kelley of the English department of the University of Kentucky, organist of the First Methodist Church, have presented four recitals on the new University of Kentucky Skinner organ just installed in the memorial building on the campus. All of these have proved to be successful recitals, as has that of Mr. Taylor on the new Skinner in the Second Presbyterian Church.

One of the members of our chapter, Miss Marie Fitzgerald, was able to attend the international convention in

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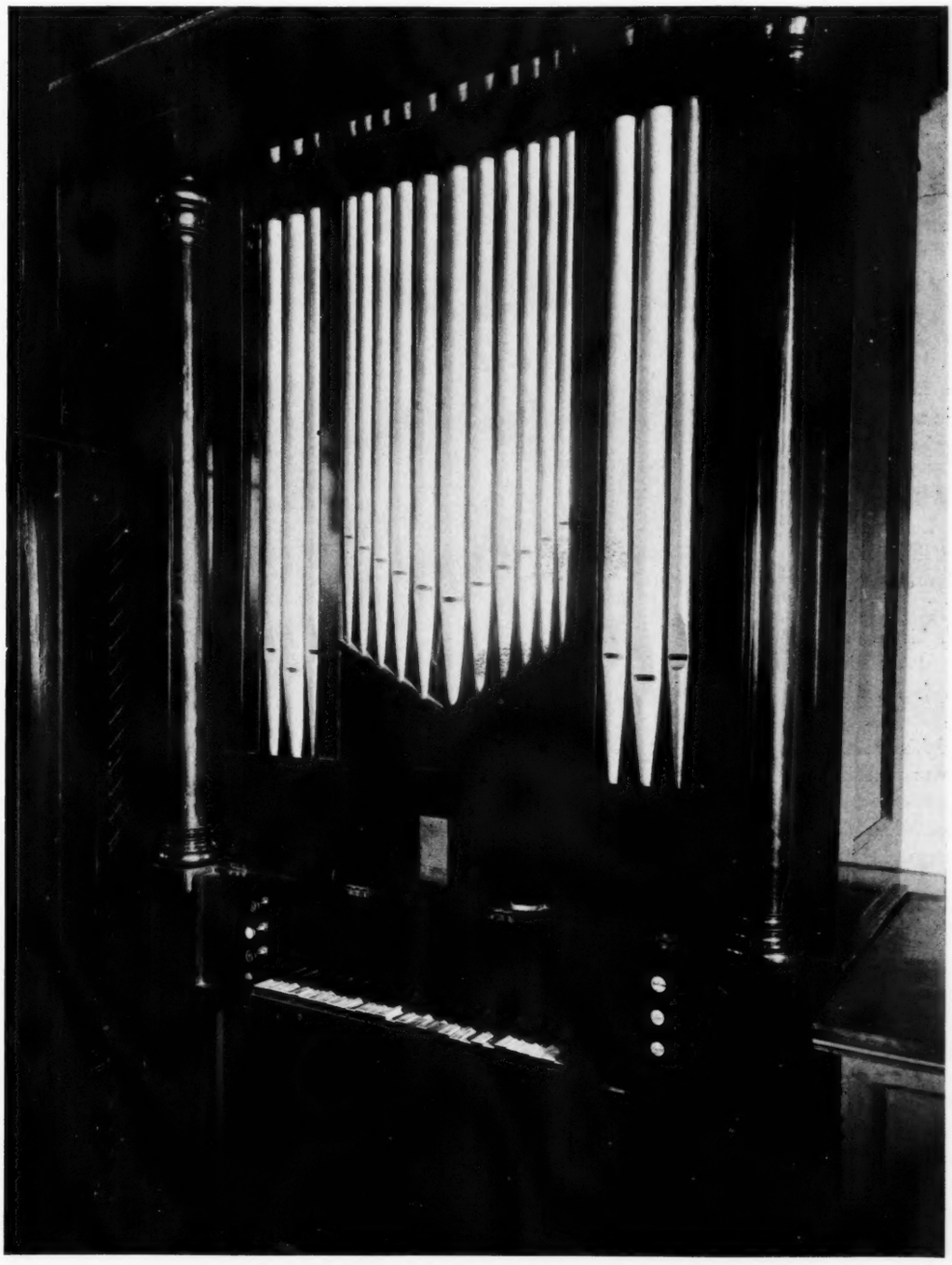

THE HISTORIC BRATTLE ORGAN—FIRST IN THE WESTERN WORLD

Specially photographed for the Estey Organ Company to show how the oldest organ in America looks today, preserved as a relic in Old St. John's Protestant Episcopal Church at Portsmouth, N. H., where it still stands after 220 years, but long since displaced in practical use by a modern Estey.

Advertisement

Mr. Thomas Brattle's Venture

"I WAS at Thomas Brattle's, heard ye organs, and saw strange things in a microscope."

To the Rev. Joseph Green of Boston, who made this entry in his diary under date of May 29, 1711, it was apparently an evening of marvels equal to or surpassing television. But he had little knowledge that his brief mention of the occasion would be historic. His diary record is to-day the earliest written reference which is known to exist concerning the playing of a pipe organ in the western hemisphere. It was Mr. Brattle's private organ, imported from England, and Mr. Brattle himself, who was noted as an amateur musician, was doubtless the organist, the first organist to play in America.

Every American organist owes a tribute to the memory of Mr. Brattle and his story is of special interest to Estey organists, for he was an uncle of William Brattle, Jr., after whom the town of Brattleboro, Vermont, was named—a town later to become famous as the Estey organ-building town.

In the days when Puritan New England believed much in witchcraft and believed little in musical instruments, the broad-minded Mr. Brattle, notable citizen of Boston and treasurer of Harvard college, breasted the ridicule of those who called an organ the "devil's bagpipes," and on his own account imported the first pipe organ known to America.

The date of this interesting venture was probably in the year 1709—220 years ago—and after he had installed the organ in his own home the minority of liberal-minded music lovers in Boston appears to have more or less clandestinely gathered there to hear Mr. Brattle play upon his "box of whistles," and like the Rev. Joseph Green, to see strange things in Mr. Brattle's microscope.

But even through a microscope it is doubtful if any of Mr. Brattle's friends had a vision of the time when the "piping of organs" would be universally practiced in religious worship in American churches. Mr. Brattle alone, perhaps, had that forward vision. At all events he drew up a will in which he bequeathed this first organ in America to the Brattle Street Church, of which he was one of the founders.

"I give, dedicate, and devote my organ to the praise and glory of God in the Brattle Street Church if they shall accept thereof, and within a year after my decease shall procure a sober person that can play skillfully thereon with a loud noise; otherwise to the Church of England (King's Chapel) in this town on the same terms and conditions,—and on their non-acceptance or discontinuance as before, I give the same to my nephew, William Brattle."

Very narrowly did this first organ escape going begging for a place in a church, and passing into the hands of William Brattle, after whom the town of Brattleboro was named. Much as the Brattle Street Church owed to Mr. Brattle, who had given the land on which the edifice stood, the congregation refused his organ as one "unworthy for use in the worship of God."

Even the King's Chapel congregation appears to have argued and hesitated long before finally accepting the gift. For seven months after its acceptance, the organ remained gathering dust in the tower of the church, but in the fall of 1714, a year after Mr. Brattle's death, the organ was set up in King's Chapel and played by a volunteer organist, Mr. Price.

In the meantime the King's Chapel congregation had voted to instruct the church wardens "to write to Colonel Redknap in London and desire him to go to Mr. Enstone who lives next door to Mr. Masters on Tower Hill, and discourse him in his inclination and ability to come over and be organist here at thirty pounds per annum which, with other advantages as to dancing, music, etc. will, we doubt not, be sufficient encouragement."

FIRST CHURCH IN AMERICA TO USE A PIPE ORGAN
King's Chapel in Boston, at the corner of School and Tremont Streets, as it looks today—In unfinished tower of this chapel the Brattle organ stood unpacked for some months before the congregation made up its mind to use it.

It was. In the early winter of that year, probably about the first of December, Mr. Enstone arrived and became the first regularly-paid organist in America under terms of agreement and covenant which are as quaint and as wordy as the charter of a new province. He was engaged for a three-year term, and at the expiration of that contract he had proved so satisfactory that he was re-engaged at the same salary.

Notwithstanding the disapproval of some factions, the Brattle Organ remained in use in King's Chapel for more than half a century until it was sold in 1756 to the Parish of St. Paul at Newburyport, Mass. There it remained for 80 years until 1836 when it was purchased for $450 by Dr. Burroughs for St. John's Church in Portsmouth, N. H. The organ is now still standing, along with many other noted historical relics in that Portsmouth church, and it is said to be capable still of producing music, but it long since passed out of practical use in favor of an Estey installment.

It is a matter of regret that while the first organ owner and the first organist in America are known, the maker of this first organ must ever remain anonymous. There is no maker's name on or about the Brattle instrument, nor is the place or date mentioned where or when it was made. On the key frame there is however written in pencil, "Mr. Edwards, Portland, Maine." Mr. Edwards was an organ builder and it is likely that it was he who recased the instrument. The present case, evidently of American manufacture, is of Honduras mahogany of light color, varnished and rubbed to a

FROM THE EARLIEST ORGAN TO THE LATEST
The first organ in America was the "Brattle" organ; this latest console is that of a Brattleboro organ—an Estey which is being installed this month in Trinity Methodist Episcopal Church at Berkeley, California.

high polish. The workmanship is excellent, and the lines although unpretentious, are artistic to this day. The sides are panelled; the front is graced with 17 non-speaking gilded, wooden pipes. The keyboard trimmings are of rosewood.

Through the courtesy of the Rev. Maxwell Ganter, rector of St. John's Episcopal Church at Portsmouth, the Estey Company procured a freshly taken photograph of the Brattle organ as it appears to-day which is featured on the first page of this folio. The case is 8 feet 2 inches high, 5 feet wide, and 2 feet 7 inches deep. The single keyboard slides in when not in use, and the instrument has six stops, namely, sesquialter bass, dulciana, 15th bass, 15th treble, stop diapason, and principal. There are 51 keys from CC to D, but the windchest is bored for only forty-nine pipes, the CC sharp and the D being stationary. It has no pedal keys.

The wind chest, slides, valves, top-boards, rock-boards and rock-board pins remain unchanged, as they originally were in the first organ in America. They are made of English oak, a common material in old English organ building. The size of the wind chest is that of the key-scale, as the makers did not know the use of the roller-board to spread the tone. The octave or principal is of wood instead of metal and runs through all the 49 pipes. The tone is half way between the modern octave and the flute traverso. The dulciana is of metal with 31 pipes tenor G to E, the fifteenth of metal with 49 pipes divided at C. The dulciana originally was a two-bank mixture of 98 stops, but this brilliant tone was not so suitable for church music, hence the change.

The stopped diapason and fifteenth are original. One of the most marked peculiarities of this instrument is that the stopped diapason treble begins at G second octave, and the dulciana begins at the same note, and as the stop diapason bass is not controlled by any draw stop it is on all the time and consequently furnishes the bass for all stops.

The diapason bass pipes are set at the back of the organ wherever there is room without regard to natural order. This singular arrangement may be accounted for by the inability of the builders to put in a suitable stop to control these pipes.

Arthur W. Braley, in an article in the New England Magazine for October, 1902, says:

"To the tone character of the several registers great praise cannot be given, because of the lack of proper equality and balance between them, and because of the same lack between the several piped ones of each individual register. Still, the tone is mellow and sweet, and when we remember that it was the first organ that ever pealed to the praise and glory of God in this country, we gladly overlook all its shortcomings."

In contrast with the Brattle organ of 1709, with its single manual, and its keys now yellowed and out of alignment with age and use, there is pictured on this page the very latest console of a Brattleboro organ, shipped this month from the Estey factory to the Trinity Methodist Episcopal Church, at Berkeley, California.

The Brattle organ was the first in America; every effort is being made at the Estey factory to make the Brattleboro organ the first in America to-day.

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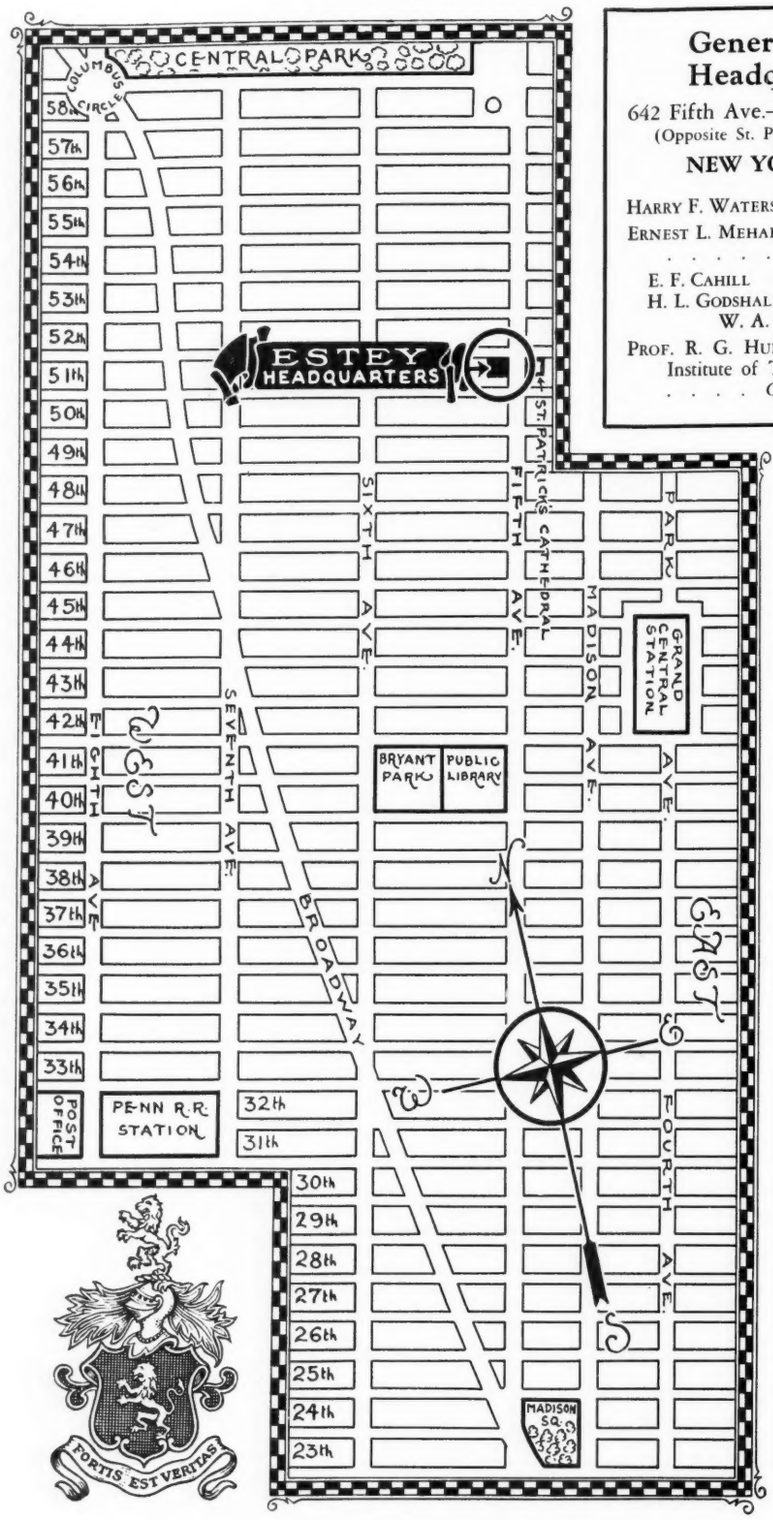

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Clarence V. Mader Opens Los Angeles Series of Recitals

By ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., Oct. 16.—The Immanuel organ recital series under the direction of Clarence V. Mader, A. A. G. O., organist of the church, was opened Oct. 6. This series of recitals is planned for every Wednesday afternoon at 4:30 from October to June and is the most important series of recitals ever undertaken in Los Angeles. Both the church and organ are ideal for this sort of thing and personally I enjoyed the two programs that have so far been given very much.

The first recital brought together about a hundred people, a most encouraging attendance. The outstanding numbers were the Bach Fugue in G major, the Grace "Legend" and the stunning Toccata of Mulet. I confess I find the Mulet work a messy piece, but Mr. Mader played it splendidly. For the layman there was the "Chant Pastoral" of Dubois, which sounded fresh and charming, and Mendelssohn's "O Rest in the Lord," sung by Maude Darling Weaver.

At the second recital the high lights were the Camidge Concerto in G minor, the Karg-Elert "Mirrored Moon" and the magnificent Passacaglia and Fugue in C minor of Bach. This last alone was worth giving up a lesson for and the fine Skinner organ suited it down to the ground. Again the layman was not forgotten, for there was the "Danse des Odalisques" of Rebikoff and the "Vesper Prayer" by Diggle.

The next recital will be given by Alexander Schreiner, who has returned to Los Angeles and is at present organist at the First Methodist Church.

—

The first meeting of the local chapter of the A. G. O. was held at the First Unitarian Church Oct. 7. There was an excellent attendance at the dinner that preceded the meeting and it was pleasant to get together after the long summer vacation and to hear the dean, Dudley Warner Fitch, tell of the plans he has made for the year's work. The program is interesting and it is hoped that all the members of the chapter will support him to the best of their ability.

A public recital followed the meeting, the recitalists being Mrs. Lora A. Chesnut, who gave a capital performance of the Bach Fugue in D minor and other works by Franck, Brewer and Harris. Mrs. Chesnut played her numbers from memory and it was a pleasure for those present to hear the newest A. A. G. O. among us. The other recitalist was Harold Gregson, organist and choirmaster of the First Presbyterian Church of Santa Barbara. This was Mr. Gregson's first appearance here and after what I heard I hope it will not be the last. He played the Fantasia in F minor by Mozart. "Dreams," by Stoughton, "Carillon-Sortie," by Mulet, and other numbers by Ravel and Rimsky-Korsakoff. Mr. Gregson plays with authority and the Casavant organ sounded mighty well. The Stoughton and Mozart works appealed to me most strongly, but I hear a number of people raving over his arrangement of the "Flight of the Bumble-bee."

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Another recital under the auspices of the Guild was that given at Pomona College on the evening of Oct. 14, when Albert Tufts and Vernon Robinson were the players. Mr. Tufts has built up a reputation as a recitalist here and can always be counted on to do a good job. Mr. Robinson, who has recently become organist and choirmaster of the First Church in Pomona, was for a time at the Baptist Church in Pasadena. I was unable to attend this recital, but from all accounts it was a success in every way.

—

Richard Keys Biggs is to give a recital at his church—the Blessed Sacrament—Oct. 21. The program looks interesting and there is sure to be a large attendance, as the church is the most prominent in Hollywood.

A baby girl arrived at Mr. Biggs' home the early part of the month and was welcomed by the other five little Biggses.

—

C. W. McQuigg, the well-known representative of the Estey Organ Company, has closed contracts during the last month for a large addition to the organ recently installed at the United Artists' studio and for a two-manual for the Westlake School for Girls. Mr. McQuigg has also placed a number of the Estey "Minuettes"—one at the Roosevelt Hotel being most effective in conjunction with the orchestra.

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Other new contracts recently signed are for a two-manual Frazee for a church in Wilmington and a Wurlitzer for the Fullerton High School.

—

An excellent performance of Horatio Parker's "Hora Novissima" was given at the First Congregational Church under the direction of John Smallman Oct. 6. The chorus work was excellent. The organist, Homer Simmons, gave splendid support, but why does he insist on playing Karg-Elert and nothing but Karg-Elert on an organ that is simply not adapted to this sort of music?

—

It was a pleasure to spend a few hours with Eric DeLamarter during his short stay here and to hear of his work in Chicago and to learn that he expected to publish a number of new organ works in the near future. Another Chicago visitor was Maurice E. Hardy, who came to California to gain strength to enable him to sign up a few more municipal organs.

—

One of the thirty-eight local organ representatives was telling me the other day that he expected to sell a reproducing organ to a fine new barber shop.

Sing ho, for the musical barber
Who says, as you sit in his chair,
Would you like some Rossini,
Beethoven, Puccini,
Or Mendelssohn, recit and air?

Some Bach, or a rondo by Chopin?
(You're losing your locks, by the way—
Quite thin on the top, sir)
Stoughton? Which op sir?
I'll tell the musicians to play.

Perhaps you prefer Richard Wagner—
It's queer, but some customers do.
Hi Bill, play that fiery
Excerpt from "Valkyrie."
(And now, what about a shampoo?)

Plays Historic Instrument.

In September Miss Julia Hall of New York, organist of the Old John Street Methodist Church, played both the organs in Tewksbury Abbey, one of her programs on the modern organ being appended. The Milton organ is probably the oldest in use in England. It was built early in the seventeenth century by the grandfather of Renatus Harris for Magdalen College, Oxford, removed to Hampton Court by Oliver Cromwell in 1654, taken back to Oxford and repaired by Renatus Harris in 1690, and placed in Tewksbury Abbey in 1737. It derives its name from John Milton, the poet, Cromwell's secretary, who often played upon it. The larger organ was built by Michell & Thynne in 1885, and is perhaps best known for beautiful strings, though of even tonal excellence. Carlton C. Michell, one of its builders, was head voicer for Austin in the nineties. The history of Tewksbury Abbey, with the exception of Beverly Minster, England's largest parish church, had its beginning in 715, and the building dates from 1084. Miss Hall played: "Suite Gothique," Boëllmann; Largo (from the "New World" Symphony), Dvorak; Melody, Gluck-Bossi; Andante in A flat, Merkel; "Starlight," "To a Wild Rose," "At an Old Trysting-Place," MacDowell; "Liebestraum," Liszt; "Grand Choeur," Dubois.

Wilbur H. Rowand
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The Diapason

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Official Journal of the National Association of Organists

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CHICAGO, NOVEMBER 1, 1929

TWENTY YEARS' SERVICE

With this issue The Diapason completes twenty years of service to the profession whose activities and progress it records. Although this is not made the occasion for a special edition or celebration, it is appropriate that we should express our gratitude to a constantly growing and intensely loyal clientele which has made the paper and its growth possible. Whatever The Diapason may be, whatever it may lack, it has striven to present a moving picture of the organ world of today. It has been the aim fully and accurately to portray the advancement of that limited but attractive world, to advocate its cause, to call attention to its importance and its rights, and not to ignore any dangerous tendencies in it.

In these twenty years the organ has made in every way the most remarkable progress recorded at any period in its history. When the first issue of The Diapason (about an eighth as large as the average issue of today) made its appearance, tracker organs were still being built, water motors were still being installed and the average instrument sold in America was about half as large as are those of today. Organ construction has been revolutionized since 1909 and organ playing and composition have been influenced commensurately by the mechanical advancement of the instrument, which has made possible that which was hardly dreamed previously. If developments continue in the next score of years on as marvelous a scale it would be most interesting to be able to see ahead and obtain a glimpse of the status of the organ twenty years hence.

There is nothing to be gained by reviewing our policies at this time. If they have met the approval of our readers that fact speaks for itself. If they have at times been disapproved, apologies will be of no avail. It is one of the disadvantages of publishing a magazine or newspaper that it is impossible to conceal one's cussedness, for it appears constantly in black and white. Personal journalism has not been a part of The Diapason's life. We have never had friends who had to be rewarded or enemies to punish. The form of journalism which injects the personality of the editors into its accounts of events and infuses into its editorial comment the foibles of those who do the writing has never appealed to us. In fact, we consider it to be as much out of date as a tracker action or a bellows handle. The responsibility of an editor is so great, in view of his power to hurt men and causes by virtue of his circulation and influence, that to take irresponsible advantage of that power is cowardly. And eventually it leads to the undoing of the offender. Nor does the public admire the clown in a responsible place, and it does not often take a court jester seriously.

In a recent issue one of the largest and most influential musical papers stated that "on occasions, unfortunately all too rare, readers * * * send in a word of encouragement," adding that "it is really surprising what a 'silent' sort of employment the editing of a paper is." The Diapason can testify that its own experience has been quite different. Hardly a mail but brings words of encouragement and support, and suggestions of real value. Very seldom have any of these letters been published, but at this time we would express our deep appreciation to a devoted army of readers for their long-continued support, and to the faithful advertisers who have made it possible for the paper to increase in size and usefulness.

The men and women who have genuine love for the organ and for its music may not be as numerous as those who cultivate other lines of music, but their enthusiasm and sincerity are the hope and the strength of the organ in America today.

HITS NAIL ON THE HEAD

Palmer Christian hits the nail on the head when he discusses in the October issue of The Diapason a question which from time to time has been taken up in these columns. In an advertisement he deals with the importance of having the dedicatory recital on a new organ of such a nature as to "make certain that the people of the community are impressed with the resources of the instrument rather than with the virtuosity of the recitalist." To quote Mr. Christian:

"The public is not interested in technical display or profound musicianship if those two admirable qualities are evidenced to the exclusion of intriguing interpretation, a sense of balance in program making and a willingness to meet part-way the tastes of those (and their name is legion) who prefer agreeable music to, what is to them, uninteresting music.

"The concert organist of today must make it easier rather than harder for succeeding virtuosi to hold the attention of the listener; otherwise he is not living up to the great possibilities of his art."

Mr. Christian voices what we have often felt and tried to say, but he says it more aptly and more forcefully. A good working mind and common sense are as important to a recitalist as great technical skill, and Mr. Christian proves that he has the former, just as he has often demonstrated at the console that he possesses the latter to a marked degree.

Our advertising columns contain so much of interest, of artistic and typographical attractiveness and of solid truth that we must be pardoned for reserving the privilege of stealing our advertisers' material for the editorial page now and then.

A PRE-PROHIBITION STORY

This is a pre-prohibition story. It is also a story about an organist. Wherefore it is meet and proper material for these columns.

A veteran performer who is still as active as ever, dropped in the other day and in telling some reminiscences of his early days—back in the eighties—gave an account of what would have been his first public appearance, and why it did not take place. He was then studying with one of the great organists of his day in New York—a man whose name still is remembered, but not as generally as it should be. His teacher and idol was one of those who at times imbibed, not wisely but too well, and his admirers said of him that he played his best when he was in the state known colloquially as "half-shot." The pupil was then nearly 12 years old, and he had been invited to play one number on a program to be given by his teacher at one of the largest churches of the metropolis, of which the teacher was the organist.

Having heard much of the alleged efficacy of strong drink in enhancing the brilliancy of an organist's performance, and being keenly eager to do his best on this, to him, great occasion, he thought he would not overlook any little thing that would make him play better. So he went to one of those places of which at that time there was an average of three on every prominent New York corner, but which are now obsolete. Here the bartender served him a "schooner" of beer. This had its effect, but the young organist felt that it was too slow, and so he drank some mixed drink—we do not recall the name or the combination—and next provided himself with a hip flask of whisky, to lend the brilliancy which only mixtures can afford. Thus equipped he started for the church. But his pedal work was uncertain and he also discovered many obstructions in the form of misplaced trees and lamp posts, etc., along the route.

To shorten the yarn, the number allotted to the young man was omitted from the program. After the recital they found him asleep on the lawn back of the church, emitting sounds like those of a pedal bourdon whose pipes are filled with gravel. He avows that he learned his lesson and has not tried to use liquor since that day to make him a better performer.

Leslie N. Leet, technical director of the organ department of the Aeolian Company, has written for the American Architect two very informative articles on "Organ Sizes and Spaces for Churches and Auditoriums." These appeared in the July and August issues of the magazine. The articles are well illustrated. Mr. Leet set out to give architects in as brief a space as possible essential information as to proper preparations for the installation of organs. In so doing he has rendered his own profession as well as that of the architect a practical service.

For the benefit of those who contemplate trips to Europe a handsome booklet on "Music in Germany" has been issued by the Terramare Office in Berlin. The brochure is offered all travelers and others without charge. It contains information as to the various German festivals and music schools. The music department of the Terramare Office, Wilhelmstrasse 23, Berlin SW48, is a clearing-house for musical relations between other countries and Germany. Information about all musical matters in Germany, especially the study of music and forthcoming festivals, will be given to any foreigner without charge. This office is also planning the issue of a yearbook in English devoted to German music.

A large amount of information is crowded into a very small space in the new "Music Yearbook" published by Rushworth & Dreaper of Liverpool for 1930. A copy of the twenty-fourth annual issue of this publication, out Sept. 27, has been received. It is a compact calendar of the principal festivals, recitals and other musical events in England for the year. There is also a very useful directory of music teachers. Rushworth & Dreaper are organ builders, in addition to various other lines of service, and have built a number of important English instruments.

A bill introduced in the legislature of North Carolina provides that "every person, firm or corporation (except blind persons) engaged in the business of tuning or repairing pianos or organs" shall pay a license tax of $10 a year.

Pedal to Manual Couplers.

Whatfield Rectory, Ipswich, England, Sept. 11, 1929.—Editor of The Diapason: If it was in the "early eighties" that Mr. William Horatio Clarke (to give him his full name) installed an organ in Toronto with a "pedal to great" coupler, he may perhaps have got his inspiration from the instrument erected in Riga Cathedral, in 1883, by E. F. Walcker & Co. of Ludwigsburg, for it is known that he greatly admired their work. On my asking them the why and the wherefore of this coupler, they replied that the Riga organist wanted it for some special effects, among which it is quite likely that (as in Mr. Clarke's case) the production of realistic "storms" may have figured. Twenty years later, H. Voit & Sons of Durlach-Karlsruhe, Baden, included this coupler in their organ for Heidelberg Town Hall; and four years after that a similar accessory—but to the second manual (Unterwerk) instead of the first (Hauptwerk)—was provided by Otto Rieger of Jaegerndorf, Silesia, for the organ he placed in a concert hall in Vienna. Earlier, however, than any of the foregoing was a large concert organ built by Henry Wedlake of London to the order of Mr. H. A. Hankey of Queen Anne's Mansions, St. James' Park. The specification was drawn up by Mr. A. L. Tamplin and, amongst other novelties, it possessed a "pedal to choir" coupler, the pedal notes beginning at the tenor C key of the manual. Unfortunately the career of this very remarkable instrument was cut short by fire in 1875.

There is a curious criticism of pedal to manual couplers in a book of quite exceptional value and interest—"Taschenbuch des Orgelbau Revisors," by W. E. Ehrenhofer. He laboriously demonstrates the self-evident truth that if you draw (say) an 8-ft. stop on the manual and a 16-ft. stop on the pedal, together with the *usual* "manual to pedal" and the *unusual* "pedal to manual" couplers, you get merely the same two stops on manual and pedal alike and cannot get the 16-ft. alone on the manual and the 8-ft. alone on the pedal. It doesn't seem to have occurred to him that these two couplers were never intended to be used simultaneously, but that the pedal to manual might occasionally come in handy for rousing the sleepers at the end of the sermon—or what not!

Yours sincerely,

J. H. BURN.

The Westminster Chimes.

New York, Sept. 18, 1929.—Editor of The Diapason: It is a little surprising to see that The Diapason's "Free Lance" comes into conflict with Grove's Dictionary in a tilt about the interpretation of the rhythm of the Westminster chimes in the September issue. He proposes two questions in his quandary which touch upon fundamentals in musical expression. The first concerns the place of the rhythmical accent in the successive "sequences" (to use his term), and the second the justification for the pitch of the final sound of the hour, that is *fa*, (the subdominant). To him the given accents seem "impossible," and the *fa* is "a slap in the face." He invites a word from readers in regard to their reactions in listening to the chimes, but to our way of thinking it is not so much a question of personal reaction as it is of fundamental musical principle.

The dictionary notates the phrases in three-four time and so far as I have ever heard they are invariably played in that time. That this is not only proper, but practically fixed, and consequently fixes the place of the rhythmical accent, is determined by the longer fourth note in each four-note phrase, which implies an accent and determines a bar before it. If the length of this note, which is equal to that given to the three notes preceding, were to be shortened to the equivalent of only two, then every other group would have to be jazzed in one of these two fashions:

a|—2/4—doh|mi|re sol|—; doh|re mi|doh —;|mi doh|re sol|—; sol|re mi|doh —;|FA—||

b|—2/4—doh|mi re|sol—|; doh re|mi doh|—; mi|doh re|sol—|; sol re|mi doh|—; FA|—||

May be that "Free Lance's" taste has become so modernized, not to say jazzified, that one or both of these are quite acceptable, and that his grandfather clock has been modernized accordingly. Of course, there is the further possibility that a notation without bars or time relation may be the accepted one, in which case—*chacun a son gout!*

As to the final *FA*. Is there in music anything more fundamental or logical within a given tonality than the difference between the tonic and its implications and the sub-dominant. Bearing in mind that the *under*-dominant is the parent of the tonic, what is more natural and justified than that, after the activity of life expressed in the tonic, there should come the rest and return home, though with it comes the sense of mystery and a certain solemn warning of the final passing of time, when one shall return to that from which he came.

S. S.

Goes to Atlanta Church.

Carl S. Millard, organist and director of music at the Anacostia M. E. Church of Washington, has been engaged as organist and director of the Wesley Memorial M. E. Church of Atlanta, Ga. The choir there includes 100 voices.

The Free Lance

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

It was during artists' night at the Worcester, Mass., festival—and a most delightful evening it was—that I remarked to the friend who sat next me what a pity it was that the accompaniments were so loud—too loud, in fact, a good deal of the time. That led to a discussion as to the difficulties under which the festival conductor works, and how grateful we ought to be to him if he succeeds in getting through a performance without any mishaps. The conversation then turned to the organist as an accompanist, and we agreed that organists as a class play too loudly in solos and in accompaniments as well: We were speaking entirely of church work. My friend instanced her own church organist, a skillful player, but addicted to the full organ; in everything he plays too loudly. Of course, something can be said for such a player; perhaps the chairman of the music committee or the chairman's daughter, home from college for the Christmas holidays, or Mrs. So and So, who contributes largely to the music fund—perhaps these important people like "music with a snap," "joyful music"; or possibly the soprano of the quartet sings more than a shade off the key and the organ must drown her out. Organists have their troubles. I fear, though, that it does not occur to many of us to ask a judicious friend to sit out in the church and listen to our accompaniments with a critical ear.

—

In the matter of the Westminster chimes at the hour sounding at the end the fourth instead of the first of the scale, I have had two suggestions of value from readers. Arthur George Colborn is of the opinion that when the Westminster chimes (or, according to Grove, Westminster quarters) were introduced in Cambridge at St. Mary's, the hour bell happened to be the fourth of the scale. This seems to argue a blunder on the part of the people who planned the chimes and failed to consider the curious effect of the clash of tonalities. An interesting letter from Sister Cecilia Clare suggests a Gregorian origin to the chime melody and the belief that this would throw some light on its rhythm. I quote her: "To me the chime melody has always seemed to have the free rhythm of chant. This is probably due to the fact that I have frequently heard this melody sung with the following words: 'Adoremus in aeternam, Sanctissimus Sacramentum.'"

Sister Cecilia Clare goes on to show the reasonableness of the hour bell sounding the fourth of the scale. She says: "Think of the eighth mode running from D up an octave to D, with the G as keynote and the C as dominant or reciting note. Think of the four-note sequences as *g-b-a-d, g-a-b-g, b-g-a-d, d-a-b-g,* following the fourth sequence with the recitation note *c*." This exposition is certainly very clever, but the *c* is as unsatisfactory as ever to my ear!

—

I'm for hissing. That is the only way we will be able to root out the cheapness and grossness from our popular entertainments. The other night, in an excellent Boston theater, while waiting for the "talkie," I had to sit out an unrefined, low vaudeville show; the applause was slight, the audience seemed to care little for it. Why, then, would it not have been for the public good and everyone's relief to have vigorously hissed? I'm for hissing.

—

Will any reader of this column having a copy of John Wesley's "Foundery Collection of Tunes" (1742) allow me the privilege of consulting it for a day or two?

—

Uncle Mo and I have been reading with great interest and gratification Dr. MacMillan's paper in the October Diapason on hymns and hymn singing. Uncle Mo, however, was somewhat disturbed by Dr. MacMillan's statement that "congregations should sing hymns in unison."

"I'm not much of a singer," said he, "but I learned to sing easy music at sight when I was in the early grades at school, and I simply hate to sing the melody. I want to sing my own part, the bass."

"Well, that's all very well for you, but what about the ordinary fellow who cannot read music at all, and who finds the melody is the only thing he can manage?"

And I went on to say: "The singing of the average congregation is mostly melody; a few straggling altos, tenors and basses attempt their feeble additions to the ensemble. Just consider the fine stream of melody if all sing the air at a conveniently low pitch; it's because you try to sing the tune at the soprano pitch that your bass resents it."

"Yes," said Uncle Mo, "there's something in that."

Encouraged by this admission I continued: "Also just see what a chance this gives the skillful organist to improvise all sorts of interesting and scholarly harmonies if he is not balked by the unchanging harmonies of the tune as it is sung in parts; how he can bring out—."

"Ah!" said Uncle Mo, "you've let the cat out of the bag; you organists like unison singing because it gives you a chance to show off."

My indignant response was never made, for a pupil entered and Uncle Mo took his departure.

—

The irrepressible Percy Scholes has no sooner published his volume 3 of "The Listener's History of Music" than he announces that he is at work on a "Listener's Encyclopaedia of Music"! As an admirer, and that most awful person, a "candid friend," I am moved to say that Scholes, like most writers on music history, stresses the romantic element in music altogether too much, though I am bound to admit that he has anticipated this criticism in the preface to volume 2 when he writes: "The word 'period' which was well in place in volume 1 necessarily becomes less definite as volumes 2 and 3 proceed."

Scholes and I are both teachers of long experience, and we both know that, confronted by a class, the teacher must have "talking points," and the word "romantic" has been more used and abused than any other, the word "classical" not excepted. In truth, as Pater somewhere observes, the romantic of today becomes the classic of tomorrow. Mendelssohn and Chopin may look forward into the thin atmosphere and vague shadows of romanticism, but their glances backward into the stoutly constructed music of their predecessors are more frequent and more wistful.

—

In the paragraph above I have spoken of Percy Scholes as irrepressible; the word "indefatigable" instantly comes to mind as the program of Lynnwood Farnam's latest series of recitals is studied. For study is just what these lists of pieces and notes on them stimulate. Farnam is as fine a representative of the scholars who are also virtuosi as we have. The Germans have several examples of organists and pianists who combine the practical musician with the musicologist. Albert Schweitzer, Karl Straube and Ferruccio Busoni (deceased) are brilliant examples. At the moment I fail to recall English musicians who are in the class.

—

In the Musical Courier of Sept. 7, editorial page, appears one of the most brilliant musical articles I have read in a long time—an article with ideas and real literary flavor. The article is signed "C. L." and I attribute it to Clarence Lucas, one of the Courier editors. Be sure to read it and to note how interestingly and cleverly Lucas has given the reader an epitome of music history.

But I am not entirely convinced—"sold," as the language of the day has it—that Lucas is right in his contention that the human voice from Adam down has never changed, and that if we had heard Adam speak we would have known the sound to be, indubitably, the sound of the human voice. Nationality, climate, tone production as a thing taught—do not all these modify the sound of our voices? And is it altogether true that "if we had the music written in our notation we could reproduce the singing of the sirens who lured the ancient mariners to destruction on the rocks in their summer sea." When we read: "But the England of Pepys' recorder, Queen Elizabeth's virginals and Dowland's lute is beyond recall," I can testify that Lucas is wrong, for I have heard Arnold Dolmetsch in his music festival at Haslemere recall them delightfully.

Let's Be Modern

To a greater extent than other departments of music the organ still lingers in the classic and romantic period of music. But, the organ of the classical and romantic period is insufficient, and inadequate to express the modern musical sentiment and in order that the art and industry of organ building may go forward we need new developments expressive of this current period.

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Frank H. Mather Adds to Duties.

Frank H. Mather, L. R. A. M., A. R. C. M., organist and choirmaster of St. Thomas' Church, Brooklyn, N. Y., at the request of the Rev. Dr. Hamilton and his vestry will train the boy choir of St. Paul's Church, Paterson, N. J. Twenty-five boys will be under his tuition. Also at the request of the Rev. W. Noethey Jones and his vestry, Mr. Mather will train the choir of St. Peter's Church, Perth Amboy, N. J. This will in no way interfere with Mr. Mather's duties at St. Thomas' Church, Brooklyn. The St. Thomas' Church Record for October contains words of the highest praise for Mr. Mather's work with the two choirs at that church since May, when he began his duties there.

Siewert Returns from Europe.

Herman F. Siewert, municipal organist of Orlando, Fla., returned Oct. 1 on the Majestic after a summer spent studying organ and improvisation under Marcel Dupre and at the Fontainebleau School. Mr. Siewert has returned to his duties as teacher of organ in Rollins Conservatory. The organ enrollment this year is the largest in the school's history. In addition he is giving one day each week to Jacksonville, 160 miles away, where he has a class. This group includes some of the best church organists in Jacksonville. The Sunday afternoon recitals at the municipal auditorium in Orlando will be resumed in November on the 100-stop Estey.

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British Builder's Impressions After Two Years in U. S.

By G. DONALD HARRISON
Assistant General Manager, Skinner Organ Company
Reprinted from Stop, Open and Reed

Although I had seen something of the mechanical side of American organ building before arrival in this country two years ago, the full realization of the perfection of design, workmanship and long life of the electric action as perfected here made a deep impression upon me. It would seem that if America had done nothing else for the organ building craft she would have provided her share. However, America can claim another great mechanical achievement, namely the Pitman chest as developed and perfected by Ernest M. Skinner. The importance of this advance in chest design has never been given proper recognition and yet there is every indication of its becoming a standard in first-class work.

It seems almost impossible to me that there are left in Europe both fine organists and builders who are satisfied with the old slide chest and the Barker lever, or tubular-pneumatic mechanisms. It is said of the old country, and perhaps sometimes with truth, that she is slow to develop new things and, in fact, is inclined to let someone else do the development work of an idea and then grab hold of it and go one better! Time will show what England is going to do in these matters.

There seems to be one danger that wants careful watching in electric organs and that is the placing of the console in relation to the pipes. In far too many cases one finds the distance so great as practically to eliminate the chief advantage of this form of mechanism.

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Regarding the tonal side of the organ, it has been impressed upon me by my friends that this country demands great wealth of color in the organ and, indeed, it has been a great experience to become thoroughly acquainted with the wonderful orchestral imitative stops, to say nothing of the exquisite and colorful soft work as developed by Ernest M. Skinner.

On the other hand, admitting this wealth of orchestral color it seems strange to find in the traditional voices which are peculiar to the organ a paucity of color not only in the individual stops, but by the omission of upperwork. The ensemble of the classical organ scheme, when carried out correctly, possesses a blaze of beautiful color having a strong intellectual and deep emotional appeal.

The organ has a wonderful literature and every organ small or large should be designed so that both the classical and modern works from this literature can be played effectively upon it. Much of the best organ music, and orchestral music for that matter, is contrapuntal in form, which requires extreme clarity and crispness of tone if the beauties of these works are to be heard by the listener. Only recently I was reading a criticism of an organ recital in which it was lamented that the inner parts in the tenor of a certain composition were inaudible or obscure. It was intimated that this was a fundamental defect in the organ. It may be so in many modern instruments, but need not be so, and certainly was not so when Bach wrote his great works.

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The cutting out of the natural color from the diapason work and chorus reeds of the organ in this country naturally resulted in the elimination of the octave and mutation work, or its whittling down to a point where it was unobtrusive and of no practical value. An instrument of this type may be highly suitable for the playing of the lighter type of organ music and of colorful orchestral transcriptions, but owing to the lack of clarity, proper build-up and ensemble, it is ineffective for the great works of Bach, the highly vivacious movements from the modern symphonies of the French composers, and in the most part for transcriptions from the great orchestral overtures and symphonies.

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I believe there are two main causes which helped to bring about these conditions—first, the absence in this country until recently of many great resonant cathedrals as found in Europe, and second, the much wider use of the organ here as an instrument of entertainment in the home and elsewhere instead of being confined to the church and large auditoriums.

It is well known that pure organ voices and the organ ensemble are exceedingly sensitive to their acoustic environment; their dignity and impressiveness are greatly enhanced by the resonance of a fine church. In smaller buildings and particularly where the acoustics have been deliberately and unfortunately reduced to those of a broadcasting studio, the more intimate effects find greater favor with the musical public.

In addition to the above it must be remembered that the traditional organ scheme, particularly when large and complex, not only requires the most careful design by the builder, but every rank of pipes has to be voiced in correct relationship to the others and then finally finished on the site, allowances being made for the effect of the acoustics or position on various stops. The relatively large production of organs in America and the enormous size of the country makes personal attention of this kind exceedingly difficult.

It is far easier to reproduce in large quantities individual solo and soft accompanimental voices and foundational diapasons which are naturally less sensitive to acoustics. I do not cite the above by way of disparagement; rather do I feel that something really worth while has resulted from these conditions. The truly musical value of such voices as the French horn, English horn, strings, flute celestes and erzählers cannot be overrated, and, in fact, when added to the traditional scheme the instrument seems to reach the ideal and it is difficult to say in which direction further development is possible.

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Many of the fine American organists have been alive to the value of this combination and the musical periodicals are full of articles containing references to build-up and ensemble. Happily nothing of musical value has to be sacrificed to obtain these results, but a complete understanding of the fundamental laws or rules which govern blend and ensemble is essential, and it would seem that very few have spent the time to grasp fully these important matters. Few of the excellent books written about the organ attempt to go into the subject at any length and in some cases they tend to mislead the student rather than help him. I well remember an example of this in which the author laid down in the form of a percentage table the relative power of the various octave and mutation ranks to the prime tone. According to this table, the second harmonic should be of less power than the first, the third of less power than the second, the fourth of less power than the third, and so on. In other words, the power should diminish at each step. The fallacy of this arrangement is so apparent that it is surprising that many have followed this scheme, and more surprising that they appear to be perfectly satisfied with the result.

Often the term "ensemble" is used very loosely in connection with the organ; in fact, in the minds of many a fine ensemble appears to mean a collection of voices which when played together produce an enormous amount of power or noise, whereas in reality the perfect organ ensemble can be produced in miniature if desired.

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Although different types of ensemble should exist on the various manuals of a modern organ, the underlying principles remain the same, as also in the case of the tout ensemble. Take, for example, the great organ, where we expect to find the true organ voices in the greatest abundance. The various ranks of the diapasons from the sub-unison through the unison, octave, twelfth, fifteenth, seventeenth, nineteenth, twenty-first and twenty-second, etc. (and in large organs through the 16-ft. harmonic series) will be so voiced,

G. Donald Harrison

scaled and regulated that when combined they produce one single tone of great clarity, brilliance and transparency. This tone is a complex one, to be sure, but the various units fit together something like the pieces of a jig-saw puzzle and present a perfectly blended picture to the listener. The sub-unison will hug the unison and the upper work extend same; no rank will be unduly assertive, but all will be in perfect balance, each doing its share of the work.

In addition to the above the voices should be so finished that when starting with the unison and adding the other ranks one by one an even crescendo or tonal build-up is produced; each step will mean a change of color, perfect blend being apparent at all the stages.

If reeds are present on this department they should be voiced so as not to detract from the general flue character of the ensemble. An ensemble of this kind, even when of great power, can be played for a long while without tiring the listeners, while a single rank of equivalent power would be aggressive and only tolerable for very short periods at a time.

As an example I have taken the diapason structure of the great organ, but the same ideals can be applied to the reed and mixture ensemble of the swell organ or a string ensemble. It is important to remember that it is the whole diapason structure that forms the backbone or foundation of the traditional organ and not merely the unison diapason, as is often believed. The unisons are naturally the most important ranks of the main structure, and too much care cannot be given to voicing them. They should be of statuesque beauty and must be capable of blending with the other members of the family.

In view of the fact that the power of the ideal type is limited and requires a comparatively low wind pressure they should always stand on an open chest. The enclosure of the diapason chorus necessitates the forcing of the tone if it is to form a true great organ in correct balance for the rest, thereby destroying the beauty and clarity, and, further, its efficiency for the playing of music on the most noble section of the instrument.

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How is it that a good program, played by one of our finest organists on, say, the organ at St. Ouen, Rouen, France, or St. George's Hall, Liverpool, or St. Bartholomew's, Armley, is entirely satisfying and thrilling to the musical public? It would be difficult to find three organs differing more in tonal character. They are each stamped indelibly with the personality and nationality of the men who created them, and yet all three answer their purpose equally well, and can more than hold their own with many modern instruments, although they have a minimum of enclosure and also little orchestral color. The answer is that not only are the tonal schemes along traditional lines, but Cavaillé-Coll, Father Willis and Schulze followed (perhaps unconsciously) the fundamental laws and rules of traditional organ building which make for perfection of build-up and ensemble.

Composers of music use the same rules of harmony and counterpoint and yet produce characteristic works. Of course, they sometimes develop these arts or deliberately break the accepted rule. Laws and rules are made to be broken, but it must be remembered that the better one knows the laws, the easier it is to break them without getting into trouble. You can "sail closer to the wind." The same truths apply to organ building and are not merely matters of opinion.

The best works of the three builders mentioned above will continue to live. They will not be replaced by modern instruments, but will have their mechanism replaced as required and perhaps have some modern colors added to them. Many of their contemporaries were considered first-class builders of their day, but their instruments for the most part have been rebuilt in such a manner as to lose their identity. In spite of correct tonal schemes, the builders failed to follow the rules of "harmony" and "counterpoint" of organ building; they did not possess a spark of the divine fire, or whatever you like to call that elusive "something" possessed by the few.

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The student who cares to live with and thoroughly investigate the great works of these old masters of the past may discover the laws which are in common between them. Briefly they may be summed up as follows:

1. All stops employed, whether diapasons, octave, mutation, string, flute or reed, are strictly musical in character. That is to say, the harmonic development is neither under nor overdone, but lies within well-defined limits, and the complete series of harmonics is in "phase."

2. The stops maintain such harmonic development throughout their compass.

3. The relative power of octave and mutation ranks to the unison lies within definite limits and follows a certain logical order in all cases.

If these rules are adhered to and the tonal scheme is correct, it is almost impossible to go wrong. Beauty of the individual ranks, blending qualities, clarity in the ensemble are all assured, and yet an infinite variety in timbre is possible. The treatment can be exceedingly bold if desired without giving offense.

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On the other hand, the breaking of one of these rules is fatal. Some little time ago I examined a large four-manual organ in which the tonal scheme was about perfect for its size. The builder had followed rules 1 and 3, but had largely disregarded rule 2. The treble of the whole diapason structure faded away to weak flutes. In other words, the harmonic development had not been maintained throughout the compass. The result was lack of blend in the treble and with the octave coupler drawn the effect was really excruciating, and yet I understand the fear of this mechanical device led the builder to make this error.

I remember another instance in England where a certain organ builder had been entrusted with the rebuilding of an old T. C. Lewis organ. Mr. Lewis was a disciple of Schulze, and the great organ of this particular instrument had a most beautiful color. The rebuilder, however, was not content to leave well enough alone and had added a high-cut heavy-pressure leathered phonon. "I have given to it the foundation it needed," he said with pride in his voice. In reality he had broken our rule 1. The harmonic development of this stop was below par and consequently it just stuck out like a sore thumb and ruined the ensemble and the general clarity of the effect. Happily, however, it was not necessary to use the stop, and I noted with much satisfaction that the organist had omitted it from his combination pistons.

The artist organ builder will not slavishly copy either individual stops or departments from the old masters. "Stunts" of this kind rarely come off.

Rather should he endeavor to give the fundamental laws his own interpretation.

Naturally I can only touch the fringe of these subjects. The design of mixtures alone, with the various breaks arranged to suit the particular specification in hand, is one which would require several volumes.

The poor organ has suffered more than any other instrument from the whims of amateurs, experimenters and dabblers. Tones are allowed and even heralded as great achievements which would not be tolerated in any other musical field. "Well, it's all a matter of opinion" is heard far too often. For an opinion to be worth anything it is necessary that the person offering it has reached the final stage of tonal appreciation. As my old friend the Rev. N. Bonavia-Hunt has said, "many people never go beyond the second stage of tonal appreciation in which they revel in harmonicless or unmusical tones."

One may have personal preference for the Willis or Cavaillé-Coll or the Schulze organs referred to, since they are all artistically correct, but the man who likes better than any of these an instrument having fundamental errors cannot expect to have his criticisms or opinions taken seriously.

As I said earlier, the ideal instrument seems to be a combination of the properly designed, produced and finished classical organ with the new, beautiful and subtle tones which have been produced in this country.

Hurt in Fall at Atlantic City.

Charles Brown, who was for many years in charge of blower installations for the Kinetic Engineering Company in the vicinity of New York, and later represented the Zephyr blower in that territory, suffered serious injury from a fall Oct. 1, while engaged in the erection of the blowers and wind pipes in the Atlantic City convention hall organ for Midmer-Losh, Inc. Mr. Brown sustained a fracture of the left leg, a compound fracture of the left index finger and a fractured skull. Under skilled modern surgery he is recovering at the Atlantic City Hospital.

LARGE TASK FOR MILLIGAN

Music at Great Riverside Church Will Be Important Feature.

Harold Vincent Milligan, the newly elected president of the National Association of Organists, will participate in one of the most interesting of today's adventures in religion. He is organist of the Riverside Church, New York City, of which the Rev. Harry Emerson Fosdick, D. D., is pastor, and which has been described as a "noble experiment in faith." As his share in this experiment Mr. Milligan is organizing and training one of the great choral units of the country which will eventually include sixty voices, trained to present complex and highly specialized choral forms. He is also overseeing the installation of the great Hook & Hastings organ, one of the largest in the United States.

Until June Dr. Fosdick presided as pastor of the Park Avenue Baptist Church and the congregation had planned to dedicate the Riverside Church in October, but a disastrous fire swept the edifice when it was half completed and it will not be ready for occupancy until the fall of 1930. Meanwhile services will be held in Temple Beth-El, at Fifth avenue and Seventy-sixth street, New York.

FRANCIS JOSEPH O'BRIEN

Organist and Choirmaster of the Gesu Church, Philadelphia, Pa.; Organist National Export Exposition, at Sesquicentennial; Garrick, Orient, Rialto Theatres; Guest Organist at Wanamaker's; Organist of Our Lady of Perpetual Help, Boston, etc.

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Maker	Original Type	Now	Location
Roosevelt	2 M tracker	3 M electric	Nyack, N. Y.
Davis	2 M tubular	2 M electric	Jersey City, N. J.
Erben	2 M tracker	2 M electric	Closter, N. J.
Mason & Hamlin	2 M duplex	1 M electric	Newark, N. J.
Austin	3 M tubular	3 M electric	Hoboken, N. J.
Midmer	2 M tracker	2 M electric	Plainfield, N. J.
Kimball	3 M tubular	3 M electric	New York City
Odell	2 M tracker	2 M electric	Orange, N. J.
Johnston	2 M tracker	2 M electric	Salisbury, Conn.
Woodbury & Harris	3 M track. pneumatic	3 M electric	So. Norwalk, Conn.
Hutchings-Votey	3 M electric	3 M electric	Brooklyn, N. Y.
Tallman	1 M tracker	2 M electric	Pleasantville, N. Y.
Harrison	2 M tracker	2 M electric	New York City
Jardine	2 M tracker	2 M electric	Oradell, N. J.
M. A. Clark	2 M track. pneumatic	2 M electric	Nyack, N. Y.
Muller & Abel	2 M tubular	2 M electric	Brooklyn, N. Y.
Bishop & Son (England)	2 M tracker	2 M electric	Bermuda

Most of these organs have been supplied with new consoles; many have additional speaking stops or new reed stops, while some have chimes, as well as the basic improvements.

The organ committee, in considering whether to rebuild the old organ or buy a new one, would do well to consult the builders with a reputation for rebuilding as well as for building. No method short of rebuilding the old organ in the factory will make it AS GOOD AS NEW.

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WEST HAVEN CONNECTICUT

News of the American Guild of Organists

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

New England Chapter.

The season's activities were begun with an organ recital at the Central Congregational Church, Boston, Oct. 21. Chandler Goldthwaite was the guest organist. There was variety and not too much modernistic idiom in his selections. The organ was used with admirable taste and gave tones that were well balanced in volume and exquisitely beautiful. The greatest praise goes to Mr. Goldthwaite's two Etudes. They stood the test and achieved success. As in former years, there was present a comparatively small audience, but there was genuine enthusiasm for Mr. Goldthwaite's registration and technique. The program was as follows: Passacaglia in C minor, Bach; Sonata No. 1, in D minor, Guilmant; "Idylle" and "The Enchanted Forest," Stoughton; Adagio, Bridge; "Pantomime," Jepson; Two Etudes, Goldthwaite; "Divertissement," Vierne; "Pantomime," de Falla; Two Chorale Preludes, "Es ist das Heil uns kommen her" and "O Gott, du frommer Gott," Karg-Elert, and "Ave Maris Stella," Dupre.

Western New York.

The first fall meeting of the Western New York chapter was held in the parish-house of Christ Church, Rochester, Oct. 22 and took the form of a get-together and Hallowe'en party. Kenneth Widenor, new organist at the Rochester Theater, was the guest of the evening. Thomas A. Pollock, transferred from the Southern California chapter, also was welcomed.

Warren Gehrken announced a recital by Marcel Dupre at St. Paul's Church, Wednesday, Nov. 20, to which he invited the Guild. Later Mr. Gehrken gave an account of his trip to the coast during the summer. Harold Gleason told of his recent trip to France and Germany. The Rev. Charles C. William Carver, rector of Christ Church, gave a short talk on plainsong and the impressions he received at the Toronto N. A. O. convention. Mrs. Dorothea Palmer Roscoe invited the chapter to Grace M. E. Church for a hearing of Bach's Christmas cantata, "Come, Divine Redeemer," in December. The annual dinner was announced for January.

GEORGE HENRY DAY, Dean.

Texas Chapter.

The Texas chapter held its first regular meeting the third Thursday in September. The new dean, Mrs. Walter Alexander, presided. The meeting was devoted to reports of committees and the outlining of the year's work. Announcement was made that the annual Guild service would be held on a Sunday afternoon in March and the state convention in May.

The transfer of Kenneth Runkel from the Wisconsin chapter was received and notification of the election of Dr. H. A. Gulick of Fort Worth and Harry Lee Spencer of Waco was given.

Reports of the Guild convention at Memphis were given by Mrs. Alexander, Miss Hammons and Miss Fergusson.

Dr. Floyd Poe, newly-elected chaplain, and pastor of the City Temple, gave a few words of welcome.

The second meeting of the chapter was held Oct. 17 at the City Temple, Dallas. The dean, Mrs. Walter Alexander, was in the chair. Reports of registrar, treasurer and all standing committees were heard. One new member, Maury Jones, was received, and three new patrons.

After the business session a program of French music was given by Mrs. J. M. Sewell, leader; Miss Katherine Hammons, Miss Caroline Schadek and Mrs. Lucile Price Jones, assisted by Mrs. Albert Smith, soprano; Mrs. Penn Riddle, violinist, and Miss Viola Rohling Lovelace, 'cellist.

ALICE KNOX FERGUSSON.

Indiana Chapter.

The Indiana chapter opened the season with a dinner and service-recital at Christ Church, Indianapolis, Oct. 21. Guests were DePauw sub-chapter and prospective new members of the Guild.

The dinner was served in the parish-house at 6 o'clock. A business meeting followed. The service-recital was given in the church at 8:15 with full choral evensong by Christ Church choir and with Van Denman Thompson, head of the organ department of DePauw University, as guest artist.

This was the first of a series of service-recitals to be given in various churches. They will be open to the public. Cheston L. Heath was recently elected dean and W. J. Shannon sub-dean.

Virginia Chapter, A. G. O.

The first meeting for this season of the Virginia chapter, American Guild of Organists, was held in St. Paul's parish-house at Richmond, Sept. 9. The dean, F. Flaxington Harker, presided, and the program for the year, as arranged by the program committee, Mrs. S. C. Swann, chairman, was discussed. The following is the program:

October—Subject, "Method of Organ Teaching at Fontainebleau, France." Chairman, Mrs. Harriet W. Elam. Questions to be answered by F. F. Harker, Miss Isabel Robertson and Louis Weitzel. Hostess for the social hour, Mrs. George Fitzhugh.

November—Subject, "The Origin of Carols." Chairman, Mrs. B. P. Vaden. Questions to be answered by W. S. Cudlipp, Mrs. Joseph I. Maust, Miss Virginia Jones and V. E. Marean. Hostess, Mrs. Mabel Maxon Stradling.

December—Public recital of Christmas carols and anthems by choirs under women directors.

January—Subject, "Nationality in Music." Chairman, Mrs. John T. Buchanan, president of the Virginia Federation of Music Clubs. Questions to be answered by F. F. Harker, Mrs. Mabel M. Stradling, Stanley James, V. E. Marean. Hostess, Mrs. Ruth Davis.

February—Subject, "Nationality in Music." Chairman, Miss Emily Mason of the Petersburg branch of the Virginia chapter. Questions to be answered by Mrs. F. F. Harker, Mrs. Emma L. Burkholder, Robert C. Hyde and Miss Mary Kaufman. Hostess, Mrs. Ruth Weisiger.

March — "Nationality in Music" (Oriental and Russian). Chairman, Mrs. G. W. Hopkins. Questions to be answered by Mrs. Archer Gay, Miss Mary Stutz, V. E. Marean and Mrs. George T. Rowe. Father Kaup will will speak briefly on unaccompanied singing. Hostess, Mrs. Joseph Maust.

April—Recital of Easter music by choirs under men directors.

May—Annual banquet and election of officers.

M. MCCAUSLAND.

Florida Chapter.

The first meeting this season of the Jacksonville branch, Florida chapter, was held Oct. 9 at the home of Mrs. Marion Bowles, vice-regent of the local branch. Mrs. Robert M. Baker, regent, presided at the meeting, which was attended by Mrs. Charles Davies, secretary; Mrs. J. P. Entenza, treasurer; Mrs. W. E. Sweney, Mrs. Thomas L. Snowdon, Mrs. R. L. Hutchinson, Mrs. W. W. Liddell, Miss Genevieve McMurray, Miss Gertrude Davies and Miss Helen Vrieze, newly-transferred member from the Tallahassee branch.

Arrangements were made to sponsor at least three recitals this season and a trip to the Bok Singing Tower in the southern part of the state was planned for January.

Mrs. Thomas L. Snowdon was joint hostess on this occasion with Mrs. Bowles and at the conclusion of the business session a dainty luncheon was served.

The next meeting will be held the first week in November at the home of Mrs. W. E. Sweney, the first organ recital to be given near Thanksgiving.

Opening at Greensboro, N. C.

George M. Thompson of the North Carolina College for Women gave the opening recital Oct. 14 on the Austin four-manual of forty-three stops at the First Presbyterian Church of Greensboro. The stop specification of this instrument appeared in The Diapason June 1. Mr. Thompson spent the summer in Germany, and upon his return to this country was offered the position of organist and choirmaster in this new church. He tendered his resignation to the First Baptist Church, where he had been for seven years. The new organ was enlarged and entirely rebuilt from the older three-manual which had served the church for ten years. The new organ contains a greatly enlarged great and choir, important additions to the pedal, including a 32-ft. stop, an entirely new solo organ, and an entirely new echo. An audience of 1,200 heard the opening recital.

Midmer-Losh for Ansonia, Conn.

The Church of the Assumption, Ansonia, Conn., is to have a new Midmer-Losh organ. The tonal plan has been designed by John A. McCrohon of Worcester, Mass. This instrument is to be a three-manual with seven-octave grand choir and will include melody couplers and a floating reed chorus, as well as a floating string organ. It will also contain a Schulze type diapason on the swell and a double languid diapason on the great organ, and other features of Midmer-Losh design.

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CAROLS

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Frederick S. Smith
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Boston News-Notes; Both Piano and Organ in Schwab Recital

Boston, Mass., Oct. 21.—Harold Schwab gave a recital Oct. 9 in Jordan Hall, devoted both to the piano and the organ. This challenge to the ordinary notion that an organist cannot play the piano was successfully met.

The program for the piano read: Fantasia in C minor, Bach; Six Variations, Op. 34, Beethoven; Scherzo, Op. 5, Brahms; "Ondine," Ravel; Waltz-Etude, Op. 42, No. 3, Dennee, and "Andaluza," de Falla. The program for the organ included: Variations on Chorale, Sonata No. 6, Mendelssohn; Intermezzo from Sonata No. 3, Borowski; "Vision," Dunham; Scherzo from Symphony No. 1, Maquaire; Prelude in B major, Op. 99, No. 2, Saint-Saens, and "Lauda Sion," Karg-Elert.

—

Organists are getting ready for special musical services. On Nov. 3 at 5 p. m. Arthur H. Ryder commences vespers at St. Paul's Episcopal Church in Dedham. There is a two-manual Casavant organ to accompany the boy choir.

Beginning Oct. 13, at the Central Church, Newbury street, Boston, Sundays at 4 p. m., the vesper services will feature the new Welte organ. Henry R. Austin is the organist and there is a chorus choir as well as a quartet.

—

William J. Samsel, organist of the Dudley Street Baptist Church, has a fine three-manual Hook & Hastings organ with an antiphonal organ in the gallery. There is a junior choir of seventy-five and a senior choir of fifty; special musical services occur once a month. On the 7th the music was composed of negro spirituals.

—

Among recent appointments have been the following: Everett B. Tewksbury to the Congregational Church, Woburn; Robert White to the Universalist Church, Malden; William L. Gray to the Brookline Presbyterian Church; Frank McBride, formerly of Manchester, N. H., to the Union Congregational Church, Columbus avenue, Boston.

—

Frank Luker, for some years pianist of the Apollo Club and organist of the Wellesley Hills Congregational Church, has resigned and has now a church position in New York.

—

A novel and successful experiment was the exchange of work and homes in August by Raymond C. Robinson, King's Chapel, and Warren D. Allen, Stanford University. These exchanges are not common, but there is no reason why they should not more frequently be undertaken and prove very well worth while.

—

Francis W. Snow, Trinity Church, Boston, opened a new Estey organ in Winchester—a three-manual of thirty-eight stops—and gave two introductory recitals on the new two-manual Skinner at Madison, Maine, Oct. 9 and 10.

—

Boston had two visitations from the angels in the past month. Marcel Dupre on the 14th elected to use the King's Chapel organ; he had given a recital on this fine instrument in 1925. Chandler Goldthwaite played on the new Welte in the Central Church, Newbury street, on the 21st.

—

Gerald F. Frazee, who broadcasts organ music from the Houghton & Dutton studio, has been appointed teacher of piano and organ in Dean Academy, Franklin, Mass.

—

The new Skinner organ in the Madison, Me., Congregational Church was dedicated Sunday morning, Oct. 6, when the Protestant churches in the town united for the occasion. The organ was played by Mrs. Alice S. Rand. A special musical service was held the same evening. Francis W. Snow of Trinity Church, Boston, gave organ programs on Wednesday and Thursday evenings of the same week.

—

The choirs of the Church of the Advent and All Saints', Dorchester, are to unite in an All Saints' Day service at the Dorchester church under the direction of George C. Phelps and Frederick Johnson.

—

Union Congregational Church, West Newton street, has appointed Frank McBride, formerly of Manchester, N. H., to fill the position of organist. Norman I. Strauss is the director of music.

—

The new "million-dollar" Egyptian Theater in Brighton was opened to guests Oct. 18. It has as part of its "last minute" equipment a large Wurlitzer organ. Lloyd del Castillo gave a dedicatory performance at this time and was to remain two weeks as guest organist. This theater is luxurious and seats about 2,500 people in comfort.

Organist Sues St. Louis Union.

The Musicians' Mutual Benefit Association of St. Louis, Local No. 2, the American Federation of Musicians and ten officers of the former organization are named as defendants in a $50,000 damage suit filed in the Circuit Court at St. Louis by attorneys for Mrs. Alta Mae Cramer of New Jersey. The petition alleges the benefit association and the national body revoked her membership without cause while she was employed as an organist in the Ritz Theater, Aug. 19, 1927. She seeks $25,000 actual and $25,000 punitive damages.

Built by Gottfried Company.

The A. Gottfried Company has installed an organ of fifteen speaking stops in the Lutheran Church of the Messiah at Flushing, N. Y., and it was played for the first time in October by Emile Pieper, organist of the church.

Death of German Builder.

Hermann Eule, a prominent organ builder of Germany, whose factory was at Bautzen, died recently at an advanced age. He was born in 1846 and as a monument to his memory there are 173 organs which he built.

New Organ Openings in Milwaukee Mark Month of October

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Oct. 22.—Several new organs have been installed and dedicated lately. At the morning service Oct. 13 Bishop Webb was present at the dedication of the memorial organ at St. James' Episcopal Church. Oct. 16 the Wisconsin chapter of the A. G. O. presented its first recital of the season on the new St. James' Church organ. Mrs. Winogene Hewitt Kirchner played "Up the Saguenay," by Russell; "Ronde Francaise," by Boellmann; "Swing Low, Sweet Chariot," and Allegro Pomposo, by Karg-Elert. Fred G. Smith offered Lemare's Intermezzo in B flat, Guilmant's "Cantilene Pastorale" and Lemare's arrangement of the Air from County Derry. Earl P. Morgan used an Allegro of Widor's, the latter's transcription of Bach's "Sicilienne" from the "Memento," and the Finale from the First Symphony by Vierne.

The new organ is a three-manual Pilcher having sixty-six stops. St. James' parish celebrated its seventy-ninth anniversary, and the organ is an expression of the joy and the thankfulness of its parishioners at this time. Harold E. Smith is the organist and choirmaster at St. James'.

—

Our Saviour's Lutheran Church dedicated, in connection with its seventieth anniversary, its new two-manual Wangerin organ Sunday evening, Oct. 6. Arthur Bergmann gave the organ numbers, while Stanley A. White presented several baritone solos. Miss Ruth Weckmueller is the organist at this church.

South Baptist Church also has a new organ. It is a two-manual Wangerin and was dedicated Sept. 29. Mrs. Carl Kurth presides at the console.

Friedens Evangelical Church used its new three-manual Wangerin organ for the first time Oct. 20. F. Brasche is the organist at this church.

—

Oct. 10 Dean Randall, Earl Morgan and your correspondent went to Chicago to listen to Marcel Dupre and the Paulist Choristers in the Chicago Stadium.

—

Milwaukee in general and Mr. and Mrs. Herman Uihlein in particular were hosts to some well-known musicians on Sunday, Oct. 6. The organists were Charles A. Stebbins of Chicago and Clarence Shepard of Oshkosh.

—

Hermann Nott has accepted the position of choirmaster at the First Presbyterian Church in Waukesha. He will retain his post at the Kenwood M. E. Church in Milwaukee.

—

From Oshkosh comes the news that Clarence Shepard is back from a year's stay in Paris. While there he played at the American Church. Mr. Shepard is busy also at Carroll College.

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Musical Coterie Arranges Series of Programs at Churches.

Mrs. Emily Trebing, president of the Little Rock, Ark., Musical Coterie, has organized a new department of organ, with J. Glenn Metcalf as chairman and Mrs. Morris W. Jessup as assistant chairman. They announce an attractive series of programs for the season, with the co-operation of the churches and organists of the city, to give the public a better understanding and appreciation of the organ. These programs will give the organists an opportunity to study the differences in construction and voicing of various makes of organs, and the public is invited to attend the monthly programs, which will be given on the second Sunday afternoon of the month at 4 o'clock. A thirty-minute round-table discussion for members only will precede each program, which discussion will concern registration, program building and other subjects vital to organ work.

The programs are as follows:

Oct. 13—Mrs. Nathan Bright and Henry Sanderson, at First Christian Church, on Kimball organ.

Nov. 10—Miss Martha McAninch at Christ Episcopal Church, on Kimball organ.

Dec. 15—Mrs. Morris W. Jessup, at First Methodist Church, South, on Steere organ.

Jan. 12—Miss Kate Bossinger and Miss Cornelia Bagley, at Winfield Memorial Methodist Church, on three-manual and echo Pilcher organ.

Feb. 9—Mrs. G. H. Mathis, at First Presbyterian Church, on three-manual Skinner organ.

March 2—Miss Martha May Cline, at Second Presbyterian Church, on three-manual Austin organ.

April 13—J. Glenn Metcalf, at Trinity Cathedral, on four-manual Möller organ.

May 11—Professor J. J. Keller, at Trinity Cathedral.

Franz Breil, well-known organ builder of Dorsten, Westphalia, died late in August. He was a son of Franz Breil, who in turn was a son of Josef Anton Breil, who in 1836 founded the organ factory bearing his name. The late Franz Breil was born in 1865.

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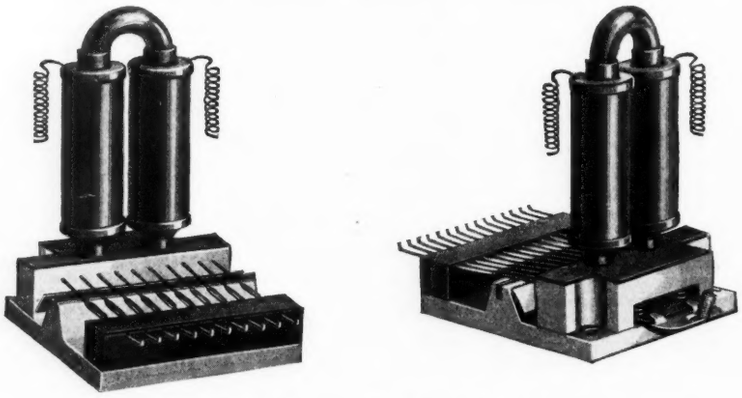

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Kilgen to Place Instrument on Third Floor of St. Louis Residence.

George Kilgen & Son, Inc., of St. Louis have designed an organ for F. C. Young, to be installed in his beautiful English home in St. Louis county. The scheme calls for two organ chambers on the third floor, with the blower in the basement. The console, to conform with the architectural design of the home and its furnishings, will be seventeenth century in style, with stopkey tablets. There will be two grilles installed in the ceiling on the second floor, overlooking a spacious reception hall, in which the console will be placed on a movable platform.

The organ will be equipped with an automatic self-player controlling both stops and expression, with a special lever device for the operation of the regular eighty-eight-note piano rolls. In addition a Kilgen special player cabinet is provided with duplicate player mechanism separate from the console, whereby the "one-hour" rolls can be played, providing a continuous program for any special occasion. Mr. Young, who is an ardent lover of organ music, expects to have several such "one-hour" rolls made from his personal selection.

The organ specification is as follows:

GREAT ORGAN.
Horn Diapason, 8 ft., 73 pipes.
Tibia Minor, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Viol d'Amour, 8 ft., 73 pipes.
Flauto Amabile, 4 ft., 73 pipes.
Wald Horn, 8 ft., 73 pipes.
Chimes, 20 tubes.
Harp, 37 bars.

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
Violin Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Viole d'Orchestre, 8 ft., 85 pipes.
Viole Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 notes.
Violin, 4 ft., 73 notes.
Flautino, 2 ft., 61 notes.
Oboe d'Amour, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 20 notes.

PEDAL ORGAN.
Sub Bass, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.

Opens Work by C. H. Brick.

John Hammond, organist of the First Baptist Church of Terrell, Tex., assisted by Mrs. H. A. Hudspeth, soprano, gave a recital Sept. 22 at the First Methodist Church, South, of that city, with the auditorium filled to its capacity, on the organ recently modernized and enlarged by C. H. Brick, organ builder of Dallas, Tex.

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Seattle Organists Hold First Monthly Luncheon of Guild

By JOSEPH H. GREENER, A. A. G. O.

Seattle, Wash., Oct. 17.—The Western Washington chapter of the American Guild of Organists resumed its monthly luncheon meetings Oct. 3 at the Gowman Hotel, Seattle, when Dr. Franklin Sawyer Palmer, organist and choir director of St. James' Cathedral, was the principal speaker. Dr. Palmer gave a very interesting talk about his trip to Europe and the many places of interest he visited, including the cathedrals and the French masters. His talk was illustrated with views.

—

The program committee announced that there will be monthly recitals throughout the season, the first one taking place at the First Swedish Baptist Church Sunday afternoon, Oct. 20, at 4 o'clock. The following organists will perform: Miss Amy Frederickson, organist of the Swedish Tabernacle; Miss Esther Parker, St. Paul's Episcopal Church, and John Lyon, St. Clement's Episcopal Church. Mr. and Mrs. C. H. Sutherland will be the assisting artists, and Mrs. Fred A. Lind, organist of the First Swedish Baptist Church, will be the accompanist.

—

In connection with the Seattle Symphony Orchestra, the Seattle Schola Cantorum has been organized. This is the choral adjunct. Its musical director is Karl Krueger and the conductors are Owen J. Williams and Edwin Fairbourn. The Schola Cantorum is the outcome of the merging of the ladies' chorus known as the Orpheon Society and the male chorus known as the Ralstan Club. The merging of two such excellent vocal ensembles into one group promises to give Seattle notable choral performances. The Schola Cantorum will participate in the presentation of works calling for orchestra and chorus.

—

Arville Belstad, organist of Plymouth Congregational Church, opened the rebuilt Kimball organ of the First Congregational Church, Everett, Wednesday evening, Sept. 18, with a recital. The program follows: Fourth Sonata in D minor, Guilmant; Concert Caprice, Kreisler; "Within a Chinese Garden," Stoughton; "All through the Night," Traditional; "Allegro Giubilante," Federlein; "Pilgrims' Chorus," Wagner; Berceuse, Godard; Pizzicato, Delibes; Overture, "Poet and Peasant," Suppe; Midsummer Caprice, Johnston; "The Rosary," arranged by Goss Custard; "Marche Russe," Schminke.

—

Miss Esther Parker has been appointed organist of St. Paul's Episcopal Church. Miss Parker succeeds Mr. Lyon, who resigned to take the position of organist and choir director at St. Clement's Episcopal Church.

—

John Lyon, an enthusiastic member of the Guild, has been appointed publicity manager of the local chapter. There is a lot of work to this position, but the chapter feels that the right man has been appointed.

—

Music-lovers of Seattle and the Pacific Northwest in general are looking forward with interest to the coming of Marcel Dupre Oct. 29, when he will give one of his recitals on the Casavant in the University Christian Church. If this recital proves to be a success the church will advance its musical program by bringing other master organists to Seattle.

—

Harold Heeremans' twilight recital programs in September at the First M. E. Church included:

Sept. 15—Allegretto (Fourth Sonata), Mendelssohn; Adagio (Occasional Oratorio), Handel; Andante Cantabile (Fourth Symphony), Widor.

Sept. 22—Andante (Sonata), Schubert; Chorale Prelude, "Lord, Hear the Voice of My Complaint," Bach; Intermezzo, Hollins.

Sept. 29 — Grave-Adagio (Second Sonata), Mendelssohn; "Sportive Fauns," d'Antalffy; Trio in D minor, Bach.

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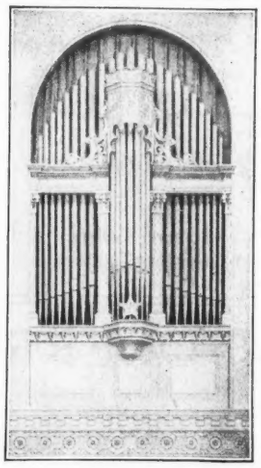

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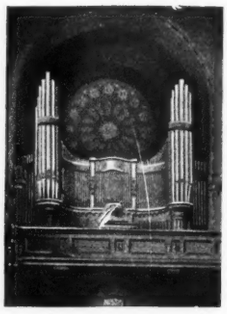

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AGAINST "HIDING" ORGAN.

Los Angeles, Cal., Sept. 6, 1929.—Editor of The Diapason: After an inspection of several fine churches recently completed in this city I feel impelled to write another protest against the prevailing fad of misplacing their most important article of furniture—the pipe organ. The very deplorable custom of hiding and smothering fine organs in closets, alcoves, cellars and attics continues to go merrily along in spite of the vigorous protests of prominent organists and critics who rightfully protest against this mistaken practice.

In reading a recent description of that impressive example of church architecture, "The Church of the Heavenly Rest," in New York City, I was especially interested to see that the building committee seemed to expect great commendation for the fact that no organ pipes were displayed and that the organ was placed behind an immense carved stone screen ("buried" seems the proper word) entirely out of sight. We are told that the console was treated as a very objectionable feature and was placed in a position where it could not be seen and where the organist would have much difficulty in directing his choir, to say nothing of properly hearing the instrument he was playing. What, may I ask, would a philharmonic orchestra amount to if its leader was carefully concealed from the view of the musicians and audience?

Are we of this country in our efforts to lead in the building of great religious edifices going to continue neglecting the proper placing of the church organ and overlooking its possibilities as a superb decorative feature as well? Truly many organs have been erected that are subject to criticism as to their decorative effect, but is that any reason why we should not make an effort to correct a deplorable mistake and restore the organ to its rightful position out in the open, where it may be seen and heard to the best advantage?

It may be that the moving picture houses are responsible for the hiding of organs, a custom that seems to have extended to churches, but now that the organ is being held under suppression during the new "movietone" demonstrations perhaps we will have time to reconsider this matter and get straightened around.

Is it not true that many churches are being designed in a strictly simple and massive style, unconsciously suggesting a tomblike effect, and that as one sits in such a place facing a bleak grille or screen devoid of pipes, there is an inclination to wonder where the obituary tablet is located and how the inscription reads? It is surely a fact that the gloomy impressions induced under such conditions would not prevail if a consistently decorative organ front was in evidence. Again, from another point of view, we are especially proud of our attainments in the way of completeness and mechanical perfection, but are our tonal effects equal to those secured abroad? Many of our best judges tell us "no" and the reason for that seems to be that the foreign installations are placed where they can be heard to better advantage. So by all means let us have our organs located where they will have every chance to be appreciated.

We as a nation are much disposed to be led into faddish customs, but are truly too sensible to remain subject to them long, and it is to be hoped that proper consideration will be given to the question of organs—their appearance, location and tonal effect.

Yours very truly,

FRANK R. FIELD.

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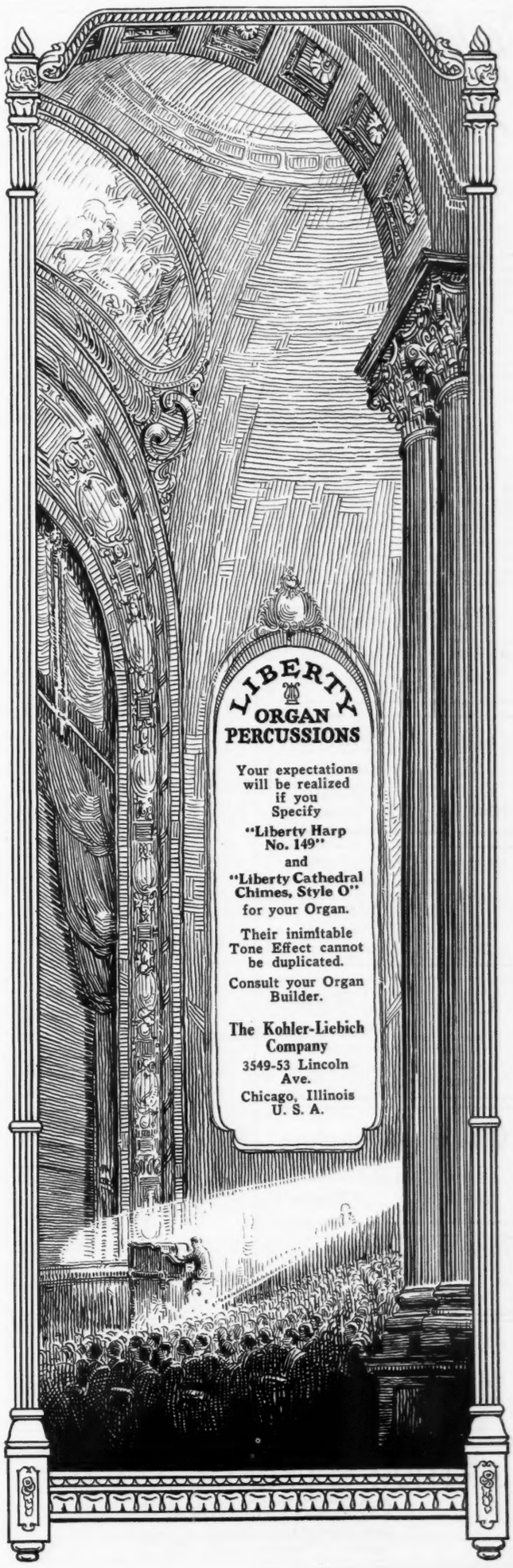

New Music

By WILLIAM LESTER.

"Variations on a Christmas Carol, by Gevaert," by M. Mauro-Cottone; published by J. Fischer & Bro.

The familiar, naive carol, "Le Somneil de l'Enfant Jesus," is here used as the structural theme for a fine extended organ work. Besides a contrapuntal and thematic versatility quite rare in these days of the half-baked amateur, there is evidenced genuine musical inspiration and a real flair for true organ writing. The work is not easy, but very much worth while. It is certainly one of the outstanding issues of the season, deserving of the keen attention of every wide-awake organist.

"The Chimes of St. Mark," for organ, by Antonio Russolo, edited by Pietro Yon; published by J. Fischer & Bro.

This is, as may be judged from the title, an exhibition number for chimes. The thematic matter is of no particular distinction, but the deft workmanship will to a large degree cover up this lack of interest. The music is of an impressionistic type, a thing of mass-colors rather than extended melodic lines or development.

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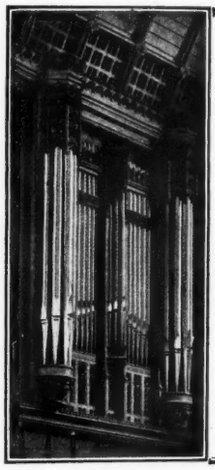

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News-Notes from San Francisco and the Bay Region

By WILLIAM W. CARRUTH

San Francisco, Cal., Oct. 18.—A recent and noteworthy visitor to the bay region was Eric De Lamarter, the distinguished organist and composer and assistant conductor of the Chicago Symphony Orchestra. Mr. De Lamarter's visit would probably have been entirely unsuspected had he not played an organ number on the new Aeolian organ at a Sunday morning service in Calvary Presbyterian Church at the special request of the Rev. Mr. Van Nuys, with whom he was formerly associated in Chicago. In meeting Mr. De Lamarter one is impressed by his quiet and unobtrusive manner, and it comes as quite a shock to learn that he is devoted to the strenuous pastime of polo playing.

—

One of the most delightful Guild affairs of recent years was the "Sunday afternoon" at the home of Estelle Drummond Swift, F. A. G. O. Mrs. Redfield, the newly-elected dean, and her hospitality committee succeeded in drawing out members who had not been seen for many a day. Among others it was a pleasure to see Mrs. Augusta Lowell Garthwaite, whose love for and knowledge of the best in organ music is an inspiration to younger organists. Mrs. Garthwaite gave up her organ in her youth to move with her husband to the gold fields of South Africa. After raising her family she returned to the organ.

—

Music-lovers are looking forward with the greatest interest to Monday evening, Nov. 4, when Marcel Dupre is scheduled to play his organ concerto with the San Francisco Symphony Orchestra. Cortot will appear on the same program. It is regrettable that there is no concert hall organ on the east side of the bay. There is a beautiful chamber music hall in the new music building at Mills College, and it is hoped that an adequate organ will be installed in it in the near future. When that happy time arrives Mills College can share with Stanford University and the College of the Pacific at Stockton the pleasure of attracting distinguished organists.

—

The longest day of the year is now over. For synagogue organists it is Yom Kippur, or the Day of Atonement. San Francisco has long been noted for the beautiful music of her synagogues and her capable cantors. Visitors should make a special effort to attend a Sabbath service at Temple Emanu-El, which is considered by many to be the most beautiful building in San Francisco. Wallace Sabin presides at the organ, a four-manual Skinner, at this temple.

McFadden Gives Service.

The combined quartet and chorus choirs of Centenary Methodist Church, St. Louis, presented a program Sunday evening, Sept. 29, in one of a series of musical services. These programs are given on the last Sunday evening of every month. The choir has a membership of nearly sixty voices and is under the direction of Edgar L. McFadden. The offerings included: Organ, Evensong, Martin; soprano solo, "Hallelujah," Hummel; quartet, "They That Sow in Tears," Parks; chorus, "Standin' in the Need of Prayer," Negro Spiritual; chorus, "I Am Alpha and Omega," Stainer; duet, "Lead, Kindly Light," Lansing; quartet, "I Will Give You Rest," West; organ, "Prayer," Read; chorus, "Father of Mercies," Waddington; organ, Finale in C major, Harris.

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Programs of Current Organ Recitals

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his recital at Trinity Cathedral Monday evening, Oct. 7, Mr. Kraft played: Sonata in D minor, Guilmant; "Isthar" (Tone Poem), Roy S. Stoughton; Scherzo, William Faulkes; Entr'Acte, Henry Hadley-Kraft; Prelude to "Tristan and Isolde," Wagner; "Liebestod," Wagner; Toccata, de la Tombelle.

Mr. Kraft gave the dedicatory recital on the Estey organ in the First Presbyterian Church of Bellefontaine, Ohio, Oct. 11, assisted by Mrs. Marie Simmelink Kraft, and played this program: Sonata in D minor, Op. 42, Guilmant; Minuet, C. P. E. Bach; Largo, Handel; "Evening Bells and Cradle Song," Macfarlane; Caprice ("The Brook"), Dethier; Meditation, d'Evry; "Liebestod," Wagner; Toccata in G minor, Matthews.

Walter F. Starbuck, Waltham, Mass.—Mr. Starbuck, assisted by Leon F. Gay, tenor, gave a recital in the First Congregational Church at Waltham on the evening of Oct. 8, the program consisting entirely of compositions by Mr. Starbuck, who played "A Night Song"; "On Alpine Heights; a suite, "In the Country" ("To the Woods," "A Dance," "Carillon," "Vesper Hymn," "The Return"); a Romance in E flat; three Classic Dances (Mazurka, Sarabande, Gavotte), and a suite, "In Italy" (Introduction, Tarantella, Neapolitan Song, Song of Venetian Gondoliers, Conclusion). Mr. Gay sang three songs set to poems by Emily Dickinson, "Let Down the Bars, O Death!," "I Shall Know Why When Time Is Over," and "Glee! The Great Storm Is Over!"; "The Fog Bell," to words by Lucy Larcom; "The Fate of the Flimflam," to alliterative lines by Eugene Field; "In October," to verses by the composer, and "Harp of the North, Farewell!," the conclusion of Scott's "Lady of the Lake." Mr. Starbuck made brief remarks of explanation.

Stanley Blake Smith, Torrington, Conn.—In a recital at Trinity Church Oct. 17 Mr. Smith played these selections: Prelude in G major, Bach; "Sunshine Song," Grieg; Spring Song, Mendelssohn; Fugue, "St. Ann's," Bach; Wedding Suite, Dubois; "Evening Bells and Cradle Song," Macfarlane; Allegretto, Clerambault; "Mirror Reflecting Pool," Shure; "Processional," Jepson.

Parvin W. Titus, Cincinnati, Ohio—Mr. Titus, organist of Christ Church, gave a recital Oct. 29 at Asbury College, Wilmore, Ky., playing the following program: Sonata 2 (Grave, Adagio), Mendelssohn; "Marche Pontificale," Symphony 1, Widor; Menuet, C. P. E. Bach; Sketch in D flat, Schumann; "The Bells of St. Anne de Beaupre," Russell; "Jagged Peaks in the Starlight," Clokey; Scherzo, Gigout; "In a Boat," Debussy; Largo, "Xerxes," Handel; Allegretto, Sonata in E flat, Parker; "Gesu Bambino," Yon; Toccata, "Thou Art the Rock," Mulet.

Oct. 13 Mr. Titus played the following program at the First Presbyterian Church of Bellefontaine, Ohio: Sonata 2, in C minor (Grave; Adagio), Mendelssohn; "Marche Pontificale," Symphony 1, Widor; Minuet, C. P. E. Bach; "Carillon," Sowerby; "Jagged Peaks in the Starlight," Joseph W. Clokey; "Solemn Melody," Walford Davies; Toccata, Fifth Symphony, Widor.

Marshall Bidwell, Cedar Rapids, Iowa—Mr. Bidwell has resumed his Monday afternoon recitals at the First Presbyterian Church, on the four-manual Skinner organ. His programs have included:

Sept. 16—Toccata and Fugue in D minor, Bach; Scherzo, Rousseau; "Moment Musical," Schubert; Fantasy on Swiss Airs and "Tempest in the Alps," Breitenbach; Reverie on a familiar hymn.

Oct. 7—March from "Drama pro Musica," Bach; Fugue in D major, Bach; Serenade, Schubert; "Ronde Francaise," Boellmann; Prelude in D flat, Chopin; "Canyon Walls," Clokey.

Oct. 14—Prelude to "Lohengrin," Wagner; "Dance of the Reed Flutes," Tschaikowsky; "Elegie," Massenet; "Liebesfreud," Kreisler; "Kammenoi-Ostrow," Rubinstein; Reverie on a Familiar Hymn.

Joseph Saylor Black, Jamestown, N. D.—Mr. Black, head of the organ department at Jamestown College, gave several recitals in the East in the fall upon his return from Fontainebleau, where he studied with Dupre and Widor. He was assisted by Carrie Witter Black in vocal selections. Mr. Black played the following program at the Reformed Church of Myerstown, Pa., Sept. 6 and at the Elias Union Church of Newmanstown, Pa., Sept. 7: "Pageant Triumphal," Nevin; Gothic Symphony, fourth movement, Widor; "Cortege et Litanie," Dupre; Prelude in B minor, Bach; "Marche Funebre et Chant Seraphique," Guilmant; Fantasy on an old English Air, Matthews; "Garden of Gethsemane," Shure; "May Night," Palmgren; March from "Tannhäuser," Wagner.

Hamlin Hunt, A. A. G. O., Minneapolis, Minn.—Mr. Hunt gave a series of three recitals on Monday evenings in October at Plymouth Church. These recitals are always a feature of the Minneapolis musical season. His programs were as follows:

Oct. 7—Triumphal March ("Sigurd Jorsalfar"), Grieg; "Song of May," Jongen; Toccata and Fugue in D minor, Bach; "Love Song" (Second Indian Suite), MacDowell; "Water Sprites," Nash; Berceuse ("L'Oiseau de Feu"), Stravinsky; "Contrasts," Browne; "Drink to Me only with Thine Eyes," Miles; "Vorspiel" and "Liebestod" ("Tristan and Isolde"), Wagner.

Oct. 14—"Marche Russe," Schminke; "Starlight," Karg-Elert; Echo Caprice, Mueller; Prelude and Fugue in A minor, Bach; "The Fisherman's Song," de Falla; "Pantomime," de Falla; Allegro Vivace (Fifth Symphony), Widor; Londonderry Air, Traditional; Torchlight March ("Henry VIII."), German.

Oct. 21—"Piece Heroique," Franck; "En Bateau," Debussy; "Sonata Romantica," Yon; "May Night," Palmgren; "Isthar" (A Tone Poem), Stoughton; Gavotte, Gluck; "A Slavic Romance," Matthews; Berceuse, Dickinson; "Pageant Triumphal," Nevin.

G. Criss Simpson, A. A. G. O., El Dorado, Kan.—In a recital at the First Methodist Church Oct. 11 Mr. Simpson played this program: Allegro from Sixth Symphony, Widor; Andante from "Piece Symphonique," Cesar Franck; First Movement from Trio-Sonata in C minor, Bach; Prelude in E flat, Bach; Allegro Cantabile from Fifth Symphony, Widor; "Moonlight," Karg-Elert; Scherzino, Parker; Cantilene, Shelley; Toccata from Fifth Symphony, Widor.

Lillian Arkell Rixford, Cincinnati, Ohio—Mrs. Rixford played this program at St. Paul's Lutheran Church, Reading, Ohio, Sept. 15: "Santa Maria," Whiting; "In Summer," Stebbins; Fountain Reverie, Fletcher; Two Movements from Sonata in E minor, Rogers; "Prayer," Stark; "Will o' the Wisp," Nevin; "Vision," Bibl; Capriccio, Lemaigre; Evensong, Martin; Fanfare, Lemmens.

Miss Bertha Kleckner, Sioux City, Iowa—Miss Kleckner gave the following program in a recital at the Sioux City Music School Oct. 14, assisted by Mrs. James Coss, contralto: "Overture Triomphale," Ferrata; Evensong, Candlyn; "Galilee," Matthews; Prelude in G major, Bach; Bourree, Hollins; Minuet and Finale, Clewell; "The Squirrel," Weaver; Scherzo in G minor, Bossi.

John K. Zorian, F. A. G. O., Olean, N. Y.—Mr. Zorian has begun a series of recitals on the last Friday evening of the month at St. Stephen's Church, of which he is organist and choirmaster. His program Sept. 27 was as follows: "Canzonetta del Salvator Rosa," Liszt; Caprice in B flat, Guilmant; Cantilena in A, Grison; Prelude and Fugue in A minor, Bach; "Shepherd's Cradle Song," Somervell; Andante in G, Batiste; Triumphal March, T. T. Noble.

Francis E. Aulbach, Chicago—Mr. Aulbach gave his seventeenth recital at the Church of the Epiphany Sunday evening, Oct. 13. His offerings consisted of a Tschaikowsky program and he played: "Nutcracker" Suite; Andante Cantabile from Fifth Symphony; "Marche Slav"; Finale from "Symphony Pathetique"; Overture, "1812."

Leslie P. Spelman, Fulton, Mo.—Mr. Spelman of the faculty of William Woods College played the following program in a recital at the First Baptist Church of South Haven, Mich., Aug. 20, with Mrs. Muriel H. Spelman assisting at the piano: Fantasia in G minor, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Suite in F, Corelli; "Dawn," Jenkins; "Will o' the Wisp," Nevin; Fantasie, Demarest, and "Wiegenlied," Brahms (Mr. and Mrs. Spelman).

William H. Barnes, Chicago—In a recital on a new Möller organ at St. Mary's of the Angels Church, Green Bay, Wis., Sept. 29, Mr. Barnes played: "Caprice Heroique" and Reverie, Bonnet; Minuet, C. P. E. Bach; "A Cloister Scene," Mason; Scherzo, Rogers; "Beside the Sea," Schubert; Berceuse, Dickinson; March, "Pomp and Circumstance," Elgar.

Lauren B. Sykes, Portland, Ore.—Mr. Sykes, organist of the Hinson Memorial Baptist Church, gave a recital on a two-manual organ built by the Guenther Organ Company for Zion Congregational Church, Portland, Sept. 30. His program included: Prelude and Fugue in D minor, Bach; "Moment Musical" (No. 3), Schubert; March in B flat, Silas; "Pilgrims' Chorus," from "Tannhäuser," Wagner; "At the Foot of Fujiyama," Harvey B. Gaul; "Petites Vagues" ("Little Waves"), Charles Fogg; "By the Waters of Minnetonka," Lieurance; Toccata in G, Dubois; Suite for Organ, James H. Rogers.

Dr. Abner W. Kelley, Lexington, Ky.—In his vesper recital at the University of Kentucky Oct. 6 Dr. Kelley was assisted by the First Methodist choir. His organ numbers included: Scherzo, Guilmant; Berceuse, Kinder; Russian River Song, arranged by Kelley; "Traumlied," Frysinger; "The Bells of St. Anne de Beaupre," Russell; "The Thrush," Lemare; "The Rippling Brook," Gillette; Concert Variations, Bonnet.

Oct. 13 Dr. Kelley played: Allegro, Third Sonata, Guilmant; Londonderry Air, arranged by Coleman; "The Rosary," Nevin; Andante from "Symphony Pathetique," Tschaikowsky; Allegretto, Wolstenholme; Meditation, Baldwin; "At Twilight," Stebbins; "Suite Gothique," Boellmann.

Russell Hancock Miles, Urbana, Ill.—In the University of Illinois Sunday afternoon recital Oct. 20 Mr. Miles played: Pastoral Sonata, Rheinberger; Canzona, Karg-Elert; "Comes Autumn Time," Sowerby; Prelude to "The Blessed Damozel," Debussy; "Gavotte de la Cour," Brocca; "The Curfew," Horsman.

Alice Harrison, Eagle Rock, Cal.—In a Sunday afternoon recital at Peace Chapel, Glendale, Miss Harrison, organist of the Congregational Church, played this program on the Reuter organ: "To the Evening Star" (from "Tannhäuser"), Wagner; "Where Dusk Gathers Deep," Stebbins; "Oh, the Lilting Springtime," Stebbins; "When Twilight Comes," Tandler; Evensong, Martin; Viennese Refrain, Old World Melody; Andantino, Lemare; "The World Is Waiting for the Sunrise," Seitz; "The Rosary," Nevin; "A Japanese Sunset," Deppen; "Love's Old Sweet Song," arranged by Lemare; "Romance," Rubinstein.

Hans C. Feil, Kansas City, Mo.—In his recital at the Independence Boulevard Christian Church Sunday afternoon, Oct. 20, Mr. Feil played the following program: Third Sonata, Guilmant; Andante from Fourth Symphony (Clock Movement), Haydn; "A Day in Venice," Nevin; "Lamentation," Guilmant; "Praeludium," Jarnefelt; Overture, "William Tell," Rossini.

Charles Galloway, St. Louis, Mo.—In his first recital of the season at Washington University Oct. 20 Mr. Galloway played: Prelude and Fugue in G major, Bach; "Blessed Jesu, We Are Here" and "In Thee Is Gladness," Bach; Allegro-Cantabile (from Second Symphony), Vierne; Rhapsodie on Catalonian Airs, Gigout.

Fred Faassen, Zion, Ill.—Among Mr. Faassen's programs on the large organ at Zion Tabernacle, broadcast by station WCBD, are the following:

Oct. 1—Prelude, Ferrari; Toccata from Gothic Suite, Boellmann; Pastorale from Sonata No. 1, Guilmant; Norwegian Dance, Grieg; Serenade, Chaminade; "Chant Pastoral," Dubois; Crescendo, Lassen.

Oct. 8—Grand March from "Aida," Verdi; "Romance," Sibelius; "Wedding Chimes," Faulkes; Morris Dance from "Henry VIII." German; Melody, Dawes; "Marche Militaire," Gounod.

Oct. 13—Variations on Tune "St. George," Elvey; "Meditation a Sainte Clotilde," James; Festal March, Smart; "Lead, Kindly Light," Lemare; "Echo Bells," Brewer.

Cora Conn Moorhead, Winfield, Kan.—In a program at the First Presbyterian Church the evening of Oct. 13 Mrs. Moorhead, organist of the church and head of the organ department of Southwestern College of Fine Arts, played these compositions: Chorale in A minor, Franck; Prelude, Clerambault; Three Chorale Preludes, Bach; "Southern Twilight," Glynn; Berceuse, Dickinson; "Within a Chinese Garden," Stoughton; "Arianne" Symphony (March), Guilmant; Adagio, Fifth Symphony, Widor; Toccata, Fifth Symphony, Widor.

Samuel A. Baldwin, New York City—Among Professor Baldwin's programs for his Wednesday and Sunday afternoon recitals at the City College have been these:

Oct. 16—Magnificat in D minor, Lemaigre; "Ave Maria," No. 2, Bossi; Prelude and Fugue in A minor, Bach; "Elegie" and "Funebre" (manuscript), Janis Kalnins; Moderato and Scherzo, Harvey Grace; Largo from "New World" Symphony, Dvorak; Finale (Six Pieces), Franck.

Oct. 20—"Concerto Gregoriano," Yon; Largo, Handel; Toccata and Fugue in D minor, Bach; Prelude, Katharine E. Lucke; "Capriccio Fantastique," Gustav Mehner; "Momento Musicale," Op. 94, No. 2, Schubert; Nocturne, Grieg; Finale from First Symphony, Vierne.

Oct. 23—Introduction and Fugue, Sidney Homer; "The Little Shepherd" and Menuet, Debussy; Passacaglia, Bach; "Night" and "Dawn," Jenkins; Improvisation-Caprice, Jongen; Berceuse, Vierne; Melody in E, Rachmaninoff; "Suite Gothique," Boellmann.

C. Harold Einecke, Quincy, Ill.—In his Sunday afternoon recital at Salem Evangelical Church Sept. 29 Mr. Einecke played: "Nun danket alle Gott," Karg-Elert; Londonderry Air, J. Stuart Archer; Fugue in G minor (lesser), Bach; "Liebestod" (from "Tristan and Isolde"), Wagner; "Marche Champetre," Boex; Chorale Prelude, "Vater unser im Himmelreich," Bach; "The Last Rose of Summer," Traditional Irish Air; "Thanksgiving," Demarest.

At the dedication of a two-manual Hinners organ in the Daugherty funeral home at Quincy, Oct. 6 Mr. Einecke played: "Nun danket alle Gott," Karg-Elert; "The Rosary," Nevin; Largo, Handel; Arioso, Bach; "The Squirrel," Weaver; Two Chorale Preludes, Bach; "The Musical Snuff-box," Liadoff; "The Last Rose of Summer," Traditional Air; "A Southern Fantasy," Hawke; Fountain Reverie, Fletcher; "At the Foot of Fujiyama," Gaul; Grand March from "Aida," Verdi.

Donald C. Gilley, Richmond, Ind.—Mr. Gilley gives a recital on the three-manual Austin organ in Goddard Auditorium at Earlham College one afternoon every week during the college year. His programs this semester have included the following:

Sept. 15—Chorale Preludes, "My Inmost Heart Doth Yearn" and "A Rose Breaks into Bloom," Brahms; Gavotte in B flat, Handel; "Suite in Miniature," DeLamarter; Siciliano, Bach; "Sunshine and Shadow," Gale.

Sept. 26—Prelude in C major, Bach; Pastorale, Bach; "Song of Gratitude," Cole; Serenade, d'Antalffy; Caprice, Guilmant; "Carillon," Sowerby; Toccata from Fifth Symphony, Widor.

Oct. 2—Prelude and Fugue in A, Walther; "Benedictus," Couperin; "The Walk to Jerusalem," Bach-Griswold; "Will o' the Wisp," Nevin; "Melodia," Reger; Toccatina in D, Gillette; Rhapsody, Cole.

Miss Roberta Bitgood, A. A. G. O., New York City—Miss Bitgood gave a recital to mark the rededication of First Church of Christ, Groton, Conn., Sept. 29, playing the three-manual organ built by the Harry Hall Organ Company from the old tracker instrument, to which extensive additions were made. Miss Bitgood's recital included these selections: Andante Cantabile, Tschaikowsky; Toccata in C, Bach; "Water Sprites," Nash; "In Summer," Stebbins; "Pomp and Circumstance," Elgar.

Edward G. Mead, Mus. B., Oxford, Ohio—Professor Mead of the Miami University faculty gave a recital in the Bowdoin College Chapel Aug. 18 at the invitation of Edward H. Wass, professor of music at Bowdoin and organist of the college. He gave the following program on the three-manual Austin organ presented to the college by Cyrus H. K. Curtis two years ago: Prelude in C minor, Mendelssohn; Berceuse, Guilmant; Scherzo in E major, from Second Symphony, Vierne; Toccata and Fugue in D minor, Bach; Meditation in B flat, Truette; "Evening Bells and Cradle Song," Macfarlane; Londonderry Air (arranged), Lemare; "Piece Heroique," Franck.

Leslie Grow, A. A. G. O., San Mateo, Cal.—Mr. Grow gave a recital Sept. 17 to open the organ built by the Wicks Pipe Organ Company of Highland, Ill., for the First Methodist Church of San Mateo. His offerings included: Toccata and Adagio in C major, Bach; Sonata No. 6, Chorale and Variations, Mendelssohn; Largo ("New World" Symphony), Dvorak; Minuet in G, Beethoven; Fantasia on Hymn-Tune "Duke Street," Kinder; Reverie, Rogers; "Where Wild Judea Stretches Far," Stoughton; Barcarolle ("Tales of Hoffman"), Offenbach; Toccata in D minor, Nevin.

The organ was given to the church by Mrs. Louise Holloway Kirkbride in memory of her late husband, the Rev. Charles Henry Kirkbride.

Miss Evelyn Lucile Hall, Wichita, Kan.—Miss Hall, a pupil of Reno B. Myers, gave the following recital program at the South Lawrence Christian Church Aug. 23, assisted by Mr. Myers at the piano, and Florian Nash, violinist: Rhapsody for Organ and Piano, Demarest; Prelude and Fugue, Bach; Suite, No. 1 (Prologue and Intermezzo), Rogers; "Ave Maria" (organ, piano and violin), Bach-Gounod; "Kammenoi Ostrow" (organ and piano), Rubinstein-Mason; "Orange Blossoms," MacMaster; "At Evening," Buck; "Goin' Home," Dvorak-Clough-Leighter; "Marche Triomphale," Wachs.

Programs of Current Organ Recitals

Warren D. Allen, Stanford University, Cal.—In his most recent recitals at the Memorial Church of Stanford University Mr. Allen has played:

Oct. 1—"Rejoice, Ye Pure in Heart," Sowerby; "Intrada," Desplanes-Nachez; Minuet, Haydn-Friedberg; "Sailing over Jordan" (Negro Spiritual) and Puritan Procession (York Tune) (From "Pioneer America"), Seth Bingham; "Deep River" (Negro Spiritual), arranged by Burleigh; "The Builder," C. W. Cadman; Adagio, Franz Ries; "Pictures from an Exhibition," Moussorgsky.

Oct. 8—Prelude on "Veni Emmanuel," Egerton; Chorale Prelude, "Puer nobis nascitur," Willan; Three Chorale Preludes on "In dulci jubilo," Bach; "Dripping Spring" (from "Nature Sketches"), Clokey; "Roulade," Bingham; Reverie on the Hymn-Tune "University," Grace; "Comes Autumn Time," Sowerby.

Oct. 10—Mountain Sketches, Clokey; "Told by the Camp-Fire," Goodwin; "Requiem," Sidney Homer; Cantilena, Carl McKinley; "Deep River," Negro Spiritual; "Marche Champetre," Boex.

Oct. 13—"The Bells of St. Anne de Beaupre," Russell; Bourree in D major, Sabin; "Morning Mood" (from "Peer Gynt" Suite), Grieg; "Wind in the Pine Trees," Clokey; Concert Overture in C minor, Fricker.

Frederick N. Shackley, Boston, Mass.—In a recital Oct. 10 at the Park Street Church, Newport, N. H., Mr. Shackley played these compositions: Allegro Appassionato, (from Sonata 5), Guilmant; Pastorale, Claussmann; March from "Lohengrin," Wagner; "At Eventide," Shackley; "Will o' the Wisp," Nevin; "Suite Gothique," Boellmann; Berceuse from "Jocelyn," Godard; Largo, Handel; "A Deserted Farm" and "To a Wild Rose," MacDowell; "Hosanna!," Wachs.

Ruth Frances Hope, Oklahoma City, Okla.—In a program at the Shrine Temple Sept. 6 for the Eastern Star instruction school, Mrs. Hope played these numbers: Sonata, Op. 16, Ruffer; Fugue in D minor, Bach; "Les Monde dans l'attente du Sauveur" (from "Symphonie Passion"), Dupre; "Sonata de Violon," Franck; Elegy, Parry; Sonata in C minor, Salome.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs by Dr. Hastings at the Philharmonic Auditorium have included: Prelude to "Parsifal," Wagner; Prayer from "Rienzi," Wagner; "Träumerei," Schumann; Chorale, "My Chosen King," Bach; Prelude to "La Traviata," Verdi; "A Dream" (dedicated to Dr. Hastings), Creatore; "Chanson Triste," Tschaikowsky; "Intermezzo Russe," Franke; "Sunrise" (new), Frederiksen; "Independence March," Wyckoff.

O. H. Kleinschmidt, A. A. G. O., Lebanon, Ill.—In his Sunday vesper recitals at the Methodist Church in October Mr. Kleinschmidt has played the following programs:

Oct. 6—Prologue, Rogers; "Contemplation," Wheeldon; "The Rosary," Nevin; "Song of the Basket Weaver," Russell; "Jubilate Amen," Frysinger.

Oct. 13—Rondo Caprice, Buck; "In Summer," Stebbins; Berceuse, Guilmant; "Priere," Guilmant; Toccata, Frysinger.

Oct. 20—"March of Victory," Moussourgsky; "Ave Maria," Schubert; "Angelus," Massenet; Communion in G, Batiste; "Oasis," Kleinschmidt.

Charles Carson Bonte, Brooklyn, N. Y.—Mr. Bonte, organist of the Beverly Road Presbyterian Church of Brooklyn, was guest organist at the Methodist Episcopal Church of Palmyra, N. Y., Sept. 17. He played a program on which appeared the following compositions: "Grand Choeur" in A, Kinder; Reverie, Dickinson; "Shadow Chords" (Caprice), Peele; Summer Sketches, Reiff; Solemn Prelude, Noble; "The Swan," Saint-Saens; "Drink to Me only with Thine Eyes" (by request), arranged by Miles; Idylle, Overholt; Sonatina, Rogers.

Frederic B. Stiven, A. A. G. O., Urbana, Ill.—Director Stiven gave the Sunday afternoon recital at the University of Illinois Oct. 13, playing these selections: "Piece Heroique," Franck; Adagio, Enesco; Toccata in D minor (Dorian), Bach; "Meditation a Ste. Clotilde," James; "Angels' Grotto," from "The Enchanted Isle," Shure; Scherzo in B minor, Rogers; "Harmonies du Soir," Karg-Elert.

Elmer A. Tidmarsh, Schenectady, N. Y.—In his recital at Union College Sunday afternoon, Oct. 13, broadcast by station WGY, Mr. Tidmarsh played: "Grand Piece Symphonique" (first part), Cesar Franck; "Hymn to the Sun," "Song of India," "Romance" and "Flight of a Bumble-bee," Rimsky-Korsakoff.

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CUTHBERT HARRIS, O Lovely Voices of the Sky (Trio)..... .12
MARGARET R. LANG, The Heavenly Noël..... .25
ORLANDO A. MANSFIELD, He Shall be Great (Trio)..... .12
PURCELL J. MANSFIELD, Good Christian Men Rejoice (Trio) .10
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THREE CHRISTMAS CAROLS (Trios)..... .12
Kitson—The Shepherds Had an Angel—Northcote—Sweet was the Song
Colburn—In Bethlehem
CHARLENE B. UNDERWOOD, Birthnight of the Babe (Trio) (New) ..... .12

Men's Voices

GENA BRANSCOMBE, Hail Ye Tyme of Holiedayes..... .12
WILLIAM LYNDON WRIGHT, Christmas Carols
First Set—Infant so Gentle—O Little Town of Bethlehem—What Child is this—Holy Night..... .12

Two Part Carols

PAUL AMBROSE, Far Away in Old Judea (New)..... .10
PURCELL J. MANSFIELD, The First Nowell..... .12
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Heinroth and Koch Resume Recitals; Pittsburgh News

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa.,Oct. 21.—Dr. Charles Heinroth, organist and director of music at Carnegie Institute, Pittsburgh, opened the thirty-fifth season of free organ recitals at Carnegie Hall, Pittsburgh, Saturday evening, Oct. 5, with the following program: Overture, "The Year 1812," Tschaikowsky; "Bells of St. Anne de Beaupre," Russell; Caprice, "Alceste," Gluck-Saint-Saens; two movements from Pastoral Symphony, Beethoven; Fugue in D major, Bach; "Solvejg's Song," Grieg; Concert Variations, Bonnet. On Sunday afternoon, Oct. 6, Dr. Heinroth played the following program: Overture to "Ruy Blas," Mendelssohn; "La Fileuse," Raff; Hungarian Dance, No. 5, Brahms; Symphonic Poem, "Le Rouet d'Omphale," Saint-Saens; Gothic Suite, Boellmann; Prize Song from "The Master Singers," Wagner; "L'Organo Primitivo," Yon; Coronation March from "The Prophet," Meyerbeer.

—

Dr. Caspar P. Koch opened the forty-first season of free organ recitals in Carnegie Hall, North Side, Sunday afternoon, Oct. 6. He was assisted by Lyda Smith Flenner, soprano, as guest soloist, with Lyman Almy Perkins as accompanist. Dr. Koch's program included the following numbers: Overture to "Mignon," Thomas; Andante Cantabile, Tschaikowsky; Caprice (transcribed by Koch), Saint-Saens; "Bells of Berghall Church," Sibelius; Waltz in A flat major, Brahms; March from "Le Prophete," Meyerbeer.

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On Sunday, Oct. 6, Calvary Presbyterian Church, Wilkinsburg, dedicated its new church building. The afternoon was devoted to the dedication of the organ. John A. Bell, organist of the First Presbyterian Church, Pittsburgh, who drew up the specifications, played a very enjoyable program, effectively showing the possibilities of the two-manual instrument built by M. P. Möller and installed by Peloubet & Co. of Pittsburgh. Both the great and swell are enclosed. Bertha Gross King is organist and director of music at the church and plays a program for fifteen minutes preceding the regular services.

—

Mrs. Blanche Jamieson Kensey has taken the position of organist and director at the Second United Presbyterian Church, Staunton avenue, Pittsburgh. Mrs. Kensey was formerly organist at the Homewood Avenue M. E. Church.

—

Arthur Bodycombe is at present playing at the Church of the Ascension, Pittsburgh.

—

Charles A. H. Pearson of Pittsburgh played the following program Oct. 3 at the Round Hill Presbyterian Church, Elizabeth, Pa.: Concert Variations, Bonnet; Berceuse in G, Kinder; Gavotte from "Circe," arranged by Ghys; Fountain Reverie, Fletcher; Evensong, Martin; Gothic Suite, Boellmann; Largo, Handel; A Madrigal, Jawelak; "At the Foot of Fujiyama," Gaul; "Angelus," Bonnet; Cradle Song, Schubert; Allegretto in E flat, Wolstenholme; An Evening Melody, Crawford; Toccata from Fifth Symphony, Widor. The organ is a two-manual Kimball, rebuilt and installed by A. W. Brandt, Pittsburgh representative of the W. W. Kimball Company.

—

Paul E. Beiswenger, organist and director at Bethlehem Lutheran Church on the south side, was recently appointed assistant probation officer of the Allegheny County court.

—

R. E. Letcher, Pittsburgh representative of the Estey Organ Company, opened a two-manual Estey in the North End M. E. Church with a recital Sept. 23.

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Philadelphia Hears Marcel Dupre's New Symphony in C Minor

By DR. JOHN M'E. WARD

Philadelphia, Pa., Oct. 21.—Marcel Dupre appeared in the Second Presbyterian Church Oct. 2 before a crowded house. The recital was arranged by the officials of the church and sponsored by the American Organ Players' Club, the Pennsylvania chapter of the A. G. O., the Pennsylvania chapter of the N. A. O. and the Camden chapter of the N. A. O. A testimonial dinner was tendered the guest and his wife at Hanscom's, and was attended by over 100 organists.

Considerable interest centered in Dupre's new Symphony in C sharp minor, recently completed, and now receiving its first hearing in America. It is markedly modern in content, in three movements, without form (in former sense of the word). It is original in every way and is an important addition to the larger works for organ. It will require a virtuoso of the first rank for its performance. His improvisation on themes submitted by the Maitlands, father and daughter, and Edward Shippen Barnes was most enjoyable. Miss Maitland's theme was a scherzo; Mr. Maitland's a solid, substantial one, as one might use for a sonata movement. The third theme by Mr. Barnes was just one dandy subject for a fugue, and Dupre made a three-voiced fugue of it, treating it in rare contrapuntal style. His fine musicianship and technical skill were strongly in evidence throughout the evening. Mention should be made of his registration of the "Coucou" by d'Aquin, a "Spinning Song" by himself and the Canon of Schumann, played on single registers mostly, with consummate skill in tonal coloring which could be accomplished on a large organ.

—

H. Raymond Johnson has taken charge of the music at the Oxford Presbyterian Church. Anna E. Bell will preside at the organ, the choir being composed of a quartet and small mixed chorus.

—

Edna R. Dale gave her third annual recital on the Möller organ in Cooper M. E. Church on the evening of Oct. 17.

—

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, has begun rehearsals on the "Missa Solemnis" of Beethoven, which will be given in the Lutheran Church of the Holy Communion Dec. 4. As far as can be ascertained, this will be the first performance of this work in Philadelphia. The soloists will be Ethel Righter Wilson, soprano; Lillie Holmstrand Fraser, alto; Bernard Poland, tenor; Thomas McClelland, bass. An orchestra from the Philadelphia Orchestra will play the accompaniment.

—

Gloria Dei Church is over two and a half centuries old and is Philadelphia's oldest shrine. Located along the water front, it is more or less inaccessible to the average visitor. Sept. 29 the church authorities inaugurated a free Sunday bus service from the central hotel districts to and from the church for both morning and afternoon services. Every visitor to the city should visit this quaint spot.

—

The new three-manual Page organ in the Blockley Baptist Church was formally opened from Sept. 22 to Sept. 29 with a series of concerts played by Dr. Irvin J. Morgan, who drew up the scheme of the instrument. The organ is a gift from Miss M. Louisa Hoffman.

—

Frances L. Snyder has taken the organ position at the Park Avenue M. E. Church, where she will have a quintet and a junior choir.

—

A. Graham Barnes has assumed the duties as organist and choir director at Covenant M. E. Church, with a quartet of new voices as the vocal equipment.

—

The tenth anniversary of the organization of the Washington Memorial Chapel choir at Valley Forge was observed Saturday evening, Oct. 19, by presenting excerpts from various works sung during the ten years. The choir is under the guidance of Marion G. Spangler. Three organists assisted —Theodore Paxson, Eskil Randolph and Chester Norton.

—

A new Bartholomay organ was dedicated Oct. 20 in the First Presbyterian Church at Haddonfield with a recital played by F. Marie Wesbroom Dager, organist of the church. The instrument is a memorial gift of Mr. and Mrs. Henry D. Moore.

Methodists Hear Day Cantata.

Dr. George Henry Day's cantata "Dies Irae" was featured by the choir of Grace M. E. Church, Rochester, N. Y., at a special musical service before the Genesee annual conference Oct. 8. The cantata, which was rendered under the direction of Mrs. Dorothea Palmer Roscoe, was well received by the 300 preachers from western New York.

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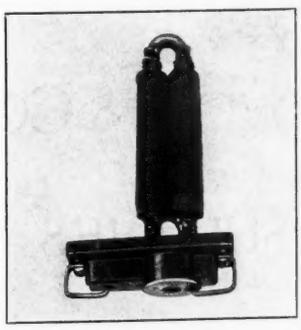

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SPIRITUALS IN NEW HYMNAL

Dorothy G. Bolton and Harry T. Burleigh Authors of Book.

Dorothy G. Bolton and Harry T. Burleigh have collaborated in the preparation of a very interesting and novel hymn-book entitled "Old Songs Hymnal," published by the Century Company late in October. It is believed to be the first compilation of negro spirituals for use in church services. The old songs, beautiful in their simplicity, earnestness and spirituality, are given exactly as they have been sung by the negroes since the days of slavery. The words have been set down by Mrs. Bolton as she heard them from the negroes on her plantation in Georgia or as they themselves wrote them down for her. The musical settings, which have been arranged by Mr. Burleigh, who is perhaps the best-known of modern negro composers, retain the character, feeling and spontaneity of the traditional negro music and are not too difficult to be sung well or played at sight by the average person. Among them are many familiar melodies as well as some that are new and unusual.

Dorothy G. Bolton spent the early years of her life on the plantation in Georgia occupied by her family for six generations. She attended the Northwestern University School of Oratory. Her home is in Detroit. Harry T. Burleigh has been a soloist in St. George's Church, New York City, for many years. Practically all of America is acquainted with his concert singing. He is also the composer of a number of pieces.

When Cats Were Pipe Voices.

One of our readers sends us the following clipped from a Montclair, N. J., newspaper:

"One of the strangest musical (?) instruments ever heard of is described in a book written by Willenski. He states that when Emperor Charles V. introduced Philip II. to the subjugated Netherlanders in 1549 there was a procession through Brussels, in which figured a musician with an organ. A cat with its tail tied to a key was imprisoned in each pipe, and as the musician struck the notes the tails were pinched and the cats screeched and howled. It seems hardly credible in this age of sensibility. There was no S. P. C. A. in those days."

Service of Riegel's Works.

All Saints' Church, San Diego, Cal., recently complimented S. J. Riegel by using his compositions for the entire musical part of the morning service. Mr. Riegel played the organ prelude and the postlude. The program contained: Prelude, "Morning Song"; "Benedictus Es"; "Jubilate Deo"; anthem, "The Lord Is My Light"; postlude, "Marche Recessionale."

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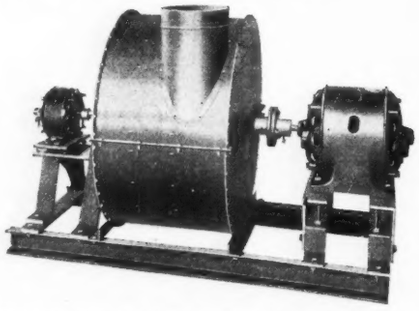

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Buffalo Activities; Dupre Draws Crowd; Interchurch Choir

By DeWITT C. GARRETSON

Buffalo, N. Y., Oct. 21.—Marcel Dupre played his second Buffalo recital Monday evening, Oct. 7, at the Church of the Atonement, Northland avenue and Lounsdale road. The recital was under the auspices of the Buffalo chapter of the American Guild of Organists. As at his first appearance, so at this recital, M. Dupre was greeted by an audience which completely filled the building. The program included works of various national schools, French, German and American, this country being represented by the Concert Overture of James H. Rogers of Cleveland. Two numbers by Bach, the chorale prelude on "Rejoice, Ye Christians," and the Prelude and Fugue in A minor, and a Fugue in C minor by Mozart were of special interest. Doubtless the most interesting item on the program was the improvisation on three themes given by M. Dupre as his final number. The themes were supplied by Messrs. Hardy, Stratton and Hartman, and consisted of one original melody and two well-known hymn-tunes. Mr. Hardy furnished the original melody, which was the first theme of the improvisation and was used alla marcia. The second theme was developed in chorale prelude style, and the third theme, Sullivan's "St. Gertrude," was used as a fugue subject. M. Dupre's Second Symphony in C sharp minor was included on the program.

—

Gordon H. Johnson played the opening recital on a Viner organ in the Cazenovia Park Baptist Church Sunday evening, Sept. 22.

—

Keen interest is displayed in an organization to be known as the Interchurch Sacred Choir, which is being formed. William J. Gomph, A. A. G. O., is the director, and the aim of the organization is to promote the singing of sacred music to a superlative degree and to utilize the services of experienced vocalists. Arrangements are in the course of development for the appearance of this choir in Temple Beth Zion on Friday evenings, the Lafayette Presbyterian Church Sunday mornings, the Buffalo Consistory Sunday afternoons and Parkside Lutheran Church Sunday evenings.

—

The choir of Christ Evangelical Lutheran Church, under the direction of Eugene Fiscus, presented a program of solos and choruses in the parish-house of the church Thursday evening, Oct. 10.

—

Helen G. Townsend, A. A. G. O., will give a recital in St. Paul's Cathedral Monday evening, Nov. 11.

—

A service of unusual interest was held in St. Paul's Cathedral on the morning of Sunday, Oct. 13. This service was arranged especially for the regiment from Toronto known as "The Queen's Own Rifles." The regiment was 600 strong, accompanied by its band and bugle corps. It was thrilling to hear these men sing "God Save the King." The rafters of old St. Paul's reverberated with the volume of tone, and it required the full resources of the organ to come anywhere near giving them adequate support. The regiment was in Buffalo to take part in the Pulaski celebration and in the celebration of "Light's Golden Jubilee."

—

Buffalo chapter of the Guild has started a study club which meets twice a month with the object of stimulating interest in the academic side of the Guild. Papers are prepared by the members of the club, the pieces which are set as the tests for the next examination are to be prepared by each member, and each meeting is to resolve itself into a miniature examination period. Sight-playing, ear test, general musical knowledge, organ construction and all the other requirements will be given thorough consideration.

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A letter from Edw. P. Kimball, Organist of the Mormon Tabernacle, Salt Lake

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Very cordially,

[Signed] EDW. P. KIMBALL,
Senior Organist Mormon Tabernacle,
Salt Lake City
(Official Organist
International Rotary Convention,
Dallas)

HILLGREEN, LANE & CO., Alliance, Ohio

For "Movie" Player; Sinister Numbers; Comment on "Talkie"

By WESLEY RAY BURROUGHS

One of our new classifications is "Sinister and Conspiracy." By this we mean that these pieces will better fit certain scenes than will the purely mysterious or heavy dramatic numbers. The list includes conspirators, impending danger, plotting foes, smugglers, etc. These are all, of course, a subdivision of the heavy dramatic.

Among the best numbers in the catalogues are: "A Thief in the Night," by Zamecnik"; "Diabolical Con Moto," by Kempinski; "Evil Plotter," by Zamecnik; "Incognito," by Kempinski; "In Gloomy Forest," by Axt; "March of the Giants," by Cowen; "Sinister Misterioso," by Becce; "Shadowed," by Zamecnik; "Sinister Agitato," by Becce, and another by Drigo, and "Sinister Misterioso," by Berge. "Sinister Theme," by Vely, is a strong piece in C minor. "Smuggler's Theme" ("Carmen"), by Bizet; "The Conspirators," by Santos, and another by Sodero; "The Crafty Spy," by Borch; "The Plotting Foe," by Kilyeni, and "The Treacherous Knave," by Zamecnik, are well known.

Three new issues just received are good examples of this classification. "Evil Omens," by DeFrancesco, opens with the ominous theme in the bass register. A few measures of dissolving chords lead to the return of the theme. "Stealthy Whispers," by M. Ewing, is a trifle lighter. "Abduction," by Max Darewski, opens with a clever idea. In A flat major the bassoon gives out A flat, E flat and D flat, thus creating the impression of indecision. As an accompaniment the left hand keeps up a continual iteration of tonic and dominant.

—

In nearly all dramatic features there is opportunity to select a sinister theme to accompany the entrances of the principal evil character, and it is not necessary always to play the entire theme. Fine examples of the treatment of the foreboding evil theme may be found in a study of the scores of the operas of the great masters. Wagner, in his works, often hints at an approaching calamity with a phrase of the ominous even in the midst of neutral and happy scenes. Bizet, in "Carmen," uses the same idea in the "Smuggler's Theme," although the theme idea is not elaborated to the extent that Wagner develops it.

Again, the organist may invent themes, often improvising suitable heavy ones. This applies particularly to neighborhood theater organists, who are obliged to play many features at sight, with no previous screening or cue sheets available.

—

Press Comments.

In a recent editorial in the Rochester Democrat and Chronicle under the caption of "Selling the Talkies" we find: "If the talking pictures have done nothing else they have put up new problems to the advertising man. What can be said about the pictures sufficiently alluring to attract patronage, aside from the simple statement that characters are both seen and heard? To date the 'talkies' are appealing principally for their novelty; practically all that can be said about them, for publicity purposes, is that they give us a chance to hear Mary Pickford's voice, or Al Jolson sing. A few weeks ago we were invited to hear George Bancroft laugh. Next, no doubt, it will be: 'Hear Gloria Swanson gargle' and 'Listen in on John Gilbert's cough.'

"If the 'talkies' have nothing more to offer than the mere novelty of hearing the vocal contortions of certain celebrated stars we are none too optimistic of their future. * * * The sooner the 'talkies' get over their novelty complex the better for them and the public. If they merely offer us the prospect of hearing the voice of some celebrated personality, we might much better stay at home and listen to the radio, and the producers might save a lot of time and money by building broadcasting stations. Now that the stars have had their chance to do their talking, whistling and yodeling, why not forget about them for a while and give a little more thought to the pictures? How these people talk is to most of us much less important than what they have to say."

—

And a prophecy that will encourage musicians throughout the country is an article to be found in the Saturday Evening Post of Sept. 21, entitled "A Real Tail on a Bronze Bull," by Welford Beaton. He begins by saying that: "Noise is put into pictures to make them more realistic. Seeing Bill Boyd and Marie Prevost arrive at a field is not enough; we must hear the rattle and banging of their ancient Lizzie. * * * Let us suppose Chicago wishes to grace its lake front with a monument to its packing industry. A sculptor molds a noble group of a cow, a bull and a calf. The work is done beautifully, standing out against the evening sky with lifelike quality. But someone gets an idea. At the stockyards he gets the necessary requisites, and substitutes real tails for the bronze ones and adorns the heads of the bull and cow with real horns. No one can deny this adds realism. A real tail and horns certainly look more lifelike than bronze ones, but somehow as the bronze bovine family look in the evening twilight, there is something incongruous about the gently waving tails, something that would not fit into the picture even if the tails were kept fresh. And the dubious shaking of heads in New York, the money center, and Hollywood, the art center, is caused by the film industry's doubts about its wisdom in having put a real tail on its bronze bull. The backbone of any business is not the few large orders from its big customers, but the many small orders from its small customers. Little picture-houses all over the country are closing at an alarming rate. The owners cannot afford the sound equipment and many who have done so find they cannot operate at a profit because of the high price of the dialogue pictures.

"Another straw that makes producers wonder if they have estimated correctly the direction of the wind, is the overwhelming vote in favor of silent pictures wherever the public has been given the opportunity to register its preference. * * * One owner, operating a chain of theaters, says: 'We are taking in the same amount of money, but our expenses are heavier; consequently our profits are reduced. Without giving us a chance to ascertain if our customers really want the talking pictures, the producers arbitrarily unload them on us, charging us more for them than their drawing power justifies. The patrons in our chain voted overwhelmingly for the silent pictures. * * * The motion-picture business was made prosperous by the wide pictorial sweep of the camera, its ability to do things that the stage could not do, telling intimate stories which appealed to the public. Now what do we get? Murder trials, speak-easies, backstage life, bootleggers, hoofers, gangsters.

"The silent screen is not dead. Within a year the studios will have swung back to their silent programs, with here and there a 'talkie' mixed in, to supply the exceedingly small demand for it."

Lack of space prevents printing the entire article, but readers who will take the pains to secure a copy of the Post will find it well worth their time to peruse it.

—

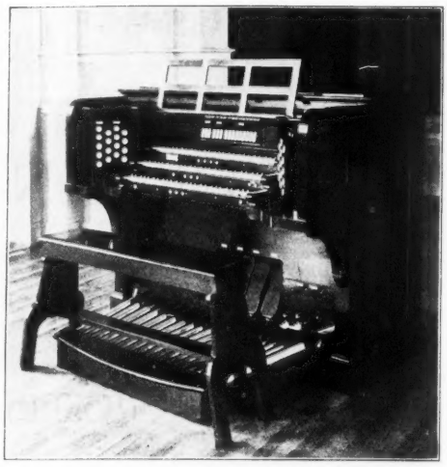
New Photoplay Music.

Right in line with this month's article come several new Carl Fischer issues, among them "Smuggler's Rendezvous," by J. Beghon. Opening in D minor, with soft strings, it proceeds mysteriously in the form of a stealthy march. An extended second part occurs in B flat.

Comedy: "The Acrobatic Flivver," by M. L. Lake, is a depiction of the groans, squeaks and rattles of an ancient "Lizzie," and unless the organist has a generous assortment of traps, he will certainly need the assistance of a drummer. A good comedy number.

Sammond's Chorus Wins Prize.

The Morning Choral of Brooklyn, a group of able singers under the direction of Herbert Stavely Sammond, the New York organist and chairman of the executive committee of the National Association of Organists, won a prize of $250 in the contest held at the Hotel Astor in New York the first week of October under the sponsorship of the Women's New York State Federation of Music Clubs. The contest was conducted in connection with the eighth annual exhibition of women's arts and industries. Four other Brooklyn organizations and several from upstate were contestants. A Potsdam, N. Y., club won the first prize of $500. Among other activities this season Mr. Sammond is to direct the Flushing Oratorio Society in a performance of the "Messiah" in December and of "St. Paul" in the spring.



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Organ a Symbol for Christian Fellowship

By the REV. FRANK FITT
Pastor of the Presbyterian Church of Highland Park, Ill.

Abstract of a sermon preached on the occasion of the rededication of the rebuilt Kimball organ

How does an organ resemble the fellowship called a church? How does an organ stand as a pattern for the men and women of spiritual yearning who make up a church?

One of the most amazing facts about an organ is the tremendous variety in the size and quality and material of its parts. Those who sit in the pews see simply the woodwork. That is only the exterior. Behind the woodwork there are hundreds of different parts, very few of which resemble one another. Some are large, such as the pipes carrying the heaviest volume of tone. Some are tiny and delicate and fragile. Wood of different quality is used in the interior of the organ. The smaller pipes are made of hardwood such as maple, while other parts call for soft wood like white pine. Leather and felt are used in varying degrees of quality and thickness. Lead and tin and several alloys are also used. The heaviest pipes, for example, have to be stiffened into greater strength with zinc. Little contact points scattered here and there throughout the interior are made of silver, because silver is one of the best conductors of electricity. Looking up at the woodwork of an organ from the pews one can hardly imagine the great number and variety of its parts and how they are related to one another.

That is an extremely suggestive symbol of the great variety of human personality found in the fellowship of the spirit called a church. How do we think of a church? As a building, perhaps of beautiful Gothic style, standing on a commanding site in some city? As a weather-beaten wooden structure at the crossroads of the village where we spent our childhood days? No; that was just the exterior covering for an invisible fellowship of soul in which men and women and children of widely differing tastes and aspirations had each a part. Some had large capacities and some had small. When we think of the smallest children of the parish we remember those tiny contact points made of silver which conduct the electric current so surely. "A little child shall lead them." A church is not a building to be seen and measured. It is a spiritual fellowship in which many varied expressions of human personality are blended together in a common purpose.

Another fact about an organ is worth noticing. Every part has a direct relation to the whole. No matter how small, it registers its presence. There is no part so insignificant and so unimportant that it does not make its contribution. Presumably an organ might survive as an organ if some of its parts remained mute and useless. It might fulfill its purpose in some fashion if only part of it was available. But it would be a crippled, dwarfed, incomplete service. If an organ is to meet its full capacity it requires the assistance of every part.

This, too, is suggestive in its symbolism for a Christian fellowship. Every member of the group should feel the essential quality of his contribution to the whole atmosphere and purpose. There are some people in every fellowship who question the worth of what they may offer. They are timid and shy and feel awkward in a crowd. They hesitate over the goodness of their life and feel utterly unworthy to be counted among those who profess a spiritual standard of living. They are uncertain at times over their fundamental convictions regarding the meaning of life as expressed in the Christian message. To all who may be reluctant to admit their worth in the fellowship there is just one thing to make plain, that every offering of theirs, no matter how tiny and paltry it may appear to them, is essential, for God blesses the small as well as the great. More than once a rivulet of effort, offered in trembling faith, has become a mighty river of power and blessing. The men and women of every spiritual fellowship who mean most by the power of their lives and characters and convictions began with small contributions of themselves and in what they have become the weakest can take courage.

There is one more thought which an organ suggests as the symbol for the Christian fellowship called a church. It produces its ministry of harmony and beauty and inspiration through a power beyond itself. By itself it can do nothing. Its parts are silent. Its mechanism is mute. Its purpose is not revealed. But the moment the skillful guidance of a power beyond itself begins to operate its meaning is disclosed, its melody is heard and its purpose is apparent. And a church, with its wide variety of men and women and children, is a very helpless and useless group until it feels the Divine Power directing its purpose of love and truth and righteousness.

It is a very mysterious and baffling fact, this power of the Spirit upon our lives, but a fact it is. We cannot measure or analyze or explain it. But nothing is clearer than this, that, if we are willing, we can be used by a Power beyond ourselves, called God. It has happened too frequently in the long story of Christianity to admit of doubt or delusion. There is no better instance than the story of the early church, that small company of men and women, no better and no worse than those to be found in any Sunday congregation today, who, in the strength of faith and conviction, were able to accomplish the impossible despite the hostility of the Roman empire. The story has been repeated many times. It can be repeated today. Let the tones of the organ remind us of its suggestive symbolism!

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Catholic Church Music: Hints for Those in Charge

By ARTHUR C. BECKER

This month I will make use of the space allotted to me in The Diapason to bring to the attention of Catholic organists and choirmasters some interesting and valuable periodicals devoted to liturgy and sacred music.

I feel sure we are all familiar with the Catholic Choirmaster, that excellent organ published in the interests of the church musician by the Society of St. Gregory, Philadelphia. The latest copy received by the writer is a perfect example of what a periodical intended for this particular purpose should be; but there are several reviews published in foreign countries, which to those musicians who are conversant with other languages are of inestimable benefit.

First of all, for those who are not familiar with the Catholic Choirmaster I will review the contents of that periodical for July, August and September. "Scholae Cantorum," by the Rev. F. Joseph Kelly, Mus. D., is a plea for the boy choir in our churches; "The Spiritual Significance of Music," by Sister M. Lucretia, is a well-written article stressing the need of serious music study from the first grade on, not only for the training of performers but more for the cultivation of good listeners. A series of articles on "Vocal Problems and the Choral Conductor," by C. Sherwood, strikes a happy note in the needs of the choirmaster. It consists of notes and observations on how to improve the tone of the chorus; how to obtain results from indifferent vocal material; how to prevent flatting. An article on "The Pius X. School of Liturgical Music" reviews the splendid results achieved at the thirteenth summer session. "The Plainsong Revival in Ireland" is a full account of the Dublin summer school of plainsong. "The New Society of St. Gregory of England" deals with a society for all Catholic musicians.

The Catholic Choirmaster is well supplied with programs of musical events and reviews, and gives a considerable amount of space to excellent musical numbers. The latest issue contains "Missa Brevis, in Honor of St. Therese" and "Motets by the Grey Nuns of the Sacred Heart," and "Vespers of the Blessed Virgin Mary," Gregorian Chant (voice part).

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Santa Cecilia is a quarterly review devoted to the liturgy and sacred music. The Rev. J. Rostagno is editor and it is published in Turin, Italy, by M. Capra (S. T. E. N.), Via Nizza 147.

Contents—April-May-June, 1929, issue: "The Apostolic Constitution, 'Divini Cultus Sanctitatem'"; "From the 'Motu Proprio' of Pius X. to the New Constitution of Pius XI.," by A. Bartolo; "An Organ of the Seventeenth Century," Dom Paulo Guerrini; "The Plenary Council of Piedmont and Sacred Music"; "Practical Elementary Harmony," L. Perrachio; Notes and Gleanings, Reviews of New Music; Musical Supplement—Requiem Mass, by Surbone; "Ecce Sacerdos," by M. Tosi; Organ Sonata in C minor, Mendelssohn.

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La Revue Liturgique et Musicale is a liturgical review published by Desclee, De Brouwer & Co., 41 Rue du Metz, Lille. The editor and director-in-chief is the Rev. Jules Delporte.

Contents—May-June, 1929: "The Sacraments" (Baptism), by Paul Bayart; "The Epiphany—Christ, the King, and the Mission of St. Jeanne d'Arc," Dom J. B. Monoyeur; Gregorian Lessons, "The Introit of the Feast of SS. Peter and Paul," by Father G. L. Sergent, O. S. B. Fifteenth Century Composers are considered in an interesting article by the editor. Ockeghem, Busnois, Regis and Caron are treated in the light of most recent researches. The author gives a clear impression of the particular characteristics of each of these writers. In this issue is included an "Ave Maria" by Jean Regis, one of the foremost representatives of the Flemish school of the fifteenth century. This work is for three-part chorus, two trebles and baritone. Father Delporte is the editor of a series of these early masterpieces issued under the title "Collection de Polyphonic Classique."

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Ceciliensvereins-Organ-Musica Sacra, a monthly journal devoted to sacred music, is the official bulletin of the Cecelia Society of Germany, Austria and Switzerland. It is published in Ratisbon, Bavaria (Regensburg), by Friederich Pustet.

Contents—July, 1929: "Popularizing the Gregorian Chant," by J. B. Hilber (Lucerne, Switzerland); "The Fourth National Congress of Sacred Music Held in Victoria, Spain," by P. Germain del Prado, O. S. B. (Silos); "The New Constitution and Modern Sacred Music," by Dr. P. Beat Reiser, O. S. B. (Rome), a discussion of the features of the constitution which prohibits "orchestral extravagances and ultra-modern devices"; "The New Freiburg Organ and the Story of Its Predecessors," by W. Weitzel; "Training the Male Voice," by Anton Schiegg.

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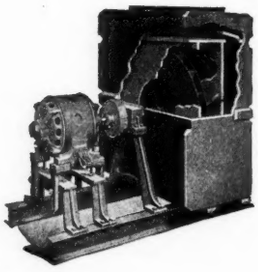

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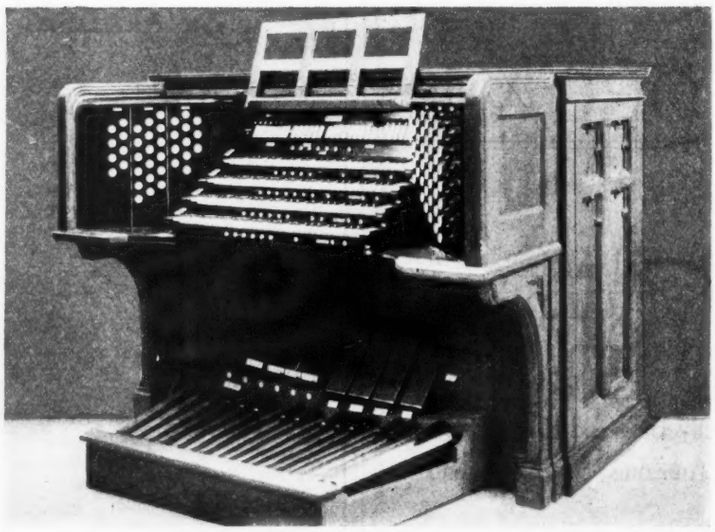

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