

M. P. MÖLLER Organ Factory

Pipe Organ No. # 6050 *Walsh 6051* Date _____
 For Residence, Mr. M. P. Moller, Sr., Delray Beach, Fla.
 Action Electric Console Detached
 Casing No. _____ Finish _____
 Decorations _____ Motor Electric
 Width of Key-bed _____ Stop Controls _____
 No. Manuals _____ Wind Pressure 7"
 To be completed _____ Blower pipe furnished by _____

SPECIFICATIONS

GREAT ORGAN

| | | |
|-----|----|---|
| 1 | 8' | Open Diapason-unit-44scale-12zinc-49 common-2/9 mouth.....61 Pipes |
| 2 | 8' | Orchestral Violin- unit-58 scale-spot- $\frac{1}{4}$ 1/5 mouth.....73 " |
| 3 | 8' | Muted Violin.....from # 17.....73 Notes |
| 4 | 8' | Harmonic Flute, notes 1-12 from #5-4'-stop-com.metal, bright.61 Pipes |
| 5 | 8' | Lieblich Gedeckt.....d'Amour scale - light.....73 " |
| 6 | 4' | Violin Octave.....from # 2.....61 Notes |
| 7 | 4' | Harmonic Flute.....from # 4.....61 " |
| 8 | 8' | Trumpet.....from # 22.....61 " |
| 9 | 8' | Clarinet.....2"scale.....61 Pipes |
| 10 | | Chimes.....1 $\frac{1}{2}$ " - wired 22 to 41.....20 Bells |
| 11 | 4' | Harp.....wired 13 to 61 - metal resonators..49 Bars |
| 12 | | Tremulant (Stops 1-2-4-5-6-7-&9) |
| 12a | 4' | Cello.....from # 15.....61 Notes |

SWELL ORGAN

| | | |
|-----|--------|--|
| 13 | 16' | Bourdon -unit- Traverse treble-49up Harmonic, middle Bgt....97 Pipes |
| 14 | 8' | Traverse Flute.....from # 13.....73 Notes |
| 15 | 8' | Violoncello - unit-54scale-tin-1/4-1/5 mouth.....73 Pipes |
| 16 | 8' | Violoncello Celeste-58scale-tin - 1/4-1/5 mouth..T.C.....49 Pipes |
| 16a | 8' | Orchestral Violin.....from # 2.....73 Notes |
| 17 | 8' | Muted Violin.....52 scale-1/4 taper-spot-1/5 mouth-unit...73 Pipes |
| 18 | 4' | Violin.....from # 15.....61 Notes |
| 19 | 4' | Flute.....from # 13.....73 Notes |
| 20 | 2-2/3' | Nazard.....from # 13.....61 " |
| 21 | 2' | Piccolo.....from # 13.....61 " |
| 22 | 8' | Trumpet - 4"scale-orchestral tone-54reeds-top 12 Harmonic- small shallots - unit.....61 Pipes |
| 23 | 8' | Oboe.....open - regular.....61 " |
| 24 | 8' | Vox Humana.....S.S.B.. "61 " |
| | | Tremulant |

PEDAL ORGAN

| | | |
|----|-----|--|
| 26 | 16' | Diaphone...20 from # 1 -12 pipes-new scale.....32 Notes |
| 27 | 16' | Contra Oboe - 20 from #23 - 12 pipes-half length scale....32 Notes |
| 28 | 16' | Bourdon.....from # 13.....32 " |
| 29 | 8' | Diapason.....from # 1.....32 " |
| 30 | 8' | Violoncello.....from # 15.....32 " |
| 31 | 8' | Flute.....from #13.....32 " |
| 32 | 8' | Trumpet.....from # 8.....32 " |
| 33 | 8' | Violin.....from # 17.....32 " |

COUPLERS

| | | | |
|----|--------------------|----|-------------------------|
| 34 | Swell to Great | 40 | Swell 16' |
| 35 | Swell to Great 4' | 41 | Great 4' |
| 36 | Swell to Great 16' | 42 | Great 16' |
| 37 | Swell to Pedal | 43 | Swell Unison Separation |
| 38 | Great to Pedal | 44 | Great Unison Separation |
| 39 | Swell 4' | 45 | Chime Dampers |
| | | 46 | Harp Dampers |

ADJUSTABLE COMBINATIONS

Pistons No. 1-2-3-4-5

Affecting Great Stops

2-46

6050

-2-

Pistons No. 1-2-3-4-5
Pistons No. 1-2-3-4-5
General Cancel Piston.

ADJUSTABLE COMBINATIONS

Affecting Swell Stops
Affecting Full Organ

PEDAL MOVEMENTS

| | |
|---|---------------------------|
| 1 | Great to Pedal Reversible |
| 2 | Balanced Swell Pedal |
| 3 | Balanced Great Pedal |
| 4 | Grand Crescendo Pedal |
| 5 | Sforzando Pedal |

November 4th, 1931.

REL:D

Marty Walsh incorrectly identifies this organ as 6051. His source for the opus no. is a card file from the Moller factory. One card reads " #6050 Panama City, Fla., 1st M.E. Church. This organ was formerly in the res. of M.P. Moller Sr., Delray Beach, Fla., #6050. "

Another card reads " #6051 Delray Beach, Fla. res. of M.P. Moller, Sr. "

**BALDWIN'S FAREWELL
AT NEW YORK COLLEGE****ON SEVENTIETH BIRTHDAY**

Long Service Closes with a Recital to Which Special Invitations Are Issued—Heinroth Begins Work Feb. 7.

Professor Samuel A. Baldwin gave his farewell recital at the College of the City of New York on the occasion of his seventieth birthday anniversary on the evening of Jan. 25. The president and faculty of the college issued special invitations to this recital and the Great Hall, where Professor Baldwin has played for so many years, was filled with fellow organists and friends of the retiring organist. The program was made up as follows: "Weeping, Mourning, Fearing, Trembling," Franz Liszt; Adagio from Sixth Symphony, Charles Marie Widor; Fantasia and Fugue in G minor, Bach; "Colloquy with the Swallows," Marco Enrico Bossi; Improvisation, from Suite in D, Op. 54, Arthur Foote; Sonata, "The Ninety-fourth Psalm," Julius Reubke; "By the Sea" (arranged for the organ by S. A. B.), Schubert; Prelude to "Parsifal," Wagner.

Dr. Charles Heinroth, who succeeds Professor Baldwin, as previously announced in The Diapason, will begin his work at the City College Feb. 7, playing every Sunday and Wednesday afternoon at 4 o'clock.

A book just issued by the College of the City of New York shows that Professor Baldwin played 1,362 recitals during his incumbency. The little volume contains a complete list of the compositions played during his twenty-five years of service, as well as the programs for the twenty-fourth and twenty-fifth seasons.

There have been 11,174 performances of 2,004 different works, classified as follows:

Bach—43 works, played 1,452 times.
Sonatas—180 works, played 1,400 times.
Miscellaneous—1,347 works, played 4,321 times.
Transcriptions—454 works, played 4,001 times.
Total—2,004 works, played 11,174 times.

HEINROTH HEARD BY THROG

Total Attendance at His 1,796 Pittsburgh Recitals 1,971,928.

Interesting information is given by Dr. Charles Heinroth in a foreword to the volume published annually which contains the programs of the recitals at Carnegie Music Hall, Pittsburgh. Dr. Heinroth says:

"Looking over the record of the past twenty-four years, marking the period of my incumbency, I find with some gratification that the 1,796 recitals and lectures were attended by 1,971,928 persons, representing an average of 1,097 for each recital during the entire period, not counting the immeasurable unseen audience listening in during the broadcasting of some of these recitals. These figures alone give assurance that the hopes of the founder, Andrew Carnegie, are fully substantiated in the results attained and the efficacy of the methods employed."

Dr. and Mrs. Charles Heinroth were guests of honor at a dinner given Jan. 12 at Cathedral Mansions by the Western Pennsylvania chapter of the American Guild of Organists. In addition to the dean, Julian R. Williams, who presided, the following organists spoke: John A. Bell, Dr. Charles N. Boyd, Harvey B. Gaul, Dr. Caspar P. Koch, Albert Reeves Norton, William H. Otting, Charles A. H. Pearson and Harold E. Schuneman.

Reference was made to the incalculable debt which Pittsburgh owes the distinguished organist and director of music at Carnegie Institute for his remarkable recitals and lectures during the last twenty-five years and for the inspiration which his splendid musicianship has been to his fellow organists. Expressions of regret over his resignation were accompanied by hearty good wishes as he leaves Pittsburgh Feb. 1 to become head of the department of music at the College of the City of New York.

The Western Pennsylvania chapter of the Guild was organized in 1921 by

B. M. Davison



B. M. DAVISON, himself an organist with a quarter of a century of church experience in New England, and who for an even longer period has served the profession in the publication field, has severed his connection with the White-Smith Music Publishing Company and will join the staff of the William E. Ashmall Company of Boston.

Mr. Davison is a native of Boston, has lived there all his life and is known personally to hundreds of organists in the East, in addition to a wide acquaintance with composers and performers throughout the country. He studied the organ under George E. Whiting and Henry Dunham and harmony and theory with Stephen Emery. His study was followed by twenty-five years of service on the bench. When still in his teens Mr. Davison began work for the White-Smith Company as a proofreader. He advanced through the years to the position of musical editor and publication manager, which post he held until Jan. 1. Mr. Davison has always tried to help the cause of the American composer and a noteworthy example of those whose ability he realized and whose work he helped to bring to public attention is Charles Wakefield Cadman.

Dr. Heinroth, who served two terms as the first dean.

About 100 members and guests attended the dinner, among whom were not only prominent Pittsburgh organists, but visitors from other cities.

Special Recitals During "Exams."

Special programs were given by Professor Homer Whitford at informal recitals on the Streeter organ in Rollins Chapel at Dartmouth College during the mid-year examination period. Jan. 25 he played: Prelude, Corelli; Sarabande, Corelli; Pastoral, Traditional; "Tidings of Joy," Bach; Allegretto Grazioso, Hollins; "Cyprian Idyl," Stoughton.

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Organ builders who are not familiar with our work are respectfully requested to give us a trial order.

**FLORIDA ORGAN CENTER
IN NEW MÖLLER HOME****RESIDENCE BUILT AT DELRAY**

Instrument Installed in Music-Room Sends Its Sounds into Beautiful Garden Seating 1,000 People Along the Ocean.

As a unique feature of a new winter home built by him at Delray, Fla., Matthias P. Möller, Sr., has installed an organ in the building. This instrument sends its music through the music-room and into a beautiful garden. The garden will accommodate about 1,000 people and the music-room will comfortably seat 150. The music from this organ will be shared by Mr. Möller with his neighbors and the community of Delray, and its completion in January aroused great interest in all parts of Florida. Two informal recitals were given Jan. 20 and the townspeople were invited. Governor Doyle E. Carlton and other distinguished guests also were asked to hear the new organ.

Mr. Möller plans the establishment of a conservatory under the direction of a nationally prominent organist and his purpose is to make the place a musical center which will attract people from the North and the South.

As Edward Bok built the singing tower to express his love for the beautiful in music and nature, so Mr. Möller has created at Delray Beach an institution in which he hopes to develop the highest type of musical instruction and entertainment. Aside from concerts which will be given from time to time, a studio for the study of the best type of church music is planned.

The building has been under construction during the summer and men from the Möller factory have been installing the organ in the last few weeks.

Mr. Möller has named his seaside home and studio "Villa H'Vidore," using the name of a famous summer home of European royalty near Copenhagen.

hagen. The organ is number 6050 produced in the Möller factory at Hagers town.

One of the beautiful features of the studio is the organ front, which is built of solid mahogany and is hand-carved. The console is placed in the east end of the studio in front of a large window overlooking the ocean. The house itself is about 150 feet from the ocean at high tide and a wonderful scene is presented in the passage of ships. Some come within half a mile of the shore. The place is the closest point to the Gulf stream of any in Florida. The water is warm and bathing is possible all through the winter.

CROWD HEARS DAY CANTATA

Dr. Tily Conducts Work Before Audience of 3,700 in Philadelphia.

Thirty-seven hundred people attended the first of the series of Christmas concerts given by the celebrated Strawberry & Clothier Chorus in Philadelphia under the direction of Dr. Herbert J. Tily on Saturday evening, Dec. 12, in the official opening of the new exhibition salon of the firm's beautiful building at Eighth and Market streets, when Dr. George Henry Day's colorful cantata "Great David's Greater Son" was given with special soloists. Dr. Day conducted the final performance of the cantata Dec. 22. Dr. Day's cantata, "Dies Irae," was given under the direction of the composer in Christ Church, Rochester, N. Y., Dec. 6, with combined choirs.

Milligan Leader in Relief Movement.

Harold V. Milligan, F. A. G. O., organist and director at the Riverside Church, New York, and president of the N. A. O., has been appointed chairman of the committee which will direct the relief activities of the Musicians' Emergency Aid, of which Walter Damsch is the head. The new organization is soliciting contributions for relief of unemployment distress in the world of music. A fund of \$300,000 is sought. More than 200 men and women prominent in musical and society circles will serve as canvassers.

OXFORD MUSIC**A SHORT PASSION**

From the Gospel of St. Matthew by Johann Sebastian Bach
Arranged and Edited by W. Gillies Whittaker, with English Text by C. Sanford Terry.

A NEW edition of The Passion According to St. Matthew, seldom heard on account of its great length and the difficulty encountered in preserving a proper proportion in shortening the versions. In this edition, however, the editors, with the help of Stanley Roper, organist of Chapel Royal, have made the selection of numbers in such a way as to preserve the main incidents of the Gospel and yet ensure a satisfactory balance of the whole.

At the suggestion of Stanley Roper, the whole work was transposed down a tone. Thus the Evangelist's part comes within the range of the average tenor voice; in the few cases where the chorus parts are low, the numbers happen to call for soft singing. Dr. Whittaker's note in the Preface will explain this further.

Aside from the opening and closing numbers and the "Thunder and Lightning" chorus, most of the essential chorus work is in four parts. It has been found possible, therefore, to omit all eight-part writing except in the closing chorus, where it is suggested, in the case of small choirs, that the responsive sections be sung by a quartet or double quartet. To meet the problem of a sufficient number of soloists, certain accompanied recitatives and arias are made optional.

Choirmasters will find valuable the suggestions as to the best seating of the soloists, the use of the organ, and the singing of the chorals with organ accompaniment.

A complete MSS orchestral score and parts are available for rental. The parts are so cued that a very effective result may be obtained with a minimum of five strings on each side of the conductor (1st and 2nd Violins, Viola, Cello and Bass), two Flutes, two Oboes, and Continuo.

Dr. Terry's Preface on the translations from the Bible text provides a valuable background for the most effective rendition of the work.

Time of Performance—45 minutes for each part. With cuts, 30 minutes for each part. Price Complete, \$1.75. Chorus only 50 cents.

Music for Easter, Lent, Passiontide, Whitsuntide and Trinity will be found in our new Carl Fischer-Oxford Easter Catalog. Copy sent free of charge upon request.

BRAHMS' REQUIEM

With English words adapted from the Scriptures by the Rt. Rev. the Bishop of Oxford, and Stuart Wilson.

Special Organ Arrangement by Charlton Palmer, Canterbury Cathedral.

This edition is of special value to the organist on account of the layout of the accompaniment for the Organ. Price \$1.25.

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TH'S ISSUE

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and Fugue in E.
Sonata 4, in E.
Preludes, "In dulci
gs), Bach; Chorale
Chorale Preludes,
"O liebe Seele," "O
Gott" and "Herz-
ahms"; "Pièces en
zetto, Berceuse and

ita, "O Gott, Du
d Sonata 3, in D
d Adagio e dolce.
Fugue in G minor;
e Preludes, "Mein
"O Traurigkeit, O
Welt, ich muss
ms"; "Noel on the
Pastorale, Franck;
ngen; "Toccata on

e Preludes, "In Dir
e Seele erhebt den
mst Du nun, Jesu,"
lagio and Fugue in
Chorale Preludes,
"Ich verlangen" (two
Welt, ich muss dich
; Menuet-Scherzo;
A minor, Franck;
mezzo and Finale).

Calvary Episcopal
s, Tenn., directed by
n, sang Mendels-
ith the accompani-
d orchestra Sunday
The church was
placed in the aisles
voices was supple-
chestra of twelve
n assisted his broth-

MUSIC OF MANY AGES
CLIMAX OF SYMPOSIUM

SERIES IN NEW YORK CLOSES

Splendid Program at First Presbyte-
rian Under Direction of Dr. Carl
and Auspices of A. G. O.—Ad-
dress by Dr. Moldenhawer.

The interesting and educational sym-
posium on the music of various reli-
gious faiths which has been a feature
of the activities of the American Guild
of Organists in New York this season
came to a fitting and artistic close with
a service in the Old First Presbyterian
Church March 6. This final event took
the form of a recital of music for de-
nomination churches, and was under
the direction of William C. Carl, Mus.
D., for more than forty years the occupant
of the organ bench at the Old First.
The Rev. J. V. Moldenhawer, D. D.,
pastor of the church, delivered an
address which was a splendid accom-
paniment to the musical offerings
of the evening.

Long before the recital began the
beautiful and historic Gothic structure
was well filled. The program, which
was rendered by Dr. Carl and his mot-
et choir, was divided into three sec-
tions, dealing in turn with early church
music, Reformation music and later
church music. A bird's-eye view was
given of the chronological development
of music, as well as the diverse chan-
nels in which it flowed. The splendid
balance and appropriate historical ar-
rangement of the program made a deep
impression. Dr. Carl opened with Pa-
chibel's chorale, "Good News from
Heaven the Angels Bring," which was
followed by the singing of "The Old
Hundredth" by the congregation, and
thus the organ and the assemblage at
once gave the service the proper at-
mosphere. As a response to the in-
vocation the choir sang the Sanctus from
Palestrina's "Missa Regina Coelis,"
which was followed by the motet "The
Day Christ Was Born," by Byrd, Pur-
cell's "Rejoice in the Lord," known as
the "Bell Anthem"; Gibbons' "O Lord,
Increase My Faith," Rameau's "How
Blessed Are They," and "Shout for
Joy," from the cantata Op. 225 by
Bach. This completed the group of
early church music, and was followed
by the following Reformation music:
"Antiphon," "Non moriar, sed vivam,"
Luther; "Wohl dem Menschen" and
"Ich will singen," Ferdinand Möhr-
ing; Luther's chorale "A Mighty For-
tress" and, as the offertory, Handel's
"Thanks Be to Thee," with Amy El-
lerman singing the alto solo.

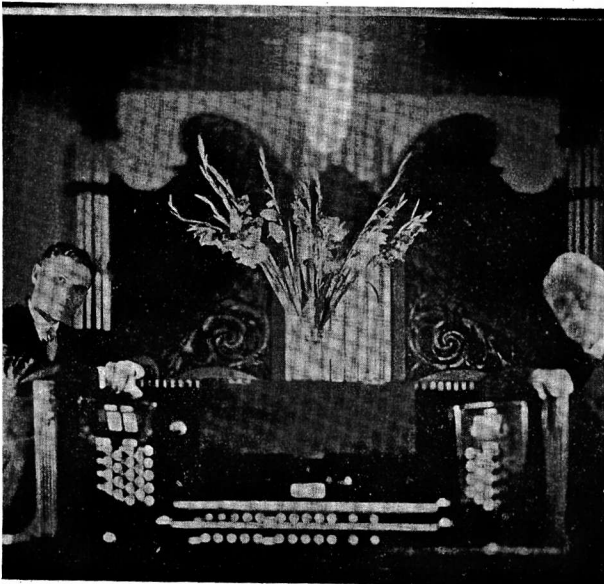
After Dr. Moldenhawer's address
came the group of later church music,
which included: "Hymn of Praise,"
Tschakowsky; Leo Sowerby's "121st
Psalm"; "Every Wind that Blows," by
Leighton Lucas; a Sioux tribal carol,
arranged by Harvey B. Gaul, with
Miss Bessie Ruth Bickford singing the
soprano solo; a Nocturne by Cui and
Martin Shaw's "With a Voice of Sing-
ing."

The choir did remarkably finished
work, showing its splendid and pain-
staking training. The modern composi-
tions were especially well chosen—not
too extreme and all very beautiful. Of
special interest was the work of Leigh-
ton Lucas, a young English composer
who is only 30. The impression made
on the congregation, which included a
large proportion of the outstanding
church musicians of the metropolis,
was most favorable, as it has been at
all the services of the series.

Dr. Moldenhawer said that the day
had gone by when each sect sings only
its own music and that the present ten-
dency was to appropriate good and
worshipful music and text regardless
of its source. He pointed out that all
the wealth of the ages in religious mu-
sic is at the disposal of the denomina-
tional churches. He also emphasized
the fact that there is such a thing as
a just use of beauty in divine worship,
and that to this end music is one of
the greatest means.

A collection was taken for the Mu-
sicians' Emergency Fund.
A reception was held in the chapel
after the recital, to which several hun-
dred had been invited. Dr. Carl was
surrounded by many who wished to

Organ in Home of M. P. Möller, Delray Beach, Fla.



HUGH McAMIS, F. A. G. O., the
well-known New York organist and
composer, returned in March from a
trip to Florida in the course of which
he played three recitals on the organ
in the Villa Hvidovre, Delray Beach,
the winter home of M. P. Möller. The
picture shows the organ console, with
Mr. McAmis at the left and Mr. Möller
at the right. The organ, previously
described in THE DIAPASON, speaks
into a large music room and there are
additional shutters which allow the
music to be heard in the beautiful
garden. The picture was taken at night
from the outside, looking through a
large window. When the weather per-
mits the audiences sit in the garden.
Mr. McAmis' recitals took place Feb.

27 and 28 and March 1 and two of his
programs were as follows:

Feb. 28—"Psalm XIX," Marcello;
Air with Variations, Haydn; Cathedral
Prelude and Fugue, Bach; Andante
from String Quartet, Debussy; "Canyon
Walls," Clokey; Largo from "New
World" Symphony, Dvorak; Toccata,
Widor.
March 1—Overture to "Alcina," Han-
del; "Ave Maria," Schubert; Minuet,
C. P. E. Bach; "Prière Heroïque,"
Franck; Finale, Act 2, "Madam But-
terfly," Puccini; "Dreams," McAmis;
"Rhapsodie Catalane" (with pedal cad-
enza), Bonnet.

Mr. McAmis also played a recital
Feb. 28 at the First Methodist Church
of West Palm Beach on the Möller
instrument in that church.

congratulate him on the artistic suc-
cess of the evening.

Evening of Byzantine Music

The fourth recital of the symposium
on religious music was given at Roerich
Hall, New York City, Monday evening,
Feb. 26, the music on this occasion
being that of the Eastern Orthodox
Church. Keen interest in the subject
was shown by the large attendance of
Guild members and friends, who, in
order to be present, braved the biggest
and best blizzard since 1888.

The Greek Byzantine vocal ensemble
of five men, Christos Vronides, di-
rector, W. Van Woert, I. Velikanoff, N.
Karlish and M. Bataeff, sat around a
table in the manner of the English
Singers, on a stage appropriately de-
corated with candles, pictures, ikons, etc.
Mr. Vronides, professor of Byzantine
music at the Roerich Museum, de-
livered an address on Byzantine music,
printed in large part on another page.
This music antedates the Christian era,
he said, and is based on the early Greek
modes, from which the modes used in
the Roman Catholic Church later were
derived. Half-tones, third-tones and
quarter-tones are used. The program
was made up of music of different pe-
riods from early traditional melodies
sung in unison to tunes with modern
harmonization. Many of the latter were
written by Mr. Vronides himself. A
good deal of the music was written for
different liturgies and for various sea-
sons of the year. A Christmas song
in three sections—"Let Us Come To-
gether in Beautiful Galilee, to Believe
in the Risen Christ," "Thou Didst Arise
in Three Days, by This Giving Light
to the World," "Today Christ Is Born
in Bethlehem"—was taken from the
first complete mystery written in the
Christian era. Another interesting
number was an "Isaiah Dance" from a
Byzantine wedding ceremony, by Mr.
Vronides. Throughout most of the
numbers the melody was sung by a

tenor or a baritone, while the basses
sang sustained tonic or dominant notes,
sometimes both—in effect, an organ
point or drone bass. One of the basses
occasionally reached as low as A flat,
more than two octaves below middle C.
The ensemble sang with earnestness
and religious feeling, and gave many
members of the profession an insight
into a church style one rarely has the
opportunity of hearing.

After the program everyone was in-
vited to view the paintings in the
Roerich Art Gallery, which was opened
that evening especially for the occasion.

HEARD BY MORE THAN 3,000

Marion Clayton in Recital at the Uni-
versity of Minnesota.

Marion Clayton, the New York or-
ganist whose playing has won her a
national reputation and who is the suc-
cessor of the late Dr. John Hyatt
Brewer at the Lafayette Avenue Pres-
byterian Church, Brooklyn, made an
incursion into the Middle West to give
a recital March 19 at the University
of Minnesota in Minneapolis. Miss
Clayton was heard by an enthusiastic
audience of more than 3,000 when she
played on the new Aeolian-Skinner
organ in the Cyrus Northrop Memorial
Auditorium. The recital was a special
feature in the university's artist course.
Many of the organists of the twin
cities were present and the event was
one of decided interest to the musical
circles of Minneapolis and St. Paul.
Miss Clayton's program included the
following selections: Chorale Preludes,
"Now Thank We All Our God," Karg-
Elert, and "Christ Lay in the Bonds
of Death," Bach; Toccata and Fugue
in C major, Bach; Moderato Can-
tabile from Eighth Symphony, Widor;
"Noel," d'Aquin; "Pageant," Sowerby;
Chorale in A minor, Franck; "Carillon,"
DeLamarier; Toccata, J. Victor Berg-
quist; "Starlight," Karg-Elert; Prelude
and Fugue on B-A-C-H, Liszt.

FORT WAYNE CHURCH
ORDERS KILGEN ORGAN

INSTRUMENT FOR ST. MARY'S

"Straight" Specification, with Three
Manual Divisions Enclosed in
Separate Swell-Boxes, De-
signed by Courboin.

St. Mary's Catholic Church at Fort
Wayne, Ind., has placed an order with
George Kilgen & Son, Inc., for a three-
manual organ to be delivered in June.
The organ is to be of the traditionally
classic type, being entirely "straight,"
and was designed by Charles M. Cour-
boin in collaboration with the Kilgen
brothers. It will be installed in the
choir gallery at the rear, concealed by
an artistic case, with a decorative
scheme of display pipes and grille. The
console will be of the stop-key type,
with the new Kilgen combination sys-
tem of ball-bearing setters and the new
Kilgen expression selector. Swell, great
and choir will be under expression and
each in its separate chamber.

St. Mary's Church has been known
for its attention to music, and under
the direction of Father Hasser, the
pastor, and Louis Feil, the choir direc-
tor, has won a reputation for choir
work in that vicinity.

The specification of the organ is as
follows:

- GREAT ORGAN.**
1. Spitzflöte, 16 ft., 73 pipes.
 2. First Diapason, 8 ft., 73 pipes.
 3. Second Diapason, 8 ft., 73 pipes.
 4. Flute Harmonique, 8 ft., 73 pipes.
 5. Gemshorn, 8 ft., 73 pipes.
 6. Octave, 4 ft., 73 pipes.
 7. Flute Harmonique, 4 ft., 73 pipes.
 8. Twelfth, 2 2/3 ft., 61 pipes.
 9. Fifteenth, 2 ft., 61 pipes.
 10. Tromba, 8 ft., 73 pipes.
 - 10a. Chimes, 20 tubes.

- SWELL ORGAN.**
11. Liebleich Gedeckt, 16 ft., 73 pipes.
 12. Geigen Principal, 8 ft., 73 pipes.
 13. Gedeckt, 8 ft., 73 pipes.
 14. Viola da Gamba, 8 ft., 73 pipes.
 15. Voix Celeste, 8 ft., 73 pipes.
 16. Flauto Dolce, 8 ft., 73 pipes.
 17. Flute Celeste, 8 ft., 61 pipes.
 18. Geigenoctav, 4 ft., 73 pipes.
 19. Flute Triangulaire, 4 ft., 73 pipes.
 20. Flautino, 2 ft., 61 pipes.
 21. Mixture, 3 ranks, 183 pipes.
 22. Posanne, 16 ft., 73 pipes.
 23. Trumpet, 8 ft., 73 pipes.
 24. Oboe d'Amore, 8 ft., 73 pipes.
 25. Vox Humana, 8 ft., 73 pipes.
 26. Clarion, 4 ft., 73 pipes.

- CHOIR ORGAN.**
27. Contra Gamba, 16 ft., 73 pipes.
 28. Open Diapason, 8 ft., 73 pipes.
 29. Melodia, 8 ft., 73 pipes.
 30. Viola, 8 ft., 73 pipes.
 31. Dulciana, 8 ft., 73 pipes.
 32. Unda Maris, 8 ft., 73 pipes.
 33. Flute d'Amour, 4 ft., 73 pipes.
 34. Gemshorn, 4 ft., 73 pipes.
 35. Rohr Nazard, 2 2/3 ft., 61 pipes.
 36. Piccolo, 2 ft., 61 pipes.
 37. Clarinet, 8 ft., 73 pipes.
 - 37a. Chimes (from Great), 20 notes.

- PEDAL ORGAN.**
38. Resultant, 32 ft., 32 notes.
 39. Contra Bass, 16 ft., 32 pipes.
 40. Bourdon, 16 ft., 32 pipes.
 41. Spitzflöte (from Great), 16 ft., 32 notes.
 42. Contra Gamba (from Choir), 16 ft., 32 notes.

43. Liebleich Gedeckt (from Swell), 16 ft., 32 notes.
44. Octave (extension of Contra Bass), 8 ft., 12 pipes.
45. Flute (extension of Bourdon), 8 ft., 12 pipes.
46. Spitzflöte (from Great), 8 ft., 32 notes.
47. Still Gedeckt (from Swell), 8 ft., 32 notes.
48. Super-Octave (extension of Contra Bass), 4 ft., 12 pipes.
49. Flute (extension of Bourdon), 4 ft., 12 pipes.
50. Trombone, 16 ft., 32 pipes.
51. Posanne (from Swell), 16 ft., 32 notes.
52. Tromba (extension of Trombone), 8 ft., 12 pipes.
53. Clarion (extension of Trombone), 4 ft., 12 pipes.

Seder Heard in Recitals.

Edwin Stanley Seder, F. A. G. O.,
was heard in recital at the Woodstock,
Ill., Congregational Church Feb. 23.
On March 4 at 4 o'clock he played
at Grace Lutheran Church, River For-
est, a program including chorale pre-
ludes by Bach, Brahms and Karg-Elert.
Other numbers were Bach's Fantasia
and Fugue in G minor; Seder's "Chapel
of San Miguel" and Mulet's "Carillon-
Sortie." An improvisation on a chorale
was included.

Panama City, Florida.
February 14, 1940.

Moller Organ Co.,
Hagerstown, Md.

Gentlemen;

Your Mr. Snyder was in the city recently and I had the privilege of entertaining him for a brief time with the organ that was purchased from the Del Rey home of Mr. Moller.

In the course of our talk, I discussed many unusual things that have been accomplished with this organ resulting in much good to this entire section both from performance as well as appreciation.

Mr. Snyder stated that this is the only organ in the country today that was especially built for Mr. Moller and used in his own home musical activities, and felt that the company would appreciate my writing some of the things that have been accomplished.

It is a well known fact that Northwest Florida is about the last frontier musically and that anything really worth while in a musical sense, is bound to create much more excitement with lasting influence than a similar procedure in more cultured sections.

To get down to facts, the First Methodist Church Choir consists of thirty-six voices of unusual merit for a city of fifteen thousand inhabitants and they have reached their pimt of excellance through hard work. Of course I have six voices that have had conservatory training and have moved in here from the outside during the past few years.

I also have the use of the Bay High School Band of forty-seven pieces that won the last Northwest Florida Music Festival honors.

We have held all manner of concertss using the combined ability of the organ, choir and band, with the brasses thoroughly muted. On every occassion we have had visitors from as far as one hundred miles and regret to say that we have had to turn away more than we could possibly seat. One reason for this may be that we have had no admission charge.

The part of our musical activity which will be of chief interest to your organization, is the manner in which we have used this most versitile and wonderfully toned organ which Claude Murphree told the audience during his dedicatory recital here ~~was~~ the sweetest toned and most responsive organ he had ever had the pleasure of playing upon.

We have taken such "Artiste Rolls" Londonderry Air, Finlandia, Handel's Largo, Pilgrim's Chorus, Sweet Mystery of Life, Trees and Toujour L'Amour Toujour and used them with the voices and the instruments.

These rolls are pitched correctly and the tempos are just right so that when I call upon the chorus or soloists to perform with the roll as their accompaniment instead of a human, the mechanical procedure is so perfect and the arrangements are so full, that the performers are inspired, rather than hampered, by the mechanical organ.

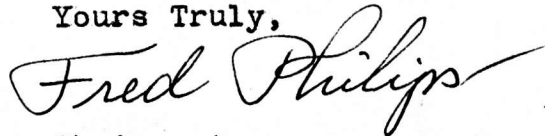
I expect that this is unbelievable to you, but I wish if any of you are ever travelling near this little city, you will plan to drop in and see what can be accomplished with big ensembles supported by the artistic rolls after no more rehearsing than would be required in using a capable organist.

This Moller Organ has become an institution in this section and has not only built up our church musically, but has inspired all this section much to my personal satisfaction and pleasure. I have traveled all over the world, I have heard bigger organs but never a better one.

I am sending you as well as Mr. Snyder (under separate cover) a picture of this organ as installed in our church together with our choir.

Hoping that this letter may be of interest to you, I am

Yours Truly,

A handwritten signature in cursive script that reads "Fred Phillips". The signature is fluid and elegant, with a long, sweeping underline that extends to the right.

Choirmaster

—6050

First Methodist Church

H. P. CHILDS, Pastor

Panama City, Florida

October 25, 1939

Moller Organ Co.,
Hagerstown, Md.

Gentlemen;

We have a portion of the organ that was installed in our church that was not used by Mr. Binder in the present setup.

These units consist of the frame and shutters that were on the gradeh side of the organ at ~~Del~~ Del Ray beach and the blowers that were rebuilt at your factory and reshipped to us.

They are in perfect condition and as good as new. We are inquiring to learn if these can be returned to the factory and have them credited to our organ account with you.

This organ has been of great value to you as well as to this church because I have given a great many concerts of different kinds which have been well attended from all over this part of Florida and a great many inquiries have been made as to the make and the marked contrast to some little Hammonds that have been purchased by churches that didn't know.

We are going to give the section another thrill at Christmas in broadcasting the chimes from the steeple thru the medium of a powerful amplification system.

Please let me know as soon as possible and do the best that you can for us.

With kindest regards, I am

Cordially yours,

Fred Philips
Chorister.

| | | | | | | |
|--------------------------------------|-------------------------------|---------------|------------------------|-----------------------------|-------------------------------|--------------------------|
| CHURCH | First Methodist Church, South | | ADDRESS | Panama City, Florida | | 6050 |
| PASTOR | | | ADDRESS | | | |
| CORRESPONDENT | W. B. Howell | | ADDRESS | | | |
| ARCHITECT | | | ADDRESS | | | |
| ORGANIST | | | ADDRESS | | | |
| DRAYMAN | | | ADDRESS | | | |
| CONTRACT REC'D | Jan. 17 | | TO BE COMPLETED | as soon as possible | | BUILDING: OLD NEW |
| SIZE OF AUDITORIUM | | | SEATING CAPACITY | ARCHITECTURE | | |
| OLD ORGAN | None | ALLOWANCE | None | DISPOSAL | None | |
| FREIGHT STATION | | | ROUTE | RATE | WEIGHT | |
| ORGAN CHAMBER BY | Purchaser | | CONDUITS BY | Purchaser | | BLOWER PIPE BY Purchaser |
| STYLE BLOWER | H. P. | | SIZE OF OUTLET | GENERATOR | | |
| CURRENT: A. C. D. C. | PHASE | CYCLE | VOLTS | BLOWER SHIPPED | | |
| MANUALS | STOP CONTROLS | | DELRAY RESIDENCE ORGAN | | COUPLER CONTROLS | |
| ACTION | CONSOLE | WIND PRESSURE | | PITCH | | |
| WOOD: CASE | GRILLE | CONSOLE | DISPLAY PIPES | | | |
| REEDS VOICED BY | | | | | | |
| DIAP. | FLUTES | STRINGS | REEDS | PERCUSSIONS | | |
| SENT PLANS TO | | | | DIMENSIONS OK | FRONT OK | |
| WROTE FOR WOOD SAMPLE | | | | TO FINISHER | | |
| WROTE FOR CURRENT SPEC. | | | | BLOWER ORDERED SHIPPED | | |
| WROTE FOR FREIGHT STATION & DRAYMAN | | | | | | |
| STRATIS OF BLDG. & INSTALLATION DATE | | | | | | |
| ORGAN SHIPPED | FINISHED | ERECTED BY | COST | | | |
| SALESMAN | Snyder | PRICE | \$3,500 | CORRESPONDENCE TRANSFER NO. | | |
| CITY | PANAMA CITY | STATE | FLORIDA | INSTITUTION | FIRST METHODIST CHURCH, SOUTH | |
| | | | | | 6050 | |

February 19, 1940

Mr. Fred Phillips
Panama City
Florida

Dear Sir:

We received your letter of February 14.

For the present, Mr. Moller is out of the city, but I want to tell you we are all interested in what you say about the organs.

Mr. Snyder is slightly in error as that being the only organ which was built especially for Mr. Moller to be used in his own home, ~~at~~ ^{as} though he had one in Hagerstown which was later disposed of, but the one from the home in Delray was definitely outstanding in a number of ways and the result of a lot of study musically, as well as mechanically.

Before the organ was shipped to Delray, we had a demonstration on it here and, considering its size, and the purpose for which it was planned, we could not offer any suggested changes today as it was planned for the development of the reproducing player as well as for hand playing and in both cases it would meet every requirement.

However, since you are using it so satisfactorily, we are naturally very much gratified and appreciate your writing us about it.

Yours very truly

M. P. MOLLER, INC.

EOS:T Vice President and Sales Manager
P.S. - We are sending you one of our new catalogs which you may find interesting.

C/

Our Frontispiece, page 162, shows the console upon which many famous European organists have made their American debuts and many Americans their New York debuts. Among the distinguished Europeans to appear were Bossi, Dupre, Hollins, Ramlin, Vierne, etc. And among the latest Americans to make his New York debut here was the youthful Virgil Fox.

The first recital was played on this organ Nov. 18, 1921, by Marcel Dupre. The instrument was built in the Philadelphia store, as told by Dr. Alexander Russell:

6050 "When the decision was made to rebuild the Auditorium Organ in the New York store in the spring of 1919, it was found that no promise of delivery could be made by any of the well known organ builders of this country. In spite of the fact that the Wanamaker organ shop, like all organ shops, had been depleted of its forces by the great War, we decided to build this new instrument ourselves."

The console contains many novelties, but as they have already been fully described in these pages we will not repeat. However, a brief layout of the organ is:

Left-jamb of rocking-tablets: top row, Echo and String couplers and the various manual unison-offs; second row, String and Echo Organs; third row, Swell; bottom row, Pedal.

Right-jamb: top row, percussions and crescendo-couplers; second row, Solo; third row, Great; bottom row, Choir. The ordinary couplers are in the usual position over the top manual, in the form of rocking-tablets.

Color is used not to indicate tone families but divisions of the organ:

Pedal, black; Great, white; Swell, blue; Choir, green; Solo, light purple; Echo, amber; String, deep purple. Thus, the Swell to Great coupler, a rocking-tablet, would have its upper half blue and its lower half white.

This great instrument, as perhaps many readers already understand, is in reality a Wanamaker gift to the organ profession. In what other city or in what other hall will an organist find such a concert organ open to him for an occasional recital without cost? Dr. Alexander Russell, appointed concert organist and director of concerts for the Wanamaker Stores in 1910, has been exceedingly generous in permitting the use of the instrument by innumerable other members of

the profession, setting an example of professional generosity unequalled anywhere else in the organ world. The original Auditorium organ was a 4m Austin.



...Hugh McAMIS
...Moller Residence, Delray Beach
*Handel, Largo
Widor, 4: Andante; Finale
Palmgren, Rococo
Martini, Gavotte
Russell-j, Bells of St. Anne
McAmis, Dreams
Wagner, Lohengrin selections
*Marcello, Psalm 19
Haydn, Air and Variations
Bach, Prelude and Fugue Em
Debussy, St. Qt.: Andante
Clokey, Canyon Walls
Dvorak, New World Largo
Widor, Toccata
*Handel, Alcina Overture
Schubert, Ave Maria
C. P. E. Bach, Minuet
Franck, Piece Heroique
Puccini, Butterfly Finale
McAmis, Dreams
Bonnet, Rhapsodie Catalane

"Dr. Moller's organ has a second set of shutters which allow the tone to go out into the garden where the audience sits when the weather is favorable. The recitals were well advertised so that there was a large gathering from Palm Beach, Miami, and neighboring cities."

...Thomas H. WEBBER
...Stambaugh Audit., Youngstown
...Nov. 5
Weitz' 'symphony'
Thompson, American Soldier Elegy
Mendelssohn, Wings of Song
Dethier-j, Scherzo
Wagner, Evening Star Song
Gigout, Grand Choeur Dialogue
...Dec. 19
Bach, Break Forth O Beauteous
Fry, Siciliano
Widor, 6: Allegro
Yon, Christmas Evening
Dupre, Noel Variations
Harker, March of Magi
Debussy, Blessed Damsel Prelude
Dethier-j, Christmas
...Jan. 21
Bach, Prelude and Fugue G
Martini, Gavotte
Dvorak, New World Largo
Bonnet, Concert Variations
Russell-j, Bells of St. Anne
Tchaikowsky, Marche Slav
...Feb. 24
Bach, Gavotte Bm
Thomas, Mignon Overture
Franck, Chorale Bm
Trad., Londonderry Air
Edmundson-j, Medieval Toccata
Widor, 6: Intermezzo

Edmundson-j, Through the Trees
Sibelius, Finlandia
...April 8, 1934, 3:30
Jennings, Prel.-Sarabande-Fugue
Schubert, Ave Maria
Widor, 5: Allegro
Edmundson's 'symphony' 1
Korsakov, Sheherezade
Weaver-j, Squirrel
Massenet, Phedre Overture

"Edmundson's First 'symphony' is still in mss. It is a work of real worth, a stunning organ number. The second movement is very beautiful and the third quite showy—fine recital stuff for any audience. I am strong for the playing of works by Americans if they have something to say and I think if we will take the trouble we will find there are a great many good things that are being neglected."



—WEINRICH COURSE—

Again Carl Weinrich will give a master-class at New York University, New York City, during July. There will be three two-hour sessions each week, part of which will deal with repertoire of all periods and the problems of interpretation. During the course Mr. Weinrich will give four recitals bearing on the repertoire of the classes. Private instruction will be provided for each member, for the members themselves will be frequently called upon to play the works dealt with. Thus the organ profession is adopting the device that has, above everything else, been responsible for the artistic success of singers, namely the annual course of intensive coaching under a master. Without it even the best artist slowly deteriorates.

—KILGEN NOTES—

New York: St. Anthony's R.C. in the Bronx has ordered a 2-27 Kilgen for its parish hall, to be divided on either side of the stage, for April installation.

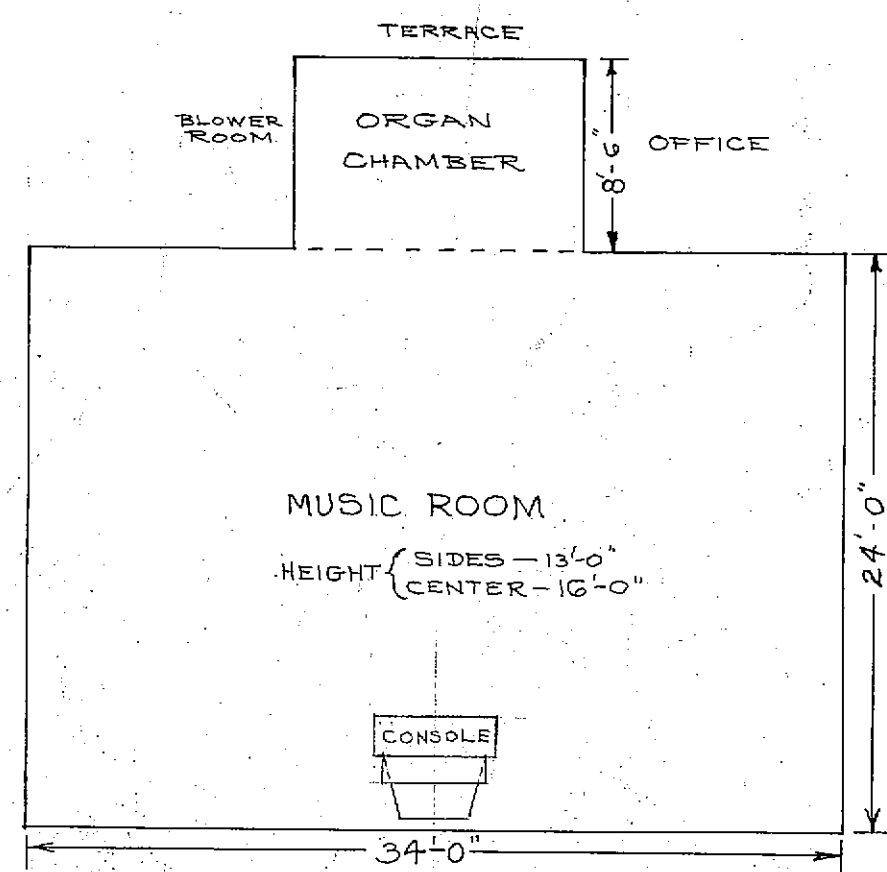
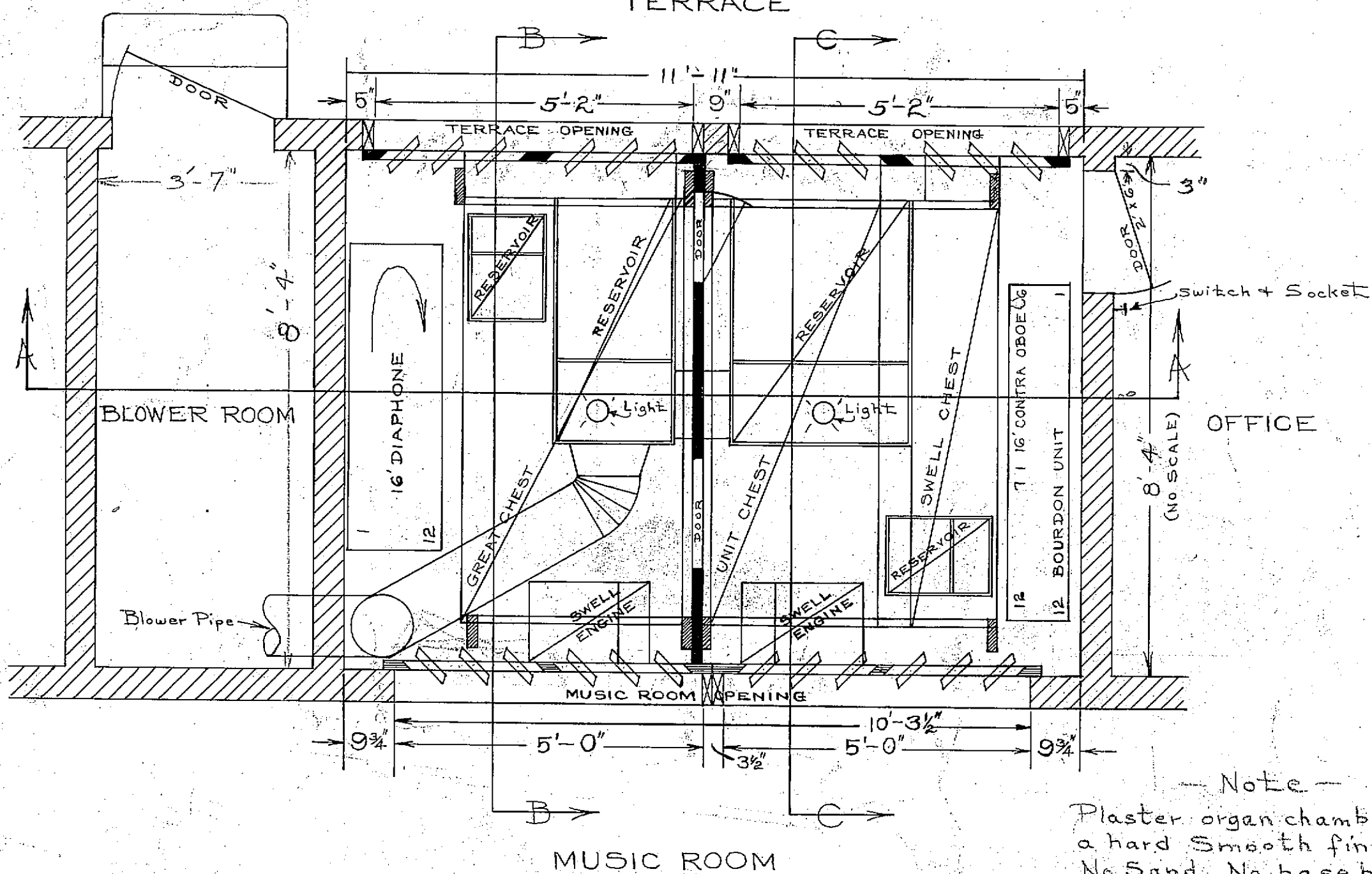
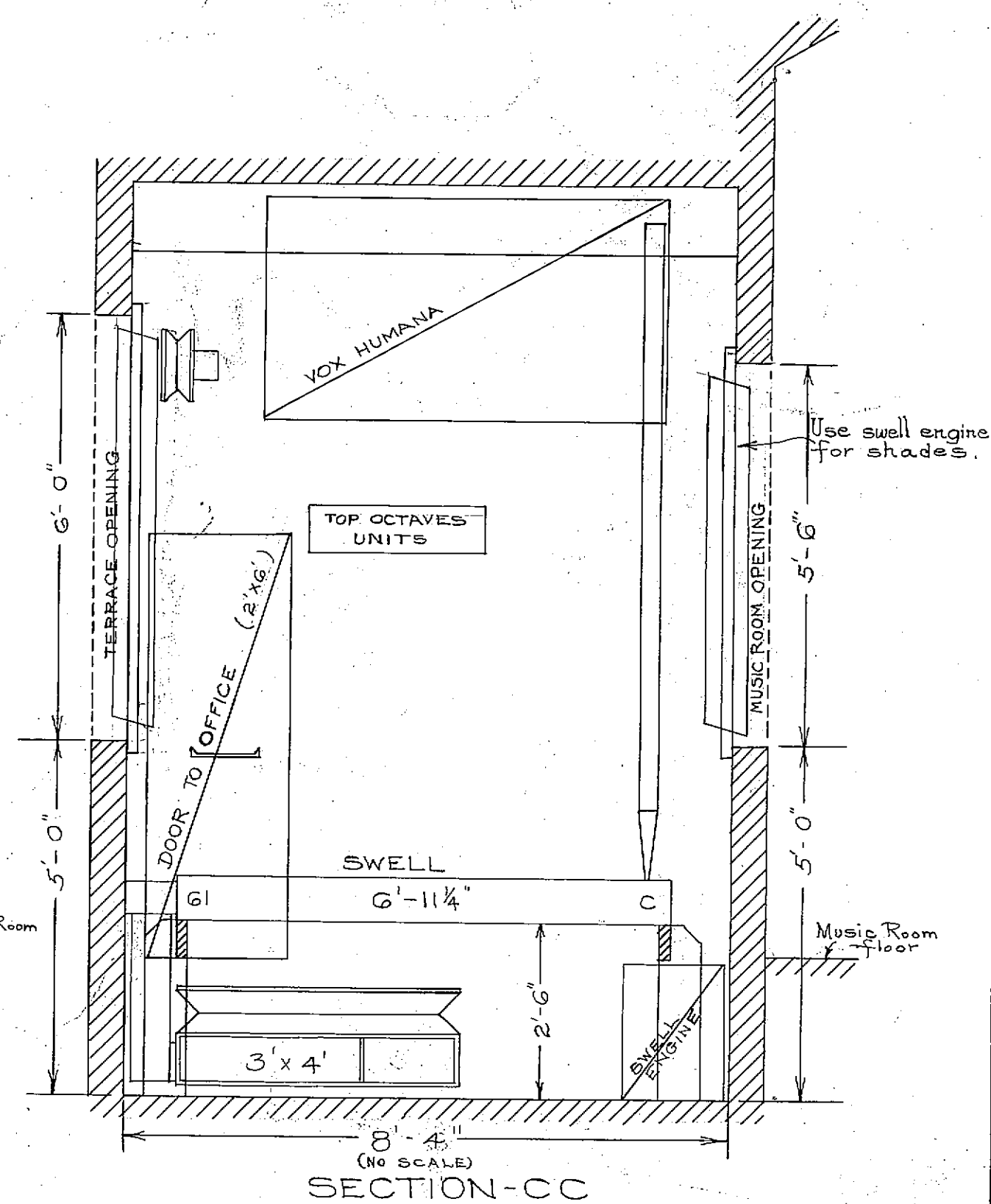
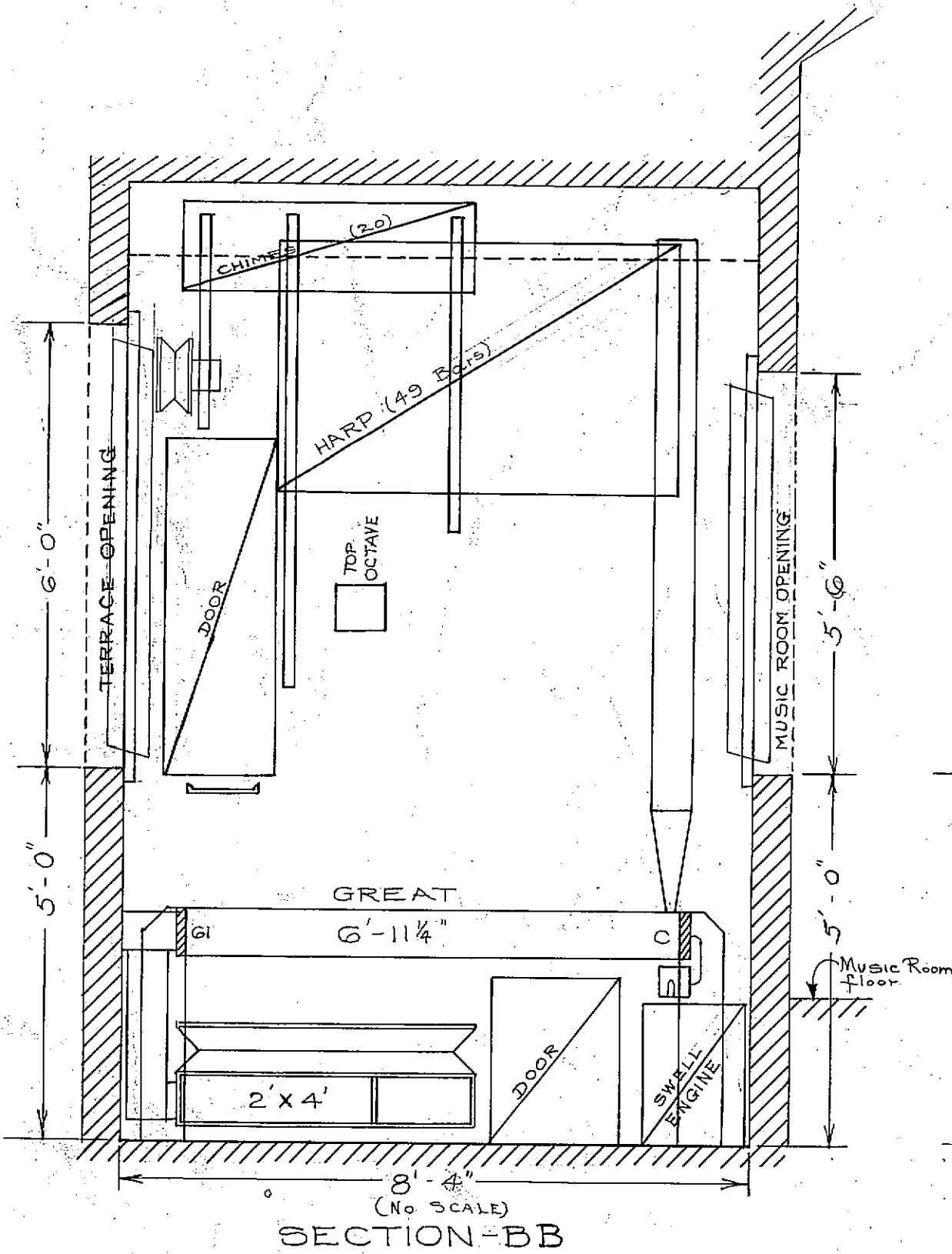
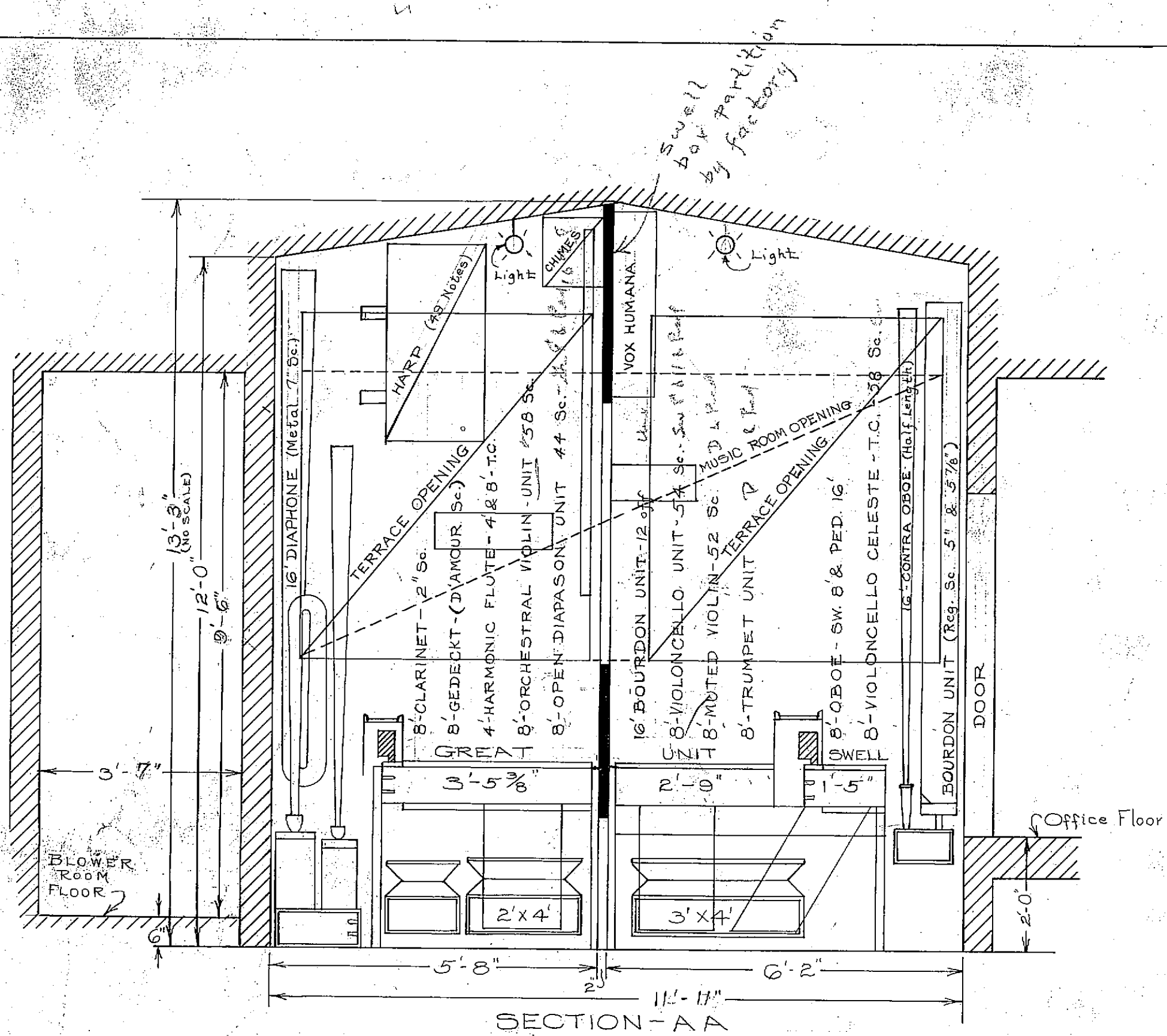
Fort Wayne, Ind.: St. Mary's R.C. has contracted for a 3-55 to the specifications of Dr. Charles M. Courboin, for June installation; manual organs are entirely straight. It will be installed behind grille and pipe-work case in the rear gallery, and will have a stop-tongue console; the entire organ will be expressive, in three chambers.

—ATLANTA A.G.O.—

Bach's festival "Magnificat" was given by Miss Eda Bartholomew and a choir of 12 in St. Mark's; the performance is scheduled for repetition.

17-4 (April 34) TAO

p. 184



Note -
Plaster organ chamber with
a hard smooth finish.
No Sand No baseboard.

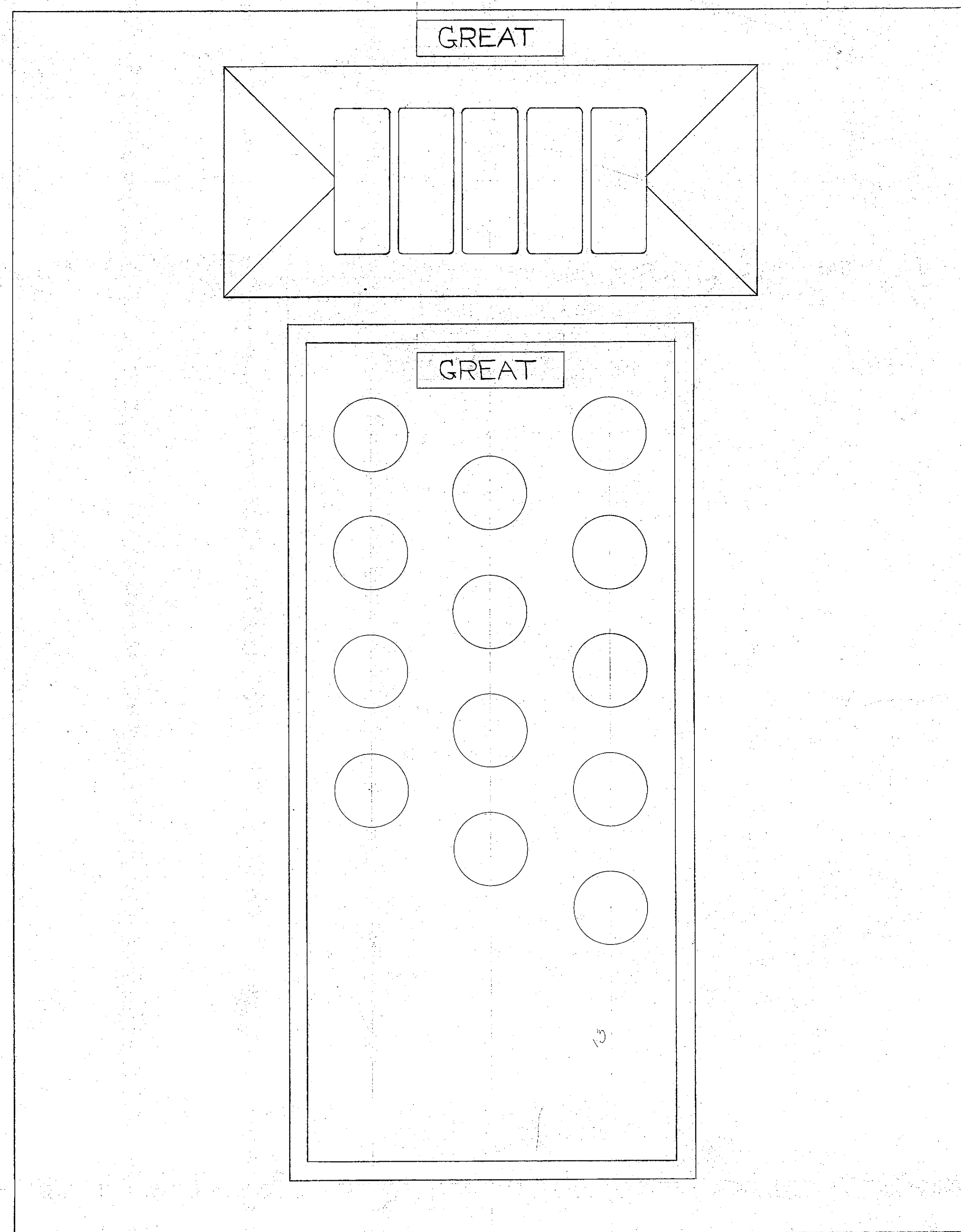
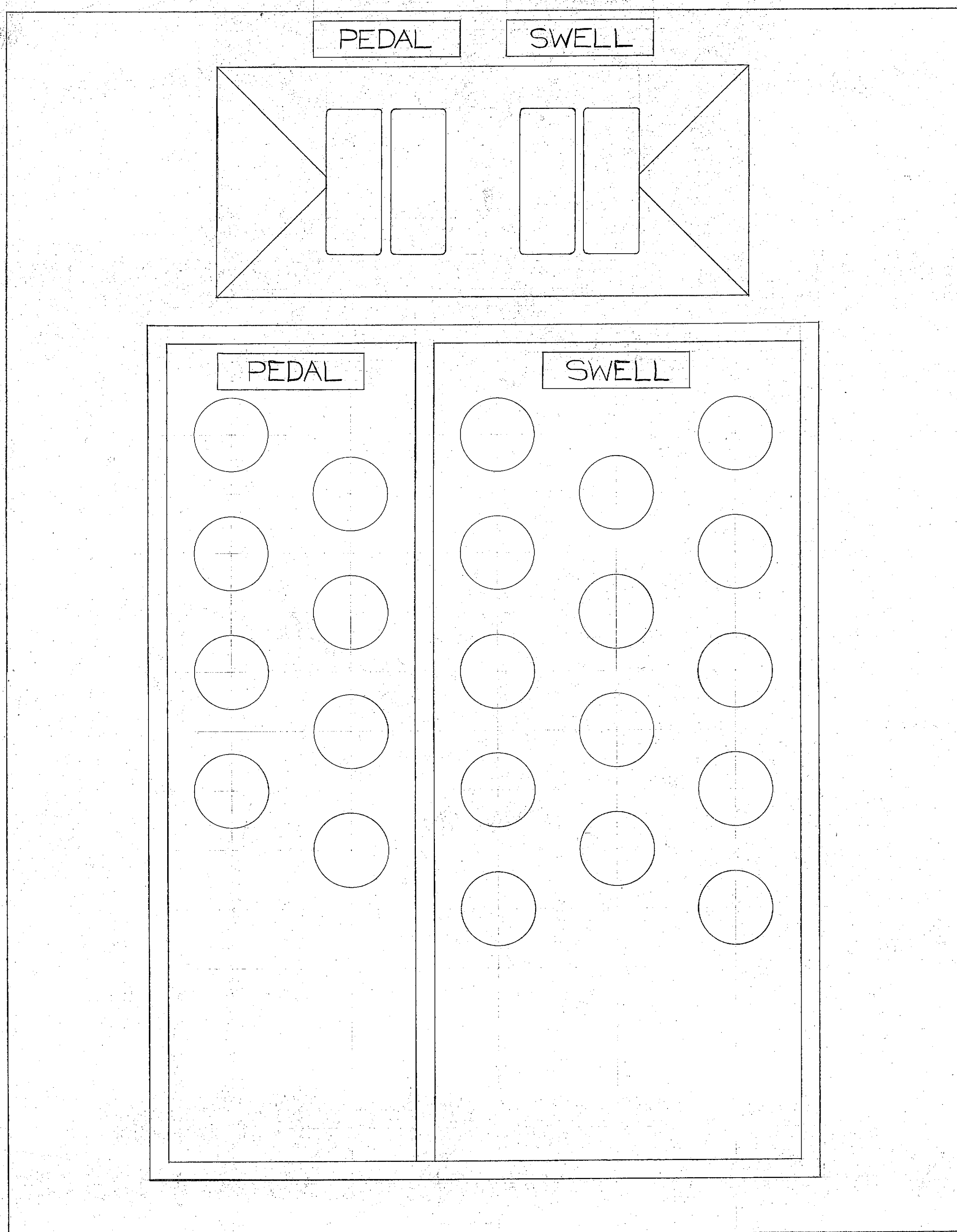
WIND PRESSURE - 7"

MOVED TO -
FIRST M.E. CHURCH,
PANAMA CITY, FLA. 2- -39

DIMENSIONS O.K. BY -

| | | |
|----------------------------------|----------------------|-----------------------------|
| RESIDENCE OF | | |
| MR. M.P. MÖLLER SR. | | |
| DELRAY BEACH, FLORIDA | | |
| 6050 | Scale - 1/2" = 1'-0" | M.P. Möller Pipe Organ Mfr. |
| | Date - 11-5-31 | Hagerstown, Md. |

FILE "P"



First M. E. Church
Panama City, Fla.

Rev. M. P. Möller Sr.
Seaside Beach, Fla.

#6050