

# THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Thirteenth Year—Number Eleven.

CHICAGO, OCTOBER 1, 1922.

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## ORGAN OF 61 STOPS FOR ST. LOUIS CHURCH

### TWO CONSOLES WILL BE USED

Hillgreen, Lane & Co. to Build Four-Manual for Second Presbyterian—Echo Effect Through Double Touch a Feature.

One of the important contracts placed lately in the middle west is that awarded to Hillgreen, Lane & Co. of Alliance, Ohio, by the Second Presbyterian Church of St. Louis, for an organ of 61 stops. Unusual freedom from duplexing characterizes the scheme. The specifications were drawn by the organist and choir leader of the church, Ernest Prang Stamm.

The musical appointments of this church are unusual in that arrangements are made for two choirs, one in the gallery, the other in the chancel. Duplicate four-manual consoles are to be provided, all sections of the instrument being playable from each. In the gallery the great, swell and choir divisions, together with the pedal, are placed. In the chancel the solo with its individual pedal and the stops of the chancel manual are to be located. A unique arrangement of the chancel organ section is that it is so housed that a characteristic echo organ effect can be secured by means of what may be termed a "double touch" in the expression arrangements of this chamber, swell shades being placed in the most remote part of the room and operated separately by the main expression pedal. Two blowers are provided, one in the front tower and the other in the basement under the chancel.

A series of recitals is contemplated by Mr. Stamm. These recitals, it is believed, will attract unusual attention.

Following is the specification:

- GREAT ORGAN**—(5-inch Wind).  
 1. Open Diapason, 16 ft., 61 pipes.  
 2. Open Diapason, 8 ft., 61 pipes.  
 3. Second Diapason, 8 ft., 61 pipes.  
 4. Gamba, 8 ft., 61 pipes.  
 5. Gemshorn, 8 ft., 61 pipes.  
 6. Gross Flöte, 8 ft., 61 pipes.  
 7. Doppel Flöte, 8 ft., 61 pipes.  
 8. Flauto Traverso, 4 ft., 61 pipes.  
 9. Octave, 4 ft., 61 pipes.  
 10. Twelfth, 3 2/3 ft., 61 pipes.  
 11. Fifteenth, 2 ft., 61 pipes.  
 12. Trumpet, 8 ft., 61 pipes.  
 13. Harp, 8 ft., 49 notes.
- SWELL ORGAN**—(4-inch Wind).  
 14. Bourdon, 16 ft., 73 pipes.  
 15. Diapason, 8 ft., 73 pipes.  
 16. Sallcional, 8 ft., 73 pipes.  
 17. Vox Celeste, 8 ft., 61 pipes.  
 18. Aeoline, 8 ft., 73 pipes.  
 19. Viole d'Orchestre, 8 ft., 73 pipes.  
 20. Gedeckt, 8 ft., 73 pipes.  
 21. Violina, 4 ft., 73 pipes.  
 22. Flute, 4 ft., 73 pipes.  
 23. Flautina, 2 ft., 61 pipes.  
 24. Cornet, 4 ranks, 244 pipes.  
 25. Cornopean, 8 ft., 73 pipes.  
 26. Oboe, 8 ft., 73 pipes.  
 27. Vox Humana (enclosed in its own swell-box), 8 ft., 73 pipes.
- CHOIR ORGAN**—(4-inch Wind).  
 28. English Horn Diapason, 8 ft., 73 pipes.  
 29. Gelgen Principal, 8 ft., 73 pipes.  
 30. Dulciana, 8 ft., 73 pipes.  
 31. Melodia, 8 ft., 73 pipes.  
 32. Fugara, 4 ft., 73 pipes.  
 33. Flute d'Amour, 4 ft., 73 pipes.  
 34. Piccolo Harmonique, 2 ft., 61 pipes.  
 35. Clarinet, 8 ft., 73 pipes.
- SOLO ORGAN**—(6-inch Wind).  
 36. Stentorphone, 8 ft., 73 pipes.  
 37. Gross Gamba, 8 ft., 73 pipes.  
 38. Tibia Clausa, 8 ft., 73 pipes.  
 39. Flute Magique, 4 ft., 73 pipes.  
 40. Tuba Mirabilis, 8 ft., 85 pipes.  
 41. Clarion, 4 ft., 73 notes.
- CHANCEL ORGAN**—(4-inch Wind).  
 (Playable from Great Manual and Solo.)  
 42. Diapason, 8 ft., 73 pipes.  
 43. Viole Aetheria, 8 ft., 73 pipes.  
 44. Unda Maris, 8 ft., 61 pipes.  
 45. Cor de Nuit, 8 ft., 73 pipes.  
 46. Fern Flöte, 4 ft., 73 pipes.  
 47. Vox Humana, 8 ft., 73 pipes.  
 48. Harp, 49 notes.  
 49. French Horn, 8 ft., 73 pipes.  
 50. Deagan Cathedral Chimes, 25 tubes.
- PEDAL ORGAN**—(6-inch Wind).  
 51. Resultant, 32 ft., 32 notes.  
 52. Open Diapason, 16 ft., 44 pipes.  
 53. Bourdon, 16 ft., 44 pipes.  
 54. Dulciana, 16 ft., 32 pipes.  
 55. Quint, 12 ft., 32 pipes.  
 56. Gross Flöte, 8 ft., 32 notes.  
 57. Dolce, 8 ft., 32 notes.  
 58. Trombone, 16 ft., 44 pipes.  
 59. Trumpet, 8 ft., 32 notes.
- PEDAL IN SOLO SECTION.**  
 60. Double Trumpet (20 from No. 40), 16 ft., 32 notes.  
 61. Subbass (20 from No. 38), 16 ft., 32 notes.

## EDWIN ARTHUR KRAFT AT CLEVELAND CITY ORGAN.



## CLEVELAND OPENING IS HEARD BY 20,000

### GREAT ORGAN IS DEDICATED

Edwin Arthur Kraft Plays the Mammoth Skinner Instrument in the Municipal Auditorium Before Immense Throng.

When Edwin Arthur Kraft at 3 p. m. on Sept. 10 opened the giant Skinner organ in the Cleveland Auditorium he brought the audience of 20,000 Cleveland citizens to their feet with the first measures of "The Star-Spangled Banner." Despite the oppressive heat, the crowd which had been collecting since noon soon exceeded the capacity of the mammoth hall and long before the time set for the inaugural recital all seats were filled and more than 5,000 men, women and children were crowding the corridors. The police, who were out in large numbers, were able at first to keep the crowd in a semblance of order, but soon gave up as the mob swept all before it.

Mayor Kohler and Manager Dickey had expressed their doubts as to the drawing power of an organ recital on such a warm day, but when the crowd stormed the entrances it became not a problem of filling the Auditorium but one of satisfying those who were unable to get in. It is estimated that over 20,000 heard the recital and that fully 5,000 were turned away.

Mr. Kraft chose a program well suited to show off the wonderful color, power and volume of the new Skinner instrument. Beginning with the national anthem, he gradually built a musical edifice that, crowned with five Wagnerian selections, brought his audience to such a pitch of enthusiasm that even the excessive heat failed to dampen it. The complete program was as follows: "The Star-Spangled Banner," Organ and Audience; Grand March from "Aida," Verdi; "Song of India," Rimsky-Korsakoff; Largo, Handel; "Evening Bells and Cradle Song," Macfarlane; Caprice ("The Brook"), Dethier; "The Magic Harp," Meale; Toccata, Bartlett; Overture to "Tannhäuser," "Liebestod," Introduction to Third Act, "Lohengrin," "Evening Star" from "Tannhäuser," and "Ride of the Valkyries," Wagner.

James H. Rogers, in his critique in the Cleveland Plain Dealer, pointed out that the crowd was perhaps the largest that ever listened to an organ recital anywhere. He wrote that Mr. Kraft was applauded with enthusiasm and that his performance was "both masterful and of impelling brilliance." Mr. Rogers further wrote:

"The power of the organ is, as may be supposed, overwhelming. But the builder has been more concerned with quality than with quantity. Volume is present in abundance, massive, imposing, but without suggestion of blattancy or harshness. The voicing of the softer stops—strings, reeds and flutes—is admirable. The strings have just the requisite shimmer, the reeds the mellow pungency that lends them charm, and the flutes have a smoothness and roundness that Mr. Barrere might envy."

The Cleveland News in an article by Archie Bell says:

"Even to the thousands in the extreme rear of the Auditorium and in the foyers the huge organ sent its mighty message. All the doubting Thomases seemed to be there, all the advocates of felt on the walls—in fact, all of the people who would have been instrumental in sending forth to the world that the Auditorium was a failure. They walked from one location to another. They listened and they heard. One by one all were forced to admit from most careful observation that the hall is a gigantic success. In days to come people will smile at mention of the fact that in the beginning the wisdom that caused the erection of the people's public hall was questioned.

"Mr. Kraft's splendid program, al-

## DUPRE IN CHICAGO ON OCT. 30

### Will Be Heard in Recital at St. James' Episcopal Church.

Marcel Dupre, the noted French organist, will give his first Chicago recital and the first in the central western part of the United States on the evening of Oct. 30. He will appear at St. James' Episcopal Church, Cass and Huron streets, playing the four-manual Austin organ on which a number of noted organists have been heard. John W. Norton, organist and choirmaster of St. James', has made the arrangements for the recital. An admission fee of \$1.50 will be charged.

The appearance of M. Dupre will be a great event in organ circles for Chicago and vicinity and a large audience is sure to be attracted because of the fame of M. Dupre in France and the impression he made on his previous visit to America last year, when he played in New York and Philadelphia.

Mr. Dupre reached New York City Sept. 28 on the Homeric. According to reports from his managers, Dr. Alexander Russell and Bernard Loberge, Dupre's tour will make a record. By the middle of September bookings had reached a total of over sixty recitals, with many additional dates all but closed. Starting at Montreal on Oct. 5, he is booked in Canada and western America until Christmas, returning east Dec. 26 to play with the Philadelphia Orchestra under Leopold Stokowski. His eastern dates are being grouped in three tours—one through New England in January, one through the south in February and the final tour through the middle west in March. New York and Philadelphia recitals will be scheduled during the first week of January, February and March.

Besides appearances with the Boston Symphony and Philadelphia Orchestras, Dupre will play recitals in New York, Philadelphia, Baltimore, Washington, Norfolk, Pittsburgh, Cincinnati, Springfield, Memphis, Birmingham, Cleveland, Scranton, Boston, Oberlin, Yale University, Princeton University, Smith College, Vassar College, Wilson College, Canton, Utica, Syracuse, Albany, Providence, Andover Academy, Newton, Montreal, Quebec, Halifax, Cleveland, Toledo, Detroit, St. Paul, Minneapolis, Winnipeg, Vancouver, Victoria, Seattle, Everett, Portland, Salem, San Jose, Palo Alto, San Francisco, Los Angeles, Tucson, El Paso, Albuquerque, Columbus, Springfield, Omaha, Des Moines, and other cities.

J. E. Durkin, former Kansas City organist, is now located at the Royal Theater, San Antonio, Tex.

## BANISHED MONKS RETURNING

### Richard K. Biggs Plays for Famous Singing Priests in France.

Richard Keys Biggs will return to New York the latter part of October after an interesting summer spent in France. He sends The Diapason an interesting picture, herewith reproduced, taken at the Benedictine monastery at Solesmes. On Aug. 15 he played for mass and vespers there. He writes that the monks are returning from the Isle of Wight, where they have been since their banishment from France when church and state separated about eighteen years ago. This was the first big service in the ancient chapel since that time, and



From left to right: DOM SIMON, RICHARD KEYS BIGGS, DOM ST. MICHEL AND DOM AGAESSE.

people came many miles to hear the singing of these famous priests. They sing only Gregorian music. There are two organs—a small one-manual for accompaniment in the chancel and a fine two-manual in the rear gallery. These organs have been unused for eighteen years. When the monks returned they found it necessary to remove birds' nests, spider webs, etc., from the pipes. But not a cent was spent on repairs and the organ works as well as ever. It is a Cavaille-Coll instrument.

## Chadwick Joins Hall Staff.

Charles F. Chadwick, of Springfield, Mass., for many years with the Steere Organ Company, and designer of the large Springfield Auditorium organ, is now actively associated with the Hall Organ Company of New Haven. His wide experience in designing organs will be of real value not only to the Hall company, but to prospective purchasers.

Arthur Depew, Mus. B., New York organist, who spent four years at the Strand, two at the Rialto and one at the Capitol Theater, has been appointed organist at the new Paoli Palace Theater in Bridgeport, Conn. Here he plays a three-manual instrument built by the Hall Organ Company.



ready much announced and commented upon in this and other columns, began with the national anthem, after which the grand march from 'Aida' was played. This was an eye-opener and an ear-opener, pouring forth the most luscious and golden tones of the instrument. Six other numbers in the group were of a selection to demonstrate the resources of the organ, from the purling of Dethier's caprice, 'The Brook,' the majesty of Handel's 'Largo,' the orientalism of Rimsky-Korsakoff's 'Song of India' to Bartlett's Toccata.

"The last five numbers were compositions by Richard Wagner, closing with the startling 'Ride of the Valkyries,' which became truly startling as the huge stone structure seemed to vibrate to the manipulation of the keyboard.

"Comment at this time on Mr. Kraft's organ playing might be quite malapropos, although he was the spectacular star of the day. All of Cleveland must know by this time that he is one of America's best instrumentalists. What seems more important at the moment is that he now plays upon one of the greatest organs of the land. His, yesterday, was exactly the sort of playing that all who knew him expected, the kind of playing that will enlist new recruits among music lovers, as well as giving great pleasure to all who have arrived. Skill, discrimination and good taste are his marked characteristics and one should not overlook his quite amazing technique."

Two Cleveland impresarios replied as follows when asked for an opinion: Mrs. Adella Hughes, manager of the Cleveland Orchestra—"The hall is acoustically perfect, a mighty asset for the city of Cleveland."

Mrs. Franklyn B. Saunders—"I have walked to all locations in the Auditorium and consider that the acoustics are perhaps the finest to be found in any huge hall in America."

Thus encouraged by the proof that Cleveland has what few cities possess and what all large cities want, Manager Dickey said every endeavor would be made to give the people as frequent opportunity as possible to hear their organ.

#### Dr. Koch and Self-Player Heard.

A thoroughly unique recital was given on the evening of Sept. 14 at the beautiful home of Mr. and Mrs. Albert Herzing, St. Marys, Ohio, for the benefit of St. Paul's Church. Dr. Caspar P. Koch, organist of the North Side Carnegie Hall of Pittsburgh, was the organ soloist, and his playing made a deep impression on the large audience. Other organ solos were rendered by means of the automatic player. Mr. Herzing has a two-manual Estey which is one of the most admired things in St. Marys and vicinity. It has twenty stops, seventeen of which are on the manuals, all being playable from either manual. Recently Mr. Herzing had the instrument enlarged, so that it has three pedal stops. The Rev. W. S. Rickard, rector of St. Paul's, played violin solos and Miss Emma Kohler sang. Mr. Koch's numbers included the following: Overture to "William Tell," Rossini; "Reve Angelique," Rubinstein; Sextet from "Lucia," Donizetti, and "The Storm," Lemmens. The numbers played automatically were: "Vision," Rheinberger; "La Nuit," Karg-Elert; Allegro molto from Symphony in G minor, Mozart, and Serenade, Drdla.

#### Pueblo City Organ Reopened.

The municipal organ at Pueblo, Colo., was reopened with a recent recital given by Fred J. Bartlett, the Pueblo organist and engineer. A large attendance greeted Mr. Bartlett. This is the eighty-stop Austin instrument built a few years ago. It was damaged by the flood which nearly wiped the city from the map about two years ago. Later the instrument was damaged by fire when part of the roof of the building was destroyed. It is the desire of the authorities to have a formal reopening some time this fall, when John J. McClellan of Salt Lake City will probably be the principal organist.

### WEEK OF CELEBRATION TO WELCOME BIG ORGAN

#### PLANS OF HERBERT E. HYDE

Skinner Organ at St. Luke's Church, Evanston, to Be Played by Chicago and Evanston Men, with Final Recital by Zeuch.

The largest church organ in Chicago and vicinity—the four-manual Skinner of seventy-eight stops, in St. Luke's Episcopal Church at Evanston, over which Herbert Hyde is to preside—will have an introduction to the church and to the organists of Chicago which will be commensurate with the size and importance of the instrument. The finishing touches are being placed on the organ and Mr. Hyde has mapped out a week of dedicatory events which will begin on Sunday, Oct. 15.

On the morning of that day the dedication of the instrument will take place at the morning service. A feature of this service will be the singing of an anthem composed for the occasion by Mr. Hyde—"O Praise the Lord of Heaven"—based on the 148th and 150th Psalms and published by the H. W. Gray Company. The anthem is written for solo, quartet and chorus. Sunday afternoon at 4:30 a preludial recital will be played by Mack Evans, assistant organist of St. Luke's, at the festival choral evensong. Sunday evening the first of the dedicatory recitals will be played by Mr. Hyde.

Monday will be "Evanston night." Dr. Peter C. Lutkin, dean of the Northwestern University School of Music, will deliver an address. The organists who are to play are Stanley Martin of St. Mark's Episcopal Church, Mrs. Wilhelm Middelschulte of the First Presbyterian Church and William Lester of the First Baptist.

Tuesday evening will be "Chicago night," and the recital will be under the auspices of the Illinois chapter of the A. G. O. Eric De Lamar of the Fourth Presbyterian Church, Miss Tina Mae Haines of St. James' Methodist and Palmer Christian, assistant organist of the Fourth Presbyterian, will give the program.

Wednesday is St. Luke's day and there will be a parish celebration in the evening, with Mr. Hyde at the organ.

The closing event, on Thursday, will be a recital by William E. Zeuch, the Boston organist, formerly of Chicago.

Mr. Hyde is enthusiastic over the new organ. The complete specification appeared in The Diapason in March, 1921, soon after the contract for the construction of the instrument was awarded to the Skinner Company.

#### SCHOOL WILL OPEN OCT. 10.

#### Dr. Carl Returns to New York and Preparations for Year Made.

William C. Carl has returned to New York from White Sulphur Springs, where he spent the latter part of his holiday golfing. Preparations are in progress for the reopening of the Guilman Organ School Oct. 10. The master-class under Dr. Carl will start the next day. The subjects to be treated this spring include recital preparation, the church service, hymns, chants, anthems, accompanying, score reading, the oratorios, musical services, conducting and registration. Dr. Carl's organ students become playing or active members, while those under Willard Irving Nevins and Lillian Ellegood Fowler attend as auditors. Arrangements have been made whereby the students of the school have the privilege of attending choir rehearsals in several metropolitan churches.

As heretofore, the school makes a specialty of preparing students for the annual examinations of the American Guild of Organists. Those who passed the guild tests last spring are: Harold Morev Smith, Daisy Reeves MacMillan, Ella Goldsworthy Cox, Edward N. Peterson, Iona Henrietta See and A. Ruth Barrett.

Clement R. Gale and Warren R. Hedden have returned from their summer trips, and Willard Irving Nevins, who coached with Bonnet in Paris had a successful summer.

## CLASSIFIED ADVERTISEMENTS

### WANTED

Console Men and Organ Erectors. Also man to handle layouts and drafting.

**BARTOLA MUSICAL INSTRUMENT CO.**  
Oshkosh, Wisconsin

#### FOR SALE—ORGANS, ETC.

FOR SALE—MÖLLER PIPE ORGAN, electric action, fourteen stops, like new. Specifications on request. **ARTHUR ROCKEFELLER**, 1483 East Ninety-fourth street, Brooklyn, N. Y. [111f]

#### WANTED—POSITION.

ORGANIST AND CHOIRMASTER, thoroughly experienced, with successful record in Scotland and over ten years' experience this side, desires change to city or town where office employment can be secured. Large repertoire, good solo and service player, experienced choirleader. Terms moderate but good organ essential. Address K 2, The Diapason.

#### WANTED—TO BUY.

WANTED—TO BUY, USED PIPE ORGAN suitable for small church; also used pipe organ for small picture theater. Address K 4, The Diapason.

### COURBOIN IN FROM EUROPE

#### Many Recitals Are Booked for the Fall—Pacific Coast Tour.

Charles M. Courboin, accompanied by his wife and his son Robert, arrived in Antwerp, his former home, early in August and spent the summer there and at other European points. Mr. Courboin gave recitals at the cathedral in Antwerp and also at St. Paul's Church, Frankfurt-on-Main, as well as at other places. Paris, London and other cities were visited on the trip, the party returning to Montreal late in September.

Mr. Courboin will give a series of recitals on the Wanamaker New York organ this fall, with approximately one recital a week until the holidays. He will also give four or five recitals on the Philadelphia organ. In addition to his work in New York and Philadelphia, he will act as organist of the Hickory Street Presbyterian Church in Scranton, Pa., where a \$30,000 Casavant organ, designed and built under Mr. Courboin's direction, was installed a year ago.

Mr. Courboin's managers have booked him for a long series of recitals this season, his advance bookings already far exceeding those at this time in any previous season. He will open his season at Decatur, Ill., Oct. 5, following this with appearances in Sioux Falls, Oct. 6, Allentown Oct. 13, Utica Oct. 16, Syracuse Oct. 17, Columbus Oct. 20, Anderson, Ind., Nov. 14, and Baltimore Nov. 21. During January and February Mr. Courboin will make an extended tour to the Pacific coast, the prospects being that he will go by the southern route to Los Angeles, then up the Pacific coast and return by one of the northern routes.

#### New Post for Harvey B. Gaul.

Harvey B. Gaul, organist of Calvary Church, Pittsburgh, and music critic of the Pittsburgh Post and the Pittsburgh Sun, has been appointed director of the Pittsburgh-Apollo Male Chorus. The chorus numbers 100 men. Mr. Gaul is also supervisor of music for Westinghouse Radio.

#### Beazley Wins Trinity Post.

William E. Beazley, F. R. C. O., A. R. A. M., has been appointed organist and choirleader of Trinity Episcopal Church, Chicago, to succeed Irving C. Hancock, who resigned to go to Philadelphia. Mr. Beazley had his early training under T. Tertius Noble and Dr. G. J. Bennett of Lincoln Cathedral. After gaining the fellowship of the Royal College of Organists, he studied singing under Randerger and Georges Chais of Paris, gaining the open drill scholarship for

#### WANTED—HELP.

ORGANISTS DESIRING TO sell their spare time can do so to their advantage. Address K 3, The Diapason.

WANTED—ORGANISTS FOR THEATER work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. Over 200 pupils of Sidney Steinheimer now playing in theaters. Exceptional opportunity for organists. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

WANTED — FIRST-CLASS REED voicer; competent to voice reeds to high modern standards for church and theater organs. Only proven ability will count. Apply **GEORGE W. BADGER COMPANY**, Rockville Centre, N. Y.

WANTED—A GOOD SHOP MAN FOR chest and action work. Apply by letter only to **L. D. MORRIS ORGAN CO.**, 64 East Van Buren street, Chicago, Ill.

WANTED—SKILLED WORKMEN in every department, highest wages, steady work. **GEORGE KILGEN & SON**, 3825 Laclede avenue, St. Louis, Mo.

WANTED—AN OUTSIDE MAN FOR tuning and repairing. State experience and full particulars. Also A1 console man with ability. **BEMAN ORGAN COMPANY**, Binghamton, N. Y.

WANTED—FIRST-CLASS OUTSIDE man at once, steady work and good pay. Address **REUTER ORGAN COMPANY**, Lawrence, Kan.

WANTED — TWO FIRST-CLASS metal pipe makers. Steady position and good wages for the right men. Address H 3, The Diapason.

WANTED — FIRST-CLASS METAL pipe makers. Steady work. **SAMUEL PIERCE ORGAN PIPE COMPANY**, Reading, Mass.

WANTED—CONSOLE, CHEST AND action hands. **THE MARR & COLTON COMPANY, Inc.**, Warsaw, N. Y.

WANTED—First-class men wanted in all branches of organ building. Also a bright young man who wants to learn voicing to assist voicer. Nine-hour day, good pay, steady work. **BENNETT ORGAN CO.**, Rock Island, Ill. (tf)

WANTED — ORGAN TUNERS. Steady work. **Louis F. Mohr & Co.**, 2899 Valentine Avenue, New York City. [11]

WANTED—EXPERIENCED CONSOLE maker, by large organ factory in Middle West. Address F 22, The Diapason.

WANTED — EXPERIENCED ORGAN builders for outside erecting and finishing. **THE AMERICAN PHOTO PLAYER COMPANY**, San Francisco, Calif. (tf)

#### THE DIAPASON.

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declamatory singing at the Royal Academy of Music, where he was a professor. Mr. Beazley was engaged by the firm of J. P. Seeburg to demonstrate their organs and also to play the artist rolls for their automatic organ. Mr. Beazley's compositions have been published in England, Canada and the United States. With his cathedral experience and the scope of his musical education Trinity Church may confidently look forward to a worthy carrying on of its traditions.

Leroy W. Gross of Chicago, who has been organist of the Western Avenue Baptist Church, has moved to Norfolk, Va., to become organist and choir director of the First Presbyterian Church of that city. Mr. Gross finds the field very promising. The organ in the church is being rebuilt with electric action.



## CANADIAN ORGANISTS TALK OVER PROBLEMS

HEALEY WILLAN PRESIDENT

Noted Performers of the Dominion  
Heard in Recital at Two-Day Con-  
vention of College of Organists  
at Montreal.

By GEORGE M. BREWER, F. A. G. O.  
[Secretary of the Montreal Center of the  
Canadian College of Organists.]

The annual convention of the Canadian College of Organists was held in Montreal Sept. 5 and 6. Among those attending the various meetings, which covered the two days, were Dr. Ham, the honorary president (Toronto), Dr. P. J. Illsley, the president (Montreal), Dr. H. A. Fricker (conductor of the Mendelssohn Choir, Toronto), Dr. Healey Willan (Toronto), Dr. Ernest MacMillan (Toronto), W. H. Hewlett (Hamilton), C. E. Wheeler (London), F. L. Willgoose (London), D'Alton McLaughlin (Toronto), H. G. Langlois (Toronto), George M. Brewer (Montreal), C. S. Fosbery (Montreal), Harold E. Key (Montreal), J. E. F. Martin (Montreal), Henry Graves (Montreal), B. F. Poirier (Montreal), Dr. Alfred E. Whitehead (Montreal), and Henry S. Fry (Philadelphia).

The convention opened with a meeting of the council on the morning of Sept. 5, at which, under the chairmanship of Dr. Illsley, many matters bearing on the work of the institution were discussed. The council were the guests of Dr. Illsley at a luncheon given in the vice-regal suite of the Ritz-Carlton Hotel.

The afternoon session was devoted to papers on subjects allied to the organists' profession, followed by energetic and interesting discussion. Dr. Ham introduced the subject of the revival of the Canadian Guild of Organists Journal, a magazine which, during the war, had to be discontinued owing to the increased cost of publication. Feeling was divided as to whether to continue the present arrangement by which the college used the pages of Musical Canada as a press medium or launching into the publication of a new organists' journal. After lengthy discussion, which did not seem to bring the question any nearer solution, it was decided that the matter should be left in the hands of a committee.

Henry Graves spoke on the uplifting influence of music. He deplored present-day tendencies, touched on jazz and seemed to prefer Mendelssohn. George M. Brewer responded with anecdotes of a trip to Tangier, talked about native music there, and voiced the wish that Mendelssohn hadn't lived. Dr. Whitehead delivered a paper enumerating the difficulties of organists in small centers. He viewed his subject from many angles and presented clever solutions of many knotty problems. H. A. Fricker, conductor of the Mendelssohn Choir in Toronto, had most instructive information to relate regarding community singing in churches, which led the meeting into lengthy discussion of the value of educating children to good music. The same strain was continued in Mr. Wheeler's paper on "Organ Recitals for Children." Mr. Wheeler's account of what was being done in London, Ont., to cultivate a taste for and love of the best in music through the medium of the organ came as a revelation to many in the larger centers who were forced to admit that the same could scarcely be said of the greater cities of Canada.

Dr. Healey Willan, in the discussion on the best type of music adapted to congregational use, spoke of the value of plain-song. After many years of experience he was convinced that plain-song hymns supplied the material best calculated to bring in devotional congregational participation in worship.

A dinner was held in the evening at the Windsor Hotel. Speeches were delivered and many enlivening reminiscences were brought forward.

The next morning the council met for the election of officers for the year and other business. Dr. Healey Willan was appointed president and Dr. Illsley's name was added to the list of vice presidents. Dr. Alfred E.

## WARREN D. ALLEN, STANFORD UNIVERSITY ORGANIST.



The latest of our recitalists to plan a transcontinental tour is Warren D. Allen, organist of Leland Stanford University in California. Mr. Allen will reverse the usual order by coming from the west and going to the east to show those east of the Mississippi river what is being done to promote concert playing on the Pacific coast. Mr. Allen's work is known to those who read the recital pages of The Diapason through the programs he presents throughout the year for the benefit of the faculty and students of the great university near San Francisco. The programs for the season just closed have been bound into a handsome booklet which is of interest to organists generally. The 115 performances listed included the playing of forty-three works of Bach, nine-

Whitehead was appointed, with George M. Brewer, to represent Montreal on the council of the college.

The recital held in St. George's Parish Church on Wednesday evening, Sept. 6, opened with three chorale preludes from Op. 65 by Karg-Elert, played by George M. Brewer. The dazzling toccata on "Lord Jesus Christ, Unto Us Turn," was conspicuous for clear-cut technique and neatness in the handling of the instrument. The two quieter numbers afforded the player opportunities for colorful registration, which, however, did not interfere with the symmetry of design or the repose of these lofty tonal meditations of the composer.

Henry S. Fry gave a broad interpretation of the Cesar Franck Chorale. The Martini Gavotte and his own chorale-prelude were registered interestingly and played with good observance of rhythm and phrasing. Mr. Hewlett offered lighter material for consideration, presenting it with the tastefulness befitting its character.

Harold E. Key gave an authoritative rendering of the Parry excerpt supported in a well-balanced orchestral accompaniment at the organ by J. E. F. Martin. B. F. Poirier performed a composition of his own, which, while simple in construction, displayed a decided aptitude and ability for melodic writing.

Dr. MacMillan presented a new work of Hollins, replete with all the charm that belongs to the blind English organist's writings. The performance was an impeccable one, bearing all the stamp of the virtuoso coupled with the mastery of the scholar. Mr. Martin's rendering of the Bonnet

teen Guilment numbers and the symphonies of Widor.

Mr. Allen's name is not new to those who are acquainted with the progress of the organ. Before going to Stanford University he was at the College of the Pacific. He is dean of the Northern California chapter of the American Guild of Organists.

Mr. Allen was born in 1885 and is a native of California. His organ studies included, however, a period with Charles M. Widor in France.

Mr. Allen's tour starts Oct. 15 and his initial performances are at the San Francisco Auditorium. During his absence Dr. Latham True will play at Stanford University and direct the choral activities at the university for the fall quarter.

variations was marked by facility of execution and sane judgment in registration.

Dr. Healey Willan's performance of his own monumental work was a masterly one. Loftiness of conception, majesty of design and skilled technique in composition mark every section of the work, which measures up to the best compositions of such creative masters as Cesar Franck, Karg-Elert and Max Reger. It was the third time Montreal audiences have had the opportunity of hearing the composition—once before by Lynnwood Farnam on the huge organ in the Church of the Holy Name at Maisonneuve, and once by Arthur H. Egerton at Christ Church Cathedral. Organists may well be proud of the fact that there are men living who can carry on the noble tradition established in the past, in the face of the many horrifying perpetrations of the present. Dr. Willan gave a rendition which gained in interest as the work progressed. Each recurrence of the theme met with consistently intensified treatment and one was convinced of the logic and emotional power of the fugue without having to be told of it. Taken all in all, the performance was a thrilling one, leaving one in doubt which to admire more—the composer or the performer.

The afternoon of Sept. 6 was spent at the Country Club, St. Lambert's, a suburb of Montreal, where the members of the college were the guests of Mr. and Mrs. Fred Bourne and Mr. and Mrs. C. F. Fisher.

The next annual convention will be held early in September, 1923, at Toronto.

## THREE-MANUAL MOLLER AT WILMINGTON, N. C.

EFFECTIVE SCHEME IS USED

Organ in Trinity Methodist Episcopal  
Church Attracts Attention in the  
South—Opened by Mrs.  
Herbert O'Keefe.

Trinity Methodist Episcopal Church at Wilmington, N. C., dedicated its Möller three-manual organ in September, with Mrs. Herbert O'Keefe, organist of the church, at the console. This instrument is attracting considerable attention in the south and the scheme is considered unique in many particulars.

The specifications were prepared by a representative of the Möller works in collaboration with Dr. J. E. W. Lord in order to secure an instrument that would best meet the requirements of the church. The organ chambers were designed with the view of augmenting tonal variety and all pipes have been placed under expression in masonry chambers with large expression shades. The action is electric.

The specification is as follows:

GREAT ORGAN—(Entirely Enclosed).  
1. Open Diapason, 8 ft., 61 pipes.  
2. Second Open Diapason, 8 ft., 73 pipes.

3. Dulciana, 8 ft., 73 pipes.  
4. Clarabella, 8 ft., 73 pipes.  
5. Doppel Flöte, 8 ft., 73 pipes.  
6. Flute Harmonique, 4 ft., 73 pipes.  
7. Octave (from No. 2), 4 ft., 61 notes.  
8. Tuba, 8 ft., 73 pipes.  
9. Chimes (G to G), 25 notes.

SWELL ORGAN.

10. Bourdon, 16 ft., 97 pipes.  
11. Stopped Diapason, 8 ft., 73 notes.  
12. Orchestral Flute, 4 ft., 73 notes.  
13. Octave Quint, 2 2/3 ft., 61 notes.  
14. Piccolo, 2 ft., 61 notes.  
15. Tiercena, 1 3/5 ft., 61 notes.  
16. Open Diapason, 8 ft., 73 pipes.  
17. Flauto Traverso, 8 ft., 73 pipes.  
18. Viole d'Orchestre, 8 ft., 73 pipes.  
19. Vox Celerique, 8 ft., 61 pipes.  
20. Aceline, 8 ft., 73 pipes.  
21. Cornopean, 8 ft., 73 pipes.  
22. Oboe, 8 ft., 73 pipes.  
23. Vox Humana (separate swell-box), 8 ft., 61 pipes.  
24. Harp, 49 notes.

CHOIR ORGAN.

25. English Open Diapason, 8 ft., 73 pipes.  
26. Dulciana, 8 ft., 73 notes.  
27. Clarabella, 8 ft., 73 notes.  
28. Doppel Flöte, 8 ft., 73 notes.  
29. Viole d'Orchestre, 8 ft., 73 notes.  
30. Flute Harmonique, 4 ft., 73 notes.  
31. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

32. Open Diapason, 16 ft., 44 pipes.  
33. Bourdon, 16 ft., 32 pipes.  
34. Lieblich Gedeck (from No. 10), 16 ft., 32 notes.  
35. Flute Bass (from No. 32), 8 ft., 32 notes.  
36. Dolce Flute (from No. 10), 8 ft., 32 notes.  
37. Violoncello (from No. 29), 8 ft., 32 notes.

There are eighteen combination pistons and five pedal movements.

## Sykes Will Go to Lancaster.

Harry A. Sykes, of Trinity Lutheran Church, Norristown, Pa., has announced his acceptance of an offer of a similar position in Trinity Lutheran Church, Lancaster. He will leave Norristown about Nov. 1. Trinity Lutheran Church, of Lancaster, has a congregation of approximately 1,200. It is a historic edifice, having been built in 1768. It is being completely renovated and refurbished. These improvements together with the installation of a new Casavant organ, will entail an expenditure of approximately \$60,000. Mr. Sykes, a pupil of Ralph Kinder, has been organist of Trinity Lutheran Church of Norristown for the last eleven years, besides being leader of the Norristown Operatic Society and director of a large male chorus.

Recent activities of the Estey Organ Company in the southeastern territory include installation of an organ in the Main Street Methodist Church, Columbia, S. C. This instrument is about half of a large divided organ planned for the new building. There are chambers at each side of the choir loft and the console stands nine feet below the chamber levels. When complete this will be a four-manual organ. A two-manual organ has been sold to the new Presbyterian Church, Greer, S. C., and will stand in expression chambers built as a part of the church. The entire organ, including pedal, is under expression. A two-manual organ was sold to Tusculum College, Greenville, Tenn., to be installed in the chapel and on the floor above. The entire organ is enclosed with swell openings through the chapel walls. This is the fourth Estey for this town. These deals were made by James Reynolds of Atlanta, southern representative of the company.

**NOVEL IDEAS CARRIED OUT IN HOUSE ORGAN**

**DESIGN OF E. L. RICHARDS**

**New Jersey Senator Describes Interesting Work Done in His Atlantic City Home—New Type of Floating Organ.**

BY EMERSON L. RICHARDS.

Atlantic City, N. J., July 19, 1922. —To the editor of The Diapason: I have recently rebuilt and enlarged my organ in my residence in Atlantic City, and in so doing have experimented with an entirely new type of floating organ, the idea being to obtain the maximum of flexibility and tonal resources from a given number of stops. The result has been so satisfactory that it seems well worth while to acquaint others with the method employed.

The original organ, built about six years ago by the Estey Company, consisted of two manuals, containing eleven stops in the swell, nine in the great (partly enclosed), and two in the pedal. The organ stands in a music room forty feet long, twenty feet wide, with a twenty-foot ceiling. The case occupies the entire end of the room and the organ stands in an addition extending back from the case about sixteen feet and rising to the full height of the ceiling. The console is at the opposite end of the room. The swell organ was placed directly above the great organ, as shown in the sketch.

The organ was reorganized by enclosing all of the great organ, then creating a new unexpressive great organ in front of the great and swell and by installing the floating organ in a new chamber situated immediately back of the great and swell. The pedal organ was augmented and is situated on the C side of the swell boxes. The organ therefore consists of four divisions—the unexpressive division, expressive division 1 (the old great organ), expressive division 3 (the old swell organ), and the floating organ, expressive division 2.

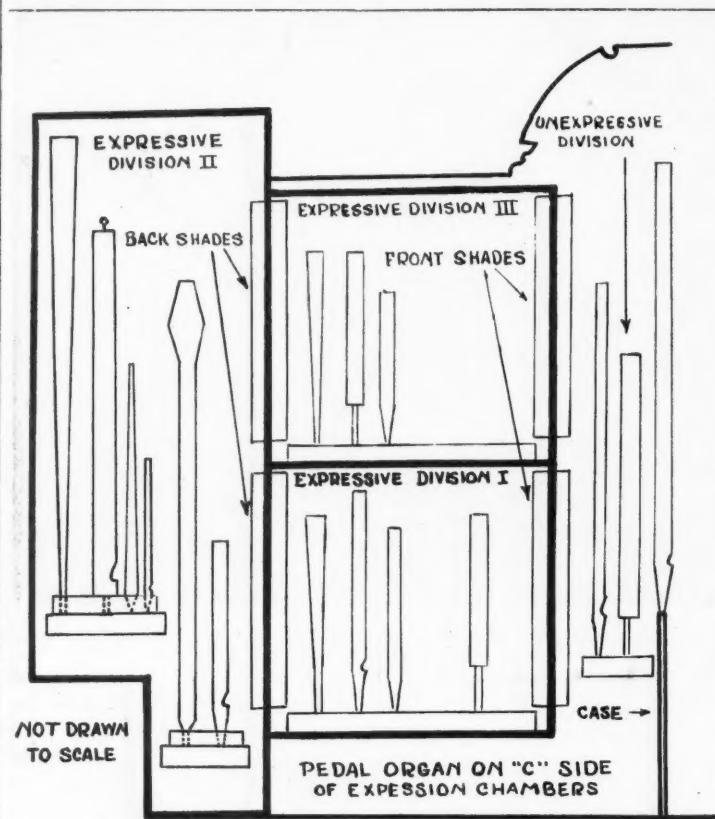
By reference to the accompanying tonal specification it will be noted that the unexpressive division consists of nine stops playable from the great manual and is voiced to produce the power and dignity corresponding to the conventional great organ. Expressive division 1 contains the remainder of the great organ and the stops usually found on the solo organ. Expressive division 3, containing eleven stops, is playable from the swell manual and consists entirely of strings and reeds orchestral in character. Division 2 consists of a unit organ containing the equivalent of twenty-two stops and is playable from either swell or great. Its chief peculiarity consists in the fact that it speaks entirely through either division 1 or 3 by means of swell shades placed in the rear walls of these divisions. The stops in the floating organ range from orchestral to organ tone and are voiced so as to combine readily with the stops in either division 1 or 3.

By opening the rear shades of division 3 any of the stops in the rear section (division 2) can be combined with and used to augment the stops in this division, or by closing the shades in the rear of division 3 and opening those in the rear of division 1 any or all of the stops in the rear chamber can be thrown into combination with those of division 1. Since all of the stops in the rear division are on unit chests, they may likewise be used in combination or contrast among themselves, and since the back swell shades of either division 1 or 3 may be opened any desired distance, various modifications in the amount of power in the stops in the rear chamber are possible. The usual crescendo effect caused by opening swell shades is obtained by manipulating the shades in the front of divisions 1 or 3, as the case may be or, for full organ passages, both.

By referring to the accompanying drawing a clearer idea of the possibilities can be obtained. For illustration: If it is desired to modify the quality of any of the wood-wind stops, say the oboe in division 3, by adding an eight-foot flute from the back chamber, then the back shades in division 3 are opened to the desired extent

by means of an expression pedal at the console and either the clarabella or the gedeckt is drawn. The back shades in division 1 are, of course, kept closed. The flute tone can now combine with the oboe in the strength desired and played in the usual way with crescendo expression obtained by using the front shades of division 3. Another illustration: If it is desired to add extra weight to the gambas in division 1, either the bourdon, 16 ft., or the double basset horn, 16 ft., may be drawn, the rear shades of division 1 opened, those of division 3 closed

present organ contains almost endless possibilities in the way of registration and tonal combinations. While refinement of tone was insisted upon, the usual smothered quality of the tone found in the average residence organ has been eliminated, largely through the use of large scales and generous wind pressure. Some of the reeds have been placed on as much as seven and one-half inches of wind, while the main organ is on five inches. The principal diapason is of thirty-nine scale, producing, even in a room, a real diapason effect. All the other



SECTION DRAWING OF ORGAN IN THE RESIDENCE OF EMERSON RICHARDS, ATLANTIC CITY, N. J.

and the combination effected accordingly.

The result is to throw the resources of the rear division (No. 2) to either manual at several degrees of strength of tone and thereby create almost endless combinations and tone colors. A very much increased crescendo can be obtained since both the front and back shades may be closed or opened, giving a double crescendo.

In addition this new arrangement gives the effect of a very large organ without the presence of repeated registers. In the present case we have a great organ of thirty-eight stops, containing six of 16-foot pitch, twenty-two of 8-foot pitch, and seven of 4-foot pitch, besides the mutation stops, while the swell boasts of a total resource of thirty-three stops, containing four of 16-foot pitch, nineteen of 8-foot and seven of 4-foot. The pedal organ well balances the manuals, although considerable borrowing has been done, thereby proving that theory is not nearly so convincing as actual experiment and practice.

In re-designing the present organ the aim was largely to produce a concert instrument of decidedly vivid color, and to make each stop just as individual as possible, consistent with good combining quality. To encourage fine voicing we adopted the policy of inscribing the name of the voicer upon the stop tablet of a unique and particularly good register. Among those so noted are the reed tone labial stops voiced by William E. Haskell, and a double basset horn made with a double bell top, voiced by Fred White. Another rather new voice developed by James R. Campbell of the Midmer Company is the cone gamba, 16 ft. It is of thin scale, slightly tapered toward the top, of a horn-string quality and remarkable for the definiteness of its pitch in bass octaves.

Because of the new arrangement the

scales are of similar proportions. The result is that the organ has all the power, splendor and dignity of a big concert instrument.

The enlargement to the original organ was done by Reuben Midmer & Son, Inc., under the personal supervision of the writer. Much of the success of the instrument is due to the enthusiasm and care of C. S. Losh of the Midmer company, and the artistic co-operation on the part of Arthur Scott Brook, who completed the tonal finish of the instrument.

While the system of the back swell is, of course, entirely experimental, we learned much that would point the way to still more successful efforts in this type of augmentation in future designs. In the present instance the wealth of tonal resources is almost beyond belief. Almost anything is possible, and I do not believe that any other two-manual organ can compare with this instrument in effectiveness. The strings are very fine, while some of the flutes, particularly the doppelrohr gedeckt and the zart flöte, could not be excelled. Among the reeds the French horn and the basset horn are particularly noteworthy, while the cone gamba and its extension, the muted gamba, is absolutely unique.

The appended specification shows the general tonal lay-out, while the stars indicate particularly noteworthy stops:

**MANUAL I.**  
(Unexpressive division.)

1. Violone,<sup>2</sup> 16 ft.
  2. Contra Salicional, 16 ft.
  3. Diapason,<sup>1</sup> 8 ft.
  4. Tibia (12 notes from No. 74), 8 ft.
  5. Doppel Rohr Gedeckt,<sup>2</sup> (12 notes from No. 77), 8 ft.
  6. Violoncello, 8 ft.
  7. Muted Gamba,<sup>2</sup> (pedal ext. No. 76), 8 ft.
  8. Rohr Flöte, 4 ft.
  9. Violina, 4 ft.
- (Expressive Division 1.)
10. Contra Tuba, 16 ft.
  11. Second Open Diapason, 8 ft.
  12. Gross Flöte, 8 ft.

13. Gamba,<sup>2</sup> 8 ft.
  14. Gamba Celeste,<sup>2</sup> 8 ft.
  15. Melodia, 8 ft.
  16. Unda Maris,<sup>1</sup> 8 ft.
  17. Dulciana, 8 ft.
  18. Octave, 4 ft.
  19. Mixture,<sup>1</sup> 3 rks.
  20. Tuba (from No. 10), 8 ft.
  21. Clarion (from No. 10), 4 ft.
- (Expressive Division 2—Duplexed.)
22. Double Basset Horn,<sup>1</sup> 16 ft.
  23. Contra Fagotto,<sup>1</sup> 16 ft.
  24. Bourdon, 16 ft.
  25. Clarabella,<sup>2</sup> 8 ft.
  26. Gedeckt, 8 ft.
  27. Gemshorn, 8 ft.
  28. Quintaton, 8 ft.
  29. Basset Horn, 8 ft.
  30. Orchestral Oboe,<sup>2</sup> 8 ft.
  31. Oboe Horn,<sup>2</sup> 4 ft.
  32. French Horn,<sup>2</sup> 8 ft.
  33. Clarinet, 8 ft.
  34. Claribel Flute, 4 ft.
  35. Gemshorn, (from No. 27), 4 ft.
  36. Zart Flöte<sup>2</sup> (from No. 28), 4 ft.
  37. Flautino, 2 ft.
  38. Chimes,<sup>†</sup> 25 notes.

**MANUAL II.**

(Expressive Division 3.)

39. Viol d'Orchestre, 8 ft.
  40. Celeste Sharp, 8 ft.
  41. Celeste Flat, 8 ft.
  42. Salicional, 8 ft.
  43. Muted Viol,<sup>1</sup> 8 ft.
  44. Stopped Diapason, 8 ft.
  45. Cornopean,<sup>1</sup> 8 ft.
  46. Saxophone,<sup>1</sup> 8 ft.
  47. Oboe,<sup>1</sup> 8 ft.
  48. Vox Humana, 8 ft.
  49. Harmonic Flute, 4 ft.
- (Expressive Division 2—Duplexed.)
50. Contra Tuba (from No. 19), 16 ft.
  51. Double Basset Horn (from No. 20), 16 ft.
  52. Bass Clarinet, 16 ft.
  53. Bourdon (from No. 22), 16 ft.
  54. Tuba (from No. 19), 8 ft.
  55. Basset Horn, 8 ft.
  56. \*Orchestral Oboe (from No. 30), 8 ft.
  57. French Horn (from No. 31), 8 ft.
  58. Clarinet<sup>1</sup> (from No. 32), 8 ft.
  59. Clarabella (from No. 23), 8 ft.
  60. Gedeckt (from No. 24), 8 ft.
  61. Gemshorn (from No. 25), 8 ft.
  62. Quintaton (from No. 26), 8 ft.
  63. Quint, 5 1/2 ft.
  64. Clarion (from No. 19), 4 ft.
  65. Octave Horn,<sup>\*</sup> 4 ft.
  66. Claribel Flute (from No. 34), 4 ft.
  67. Gemshorn (from No. 35), 4 ft.
  68. Zart Flöte (from No. 36), 4 ft.
  69. Fern Flöte, 4 ft.
  70. Twelfth, 2 3/4 ft.
  71. Flautino, 2 ft.
  72. Chimes.

**PEDAL.**

73. Contra Violone (12 notes from Nos. 75 and 76), 32 ft.
74. Diapason, 16 ft.
75. Contra Bass (from No. 1), 16 ft.
76. Cone Gamba,<sup>2</sup> 16 ft.
77. Bourdon, 16 ft.
78. Lieblich Gedeckt (from No. 22), 16 ft.
79. Tuba (from No. 19), 16 ft.
80. Double Basset Horn (from No. 20), 16 ft.
81. Contra Fagotto\* (from No. 21), 16 ft.
82. Quint (from No. 77), 10 3/4 ft.
83. Octave (from No. 74), 8 ft.
84. Flute (from No. 77), 8 ft.
85. Cello (from No. 75), 8 ft.

Voiced by—

- \*William E. Haskell.
- †James R. Campbell.
- ‡Ralph Bolton.
- \*Fred White.
- \*Not yet installed.
- Finish by Arthur Scott Brook.
- †Mayland.

**ORGAN IN GLASGOW CATHEDRAL.**

The picture herewith presented shows the four-manual organ in Glasgow Cathedral, of which Dr. Walton



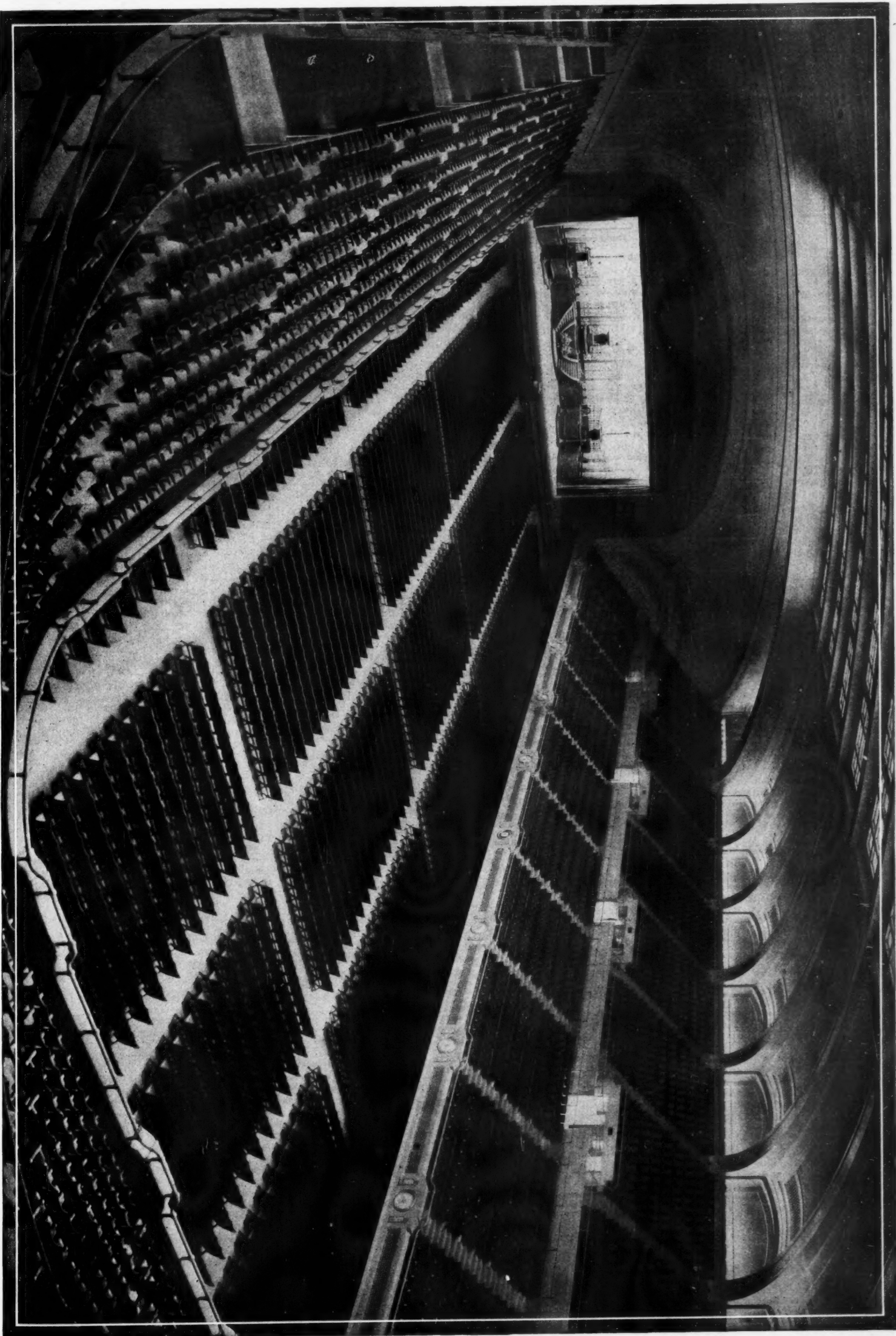
is the organist. It was procured for The Diapason by Professor Hamilton C. Macdougall, who is in England for the winter.



PHOTOGRAPH TAKEN JUST BEFORE THE OPENING RECITAL

THE SKINNER ORGAN IN THE CLEVELAND MUNICIPAL AUDITORIUM, CLEVELAND, OHIO, CAPACITY, 13,000 PEOPLE  
"THE FINEST MUSICAL INSTRUMENT EVER BUILT BY MAN"

INAUGURAL RECITAL BY KRAFT SEPT. 10, 1922



# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

## NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 105 West Fifty-fifth street, New York City.  
 Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.  
 Secretary—Willard I. Nevins, 485 East Twenty-first street, Brooklyn, N. Y.  
 Treasurer—John Doane, 25 East Thirty-fifth street, New York City.

## GREETINGS FROM PRESIDENT NOBLE.

In sending greetings to the members of the N. A. O., I would first of all like to say how very proud I feel that the members of the association should have chosen me as their president. It is indeed a great honor and I sincerely hope to help carry on the splendid work already achieved by former presidents.

Having just returned from a vacation in England of nearly three months, I cannot help feeling that in America and Canada more progress is being made by organ builders than in the old country. This statement, of course, applies to the mechanical side of organ building. From a tonal standpoint the old country still holds its own. During the last year much has been accomplished by the N. A. O., especially in the way of console standardization. This to my mind is one of the most important matters before us at the present time, and builders must be made to understand that the comfort of the executant is of the utmost importance.

During the coming season let us pull together and make steady headway toward achievement that spells "Progress." It is a joy to get back to a country of sunshine, where the organs have central swell pedals and electric action.

T. TERTIUS NOBLE.

One of the features of the program for this winter is a plan to carry on a greater amount of extension work through our state organizations. We hope to bring the state presidents into a closer relationship with the headquarters committee and thereby make the work of both more effective. The membership campaign will be pushed with renewed energy. Every member must be made to feel some of the enthusiasm which is inspired by our annual conventions. The remarkable meeting of August in Chicago brought our eastern and western members into a new fellowship which everyone enjoyed and one which will be a great factor in making the N. A. O. a greater association.

Very soon, according to present plans, we expect to prepare a booklet which will contain useful information concerning the N. A. O. This should be of value especially in obtaining new members. The booklet will give at a glance a short history of our achievements and will tell of some of the plans for the future. There have been many inquiries for something of this nature and this should fill that want.

The headquarters committee has several important meetings already planned and we have heard of some of the state activities. This ought to be one of our largest and best seasons. We cannot grow without letting others hear about us. Public meetings are one of our greatest assets and we will lose if we expect our conventions to provide the publicity and inspiration for a whole season.

Let us hear of your plans for this winter!

## Active Officers.

Mr. Fry and Mr. Weston during the last two years have done much to carry on the excellent work of the

N. A. O. Mr. Fry missed only one or two of the forty-eight executive committee meetings at headquarters in New York City, besides coming over for many special meetings when some important matter needed his attention, and his trips to the various councils have been numerous. At nearly every state rally day he has had an active part. His trip to the Canadian organists' convention at Toronto has done much to bring that organization into a close fellowship with the N. A. O. and all remember his boundless energy in making the Philadelphia convention a great success. His enthusiasm is bound to have a lasting effect on the future of the N. A. O.

Along with Mr. Fry, Mr. Weston has given unselfishly of his time in putting the association into perfect working order after the fiscal year was changed in 1920. Very few realize the amount of work this means until they really see the inner workings and then they have some idea of the work a little tardiness on the part of a few members causes in the way of additional bills and unfinished balances. In addition to this Mr. Weston has carried out a systematic file of all of our members according to states. The addressograph has also been arranged from his card index and this has been a great aid in our publicity work. With the ever-increasing membership these new features are going to prove of immense value.

The association can but poorly repay any who give of their time and energy in such a fine spirit, but it must be a great satisfaction to these two officers to note the fine progress and growing strength of the N. A. O. during their service. We are very proud of their records.

## DELAWARE CHAPTER.

We are planning a busy season for the Delaware chapter of the N. A. O. The first round table dinner is set for Thursday, Oct. 5, and the first public recital will be held in the Silverbrook M. E. Church, where Miss Elizabeth Connell, one of our members, is organist and choir director. It is proposed to have the round table dinners once a month, as they proved most enjoyable and successful last year.

GEORGE HENRY DAY,  
State President.

## CENTRAL NEW JERSEY.

Charles Ford Wilson, organist and choirmaster of St. Michael's Church in Trenton, has accepted a similar position at Trinity Episcopal Church at Princeton. Leonard Moreton, organist at St. James' Church, Trenton, takes Mr. Wilson's place at St. Michael's.

Mrs. Kendrick C. Hill has resigned as organist of the Fourth Presbyterian Church of Trenton. Mrs. Hill has served for twenty-five years.

John Conner has presented to the Trenton Y. M. C. A. a three-manual Skinner organ as a memorial to his wife. It will be placed in the auditorium of the new building which has just been completed.

PAUL AMBROSE.

## NEW JERSEY NOTES.

During the summer Mrs. Bruce S. Keator gave ten remarkable vespers services at the First M. E. Church in Asbury Park. In addition to her own fine mixed choir she was assisted by the Asbury Apollo Club and some of the best instrumental and vocal soloists of New York City. Two cantatas were given—J. Christopher Marks' "Victory Divine" and Maunder's "Song of Thanksgiving"—as well as excerpts from Rossini's "Stabat Mater," Beethoven's "Mount of Olives" and Handel's "Messiah." The attendance at each service crowded the church and many were turned away. It is hoped that a similar series may be given next summer, as this has been one of the outstanding features of the summer at Asbury Park.

Mrs. Keator is now enjoying a short vacation and during her absence William McAdam of Trenton will act as organist.

## COPIES OF THE SEPTEMBER DIAPASON.

At headquarters there are a number of copies of the September issue of The Diapason. This number contains a complete account of the Chicago convention. We will be very glad to send these to any who may desire another copy for themselves or for a friend. Send your name to the secretary.

## Reforming Organ Literature

By DR. FELIX BOROWSKI

Paper Presented at the Convention of the National Association of Organists, Chicago, Aug. 1, 1922.

Some years ago the author of these reflections on the literature of the organ was invited to address the Music Teachers' National Association which was holding a convention at St. Louis. At the request of Dr. Peter C. Lutkin he prepared a paper dealing with the organ and, as this later communication dealing with the instrument (or rather with its literature) is in some fashion a continuation of the former, it will be expedient to state in as few words as possible what the first paper was about.

Those music-lovers who are more particularly interested in the organ must, on occasions, have been puzzled to account for the lack of interest which has been manifested in the instrument by the great masters. Bach and Handel, to be sure, are the main columns which hold up the temple of organ literature, and for their interest there was a good and convincing reason. But, as stated in the paper read at St. Louis, nothing for the organ was composed by Beethoven (who had been himself an organist); nothing by Haydn, nothing by Weber, nothing by Schubert, nothing by Schumann, nothing by Wagner (who did not disdain to write for piano) and nothing has been written for it by any of the more distinguished composers of a later era who may be said—without making invidious distinctions—to belong to the second class. You shall search in vain for organ music by Gade, Rubinstein, Tchaikowsky, Raff, Goldmark, Grieg, Strauss, Mahler, Bruch, Debussy, Strawinsky, Scriabin, Ravel. There is only one work for organ by Brahms, and the German master had been writing music for more than forty years before he set it down.

It was explained in the former paper that two things contributed to the neglect of the organ by composers who lived in the nineteenth century and after. One was the association of the instrument with the polyphonic style and the other its association with the church. Polyphony reached its climax with Bach and it was generally realized by all who were writing music that they could not possibly hope to carry that particular aspect of their art farther than Bach had carried it—and few admitted that they would be able to carry it as far. In the eagerness to develop new paths—the symphony, the sonata, chamber music, etc.—by composers, the organ was left high and dry on the forsaken road of polyphony, and only the reactionary writers continued to compose fugues and other contrapuntal contraptions for it.

The romantic movement, which swept through the nineteenth century, should have done great things for the organ; but composers remembered always in time that the instrument was one peculiarly sacred to the church. To have done for the organ what they were doing for opera, for the symphony, for the piano, for chamber music, would have appeared to them to have bordered upon sacrilege. They had forgotten, or never knew, that the organ in the earliest days of its existence was a secular and a domestic instrument and that the early church—because of the association of the instrument with the viciousness of decaying Rome—regarded it with abhorrence.

Summing up the situation as it existed in organ literature, my earlier paper suggested the advisability of regarding the organ as other than a polyphonic medium and, separating it

from the ecclesiastical monopoly which had controlled it for so many centuries, treat it as an instrument filled with dramatic and romantic possibilities. This generality was, I believe, as far as I got.

The more practical point to be brought forward in this paper on reforming organ literature is: What reforms ought to be effected? One of the most needed, to be sure, would be the cleansing of the house by a gigantic bonfire upon which should be heaped the mass of preludes, fugues, andantinos, postludes, marches, pastorales, offertories and other morceaux contributed to organ literature by composers of the nineteenth century whose sentimentality was more obvious than their originality. Such a holocaust would be impossible. More feasible would be encouragement held out to composers to write better art. Many an organist has played inferior music—played it against his better judgment—for lack of anything finer to perform. One cannot play Bach and Mendelssohn and Rheinberger forever.

In recent days the secularization of the organ has been speeded by the installation of organs—often of admirable quality—in moving-picture houses. The applause which perforce has to be denied organists who offered recitals in churches is freely tendered them in the auditoriums of moving-picture palaces. In many of these places excellent recitals are being given and much good music is greeting the ears of people who otherwise never might have heard it. It is true that a large amount of poor art is exploited in the places sacred to the film plays, but this is counterbalanced by the development that is resulting from the secular employment of the instrument. Not less important is the necessity of giving a dramatic character to music which—played on the organ—illustrates the fervid pictures on the screen. In the course of time moving-pictures may disappear, but the influence which they will have had upon organ composition will remain.

The whole system of modern harmony should and undoubtedly will be applied to the organ. It seems to me, however, that much interest could be given to its music by a more unconventional treatment than that which ordinarily is applied to the instrument. Four-hand music for the organ has been written, but very little of it. There is a "Konzertsatz" by Thiele and a sonata by Merkel that have been conceived and executed for two performers, and these pieces, published a number of years ago, evoked no competition on the part of other writers. Yet there are great possibilities in four-hand composition for organ.

It is not necessary to refer here to the combination of organ and orchestra music. Most writers of books on instrumentation agree in declaring that such a combination is ineffectual—that the organ is the "king of instruments," and that it refuses the domination of the orchestra. This conviction, it seems to me, is not based upon a true understanding of the facts. Often the organ and orchestra have refused to combine harmoniously, but that has been because the composer who has attempted to bring about that combination has not properly coaxed the—so to say—contracting parties. But this paper does not include organ and orchestra in its scope.

The use of the organ as a chamber music instrument is worthy of serious consideration. There are a number of pieces of music for organ and violin, although not many of them are performed. Rheinberger, to whom organists owe exceeding gratitude, composed some of the best of them in his Suite Op. 166, and the Adagio by Merkel is well known. The combination of organ and several violins—each



with an independent part—has rarely been cultivated, but it would make an admirable effect. So, too, would the combination of violin, violoncello and organ. For these instruments, too, Rheinberger composed a suite that is well worth playing and seldom is heard. The violoncello alone with organ has received some attention from composers. Hans von Bronsart wrote a "Fantasiestück" and Hubay three pieces for the two instruments, and there are works for them by other writers, principally of the sentimental andante religioso type.

The harp combined with organ and stringed instruments should be cultivated. Dubois contributed to the sparse literature of this combination a "Hymne Nuptiale" for violin, viola, violoncello, harp and organ, and there is a "Romanze" for violin, harp and organ by Saint-Saens, who, considering that for nearly twenty years he was organist at the Madeleine in Paris, contributed very little to the organ and its music.

The human voice, it seems to me, will enter into organ music of the future. By that I do not mean the combination of vocal sound associated with texts such as is familiar to every church organist, but rather the use of the voice as an orchestral instrument. Something of this kind in a purely choral fashion and without combination with the organ has been done by the English composer Granville Bantock, and it has been experimented with, also, by one or two composers of orchestral music who have treated the voice as part of a symphonic organization. The combination of voices, organ, stringed instruments and harp would make an effect truly appealing to the ear and entirely new schemes of color could be brought about.

All these things, of course, would widen the scope of the organ, but what is of most importance is the raising of the standard of composition and the enlistment of interest of first-class composers in the instrument. A composer who believes that all the organ is good for is to accompany the hymns and to play the people in or out of church is not likely to ally his gifts with an instrument that appeals so little to his artistic sense. The principal business of any national association of organists in this country or any other should be to see that their instrument is carried to the people. The municipalization of the organ is of the greatest importance—if it can be kept out of politics. Public concert halls with organs in them, organists paid generous salaries to play them, a high standard of taste made evident in the programs, will work wonders in the development of reformed organ music. Although the organ is one of the most ancient instruments in existence, its day of glory, it appears to me, only just begins to dawn.

**Dinner for New Officers.**

Sixteen members of the executive committee met at Lyon's restaurant, 56 East Forty-first street, New York, Tuesday evening, Sept. 26, for an informal dinner to the new and the retiring officers of the N. A. O. After dinner Chairman McAll read an extract from President Noble's letter of acceptance when he was chosen to head the N. A. O. and then called upon Mr. Noble for a short talk. Mr. Noble spoke of the pleasure it would give him to serve our organization and of his hopes and plans for the future. He paid a tribute to Mr. Fry for the fine work accomplished during his term of office.

Mr. Fry, in his characteristic way, in responding would take none of the honor, but gave it to his fellow officers and especially to Mr. McAll and to Mr. Weston.

Others who responded with short speeches were Messrs. Doane, Weston, Nevins, Adams, Sammond, Macrum and Riesberg. The whole evening was a most enjoyable one and it was predicted that Mr. Noble's spirit is bound to make the present N. A. O. year a big one.

**EXECUTIVE COMMITTEE MEETING.**

The first meeting of the executive committee was held at headquarters on Wednesday, Sept. 20, and the following

were present: President T. Tertius Noble, Henry S. Fry, Chairman Reginald L. McAll, Mrs. Kate E. Fox, Miss Jane Whittemore, Messrs. Riesberg, Sammond, Macrum, Adams, Keese, Weston and Nevins. The minutes of the last meeting were read and approved. Letters from Mrs. Bruce S. Keator, William P. Fwaddell and George Henry Day were heard with much interest and it was noted with pleasure that the Delaware council was already starting a busy season.

The treasurer's report, which followed, showed a large balance and a good increase over the one of last year. Eighty-seven new members were added at the Chicago convention. The active membership now stands at 850, or about 250 more than at the close of last year.

Hermon Keese, state president of New Jersey, told of the recent work in that state and of the October activities.

Mr. Fry gave a report of his participation, as an N. A. O. delegate, at the convention of the Canadian College of Organists at Toronto. He spoke of the great desire for a closer co-operation between the two organizations and of the splendid reception given him.

After the discussion of many new plans for the winter and a short greeting from Mr. Noble, the meeting was adjourned to Tuesday evening, Sept. 26.

**FOOTE GOES TO MILWAUKEE.**

**Princeton Organist Accepts Position at St. Mark's Church.**

Sheldon B. Foote, Mus. B., F. A. G. O., who has been organist and choirmaster at Trinity Church, Princeton, N. J., for the last seven years, has been engaged by St. Mark's Church, Hackett avenue and Bellevue place, Milwaukee. While at Princeton Mr. Foote developed his choir from a small group to a musical organization of high excellence. Although a volunteer choir, the musical programs were of the best and each year saw an enlargement in repertoire which included many standard cantatas. The most notable of the many vesper services was one given last December, when the choir presented Handel's "Messiah" to a congregation which overcrowded the church, an event which had not happened since the building of the church. Other accomplishments during Mr. Foote's tenure at Trinity include the organization of a choir association composed of former choir boys, some of whom had been connected with the choir for over fifty years; the building of the large three-manual Austin organ under Mr. Foote's direction in 1918 and the



SHELDON B. FOOTE.

series of vesper musical services and recitals given twice a month during the season. St. Mark's is one of the younger parishes in Wisconsin and is greatly interested in making its music a model of excellence. There is a liberal appropriation for the choir, and plans are being made for the installation of a large organ in the near future.

Miss Nancy G. Campbell, who passed the last year in Chicago, studying with Clarence Eddy, has returned to Winthrop College, Rock Hill, S. C., in a new capacity—that of associate director of music and head of the piano and organ departments. She feels greatly benefited by her work and associations in the city during her sabbatical year and is highly encouraged by the growth being made at Winthrop College.



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**HONOR RECEIVED BY BONNET.**

Made Chevalier of Legion of Honor—Sails for U. S. at Close of Year.

News comes from Paris of new honors conferred upon Joseph Bonnet, who has been appointed by the president of the French Republic a chevalier of the Legion of Honor, at the instance of the minister of fine arts. No other French artist or musician has ever received this honor for artistic reasons at so early an age. The news will be appreciated by Mr. Bonnet's many friends in the United States.

Mr. Bonnet has just returned from a tour to England and has been taking a rest at Biarritz and at San Sebastian, Spain. His recitals in France and England last spring were most successful. He is booked for another European tour this fall, playing a number of times with orchestras and being engaged by several conservatories in France and Belgium to play the organ works of Cesar Franck at the festivals arranged to mark the centenary of the latter's birth.

Mr. Bonnet's last recital before returning to the United States will be played in Paris Dec. 28. He will sail two days later and will start his class at the Eastman School of Music Jan. 8. In addition to his Rochester teaching he will give recitals in the United States.

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—North Buffalo News.

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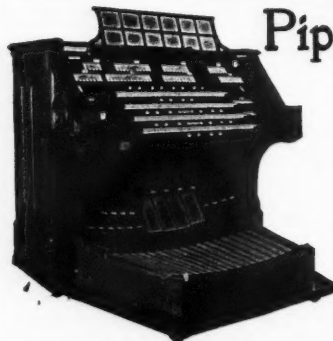
If one can imagine a perfectly sane, calm, well-poised de Pachmann at the organ, one can come as near perhaps as it is possible to a realization of the Farnam manner of playing, yet this would not convey all.—Wilbur Webster Judd in St. Paul "Pioneer Press."

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Charles E. Estes' Programs at Robert College—Improvement in Turkish "Movies" Brought About By Russian Musicians.

In view of the latest news developments in Turkey it is interesting to receive word from Charles E. Estes, the American organist at Robert College, Constantinople, as to his activities there. Mr. Estes sends a list of the organ works presented in the past season at the morning chapel exercises at the famous institution in which he is laboring and this list reads like the repertory of the best classical and modern organ music. A recent Sunday vesper recital was marked by this program, in which the intercollegiate chorus assisted: Symphony No. 8, in B minor (unfinished), (Allegro moderato), Schubert; "Soeur Monique," Couperin; "Hymn to the Sun," Rimsky-Korsakoff; Chorus: "Listen to the Lambs," Nathaniel Dett; Intermezzo and Adagio from the Sixth Symphony, Widor; "Eia Mater" from the "Stabat Mater," Dvorak; Chorale in A minor, Cesar Franck.

Mr. Estes writes among other things:

"I am enclosing a few programs to show you that we are hard at work trying to spread the gospel of good organ music in a city of more than a million people where there is only one concert organ. The recitals of the present series have been well attended, ranging from 400 to a capacity house of 800 people.

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"The frightful calamity to our near neighbor, Russia, has brought us many good things in addition to many difficult problems. Many artists and musicians were among the refugees who fled before the Bolsheviks and numbers have remained with us. They have already noticeably raised the artistic standards of the great city. One striking thing is the improvement in the music one hears in the cinemas. Before the war one heard only rubbish—popular dance tunes on poor, worn-out pianos—while today at the principal cinemas one finds small orchestras of excellent Russian musicians who play the best music."

**San Bernardino to Have Organ.**

The city council of San Bernardino, Cal., will authorize a bond issue in response to a popular petition to provide funds for the installation of a \$35,000 organ to be placed in the new municipal auditorium now approaching completion.

**PEOPLE BUY SCHOOL ORGAN**

**Unique Campaign Gives Three-Manual Möller to Williamsport, Pa.**

A three-manual Möller organ was recently completed in the auditorium of the high school at Williamsport, Pa. The circumstances of this installation have been unique. Sponsored by the Home and School League of Lycoming County an active campaign was put on in Williamsport last spring, resulting in over 5,000 individual subscriptions of from \$1 to \$250. Gifts have been made, schoolboards have purchased, but this is the only known instance where the people of a city have made donations to pay for an organ for a public school.

The specifications were designed by Frederic E. Manson of Williamsport, in consultation with the Möller experts. The unusual number of diapasons found here furnish abundant power for the large auditorium, while a variety of flutes, strings and reeds, together with the special electric chimes, provide ample orchestral effects for its use as a concert instrument. The action is electric throughout.

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4. Viol d'Gamba, 8 ft., 73 pipes.
5. Octave, 4 ft., 73 pipes.
6. Cornopean, 8 ft., 73 pipes.
7. Flute Harmonique, 4 ft., 73 pipes.
8. Gross Flöte, 8 ft., 73 pipes.
9. Dulciana, 8 ft., 73 pipes.
10. Gemshorn, 8 ft., 61 pipes.

**SWELL ORGAN.**

11. Open Diapason, 8 ft., 73 pipes.
12. Lieblich Gedeckt, 16 ft., 73 pipes.
13. Viol d'Orchestre, 8 ft., 73 pipes.
14. Salicional, 8 ft., 73 pipes.
15. Stopped Diapason, 8 ft., 73 pipes.
16. Violina, 4 ft., 73 pipes.
17. Concert Flute, 8 ft., 73 pipes.
18. Flageolet, 2 ft., 73 pipes.
19. Oboe, 8 ft., 73 pipes.
20. Chimes, Deagan C to G, 20 notes.

**CHOIR ORGAN.**

21. Violin Diapason, 8 ft., 73 pipes.
22. Vox Celeste, 8 ft., 49 pipes.
23. Melodia, 8 ft., 73 pipes.
24. Aeoline, 8 ft., 73 pipes.
25. Flute d'Amour, 4 ft., 73 pipes.
26. Clarinet, 8 ft., 61 pipes.
27. Vox Humana, 8 ft., 61 pipes.
28. Chimes, 20 notes.

**PEDAL ORGAN.**

29. Resultant Bass, 32 ft., 32 notes.
30. Double Open Diapason, 16 ft., 32 pipes.
31. Violone, 16 ft., 32 notes.
32. Gedeckt, 16 ft., 32 notes.
33. Violoncello, 8 ft., 32 notes.
34. Flute, 8 ft., 32 notes.

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**Plans of Warden Sealy.**

Frank L. Sealy, the new warden of the American Guild of Organists, is preparing for a good year's work. Mr. Sealy, in outlining his ideas and hopes for the future, expresses his realization of the need for increased activities so far as headquarters is concerned and is looking forward to the holding of a public event early in the winter.

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While originally intended for concert use, a number of the selections are suitable for church and many of them for motion picture playing.

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The need for a clubhouse where members can meet has been called to his attention and it is hoped that a step forward in that direction may be taken. The guild already has a small but good library and two other collections, one the gift by will of the late Harry Brooks Day. To house these and other donations a fitting home is needed. Mr. Sealy, who is a founder and has always been active in guild affairs, is hoping to take a trip to the middle west soon to visit the chapters in that section.

**Karl Otto Steps in Chicago.**

Karl Otto Staps, for many years a well-known organist of Cincinnati, has been appointed organist and choir-master of St. Paul's Episcopal Church, on the south side of Chicago, and began his duties there on Sept. 1. Mr. Staps' coming adds a prominent organist to the ranks in this city. On completing his studies in New York he went to England and entered the Royal Academy of Music, where

he studied organ under Dr. W. S. Hoyt. While there he won two medals for artistic organ playing. He also received the appointment as organist and director of St. Paul's Church, Clerkenwell, London. This position was won in competition with many of the leading organists of the city. On leaving the institution he was made an Associate of the Royal Academy of Music, one of the greatest honors to be obtained. He is well known as a concert organist, having given many recitals. In 1907, he became organist and choir-master of St. Paul's Cathedral, Cincinnati. His appointment as a member of the faculty of the Cincinnati Conservatory of Music followed. In 1919 Mr. Staps again went to Europe and on his return held for a time the position of organist of St. Luke's Church, East Hampton, L. I. Last year he went to Old St. Paul's Church at Norfolk, Va., and was also in charge of the music at the First Presbyterian Church and at Maury High School.

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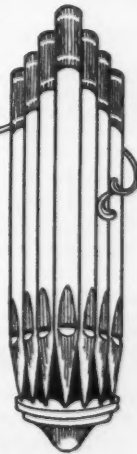
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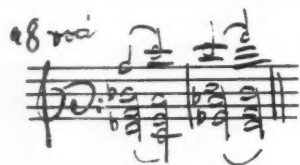
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**Three Brick and Cement Swell Chambers Will Hold Instrument in the Uxbridge Residence of A. H. Midgeley.**

John Compton, Limited, the London organ builders, have sent The Diapason the specification of an instrument they are to erect at Fairfield, in Uxbridge, for A. H. Midgeley. The whole organ is to be enclosed in three brick and cement swell chambers. The action will be electric throughout. Forty combination pistons are provided, besides four "sustainers," four pedal pistons and eight combination pedals. The wind pressures will be five, ten and twenty inches.

As set forth in the description of the instrument, "selected unison registers are extended to form stops of sub-unison and superunison pitch, but a complete tonal scheme is provided independently of such extensions. Certain stops are common to both great and choir manuals, and others to the swell and solo manuals. Some manual stops are also playable independently as pedal stops. Such multiple uses are in every case easily recognizable by the naming of the stops."

This organ is to replace a smaller one constructed for Mr. Midgeley last year, but is designed on similar lines.

The specification follows:

**PEDAL ORGAN.**

- Synthetic Contrabass, 5 ranks, 32 ft
- Subbass, 32 ft.
- Diaphonic Diapason, 16 ft.
- Contrabass, 16 ft.
- Salicional, 16 ft.
- Violone, 16 ft.
- Tibia Bass, 16 ft.
- Dolcissimo, 16 ft.
- Octave, 8 ft.
- Tibia, 8 ft.
- Echo Flute, 8 ft.
- Violoncello, 4 ranks, 8 ft.
- Contra Trombone, 32 ft.
- Trombone, 16 ft.
- Fagotto, 16 ft.
- Ophicleide, 16 ft.
- Bassoon, 16 ft.
- Baryphon, 16 ft.
- Tuba, 8 ft.
- Tuba Clarion, 4 ft.

**GREAT ORGAN.**

- Double Open Diapason, 16 ft.
- Contra Tibia, 16 ft.
- Diaphonic Diapason, 8 ft.
- Open Diapason, 8 ft.
- Geigen, 8 ft.
- Salicional, 8 ft.
- Tibia Plena, 8 ft.
- Hohlflöte, 8 ft.
- Quint, 5 1/3 ft.
- Principal, 4 ft.
- Octave Tibia, 4 ft.
- Octave Geigen, 4 ft.
- Fifteenth, 2 ft.
- Rauschquint, 2 ranks.
- Cornet, 4 ranks.
- Trombone, 16 ft.
- Tromba, 8 ft.
- Clarinet, 8 ft.
- Waldhorn, 8 ft.
- Octave Tromba, 4 ft.
- Solo Tuba, 8 ft.

**CHOIR ORGAN.**

- Contra Salicional, 16 ft.
- Contra Flute, 16 ft.
- Open Diapason, 8 ft.
- Geigen, 8 ft.
- Salicional, 8 ft.
- Unda Maris, 8 ft.
- Hohlflöte, 8 ft.
- Octave Geigen, 4 ft.
- Salicet, 4 ft.
- Unda Maris, 4 ft.
- Flute, 4 ft.
- Quint Flute, 2 2/3 ft.
- Dulcet Fifteenth, 2 ft.
- Piccolo, 2 ft.
- Acuta, 3 ranks.
- Corno di Bassetto, 16 ft.
- Clarinet, 8 ft.
- Tromba, 8 ft.
- Waldhorn, 8 ft.
- Octave Horn, 4 ft.

**SWELL ORGAN.**

- Contra Viola, 16 ft.
- Bourdon, 16 ft.
- Violoncello, 8 ft.
- Violas Celestes, 2 ranks to CC, 8 ft.
- Muted Strings, 2 ranks to CC, 8 ft.
- Lieblich Gedeckt, 8 ft.
- Zauberflöte, 8 ft.
- Quintaton, 8 ft.
- Viola, 4 ft.
- Strings, 4 ft.
- Lieblich Flöte, 4 ft.
- Flute Twelfth, 2 2/3 ft.
- Flautina, 2 ft.
- Ottavina, 2 ft.
- Cymbale, 4 ranks.
- Double Trumpet, 16 ft.
- Vox Humana, 16 ft.
- Trumpet, 8 ft.
- Oboe, 8 ft.
- Krumhorn, 8 ft.
- Vox Humana, 8 ft.
- Clarion, 4 ft.
- Vox Humana, 4 ft.

**SOLO ORGAN.**

- Viols Celestes, 16 ft.
- Violoncello, 8 ft.
- Violas Celestes, 8 ft.
- Muted Strings, 8 ft.
- Lieblich Gedeckt, 8 ft.
- Zauberflöte, 8 ft.
- Quintaton, 8 ft.

- Octaves Celestes, 4 ft.
- Stopped Harmonic Flute, 4 ft.
- Flageolet, 2 ft.
- Bassoon, 16 ft.
- Baryphon, 16 ft.
- Trumpet, 3 ft.
- Oboe, 8 ft.
- Krumhorn, 8 ft.
- Vox Humana, 8 ft.
- Musette, 4 ft.
- Tuba, 8 ft.

**NEWS NOTES FROM BOSTON.**

BY S. HARRISON LOVEWELL.

Boston, Mass., Sept. 21. — Relative to one or two matters stated in my notes of last month I shall have to retract. The organist and choirmaster at King's Chapel during the last year or more has been A. Vincent Bennett, not William Bennett, and during his term he has been very successful. He has trained to a high state of proficiency a chorus of men patterned after the Harvard Glee Club and like the glee club, with which it is in no way connected, the music sung has been largely that of the Renaissance period, with a liberal selection of modern unaccompanied Russian liturgical music. Mr. Bennett goes to the Episcopal Theological Seminary at Cambridge, and not to Appleton Chapel. King's Chapel never was under the authority of the Protestant Episcopal Church in this country. In 1789, when the two bishops in the American church refused to ordain the lay reader in charge of the services at the chapel, this lay reader was congregationally ordained as the minister. Consequently there exists a church unique in the fact that a modified Episcopal service from the Book of Common Prayer is conducted by a clergyman who is not in orders. The present organ at King's Chapel was built entirely new by the Skinner Company and contains none of the pipes that belonged to the organ viewed by Handel. Because of the multiplicity of soft registers, certain of which are actually inaudible to members of the congregation, Mr. Skinner has dubbed this instrument his "chocolate drop." At this writing it is not known who has been selected to take the position of organist and choirmaster in place of Mr. Bennett. Any number of candidates have been heard by the committee in charge of the music.

A few years ago the Church of the Messiah, Gainsboro street, had a very successful organist and choirmaster in the person of Alfred Hamer. Last year he graduated from the organ department at the New England Conservatory of Music under the tutelage of Dean Goodrich, and then went to Paris for further study under Widor, Gedalge and Levy. Recently he returned to Boston and has been given the position of organist and choirmaster at the Church of the Advent to succeed Francis W. Snow. Mr. Hamer was long a chorister in New Bedford, and for several years sang as solo soprano on the Keith circuit.

One of the outstanding features in Boston culture is the Allen H. Brown collection of music at the Boston Public Library. In most respects it is unique. To increase its already great value to musicians, it has seemed fit to the trustees to appoint Richard G. Appel to the position of special librarian. Until August, Mr. Appel, who is widely known as a musician, was connected with the Episcopal Theological Seminary in Cambridge, and was organist and choirmaster at St. John's Church in the same city.

In Winchester, a suburb of Boston, there is the charming Church of the Epiphany. The large boy choir in this church is directed by J. Albert Wilson. During the winter there is hardly a choir in Boston proper that is superior in volume and quality of tone. The organ in this church was built by the Skinner Company and ranks high in excellence. This summer, however, a few new registers have been added and all the reeds have been revoiced. In a building churchy and resonant, well adapted for musical effect, Mr. Wilson is fortunate in having especially good facilities at his command.

**Huenken Succeeds Schmidt.**

John W. Heins, general manager of the pipe organ department of the Aeolian Company, announces that F. J. Huenken, for many years associated with the late Ernst Schmidt in Chicago and latterly under his direction on the Pacific coast, will succeed him as Chicago manager. With Mr. Huenken will be associated, as with Mr. Schmidt in the past, William Ripley Dorr and Charles A. Stebbins.

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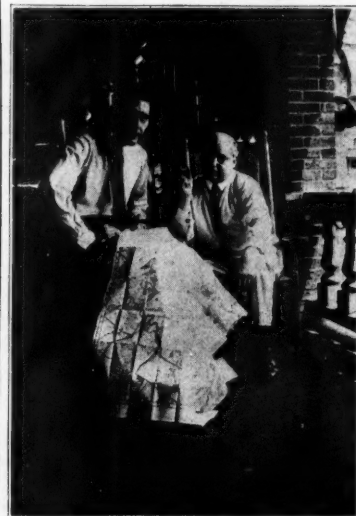
**Plans of Riemenschneider at Baldwin Wallace Conservatory.**

In a recent issue the Musical Courier of New York contains an extended account of the plans of Baldwin-Wallace Conservatory, at Berea, Ohio, to raise a million dollars. This conservatory is headed by Albert Riemenschneider, who is also head of the organ department, and the Courier prints pictures of the two consoles of the Austin four-manual organ in the college. In introducing an interview with Mr. Riemenschneider the correspondent of the Courier has this to say:

Mr. Riemenschneider is one of the most active musicians in Cleveland, being organist and director of music in the Euclid Avenue Baptist Church, the great downtown church of that denomination. He has always retained his Cleveland studio, and is in constant demand for recitals and concert engagements. He is very generous in his relations with his fellow craftsmen, having been dean of the Northern Ohio chapter of the American Guild of Organists for two terms, and has also been president of the Men's Music Teachers' Club for the past year.

Mr. Riemenschneider was educated at Baldwin-Wallace College. He received his A. B. degree in 1899, two years after taking charge of the music department. He studied piano, organ and theory with Charles E. Clemens and James H. Rogers in Cleveland, and in Vienna and Paris with Reinhold, Fuchs, Gullmant and Widor. His extensive library of classic literature in English, French and German, together with his great love of art, make him a very broadminded personality, a man who is in the truest sense an educator. Mr. Riemenschneider is catholic in his musical tastes, and besides the great standard works which appear on his programs, always finds a place for the American composer. He has given entire programs of Rogers, Becker, Von and Buck, besides other complete programs of American compositions. He has given over 400 concert programs, 100 of which have been given at the conservatory. Of these conservatory programs, seventy have been in a series with no repetitions. He owns to an especial predilection for Widor's symphonies, which he studied with the great Widor, and hence gives to them an unusual interpretation. A choral society of over 100 members augments the organ recitals with the rendition of the great choral works from time to time. With so vital a man as director, the story of the phenomenal growth of the conservatory of music is more easily understood.

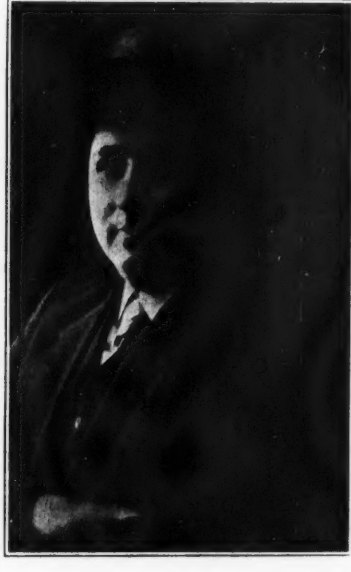
**COURBOIN AND SWINNEN.**



Just before this picture was snapped, Charles M. Courboin and Firmin Swinnen, organist of the Aldine Theater, Philadelphia, had been planning a trip abroad. Mr. Courboin and Mr. Swinnen, with their families, sailed July 20 from Montreal on the steamship Melita to spend two months in their former home, Antwerp, Belgium. Mr. Courboin visited his father, Jules Courboin, a well-known importer of Antwerp, resting after his busy recital season. He returned to America in September.

Ernest Frang Stamm of St. Louis has been reappointed organist and choir director of B'Nai El Temple after an absence of over two years, during which time he was located at Tulsa, Okla. Previous to his departure he had served B'Nai El Congregation for a period of over five years.

Herbert A. D. Hurd of Fryeburg, Maine, has been appointed musical director of Ricker Classical Institute, Houlton, Maine. Mr. Hurd is an organist and a pupil of Everett E. Truette of Boston and of Alfred Brinkler of Portland.



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**Recital Programs**

**E. Harold Geer, Poughkeepsie, N. Y.**—Professor Geer, organist of Vassar College, who gave two of the Sunday afternoon recitals at the Exposition Auditorium in San Francisco in August, played as follows:

Aug. 13—"Variations de Concert" (with pedal cadenza), Bonnet; "Au Couvent," Borodin; "Echo" and "L'Organo Primitivo," Yon; Chorale in A minor, Franck; "Le Petit Berger," Debussy; Scherzetto and "Carillon," Vierne; "Liebestod," from "Tristan and Isolde," Wagner; Romanze in D flat, Sibelius; Concert Toccata in C, Mansfield.

Aug. 20—Solemn Prelude, Noble; "Musette en Rondeau," Rameau; Toccata, Le Froid de Mereaux; Toccata and Fugue in D minor, Bach; "In Fairyland," Stoughton; Scherzo, from Fifth Sonata, Gullmunt; Cantabile in E major, Geer; Toccata, from Fifth Symphony, Widor.

**Gerhard T. Alexis, F. A. G. O., St. Paul, Minn.**—Mr. Alexis, organist and choir director at the First Lutheran Church, St. Paul, and his brother, Carl Alexis, organist and choir director of the First Lutheran Church, Rockford, Ill., recently appeared in a series of concerts through Iowa, Nebraska, South Dakota and Minnesota. The program included organ and piano solos and duets, tenor solos and flute selections, Carl Alexis playing the piano and flute. Among the organ numbers were "Lohengrin" Prelude, Wagner; Andante Cantabile (Fifth Symphony), Tschalkowsky; Fugue in D minor, Bach; "At Twilight" (MS.), Gerhard Alexis; "Marche Religieuse," Gullmunt; Largo ("New World" Symphony), Dvorak; Festival Prelude, "Eln Feste Burg," Faulkes; "Christus Resurrexit," Ravanello.

**Lynnwood M. Williamson, Columbia, S. C.**—Mr. Williamson gives recitals of fifteen minutes duration before both the morning and evening services at the First Baptist Church and offers interesting programs to the congregations. Among his recent selections have been the following:

Sept. 2—Berceuse, Harry Rowe Shelley; Adagio Espressivo, (From Symphony in C major), Schumann; Largo, Handel; Communion (No. 1), Gullmunt; Pastorale, Wachs; Prelude to "Cyrano," Walter Damrosch; Nocturne, Stanley R. Avery; "Le Cygne," Saint-Saens.

Sept. 10—"Reve Charmant," Gaston de Lille; Andante Moderato, Dubois; Venetian Idyll, Mark Andrews; Romance in A minor, Karganoff; "Shepherd's Pipes," Harris; Meditation from "Thais," Massenet; Serenata, Moezkowski.

Sept. 17—Andante Moderato, Vieuxtemps; Grand Prelude in B flat, Wagner;

"On the Lake of Galilee," Barton; Reverie, Clarence Dickinson; Prayer, Gounod; Melodie, Tschalkowsky; Berceuse, Alexander Iljinsky; Andante in G major, Terenghi.

**Arthur T. Thompson, Winona, Minn.**—Mr. Thompson gave a recital at the Central Methodist Church Sept. 19 for the Minnesota annual conference of the Methodist Episcopal Church and presented the following program on the Hook & Hastings organ of sixty-two stops: "The Lost Chord," Sullivan; Prelude and Fugue in C minor, Bach; Largo ("New World" Symphony), Dvorak; Cradle Song, Botting; "Gesu Bambino," Yon; Toccata (Fifth Symphony), Widor.

**Clarence Eddy, Chicago**—On his return trip from the Pacific coast, where he passed a vacation in the latter part of August and September, Mr. Eddy was invited to give three recitals in the Liberty Theater at Wenatchee, Wash., by the Ladies' Musical Club of the city, in cooperation with the management of the theater. The recitals were given Sept. 7, 8 and 9 and were made a great feature of the musical season. The programs were as follows:

Sept. 7—"Hymn of Glory," Yon; "Russian Boatmen's Song," Anon; "Sister Monica," Couperin; "Gavotta," Martini; Toccata and Fugue in D minor, Bach; "Afterglow," Frederic Groton; Rustic March, A. J. Boex; "Dawn's Enchantment," Marion Austin Dunn; International Fantasy, Rogers.

Sept. 8—Fantasia on the Welsh Hymn tune: "Twrwyn," Morgan; Oriental Air, Fulton; "Contrasts," Browne; "Hosanna," Dubois; "Ave Maria" No. 2, Bossi; "Melody," Dawes; "A Summer Morning," Kinder; Concert Variations, Bonnet.

Sept. 9.—Paraphrase on Gottschalk's "Last Hope," Saul; Concert Caprice, Turner; "O'er Flowery Meads," Dunn; Romance without Words, Bonnet; Heroic Caprice, Bonnet; "Ave Maria," Schubert; "In a Monastery Garden," Keteberg; "I Hear You Calling Me," Marshall; Trumpeters' March, Frysinger.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular programs at the Auditorium included: Prelude to "Parsifal," Wagner; Prelude to "Lohengrin," Wagner; March from "The Magic Flute," Mozart; "By the Sea," Schubert; Wedding March, Mendelssohn; Evening Song, Schumann; Chorus from "I Lombardi," Verdi; Finale from "Mefistofele," Bolto; Nocturne (new), Doud; Meditation (new), Doud; Offertory in A flat, Read; "By Moonlight," Astenius; "Temple Chimes," Hastings; Concert Fantasia (dedicated to Ray Hastings), Conde.

**Herbert A. D. Hurd, Fryeburg, Maine**—Mr. Hurd gave the following program in a recital at the Church of the New Jerusalem the evening of Aug. 23: Prelude and Fugue in B flat, Bach; Canzone, Sheppard; "Summer Idyl," Rothleder;

Pastorale in F, Bach; "Narcissus," Nevin; Fanfare, Lemmens; Reverie, Crammond; Prelude and Fugue in D, Handel; Intermezzo, Callaerts; Autumn Song, H. A. D. Hurd; Allegro Assai (Fourth Sonata), Gullmunt.

**Frederick N. Shackley, Boston, Mass.**—Mr. Shackley played as follows in a half-hour recital at the Community Methodist Church of Sunapee, N. H., the evening of Aug. 20: Pastorale in E, Claussmann; Humoresque, "The Primitive Organ," Yon; "Flat Lux," Dubois; Berceuse from "Jocelyn," Godard; Andante Cantabile, from Symphony 4, Widor.

**Sheldon B. Foote, Milwaukee, Wis.**—Mr. Foote gave a recital Aug. 27 at the First M. E. Church of his old home town, Parkersburg, Iowa, and two churches united to fill the edifice and greet Mr. Foote. His program was as follows: Largo, Handel; Gavotte, Gossec; Prelude to Act 3, "Lohengrin," Wagner; "To a Wild Rose," MacDowell; "Souvenir," Kinder; Military March, Schubert.

**A. G. Colborn, Stapleton, England**—Mr. Colborn played as follows at a recital in St. Stephen's Church at Bristol the afternoon of Aug. 3: Offertoire, Ambrose Thomas; "Salida," Luis Urteaga; "Meditation," Jose M. Pedro; "Night Song," A. G. Colborn; "A Joyous Morning Song," J. S. Matthews; "Pastel," Van Denman Thompson; Fantasia, Horatio W. Parker.

**James P. Johnston, Pittsburgh, Pa.**—Short Sunday evening recitals at the East Liberty Presbyterian Church have been resumed, with the following programs:

Sept. 3—Processional March, Gullmunt; Chorale Prelude, "By the Rivers of Babylon," Bach; Andante Cantabile (Fourth Symphony), Widor.

Sept. 10—Solemn Prelude, Noble; Pastorale and Finale (First Sonata), Gullmunt.

Sept. 17—Toccata and Fugue in D minor, Bach; "Forest Murmurs," Wagner; "Ave Maria," Liszt.

**Dr. J. E. W. Lord, Montgomery, Ala.**—Dr. Lord gave the inaugural recital on a Möller organ in the Bay Street Presbyterian Church at Hattiesburg, Miss., Aug. 30, and played the following program: Processional March, Kinder; "In Arcadia," Sellars; Humoreske, Dvorak; Barcarolle, Offenbach; Toccata in A, Blakeley; "At Twilight," Frysinger; Sunshine Song, Grieg; Allegro Maestoso, A. L. Peace; "Hava" (Oriental), Maurice; Serenade, Braga; "Will o' the Wisp," Nevin; "Sunset" and "Thanksgiving," Demarest.

**Fred Faassen, Zion, Ill.**—Mr. Faassen gave a recital in September at his old home, Pella, Iowa, before a large and appreciative audience. His program was as follows: Toccata and Fugue in D minor, Bach; "In Summer," Stebbins; "Prelude and Adagio, Sonata in C minor, Gullmunt; "Northern Lights," Torjussen; Chorale and Allegro Molto, Sixth Sonata, Mendelssohn; "Will o' the Wisp," Nevin; "The Bells of St. Anne de Beaupre," Russell; Midsummer Caprice, Johnston; "Finlandia," Sibelius.

At Shiloh Tabernacle, Zion, Ill., Sept. 10, Mr. Faassen played: Fantasia in G minor, Bach; "Consolation," Cole; Processional March in C, Hosmer Chorale. Andante sostenuto and Allegro molto from Sixth Sonata, Mendelssohn; "Northern Lights," Torjussen.

**Frederick C. Mayer, Woodville, Ohio**—In a recital Sept. 11 at St. Paul's Lutheran Church, Detroit, on a new theatrical organ built by the Teikens-Kent Company of Erie, Pa., Mr. Mayer played: Prelude and Fugue, "Ein feste Burg," Stein; Choralvorspiel, "O Haupt voll Blut und Wunden," Bach; Largo from "New World" Symphony, Dvorak; Berceuse, Gullmunt; Toccata and Fugue in D minor, Bach; "In Summer," Stebbins; Andantino, Lemare; "Marche Nocturne," MacMaster; "Sunset" from A Pastoral Suite, Demarest; Meditation, Sturges; "Neptune" (from "Sea Sketches"), Stoughton.

Samuel Richards Gaines' "Waken, Lords and Ladies Gay," the successful part song for male voices in the Swift & Co., Chicago, competition, has been awarded for publication to the house of J. Fischer & Bro., New York. The same composer's "Russian Fantasy" for women's voices (Schumann Club of New York first prize) and "A Shepherd's Song" (Madrigal Club of Chicago first prize), also appear in "Fischer Edition."

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# THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

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CHICAGO, OCTOBER 1, 1922.

## HIS SACRED REPERTORY.

A minister asked his organist to "cut out" all this sacred music and these "old-fashioned" anthems, and at various times suggested the use of the following:

"The Sunshine of Your Smile."  
"A Perfect Day."  
"Rigoletto" Quartet.  
"Sweet Rosic O'Grady."  
"In a Persian Garden."  
"Song of the Soul," from "The Climax."

As a concession the organist actually used the last-named. The others proved too much. The organist did not have the choir sing them, and resigned.

No, this did not happen in some out-of-the-way frontier town—it happened right here in Chicago, and the church is one of the most prominent of its denomination and one with a notable history. We do not wonder if you doubt the accuracy of the foregoing statements. We found it difficult to believe the story. The music committee of this church sustained the organist in all issues that came up, but, as is well known, an organist cannot afford to remain and fight a minister. Many ministers are given a great deal of rope by patient parishes. Eventually they are eliminated in one way or another—usually after they have done much damage.

We cannot help feeling that a clergyman's act in asking that excerpts from "Rigoletto" be sung at a morning service should lead to his trial by the authorities of his church as quickly as might the worst expression of heresy from the pulpit. And any organist who would put on any of the things listed in any house of worship should be forthwith dismissed. We might almost add that this should be followed by a test of his head. But this minister no doubt will go right on! We only hope that the next organist he gets will have all these "sacred works" sung on Sunday, so that the people of the church may be awakened to a realization of the situation.

As far as we know an organist has no course open to him except to resign in such controversies. An aggrieved minister can always appeal to his bishop, to the presbytery, to the annual conference, or to whatever body is provided in his denomination to settle difficulties in churches. The organist can take what is handed to him and go out to seek another position. Why should not the American Guild of Organists take this up? A grievance committee in each chapter could be formed. To such a committee could be referred cases like these and other issues between churches and their organists. This committee could investigate each case thoroughly, interviewing all sides, and then render an opinion, a copy of which would be presented to the minister, the organist, the music committee and the governing body of the church. If the organist is in the wrong it would be up to this committee to say so and to act as a peacemaker. If the organist is right it could defend his case, using the weapon of publicity. Of

course, such a body would have no legal standing, and some ministers no doubt would be quick to say "What concern is it of any body of organists what we do?" But in the long run, if the committee is made up of men of good judgment, high standing professionally and of unquestioned impartiality, its verdict would not often be ignored even by the most self-satisfied.

We have in mind the case of an Episcopal rector who has had half a dozen organists in as many years, and has quarreled with all and treated many of them shamefully, and who left a record for the same kind of conduct behind in another city. A clearcut presentation of the facts as to his conduct, made to his bishop and presented to his vestry, undoubtedly would have an effect on him.

## IN REPLY TO A CRITIC.

An esteemed reader of this paper takes us to task for our opinions, expressed in the August issue, anent a certain class of organ architects. As our correspondent evidently is sincere in his views, we give space to his communication in full in another column—as a matter of fairness, and with pleasure. But we are not convinced by his argument.

In the first place our correspondent, who signs himself "Protest," asserts that there is no comparison between the purchase of an organ and the purchase of an automobile and goes on to say: "No two church rooms, to begin with, are alike in size, \* \* \* or any other of the numerous details which go to make up the acoustic qualities of an auditorium. If we are considering the organ \* \* \* as an art product \* \* \* each organ is a problem in itself. \* \* \* Now, who is to solve this problem? Certainly not the builder. He wants to follow stock scales \* \* \*; he wants to do all the voicing in the factory \* \* \*; in short, follow conventional manufacturing methods."

Here is where we cannot agree with "Protest." Of course, every building presents its own problems; but who is best able to solve these problems? We believe that the builder, if he is competent, through his experience is the best judge. If he is not competent, as we have said before, no organ architect can make him so. How many so-called "organ architects" are better able to design an organ, or to say just how it shall be built than the men whom we rank as leaders in the organ-building profession today? If there are men who can give lessons to those who have devoted a lifetime to organ construction and have achieved a success and reputation in it—if they are just as familiar with the details of construction and with every feature of organ building—any fairminded organ builder will be willing to accept their assistance and their advice. The fact is that the builder in very rare instances has carte blanche in the construction of an organ. The preparation of the specification and every other detail usually is worked out in co-operation with various organists and others. But it is a condition and not a theory that we are confronting. It happens to be a lamentable fact that there is a growing number of men who style themselves "organ architects," who have submitted to no test as to their qualifications—something to which other architects must submit—and who go about receiving fees. All too frequently they solicit in one way or another favors and fees from builders, and any builder who refuses to yield need not expect to be recommended by them.

Now in regard to stock scales, voicing in the factory and "conventional manufacturing methods," our correspondent apparently is imbued with the theory that the organ builders seek nothing but profits. But has the writer ever thought how the leading organ builders have achieved their reputation? No doubt some are commercial; no doubt some care only for profits. But a really keen business man realizes that to win a reputation is not easy and that to lose it is easy. Our correspondent mentions a specific case in which one to whom he refers as a prominent builder is said to have done careless work and sold an unsatisfactory product. Will not such a builder by such practices soon lose

his chief capital—his reputation for good work—and thus eliminate himself? Not all builders use stock scales. Many of them devote weeks to finishing the voicing of organs in churches after they have been erected. If, as "Protest" seems to believe, organ builders have devoted their talents to nothing except economies in construction, why have they not made greater financial successes? He asserts that "those things which make for artistic results must come, not from the practical man, but from the artist. \* \* \*." The better organ builders are artists, in our firm belief. They are not mere contractors, seeking how they may give the least for the money and make the greatest returns, but for the most part are men who have lived with the object in mind of making better and more successful organs.

Because there are exceptions in which organs have not been built as they should have been does not justify a demand for a fast-growing class of self-appointed "organ architects" any more than a poor performance on an organ would call for a class recruited among organ builders who for a consideration would pass on the programs and the performances of organists with a view to making them what they should be. "Protest" mentions an organ that is not up to grade. No doubt he knows of many instances—certainly we do—of opening recitals which were most disappointing to the organ builder because the "stock program" of the player failed to bring out the beauties or the special features of the instrument. Would "Protest" deem it feasible to have some first-class organ builders take up the task of passing on the work of the organists?

We have not reached the day of perfection in organ playing or in organ building, and there is a way to improve both, but in our humble opinion it does not include as a factor the mechanically unskilled organist who desires to increase his income by endeavoring to dictate in matters of organ construction to those who have spent their lives in their profession.

Foreign advices indicate that Holland has established a new agency, called the "Bell and Organ Commission of the Netherlands," to pass on the quality and workmanship of all new organs, as well as church bells, sold in that country. Contracts taken in Holland by builders from other nations contain the requirement that the work shall be done under the supervision and to the satisfaction of this commission. A similar body in the United States might be a means of offering work to some of the many so-called "organ architects" who are bobbing up in various parts of the country.

The National Bureau for the Advancement of Music has made an important addition to its literature on the music memory contest in the publication of a booklet of "Fifty Representative Newspaper Editorials on Music Memory Contests." The collection was reprinted as a source of ideas to those in charge of local publicity in future contests and also as an example and stimulus to newspaper editors in the cities in which these events will be held. The editorials in the booklet are all from cities which have had practical experience with the contests.

In addition to a recent appeal to the governors of fourteen states for consideration of the needs of the music industry in the matter of coal, the Music Industries Chamber of Commerce has addressed letters to the Interstate Commerce Commission and the federal fuel distributor at Washington, calling attention to the requirements of the industry and the setback to its recovery from two years of dull business which a coal shortage would cause between now and the first of the year. Replies received from the governors to whom letters on this subject had previously been written indicate that the interests of the music industry will receive consideration from them or from the fuel administrators appointed in many of the states.

## The Free Lance

By HAMILTON C. MACDOUGALL

Herbert Walton, organist of Glasgow Cathedral, is planning a recital tour through Canada and Australia. I understand that he intends playing in the States also. Mr. Walton is most highly esteemed in Great Britain, and, at the time of the death of Dr. Peace, at St. George's Hall, Liverpool, was considered his certain successor.

It is also possible, I am glad to say, that the well-known organist and choir-master of The Temple Church, London, Dr. Walford Davies, may bring over his choir for a tour of the United States and Canada. I do not believe I am alone in thinking that the service at The Temple Church, especially the music of the service, is finer than can be heard elsewhere. There is a dignity, a sense of gracious leisure, a beauty and appropriateness of selection and execution, an atmosphere of devotion about it that I have never heard elsewhere. A striking element in the music that Dr. Walford Davies selects and introduces into the service is its conformity to the best aesthetic and intellectual standards; he is an excellent example of the educated man whose cultured tastes influence him in all he does.

Old Albion has not changed a great deal in the last eight years. As of yore, at 8 o'clock in the morning all over England there are knockings at several million bedroom doors and "Eight o'clock; hot water; sir," is heard. One's boots are put outside one's door at night, reappearing resplendent in a shiny blackness in the morning. Rain pours down on the just and unjust as capriciously and bountifully as ever. Tea appears promptly at 4:30 in the afternoon, and under its beneficent and stimulating power king, queen, beggar maid, office boy and clerk drop their work and are cheered.

Good old Hot Water! Good old Boots! Good old Rain! Good old Tea!

I have heard five organ recitals since my arrival in England a month ago, all by well-known men, and at the risk of being thought a fault-finding old crank I want to register a criticism that much of the organ playing one hears is bad. I do not mean by this that mistakes in notes or time are numerous, or that misconceptions of the character of the music are common. No! Organists in general, English and American, are no worse in this respect than other instrumentalists. There is, however, a general lack of rhythmic playing and a smugness of execution; two extremely serious faults. In listening to these various players it was difficult to locate the principal accented beat in the measure, and all rapid passages were indistinct and muddy.

I venture to point out five things that are at the bottom of this state of affairs.

(1) The organ is fundamentally an unrhythmical instrument, and we do not remind ourselves of this fact often enough.

(2) We think we hear qualities in our playing (clearness, rhythm, expression, color, etc.) which do not exist objectively.

"O, wad some power the giftie gie us To hear ourselves as others hear us."

(3) The legato touch is applied too indiscriminately; it tends to indistinctness if used too freely in recital playing. Quite rightly we value as of the greatest worth "smooth" playing, but legato is only one of the elements and comparatively unimportant in "smoothness."

(4) We judge our own playing as we hear it at the console, whereas the person at the end of the room farthest from us is the person we should play for.

(5) We take our fast pieces too fast; every organ tone has "whiskers" on it, so to speak; and the runs in quick tempo are necessarily blurred unless we play staccato or choose a tempo favorable to clearness.



**FOR THE ORGAN ARCHITECT.**

My dear Mr. Editor:—Your editorial in the Diapason of Aug. 1 on the general topic "Throw away the organ architect; leave it to the organ builder" stirred up so many experiences for me that I cannot refrain from attempting a strenuous objection to your proposition. Let me say first of all that I am not an organ architect, and have no ax to grind.

I grant you at the start that there are incompetent and indifferent—perhaps grafting—organ architects, as there are many incompetent, indifferent and grafting architects who design buildings. Poor organs will always be built—most of them, of course, by the small builder who attempts to supply only his local community, and who gets his contracts partly through personal pull, but mostly through big talk and the ignorance of the church committee of practical business men. (Who is so ignorant, outside his own particular line, and who as a rule thinks he knows so much, as the average business man?) Some poor organs, too, will be built by firms of more or less national reputation and nationwide business.

In your article you compare the buying of an organ with the buying of an automobile. I think there is no comparison at all. An automobile is a stock machine, built to certain specifications in material, workmanship, etc., and repeated thousands of times. One machine tells exactly what every one of all the other thousands of the same brand is. Is that true of organs? Of course not. No two church rooms, to begin with, are alike in size, material of walls, or any other of the numerous details which go to make up the acoustic qualities of an auditorium. If we are considering the organ not as a mere "kist o' whistles," but as an art product, and that is my point of view entirely, each organ is a complete problem in itself, and has no duplicate anywhere.

Now, who is to solve this problem? Certainly not the builder. He wants to follow stock scales (saves time and money); he wants to do all the voicing in the factory (saves time and money); in short, follow the conventional manufacturing methods. And, granting that he is absolutely honest, that his materials are of the best, that he follows the letter of his contract (the letter killeth; but the spirit giveth life), what do we get? Just the conventional organ, which may, or may not, usually not, particularly suit the acoustics of the particular auditorium. Almost always it fails in some respects—perhaps a diapason too loud, a reed too blatant, something else too soft.

Here is the place for your organ architect, as I like to think of him and his opportunities. Just as an orchestra conductor, in organizing a new orchestra, first has to balance up the tone qualities and volumes of his different choirs, so the real organ architect should balance up the stops of his organ, so that while each is good in itself (I assume that as a matter of course from any decent builder) it shall also be a perfectly proportioned and voiced factor in the organ as a whole, just as the organ is to fit the room. This involves time and labor, and of course the architect will have some pretty stiff fights with the builder—I have seen some of them—but if he is courageous and stands by his guns, and if he knows his business, you will get a work of art, not a mere organ.

Now I don't want to deal only in generalities, so here is a specific case (or three of them) to show exactly what I mean. If the fifty leading organists of the country were asked to name whom they considered to be the four leading firms of organ builders in America (builders who by reason of experience, equipment, size and prominence of contracts, etc., should be able to do the very finest work), a certain firm that I have in mind would, I am sure, be included in the four by every one of the fifty. That firm has built three organs in particular that I know something about. And these three organs illustrate exactly what I have in mind—the real organ architect, the perfunctory organ architect and the "no" organ architect builder left to his own devices.

The first, built seven or eight years ago, I have the pleasure of playing myself. Four manuals, some sixty stops, exclusive of couplers all enclosed in heavy swell boxes, except three diapasons, designed by a man who had imagination and the courage of his convictions. While the organ was being set up certain stops were sent back to the factory and others of different scale forwarded; the louder reeds were cut down from 30 to 50 per cent to suit the resonance of the room, and, with several of the flue stops, entirely revoiced; and there were some stiff arguments, you may be sure, between architect and builder before the architect had his way. The material and mechanical workmanship were of highest quality—the standing of the firm insured that—and the architect molded it tonally to fit the room. As a result that organ is a work of art, not perfect (what organ is?), but with its wonderful elasticity, balance of tone, fine voicing, in most respects it sets a high mark for its own or any other builder to equal, not to say pass.

The second organ was built about two years later—same firm, another designer, about three-fourths the size of number one, conventional specification, open great, etc., visited by the designer after it was completed and O. K.'d, fairly good, somewhat stodgy, nothing like the balance of tone in number one, nor does it in any degree suit the room so well.

The third organ, same firm, as I look at it, a fine example of all that an organ should not be. It is in a church designed by one of the leading artistic church architects of the land. The building itself is a gem, though small. It should have an organ to match it. I happen to know that the sum of money

given by the donor of the organ was only \$500 less than the entire cost of number one. The organ is about one-fourth the size, or less—two manuals, great all open, swell so weak, through the incorrect placing of the shutters and poor voicing, that at the opening recital the organist having on his program Schubert's Serenade had to substitute something else, since any possible stop or combination of stops on the swell for his melody was covered up completely by the softest stop on the great used for accompaniment. Just imagine it! Think what the poor organist is up against who tries to get anything out of modern organ music, or any expression out of any music on such an instrument. And the crowning glory—or atrocity—is an echo (save the mark!)—four octaves labeled gegen principal, flat against a hard stone wall at the opposite end of the little church, absolutely open, no swell box, no expression, and when one is sitting toward the rear of the church the "echo" quite dominates all the rest of the organ if it happens to be coupled in!

This firm made not the slightest attempt to study this problem. The donor pressed the district representative to let her send her limousine to bring him to the town to get a line on the situation. He insisted that it was not necessary—that the blue prints of the building would give him all the information he needed; and as far as I can find out neither during the planning and installing of the organ nor after its completion was the place ever visited by any one capable of passing on the organ as a complete instrument, let alone as an art instrument. The donor paid the price for the thing—she didn't know any better—trusting, as your article puts it, to the ability and integrity of the firm. The firm accepted the money—certainly even in these times of high prices twice what it could possibly be worth by the wildest stretch of the imagination—and every one in the least interested, donor, church and community, is sick at heart over it.

No, Mr. Editor, you are all wrong. We need the organ architect—more of him; God give him increase in numbers, more knowledge and more courage. It is to him we must look for artistic advances in the future. The builder can be trusted to look out for his own interests as to improvements in stock mechanisms—they lessen his costs and increase his profits; but those things that make for artistic results must come, not from the practical man, but from the artist, the performer, the architect. So much for my main theme.

To change the subject: What is the next great improvement making for artistic results in organ playing? When organ number one was being installed, I ventured to remark to the construction boss—I didn't have the courage to approach the architect—that it would be a fine thing to have a switch or stop or piston by which all swells could be coupled in one, making it a master swell pedal acting on the whole organ at once. The boss looked at me as if I were dirt and sneered: "Who ever heard of such a fool thing?" I replied: "Of course it hasn't been done in the past, but that is no reason why it shouldn't be done now." You will find such a switch in the specifications of almost every large organ now. There is one in number one, put there at a trifling expense by my accommodating caretaker.

In my opinion—and I am curious to see if my guess comes true—the next big advance will be a mechanical device for controlling this master swell which shall be independent of the performer's feet. (I have such a device now, so sensitive that it almost works by winking at it.) When some such device is a part of every up-to-date organ and organists are accustomed to its use it won't be necessary to listen, as I did once, to a prominent organist in the vicinity of my home town play the whole of Bach's Aria for G String without one particle of crescendo or diminuendo from beginning to end, because, forsooth, his feet were both busy with the octave flure in the pedals.

Yours very truly  
"PROTEST."

**Clarence Eddy Back from Coast.**

Clarence Eddy returned to Chicago Sept. 14 from his vacation trip to the Pacific coast, greatly refreshed and ready for the season's work. Mr. Eddy did not have an uninterrupted rest during his absence from home, for in addition to three recitals at Wenatchee, Wash., he gave a series of four before invited guests at the famous Bohemian Grove, the resort of the Bohemian Club of San Francisco, sixty miles from San Francisco in the redwood forest. Here the club has 500 acres on the Russian river and one of the features of the place is the fine Austin outdoor organ installed a few years ago. Mr. Eddy's recitals were played Aug. 19 and 20 and Sept. 2 and 3. On his way home by way of the northern route Mr. Eddy stopped in St. Paul to give the dedicatory recital on the organ in Christ Lutheran Church. He also attended one of Chandler Goldthwaite's recitals in the St. Paul municipal auditorium. When Mr. Goldthwaite saw the distinguished organist in a box, he made a short speech calling the attention of the audience to the presence of a noted guest. Mr. Goldthwaite's graceful remarks were followed by an enthusiastic ovation for Mr. Eddy on the part of the crowd gathered to hear the recital.

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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired self-addressed and stamped envelope should be enclosed.]

**ORIENTAL ATMOSPHERE.**

**(A) JAPANESE.**

All successful theater organists endeavor to give the correct musical atmosphere to oriental scenes in their choice of music. Broadly speaking, there are three general divisions of this class of music—Japanese, Chinese and ordinary characteristic numbers which will go well on scenes of Egypt, Persia, Arabia, India, Turkey and other oriental countries. We will take up the Japanese first.

The musical world just now is interested in a genuine Japanese composer—perhaps the first great musician among the Nipponese to be educated and trained in modern harmony, and yet one who in his writings retains the color of the land of cherry blossoms and pagodas. We refer to Koscak Yamada, son of a Tokyo physician. Studying first in Tokyo, he went to Berlin in 1912, and in two years had written his first opera, the production of which was prevented by the outbreak of the war. He then organized the first symphony orchestra in Tokyo—the present Philharmonic, of which he is conductor—and he has written a number of works for piano, cycles of folk and popular songs, two symphonic poems and a "Coronation Prelude" written for the coronation in 1915 of the present emperor.

The first of his works to be published in this country is "Suite Japonaise" (Fischer), in which he has developed three folk melodies of Nippon, in Japanese scales, preserving their exotic character in modern orchestral guise. "Sarashi" ("Dance of the Bleachers") is heard along the coast line of northern Japan where the girls may be seen bleaching their linens along the seashore. "Oyedo" ("Travelers' Chorus") pictures the route from Edo (ancient name of Tokyo) to Kyoto, where the traveler in the city sees the peasantry at harvest time dancing the third movement. "Kappore," a grotesque dance of rejoicing. Use of the woodwind and string stops, and the characteristic orchestral oboe or kinura, with block piston when the organ has one, will reflect the true Japanese atmosphere.

This suite was brought out recently and now we have another composition, "Japanese Ballade," a piano solo (Schirmer) opening with a melancholy strain in F minor. Mr. Yamada makes use of many idioms of successful writing, and to open the piece in the middle pages one would not be able to tell that a Japanese composer had written it. At the same time one of the charming impressions of the work is the repetition of the oriental themes, of which there are two, "Japanese Romance," by Homer N. Bartlett, although published for some time, is unfamiliar to many organists. A broad theme in B flat minor, a restless motif in double measure, is followed by a section poco agitato and then again by a tranquil major mode. The final cadence ends on the minor chord with the major tonic, and the whole piece suggests the story of "Madame Butterfly." A real curiosity and novelty is "Hototogisu—The Cuckoo," by Emerson Whitborne, a purely descriptive sketch, the imitations occurring in the treble, and then in octaves. Three dances from the Japanese ballet. "O Mitake San," by R. Friml, are "Butterfly Dance," "Vell Dance," a six-eight allegro scherzando which will be found useful on oriental dancing scenes or ballets, triplets and thirty-second notes in the right hand part making it exceptionally brilliant, and "Valse Coquette." These pieces are in the same piano series.

"The Buddha of the Lotus Pond" and "Temple Bells at Sunset," both by Charles Repper (Boston Music Company), are clever impressions of the oriental atmosphere of the Far East. The first depends mainly on dissonant chords of ninth, eleventh and thirteenth for its effects, and by using the strings and other delicate stops the result will be most satisfying. The second is also a reflective piece, the melody being in the inner voices, and the fifths, representing the bells, which the chimes will well bring out. These two numbers may be used on other oriental scenes as well as Japanese.

**(B) CHINESE.**

The forthcoming release of "East Is West," a Constance Talmadge production, in which the atmosphere is entirely Chinese, means that picture players should look up new material in this line. A fascinating new suite for piano, easy of transcription, is "In a Chinese Garden," by G. A. Grant-Schaefer (The Arthur P. Schmidt Company). It is in five movements. "Clocks in the Tea House," the first, is a two-four movement in imitation of the mechanical clocks. It is cleverly worked out and makes a useful general number as well. The second, "The Mysterious Magician," an animated section, introduces an old Chinese melody, the inference being that it was sung by the magician as he performed his acts.

"The Winding Brooklet" is suggestive of the scene which meets the traveler's eyes as he gazes through the windows of the tea-house. A triplet figure represents the flowing water. The fourth is a genuine "Chinese Dance," beginning in triple measure and then changing to an ancient Chinese dance used about 1736. "Songbirds," the last movement, is a tone picture of the music of the queer songsters to be seen in China.

"Danse Orientale, a La Chinoise," by H. Cady, is a well written opus having two themes, the first in the minor mode, with the monotonous repetition of fifths and tonic in the bass, and the second a shimmering effect using tremolo chords high in the treble, and the melody in the middle register. "Chinese Lullaby," from the play "East Is West," by Bowers, and Langey's "In a Chinese Tea Room," which has been issued for piano solo, will help out in this class.

"In Tientsin," by D. Savino, a characteristic intermezzo, has a typical Chinese rhythm, relieved by a second aria for oboe in the major.

**(C) OTHER ORIENTAL PIECES.**

Oriental pictures, excepting the divisions named above, do not differ materially in atmosphere, in whatever country their locale is laid. Therefore the same rule applies to the music to be used. The favorite rhythm and tempo is two four, with the left hand playing eighth notes and the right hand the melody. Cui's "Orientale" is a well-known example of this. Here, however, is a real novelty, "L' Orient et l' Occident," by M. Dvorsky, a Schirmer piano solo. The composer has indicated a broad adagio A minor theme to represent the orient, reminding one of the theme of four notes used by Wagner in "Parsifal," the idea being reiterated, embellished with a secondary theme and fully developed. To portray occidental civilization an expressive rubato, almost symphonic in character, with constantly changing harmonies, is written.

"Orientale," by Manzanera (Boston Music Company), will please the musician who likes something besides eternally monotonous minor themes. While the theme begins in the minor the clever change here and there to a major chord makes it a number out of the usual line.

Popy's "Suite Oriental," reviewed in a recent article, is a valuable work portraying scenes in Asia.

Regarding proper registration that will bring out the oriental atmosphere to the fullest, use of solo stops such as oboe, clarinet, orchestral oboe and kinura, with accompaniments of strings alone, strings and soft flute, sometimes either of these with the harp, and a light pedal stop, with correct additions of sub. super and straight couplers, will prove to be the right mediums. Where there are cymbals, Chinese drums and block pistons the interpolation of these will heighten the effect.

Next month we shall give our space to Spanish music and atmosphere, and swing to the large number of Spanish feature pictures commanding attention. We believe the article will prove helpful.

**NEW PHOTOPLAY MUSIC.**

At last the long-looked-for books of mysteriosos and hurries by Firmin Swinnew have reached us from the press of J. Fischer & Bro. Book 4 of the "Theater Organist" series contains five hurries, the first being duly labeled "Hurries." In triple measure the effect is gained by one tempo beat having thirty-second notes, followed by two staccato chords, played softly and without pedal. This idea continues for some time, and then descending chromatics bring us to a duet between two manuals—much like an episode in a toccata. The number ends on an augmented sixth chord! No. 2, in D minor, has the theme in the right hand section and ends on the dominant. No. 3 is in the familiar C minor key, the two hands an octave apart and ascending to the treble, where a variety of rhythms are employed. No. 4 is entirely different from any other we have ever seen. It begins with a rapid figure in the bass (sixteenth notes) for clarinet, and two measures later the right hand has a solitary note for the oboe. This idea continues in the left hand, the right developing into octaves and chords, the latter alternating between great and swell, and diminishing to the end. The fifth is in D minor. The first, second and fourth are the best musical material.

Book 5 contains five hurries. No. 1 is devoted to passages between the two hands. No. 2—D minor—has the same idea, but reversed and beginning in the bass. The third is in C minor and is nothing more or less than a well-written toccata in itself, the motion being given to the right hand, with harmonic chords in the left, and another theme (legato) in the pedals. No. 4, in G minor, begins much like a fantasia and increases to full organ. Arpeggiated passages intervene, and then the manuals have unison sections and the pedal part stands out in prominence. The last one (E minor) has a pedal theme, with hands playing a rapid accompaniment. A reversal of the idea offers an effective change, and then the full organ is employed with manuals having triplet chords on each quarter. The last three hurries not only will be acceptable to the theater organist, but should be exceptionally fine for teaching purposes to bring out a clean-cut technique, correct pedal work and precision and unison of movement between manuals and pedals.

Recent issues from the Ditson press include "Twilight" and "Serenade," by Massenet. By actual use we can testify that the first piece is a gem. We reversed parts by using chord accompaniment of flute for left hand an octave lower than written, and "cello-like" melody on strings, coupled sub and super.

Another contrast was repetition of the theme on a soft reed solo stop. The serenade is an allegretto con moto in D. Correct registrations would include a reed solo stop and accompaniment of flute and harp. Two organ solo arrangements are Massenet's "Angelus," from the suite, "Scenes Pittoresques," which has been done by Mark Andrews in fine style, and "Volga Boatmen's Song," by G. B. Nevin.

A piano suite, "Joyous Youth," by E. Coates, proves upon examination to be one of the most valuable numbers for picture use published. The introduction is a long movement, but a snappy, bright reed solo stop, offset with a quiet andante espressivo in F "Serenade," in G, the second part, has an ideal melody for any good solo stop, while the last part, "Joyous Truth," is a ravishing waltz with exquisite harmonies and delicate nuances. Beginning in A, a maestoso in F is followed by a tranquil section in D flat, and then the original theme returns to end the suite.

For Hy Mayer's Travelogue, "Such Is Life in Nice," we suggest "From Italy," by Langey (scenes shown are in the Italian quarter), "Blue Mediterranean," by Volpatti, until T: "With blast of trumpets," "Marche Carnavalesque" by Friml until T: "Forget the world," "Jolly Elks," by Frey.

For the film "London's West End" two waltzes, or one waltz and selection, "The Better 'Ole," until T: "Enter the horse guards." Then short march followed by a bright number.

**CORRESPONDENCE.**

From Bertram T. Wheatley of Jacksonville, Fla., we receive two marches, "Morocco" and "Trojan," and two waltzes, "May Day" and "Dance of the Leaves," written in the usual forms and published by the composer for piano solo.

W. H. M., Philadelphia, Pa., asks for pieces illustrating storm scenes. A list of these numbers was given some time ago, but recent issues are: "The Storm in the Desert," by Felicien David, which is a part of an oriental suite (Greiner). An organ suite (Vincent-London) by J. W. G. Hathaway contains "Zephyros," a quiet moderato; "Eurocydon," a tempestuous wind, and "Eirene," the quiet aftermath. "Alpine Fantasy and Storm," by Flagler (Presser), illustrates the snow storm in the Alps, with Tyrolean interludes. "Storm Music," by Zamecnik (orchestration), is an agitato, and "The Tempest," by Lake, is another. Auguste Wiegand publishes "Storm at Sea," a descriptive fantasia, and "Prayer on the Ocean" (Vincent).

**City Organ Issue at Red Wing.**

Whether to purchase an organ for the Auditorium at Red Wing, Minn., or improve entertainment and reduce prices to the public was an issue before the city council at its meeting Sept. 1. The Auditorium board contemplates the purchase and installation of a pipe organ. It will represent an expenditure estimated by the board at \$10,000 or \$12,000, and members of the board, through W. C. Krise, chairman, informed the council that its consent in the matter was desired. The board will appoint a special committee to represent the public. Action on council approval was held up for thirty days at the instance of Alderman Brown, who believed the people should have some time in which to consider the matter before the council authorized the expenditure.

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**DINNER GIVEN YON IN ROME**

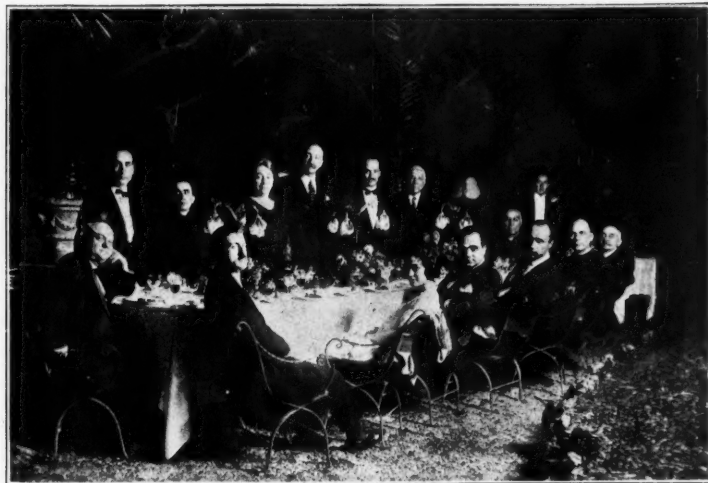
**Tributes Paid by Prominent Italians—  
Tour of American Party.**

Writing to The Diapason from the Villa Yon at Settimo Vittone, Italy, Edgar Bowman, one of the party which went to Europe in the summer with Pietro A. Yon tells of the interesting experiences encountered. The Americans reached Settimo Vittone Aug. 6 after a tour of the principal cities of Italy. Within two days at Rome Mr. Yon arranged auditions at the Academy of St. Cecilia, the Pontifical School of Sacred Music and St. Peter's at the Vatican. There was also a semi-private audience with Pope Pius and the party attended mass in the Pantheon by special permission, with the king and queen present. There was also a large dinner in the gardens of the Hotel Russie, given by representative musicians of Rome in honor of Mr. Yon. Present at the

Marco. In Milan on Sept. 12 a joint recital was given with Miss Isabella Fosta.

**Middelschulte Plays in Dresden.**

Wilhelm Middelschulte writes from Dortmund of his cordial reception in Germany. On Sept. 2 he played at a vesper service in the Kreuzkirche of Dresden before an audience of 4,000 people. The organ is a four-manual with echo. As the opening number Handel's First Concerto, with cadenza by Middelschulte, was played and at the close of the service Mr. Middelschulte played his own Chromatic Fantasia and Fugue in C minor. Sept. 14 Mr. Middelschulte played in Hamburg at a concert of the Society of Friends of Music with the orchestra conducted by Alfred Sittard. Sept. 25 he appeared in the Reinoldi Church in Dortmund on a five-manual Walcker organ. Sept. 29 the Chicago organist was booked for



SCENE AT DINNER IN HONOR OF PIETRO A. YON IN ROME.

dinner were Mgr. M. Ugolini, dean of the capitulum of St. Peter's; the Rev. D. Paolo, Abate Ferretti, O. S. B., director of the Pontifical School of Sacred Music; Maestro R. Renzi, official organist of the Vatican and head of the organ department of the Academy of St. Cecilia; Maestro E. Boezi, director of music at St. Peter's; Maestro D. Alalcona, composer, historian and critic; Sig. F. Gessi, editor of the Corriere d'Italia; Sig. Paoloni, inspector of the Academy of St. Cecilia; Professor Gatti, Mr. Yon, Isabella Fosta and C. J. Pessagno and family. Tributes were paid to Mr. Yon by Mgr. Ugolini and Sig. Gessi.

In Venice the party of organists had the pleasure of playing at the grand organ in the Basilica di San

a concert in Berlin. Many distinguished musicians and critics were present at the Dresden appearance and the reviews of the playing of Mr. Middelschulte were most enthusiastic in their praise. Mr. Middelschulte will return to Chicago the second week of October.

John Doane returned to his duties at the Church of the Incarnation in New York Sept. 24 after a summer spent in California. Among other activities on the Pacific coast he gave a recital on the open-air organ at San Diego for the benefit of the San Diego civic auditorium and the large audience was so enthusiastic that a second recital was arranged. In addition to his teaching and playing he delivered an address Aug. 4 before the University Club on "The Place of Music and the Musician in the Community."

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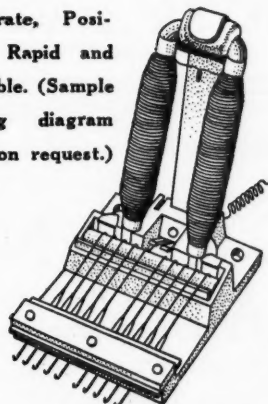
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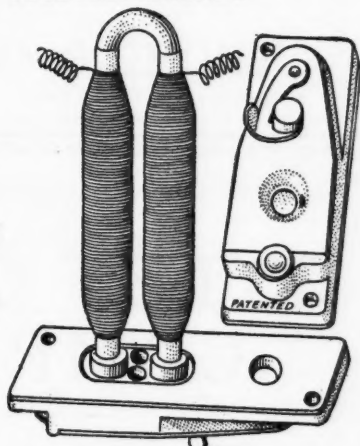
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**A. O. ANDERSON IS IN PARIS.**

**American Appointed Organist of English Wesleyan Church.**

Albert O. Anderson, F. A. G. O., of New York, who has been spending several months of study in Paris, has been engaged as organist and choir-master of the English Wesleyan Church, Rue Roquepine, near the Madeleine. This is the third important continental church position which has been held by Mr. Anderson. During 1908 and 1909 he was organist and choir-master of the American Church in Berlin, which position he left to accept a similar one at St. George's, the British embassy chapel of the same city, holding this position until his return to America.

At the Rue Roquepine there is an interesting old organ, which is being provided with an electric blower, a convenience seldom found in French organs. The choir of twenty voices is excellent; so an interesting musical season is being planned.

During Mr. Anderson's sojourn in New York he was a pupil of T. Tertius Noble of St. Thomas' Church for three years, supplementing this with special studies with George A. Wedge, Fredrick Schlieder, Warren Hedden and Edward Shippen Barnes.

**Death of W. H. Jude of Liverpool.**

Dr. J. E. W. Lord sends The Diapason an extended account clipped from the Liverpool Post of Aug. 9 of the death of W. H. Jude, who passed away at the age of 70. Mr. Jude was nationally known in England as an organist, singer and evangelist. He was especially prominent in the musical life of Liverpool thirty years ago and often substituted for W. T. Best at St. George's Hall, where his playing was greatly admired by the audiences. He founded the Liverpool Organ School and built up a fine reputation as a teacher. In 1891 he undertook a lecture and concert tour to the Antipodes and fell under the influence of a missionary. When he returned he devoted himself to evangelism through a series of remarkable lectures on "Music and the Higher Life."

The eloquence and sincerity of the preacher-musician attracted wide attention. Dr. Lord recently received a letter from Mr. Jude in which he wrote that he was contemplating a Canadian tour.

**Tribute to William H. Gerrish.**

Deputy Grand Master Dudley H. Ferrell of Lynn, Mass., presided Sept. 13 at the quarterly session of the grand lodge of Masons of Massachusetts, held in the Boston Masonic Temple, and read a eulogy on the late grand organist of the grand lodge, William Hamilton Gerrish, who died Aug. 11 in his eighty-sixth year. Mr. Gerrish had officiated at the organ in the grand lodge for more than twenty-six years, and for 54 years in Washington lodge, with which he was affiliated. As a part of the program, Organist R. Franz Reissmann played "Still, Still with Thee," the music of which was one of Mr. Gerrish's compositions.

**Cruel and Unusual Punishment.**

The Musical Digest of New York is responsible for the following:

After explaining that they were suffering from overwrought nerves from listening to broken musical strains and unattached notes floating into their north cells in Bronx County Jail, New York City, from the pipe organ of a motion picture theater, thirty prisoners were moved to cells on the other side of the jail by Sheriff Edward J. Flynn.

The prisoners' disorders, as the sheriff described them, ranged from "the jumps" to "near collapse." They told him, he said, that the organ played continuously from 11 a. m. to 11 p. m., and that what was a slight annoyance at first became a torture comparable only to the "water cure."

The acoustic properties of the jail walls are such that only half of the notes were heard. Sometimes the prisoners would be moved to dance and would be left with one foot up in the air. They would start whistling, then the rest of the tune would be lost and the half-finished strain would haunt them.

Dr. J. E. W. Lord, the organist and composer, has been appointed organist and director at the First Presbyterian Church of Montgomery, Ala., and also director of the organ work at the Woman's College of Alabama. He retains his positions at the Temple Beth Or and at the Strand Theater.

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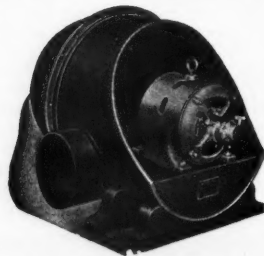
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**Van Dusen Pupils Appointed.**

Pupils of Frank Van Dusen and Edward Eigenschenk of the School for Theater-Organ Playing who have recently been appointed to positions are:

- Mae Freund, Julian Theater, Chicago.
- Mrs. Gertrude Bailey, Ben Hur Theater, Chicago.
- George Goldkette, Dearborn Theater, Chicago.
- Virgil Huffman, Lane Court Theater, Chicago.
- Dorothy Pratt, Ideal Theater, Chicago.
- Irma Glenn, Cosmopolitan, South Chicago.
- George Ceiga, Columbia, Indiana Harbor, Ind.

**THE BRIDE'S FATHER PAYS.**

Editor The Diapason: I have just read the letter of "Dopple Flute" and am surprised at his suggestion that the groom pay the organist. I know that it is usual

in England, but I did not know it was usual here. For the past eight years I have had an average of three weddings a month. The fee "set by the church" is \$10. I send a bill to the bride's father and so far have never missed receiving a check. Sometimes it is \$15, a few times it has been \$20 and once or twice \$30, but \$10 is the minimum.

**O PROMISE ME.**

J. Warren Andrews of the Church of the Divine Paternity, New York, conducted his Handel Mixed Quartet in a musicale at the First Presbyterian Church of Point Pleasant, N. J., the evening of Aug. 30, with Miss Mary Foster at the organ, and gave a delightful program. The next evening he conducted the Handel Quartet and the Leighton Orchestra in another musicale at the Leighton Hotel on the board walk at Point Pleasant.

Gatty Sellars, the English organist-composer, sailed for England Aug. 3 on the Berengaria after giving 220 recitals in the United States between November and June. Miss Signe Hagen, Danish soprano of the Copenhagen opera, was the vocalist during most of the tour. Before sailing Mr. Sellars made several Columbia graphophone organ records in New York City.

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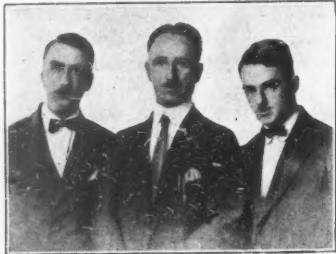
Harvey B. Gaul, in *Pittsburgh Post*, Pittsburgh, Pa.:

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**OPENS MILWAUKEE SCHOOL.**

**Son of Jerome B. Meyer Director—  
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Jesse Raymond Meyer, the violinist, oldest son of Jerome B. Meyer, the well-known organ pipe manufacturer of Milwaukee, on Sept. 4 opened a new school, known as the Milwaukee Institute of Music. He has chosen as the home of the Milwaukee Institute of Music a large residence on Prospect Avenue, Milwaukee's most beautiful drive. Instructors of high standing have been selected as faculty members at this school. Each of the representative departments has a guest



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teacher of international fame from Chicago. Carl F. Mueller is head of the organ department. Mr. Meyer will install an electric two-manual unified organ. This organ is being built by the W. W. Kimball Company of Chicago to meet the needs of the various branches of the organ profession. The pipes are being constructed under the personal supervision of Jerome B. Meyer.

**Dr. Browne Plays at Dedication.**  
Dedicatory services for the Austin organ in the First Presbyterian Church of Arlington Heights, Ill., a suburb of Chicago, were held Sept. 3 and Dr. J. Lewis Browne presided at the two-manual instrument. Dr. Browne played the following selections at the morning and evening programs: Fantasia in G major, Bach; "Hymnus," Von Fielitz; "Contrasts," Browne; Scherzo Symphonique, Browne; "Solfeggietto" (Paraphrased), C. P. E. Bach; Minuet, Handel; "Alla Marcia," Browne; extemporization on hymn tunes: "Love Divine," Beecher, and "I Love to Tell the Story," Fischer; "Fantasietta avec Variations," Dubois; Andante from an Orchestral Suite (Paraphrased), Bird; "Christmas in Sicily," Yon; Concert Piece, Browne; Adagio from "Concerto Gregoriano," Yon; Presto Scherzoso, Browne; Fuga Cromatica, Rheinberger; extemporization on hymn tunes: "Lead, Kindly Light," and "Rock of Ages."

William Linden of Chicago has installed in the Berwyn branch of the Sherwood Music School a two-manual practice organ which was rebuilt by him. He has also placed an organ in the home of Miss Anna Major, 2518 Cullom Avenue, Chicago. This instrument was taken from the Boston Theater. It is placed in the basement of Miss Major's house and the keyboard is in the living-room.

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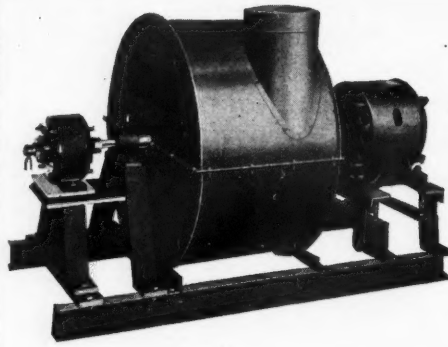
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**Quartet and Chorus**

By HAROLD W. THOMPSON, Ph. D.

**KEY TO PUBLISHERS**—D: Ditson; F: J. Fischer & Bro.; G: The H. W. Gray Company; S: G. Schirmer; St: The Arthur P. Schmidt Company; B: Boston Music Company; Su: Schubert; C: Composers' Publication Society.

**NEW MUSIC.**

Fall housecleaning finds my study strewn with what purports to be new music; some of it is new, too, and decidedly good. So the series of articles on sacred solos will have to wait while the decks are cleared. Meanwhile, have you some solos to suggest?

A good many people still address me in care of The Diapason in Chicago. Please remember that I am to be addressed in care of the State College, Albany, N. Y. The requests for Trinity text for Deit's "Listen to the Lambs" were so numerous that I have not yet been able to answer all inquiries. Please pardon the delay and "mourn in hope," as Parrott's great anthem advises.

**ANTHEMS.**

During the summer Mr. Barnes published three new anthems with Schirmer. The one that I like is "Lord, It Is Not Life to Live," with solo for soprano or tenor, especially the luscious bit at the bottom of page 3. This number is easy and very melodious, an excellent little anthem for quartet. The city editor of an Albany newspaper called me up this week and said: "Our music editor sends in copy saying that you are using an anthem called 'Lord, It Is Not Life to Live.' Is this an error, philosophy or humor?" I explained that it was religion. The second line proves that, as you will see; it is a good text on the presence of God. The other two Barnes anthems are "O, Let Him Whose Sorrow," with solo for soprano and alto, and "Thine Are All the Gifts," with solo for soprano or tenor.

Mr. Milligan publishes a three-page vesper hymn for unaccompanied quartet or chorus, "Through the Day Thy Love Hath Brought Us" (St.), a delightful little number that will make a fine closing anthem for an evening service. Another short anthem deserving commendation is Miss Strickland's "Saviour, Hear Us" (S); it may be used by quartet or chorus at the opening of morning worship, or as a response after prayer; it is only two pages in length. Still another short anthem that will prove effective is Dr. Mansfield's "God's Goodness Hath Been Great" (St.), with words by Shakespeare, easy and very useful for celebration of Armistice Day or for Thanksgiving.

There are a few anthems of greater length that will repay examination. For Thanksgiving there is Cole's "Lord, God of Hosts" (St.), the Prayer of the Pilgrims reprinted from Mr. Cole's "The Rock of Liberty." It is a sonorous work with very interesting organ accompaniment, fine text and vocal parts for chorus. Cyril Jenkens, whose "Light in Darkness" (G) seems to me one of the best of modern anthems, has just published a setting of "Lead, Kindly Light," entitled "Lux Benigna" (J. Fischer). It is rather modern in style but easy; it has important parts for baritone solo; it is twenty pages long. It is the sort of thing that is hard to judge on paper, but I commend it to your attention as the best anthem setting of the words that I have seen. Miss McCollin's "Go, O Our Refuge and Strength" (St.), with soprano solo, is the best composition by the Philadelphia composer that I have seen; it is accompanied and needs a chorus. Another new Schmidt number is Evans' "O Bread to Pilgrims Given," with solo for tenor or soprano. A new Russian number of fine quality and no great difficulty for a chorus familiar with the idiom is Scheremetieff's "Save and Keep, O Lord" (G). Last but not least, there is the Clemson prize anthem of 1920, Dr. Orlando Mansfield's "Eternal Light" (G), with short bass solo.

It is pleasant to record that two collections of Bach chorales with English texts have just been published. Mr. Gray is presenting "The Bach Chorale Book," edited by J. H. Barlow, a collection of eighty-seven numbers with familiar English hymn texts selected to cover the entire church year. From this collection about twenty-five of the best numbers are to be arranged for men's voices by Mr. Forsyth. I believe. The selection of music is good; the texts are not of great value from a literary point of view; there are a number of better texts available in several cases. Still, the words are tolerable, and it would be a fine thing if all our better choirs would use chorales where they can be introduced without interfering with the liturgy. (I have used Bach chorales as intros, using the hymnals of Dr. Stryker, which have a good number of chorales with strong texts). The other new collection is published by the new firm of E. C. Schirmer in Boston and is entitled "Twenty-five Chorales of Bach," edited by Surette and Elsmith. The texts in this collection are very much finer, though not so severely ecclesiastical. Such poets as Crashaw, Herbert and Blake have been drawn upon to provide texts that were evidently intended for use in community singing. The selection of chorales is good, too though the number compels the omission of several of the most beautiful.

Speaking of the firm of E. C. Schirmer.

I should mention the fact that it is now engaged in publishing the numbers sung by the Harvard Glee Club on its recent European tour, including several sacred numbers. Among those already published are Praetorius' "Lo, How a Rose" and the old carol, "In dulci jubilo," both to be recommended for the Christmas season if you happen to have a choir of men. Both arrangements are for four parts. For your choir concert there are such delightful numbers in this series as Morley's madrigal, "Now is the Month of Maying."

Those Episcopalian choirmasters who use plainsong will be interested in a book of intros arranged and edited by Miles Martin (G)—excellent so far as I am able to judge; and also in the new addition to the St. Dunstan Series, Merbecke's Communion Service (G), for which there was no great need, as several good editions already exist; but the present one is beautifully printed and bound and is a delight to have.

There is not much new music for men's voices except in the Harvard Series. Mr. Salter recently published with Schirmer Ten Responses that may be of interest to college choirs of men. The arrangements are for T-T-B-B with independent organ accompaniment. For choirs of women Ditson recently brought out an arrangement of Franck's lovely "Paris Angelicus" with English text suitable to the communion service in a Protestant church. The arrangement is for S-S-A and high solo. Here is an easy number of great beauty and instant appeal made available in a new form.

We continue to get new settings of the new canticle, the "Benedictus es, Domine." Perhaps the refrain makes a chant setting preferable; in that case there is a good one by Harvey Gaul (S), in fact, a couple of them. Mr. Harrat has a new and bright setting with solo for soprano or tenor (G).

I have been surprised to learn that some Roman Catholic organists read this page. In return for their courtesy I want to list a few new things that look attractive to me, though I do not pretend to know anything about recent music in their church:

O'Hare—"O Salutaris." (S) Melodious and hymn-like.

O'Hare—"Tantum Ergo." (S) Similar. Montani—"Tantum Ergo," No. 3. (D) Good, of course.

Montani—"Ave Regina Coelorum." (D) Montani—"Paris Angelicus." (D) Arr. for mixed or men's voices.

Moos—Mass in Honor of St. Joseph. (Moos.) Musically.

Moos—"Ave Maria," an attractive solo for high voice. (Moos.)

**SOLOS AND DUETS.**

There have been very few good solos and duets published in any year, and this is no exception. Here are a group that may interest you:

Chaffin—"Submission," 2 keys. (Flammer.)

Cox—"Come Unto Me," a duet. (St.)

Daniels—"Glory and Endless Years," high and medium keys. (St.)

Rogers—"Awake, Put on Strength," 2 keys. (Flammer.)

E. Warren—"Others," medium. (G.)

Gaines—"Faith, Only Faith," 2 keys. (S.)

The Warren number is a simple "heart-song" for the subject of social service. The Gaines number sounds well sung by an alto with a lowing voice; the text is weak. The Chaffin number, short and rather effective musically, also has a weak text. I change the words "blind from my birth" to "blind and astray"; not to improve the literary value of the song, but to avoid its antique theology. This is another "heart-song." The song by Miss Daniels is not sacred, but it is solemn and in praise of our heroes, and I think that it might be used as a memorial number. Mr. Werrenath used it last year, and he made it seem to me excellent. The fine text is by Mr. Howells.

**FOR THE CHOIR CONCERT.**

From time to time it has seemed of some value to suggest secular choral numbers that might be used in choir concerts, and a few good things have appeared recently. For T-T-B-B there is a beautiful arrangement of the "Skye Boat Song" (G), by Mark Andrews, one of the most melodious numbers published in a long time. Another very melodious number is Mr. Noble's setting for men's voices of the old favorite poem, "Sweet and Low"; this is published by Banks in England and I suppose that it may be obtained in this country from Schubert. A companion piece by Mr. Noble, composed for the Winnipeg Male Chorus, that we are expecting with such interest this season, is "New Life, New Love" (Banks). Of the pair I like the former better. If you want something witty for T-T-B-B see "To An Antique Stiletto," by Philip James (G), which reveals the composer in a role which Mr. Forsyth has played with such applause, that of musical burlesquer of a refined sort. And by the way, Mr. Forsyth has a new cantata for male voices, a serious one this time, called "The Luck of Eden Hall" (G), a dramatic but easy work with a soprano solo and bits to be sung off-stage by alto soloist. I should expect this to be very effective. Another new Forsyth number is a little chorus of three pages or so, a setting of Lander's "I Know They'll Shine Again," arranged for mixed voices, or for women's chorus in two parts. A new number that I have enjoyed is Candlyn's setting for SSA of Blake's lovely lullaby, "Sleep, Sleep, Beauty Bright" (St.), which I used with the same composer's "A Hottentot Child" (St.) for jolly contrast.

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The Marr & Colton Company is the builder of the organ in the palatial new Strand Theater at Niagara Falls, N. Y., a playhouse that is attracting attention throughout western New York and whose opening was made the occasion for a large special edition of the Niagara Falls Gazette. The instrument is a unit with eighty-nine stops.

The console is placed on a push button controlled elevator which brings console and organist into plain view of everyone in the audience when the musical program is being rendered. Upon completion of this part of the program the elevator descends to the floor level of the orchestra pit, which is its normal position.

Albert Bouchard, the Belgian organist, who will preside at the organ, is a master at the Marr & Colton organ. Mr. Bouchard has prepared a program that interests the public. Mrs. Emily Karnes, who will alternate with Mr. Bouchard at the organ, is also skilled in handling the instrument.

**NOTES FROM PHILADELPHIA.**

BY DR. JOHN McE. WARD.

Philadelphia, Pa., Sept. 25.—During the summer organ music and recitals generally take a vacation. Philadelphia, however, added considerably to its music-for-the-people in the form of orchestral concerts at Fairmount Park by a large contingent of the Philadelphia Orchestra and paid for by the city, thus making it free to all. Needless to say, the project has been a huge success, and will be continued.

While walking up Broad street one evening, about two miles from the center of the city, the writer heard what sounded very much like the Wanamaker organ. A little investigation gave the source in an automobile salesroom where an elaborate radio was in operation. The effect of this casting is startling in its fidelity to tone color and general effects. The chimes were particularly clear in tone, the reeds next, while the strings were inaudible as such. Here is food for thought. Might it not be possible for Widor, for instance, to sit in his studio in Paris and hear his own works being

broadcasted as played by Courboin or others? What do you think would be the feelings of this great man, hearing the largest of all organs, played by one of his pupils perchance, 3,000 miles away? On the particular occasion mentioned the organ was being played by Mary Vogt.

Among the changes in the choir lists may be noted St. Stephen's Episcopal Church, where James R. Duane assumes the post of organist made vacant by Mr. Thunders. St. Paul's, Overbrook, gets Mr. Thunders, and Irving C. Hancock, late of Chicago, goes to the Church of the Saviour.

William Stansfield, late of St. Paul's, Overbrook, has been playing at St. James' Episcopal Church, Atlantic City, where he also gave a recital every Sunday at 4 p. m. with the aid of a violin, cello and harp.

Dr. Isaac Barton, who has written some more good organ music lately, has been officiating, temporarily, at the organ in All Saints', Chelsea, N. J.

**E. Harold Geer Plays on Coast.**

E. Harold Geer, organist of Vassar College, made a favorable impression with two appearances in August in San Francisco at the Exposition Auditorium.

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**Goes to University of Illinois.**  
Russell H. Miles has resigned as supervisor of music in the schools of Angola, Ind., to become instructor in organ and harmony at the University of Illinois School of Music. In this position he will be the assistant to Frederic B. Stiven, the director, and will alternate with Mr. Stiven in giving the weekly recitals at the university auditorium. Mr. Miles will also be organist and director at the First Congregational Church of Champaign, Ill.

The programs of twenty-eight vesper recitals played by Hugo Goodwin, F. A. G. O., college organist and professor of music, at Carleton College, Northfield, Minn., in the last school year, have been bound into a handsome and informative booklet, and form a valuable reference volume for organists. An index has been prepared, showing the names of composers represented and the works of each that were played by Mr. Goodwin. One hundred and nine composers were listed in the twenty-eight programs. Mr. Goodwin returns to Northfield to resume his good work there and his recitals are looked upon as an important feature of the school year.

Miss Rhea E. Drexel recently was appointed organist at St. Luke's Lutheran Church, Reading, Pa. Miss Drexel graduated from the Reading Girls' High School with the class of 1913 and pursued a normal school course at West Chester, graduating from that institution in 1915. While at the normal school she studied piano under Isadore E. Cropseys. She studied for six years under Henry F. Seibert of Reading, and James T. Quarles of Cornell University. She recently returned from West Chester after finishing a course for music supervisors in the public schools. This course is under the supervision of Dr. Hollis Dann, director of music in the public schools of Pennsylvania. Miss Drexel was one of thirty-five graduates who finished the course as prescribed by the authorities on music supervision. She completed a four-year course in two.

The degree of Doctor of Music has been conferred upon Walter Heaton, F. R. C. O., of Reading, Pa., by Lincoln-Jefferson University of Chicago. Mr. Heaton is organist and choirmaster at the Church of the Holy Cross and musical editor and critic of the Reading Herald.

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|                                   | Scherzando "Dragon Flies".....       | 60   |
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|                                   | Midsummer Caprice.....               | 1.00 |
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|                                   | A Summer Morning.....                | 60   |
| <b>NOBLE, T. TERTIUS</b> .....    | An Elizabethan Idyl.....             | 60   |
| <b>RUSSELL, ALEXANDER</b> .....   | The Bells of St. Anne de Beaupre..   | 1.00 |
|                                   | Song of the Basket Weaver.....       | 75   |
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| <b>STEBBINS, CHAS. A.</b> .....   | Oh, the Lifting Springtime.....      | 60   |
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| <b>Michigan Theatre, Chicago</b>          | <b>Ideal, Chicago</b>                 |
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| <b>Broadway Strand, Chicago</b>           | <b>Hoyburn, Evanston, Ill.</b>        |
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**WALDO S. PRATT IS HONORED**

**Hartford Seminary Trustees and Alumni Recognize Anniversary.**

At the recent annual meeting of the trustees of Hartford Theological Seminary a minute of appreciation was adopted, recording cordial congratulations to Dr. Waldo S. Pratt on the completion of the fortieth year of his connection with the seminary, and at the alumni dinner Dr. Pratt's colleagues and former pupils took similar action.

Dr. Pratt went to Hartford Seminary in the fall of 1882 as professor of music and hymnology, and was also made secretary of the faculty. His connection with the institution has remained unbroken since that time. In addition to his work in church music and public worship, which includes the popular book, "Musical Ministries in the Church," Dr. Pratt gave a series of lectures on the history of music at Smith College in the years 1895 to 1905, and at the Institute of Musical Art in New York from 1905 to 1920. He is known also for his "History of Music," his editing of the department of music in the Century Dictionary and a volume of Grove's Dictionary, and for many publications on musical and other subjects. For a score of years he has been a moving spirit in the Music Teachers' National Association.

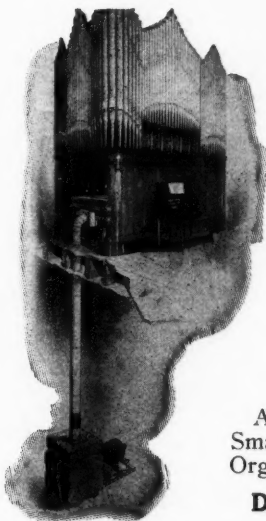
**Organ Burned After a Row.**

According to a dispatch to the New York Times from Henderson, Ky., Sept. 19, the Christian Church at Bordley, Union County, recently installed an organ, after several months of wrangling among the congregation. A mass of smoldering embers was all that remained of the organ when the telegram was sent. It had been removed from the church, taken into the yard, chopped to pieces and set on fire after kerosene had been poured over the pieces. Reports were that a woman member of the congregation, irritated because of the installation of the organ, had destroyed it.

An Aeolian Orchestrelle has been installed in the studio of Westinghouse radiophone broadcasting station KDKA at East Pittsburgh. The organ was first used for radio chapel Sunday, Aug. 13, when the services conducted by the Rev. Johnston Cahoun of the Second United Presbyterian Church, Pittsburgh, were broadcasted. The first organ recital was also broadcasted on that date, with Guy Lovelace, official organist at the Carnegie Library, Braddock, Pa., at the organ. The organ will also be used for concert work, and arrangements are being made with some of the prominent organists in the Pittsburgh district to give weekly concerts.

Mason Slade, who spent the summer in England, France and Switzerland, has returned to Chicago and resumed his teaching and his position as organist and choir director at Christ Episcopal Church.

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**New Books for  
The Organist**

BL HAROLD V. MILLIGAN.

There are few documents which relate to the life of Girolamo Frescobaldi and several of the most important were discovered only about ten years ago. This accounts for the fact that many dates and details regarding the chief events of this great master's career have been matters of dispute and inaccurate knowledge. Even such authoritative students as Fetis and Riemann disagree as to the years of his birth and death. In view of the important place which he occupies in musical history, it is highly desirable that we should have a more accurate knowledge of his life, as well as a greater familiarity with his music. To this end we welcome the publication of a new edition of his "Fiori Musicali" ("Musical Flowers") carefully edited and annotated by Joseph Bonnet, with a biographical sketch, embodying much hitherto unavailable material, by Maurice Allamet-Guilmant. This important volume has just been issued by Maurice Senart & Cie, Paris, and is part of their "Edition Nationale de Musique Classique."

The volume is a very attractive one, reproducing the title page of the original, a picture of the composer and French, Italian and English versions of the original preface, including five rules laid down by the composer for the proper performance of his music. It is needless to say that Mr. Bonnet has accomplished his task with the conscientious exactitude for which he is famous. The manuscript from which he worked was a copy made by Alexandre Guilmant in modern musical notation on three staves with obligato pedal, the original edition of 1635 having been published in score, on four staves of five lines, the bass with an F clef on the fourth line and the other three parts with C clefs on the fourth, third and first lines respectively. This original edition did not bear any indication either of nuances or registration, nor did it contain any "natural" signs, which had not been invented during Frescobaldi's lifetime. These things have been added by the modern editor.

The "Fiori Musicali" must have been held in high esteem by the greatest of the Bachs, for Spitta points out that in 1774 he ordered a copy to be made for his own use and that he signed and dated it with his own hand. That copy is kept at the Library of Religious Music of Berlin. Other authors assert that Bach transcribed the "Fiori" entirely with his own hand (as was his custom), and this seems highly probable, as it is known that he trusted to himself alone for the accuracy of a copy intended for his own use.

The "Fiori Musicali" musical flowers offered by the devout composer for the adornment of the church, were intended to furnish solo pieces for the organ during certain of the Gregorian masses. In each of the three masses provided for we find first a "toccata avanti la messa," intended as a prelude or "entrance," and immediately thereafter the verses of the kyrie in accordance with the order of the ceremony. There are more of these verses than is required for a single occasion and this made it possible for an organist to vary his responses when the requirements of the liturgy demanded the

same mass to be sung on several occasions by the choir. The Gregorian theme in these interludes is often treated as a cantus firmus, given to a single voice from beginning to end of the verse, the accompaniment usually being composed of motifs taken from the theme itself. Sometimes the liturgical melody runs freely and passes from one voice to another, while at other times, contemplatively, it obstinately repeats its theme of prayer. A canzona, a ricercare and an "elevation per l'elevation" complete each mass, and there is also, provided for a "toccata post il communio," designed to be used as a sortie or postlude. At the conclusion of the volume there are two pieces of a more secular character, a "Bergamasca" and a "Girolmeta Capriccio." There are, all told, forty-seven compositions in the book, a fine addition to any organist's library and a splendid representation of the art of this great Italian master.

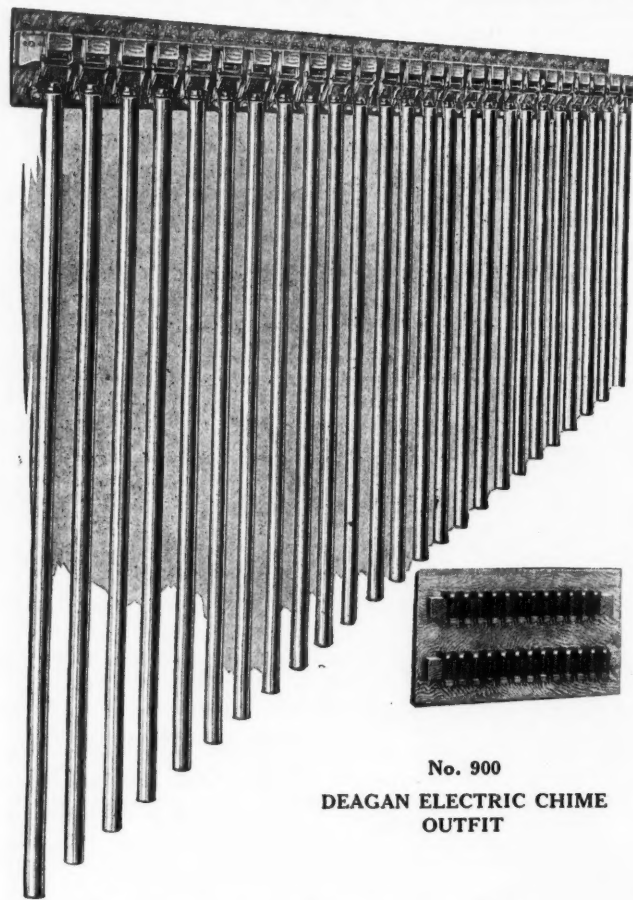
M. Guilmant's biographical notes make most interesting reading. From them we learn, for instance, that Frescobaldi was as noted during his life-time for his singing as for his organ playing; in fact, he was in the habit of singing at the instrument. An example of his work in this line may be found in the "Fiori Musicali," in the second ricercare of the "Missa della Madonna." In this remarkable composition in four parts Frescobaldi introduces a theme of six notes which is not to be played, but to be sung by the organist, who is expected to pick out all the places wherein this theme can be super-imposed upon the polyphonic structure of the other four parts. (This theme has been placed correctly in this new edition by Alexandre Guilmant.) This leads to some interesting deductions. In the first place, we infer from the tessitura of the vocal part that Frescobaldi possessed a tenor voice, a fact not hitherto noted. The mere fact of this theme being given to the voice is further evidence of the inadequacy of the organ's resources, for unless the instrument had been in possession of a pedal board equipped to render this tenor part, the theme could not possibly have been played. We may carry out deductions further by observing that the theme of this ricercare and the working out of the parts give us the germ of what is later to become the chorale prelude.

One of the most interesting points in M. Guilmant's essay is the specification of the organ in the Cathedral of Brescia, constructed in 1580. We recommend the study of this specification of a twelve-stop organ to some of our modern builders. There was one pedal stop, which proves to be nothing but the extension of the principal! There are only two registers at 8 feet, with two at 16 feet, two at 4, one at 2, one at 2½, one at 1½, one at 1 foot. The remaining stop was a "vigesima seconda," to be utilized with the octave and the fifth (nasard) to make a "cornet." With such limited material as this did the masters of the sixteenth century work! It is no wonder that Frescobaldi felt called upon to add the human voice! And we notice also that he showed his independence and originality by adding the harpsichord to the religious service. One can readily imagine that when he sang at the organ his glorious voice, beautiful and powerful, which was famous throughout Italy, might have filled the vast nave and supplemented the meager resources of his instrument, attracting the crowds that flocked to his recitals in those vast buildings with their inadequate organs.

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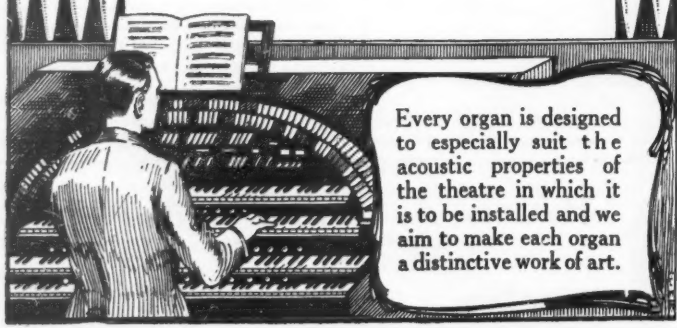
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BY HAROLD V. MILLIGAN.

Grand Aria, by Clifford Demarest, published by G. Schirmer.

It is seldom that the piano and organ are heard together. Most of the literature for the combination consists of pieces for "orgel und harmonium" in German editions now out of print or otherwise unavailable. The combination of organ with strings and harp is growing in favor, but the piano continues to consort but seldom with the organ. Perhaps the reason is a purely musical one, perhaps it is due to the fact that the piano is so insistently a secular instrument.

Clifford Demarest's "Grand Aria" is one of the few compositions published in recent years for piano and organ, one of the others being a piece by the same composer put forth by the same publisher three or four years ago. The "Grand Aria" is essentially an "Aria"—a melody. The main theme is lyric and it is developed interestingly, both instruments taking it at different times and in different manners. There is also a second theme, *grazioso*, ingratiatingly syncopated.

Both instruments are treated quite idiomatically, the piano score especially containing some particularly fine passages. The music is cheerfully diatonic and not hard to play. The organ score is printed in two staves, leaving the pedalling largely to the discretion of the performer.

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**Three-Manual by Votteler-Holtkamp-Sparling Opened by Eddy.**

A three-manual organ built by the Votteler-Holtkamp-Sparling Organ Company of Cleveland for Christ Lutheran Church at St. Paul was opened with a dedicatory recital by Clarence Eddy the evening of Sept. 12. The organ made a fine impression under the skilled hands of Mr. Eddy and the large congregation was greatly pleased.

The organ has attached console, electro-pneumatic action, twenty-one speaking stops, with a total of 1,320 pipes. The organ front is a combination of ornamental pipes and grill-work.

Mr. Eddy's program was as follows: Festival Prelude on "Ein' Feste Burg," Faulkes; "Ave Maria," No. 2, Bossi; "Hymn of Glory," Yon; "Evening Harmonies," Karg-Elert; Prelude and Fugue on "B-A-C-H," Bach; "Afterglow," Grotton; Paraphrase on Gottschalk's "Last Hope," Saul; "O'er Flowery Meads," Dunn; Melody, Dawes; Concert Variations, Bonnet.

**Harris R. Vail in New Work.**

Harris R. Vail, for a number of years organist and director of music at the Union Church of Hinsdale, has resigned his position there to take a similar post at the Hyde Park Baptist Church, Chicago. Mr. Vail went to Hinsdale in 1914 to serve as organist in the Congregational Church and remained there until the period of the war. During his services in the army the Union Church of Hinsdale was formed, and upon his return in the spring of 1919 Mr. Vail undertook the organization of a series of adult and children's choirs. He is now leaving a complete and unique organization of ninety voices in the combined choirs. During the last three years these choirs have performed six standard cantatas and a regular Sunday musical program of unusual merit. Mr. Vail will organize boys' and girls' choirs at the Hyde Park Baptist Church and will use them in conjunction with the strong adult choir which is already a well-trained group of singers.

Announcement has been received from Dallas of the marriage of Robert N. Watkin, son of Will A. Watkin, and Miss Martha Easley of Dallas, which took place in Denver, Colo., in August. After a wedding trip to Estes Park, Colo., Mr. and Mrs. Watkin will return to Dallas. Both Will A. and Robert Watkin are well-known organists.

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The Skinner Organ Company has installed a three-manual organ in the newly-erected St. Mark's Church, New Britain, Conn. Malcolm G. Humphreys, A. A. G. O., is the organist and choirmaster. The specifications follow:

**GREAT ORGAN.**

- Bourdon, 16 ft., 61 notes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Great Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flautino, 2 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Diapason, 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.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 61 pipes.
- Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.

The organ contains seventeen couplers and the usual accessories.

**ORGAN MEN HOLD REUNION.**

Readers who were engaged in the pipe organ business twenty-five to thirty years ago will be interested in the snapshot below, taken in Westlake Park, Los Angeles, and showing Will D. Wood (in the center), formerly of the Farrand Organ Company of Detroit; Leo Schoenstein (at left), superintendent of the Robert-Morton Organ Company of Los Angeles, and Herbert E. Kinsley (at right), head voicer of the Robert-Morton Company. These three men happened to meet recently in Los Angeles. They arranged for a meeting on the following Sunday and discussed their experiences. Will Wood gave up the manufacture of organs and went to Europe for the Farrand & Votey Company, selling reed or-



RECALL GOOD OLD TIMES.

gans, and later piano players. He remained sixteen years and then the business was sold to the Aeolian Company, Mr. Wood having charge of their piano and pianola factory at Hayes, Middlesex, thirteen miles out of London. He returned to this country four years ago, and now makes his headquarters at the Plaza Hotel, San Francisco, and the Stowell Hotel, Los Angeles, Cal., and at his timber office, in Seattle. Leo Schoenstein, following the advice given him by Mr. Wood, decided to make organ building his profession, and went east and spent considerable time in the factories of the Aeolian Company and of H. & C. S. Odell & Co., but later returned to the Pacific coast. Herbert Kinsley is the son of the veteran pipe voicer, H. C. Kinsley, who was for many years with Samuel Pierce of Reading, Mass. Bert Kinsley followed in his father's footsteps and for several years has been head voicer with the Robert-Morton Company.

Robert Millard Russell, director of the voice department of the Lexington College of Music, Lexington, Ky., has been appointed choir director and organist of the First Presbyterian Church of Huntington, W. Va. He succeeds Edwin M. Steckel, who recently resigned to go to Wheeling. Mr. Russell is a great-grandson of Francis Scott Key. He was formerly musical director of the Labor Temple, New York.

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**RECENT NEWSPAPER CRITICISMS:**  
The Musical Leader, Chicago: Clarence Eddy, it seems, rushes from one state to another presenting programs. In Chicago this popular organist enjoys a reputation second to none. His artistry, his brilliant playing and the exquisite tones he draws from his instrument make him constantly in demand, and in other cities and states he enjoys the same popularity. He is constantly being called upon to dedicate a new organ, or to appear as soloist at some new church or auditorium and he is frequently asked to be the first to present new works because both composer and audience know that he can produce the most beautiful effects.  
Musical Courier, New York: A feature commendable not only to every recital organist but also to artists in other fields, is the thoughtfulness and consideration constantly shown to the works of contemporary American composers by the dean of American organists, when deciding on the many programs he is annually called upon to prepare.  
Clarence Eddy, having at his command the entire current organ music literature, it would seem only natural after his many years of honorable and active work that he should draw heavily on his repertory of the classics, etc., and ignore entirely compositions most especially of "humble" American origin. In doing this Mr. Eddy would only be following custom.

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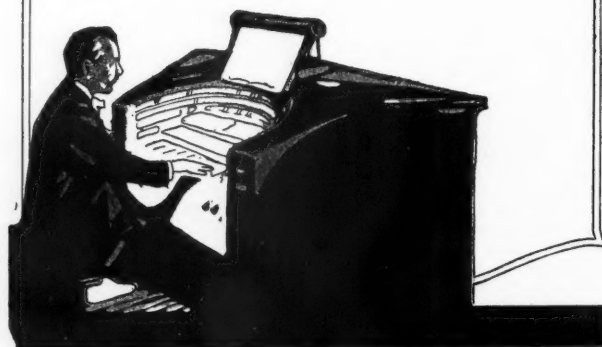
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