

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 Twelve.

CHICAGO, NOVEMBER 1, 1922.

One Dollar a Year—Ten Cents a Copy.

GAIN OF 130 PER CENT IN ORGAN CONSTRUCTION FIGURES FOR 1921 ISSUED

Government Report Shows Large Increase Last Year Compared with 1919—Number of Instruments Built Is 1,296.

According to an interesting report of the department of commerce at Washington under date of Oct. 7, the census reports show a considerable increase in the activities of establishments engaged in the manufacture of organs for 1921. The number of pipe organs built last year was 1,296, and their aggregate value was \$7,913,602. For 1919 the number of new organs reported was 948, with a total value of \$3,431,421. Thus there is an increase of 36.7 per cent in the number of organs and the remarkable showing of an increase of 130.6 per cent in the value of the product of the organ factories. Reed organs, it is interesting to note, in the same period declined 50.7 per cent in value of factory product.

Perforated music rolls for organs produced in 1921 are valued by the department of commerce at \$136,971, compared with \$85,443, a gain of 60.3 per cent.

Combining the figures for pipe and reed organs and related products, the government report shows that fifty-five establishments reported products valued at \$10,173,904 for 1921, compared with sixty-eight establishments having products valued at \$5,973,268 for 1919. The increase in the total value of products was 70.3 per cent. Of the fifty-five establishments reported in 1921, eleven are in New York; ten in Illinois; six each in Pennsylvania and Ohio; four each in Massachusetts and Wisconsin; two each in California, Connecticut, Kentucky, Missouri and New Jersey, and one each in Kansas, Maryland, Vermont and Virginia.

The increase in production has been accompanied by a corresponding increase in the number of persons employed, in the total amount paid during the year in salaries and wages, and in the cost of materials. Slight fluctuation is noted in the monthly wage earners in 1921. In October, the month of maximum employment, 2,373 wage earners were reported and in September, the month of minimum employment, 2,277.

INAUGURAL AT CINCINNATI

Recitals by DeWitt C. Garretson on Wurlitzer Instrument.

A unit instrument of three manuals, built by the Rudolph Wurlitzer Company of North Tonawanda, N. Y., was dedicated in the Mount Auburn Presbyterian Church of Cincinnati, Oct. 15, in memory of Mrs. Louise Geier and Joseph C. Thoms. DeWitt C. Garretson, the well-known Buffalo organist, was at the console. That evening and Monday night Mr. Garretson gave recitals on the new organ, playing as follows:

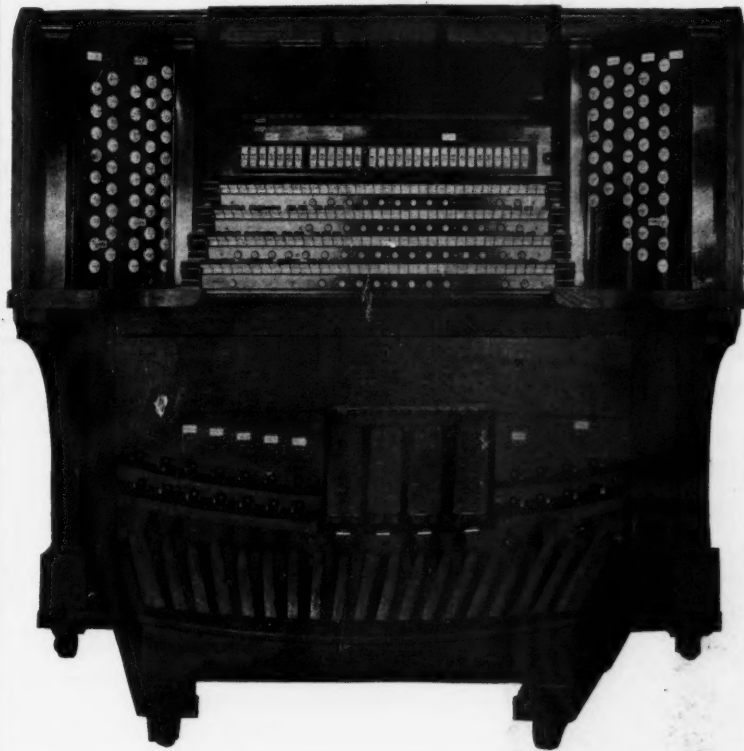
Oct. 15—"Finlandia", Sibelius; Menuet, Handel; Rhapsodie, Cole; "Meditation a Sainte Clothilde", James; Serenade, Mansfield; Allegro Vivace, Driffill; Andante from "Grande Piece Symphonique", Franck; Concert Overture, Faulkes; "Marche Pittoresque", Kroeger.

Oct. 16—"Suite Gothique", Boellmann; Scherzo, Mansfield; "Will o' the Wisp", Nevin; Sea Song, MacDowell; Symphony in B minor (First movement), Schubert; Barcarolle, Faulkes; Fanfare, Shelley; "Marche Pontificale", Lemmens.

Recitals at Fourth Church.

A series of three recitals will be given at the Fourth Presbyterian Church, Chicago, on Thursday, Nov. 9, 16 and 23, by Eric DeLamarer and Palmer Christian. The vocal soloists will be Anna Burmeister, Mina Hager and George H. Rigler.

CONSOLE OF ORGAN IN ST. LUKE'S CHURCH, EVANSTON, ILL.



OPENING AT KILBOURN HALL.

Harold Gleason Gives First Recital on Skinner Organ of 124 Stops.
By LYNNWOOD FARNAM.

Harold Gleason gave the first recital on the completed Skinner organ of 94 speaking stops at Kilbourn Hall, Rochester, Sept. 26. The instrument has proved to be remarkably successful from the point of view of suitability to its environment and the use to which it will be put. Its specification is sumptuous, bettering most large organs known to me by its richly varied, colorful and clear pedal organ, the numerous mixture ranks and the large number of useful accessories, among which must be mentioned the separate combination pistons to the couplers and the double-touch pistons to great and swell.

To come to the program, which, played from memory, was listened to by an absolutely full house amid ideal conditions of comfort and soft light: Bach's Toccata and Fugue in D minor was played with fire combined with the restraint necessary for intelligibility, while certain dramatic points were well emphasized. This was followed by the adagio from Mark Andrews' First Sonata, appealingly read, and an irresistibly charming and surprising presentation of the Martini Gavotte, in which some quaint solo reed stops, flutes and mutation registers were deftly contrasted. An adequate rendering of Franck's "Piece Heroique" completed the first part of the program. The second part included, among other things, a captivating reading of Bonnet's "Ariel", the "Liebestod" from Wagner's "Tristan" (given as successful an organ rendering as is possible with two hands and two feet) and the Widor Toccata.

Mr. Gleason is refreshingly sparing with his full organ effects and in this connection invariably selects those registers—and very important—couplers which will suit the movement of parts and the harmonic texture of the piece in hand. His artistic achievement during the last few years is very notable and the further development of his work will be watched with greatest interest.

Clarence Eddy is booked for a recital Nov. 13 in the Cadle Tabernacle at Indianapolis. This building is said to seat 10,000 people.

CHURCH HONORS R. L. M'ALL.

Twentieth Anniversary at the Covenant in New York Celebrated.

Reginald L. McAll celebrated his twentieth anniversary as organist and choirmaster of the Church of the Covenant, New York, Oct. 4, and in recognition of his service the congregation of the church tendered Mr. and Mrs. McAll a reception in the church parlors on that evening. Edwin S. Simmons, president of the men's brotherhood of the church, presided and in a few remarks extended his hearty congratulations to Mr. McAll. He then introduced as speakers of the evening the Rev. George S. Webster, who was minister of the church when Mr. McAll began his work there; the Rev. Graham Hunter, present pastor of the church, and Dr. Clarence Dickinson, organist of the Brick Presbyterian Church, with which the Church of the Covenant is affiliated. Each speaker had many fine things to say about Mr. McAll, both as a man and as a musician, and all of these facts brought out the close relationship which exists between Mr. McAll and those whom he has served so many years. One especially pleasant feature of the evening was the singing of a group of folk songs by Mrs. McAll. Later in the evening she was presented with a bouquet of twenty roses as a token of her able assistance to her husband during his many years with the church.

With a speech which paid highest tribute to Mr. McAll, Mr. Simmons presented him with a beautiful silver loving cup, a gift from the members of the church.

The Rev. Dr. Merrill of the Brick Presbyterian Church, Lynnwood Farnam and Herbert S. Sammond of the executive committee of the N. A. O. were among those present to do honor to Mr. McAll. Letters of congratulation were received from T. Tertius Noble and J. Warren Andrews.

George W. Grant, formerly of Lebanon, Pa., has moved to Long Branch, N. J., to become organist and choirmaster of St. James' Church. He writes that he is very happy in his new location. He has a finely-voiced two-manual organ of twenty-two speaking stops which next year is to be enlarged into a three-manual and made electric, with a new console. The choir is growing, new men and boys being added by Mr. Grant.

GREAT FEAST OF MUSIC USHERS IN HUGE ORGAN

BUSY WEEK FOR EVANSTON

Recitals Draw Upward of Thousand People Every Evening—Hyde and Other Organists Heard on Skinner Instrument.

The new Skinner organ in St. Luke's Church at Evanston, rated as the largest organ in any church in Chicago or vicinity, was inducted into service in a manner befitting the size and quality of the instrument by Herbert E. Hyde, the organist and choirmaster of St. Luke's, and his fellow organists of Chicago and Evanston. The series of recitals which marked the week of dedication beginning Oct. 15 will go down in Chicago's organ history as almost epoch-making, for it is seldom that so elaborate a series of programs is prepared for such an occasion, and, what seems equally remarkable, immense audiences were present to hear everyone of the programs. None of the recitals was attended by fewer than 1,000 people and the night of the service under the auspices of the Illinois chapter, A. G. O., hundreds stood in the aisles throughout the performance.

St. Luke's is one of the great Episcopal churches of this country and its new plant on the south side of Evanston is one of the models in the United States. The organ is a fitting part of this equipment.

Mr. Hyde presided at the console at the dedicatory service the morning of Oct. 15 and at 4:30 his assistant, Mack Evans, gave a brief program which included the "Grand Choeur" and the "Prayer and Cradle Song" of Guilman, Bach's Prelude and Fugue in D minor, Thompson's variations on "Saviour, Breathe an Evening Blessing," and a Processional March by Rogers. In the evening Mr. Hyde gave the dedicatory recital, playing this program: "Caprice Heroique", Reverie and "Romance sans Paroles", Bonnet; Toccata and Fugue in D minor, Bach; "The Guardian Angel", Pierne; Slumber Song, Seely; "Menuet a l'Antico", Seeboeck-Hyde; "To a Wild Rose", MacDowell; Chromatic Fantasia, Thiele; "Vision", Rheinberger; Cradle Song, Grieg; "Le Bonheur", Hyde.

Monday evening three prominent Evanston organists—Stanley Martin of St. Mark's Episcopal Church; Mrs. Wilhelm Middelschulte of the First Presbyterian, and William Lester of the First Baptist—were heard in a very interesting program. A fine feature between the numbers was an address by Dean Peter C. Lutkin on "The Education of the Soul," in which he dwelt on the need of cultivating the soul through music and art as being as essential to humanity as the training of the mind. Mr. Martin's playing, of pronounced excellence, included these numbers: Suite in F, Corelli-Noble; "Contrasts", J. Lewis Browne; Scherzo, Fifth Sonata, Guilman. Mrs. Middelschulte offered these numbers: Prelude and Nocturne, Birstow; Toccata, Grison.

Mr. Lester played a varied program which included an "Invocation" dedicated to Mr. Hyde and also the following: "In Indian Summer, Lester; Venetian Idyl, Andrews; Andante con Moto, Bridge; Heroic Overture, Ware.

Tuesday the guild took charge and the players were Eric DeLamarer, Miss Tina Mae Haines and Palmer Christian. Despite the length of the service the number of those who stood did not diminish perceptibly and the appreciation manifested was sincere and strong. Mr. DeLamarer's offerings were: "Chant de Printemps", Bonnet; Intermezzo, DeLamarer; "Legende", Zimmermann; Finale, Sixth Symphony, Widor. Miss Haines played: "Matin Provencale", Bonnet; "Dance of the Sugar-Plum Fairy" (Nut-Cracker Suite), Tchaikowsky; "Meditation on Ste. Clothilde", James; Fantasia on Spanish Themes, Gigout. Mr. Christian gave a varied series of

offerings, including a most appealing rendition of Strauss' "Dreams" and a decidedly brilliant one of Rosseter G. Cole's Rhapsodie. His numbers were: "A Cloister Scene", Mason; Scherzo Caprice, Ward; "Dreams", Strauss; Rhapsodie, Cole.

Mr. Hyde closed the series of recitals on Wednesday evening with this program: Sonata No. 1, Borowski; Meditation, Klein; Bouree, Bach; "Suite Gothique," Boellmann; Berceuse, Dickinson; Caprice (MS), Seely; Toccata, Fifth Symphony, Widor.

William E. Zeuch, who was to give a recital Thursday evening, was unable to come from Boston.

THOUSANDS GREET M. DUPRE.

New York, Montreal and Chicago Among Cities First to Hear Him.

Several thousand persons welcomed Marcel Dupre at the two opening recitals of his transcontinental tour in

the Grand Avenue Congregational Church of Milwaukee the afternoon of Oct. 8 and demonstrated to a large audience the varied beauties of the instrument as completed by the Wangerin-Weickhardt Company. A handsome pamphlet prepared by Mr. Mueller was issued to mark the opening of the organ and contains a complete description of the instrument and pictures of the organ front and of the console. The specification of the organ was published in The Diapason for June 1.

Mr. Mueller's dedicatory program was the beginning of the sixth series given in this church by him. He has made these recitals a feature of Milwaukee musical life and with the new organ hopes for still greater results. His recital numbers included the following: Concert Overture in A, Rollo F. Maitland; "La Tabatiere a' Musique," Liadoff; Chorale Preludes, Op. 122, Brahms; "Marche Champeetre" (Rustic March), Boex; "The

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HERBERT E. HYDE, ORGANIST AT ST. LUKE'S, EVANSTON.



New York Oct. 3 and in Montreal Oct. 5. In both cities Dupre received an ovation. The New York Herald reports: "Marcel Dupre again proved himself a master, and the extraordinary virtuoso that he is." In Montreal, where Dupre opened his Canadian tour, the audience numbered over 4,000 persons. A critic of La Presse wrote: "Dupre possesses the total of all that is humanly possible to conceive in a virtuoso. More, he composes with the great gifts of a master, and improvises with a disconcerting rapidity and intensity. The audience was in absolute ecstasies." La Patrie said: "It was an unforgettable festival of art." Philip King, writing in the Montreal Daily Star, exclaimed: "It was one of the most ennobling and inspiring performances Montreal has ever heard in years. So profound a tribute to Bach has not been paid to his genius within our recollection."

Following the Montreal concert, M. Dupre left for a tour of the maritime provinces, which inaugurates his record-breaking tour of eighty recitals on this continent.

The management of the Dupre tour reports that from now on bookings will be limited to points in the vicinity of cities already booked.

M. Dupre's recital at St. James' Episcopal Church, Chicago, Oct. 30, announced in the October Diapason, will be reviewed in the next issue. This recital attracted wide attention not only among Chicago organists, but among those in various nearby towns. The Illinois chapter, A. G. O., gave a luncheon for M. Dupre at the Chicago Woman's Club in the Fine Arts building Oct. 31, before his departure for Dubuque.

MILWAUKEE ORGAN OPENED.

Mueller Gives Recital on Work of Wangerin-Weickhardt Company.

Carl F. Mueller gave the dedicatory recital on the completely rebuilt organ of forty-four speaking stops in

Bells of St. Anne de Beaupre," Alexander Russell; "Finlandia," Sibelius. The next recital will be given Sunday, Nov. 12, at 4 o'clock.

Unlike most church organs, this instrument serves in a dual capacity. In the absence of a municipally owned and controlled organ, and because of the fact that this church was the first in Milwaukee to have a regular series of organ recitals open to the public, a city-wide interest has manifested itself in this instrument. For the last five years Mr. Mueller has been giving free recitals on the second Sunday of every month from October to May.

FOR SALE—ORGANS, ETC.

FOR SALE—SECOND-HAND THREE-MANUAL Hook organ and case, thirty-seven stops, with recently installed Estey electric blower, to be removed July 1, 1923, from Beneficent Congregational Church, Address H. W. Rice, P. O. Box 1365, Providence, R. I. [12]

FOR SALE—MÖLLER PIPE ORGAN, electric action, fourteen stops, like new. Specifications on request. ARTHUR ROCKEFELLER, 1483 East Ninety-fourth street, Brooklyn, N. Y. [11f]

FOR SALE—A TWO-MANUAL ORGAN containing fifteen stops. In good condition. Can be seen and played. Address Theodore F. Grae, 1402 Murland avenue, Pittsburgh, Pa. [12]

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 choirmaster. Terms moderate but good organ essential. Address K 2, The Diapason.

WANTED — THEATER ORGANIST desires to make change. Now playing prominent theater in Brooklyn, N. Y. Seven years' experience; also ten years' church experience. Large repertoire, best reference. Address L 2, The Diapason.

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 — MEN FOR ERECTING room and outside work. THE MARR & COLTON CO., 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)

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

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We need skilled workmen in every department, and have an exceptional opportunity open for an electric console man and a chest maker. Our work is of the highest grade and we want the very best workmen. In answering this advertisement give full particulars in first letter, stating wages wanted by the hour, with whom you have worked and how long, age and nationality.

ARTCRAFT ORGAN COMPANY

6725-55 Santa Monica Boulevard
Los Angeles, Calif.

THE DIAPASON.

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

Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

**WESTMINSTER ORGAN
OPENED AT ST. LOUIS
JENKINS IS AT THE CONSOLE**

Kimball Instrument in Large Presbyterian Church Draws More People Than Edifice Can Hold—Entire Organ Enclosed.

The new organ built by the W. W. Kimball Company for Westminster Presbyterian Church, Union and Delmar boulevards, St. Louis, has been completed and was heard for the first time on Sunday, Oct. 15, with William M. Jenkins at the console. At the morning service the regular program was adhered to, but in the evening a special musical service was rendered with the assistance of an augmented choir, and although the seating capacity of the church was supplemented by placing chairs in all of the aisles, fully 250 people were turned away.

The enclosed portions of the main organ are placed in two stone chambers, one directly behind the organ screen and the other at the right. The echo organ is placed over the ceiling and enclosed in a specially-constructed chamber of double thick wood. Provisions have been made so that the temperature of all sections of the organ will remain constant, thus keeping the instrument in tune at all times. The console is in the center of the choir platform.

The organ, including pedal, is entirely enclosed in expression chambers with the exception of the foundation work of the great organ and the diapason on the pedal. The echo organ is floating and is available on each manual, and the chimes, while being in the echo chamber, are played from the great and pedal keyboards. The harp is placed in a separate expression chamber, is available on the great and choir manuals, and is fitted with a piano sustaining action. In addition to the complete complement of couplers, couplers are provided to couple the great to the swell at sub, super and unison pitches for special effects.

This organ is a valuable addition to the organs of St. Louis, and Mr. Jenkins is planning a series of recitals to be played in the near future.

The specifications follow:
GREAT ORGAN.
(7 1/2-inch pressure, except tuba, which is 16 inches. All stops but open diapason and octave enclosed in choir swell box.)

1. Bourdon, 16 ft., 61 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Clarabella, 8 ft., 61 pipes.
4. Violoncello, 8 ft., 61 pipes.
5. Gemshorn, 8 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.
7. Flute d'Amour, 4 ft., 61 pipes.
8. Tuba, 8 ft., 61 pipes.
9. Chimes (in Echo), 8 ft., 20 notes.
10. Harp, 8 ft., 49 bars.

SWELL ORGAN.
(Seven and one-half inch pressure.)

11. Bourdon, 16 ft., 73 pipes.
12. Horn Diapason, 8 ft., 73 pipes.
13. Rohr Flöte, 8 ft., 73 pipes.
14. Salicional, 8 ft., 73 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Voix Celeste, 8 ft., 73 pipes.
17. Quintadena, 8 ft., 73 pipes.
18. Flute Harmonic, 4 ft., 73 pipes.
19. Violin, 4 ft., 73 pipes.
20. Trumpet, 8 ft., 73 pipes.
21. Oboe Horn, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
(Seven and one-half inch pressure.)

23. Dulciana, 16 ft., 73 pipes.
24. English Diapason, 8 ft., 73 pipes.
25. Concert Flute, 8 ft., 73 pipes.
26. Dolce, 8 ft., 73 pipes.
27. Unda Maris, 8 ft., 73 pipes.
28. Flute a Cheminee, 4 ft., 73 pipes.
29. Harmonic Piccolo, 2 ft., 61 pipes.
30. Clarinet, 8 ft., 73 pipes.
31. Harp (from Great), 8 ft., 49 notes.

ECHO ORGAN.
(Five and one-half inch pressure.)

32. Fern Flöte, 8 ft., 61 pipes.
 33. Viola Aetheria, 8 ft., 61 pipes.
 34. Vox Angelica, 8 ft., 49 pipes.
 35. Vox Humana, 8 ft., 61 pipes.
- PEDAL ORGAN.**
(All stops except open diapason and octave enclosed.)
36. Acoustic Bass, 32 ft., resultant.
 37. Open Diapason (ext. of No. 2), 16 ft., 12 pipes.
 38. Bourdon (ext. from No. 3), 16 ft., 12 pipes.
 39. Gedeckt (from Swell), 16 ft., 32 notes.
 40. Dulciana (from Choir), 16 ft., 32 notes.
 41. Octave (from No. 37), 8 ft., 32 notes.
 42. Flute (from No. 38), 8 ft., 32 notes.
 43. Still Gedeckt (from No. 39), 8 ft., 32 notes.
 44. Cello (from No. 4), 8 ft., 32 notes.
 45. Tuba Profunda (ext. of No. 8), 16 ft., 12 pipes.
 46. Tuba (from Great), 8 ft., 32 notes.
 47. Chimes (from Echo), 8 ft., 20 notes.
- Eight combination pistons and can-

KIMBALL CONSOLE IN WESTMINSTER CHURCH, ST. LOUIS.



cel for each manual are provided, besides four general combinations affecting the entire organ and six combination toe pistons for the pedal, duplicated by pistons under the choir keys. Three combination pistons and cancel for the echo organ are duplicated under each manual. There are also four pistons affecting string, flute, diapason and reed chorus, with release.

Artists at Four-Manual Möller.

The large four-manual and echo organ built by M. P. Möller for Asbury Methodist Church at Allentown, Pa., was played for the first time Oct. 13 with Charles M. Courboin as the recitalist. The organ is rated as the largest in central Pennsylvania and made a splendid impression under the skillful hands of Mr. Courboin. His program included: Concert Overture, Maitland; Serenade, Grasse; Allegretto, de Boeck; Passacaglia, Bach; "Invocation," Maily; Sketch No. 4, Schumann; Chorale No. 3, Franck; "The Bells of St. Anne de Beaupre," Russell; "Chinoiserie," Swinnen; "Marche Heroique," Saint-Saens. The second recital, Thursday, Oct. 9, was by Dr. Clarence Dickinson, organist and choirmaster of the Brick Presbyterian Church and Union Theological Seminary, New York City. The third recital was given Oct. 26 by Ralph Kinder, organist of Holy Trinity, Philadelphia.

NOTES FROM PHILADELPHIA.

BY DR. JOHN McE. WARD.

Philadelphia, Pa., Oct. 24.—Herman Widmaier, organist of St. Matthew's Lutheran Church, which is in the old center district, surrounded now by mills and factories, is giving recitals on Wednesdays from 12:15 to 12:50, with the idea of providing good music for workmen employed nearby. This project was tried out last year with fair success. It has proved even more successful this fall. What a pity so many organs lie idle six days of the week, when their harmonies might prove a blessing to the nerve-racked and weary worker!

Dr. A. Rusling Raineer, the first organist of Union M. E. Church, died Oct. 8. He was a music lover, devoted to any and all phases of the musical art; an organist of no mean ability, a constant attendant at the opera, orchestra and organ concerts, which he loved dearly. In his will was a provision for a set of belfry chimes to Union Church in memory of himself.

**FIRST PRESBYTERIAN TO
OPEN ITS NEW ORGAN
FIRST RECITAL TO BE NOV. 1**

Eric DeLamarer Will Preside at Inaugural Performance—Four-Manual Organ to Be Described by Ernest M. Skinner.

It is a far cry from the tuning fork struck by Sergeant Burgess, who pitched the tune for the original congregation of the First Presbyterian Church of Chicago in the carpenter shop of old Fort Dearborn June 26, 1835, to the new four-manual organ with forty-eight stops, tower chimes and echo organ that is to be opened Wednesday evening, Nov. 1, in the church auditorium at Grand boulevard and Forty-first street. The Skinner Organ Company has completed the installation of the organ. Philo Adams Otis, who has been chairman of the music committee since 1875, has been chairman of the organ building committee. The specifications were drawn chiefly by Francis S. Moore, who completed last May twenty-five years as organist of the church.

The inaugural recital will be given by Eric De Lamarer, organist of the Fourth Presbyterian Church. The recital will be preceded by an illustrated explanation of the structural principles of a great modern organ by Ernest M. Skinner.

Thursday evening, Nov. 2, will be known as community night. An organ program by Herbert E. Hyde, organist of St. Luke's Church, Evanston, will be followed by an address on "Music and the Community Life," by Frederick A. Stock, conductor of the Chicago Symphony Orchestra. Friday evening will be known as "parish and pastor's" night. Dr. William Pierson Merrill of the Brick Presbyterian Church, New York City, will deliver an address on "Music in the Church." Pastors since 1893, including Dr. Howard Agnew Johnston and Dr. Cleland B. McAfee, Dr. William P. Merrill and Dr. William Chalmers Covert, will be present. Preceding the address Miss Frances Anne Cook, organist during Dr. Merrill's pastorate at the Sixth Presbyterian Church, will render an organ program.

The dedication of the organ will take place Sunday morning, Nov. 5, with a special festival program of choral and organ music. Fred A. Poor, chairman of the board of trustees, will accept the organ from the building committee. Dr. Covert will deliver the dedicatory address. Sunday evening Miss Helen W. Ross, assistant organist of the church, will give a recital. A vested choir of fifty voices will sing at these services. Admission to the inaugural recital Wednesday evening will be by ticket only.

A series of organ services will follow throughout November.

The specification of this organ has appeared in The Diapason.

Long Tour for Reclin.

Edward Reclin, the New York concert organist, is starting on a new tour in which he will play at the following places: Pittsburgh (two recitals), Marion, Ohio, Cincinnati, Columbus, Toledo, Terre Haute, Ind., Indianapolis, Fort Wayne, Ind. (two recitals), Kendallville, Ind., Milwaukee, Racine, Janesville, Watertown, Sheboygan, Merrill and La Crosse, Wis., St. Paul (two recitals), Cedar Rapids, Iowa, Rock Island, Ill., Seward, Neb., St. Louis (two recitals), Grand Rapids, Mich., Ann Arbor, and other points. The tour will continue from Nov. 7 to Dec. 14.

Mrs. Fay Simmons Davis has arranged and is directing an interesting series of special community musical vesper services at the Glen Ridge (N. J.) Congregational Church. These services are held the first Sunday of each month. Oct. 1 the selections were from Mendelssohn's "St. Paul." Nov. 5 the offerings will be works of Beethoven. In addition to the choir numbers there will be piano and organ numbers, with Mrs. Samuel Gardner at the piano. Dec. 3 a Christmas festival service will be given.

THREE-MANUAL BY KILGEN.

Galloway Is Heard in Bethel Evangelical Church, St. Louis.

The three-manual organ in Bethel Evangelical Church, St. Louis, just completely reconstructed by George Kilgen & Son, was publicly opened with a recital by Charles Galloway of St. Peter's Episcopal Church Sunday evening, Oct. 1. Mr. Galloway played a program in which appeared the following: Theme and Variations, Bossi; Scherzo, Hoyte; Sonata Pontificale, Lemmens; "Hope," Yon; "Christmas Evening," Mauro-Cottone; "In Springtime," Kinder; "Dreams," Stoughton; Toccata in F, Crawford.

R. Buchmueller is organist of the church and drew the specifications of the organ, which are as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Gamba, 8 ft., 73 pipes.
 3. Dulciana, 8 ft., 73 pipes.
 4. Melodia, 8 ft., 73 pipes.
 5. Doppel Floete, 8 ft., 73 pipes.
 6. Flute d'Amour, 4 ft., 73 pipes.
 7. Trumpet, 8 ft., 73 pipes.
 8. Cathedral Chimes, 20 bells.
- All enclosed in Choir swell box with the exception of open diapason.

- SWELL ORGAN.**
9. Bourdon, 16 ft., 73 pipes.
 10. Open Diapason, 8 ft., 73 pipes.
 11. Salicional, 8 ft., 73 pipes.
 12. Aeoline, 8 ft., 73 pipes.
 13. Voix Celeste, 8 ft., 61 pipes.
 14. Stopped Diapason, 8 ft., 73 pipes.
 15. Flute Harmonic, 4 ft., 73 pipes.
 16. Sallcet (from No. 11), 4 ft., 61 notes.
 17. Dolce Cornet, 3 ft., 183 pipes.
 18. Flautino, 2 ft., 61 pipes.
 19. Oboe, 8 ft., 73 pipes.
 20. Vox Humana, 8 ft., 73 pipes.
 21. Tremolo.
- Vox Humana is in separate box and has individual tremolo.

- CHOIR ORGAN.**
22. Violin Diapason, 8 ft., 73 pipes.
 23. Dulciana (from No. 3), 8 ft., 73 notes.
 24. Melodia (from No. 4), 8 ft., 73 notes.
 25. Quintadena, 8 ft., 73 pipes.
 26. Flute (from No. 6), 4 ft., 73 notes.
 27. French Horn, 8 ft., 73 pipes.
 28. Tremolo.

- PEDAL ORGAN.**
29. Resultant Open Diapason, 32 ft., 32 notes.
 30. Open Diapason, 16 ft., 32 pipes.
 31. Bourdon, 16 ft., 39 pipes.
 32. Lieblich Gedeckt (from No. 9), 16 ft., 32 notes.
 33. Bass Flute, 8 ft., 32 pipes.
 34. Pedal Quinte (from No. 31), 10 1/2 ft., 32 notes.
 35. Violoncello (from No. 2), 8 ft., 32 notes.

Karl Otto Staps Taken Ill.

Karl Otto Staps, the new organist and choirmaster of St. Paul's Episcopal Church, Chicago, has been ill at Michael Reese hospital for several weeks. For a time his condition was considered critical, but latest reports indicate that he is making a rapid recovery.

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.

SACRED SOLOS, PART II.

The errors in this column are commonly errors in my own taste and judgment. But in my first article on Sacred Solos, in the September issue, the printer dropped a line, and in consequence "Edward Campion" was given credit for seven solos, only the first of which was rightfully his. The other six are compositions of T. Frederick H. Candlyn.

Since that article went to press I have come upon a number of solos that should have been included. Therefore, although we had apparently reached the eighth letter of the alphabet in September, we shall have to begin at "A" again to include a few composers that belong before Gounod. Here followeth:

- Allitsen—
"Praise to the Lord," high and medium. Sacred words for the "Song of Thanksgiving." (D) Thanksgiving.
- Ambrose, Paul—
"Asleep in the Manger," 2. (St) Christmas.
"Like a Cradle Rocking," medium and low. (St) God's Patience.
"A Little Child's Hymn," medium. (St) Children.
"The Loving Shepherd," 2. (St) Communion Service, Christ's Love and Passion.
"Tomorrow Comes the Song (Be Strong)," 2. (St) Work, Social service.
- Bach, P. E.—
"Lord, See Thy People," baritone. (S) Prayer.
- Bach, W. F.—
"No Blade of Grass Can Flourish," medium. (S) God's care, Nature.
- Bartlett, Homer N.—
"On Wings of Living Light," mezzo-soprano or tenor. Violin and harp obligatos. (D) Easter.
- Bizet—
"O Lamb of God," 3. Violin (or cello), harp and organ. (S) Prayer, Communion Service, Lent.
- Bullard—
"As Christ Upon the Cross," high and medium. (D) Communion, Lent, Submission to God.
"Jesus Calls Us," medium and low. (D) Consecration, Christ's invitation.
- Hadley—
"O Ice and Snow, Farewell," 2. (S) Easter.
- Hammond—
Invocation, low and medium. (S) Adoration, God's power.
- Handel—
"Come Unto Him," soprano. ("Messiah.") Christ's Love and Grace.
"Comfort Ye," and "Every Valley," tenor. ("Messiah.") Advent.
"For Behold," and "The People That Walked in Darkness," bass. ("Messiah.") Advent, Missions.
"He Shall Feed," alto. ("Messiah.") Christ's Love.
"He Was Despised," alto. ("Messiah.") Lent, Passion.
"How Beautiful Are the Feet," soprano. ("Messiah.") Advent, Missions, Ordination, Peace.
"Let the Bright Seraphim," soprano. ("Samson.") Ascension, St. Michael's and All Angels, Adoration.
"I Know That My Redeemer Liveth," soprano. ("Messiah.") Easter.
"O Had I Jubal's Lyre," high. ("Joshua.") Praise.
"O Thou That Tellest Good Tidings," alto. ("Messiah.") Advent, Christmas.
"Rejoice Greatly," soprano. ("Messiah.") Advent, Christmas.
"Thus Saith the Lord," and "But Who May Abide," bass. ("Messiah.") Advent.
"Thy Rebuke," and "Behold and See," tenor. ("Messiah.") (Christ's) Passion, Lent, Communion Service.
"The Trumpet Shall Sound," bass. ("Messiah.") Immortality, Resurrection.
"Trust in the Lord" (Largo), 2. Violin obligato. (S) Trust.
- Harker—
"God Shall Wipe Away All Tears," 2. (S) Comfort.
"How Beautiful Upon the Mountains," 2. (S) Advent, Missions, Ordination.
- Harris, Charles—
"I Heard the Voice of Jesus," 2. (S) Christ's Love and Invitation.
- Harris, Cuthbert—
"Enthroned in Light," 3. (St) Ascension.
"Be Kindly Light," 2. (St) Guidance, Light.
- Hartley—
Christmas Lullaby, medium. (G) Christmas.
- Hawley—
"O Paradise," 2. (Church) Heaven, Funeral.
"Peace," 2. (Church) God's Peace.
- Haydn—
"With Verdure Clad," soprano. "Creation." (D G S)
- Henrich—
"The Shadows Lengthen," 2. Changes a few words for Protestant use. (D) Evening, Death.
- Hiller—
Prayer, 2. (S) Guidance, Soul's approach to God.
- Homer, Sidney—
"The Eternal Goodness," 2. (S) God's Love, Unity of Faith.

- "There's Heaven Above," 2. (S) Nature, Aspiration, God's Presence.
- Howell—
"By the Waters of Babylon," 2. (S) Lent.
- Hueter—
"Just as I Am," 3. (B) Consecration, Humility.
- Huhn—
"Blest Are the Pure in Heart," 2. (S) Purity, Righteousness.
"Zion," 2. (S) Advent, Deliverance.
- Kramer—
"O Wondrous Light," 2. (St) Transfiguration, Light.
"This is the Day the Christ Is Born," 2. (D) Christmas.
- Laubin—
"Offering," low. (G) Social service, Brotherly love.
- Leslie—
"Lone and Far the Echoes Ring," high. (G) Christmas.
- Lester—
"Sing the Resurrection Day," medium. (G) Easter.
- Liddle—
"Abide With Me," 3. (Boosey) Evening, God's presence.
"How Lovely Are Thy Dwellings," 3. (Boosey) Dedication of Church, Adoration.
"The Lord Is My Shepherd," 4. (Boosey) God's Love and Care.
- Liszt—
"O Blessed Jesus," high. Violin obligato. (St) Lent.
- Ludebuehl—
"Just as I Am," low. (G) Consecration, Humility.
- MacDermid (published by the composer)—
"Arise, Shine," 3. Advent, Light, Christ's Love.
"Behold, What Manner of Love," 2. God's Love.
"He Sent His Word," 2. Advent, Restoring Grace.
"In My Father's House," 3. Communion service, Comfort, Peace.
"Make a Joyful Noise," 2. Thanksgiving, Church Festival.
"My New Name," 2. Second Coming, Obedience.
"Ninety-First Psalm," 3. God's Power, Confidence.
"The Ransomed of the Lord," 2. Missions, Advent, Restoring Grace.
- MacDougall—
"All My Heart This Night Rejoices," 2. Violin. (St) Christmas.
- Marks—
"Out of the Deep," 2. (G) Lent, Humility, Penitence.
- Marsli—
"O Night Divine," 2. (St) Christmas.
- Marston—
"Love Not the World," 2. (St) Surrender of self, Lent.
"My God and Father, While I Stray," 3. (S) Obedience, Submission.

As will be observed, I have only recently come upon the solos of Paul Ambrose, though his Easter solo has been mentioned in this journal again and again. Most of his songs are of the very melodious and appealing sort known as "heart-songs." Especially good examples of the type are the second and fourth listed above. The Christmas number is a pretty little lullaby in six-eight time. The solo for children's use has words by William Wordsworth; the tessitura is not beyond the reach of a child's voice. The last number is a setting of Maltbie Babcock's great hymn, "Be Strong," appropriate to our many sermons on social service.

The first of the Bach numbers has an organ part on three staves. The other is a heart-song and a very pretty one. There is considerable demand now for solos like that by Homer Bartlett—for a big voice and some obligato instruments; the music is easy. The Bizet number is a well-known example of the showy French style. The first of the Bullard numbers is a popular heart-song. The Hadley number is much better than the composer's usual writing for voice, which, it seems to me, is remarkably effective. The Hammond number, in low key, will be grateful to a big bass voice of the roaring variety.

No comment is needed upon the Handel numbers. I omit a number that are not very suitable for use at church services, and I do not regard it as necessary to indicate publishers. The solos by Charles Harris are popular. The first number by Cuthbert Harris calls for a big voice. The second Hawley number is more effective in the low key; it is a heart-song. The Henrich number is a prayer for the dead in its first stanza and obviously quotes from the Requiem Mass; a few words can be changed to make it a good solo of the sentimental sort for alto.

The numbers by Sidney Homer are big concert songs. The accompaniment of the second is rather difficult, and both songs demand a big voice that is safe on the "break" to its upper register. The texts are very fine—by Whittier and Browning—and the music is excellent when sung by an excellent soloist. The second Huhn solo is effective for a resonant baritone voice. The first of the Kramer songs goes best with a big voice; the second is a little two-page number that will open a Christmas Day service well. The Laubin solo is one of the most effective of all heart-songs; it must be sung by a singer who has some emotional power, though. The Liddle numbers are curiously grateful to the voice. They do not seem to me to have great inspiration or originality, but singers are fond of them, and so are auditors.

The songs of Mr. MacDermid are the work of a man who has the singer's instinct for what is vocally effective. They are specially suited to dramatic voices, and will fall flat in most cases when the singer lacks dramatic power. If the composer knew a little more about the theory of music, he could write the finest of American sacred solos. As it is, his accompaniments and harmonizations evidently fall short of the intention revealed in his melodies. But these are decidedly

fine songs; they sing. Easily the best is the setting of the "Ninety-First Psalm," which is just the thing for a dramatic soprano.

Dr. MacDougall's Christmas number is recent and pretty, with a good obligato. The Marston solos are old favorites—heart-songs with a vengeance. The Marks number has been widely popular, being very easy and especially suited to a low voice.

CHRISTMAS SUGGESTIONS.

The publishers have been slow this year in getting out new material for Christmas. In the October issue of the New Music Review appeared one of a set of three Christmas carols by Mr. Candlyn, "We Three Kings" (G). It is an excellent and not difficult number for chorus, martial in rhythm, with effective solos for tenor and bass. The third of these carols, soon to appear, is a setting of "Sleep, Holy Babe" (G), with obligato parts for violin, cello and harp, and a luscious alto solo. Mr. Candlyn has in these two numbers the most effective new Christmas things that I have seen this season. I understand that Mr. Barnes is to publish a "Coventry Carol" with Schirmer, and I have no doubt that there are many other good things on the way.

I have no good reason except ignorance. I have never mentioned the excellent series of chorales and carols of the older day published by J. Fischer & Bro. and edited by Dr. Biedermann. These are some of the finest things we have. For example the following:

- Kremer—"O Lovely, Holy Night." For mixed, male or female chorus.
Praetorius—"While Shepherds Watched." Mixed, male, female.
Praetorius—"Today Is Born Emmanuel." Five-part chorus and T.
Praetorius—"O Little Town of Bethlehem." Six parts.
Thirteenth Century—"Sleep, Infant Divine." Eight parts.
Thirteenth Century—"Angels We Have Heard on High." Seven parts.
Fourteenth Century—"Unto Us a Christ Is Born." Five parts.
Ancient Bohemian—"Christians, Awake." Six parts.
Seventeenth Century—"O Lift Your Heads." Mixed, male, female.
Schroeter—"Rejoice, Beloved Christians." Mixed, male, female.

Most of these are for big choruses, though a small chorus used to unaccompanied singing can give a creditable performance. They are particularly useful in Lutheran churches where the people are all familiar with most of the melodies so beautifully arranged by Dr. Biedermann. All the numbers are intended for unaccompanied singing, of course; all are reasonably easy.

Fisher publishes some other good things for Christmas. For instance, there is Walter Kramer's "A Christmas Carol" for which you need at least eight singers, though it has an accompaniment. The beautiful text is by Christina Rossetti, and the music is atmospheric and touching. This number may also be obtained as a very fine medium solo. Then there are various arrangements of Pietro Yon's "The Infant Jesus," which may be obtained for practically any sort of choir—mixed, male or female.

The Boston Music Company has a number of good Christmas things not so well known as they deserve to be. Cuthbert Harris has an easy, melodious and decidedly attractive little Christmas cantata called "The Christ Child," with solos for soprano and tenor, a work suited to any sort of choir. All these are published by the Boston Music Company.

I have often commended Mackinnon's "This Is the Month" (G) as one of the finest of Christmas anthems—a really great anthem; but I have neglected to mention the same composer's carol, "Christ Is Born of Maiden Fair" (G), which I plan to give this year. It is easy and in the true spirit of the carol, with a lovely melody. Another number that I myself arranged this year for the first time is West's "The Hymn of the Angels" (G), a carol-anthem that I feel sure will be effective with quartet; it has a soprano solo.

The A. P. Schmidt Company publishes a few new anthems that catch the Christmas spirit well. Cuthbert Harris' "The Everlasting Light" has solos for bass and soprano and is of the bright, jubilant sort, though it has only four parts and could be sung well by a quartet. A quieter number, is Birch's "O Little Town of Bethlehem," in pastoral style, with soprano solo; this is a melodious and dainty anthem with a good organ part, the best thing of the composer's that I have seen; it will go well with quartet or chorus.

- Last year I found effective the following numbers:
Dickinson (ed), Carol, "From Heaven High," A. (G).
Farker (Duct)—"Cradle Song," S-T. In "The Holy Child." (S).
Dickinson-Gevaert—Carol for Women, "Sleep of the Holy Infant," S-S-A chorus. (G).
Bach (Chorale)—"Break Forth, O Beauteous Light." (G, S).
Barnes (Anthem)—"Behold, I Bring You Glad Tidings," S. (S).
Candlyn (Carol-Anthem)—"Christmas Morning." (G).
Candlyn—"Mary's Hushing Song," alto solo from cantata. (G).
Candlyn (Cantata)—"The Prince of Peace," SATB. (G).
Taylor (Carol-Anthem)—"The Three Ships." (G).

- Harvey Gaul—"Carol of the Russian Children." (S).
Dickinson (ed) (Carol)—"In the Silence of the Night," SATB. (S).
J. S. Matthews (Carol)—"The Little Door." (G).
Philip James (Carol)—"Child Jesus Came." (B).
Dickinson (Anthem)—"All Hail the Virgin's Son," T. Trio accompaniment.
H. A. Matthews (Cantata, part)—"The Story of Christmas," SATB. (S).
Each (alto solo)—"Slumber, Beloved," from Christmas Oratorio. (G, S).
Bach (bass solo)—"Mighty King," from Christmas Oratorio. (G, S).
These numbers I used in my church and college programs last year, and, in addition, the Community Carol leaflet published by Gray.

SCHOLARSHIPS WON BY FOUR

Result of Examination at the Guilman Organ School, New York.

The free scholarships given annually by the chamberlain of the city of New York and Mrs. Berolzheimer to deserving organ students have been awarded by Dr. William C. Carl to the successful candidates following the examination. Helen Weber, Youngstown, Ohio; Robert Rudolf, Newark, N. J.; Edith F. McIntosh, Rockville Center, N. Y., and Warren J. Foley, New York City, will enter the Guilman Organ School as the result of the offer of the chamberlain for the season 1922-23.

Dr. Carl was obliged to establish a waiting list at the beginning of the school year, as the list of those desiring to study with him was more than his time would permit him to fill. The master class under his direction began its sessions Oct. 11.

Studio-Auditorium in Home.

Professor T. S. Roberts, a well-known blind organist of Salem, Oregon, has just moved into a fine home-studio that has been building for a number of months. Downstairs is the home, but upstairs the music department is the feature. The stairway leads up from a large hall, so that students and business callers need not enter the living rooms. There is a reception room, the private teaching room, and these open from the main auditorium by wide folding doors that make all the space available for concert use. The auditorium, 22 by 40 feet, has a vaulted ceiling. There is a piano, and eventually an organ, built for home or semi-public use, will be installed. It will easily seat 100 guests after the organ is set in place. Professor Roberts, for the last fifteen years organist at the First Methodist Church, is gratified that the church board has sanctioned some organ improvements that will add a vox humana, an oboe, a flute and perhaps a tuba to the present organ.

Honor for Alfred E. Whitehead.

Alfred E. Whitehead, organist of Christ Church Cathedral, Montreal, has received the degree of doctor of music from McGill University, Montreal. In presenting him for the degree, Dr. Perrin, the dean, said that the compositions submitted, and the work done in the examination room, were the best ever received from a candidate for this degree in the history of the university. The compositions were "The Fight of the Atlante" and a symphonic poem, "Hereward" (based on Kingsley's book, "Hereward the Wake"). The orchestral work, which is written for full modern orchestra, and takes about twenty-five minutes in performance, will shortly be heard in Montreal. Dr. Whitehead is giving noon organ recitals at Christ Church Cathedral. They will be given every Monday, and will last about forty-five minutes.

Makes 9,000-Mile Motor Trip.

Ernest Douglas, organist and choir-master of St. Paul's Pro-Cathedral, Los Angeles, besides being one of the best organists in the west, is a keen lover of "the open." He returned recently from a transcontinental automobile trip of more than 9,000 miles, taken with Mrs. Douglas and their four children. They visited many points of interest between the two oceans, with no more serious mishap than a broken spring. On the return trip Ernest M. Skinner drove with Mr. Douglas from Medina to Springfield, Ohio, and at the latter place Mr. Douglas saw the famous Skinner organ in the Episcopal Church.



The Cathedral of St. John The Divine

In this, the largest Cathedral in America, the Skinner Organ Company was asked to furnish a musical atmosphere in harmony with the structure.

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NEW YORK

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.

Are you interested in an N. A. O. organization in your state or your own section of that state?

During the last month we have received applications for several such councils or state organizations and these have come from widely separated communities. This must mean that our activities are creating a lively interest among organists.

We have a committee, composed of members who have had years of experience in successful state organizations, and this committee stands ready to give you the necessary assistance or advice in forming a new council. On or about Nov. 1 the new N. A. O. pamphlet will be ready. This will be your best means of telling others of what the association has done and hopes to do. With this aid and with the council committee back of you, you should find it easy to enlist the interest of your friends. If you feel that you haven't the executive ability to start an organization, try to find someone who has. Membership doesn't need to be restricted to organists. If you desire a council in your section and there are not enough organists, try to find persons who are interested in the organ. Perhaps you will eventually convert them to the organ.

There are a dozen ways in which you can handle such a situation and in doing so you are helping to promote the interest of every organist. And all of these efforts sooner or later will have their bearing upon the realization of that important achievement of uniformity of console design which our president, T. Tertius Noble, urged in his greeting of last month. Every N. A. O. member can have a share in this and one of the best ways to begin is by creating or helping to carry on new and more active councils.

We wish every organist to get the vision of his or her responsibility and make the way for accomplishments worth while.

UNION-ESSEX COUNCIL DINNER.

The Union-Essex council began the 1922-23 season Monday evening, Oct. 23, with a dinner at the Florence Moore tea room at Elizabeth. This council, which is celebrating its second birthday, and which has been a shining example of enthusiasm and action, once more lived up to its reputation, for when we sat down for the dinner awaiting us there was hardly a vacant place. And one's ardor on that evening might have been severely tested, for about the appointed dinner hour the flood-gates of the Jersey skies seemed to open and turn Elizabeth into a miniature sea. Besides the regular council members there was a good representation from the national executive committee and several visitors who braved the elements to meet with them.

After a fine dinner, Hermon B. Keese, state president of New Jersey, called upon Henry S. Fry of Philadelphia to act as toastmaster. Mr. Fry, who is well-known for his fitness for such a task, was most enjoyable. He not only played with his wit most adroitly, but throughout the evening brought out many points which will serve as valuable aid during the coming season.

The first speaker of the evening was T. Tertius Noble, president of the N. A. O. As an introduction he told of many amusing experiences which had come up in his career and especially with regard to church weddings. But in getting down to the more serious side he urged all to fight for a high standard of church music, and music in keeping with the various duties of the church. At the same time an organist must be most tactful, he believes, and if one is asked to play a hymn more slowly or faster he thinks the organist should obey. In making any reform he cautions against haste; changes must be made with firmness, but with care.

Following Mr. Noble, Reginald L. McAll, chairman of the executive committee, spoke most earnestly on the fact that the organist must make his part of the service most religious in its character. He spoke also of the great need

for better training in our Sunday schools in the use and selection of good hymns.

After Mr. McAll, Mr. Fry called on Mr. Keese. Mr. Keese, contrary to what had gone before, spoke strongly on the part an organist should play in church relationships. He believes that the organist must, if he has the training which such a person should have, rule decidedly on the musical matters of the church. He feels that dictation from various ones in the church work is almost a death blow to the organist. The organist must be trained and then be equal to the responsibility of his position.

The next speaker of the evening was Paul Ambrose of Trenton, who was the New Jersey delegate to the convention in Chicago last summer. Mr. Ambrose gave a most interesting account of his experiences there and urged everyone to attend the convention next year.

These speakers were followed by several members of the council, Miss Chetwood, Mr. Titsworth, Mr. Wilson and others. S. Frederick Smith later presented the complete program for the winter season. This program covers the field well and with such an organization back of it, it must succeed.

Great credit is due the officers of the Union-Essex council for this enjoyable evening and a large share of this should go to Miss Jane Whittemore, who was unable to be present.

The next important event will come on Nov. 27, when Mrs. Kate Elizabeth Fox will play a recital at Westminster Presbyterian Church, Elizabeth.

MEETS AT NEW HEADQUARTERS.

The monthly meeting of the executive committee was held at the new headquarters, the Musicians' Club, 173 Madison avenue, New York City, Monday, Oct. 9. The following were present: President Noble, Chairman McAll, Mrs. Kate E. Fox, Miss Jane Whittemore and Messrs. Sammond, Weston, Doane, Keese, Fry, Adams, Riesberg, Farnam and Nevins.

After the reading of the minutes of the last meeting and after hearing the treasurer's report, Mr. Noble spoke of some of the plans for the winter. He again urged every effort toward a more unified console and told of his hopes for a choral competitive contest for New York City. Speaking of the latter he gave some of his experience at the recent contest held in Buffalo. Mr. Noble believes that this form of competition will do much to improve all church singing.

The temporary draft of the new N. A. O. pamphlet was considered thoroughly and it was voted that the new publication committee should be empowered to complete all details and print the pamphlet at the earliest possible date.

The executive committee extended a vote of heartfelt congratulations to Mr. McAll upon his twentieth anniversary as organist at the Church of the Covenant.

DELAWARE COUNCIL ACTIVE.

The Delaware council held its first round-table dinner Thursday evening, Oct. 12, at the Wilmington dining rooms. This was an informal meeting and served to bring all together after a long vacation. It was voted to hold the election of 1923 officers at the December meeting and have the installation of the new officers in January. Among those present were: Mr. and Mrs. George H. Day, Mr. and Mrs. Herbert Drew, Frederick Stanley Smith, James I. Cooper, Miss Elizabeth Cornell, Mr. and Mrs. Samuel J. Blackwell, Wilmer C. Highfield, Sarah H. White, Gladys B. Sinf and T. Leslie Carpenter.

The sixth public recital of the council was given Thursday evening, Oct. 19, in the Silverbrook M. E. Church. The program follows: Meditation, Sturges; Introduction to Act 3, "Lohengrin," Wagner (T. Leslie Carpenter); tenor solo, "Aspiration," Ralph Cox (Frank M. Hill); contralto solo, "The Man of Sorrows," Adams (Miss Edna Ball); bass solo, "Fear Not Ye, Oh Israel," Buck (Horace B. Harrison); duet, "In the Cross of Christ I Glory," Howe (Mrs. Elmer Durstein and Horace B. Harrison); duet, "The Lord Is My Shepherd," Smart (Mrs. Elmer Durstein, Horace B. Harrison); solo, "From the Depths," Cantata (Horace B. Harrison); "Grand Chorus, Dubois, and Berceuse, Gullmant (Sara Hudson White); Andante con Moto, Fifth Symphony, Beethoven; "The Watchers' Night Song," Grieg (Wilmer C. Highfield).

It is expected that the seventh recital will be given by Wilmer Calvin Highfield in November. Mr. Highfield's organ at the Harrison M. E. Church is being rebuilt and it will be interesting to hear him on the enlarged instrument.

COMMITTEES FOR 1923.

Convention Committee—T. Tertius Noble, Mrs. Bruce S. Keator, F. W. Riesberg, Reginald L. McAll, Willard I. Nevins, Rollo F. Maitland, Henry S. Fry, George H. Day, Arthur Davis, Lewis A. Vantine, S. Wesley Sears, Lawrence Cook, Harold Gleason and John Hammond.

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Public Meetings Committee—John Doane, Lynnwood Farnam, Mrs. Kate E. Fox, Dr. Alexander Russell, E. K. Macrum, Frank S. Adams and A. Campbell Weston.

Miss Elsie Moodey a Bride.

Miss Elsie Moodey of Madison, N. J., was united in marriage with the Rev. George W. Dawson at the Church of the Redeemer, Morristown, N. J., Oct. 7. The ceremony was performed by the twin brothers of the bride, the Rev. J. Reginald Moodey, curate of St. Luke's Church, Montclair, and the Rev. Russell Moodey, curate of Trinity Church, Boston. The full choir of the Church of the Redeemer sang under the direction of Mrs. Kate Elizabeth Fox. After Nov. 1, Mr. and Mrs. Dawson will be at home at the rectory of Holy Trinity Church, West Orange, N. J. Before her marriage Mrs. Dawson was organist of the First Presbyterian Church

of Madison, N. J., and she has been a member of the N. A. O. for some time.

KENTUCKY COUNCIL.

The first meeting of the season was held on Monday, Oct. 9. An excellent dinner was served, there was a good attendance, and the spirit of the body was all that could be desired. Plans for the coming months were discussed and agreed upon. William E. Pilcher, Jr., gave us a brief account of the Chicago convention and made us all wish that we might have been in attendance.

We shall continue our custom of bringing eminent recitalists to Louisville, and we shall have programs by our own chapter members. We are looking forward to a year of activity.

W. LAURENCE COOK,
 President for Kentucky.

ORGAN PROJECT AT CAPITAL.

Lions to Present Instrument to New Auditorium at Washington.

Tremendous applause greeted the announcement that an organ to cost between \$40,000 and \$60,000 would be placed in the new Washington (D. C.) Auditorium, in course of erection at Eighteenth street and New York avenue, by International Lionism out of a fund to be raised by the local Lions' Club, at the meeting of the latter organization in the New Willard Hotel Oct. 12. Lions from all sections of the United States and Canada will be asked to subscribe to the fund, but the largest part of the cost will be borne by the Washington club.

Nevin Plays Big School Organ.

Gordon Balch Nevin of Johnstown was the organist selected to play at the opening of the community organ in the high school auditorium at Wil-

liamsport, Pa. The recital was given the evening of Oct. 10 before an audience of 1,400 people and the enthusiasm was illustrated by the fact that Mr. Nevin received three encores. He also gave a program before the high school pupils the next morning. This organ is the largest in any Pennsylvania school and was built by M. P. Möller. It has been fully described in The Diapason. There are three manuals and thirty-four speaking stops. Mr. Nevin's numbers were the following: "Marche Triomphale", Ferrata; Ballet Music from "Rosamunde", Schubert; "A Woodland Idyll", Clokey; Prelude in G minor (Trans. for organ by G. B. N.), Rachmaninoff; "Liebestod", from "Tristan and Isolde", Wagner; Introduction to Act 3, and Bridal Chorus ("Lohengrin"), Wagner; "La Brume" ("The Mist"), Harvey B. Gaul; "Chinoiserie", Swinnen; Sketches of the City, Gordon Balch Nevin; Toccata (Fifth Symphony), Widor.

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"The melodies throughout are impressive and are harmonized with a great wealth of modern color without ever becoming either difficult or strained. The music flows smoothly and delightfully onward without a suggestion of effort, spontaneous, musically, and reaches, before the end, a really magnificent climax, gradually approached and built up with extraordinary skill and dies away to a delicate and striking end. It is a splendid anthem." F. P. Musical Courier, September 14, 1922.

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LOBACH'S BRONZE OF MIDDELSCHULTE.



BY LOUIS P. LOCHNER.

While on his tour of Germany in the summer, Wilhelm Middelschulte found time to sit for one of Germany's greatest sculptors, Dr. Walter Lobach of Berlin. The result is a bronze plaque, or relief, of rare beauty. The master of the organ is shown seated before a three-manual organ. His expressive hands rest upon the upper and middle manuals in a characteristic pose; the face is delineated with marvelous detail; the head of curly gray hair shows off to the best advantage. The bronze is fourteen and a half inches high and ten and a half inches wide.

The sculptor is a warm personal friend of the Chicago organist. He first achieved fame as a sculptor when a statue of the late Theodor Mommsen, the historian, in immediate succession won first prizes in Paris and in Berlin. Since then many men of

science, of art and of learning have sat for him. The Middelschulte plaque is regarded by critics as among his best.

FEDERLEIN HAS NEW ORGAN.

Skinner Work in Central Presbyterian Church, Montclair, N. J.

The Central Presbyterian Church at Montclair, N. J., of which Gottfried H. Federlein is organist and director, celebrated during the week of Oct. 15 the dedication of its new buildings. Mr. Federlein gave the initial recital on the new Skinner organ Oct. 17 before an immense audience.

The organ contains at present thirty-seven stops. There are twenty-five couplers, of which seventeen operate at present. The console is four-manual, and all preparations are made for the addition of eight stops to the solo organ and five to the echo.

The organ is divided. To the left of the choir gallery are placed the swell, great and pedal organs and to the right the choir and future solo organs, while the echo will be placed at the rear of the church between the roof and the hanging ceiling.

The church, built in colonial style, is a handsome piece of architecture. The auditorium seats 1,013, and the choir gallery forty.

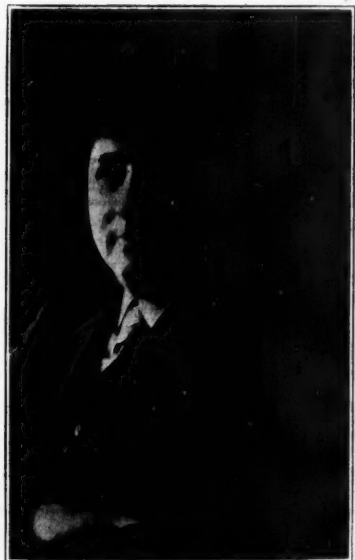
"With regard to the organ itself, it is a Skinner masterpiece," writes Mr. Federlein. "The soft work is exquisite, while the diapasons and reeds are rich and smooth. The instrument, however, is not adequate for the size of the building, and we hope to get the additions before long. The acoustics are perfect."

Earl W. Rollman, organist and choir master of St. John's Lutheran Church, Reading, Pa., announces his acceptance of an offer of a similar position in St. Mary's Protestant Episcopal Church, Reading. The choir at St. Mary's consists of boys, women and men. Mr. Rollman, who is a pupil of Dr. J. Fred Wolle, director of the famous Bach Choir of Bethlehem; Pa., will assume his new duties about Nov. 1.



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—La Presse, Oct. 6, '22

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In the presence of 1,400 persons, with several hundred unable to gain admittance, the new Hillgreen, Lane & Co. organ of three manuals, in St. John's Lutheran Church, at Easton, Pa., was opened by Dr. John M'E. Ward of Philadelphia, on Oct. 11. The entire organ is in swell boxes, resulting in a most satisfactory flexibility of tone shading. It is the largest instrument in the vicinity, comprising thirty-six voices with a complete array of couplers.

Dr. Ward's program was as follows: "On the Coast," Buck; "Soeur Monique" (arranged by J. M'E. W.), Couperin; Largo from "Xerxes," Handel; Prelude and Fugue in E minor, Bach; Cantilene, Guilman; "The Bells of St. Anne de Beaupre," and "The Song of the Basket Weaver," Russell; "Invocation," Maily; Festival Postlude, Schminke.

The popular cantata, "The Crown of Life," by George B. Nevin, was repeated on Oct. 15 in the Collegiate Church, New York City. Miss Florence Hinkle is the soloist in the excellent choir of this church. "The Crown of Life" has proved a pronounced success.

"Mr. William Wall Whiddit, Organist of the Central Presbyterian Church, was converted by what he saw and heard."
—North Buffalo News.

The Central Presbyterian Church, Buffalo, N. Y., will have a four manual Beman. This contract being awarded without competition.

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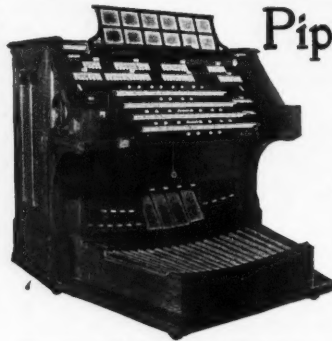
If one can imagine a perfectly sane, calm, well-poised de Pachmann at the organ, one can come as near perhaps as it is possible to a realization of the Farnam manner of playing, yet this would not convey all.—Wilbur Webster Judd in St. Paul "Pioneer Press."

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MUSIC ROOM AND ORGAN CONSOLE IN THE HOME OF WILLIAM H. BARNES.



A handsome booklet has been prepared by William H. Barnes, for private circulation among his friends, describing and picturing the fine organ he has placed in his new home at Evanston. As previously told in The Diapason, the present three-manual organ of thirty-four stops embodies a re-

construction of an organ built by Mr. Barnes some years ago when he was a boy of 14 years, in his Chicago home, and which at that time attracted much attention to itself and to the talented boy organist and organ builder. A great deal was added to the original instrument, from many interesting sources. The work was completed

with the efficient aid of L. D. Morris, the Chicago organ expert. The ensemble was completed with the installation of an Austin console. The picture herewith presented shows the living-room in the Barnes home, with the organ console. The organ itself is placed in the basement and the tone comes up through large registers.

DORR WILL LEAVE CHICAGO.

To Become Pacific Coast Representative of Aeolian Company.

William Ripley Dorr, organist and choirmaster of Emmanuel Church, La Grange, Ill., has resigned his post effective Dec. 1, to become Pacific coast representative of the pipe organ department of the Aeolian Company. Mr. Dorr will make his headquarters in Los Angeles, taking up his new duties the first of the year, and will move his family there at that time.

Mr. Dorr has been a salesman in the Chicago office of the Aeolian organ department since 1916, prior to which he was western representative of the Hall Organ Company, with headquarters in Minneapolis, for four years, while a student at the University of Minnesota, from which he graduated in 1914. He is married and has a small son. He began his musical career as a choir-boy and later was assistant organist, under G. A. Fairclough, at St. John's Church, St. Paul, and there he received his organ training. His first organ position was at Plymouth Con-



WILLIAM RIPLEY DORR.

O. B. A. WILL MEET NEXT MAY

Fifth Annual Session of Organ Builders to Be Held in Chicago.

The fifth annual meeting of the Organ Builders' Association of America is to be held the week of May 14, 1923, if present plans are carried out. The board of directors of the Music Industries Chamber of Commerce at its last meeting, held in New York, decided upon that time for holding the annual convention of the chamber and affiliated bodies. As the Organ Builders' Association is affiliated with the M. I. C. of C. and as it has been holding its meetings at the same time as the other organizations in the music trades, the convention will automatically fall on the date selected. The Drake Hotel has been selected as headquarters and will be the convention meeting-place. The 1921 meeting was held at the Drake.

Paul Held's Works Played.

Paul Held, the Russian composer, now a resident of Chicago, fathered a most interesting recital of his own compositions in Kimball Hall, Chicago, Oct. 18, and a special feature was the playing of a group of his works on the organ by Palmer Christian. Mr. Christian's taste in interpretation was thoroughly manifest and assured a fine presentation of Mr. Held's talent to the audience, made up largely of interested musicians. Mr. Held's writings are familiar to organists who keep in touch with current composition and appear frequently in the recital programs published in The Diapason. His music is decidedly different from the average run of organ music. He is distinctly modern in his tendencies, following the usual modern inclination to neglect any exhausted development of thematic material. The organ compositions are less extreme, both harmonically and rhythmically, than his other writings, and for that reason made a

strong appeal. As for workmanship, he knows how to write effectively for the organ. His building of climaxes is stunning, and his voice leading, even in most complicated passages, well done. Mechanically speaking, his things—most of them—demand a highly-developed technique on the part of the player, and they should be excellent studies for advanced students.

Adams Plays Organ Comedy.

Frank Stewart Adams, organist at the Rialto Theater, New York, played his original comedy composition, "Our Apartment House", at the Wanamaker Auditorium Saturday evening, Oct. 28, for the benefit of Wanamaker employes. "Our Apartment House" recites on the organ some of the sounds—musical and otherwise—that are heard in the course of an afternoon when the windows are wide open. The composition was originally given at the Rialto with Adams at the Wurlitzer organ.

gregational Church, St. Paul, at the age of 16, after which he was at Ascension Church, Stillwater, where he organized his first boy choir. During his college course he was in charge of the music at Holy Trinity Church, Minneapolis, and after graduating with a degree in mechanical engineering in 1914, went to England to study prevailing methods there both in organ building and choir training. Upon his return, he became organist at Christ Church, St. Paul, where he remained until induced by Ernst Schmidt to move to Chicago to become associated with the Aeolian Company. After moving to Chicago he became acquainted with Father Finn, becoming associated with him as concert organist of the Paulist Choristers for two years, during which time he studied the methods by which Father Finn had built up his organization, and which Mr. Dorr later applied in organizing and training his choir in La Grange.

Emmanuel Choir, under Mr. Dorr, has grown from the six boys at the first rehearsal to an organization of seventy-five boys and men, with a large waiting list, which has given over fifty concerts and special musical services all over the territory surrounding Chicago and Wisconsin.

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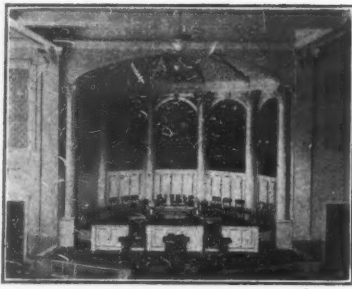
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RECITAL PROGRAMS

Lynnwood Farnam, New York City.—New York organists are looking forward to the recital by Mr. Farnam at Aeolian Hall Friday afternoon, Nov. 3, under the management of the Music League of America. The following program is announced for the occasion: Toccata on a Gregorian Theme, from First Symphony, Edward Shippin; Barnes; "Meditation a Ste. Clotilde," James; "Pantomime," Jepson; "Hark! A Voice Says: 'All Is Mortal'" (Chorale Prelude in G), Bach; Passacaglia (C minor), Bach; Riposo, Rheinberger; "Minuetto Antico e Musetta," Yon; Pastorale (F major), Roger-Ducasse; "Sunrise," Jacob; "The Enchanted Forest," Stoughton; "Ave Maria," Henselt; Toccata (E minor), Krieger.

Frank Wrigley, Detroit, Mich.—Mr. Wrigley will give his fifth series of recitals on the large Farrand memorial organ in the First Presbyterian Church on Tuesday evenings in November. The first two of his four programs are as follows:

Nov. 7—Second Sonata, Borowski; Prelude Op. 28, No. 15, Chopin; Meditation from "Thais," Massenet; Fantasia on "Carmen," Bizet; "Echoes of Spring," Friml; Nocturne, Grieg; "At Evening," Krieger; Theme with Variations, Faulkes. Nov. 14—"Marche Triomphale," Hagg; Menuet, Vierne; "La Filieuse," Raff; "Thanksgiving," Pastoral, Demarest; Concert Gavotte (Dedicated to Frank Wrigley), Lemare; "The Londonderry Air," arr. Sanders; Scotch Fantasia, Macfarlane.

Hamlin Hunt, A. A. G. O., Minneapolis, Minn.—Mr. Hunt gave a series of three Monday evening recitals in Plymouth Church in October, offering the following programs:

Oct. 2—Concert Variations, Bonnet; "Chanson des Alps," Candlyn; Fifth Symphony, Widor; "The Bells of St. Anne de Beaupre," Russell; Prelude in B minor, Bach; "Pastorale Sorrentino," Yon; Concert Study, Yon.

Oct. 9—Praeludium from Sonata, Op. 193, Rheinberger; Arioso, Bach; Menuet, C. P. E. Bach; "The Fourth Beatitude," Franck; "May Night," Palmgren; "Feasants' Song," Grieg; "In Silent Woods" Rimsky-Korsakoff; Cradle Song, Gretchaninoff; Autumn Song, Gretchaninoff; Serenade, Rachmaninoff; "Meditation a Sainte Clotilde," James; "Spring," Hyde.

Oct. 16—Fantasia, Bossi; Scherzo in G minor, Bossi; "Ave Maria," Reger; "Forest Murmurs" from "Siegfried," Wagner; Andante sostenuto, Beethoven; Prelude to Third Act of "Kunihild," Kistler; Meditation, Drumm; "Christmas Chimes," d'Antalfy; "Le Bonheur," Hyde.

George Henry Day, F. A. G. O., Wilmington, Del.—Mr. Day played this program in a recital at St. John's Church the afternoon of Sunday, Oct. 15: "Praeludium Festivum" (Sonata 1), Becker; Suite in Fairyland, Stoughton; "Cantique d'Amour," Strang; Scherzo (Sonata 5), Guilman; Caprice, Harris; "The Dark Road," Forsyth-James; "The Miriltons," Tschaiakowsky; Norwegian Bridal Procession, Grieg; Allegretto, Wolstenholme; "Christmas Bells," Lemare; Festival Toccata, Fletcher.

Stanley R. Avery, Minneapolis, Minn.—Mr. Avery gave the dedicatory recital Oct. 18 on a two-manual organ of twelve stops built by the Hall Organ Company for the Fairview Lutheran Church. His program was as follows: Largo, Handel; Pastorale, Franck; Cantabile, Plerne; "Fountain Sparkling in the Sunlight," Goodwin; Evening Song, Schumann; Prelude (A minor), Bach; "Solitude," Godard; Prelude, Vierne; "In Paradisum" and "Marche Triomphale," Dubois.

Charles Galloway, St. Louis, Mo.—Mr. Galloway gave this program at his recital in Graham Memorial Chapel at Washington University Sunday afternoon, Oct. 15: "Hymn of Glory," Yon; Romance with Variations, J. Stuart Archer; "Rejoice, Ye Pure in Heart," Sowerby; "Meditation a Sainte Clotilde," James; "Will o' the Wisp," Nevin; "Marche Solennelle," Maily.

John Hermann Loud, Boston, Mass.—The inaugural recital at the Eliot Congregational Church, Roxbury, was given Oct. 3 by John Hermann Loud. The program was as follows: Third Sonata in E, Rene Becker; "Echo Bells," Brewer; Romanza in D, Parker; Prelude and Fugue in C minor, Bach; Cantilena, Guilman; Scherzo in D minor, Faulkes; Improvisation on Some Familiar Theme, Loud; "Legende" and "Finale Symphonique," Guilman. This organ has been rebuilt by William W. Laws.

The first of a series of three recitals at the First Baptist Church, Lawrence, Mass., was given by Loud Monday evening, Oct. 16. His program follows: Concert Overture in C minor, Hollins; "Autumn Leaves," Stoughton; Gavotte in F, Martini; Cantilena, Processional in A, and Great Fugue in D, Guilman; Largo from "Xerxes," Handel; "Traumerel," Schumann; Scherzo in D minor, Faulkes; Improvisation on any given theme, Loud; Toccata in F, Bach. The organ here is a new two-manual built by the Kimball-Frazee Company of Boston.

Samuel A. Baldwin, New York City.—Professor Baldwin resumed his recitals at the College of the City of New York Oct. 1, the program on that day being the 843d played by him in the Great Hall of the college. The October offerings included the following:

Oct. 1—Sonata No. 1, in D minor, Op. 42, Guilman; Prelude to "Lohengrin," Wagner; Toccata and Fugue in D minor, Bach; "Peasant Song" and Nocturne, Grieg; Scherzo in G minor, Bossi; "Ave

Maria," Schubert; Finale from "Symphonie Pathetique," Tschaiakowsky.

Oct. 4—Sonata in F minor, Op. 65, No. 1, Mendelssohn; "Ave Maria" (No. 2), Bossi; Fantasia and Fugue in G minor, Bach; "Pan," A. Pastorale, Godard; "Sour," Monique," Couperfin; "Boete Heroique," Franck; "Song of the Boatmen on the Volga," Russian Folk-Song; "Deep River," Old Negro Melody; "Sortie Solennelle," Op. 70, Becker.

Oct. 8—Concerto Gregoriano, Yon; Aria, "Pur Dicesti," Lotti; Prelude and Fugue in E minor (lesser), Bach; Andantino in Modo di Canzona from Fourth Symphony, Tschaiakowsky; Evening Song and Sketch in F minor, Schumann; Nocturne, Pooter; Walthalla Scene, "Das Rheingold," Wagner.

Oct. 11—Prelude in E flat, Bach; Chorale, "Thoughtfully I Wander," Grieg; Sonata No. 5 in C minor, Op. 45 (Posthumous), Thayer; Chansonette and Berceuse, Cyril Scott; Symphonic Poem, "Orpheus," Liszt; Largo from Symphony "From the New World," Dvorak; American Rhapsody (for National Airs), Yon. Oct. 15—"Suite Gothique," Boellmann; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; Autumn Song and Cradle Song, Gretchaninoff; Chorale No. 3, in A minor, Franck; Idyl, "From the South," Gillette; Symphonic Poem, "Les Preludes," Liszt.

Oct. 18—Concert Overture in C major, Hollins; Trio in F major, Bach; "Variations de Concert," Bonnet; "Hymn to the Virgin" ("Le Cote d'Or"), Rimsky-Korsakoff; Idylle, Quef; Sketches of the City, Gordon Balch Nevin; Intermezzo, Brahms; Overture to "Manfred," Schumann.

Oct. 22—Symphony, No. 8 (Allegro risoluto and Moderato cantabile), Widor; Chorale Prelude, "Adorn Thyself, O Fond Soul," Bach; Concert Prelude and Fugue, Faulkes; Gavotta, Martini; "Festa Bucolica," d'Antalfy; Pastoral, Yon; "A Wild Rose," "Legend" ("A Deserted Farm"), Melodie ("To a Water-Lily"), MacDowell; "Isolde's Death Song" ("Tristan and Isolde"), Wagner.

Oct. 25—Pastoral Sonata, Rheinberger; Andante Symphonique, Gigout; Prelude and Fugue in A minor, Bach; "Scena Pastorale," Bossi; Toccato, De Lamarter; "Love's Dream," Lemare; Berceuse, Vierne; "Finlandia," Sibelius.

Marshall S. Bidwell, Cedar Rapids, Iowa.—Mr. Bidwell played before an audience of 1,000 people at the dedicatory recital on the three-manual Estey organ in the Methodist Church of Vinton, Iowa, the afternoon of Oct. 8. This organ replaces the one burned a short time ago. Mr. Bidwell's program follows: Toccata and Fugue in D minor, Bach; "Morning," from "Peer Gynt" Suite, Grieg; Allegretto, Merkel; Caprice ("The Brook"), Dethier; "The Swan," Saint-Saens; Toccata De Mereaux; "Liebestaens;" Liszt; "A Desert Song," Sheppard; Improvisation on a familiar hymn; Toccata from the Fifth Symphony, Widor.

In his Coe College recitals recently Mr. Bidwell has played:

Oct. 2—"Grand Choeur," Gigout; "The Swan," Saint-Saens; Toccata, De Mereaux; "Marche Slav," Tschaiakowsky; Reverie on a familiar hymn ("Rock of Ages").

Oct. 9—Fugue in D major, Bach; "Caprice Viennois," Kreisler; "In India," Rimsky-Korsakoff; "Marche Heroique," Saint-Saens; Reverie on a familiar hymn ("In the Garden").

Warren Gehrken, A. A. G. O., Brooklyn, N. Y.—In his recital the evening of Nov. 4 at St. Luke's Church, the twenty-second given by him here, Mr. Gehrken played: "Suite Gothique," Boellmann; "Will o' the Wisp," Nevin; "Chant Pastorale," Dubois; Toccata and Fugue in D minor, Bach; Humoreske, Dvorak; Lullaby, Macfarlane; Berceuse, Delbruck; Prelude to "Lohengrin," Wagner; Allegro (Second Symphony), Vierne.

Miss Emily E. Roberts, Chicago.—Miss Roberts is giving a series of most successful short Sunday afternoon recitals at the Wecker Park Lutheran Church, drawing average audiences of 700 people, who fill the church, some being turned away. Among recent programs have been these:

Sept. 10—Concert Overture, B minor, Rogers; Largo ("New World" Symphony), Dvorak; Gavotte (Twelfth Sonata), Martini; Grand March ("Aida"), Verdi; Humoresque ("The Primitive Organ"), Yon; Paraphrase on "The Last Hope," Gottschalk-Saul; Midsummer Caprice, Johnston; Toccata in D minor, Nevin.

Sept. 24—"Piece Heroique," Franck; Minuet in D major, Mozart; Andante Cantabile (Fourth Symphony), Widor; "Pilgrims' Chorus" ("Tannhauser"), Wagner; "Sourvenir," Kinder; "Ave Maria," Schubert; Festal Postlude, Schminke.

Nathaniel Nichols, Beverly, Mass.—Mr. Nichols gave the following program before the Beverly Teachers' Association at the First Baptist Church Oct. 2: Largo from "Xerxes," Handel; Prelude and Fugue in E minor, Bach; Berceuse, Kinder; "Hosannah" (in style of Handel), Lemmens; Offertoire in D minor, Batiste; Prelude, Op. 78, Chaminate; "Marche Nocturne," MacMaster; "In Moonlight," R. Kinder; Minuet, Boccherini; Funeral March, Chopin; "Sunset Meditation," Biggs; Reverie, Atherton; Evensong, Johnston; Introduction to the Third Act of "Lohengrin," Wagner.

John Knowles Weaver, Mus. Bac., A. A. G. O., Tulsa, Okla.—Professor Weaver, organist of the University of Tulsa and of the First Presbyterian Church, gave for

the first recital of the season at the university. Sept. 24, the following organ numbers: March on a Theme of Handel, Guilman; "The Swan," Stebbins; Overture to "William Tell," Rossini; "Cinderella" (Suite for Organ), John Knowles Weaver.

Russell Hancock Miles, Urbana, Ill.—Mr. Miles, recently appointed instructor in organ at the University of Illinois School of Music, gave the first faculty recital of the season on the large Casavant organ in the university auditorium Sept. 26. Mr. Miles delighted a large audience and the program was splendidly given from every point of view. Following are the numbers which he played: Offertoire in D minor, Batiste; Aria, Handel; Gavotta, Martini; Largo, from Symphony, "Aus Der Neuen Welt," Dvorak; "Will o' the Wisp," Nevin; Air for G String, Bach, Hosannah," Dubois.

On Oct. 8 Mr. Miles gave this program: Fugue in E flat, "Ann's"), Bach; "An Elizabethan Idyll," Noble; Venetian Serenade, Berwald; "Lamentation," Guilman; Scherzo, Rogers; Andante Cantabile (from String Quartet), Tschaiakowsky; "At Evening," Kinder.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at Reed College Oct. 10, resuming the monthly series given for several years by Mr. Becker, the following numbers were played: "Marche Pontificale," de la Tombe; Fifth Symphony, Widor; Serenade from Hungarian Suite, Dezzo d'Antalfy; "Angelus," from "Scenes Pittoresques," Massenet; "In Arcadia," Sellars.

Carl Schoman, Canton, Ohio.—Mr. Schoman gave a recital under the auspices of the Canton sub-chapter of the American Guild of Organists at Trinity Lutheran Church Oct. 12, with the assistance of Philip Hodel, pianist. Mr. Schoman's numbers included: "Praeludium Festivum" (Sonata in G minor), Rene L. Becker; "Forest Murmurs," Wagner; Fantasia (organ and piano), Demarest; Suite, "The Tragedy of a Tin Soldier," Nevin; "Echo Bells," Brewer; Festival Prelude, "A Mighty Fortress Is Our God," Faulkes; "Concerto Gregoriano" (organ and piano), Yon; Berceuse ("Jocelyn"), Godard; Finale (Suite Arabesque), Holmway.

The church was packed for the recital. The playing of the Yon concerto by the two performers aroused special enthusiasm.

R. Buchanan Morton, St. Paul, Minn.—Mr. Morton gave a series of three recitals in September and October at the House of Hope Presbyterian Church, of which he is the organist and director. His program on Sept. 19 was as follows: Idyll, "The Sea," H. Arnold Smith; Scottish Carol ("Noel Ecosais"), Guilman; Fantasia and Fugue in G minor, Bach; Nocturne and Wedding March ("A Midsummer Night's Dream"), Mendelssohn; "Musette-Meditation," Ravanello; Idyll, Coates; Overture to "Si Jetais Roi," Adolphe Adam.

At the third recital, Oct. 3, Mr. Morton played: Chorale, "O World, I E'en Must Leave Thee," Bach; Prelude to the same chorale, Brahms; "The Pilgrim's Progress," Part 4, Ernest Austin; Triumphal March, Lemmens; "Chant de May," Jongen; Music to "Rosamunde," Schubert; Meditation from "Thais," Massenet; Symphony No. 6 (First Movement), Widor.

Guy C. Filkins, Detroit, Mich.—Mr. Filkins opened a series of six monthly winter recitals at the Central Methodist Church, with the following program played Oct. 23: "Jubilate Deo," Silver; "Vision Fugitive," Stevenson; "Romance sans Paroles," Jensen; Liberty March, Fryslinger; "Evening Rest," Hollins; "The Tragedy of a Tin Soldier," Nevin; "Ave Maria," Schubert; "Marche Pittoresque," Kroeger.

Frederic B. Stiven, Mus. B., A. A. G. O., Urbana, Ill.—Professor Stiven gave the following program at the University of Illinois Auditorium the afternoon of Oct. 1: Prelude and Fugue in C minor, Bach; Romanza, Parker; Fantaisie, Franck; Slumber Song, Ethelbert Nevin; Scherzo, Rogers; Aria, George Whitfield Andrews; "Marche Heroique," Saint-Saens.

Hugh Porter, Chicago.—Mr. Porter, organist of the New First Congregational Church, gave the recital Sept. 26 to mark the dedication of the "mothers' organ" in the beautiful new edifice of the Euclid Avenue Methodist Church in Oak Park. The organ is a two-manual Moller of eighteen stops. Mr. Porter's program follows: "Variations de Concert," Bonnet; Andante, Sonata 4, Bach; Andante, Pastoral Sonata, Beethoven; Toccata, Merieux; Fifth Symphony (Allegro Cantabile and Finale), Widor; "Evening Bells and Cradle Song," Macfarlane; March (Suite in Miniature), DeLamarter; Springtime Sketch, Brewer; "In Autumn," Brewer; Chromatic Fantasia, Theile; Largo, Handel.

Edmund Sereno Ender, Baltimore, Md.—Mr. Ender, organist and choirmaster of St. Paul's Church, gave the dedicatory recital on an organ built by M. P. Moller in Grace Evangelical Lutheran Church Sept. 20. His offerings included: Grand March ("Aida"), Verdi; Prelude ("Lohengrin"), Wagner; Berceuse, Jarnefelt; "Will o' the Wisp," Nevin; Prelude and Fugue in E minor, Bach; Serenade, Rachmaninoff; Meditation ("Thais"), Massenet; Magic Harp, Meale; Overture ("Stradella"), Von Flotow; Roulade, Bismarck; "Ave Maria," Schubert; "The Swan," Saint-Saens; Intermezzo, Cal-

laerts; "War March of the Priests," Mendelssohn.

Charles Heinroth, Pittsburgh, Pa.—Dr. Heinroth gave his first recital of the season and the first since his return from Europe at Carnegie Music Hall Oct. 1, playing the following program: Overture to "Coriolanus," Beethoven; "A Song of India," Rimsky-Korsakoff; Andante from Symphony in D ("Clock Movement"), Haydn; Gothic Suite, Boellmann; Symphonic Poem, "Le Rouet d'Omphale," Saint-Saens; Finale from "Symphonie Pathetique," Tschaiakowsky; "Une Tabatiere a Musique," Liadow; Triumphal March from "Aida," Verdi.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium: Prelude to "Parsifal," Wagner; "Prize Song" from "The Mastersingers," Wagner; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Priests' March," from "The Magic Flute," Mozart; Canon in D major, Schumann; Prelude to "Faust," Gounod; Verset in F minor, Franck; Nocturne in E flat, Chopin; "Ave Maria," from "Otello," Verdi; Berceuse (new), Martin; "Consecration" (new), Hastings; "Caprice Heroic," Hastings.

Walter Wismar, St. Louis, Mo.—Mr. Wismar, organist of Holy Cross Lutheran Church, gave a dedicatory recital on a Kilgen organ of two manuals in Emmanuel Evangelical Lutheran Church of St. Charles, Mo., Sept. 17, presenting the following program: Festival Fantasia, "Nun danket Alle Gott," Roeder; "Contrasts," Browne; Variations on "Valet will ich dir geben," Jackson; "Echoes of Spring," Friml; "Harre, Meine Seele," Rahn; Allegretto, Wolstenholme; "Marche Nocturne," MacMaster; Toccata, Maily.

Peter Le Sueur, Mus. B., F. R. C. O., Erie, Pa.—Mr. Le Sueur has played these programs at his brief Sunday afternoon recitals in the Cathedral of St. Paul:

Oct. 1—Introduction to Act 3, "Lohengrin," Wagner; Fantasia Pastorale, Renaud; Finale in D, Lemmens; Andantino in D flat, Lemare; Elegy, Massenet.

Oct. 8—"Offertoire de St. Cecilia," Grison; Allegretto Scherzando, Nevin; Carrillon in C, Faulkes; "Premiere Meditation," Op. 20, Guilman.

Oct. 15—Prelude in C minor, Lemaigre; Cantabile, Lemaigre; March on a Theme of Handel, Guilman; Toccata in D, "The Rippling Brook," Gillette; Barcarolle, Wolstenholme.

G. A. Nelson, Minneapolis, Minn.—Mr. Nelson gave the following program in a recital on the new three-manual Estey organ over which he presides in Wesley Methodist Church Oct. 6: Second Symphony (Allegro), Vierne; Bourree, Hanon; Fantasia and Fugue in C minor, Bach; Improvisation, Caprice, Jongen; Second Sonata (Scherzo), Rogers; Arabesque, McKinley; Caprice ("The Brook"), Dethier; "Within a Chinese Garden," Stoughton; Overture to "Tannhauser," Wagner.

Frederick J. Bartlett, Pueblo, Colo.—Mr. Bartlett gave the following program Sept. 27 on the Pueblo Auditorium organ: Overture, "Jubilee," Weber; "Les Miriltons," ("Casse Noisette"), Tschaiakowsky; "A. D. 1620" (from "Sea Suite"), MacDowell; Air for G String, Bach; "A Day in Venice," Nevin; Hungarian Dance No. 6, Brahms; Festival Dance, "Coppelia," Delibes; "Marche Slav," Tschaiakowsky; Sextet from "Lucia," Donizetti.

Theodore J. Doepke, Memphis, Tenn.—Mr. Doepke gave the dedicatory recital on the two-manual Moller organ in the Church of the Redeemer Sept. 3, presenting this program: Toccata and Fugue, in D minor, Bach; Evening Song and Caprice, H. Alexander Matthews; Woodland Idyl, Joseph W. Clokey; Suite No. 2, Edward Shippin Barnes; Romance, H. Brooks Day; "A Song of Gratitude," Rossetter G. Cole.

Parvin W. Titus, Roselle Park, N. J.—Mr. Titus gave a recital at the First Methodist Church of Pitman, N. J., Sept. 25, playing as follows: Sonata in the Style of Handel, Wolstenholme; Largo from "New World" Symphony, Dvorak; Barcarolle, Dethier; Etude in B minor, Chopin; Sonata 2 (First movement), Mendelssohn; Prelude and Cantabile, Plerne; "Ariel," Bonnet; Largo (by request), Handel; "Fiat Lux," Dubois.

At Trinity Church, New York City, Oct. 25, Mr. Titus played: Sarabande, Sulzer; Tempo Giusto (Symphony 8), Widor; "Invocation," Guilman; Allegro Vivace (Symphony 1), Vierne; Andante, "Grande Piece Symphonique," Franck; "Hora Gaudiosa," Bossi.

Lynnwood Maxwell Williamson, Columbia, S. C.—A two-manual organ built by M. P. Moller was opened in the First Baptist Church of Orangeburg, S. C., Oct. 10, with a recital by Mr. Williamson. The organ selections included: "The Gothique," Boellmann; "Prelude Heroique," Burdett; Reverie, Dickinson; Barcarolle, Offenbach; Song of Triumph, Zimmerman; "Hymn Celeste," Friml; Temple March, Vincent; "Marche Funerale," Chopin; "Souvenir," Drdla; Serenade, Rachmaninoff.

Frederic Trilstram Egner, St. Catharines, Ont.—Dr. Egner, who is now organist of the Welland Avenue Methodist Church of St. Catharines, has begun a series of three recitals in aid of the new organ fund, the dates being Oct. 3, Nov. 7 and Dec. 5. He had a crowded church for the first recital and the house has been sold out for the other two. The program Oct. 3 was as follows: Toccata and Fugue in D minor, Bach; "Liebes-

freud," Kreisler; Selection from "Il Trovatore," Verdi; "Moment Musical," Op. 94, No. 3, Schubert; "The Storm," Lemmens; Overture to "William Tell," Rossini; "Within a Chinese Garden," Stoughton; "By the Waters of Minnetonka," Lieurance; "Boatmen's Song on the River Volga," Anon; "Morning in Venice," Egner; Variations on "The Last Rose of Summer," Buck; Toccata from Fifth Symphony, Widor.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe has begun his fall series of Sunday evening recitals on the ninety-six-stop organ in the South Congregational Church. His October offerings were as follows:

Oct. 1—Torchlight March, Gullmant; Variations ("Last Rose of Summer"), Buck; Elegy, Lemare; Second Sonata (Grave-Adagio, Allegro-Fugue), Mendelssohn; Epic Ode, Bellairs; Three Pieces from Op. 5, Bonnet.

Oct. 8—Fifth Fantasia, Merkel; October Serenade, Lemare; Romanza, Sykes; Caprice, Harris; Evening Idyl, Zimmerman; First Symphony, Maquaire.

Oct. 15—Toccata, Matthews; Idyl, Burdett; Fifth Sonata, Gullmant; "Traumlied," Lemare; Overture, "Ruy Blas," Mendelssohn.

Oct. 22—Concert Fantasia, Freyer; Andante Cantabile, Rea; "Consolation," Liszt; Sixth Sonata, Merkel; Allegretto, Best; Minuet, Dethier; Allegro Festivo, Best.

Oct. 29—Wedding March, Nessler; "Carillon," Sowerby; Pastorale, Lemare; Sixth Symphony, Widor.

Burton L. Kurth, Winnipeg, Man.—At St. Andrew's Church Oct. 15 Mr. Kurth played: Prelude in D major, Bach; "Songe d'Enfant," Bonnet; Caprice, Matthews; "To a Water Lily," MacDowell; Meditation, Valdes; Nocturne, Grieg.

Oct. 22 he played: Fantasia in G minor, Bach; Chorale Prelude, "Blessed Jesu, We Are Here," Bach; Romance without Words, Bonnet; Communion, Torres; "Starlight," MacDowell; Night Song, Grieg.

Oct. 29 his program included: Chorale Prelude, "In Thee Is Joy," Bach; Sarabande in D, Bach; "Nautilus," MacDowell; "Dreams," Wagner; Madrigal, Verne; Cradle Song, Gretchaninoff.

Edward S. Breck, Jersey City, N. J.—In a recital under the auspices of the Board of Education of Jersey City at the Lincoln High School Oct. 1 Mr. Breck played this program: "St. Anne's" Fugue, Bach; Prelude, Clerambault; Chorale in B minor, Franck; Offertoire in D flat, Salome; Fanfare, Lemmens; Rhapsody in E, Saint-Saens; Funeral March, Verne; "Volga Boatmen's Song," Folk Music; Humoresque, Dvorak; Toccata, Yon.

T. William Street, San Antonio, Tex.—At a sacred concert in the San Fernando Cathedral Sept. 27 Mr. Street, organist of the Empire Theater, played these selections: Fantasia in G major (Vivace and

Grave), Bach; "The Curfew," Horsman; "Temple Bells," Peete; Toccata and "Pilgrims' Song of Hope," Batiste; "Cantilena Pastorale," Gullmant; "Hymn of Nuns," Wely; Prelude on the Chorale, "Was Gott thut, das ist wohlgethan," Krebs; Sonata in C minor (first movement), Rheinberger; Andante espressivo in A minor, Salome; Meditation (Allegro), Salome; "An Evening Idyl," Walter P. Zimmerman; "Hallelujah Chorus," Handel.

Edward Gould Mead, Tiffin, Ohio.—Mr. Mead has played the following programs at Rieckly Chapel, Heidelberg University: Oct. 8—Concert Overture in B minor, Rogers; Andantino in D flat, Chauvet; Largo, Handel; Toccata and Fugue in D minor, Bach; Meditation from Suite in G minor, Truette; "Piece Heroique," Franck.

Oct. 15—"Hymnus" in F, von Fielditz; Prelude and Fugue in A minor, Bach; Berceuse, Gullmant; Pastorale, Drifill; "Suite Gothique," Boellmann.

Fred Faassen, Zion, Ill.—Mr. Faassen played these programs at Shiloh Tabernacle:

Sept. 24—Fanfare, Dubois; Invocation in B flat, Gullmant; Largo, Handel; "Lamentation," Gullmant; Romance, Friml; "Marche Religieuse," Gounod.

Oct. 8—"Adoratio et Vox Angelica," Dubois; Fantasia, Tours; Fugue in E flat ("St. Ann"), Bach; Intermezzo from Suite, Rogers; "A Cloister Scene," Mason; "Traumerel," Schumann.

Ernest L. Mehaffey, Houghton, Mich.—Mr. Mehaffey gave the following program in a recital at Trinity Church Sunday afternoon, Oct. 8: "Alleluia," from "Sonata Pascale," Lemmens; Largo from "New World" Symphony, Dvorak; "Marche Funebre et Chant Seraphique," Gullmant; Allegretto in B flat, Lemmens; "A Song of India," Rimsky-Korsakoff; Fire Music from "Die Walkure," Wagner; Prelude on "Amsterdam," Demarest; Autumn Sketch, Brewer; "Fiat Lux," Dubois.

Frank Merrill Cram, Potsdam, N. Y.—In a recital at the Normal Auditorium Sept. 24 Mr. Cram played: Suite for Organ, Rogers; "Angels' Serenade," Braga; "Souvenir," Drdla; Berceuse (from "Jocelyn"), Godard; Introduction to the Third Act and Bridal Chorus from "Lohengrin," Wagner.

In his recital Oct. 15 Mr. Cram played: "Fiat Lux," Dubois; Pastoral Suite, Demarest; Prelude to "The Blessed Damozel," Debussy; Venetian Idyl, Andrews; "Le Rossignol et la Rose," Saint-Saens.

Minor C. Baldwin, Middletown, N. Y.—Dr. Baldwin gave this program on the new Kimball organ in Trinity Methodist Church at Charlotte, N. C., Sept. 22: Toccata (F major), Bach; Reverie, Baldwin; Sonata, Fleuret; "Orange Blossoms," Baldwin; "The Storm" (by request); Scherzo, Bossi; Adagio, Bach; Intermezzo, Helmhold; Adagio et Minuet, Haydn;

Allegretto, Cametti; "By the Sea," Schubert; "Pilgrims' Chorus" (from "Tannhauser"), Wagner.

Homer P. Whitford, F. A. G. O., Utica, N. Y.—Mr. Whitford gave the inaugural recital Sept. 20 in Plymouth Church at Sherrill, N. Y., on a two-manual organ of twenty-four stops built by the Buhl & Blashfield Company of Utica. His program included these offerings: "Finlandia," Sibelius; Meditation, Sturges; Concert Overture in C minor, Hollins; "The Answer," Wolstenholme; "The Brook," Dethier; "Will o' the Wisp," Nevin; "Pomp and Circumstance" March, Elgar.

William W. Bross, Englewood, N. J.—For his musical vespers at the Presbyterian Church Oct. 8 Mr. Bross presented a number of famous folksongs. His organ selections included: Fantasia on Ancient Melody, "Urbs Beata," Faulkes; Two Traditional Hebrew Melodies, "Matnath Yad" (Memorial of the Departed) and ("Addir Hu"), arr. by T. Tertius Noble; Largo from "New World Symphony," Dvorak.

Of interest to the exhibitors' fraternity will be the addition to the sales staff of the Bartola Musical Instrument Company of William C. Huey, who is well-known to many as a film salesman. His experience and knowledge of theater work will be an asset in his new connection. This is taken as an indication of the increasing business the Bartola Musical Instrument Company is doing.

Edwin Hall Pierce, F. A. G. O., has accepted the position of organist at Trinity Methodist Church, Auburn, N. Y.

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NYVALL, DAVID
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CALVER, F. LESLIE
Oh, To Have Dwelt in Bethlehem12
HARRIS, CUTHBERT
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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.

S. E. GRUENSTEIN, PUBLISHER.

Address all communications to The Diapason, 1507 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone Harrison 3149.

Subscription rate, \$1.00 a year, in advance. Single copies, 10 cents. Rate to foreign countries (including Canada), \$1.25. Foreign subscriptions must be paid in remittances equivalent to the subscription price in United States currency. Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

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

CHICAGO, NOVEMBER 1, 1922.

CONSERVATISM.

Conservatism is a great virtue, and organists as a class possess that virtue, from all indications. But there is such a thing as carrying virtues to harmful extremes. Other musicians frequently remark on the conservatism of the organist class, and our own observation confirms it generally. Lack of initiative, in which this conservatism manifests itself, and lack of interest in things outside one's immediate circle, another symptom, cannot but act as a drawback to progress. None of us is sufficient unto himself, and if we fail to interest ourselves in the work of others and fail to take note of the progress made in our little world, we soon fall into a rut—and that is the forerunner of general retrogression and eventual failure. This really ought to be plain to all, and no doubt it is when they take time to think it over. But we have so many activities, it takes so many rehearsals and so many appointments, etc., etc., to enable us to make a living, that we feel that pressing duty is all of which can take care. Suppose the minister, the physician, the lawyer, stunted themselves mentally in this way? How long before their parishioners and patients and clients would know it? Do you think the organist is able to escape?

One symptom of the lack of interest among a large class of organists in affairs not strictly their own is the small turnout when a visiting organist plays. Of course, when it is a world-famous virtuoso from a foreign land curiosity draws a representative audience of organists. And then usually but once. When lesser lights are advertised some of us stay away, for we must be certain in advance that there is not the slightest doubt that the visitor will be well worth our while. We are not willing to take a speculator's chance, and therefore often miss a shrewd speculator's gain. Some of the great lights among our recital organists today had to fight their way to fame with little aid from their fellow-organists. The conservatives were not quite sure that these men to whom we look up as the shining lights today were really quite worthy of our moral support. This made their path a little more difficult, of course. But it did more. It handicapped the advancement of the organ profession in general.

A little more of the boosting spirit and less of self-concentration are needed by all professions. Organists are no exception.

A list of literature issued by the National Bureau for the Advancement of Music shows the scope of the work of that valuable agency for much-needed publicity and education on the importance of music. The list includes fifty-six separate booklets, in addition to the titles relating to posters, stickers and miscellaneous printed matter. This list will give an idea of the comprehensive character and extent of the assistance furnished to all forces working for the national and local development of music, especially the latter.

New Foreign Organ Music

By ROLAND DIGGLE, Mus. D.

It is not often that a ballet furnishes satisfactory organ music, but the two transcriptions Maurice Besly has made of Igor Stravinsky's "The Fire Bird" are well worth the attention of all organists who have good instruments at their disposal. The two numbers are "Ronde des Princesses" and Berceuse and Finale, both charming pieces. They are published by J. & W. Chester, London.

Another excellent transcription is that made by Norman Strafford of Hamish MacCunn's "Highland Memories." This suite of three numbers would be especially suitable for picture playing. At the same time I have played them in church and recital with excellent results.

Has anyone played the fine Passacaglia by Merilanto? It was published in 1918, so cannot be called new music; at the same time it does not seem to be known here. Enrico Bossi, to whom it is dedicated, has played it a great deal and it deserves to be heard. It is not difficult but makes an excellent recital piece.

Another work that has been overlooked is the Sonata in C minor by Armas Maasalo. It is short, fifteen pages, but contains some interesting writing. The second movement, a Pastorale in E flat, I like very much. These two works are published by Wilhelm Hansen, who also recently published two albums, "Nordischer Komponisten," edited by Paul Gerhardt and Max Reger. They contain much fine music by men like Emil Sjögren, Johan Svendsen, Otto Malling, Adam Kryggell, Dietrich Buxtehude, Christian Sinding, Niels W. Gade, Grieg, etc. Outside of two or three numbers the fifty pieces included in the two albums are of medium difficulty and suitable for church use only. "Heroic Suite," by Alec Rowley, a suite of four pieces, is rather uneven. The "Heroic Postlude," with which it opens, is my favorite and seems to go well. The "Lament" has some nice moments, but does not seem to hang together as it should. The "Mood Fantasy" and "Triumph Song" suffer from the same defects, but some of my friends tell me it goes well with the audience, so there you are. (Published by Edwin Ashdown.)

I have had a number of inquiries for new music on two staves. The "International Harmonium Albums," published by Seyffardt's Muziekhandel, Amsterdam, should fill this need. So far five books have been published. The first three contain compositions by men like Kint, Oesten, Quef, Gigout, Wittwer, etc. Book 4 contains pieces by Grootthengal and book 5 pieces by Parlow. Many of these are well worth playing, and, taken as a whole, it is an admirable collection for organists who have only a harmonium or a very small organ at their disposal.

Two delightful pieces by C. Edgar Ford have been published by the Midland Music Press and can be obtained through the Clayton F. Summy Company. They are "Symphonic Paean" and "Allegretto Leggiero." Both will, I am sure, become popular. The latter, which is sub-titled "The Fairy Wedding," looks like a "best seller." Other excellent pieces published by this firm during the last few months are "A Twilight Reverie," by Clifford Roberts; "Grand Choeur" and "Scherzo-Caprice," by Arthur Baynon, and "Ode to the Air" and "Adoration," by C. Edgar Ford. They are all of moderate difficulty and are very useful pieces to have in one's library.

Organ Builder Marries Organist.

John J. Colton of the firm of Marr & Colton, Warsaw, N. Y., and Miss Vera Janette Jameson were married Oct. 11 at Sauk Center, Minn. The ceremony was performed at the Good Samaritan Episcopal Church. Mr. and Mrs. Colton, after a wedding trip, will be at home in Warsaw after Nov. 1.

The bride is one of Sauk Center's most popular young women. She is a graduate of the Sauk Center high school and took a course in music at the Minneapolis School of Music. For a number of years she was organist at the First Congregational Church of Sauk Center.

FINE PLAYING IN SERVICE.

Boston, Mass., Oct. 14, 1922. Editor The Diapason. Dear Sir: While we are all reading of and hearing the performances of great recitalists, who are more than maintaining the art of organ playing in our time, it is well to remember that the playing of recitals is sister to another and rarer art, which, while less spectacular, requires a spiritual element for its fulfillment, not equally necessary to the recital performance.

If one desired to attend a church service in which a communion with the Most High was the entire object and in which entertainment formed no part, the matter would not be simple. Such services are none too common.

A service of the character of which I speak would, necessarily, have a musical setting of which the quality must be spiritual, devotional and one to beautify the service and make a worthy offering entirely within the ecclesiastical purpose. The instrumental accompaniment with regard to the term "beautify" means richness in tone quality, lovely combination of color, not bizarre or trivial, but perfectly suited to the place and occasion.

I heard a service of this description a short time ago in Washington, D. C., at the Chapel of the Nativity, played by Edgar Priest. I was impressed by its rarity, by its having everything that belongs to the church and the entire absence of anything that does not belong to it; the entire success in eliminating any suggestion of entertainment and the cultivation of everything that invites to devotion.

My conviction, that the building of church organs is a serious business and one worthy any man's best efforts, is renewed.

Very sincerely yours,
ERNEST M. SKINNER.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for Oct. 1, 1922.

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

1. That the names and addresses of the publisher, editor, managing editor and business managers are:
Publisher, S. E. Gruenstein, 306 South Wabash avenue.
Editor, S. E. Gruenstein, 306 South Wabash avenue.
Managing Editor, none.
Business Manager, none.
2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.
3. That the known bondholders, mortgages and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.
4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for which such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN,
Owner.
Sworn to and subscribed before me this 2nd day of October, 1922.
(Seal) ANTON A. LANDES.
(My commission expires April 26, 1926.)

An organ of large size has been ordered from the Skinner Company for St. Joseph's Cathedral at Columbus, Ohio. The organ is to cost \$36,000 and will be installed next year. It replaces an organ in use at the cathedral for forty years.

The Free Lance

By HAMILTON C. MACDOUGALL

If you are making a specification for a large organ, and have written in all the stops you ever heard of, and want still another—"something undefined" that will distinguish your instrument from the other "greatest" organs in the world—split your soft mixtures. This may be a device as old as the hills, but I had not come across it until I was sampling William Churchill Hammond's new organ in the Holyoke Second Congregational Church. I could not see the sense in being able, for example, to draw a septieme; but friend Hammond pointed out that with a melodia, for example, one could make an absolutely new-sounding stop. Of course one wants to be able to assemble the ranks under one stop-knob, as in the old way, too. Why not separate the great mixtures in the same fashion? There would be a still greater number of new sounds to ravish or disturb the ear.

There are indications that the long reign of disuse of mixtures under King Hope-Jones is nearing its end. But what an influence on organ building that man had! You can pooh-pooh him as you will, in the slang of the day, "you've got to hand it to Hope-Jones." He certainly stirred up the organ builders of the United States and England, and a discerning reader may find traces of his influence in many of the specifications reported in The Diapason.

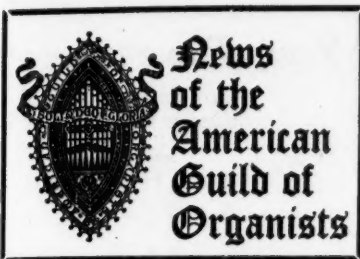
In Ventnor, Isle of Wight, I had a few days in July. Ventnor is directly on the sea and one of the most beautiful spots I have ever visited. You no doubt know Pearsall's "O Who Will o'er the Downs with Me!", but you do not know that "downs" are "ups." "Downs" in Ventnor are over 700 feet above the sea. If you have not walked the downs in the Isle of Wight from, say, Boniface Down to Blackgang Chine, along the edge of the precipitous cliffs, breathing the glorious air and inspired by the glorious views, you can hardly imagine what Pearsall's part song really means.

A few gleanings from English papers are not without interest. I find that in London one may hear in the East End a congregation sing: "Praise Him for His grace and favor." Or if one goes to fashionable West Kensington the line will become: "Praise Him for His greece and fever!" Nor will that exhaust possibilities, for one will hear in still another place another version: "Praise Him for His groice and foiver."

I came across a curious sentence with a musical connection while idly looking at Katherine Norris' "The Beloved Woman" the other day; the sentence reads, "He took his seat at the piano and was looking at her across it while his fingers fitted themselves lazily to chords and harmonics." String players take notice.

Bowman Praised in Milan.

A glowing review of the playing of Edgar A. Bowman, organist of St. Paul's Church, Brooklyn, was published by the Rivista Teatrale Melodrammatica of Milan in recording a recent recital by Mr. Bowman and Miss Isabella Fosta, soprano, at Milan, Sept. 12, under the auspices of the Yon Music Studios of New York. In the course of an article which is the more remarkable when it is considered that American artists are not usually showered with praise in Europe, the critic says among other things: "The program opened with the first movement of the 'Sonata Cromatica' by Pietro Yon, in which Mr. Bowman revealed himself a performer of assurance in the control of technique and his instrument. In this, as well as in the second number ('Ave Maria', Bossi), he knew how to bring out delicacy and infinite beauty of sentiment, always with clear, well-outlined phrasing."



News of the American Guild of Organists

HEADQUARTERS.

The October meeting of the council was held at the residence of Frank L. Sealy, the warden, and the following were present: Messrs. Sealy, Comstock, Martin, James, Bleecker, Coombs, Elmer, Hedden, Macrum, Munson and Wright. The secretary reported the deaths of two founders of the guild—Newton J. Corey of Detroit and Dr. John Gower of Denver. The following committees were appointed by the warden:

EXECUTIVE COMMITTEE—The warden, general secretary, general treasurer and John Hyatt Brewer, Mus. Doc. F. A. G. O.; William C. Carl, Mus. Doc. A. G. O.; Warren R. Hedden, Mus. Bac., F. A. G. O.; Frank Wright, Mus. Bac., A. G. O.

ADVISORY COMMITTEE (the past wardens)—J. Warren Andrews, A. G. O.; Samuel A. Baldwin, F. A. G. O.; John Hyatt Brewer, Mus. Doc., F. A. G. O.; Clifford Demarest, F. A. G. O.; Gottfried H. Federlein, F. A. G. O.; Walter C. Gale, A. G. O.; Walter Henry Hall, A. G. O.; Warren R. Hedden, Mus. Bac., F. A. G. O.; Sumner Salter, A. G. O.; Frank Wright, Mus. Bac., A. G. O.

FINANCE COMMITTEE—Miles I. A. Martin, F. A. G. O., chairman; Clarence Dickinson, Mus. Doc., A. G. O.; Gottfried H. Federlein, F. A. G. O.; C. Whitney Coombs, Mus. Doc., A. G. O.

EXAMINATION COMMITTEE—Warren R. Hedden, Mus. Bac., F. A. G. O., chairman; Mark Andrews, F. A. G. O.; Clifford Demarest, F. A. G. O.; S. Lewis Elmer, A. A. G. O.; Frank Wright, Mus. Bac., A. G. O.

LEGISLATIVE COMMITTEE—Frank Wright, Mus. Bac., A. G. O., chairman; Samuel A. Baldwin, F. A. G. O.; R. Huntington Woodman, F. A. G. O.

PUBLICITY COMMITTEE—James W. Bleecker, A. A. G. O., chairman; T. Scott Buhrman, F. A. G. O.; Edward K. Macrum, A. A. G. O.; Edward Shippen Barnes, F. A. G. O.

PUBLIC MEETINGS—Charles H. Doersam, F. A. G. O., chairman; J. Warren Andrews, A. G. O.; David McK. Williams, F. A. G. O.; Homer E. Williams, A. A. G. O.; Channing W. Lefebvre, F. A. G. O.; Walter Henry Hall, A. G. O.

CHAPTER COMMITTEE—Oscar Franklin Comstock, F. A. G. O.; Warren R. Hedden, Mus. Bac., F. A. G. O.; Phillip James, F. A. G. O.; Lawrence J. Munson, F. A. G. O.; Frederick Schlieder, M. Mus., F. A. G. O.

YEAR BOOK—Oscar Franklin Comstock, F. A. G. O., chairman; Charles H. Doersam, F. A. G. O.

The warden announced that in commemoration of the one hundredth anniversary of the birth of Cesar Franck, a service under the auspices of the guild will take place in St. Bartholomew's Church, New York, All Saint's Day (Nov. 1) with the following choirs: St. Bartholomew's, David McK. Williams, choir-master; Holy Communion, Lynnwood Farnam, choir-master; St. Luke's, Dr. C. Whitney Coombs, choir-master; Tompkins Avenue Congregational, Edward Macrum, choir-master. In all there will be 140 voices.

It was moved and seconded that the warden be empowered to take a trip to the middle west, visiting the Northern Ohio, Illinois, Minnesota and Nebraska chapters and also Kansas City, St. Louis and Cincinnati.

It was moved and seconded that the prize anthem competition be suspended for one year.

Election of the following chapter officers was confirmed:

Pennsylvania—Dean, Henry S. Fry; sub-dean, Rollo F. Maitland; secretary, James C. Warhurst; treasurer, Dr. John McE. Ward.

District of Columbia—Dean, Walter H. Nash, A. A. G. O.; sub-dean, Maud G. Sewall, F. A. G. O.; secretary, Mrs. Frank A. Frost; treasurer, Rolla G. G. Onyung; registrar, Mrs. John M. Sylvester; auditors, J. Edgar Robinson and Harry O. Howard.

Illinois—Dean, S. E. Gruenstein; sub-dean, Florence Hodre; secretary, Alice R. Deal; treasurer, Ralph W. Ermeling.

Northern California—Dean, Warren D. Allen, A. A. G. O.; sub-dean, William W. Carruth, A. A. G. O.; secretary, Edgar L. Reinhold; treasurer, Mrs. Naomi Weaver Gannon; auditors, John Haraden Pratt and Gerard Tallandier.

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NEW ENGLAND CHAPTER.

The New England chapter has engaged Charles Doersam of New York to play the

opening organ recital of the season. This will be given at the South Congregational Church Monday evening, Dec. 6, in commemoration of the one hundredth birthday of Cesar Franck, born Dec. 10, 1822. The selections at that time will be exclusively compositions by Franck, and as such should prove interesting and instructive.

A unique occasion has been planned for January. It will be an evening service at Emmanuel Church. Marcel Dupre has been engaged for that time and will accompany the choral parts of the service and play a short recital at the close. As M. Dupre excels in his free accompanying of Gregorian Music, the Psalter for the occasion will be prepared under the direction of Albert W. Snow. Undoubtedly the church, which is spacious, will not begin to hold the people who will wish to attend this unique service.

The first social meeting of the chapter was called for Monday evening, Oct. 30, at the rooms of the Harvard Musical Association. A report in full of the address of the evening will have to be deferred one month. B. D. Davison of the White-Smith Music Publishing Company was the speaker for the evening and treated "The Organ Recital and Its Possibilities from the Standpoint of the Publisher."

ILLINOIS CHAPTER.

Warren D. Allen, organist at Stanford University and dean of the Northern California chapter, presented his Chicago appearance at the Fourth Presbyterian Church, Oct. 20, a decidedly worth while program. We have followed for a number of years Mr. Allen's programs as they have appeared from time to time in this magazine, and have admired his choice of the better grade of novelties as well as his adherence to the standard works for organ. There are all too many novelties which are absolutely worthless, and which are too often played simply because they are new, so that Mr. Allen's discrimination is refreshing.

But Mr. Allen can do something besides make out programs—he can play them mightily well after they are made out. His playing in Chicago showed a clean, sure and facile technique, excellent taste in registration and sane interpretation. California can be proud of having such a man in charge of the music at her chief university.

INDIANA CHAPTER.

At its annual meeting held at Indianapolis, the Indiana chapter elected the following officers:

Dean—Mrs. Carrie Hyatt Kennedy.
Sub-Dean—Horace Whitehouse.
Secretary—Mrs. Leroy Burch.
Treasurer—Jesse G. Crane.
Registrar—Miss Martha Margaret Palmer.

Librarian—Paul Matthews.
Executive Committee—Van Denman Thompson, W. T. Shannon and Miss Elsie McGregor.

NORTHEASTERN PENNSYLVANIA.

Music lovers of Scranton, Pa., and particularly the organists of that community are congratulating themselves because Charles M. Courboin has accepted the position of organist in the Hickory Street Presbyterian Church, thereby affording the community frequent opportunities for hearing the splendid Casavant organ recently installed there played as only an artist of great ability can play. In a spirit of sharing with his fellow organists the beauties of his instrument, Mr. Courboin by invitation gathered about him the organists of the community Sunday afternoon, Oct. 15, for the first of a series of academic recitals which he plans to give through the season and which undoubtedly will prove to be an inspiration to those privileged to attend. The invitations are issued through the Northeastern Pennsylvania chapter of the American Guild of Organists. Ellen M. Fulton, dean. Mr. Courboin played the following program: Passacaglia in C minor, Bach; "Abendlied," Schumann; Sketch, Schumann; Third Chorale, Franck; Aria Lotti; Serenade, Grasse; "Piece Hero'que," Franck.

SAN DIEGO CHAPTER.

The San Diego chapter had a Handel evening at All Saints' Episcopal Church Oct. 3. The choir of the church, under the direction of Austin D. Thomas, organist and choir-master, gave a program which included choruses and solos from "The Messiah." Mrs. H. E. Bardot played the Largo from "Xerxes" on the violin. Mr. Thomas played Handel's Second Concerto. The Rev. Charles T. Murphy, S. T. B. A. G. O., delivered an address on "Handel" and "The Messiah."

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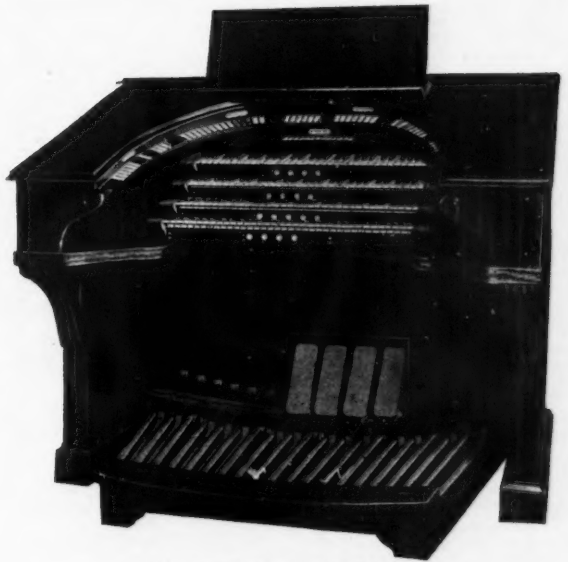
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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.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

SPANISH MUSIC.

There seems to be a restoration to general favor of both music and pictures which reflect the life of Spain. Many composers of other nationalities have borrowed successfully the Spanish lilt and atmosphere, among them being Moszkowski, Bizet, Chabrier, Lalo, Ravel and Debussy of the French school, Rimsky-Korsakoff and Glazounow of the Russian and Lucius Hosmer and Victor Herbert of the American. Composers of Spanish nationality also are coming to the front. Enrique Granados, who lost his life in a submarine attack during the war; Isaac Albeniz, now in this country, and whose writings have been accepted by American firms, and Enrique Soro, whose compositions are not confined to Spanish rhythm, are on the list of prominent composers.

There was a time when to find enough music of this class to play on an average feature picture was nearly impossible, but this condition exists no longer.

The first notable work we will consider is "A Spanish Fiesta" (Ditson), by Cedric Lemont, in six parts. No. 1, "Sunrise," with its restless chord movements, illustrates the approach of day; No. 2, "In the Cathedral," the chants of the choir; No. 3, "At the Bull Fight," is a clever musical illustration of the national sport; No. 4, "La Siesta," as its title signifies, is a typical restful day dream; No. 5, "On the Plaza," a valse with characteristic Spanish idioms cleverly interwoven, and No. 6, "Serenade," concludes the work. "A Night in Spain," by Massenet (Ditson), is an orchestral arrangement in the mazurka style, where the cello melody is contrasted with the oboe and strings in a charming manner.

Four recent works of exceptional interest (Fischer edition) and all by famous composers are: "La Feria—Suite Espagnole," by Lacombe, with its brilliant first movement, "Los Toros," and the best part to organists is that in organ transcription it is most satisfying. "La Reja," a six-eight allegretto serenade, and "La Zarzuela," a brilliant valse, complete the suite.

Spain is said to have as many kinds of music as it has provinces. Two large sections, northern and southern, mark the division, the people of the former being of European extraction and those from the south springing from the Moors.

In his latest work, "Fantasie Espagnole," Lucius Hosmer has included a variety of folksongs, one being "Polo," a favorite song among lovers on moonlit nights. "The Bolero," which follows, is typical of Madrid. "España Rhapsody," by Emanuel Chabrier, the French composer, is a brilliant original work of sonata length. The first theme demands attention because of its presentation of trumpet and bassoon staccato. Various colorings are given to the theme. "Capriccio Espagnole," by Rimsky-Korsakoff, contains two "Alborados Variations," "Gypsy Song" and a fandango. The first and third movements are bright, the second rather quiet, almost pathetic, while the gypsy song and fandango are brilliant illustrations of Spanish dances.

A general illustration of the variety of dance rhythms seems desirable here. The habanera, the usual Spanish serenade, is a two-four movement, and probably most persons would associate Spanish music with it. There is also a slightly slower serenade in this measure, an example being "Lolita," by Friml. The bolero is in triple rhythm and is more boisterous than any other dance. Moszkowski's Bolero in D is a typical example. The Spanish mazurka is to be found in the usual mazurka form, but with phrases in the melody containing a quick interval in rhythm of a fifth or a fourth, usually from the dominant, while the Spanish waltz—Waldteufel's "España" being a fine example—is true to form, with the same characteristics as the mazurka applying as to melody. Several gypsy airs and slower movements are in six-eight, while Spanish marches are invariably in two-four. "Los Banderillos," by Volpatti, and "Cadix," by Valverde, being typical examples.

Two examples of the rather quiet "Serenade Espagnole" are to be had in the work by Albeniz (three-four) and the other by Glazounow, a six-eight allegretto in A. Albeniz has to his credit a Spanish rhapsody, "A Night in Seville" (Boston Music Company), which is a lengthy exposition of the various triple movements, and which can be said to visualize, musically, an evening in Spain. In the same edition are "Album of Eight Spanish Pieces" and "Spanish Sketch Book"—both by Albeniz of which the latter collection has excellent material and a variety of styles. "Albado" (Dawn), "Danza," "Recuerdo" ("Memories") and "En la Alhambra" are unusually good.

A fine number is "Spanish Dance," by Fabian Rehfeld (Schirmer), an E minor allegretto, whose chief theme is so smooth and rippling (strings) and whose contrasting section in the major has such

an expressive clarinet solo that one can realize that here is a work entirely different in design and treatment from any other in the Spanish idioms. "Guitarre," by Moszkowski, is also a number valuable for its difference from the usual mode of writing.

"Intermezzo" from the opera "Goyescas," by Granados, an imitation of the guitar serenade; "Marche Militaire," by the same composer, now well known as a brilliant Spanish march, and "Mercedes," a valse espagnole by Miro, complete the list. The last-named is a brilliant waltz in A minor.

Musical Setting for the Spanish Drama: "Blood and Sand." Paramount film. Rodolph Valentino, Lila Lee and Walter Long, stars.

Reel 1—(1) "Bunch of Roses," Chapi. (2) T: To the Spaniard, "Moorish Serenade," Chapi. (3) T: It is but a short distance. Second part of first march (C major), (4) D: Boy struck by bull. "Lamento," Mito. (5) D: Just leaves boy. "Agitato," Luscomb. (6) D: Juan returns to boy. Repeat "Lamento." (7) T: For five days. "Mignardaise," Lack. (8) T: Chiripa was killed. "Coeur Brise," Gillet.

Reel 2—(9) T: The news of. "Memories of Spain," Santos. (10) The booming of cathedral bells. Toreador Song from "Carmen," Bizet (Toreador theme). (11) T: Do you not remember? "Carmenella," Polla (Love theme). (12) In same quarter. "Ma Mie," Leigh. (13) Gallardo's success. "Grand Pas Espagnol," Glazounow. (14) D: Girl starts dancing. "Habanera" from "Carmen," Bizet. (15) D: Juan throws girl to floor. "Andalouse," Pessard.

Reel 3—(16) T: Eating iron. "Mandoline," Evans. (17) Gallardo's wedding. "Fantasie Espagnole," Hosmer. (18) D: Guests leave. Introduction to "Night in Seville," Albeniz. (19) T: Madrid is Mecca. "Dark Eyes," Moret. (20) T: While Gallardo dressed. "Serenade Espagnole," Bizet.

Reel 4—(21) Continue above until T: Speak to them. "Growsome Mysterioso," Borch. (22) D: Party leaves room. "La Feria," Lacombe. (23) T: In the darkness. "Midsummer Night's Serenade," Albeniz (Religious theme). (24) Change of scene to Arena. Repeat Toreador theme. (25) D: Bull enters arena. Agitato 6. Norton. (26) While in Seville. Repeat religious theme. (27) Arena scene again. "La Guapa Muchacha," Speciale.

Reel 5—(28) The bull that can. "Spanish Dance," Rehfeld. (29) T: When Gallardo returned. "Little Soubrette," Grandfield. (30) D: Carmen and Juan. Repeat religious theme. (31) Jose comes. Spanish Moderato. Redla. (32) Donna Sol on couch. Spanish Dance 8, Sarasate. (33) T: Woman was created. "Spanish Love Theme," Saenger.

Reel 6—(34) D: Juan and Donna Sol. "Habanera," Chabrier. (35) D: Clock shows 11 p. m. Repeat love theme. (36) Donna Sol's evening. "Recuerdo Valse," Soro. (37) T: I think we had better. "Passion," Borch. (38) T: The sun was setting. "Air de Ballet 2," Borch.

Reel 7—(39) T: Surely Gallardo Continue above. (40) T: Plumitas the bandit. Habanera ("Natoms"), Herbert. (41) D: Plumitas leaves. "Lolita," Friml. (42) D: Carmen and mother come. Variations. "Capriccio Espagnole," Rimsky-Korsakoff.

Reel 8—Continue above until (43) What havoc a year! "Siroco," Trinkhaus. (44) How fickle the world! Repeat Toreador theme. (45) T: Juan is in danger. Repeat religious theme. (46) T: This bull is for you. Prelude to "Carmen" (major). Bizet. (47) D: Bull strikes Juan; he falls. "Adagio Pathetique," Godard, to end.

A CARTOON CLASSIC.

A piano work of pretentious proportions, and which we believe is alone in its class, is "Krazy Kat," by John Alden Carpenter. Readers are familiar with George Herriman's cartoons of the same name, and this music was written as an accompaniment to a pantomime, staged in New York, early this year. After the introduction the curtain rises and Krazy Kat is discovered asleep. Six chromatic notes constitute the "snore theme." The "as Officer Pup enters, a tempo di marcio, with the return of the theme. Bill Postem has a different theme, and as Kat wakes up and reads the poster a suggestion of a valse de ballet appears to illustrate his thoughts. When Kat finds the bundle a mysterious allegro and when Ignatz Mouse appears a high treble aria accompanies his entrance. Krazy is absorbed in the contents of the bundle and as he dolls himself up as a ballet dancer a brilliant Spanish valse appears. As a mysterious stranger comes there is a page of mysterioso acifato denoting curiosity, and at the reaction when Krazy discovers it is Ignatz in disguise, a long jazz foxtrot comes, and at climax of the dance Ignatz throws off disguise and burlesque at Kat. Krazy again sneezes, Officer Pup strolls by, all's well, and the fadeout is on the Kat sleeping.

This work could aptly be termed a "sonata humoresque." Although it was written to illustrate a clever cartoon, the dignified style of text and treatment make it exceptionally valuable to theater organists. And while it is labeled a "jazz pantomime," it is not jazz at all with the exception of last fox-trot. If some film-producing company would now make a film to fit this music (and why not?) then we would have a perfect union in music and picture. Many of the themes, the eccentric marches, the mysterious, should be used on cartoons, announcing as they do, to be in the improvisational style, and this again will help the trend away from too much jazz playing on the part of the organist when he accompanies cartoons, comedies and the like. This piece is issued in the Schirmer edition.

with alternate pages of descriptive pictures.

CORRESPONDENCE.

J. A. R., Buffalo, N. Y.—It will be impossible for us to send you numbers from our library for your inspection. Try an approval account with the firm which publishes these numbers. Neither could we take the time to mark pieces as you suggested. Too busy. Mrs. Mills' address is 4377 Chestnut street, Philadelphia.

L. E. A., San Antonio, Texas.—See address given above. We have in mind an article on cataloging the musical library, and hope to get at it this winter.

Opened by Sibley G. Pease.

A two-manual organ built for the First Methodist Church of Huntington Park, Cal., by the Arcraft Organ Company of Los Angeles, was opened with a recital by Sibley G. Pease, organist and director at the First Presbyterian Church of Los Angeles, on the evening of Oct. 10. Mr. Pease used the following program: "Marche Religieuse," Guilment; Meditation in D flat, Kinder; Gavotte from "Mignon," Thomas; "Eventide," Fryfinger; Prelude and Fugue, in D major, Bach; "Solace," Pease; "Song to the Evening Star" (from "Tannhäuser"), Wagner; Grand March from "Aida," Verdi.

Louis R. Flint on the Coast.

Louis R. Flint, the St. Louis organist, is now organist of the Castro Theater at San Francisco. Mr. Flint left St. Louis to go to Honolulu with the Shriners' Band, met a young lady in the west, tarried, married the young lady and settled on the Pacific coast. He writes that in Honolulu he saw many interesting things. There are several good organs and organists in the Hawaiian Islands. In his new position he is playing a Robert-Morton organ. The theater is the newest in San Francisco.

Charles O. Banks has accepted a call to the Lutheran Church of the Incarnation, Fourth avenue, between Fifty-third and Fifty-fourth streets, Brooklyn, N. Y., of which the Rev. Harold S. Miller is pastor. Mr. Banks has been the organist and choir director of the Prospect Avenue M. E., Washington Avenue Baptist and St. Paul's Episcopal churches of Brooklyn. He has just returned from a tour of the south, where during the last few months he has given a number of organ recitals.

Walter I. Pratt of Iowa City, Iowa, gave an interesting program of organ music on the instrument in his home on the evenings of Oct. 16 and 17 and presented these works: Fugue in C major, Buxtehude; Fugue in G minor, Prelude and Fugue in E minor, Prelude and Fugue in C minor, Fantasia in G major, Prelude and Fugue in E flat major and Chorale Prelude, "Out of the Deep," Bach. Mrs. Charlotte Hinman contributed to the value and interest of the evenings by reading a brief history of Bach by A. Pirro.

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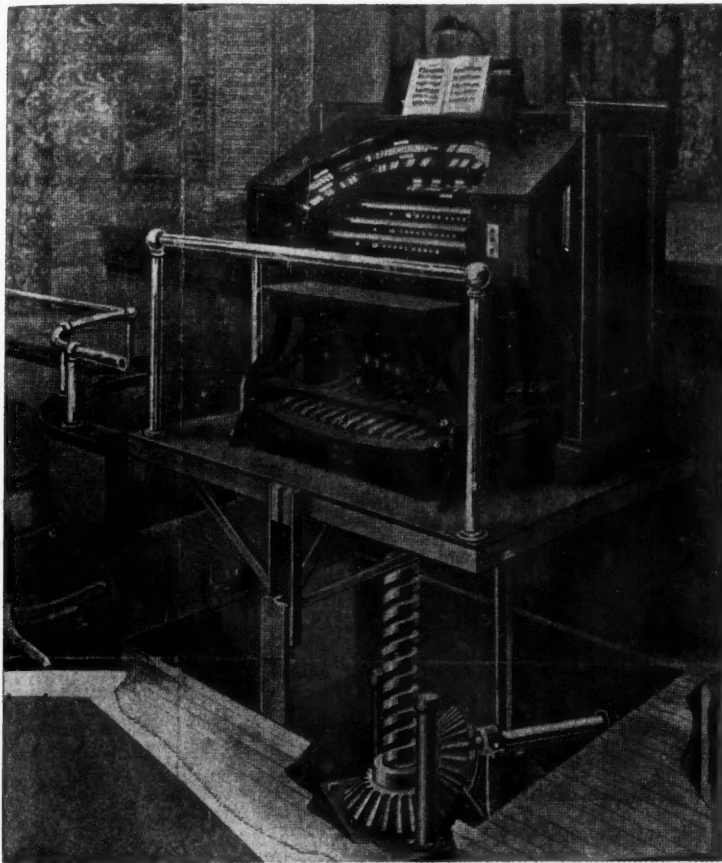
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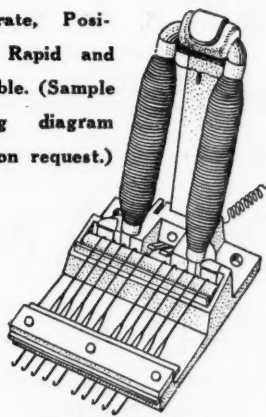
There is a growing tendency among theater managers to feature the organ, giving it a prominent place in each day's program. If a prominent singer or other artist were to be featured as part of the program he or she would hardly be asked to appear in the orchestra pit. Why, then, should the organist be hidden from view during this part of the program, it is argued. It was this thought which led to the development of the console elevator. During the recital the console can be raised on the elevator to the stage level. This brings console and organist into full view of the audience, while at other times the console rests in the pit at the orchestra level. The elevator shown herewith is in the New Strand Theater, Niagara Falls, N. Y. Here the Marr & Colton organ is featured by the organist, George Bouchard, in connection with every program. Artistic slides are thrown on the screen in conjunction with the organ feature, illustrating and describing the music being played. The elevator is

operated by the organist with three push buttons, marked "up," "stop," "down," mounted at one side on the console. By pressing the proper button the elevator can be started up or down or can be stopped at will. Automatic terminal stops prevent over travel in either direction. The apparatus is substantial, safe and fool-proof. This organ in one of the most beautiful theaters in the country has added another to the line of fine organs built by the Marr & Colton Company.

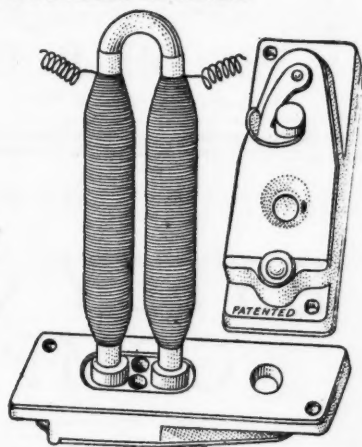
Elmer Ende, who passed his student days as an organist in Chicago, has been appointed organist and choir-master of the Second Presbyterian Church of Portsmouth, Ohio. This is rated as the leading church of the city. He is also conductor of the Portsmouth Community Chorus. Mr. Ende for the last three years held the chair of organ and theory at Bluffton College, Bluffton, Ohio.

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A three-manual organ built by J. H. & C. S. Odell & Co. of New York for the Bergen Baptist Church of Jersey City, N. J., was dedicated on the evening of Oct. 5. This instrument is a memorial to the boys from that church who served in the world war. Clarence E. Turner, organist of the First Presbyterian Church of Caldwell, N. J., and late of the Central Congregational Church of Jamaica Plains and Temple Mishkan Tefila, Boston, was the recitalist and greatly pleased a large audience. Mr. Turner played as follows: First Sonata, Borowski; Prelude and Fugue in G minor, Bach; "Evening Bells and Cradle Song", Macfarlane; Variations on an American Air, Flagler; "The Nightingale and the Rose", Saint-Saens; Midsummer Caprice, Johnston; Canzona, Faulkes; "The Bells of Aberdovey", Stewart; Recessional, Op. 39, Elgar.

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4. Doppel Flöte, 8 ft., 61 pipes.
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1. Double Open Diapason, 16 ft., 30 pipes.
2. Sub Bass, 16 ft., 30 pipes.
3. Bourdon (from Swell No. 1), 16 ft., 30 notes.

Ten combination pistons, adjustable at the organ bench, moving the stops, are provided, besides four full organ toe pistons. The action is the Odell electro-magnetic system.

Goldthwaite at Duluth.

Chandler Goldthwaite, city organist of St. Paul, gave a recital at Duluth Oct. 6 on the fine four-manual Steere organ in Pilgrim Congregational Church. His program was built in a manner to satisfy an audience of varied tastes, and his playing was such as to arouse the keenest enthusiasm, not only on the part of the musicians present but among those who are just beginning to evince an interest in the organ and its literature. From the beginning, when the massive harmonies of the Luther chorale, "A Mighty Fortress," pealed through the church, to the end of the evening, the audience was interested. The second number was a Bach chorale prelude. The smaller things of the program, including some delightful compositions by Mr. Goldthwaite, were done with grace and poise, and were especially colorful. The most pretentious piece, the Prelude in B major by Dupré, was performed with skill and with a spirit which almost brought the listener to his feet. The program closed with the Finale from Guilman's Sonata No. 1. An afternoon recital was given for school children and students and was most enjoyable.

Death of Noted English Builder.

News comes from England of the death on Sept. 19 of James John Walker, senior partner in the noted organ building firm of J. W. Walker & Sons, Ltd. Mr. Walker was the youngest son of Joseph W. Walker, and was born in 1846. He had been associated with the firm approximately sixty years, but during the last ten years his active participation in its affairs had been smaller owing to failing health, and since the incorporation of the present company in 1920 had ceased, except in his capacity as chairman of the board. The late Mr. Walker's father, Joseph William Walker, was apprenticed to George Pike England, son of George England, who by his marriage with the daughter of Richard Bridge of Byfield, of Jordan & Bridge, was linked with the Harris family. The younger Byfield was a great-grandson of the famous Renatus.

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BONNET CLASSES TO BEGIN.

His Work at the Eastman School Will Be Resumed Jan. 1.

Plans are being made at the Eastman School of Music, Rochester, N. Y., for the coming of Joseph Bonnet, the distinguished French organist, Jan. 1. M. Bonnet returns to conduct the master classes for organ students which he began at the Eastman School last year.

These classes are to be conducted in Kilbourn Hall, the small audience chamber of the school, in which is installed a four-manual, ninety-four-stop organ built by the Skinner Company. This instrument, for the plans of which M. Bonnet acted as one adviser, is pronounced both by the builders and by organ experts who have heard and examined it to be one of the most successful products of modern organ engineering skill. M. Bonnet was to have used this organ last season, but delay in completion of the great instrument prevented this. Classes are open to both playing students and

listeners, to the latter of whom the excellent acoustics and the amphitheater seating plan of Kilbourn Hall afford complete convenience for hearing and seeing the conduct of the lessons.

M. Bonnet returned immediately to Paris on leaving the Eastman School in the spring and has been busily engaged in recital work in France, Spain, Switzerland and Italy. Demand for his recitals exceeds his time and capacity to meet it. He plans this year to devote himself almost exclusively to teaching during his term at the Eastman School, deferring his American recitals until the close of his duties at Rochester.

John Winter Thompson has returned to Knox College at Galesburg, Ill., after his leave of absence of a year and is hard at work in the music department, whose organ work has attained widespread fame under him. Mr. Thompson spent a part of last year studying with Joseph Bonnet at the Eastman School in Rochester, N. Y.

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THRONGS GREET COURBOIN

Philadelphia and Syracuse Among Those Extending Welcome.

Charles M. Courboin opened his 1922-23 season with a recital at Decatur, Ill., under the auspices of Milliken University Oct. 5, and played Oct. 7 in the First Congregational Church of Sioux Falls, S. D., on a new organ which was dedicated recently by the organist, K. B. Cressey. Mr. Courboin returned at once to New York, to open his series there Oct. 11 on the new organ in the Wanamaker Auditorium. This recital, and his recitals Oct. 17 and 25, were received with the same enthusiasm that was manifested at his recitals last year. He expects to continue his series through November and to play another series there in the spring.

Oct. 12 Mr. Courboin gave a grand opening recital at Philadelphia, in the Wanamaker Auditorium. Several thousand people heard this recital. The Philadelphia North American said: "The applause after each number was deafening. But the performer easily earned the flattery of his audience. He is master of the organ and his interpretation of the works of great composers was so fine, musically, it approached spiritual heights." Mr. Courboin will play again in Philadelphia Nov. 10 and 28.

Oct. 13 Mr. Courboin dedicated a new organ in the Asbury Methodist Episcopal Church of Allentown, Pa., and played Oct. 16 in Utica, N. Y., for the B Sharp Club of that city. Oct. 17 he played at Syracuse, N. Y., in the First Baptist Church, where he was organist about seven years. Two thousand people crowded into the church to hear him, although the seating capacity is only a little more than 1,700, and many had to stand. Following his Syracuse recital, Mr. Courboin dedicated the rebuilt organ in Memorial Hall, Columbus, Ohio, Oct. 20. This recital was under the auspices of the Woman's Music Club of Columbus, which had charge of the rebuilding of the organ.

The week of Nov. 12 Mr. Courboin is booked for a short southern tour, including recitals at Anderson, S. C., Nov. 14; Albemarle, N. C., Nov. 16; and Charlotte, N. C., Nov. 17. Nov. 21 he is to play in Baltimore and Nov. 23 or 24 at Syracuse in the University Methodist Church.

Opens Two Bennett Organs.

Kenneth E. Runkel, organist and director at Grace M. E. Church, Waterloo, Iowa, gave two recitals dedicating a large three-manual Bennett organ in the First M. E. Church, Shenandoah, Iowa, Sept. 28 and 29. He also dedicated another Bennett in the First M. E. Church of Waverly, Iowa, Oct. 10. His Grace Church choir and his First Evangelical choir, with an aggregate of sixty voices, with the assistance of the organ, a piano quartet and tympani, will give his own cantata, "Israel out of Egypt," next month in Grace Church. The cantata will be broadcasted.

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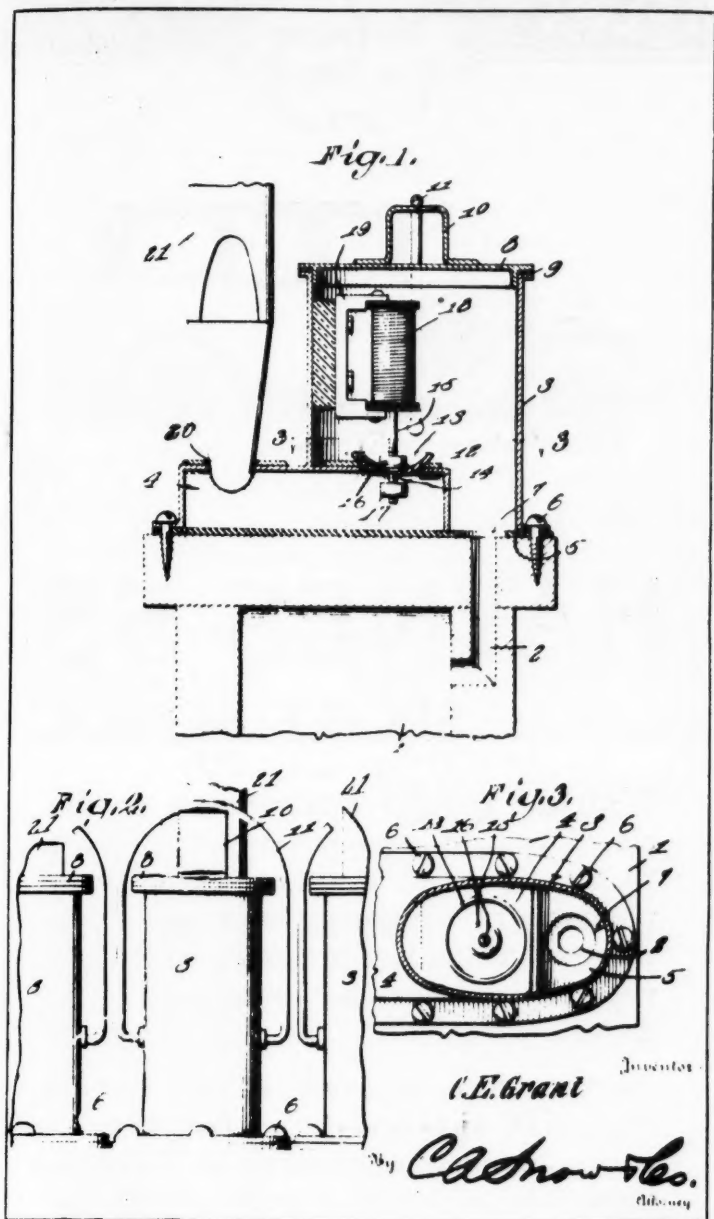
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C. E. Grant of Portsmouth, Va., a well-known organ expert, is the inventor of a new action, patents for which have been applied for by Mr. Grant. The feature of the invention is a metal container which carries a solenoid, gun metal bowl shaped valve, leak valve and butt. These, when the solenoid is energized, neutralize the wind pressure between the container and the air vein on which stands the pipe, the solenoid draws the butt up against the bowl valve, raising it and opening the port which feeds the pipe with speaking wind. This action is claimed to be fireproof, even though the solenoid were to burn out, cannot be affected by dampness or heat, is

entirely accessible, can be installed in remote places and does away with glue joints and leather.

A two-manual Mudler-Hunter organ has just been opened in the new Tabor Reformed Church, Olney, Philadelphia. The tone qualities, together with full scale of the organ, are highly praised by the Rev. Elam J. Snyder, pastor of the church. Contract has been secured by this company to rebuild the two-manual Felgemaker tracker organ into a three-manual with echo organ, which, when complete, will contain twenty-nine speaking stops and chimes.

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- First Presbyterian Church, Waukesha, Wis.....2 manuals.
- Trinity M. E. Church, South, Charlotte, N. C.....2 manuals.
- Central M. E. Church, Albemarle, N. C.....2 manuals.
- First M. E. Church, Columbiana, Ohio.....2 manuals.
- First M. E. Church, Carbondale, Ill.....2 manuals.
- Mont Clare Congregational Church, Chicago, Ill.....2 manuals.
- Wade Park Manor, Cleveland, Ohio.....2 manuals, with solo player.
- Residence of Mr. C. H. Everest, Oklahoma City, Okla.2 manuals, with solo player.
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- Mesaba Lodge, A. F. & A. M., Hibbing, Minn...2 manuals.
- Nebo Evangelical Lutheran Church, Chicago, Ill.2 manuals.
- St. Leo's R. C. Church, Chicago, Ill.....2 manuals.
- St. Rita's R. C. Church, Chicago, Ill.....2 manuals.
- Mortuary Chapel, Elgin, Ill.....2 manuals.
- Swedish Baptist Church, Berwyn, Ill.....2 manuals.
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YEAR'S RECORD AT CORNELL.

James T. Quarles Reports 143 Organ Works Played at Recitals.

A total of 143 works for the organ was played by Professor James T. Quarles at Cornell University in the 1921-1922 scholastic year, according to a report made by the university organist in submitting a bound volume of the programs. There were thirty-seven recitals. The composers appearing most frequently were: Bach, 13; Franck, 8; Guilmant, 8; Dvorak, 6; Mendelssohn, 6; Rimsky-Korsakoff, 6; Tschaiikowsky, 6; Bonnet, 5; Brahms, 5; Debussy, 5.

Cornell University is the fortunate possessor of two magnificent organs. That in Sage Chapel was built by Skinner in 1909, and contains four manuals and forty-six stops. The organ in Bailey Hall was given to the university in 1914 by Andrew Carnegie and others in honor of the eightieth birthday of Cornell's first president, Andrew D. White. It was built by the Steere Organ Company and contains four manuals and seventy-nine stops.

The attendance at the recitals has been stimulating and gratifying. The programs have followed their customary trend, and represent a wise blending of great musical masterpieces of all schools with the better class of music of lighter content and more immediate appeal.

Career of Louis A. Coerne.

Louis Adolphe Coerne, Ph.D., Mus. D., professor of music at Connecticut College, New London, Conn., since the institution was opened in 1915, died at the Homeopathic Hospital in Boston Sept. 11 of heart and lung complications. He left a widow and a son. Professor Coerne was born at Newark, N. J., in 1870, and educated in the Real Gymnasium of Stuttgart, Germany, the Notre Dame School in Paris, and the Boston Latin School, from which he was graduated. After two years at Harvard he studied music at the Royal Academy of Music and graduated with the highest honors. After experience as an organist and private teacher, Dr. Coerne entered the graduate school at Harvard and took his Ph.D. in music there in 1905. He taught in the summer school at Harvard, in Smith College and from 1909-1910 was professor of music at Olivet College, Michigan, which gave him the degree of Mus. D. From 1910-1915 Dr. Coerne was professor and director of music at the University of Wisconsin. He is the author of the "Evolution of Modern Orchestration," and has a large list of compositions to his credit. One of his operas, "Zenobia," performed in Bremen in 1906, is said to be the first opera by a native American ever staged in Europe.

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To meet the increasing demand for their organs, F. A. Bartholomay & Sons of Philadelphia have moved to a large daylight factory, in a convenient location at American and Bainbridge streets. F. A. Bartholomay, Sr., who has been in the organ industry since 1879, still lays stress, he says, on five features in building, upon which the business was founded by him—tone, simplicity of action, reliability, accessibility and durability.

After serving for twenty years as organist of Trinity Church, Chicago, Irving C. Hancock took up his duties Oct. 1 as organist and choirmaster of the Church of the Saviour, West Philadelphia. He gave his first organ recital at 7:30 o'clock that evening, playing Boellmann's "Suite Gothique."

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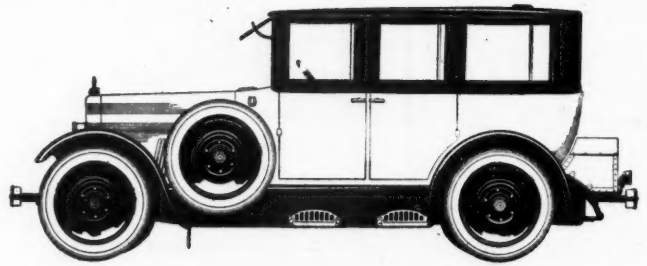
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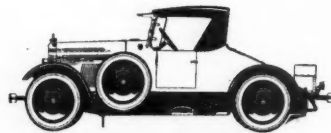


The New 1923, 5-Passenger

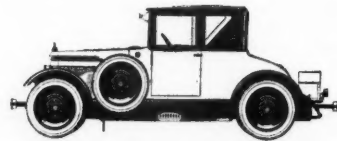
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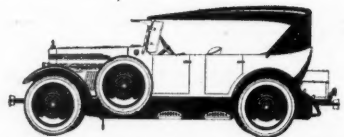
Bumpers front and rear, six disc wheels with cord tires and tubes, sun visor, a trunk and protection bars in rear—all these are as much a part of this car as its rich maroon-colored body and the famous Haynes-built light six motor.



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Artcraft Company Three-Manual to be Placed in Pro-cathedral.

The Artcraft Organ Company of Los Angeles is building for the Pro-cathedral of St. Alban at Hollywood, Cal., a three-manual organ of thirty-eight speaking stops, with electric action and detached console. Every stop will run throughout the scale and there will be no "borrows." The scheme of stops is as follows:

PEDAL ORGAN.

1. Resultant Bass, 32 ft.
2. Open Diapason, 16 ft.
3. Bourdon, 16 ft.
4. Lieblich Gedeckt, 16 ft.
5. Flute, 8 ft.
6. Violoncello, 8 ft.

GREAT ORGAN.

7. Double Open Diapason, 16 ft.
8. Open Diapason, 8 ft.
9. Gamba, 8 ft.
10. Doppel Flöte, 8 ft.
11. Violin, 8 ft.
12. Violin Celeste, 8 ft.
13. Rohr Flöte, 4 ft.
14. Octave, 4 ft.
15. String Chorus, 5 ranks.
16. Trumpet, 8 ft.
17. Cathedral Chimes, 25 tubes.

SWELL ORGAN.

18. Bourdon, 16 ft.
19. Violin Diapason, 8 ft.
20. Salicional, 8 ft.
21. Aeoline, 8 ft.
22. Vox Celeste, 8 ft.
23. Stopped Diapason, 8 ft.
24. Viol d'Orchestre, 8 ft.
25. Viol Celeste, 8 ft.
26. Harmonic Flute, 4 ft.
27. Dolce Cornet, 3 ranks.

28. Cornopean, 8 ft.
29. Oboe, 8 ft.
30. Vox Humana, 8 ft. Tremulant.

CHOIR ORGAN.

31. Geigen Principal, 8 ft.
32. Melodia, 8 ft.
33. Dulciana, 8 ft.
34. String (PP), 8 ft.
35. String (P) Celeste, 8 ft.
36. Flute d'Amour, 4 ft.
37. Clarinet, 8 ft.
38. French Horn, 8 ft.

The Artcraft Company is building a large organ for the Model Theater at Los Angeles and another for the Victory Theater at Burbank, Cal. It reports contracts for fifty-four player organs for delivery to a large music house in Los Angeles.

Installation of a player organ has just been completed in the home of J. C. Stubbs, 357 South Occidental boulevard, Los Angeles, and another installation is in the residence of Harry C. Drum, 8 Laughlin Park, Hollywood.

The New Year and Atonement music at Temple Beth-El, Chicago, included the full services by James H. Rogers and S. Schlesinger: "The Lord Is My Light," Allitsen: "Fear Ye Not, O Israel," Buck; "Lord God of Abraham," Mendelssohn; "Eli, Eli," Spicker: "The Pillars of the Earth," Tours. Madame Irene Pavloska sang "O Divine Redeemer," Gounod, and Master Seymour Friedman, violinist, played "Kol Nidre," Spicker. Temple Beth-El's musical organization is headed by Albert J. Strohm, organist and choir-master.



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PLANS FOR CHICAGO OPERA.

Roster of Noted Singers Engaged for Season of Ten Weeks.

The latest addition to the personnel of the Chicago Civic Opera Company for the coming season is the young Danish soprano, Grace Holst, who is to be brought to America for the first time in November. She will make her American debut as Sieglinde in Wagner's "The Valkyrie." Giorgio Polacco, musical director of the opera, received suggestions of scores of artists for this season's roster, while on his recent sojourn in Europe, and Miss Holst was one of the few whom he considered. The complete roster now includes Mary Garden, Amelita Galli-Curci, Rosa Raisa, Edith Mason, Claudia Muzio (new), Mary McCormic, Melvena Passmore (new), Hazel Eden and Grace Holst (new), sopranos; Cyrena Van Gordon, Ina Bourskaya (new), Irene Pavloska, Maria Claessens and Kathryn Browne, mezzo-sopranos or contraltos; Tito Schipa, Giulio Crimi, Ulysses Lappas, Forrest Lamont, Angelo Minghetti (new), Lodovico Oliviero, Jose Mojica and Octave Dua, tenors; Georges Baklanoff, Joseph Schwarz, Giacomo Rimini, Cesare Formichi (new), Desire Defrere, William Beck, Milo Luka (new), and Sallustio Civali, baritones; Feodor Chaliapin (new), Virgilio Lazzari, Edouard Cotreuil, Herbert Gould (new) and Ivan Steschenko (new), basses; Giorgio Polacco, Richard Hageman (new) and Pietro Cimini, conductors; Emile Merle-Forest, stage director; Adolph Bolm, ballet director; Anne Ludmila, premiere danseuse; Harry W. Beatty, technical director, and Joseph Engel, stage manager.

Of the repertoire so far established, eighteen operas will be sung in Italian, one in English, six in French and five in German. Of these "The Snow Maiden", by Rimsky-Korsakoff; "The Jewess", by Halevy, and "The Force of Destiny", by Verdi, are all new to Chicago. Seven others, Wagner's "Parsifal" and "Die Walküre"; Humperdinck's "Koenigskinder" and "Haensel and Gretel," von Flotow's "Martha," Victor Herbert's "Natoma" and Giordano's "Andrea Chenier" are all interesting revivals not heard in Chicago for a long time. The twenty or more other operas to be heard in the ten-week season at the Auditorium are all established favorites of several seasons past.

Memorial for Chattanooga.

A project will be set in motion soon, it is reported by members of the Chat-

tanooga (Tenn.) Music Club, to finance a suitable organ for Memorial Auditorium. This organization has been in the lead for some time in planning for the instrument, being not only the leading body of its kind in the city, but having a substantial amount to contribute toward the purchase of the organ. The sum of \$45,000, it is estimated, will be required to equip the auditorium with an organ suited to the size of the main assembly hall, seating 5,500.

Reopens Indianapolis Organ.

Charles F. Hansen, organist at the Second Presbyterian Church of Indianapolis, gave a recital to mark the rededication of the organ in the First Presbyterian Church Oct. 12. He played as follows: Grand March ("Aida"), Verdi-Shelley; Largo ("New World" Symphony), Dvorak; Rhapsody on "A Breton Melody," Saint-Saens; Allegretto in B minor, Guilmant; Gavotte ("Mignon"), Thomas; Fantasia, "The Storm," Lemmens; Improvisation on a Familiar Hymn Tune; Overture ("Martha"), Flotow. The original organ in this church is a Hook & Hastings, which did duty in the old church for thirty years. It was rebuilt in 1893, moved to the new building and there installed in 1903. During the past summer extensive repairs have been made by Thomas H. Mielke, the pitch has been changed from concert to international, a set of chimes, a vox humana and an aeoline have been added and a new generator has been installed.

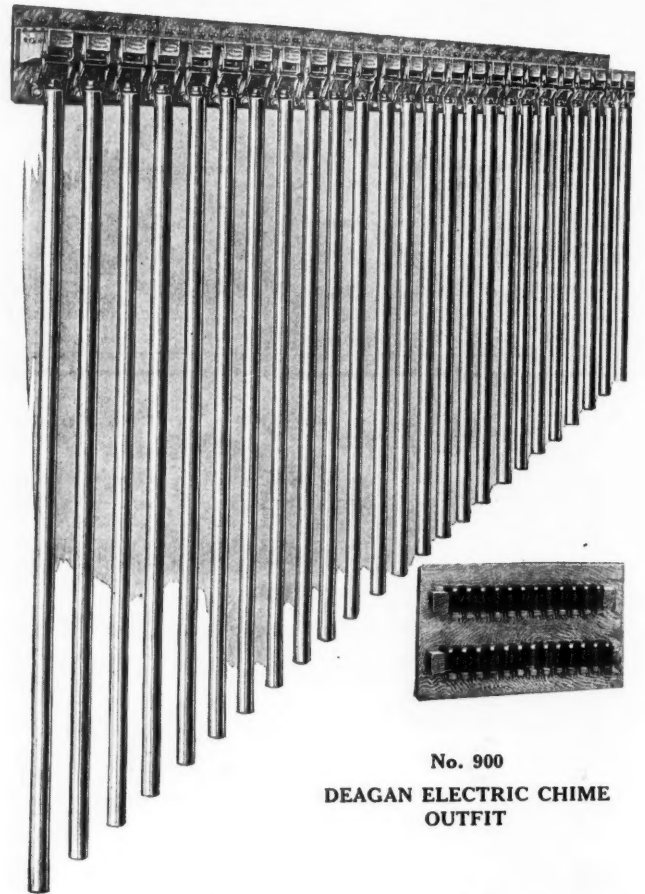
Yale University 1922 Series.

A series of five recitals is being given on the Newberry organ in Woolsey Hall at Yale University by Professor Harry Benjamin Jepson on the following Monday evenings at 8 o'clock: Oct. 16, Oct. 30, Nov. 13, Nov. 27 and Dec. 11. The proceeds of these recitals will go toward the fund for the improvement and maintenance of the organ.

Recitals at Maplewood, N. J.

Beginning Nov. 23, George M. Howie, organist and choirmaster of the First M. E. Church of Maplewood, N. J., has arranged for a fine series of recitals to be given at that church. John Doane of the Church of the Incarnation, New York City, will be the first recitalist and he will be followed Jan. 4 by Marcel Dupré. March 23 Dr. Alexander Russell with the Princeton University Glee Club will give a mixed program of organ music and choral numbers and the final program will be given by Mr. Howie April 26.

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BY HAROLD V. MILLIGAN.

A SUMMER MORNING and NIGHT SONG, by Florence Newell Barbour; published by the Arthur P. Schmidt Company, Boston.

These two new compositions are by a composer whose name is well known in other fields of music, but who is a newcomer among writers for the organ. She writes with a real feeling for the possibilities of the instrument, and her delineation of the moods of night and morning is accomplished with both imagination and technical skill. "Summer Morning" has for its main theme an opulent melody which is conducted through a highly interesting development in various tonalities, culminating in a rhapsodical climax at full organ. "Night Song" is not the usual sentimental melody which composers are in the habit of using to depict the shades of night. It is, instead, a toccatina, in three-eight rhythm, allegro agitato. The clew to this refreshing departure from convention is to be found in a two-verse poem by the composer herself, which precedes the music and which concerns itself with dancing fireflies and rustling leaves. The music is appropriately light and graceful. The airy flight of the first melody is followed by a second theme of somewhat more sustained character, poco meno mosso, con grazia.

SALUTATION, by H. C. Macdougall; published by the Arthur P. Schmidt Company.

The redoubtable Free Lance writes music with the same graceful ease and geniality that characterize his prose. His "Salutation" is a suave and dignified allegro commo in a stately three-two rhythm. It is true organ music, moving with a fluent legato, always lucid and straightforward, never turgid or involved. Beginning forte, there is a sustained middle section in a contrasting pianissimo, and the main theme returns to supply a full organ ending.

PRELUDE AND FUGHETTA, by James H. Rogers; published by G. Schirmer.

The fugue is not indigenous to the shores of Lake Erie and one does not expect the blithe spirit of James H. Rogers to remain long shackled in constricting formalism. And so it proves. Having done his duty to his fugal subject to the extent of a four-voice exposition, he dashes off merrily in his own happy style, reminding one of the country photographer who relieves the strain after the "look pleasant, please" admonition by "you may now resume your natural expression." The prelude is a free fantasia, the type of thing in which this most felicitous of organ composers is at his best. There are two main themes, one of snappy, vigorous rhythm, and the other of gentler mien. The subject of the fughetta is a sprightly one and its treatment after the formal exposition leads to a brilliant full organ.

"ANGELUS," by Massenet, transcribed by Edwin Arthur Kraft; published by G. Schirmer, New York.

There have been numerous transcriptions of this delightful tone-picture—it is, in fact, one of the best organ pieces ever written, in spite of the fact that its composer wrote it for orchestra. It is a living refutation of all the things that the pedants can say against transcriptions. Mr. Kraft's transcription is one of the best we have ever seen. He distributes his material with great skill and the music is "laid out" with complete knowledge of the instrument. On a four-manual organ the registration can practically all be prepared in advance with not more than two or three changes en route. The vox humana, the echo

organ, the chimes, the celesta, or harp, the trembling reed, the succulent strings and the mellow flute—they are all here and at their best. The only detail to which we can take exception is the transcriber's editorial note to the effect that "it is almost impossible to play this beautiful piece too slowly." We do not believe this can truthfully be said of any composition.

NEWS NOTES FROM BOSTON.

BY S. HARRISON LOVEWELL.

Boston, Mass., Oct. 24.—After an illness lasting several months, Hiram Greenwood Tucker, a well-known Boston musician, died Oct. 5 at Norton, Mass. Born in Cambridge, he was educated in Boston, and for a period of forty-five years he was the enthusiastic director of music at Wheaton College. For a still longer time he was identified with the Handel and Haydn Society as accompanist and organist. In this capacity he will be greatly missed, as for nearly two generations he had furnished dependable organ support for the great chorus at all its performances. More recently Mr. Tucker had been even more closely attached to the society as a member of its board of directors.

Harris S. Shaw, organist and choirmaster at the First Parish Church (Unitarian) at West Newton, early in October played the inaugural recital on the two-manual Hook & Hastings organ in the First Congregational Church, Nashua, N. H. Along with the usual variety of tid-bit selections that characterize such programs, Mr. Shaw offered more serious compositions by Bach, Fletcher, Mendelssohn, Vierne and Widor.

Recently at the Third Universalist Church, Cambridge, of which he is organist and choirmaster, Francis Hagar, an advanced pupil of Harris S. Shaw, played an ambitious program, his larger selections being: Symphony No. 2, Vierne; Chorale in A minor, Franck; and Prelude and Fugue in A minor, Bach.

The music committee at King's Chapel has offered the position of organist and choirmaster to Raymond C. Robinson. A Vincent Bennett resigned this position to accept a more desirable one in connection with the Episcopal Theological School in Cambridge. Mr. Robinson has been organist and choirmaster for about nine years at the Central Congregational Church. He ranks high among Boston organists. His recitals at the New Old South Church in the summer of the last two or three years have received the highest commendation. Until he assumes charge at King's Chapel next March, Virgil Thompson, who recently returned from study in Paris, is organist and director of the choir of men.

Among the most popular recitals given during the season in Boston, those played by William E. Zeuch at the South Congregational Church after morning service from Sunday to Sunday are, without competition. The large four-manual Skinner organ in this church is unusually rich in soft registers of contrasting colors. There is also abundant volume. Mr. Zeuch commands every resource of this fine instrument. The following is a program played Oct. 15, and is characteristic: Gothic March, Salome; Unfinished Symphony, Schubert; "Soeur Monique," Couperin; Londonderry Air, Traditional; Fifth Symphony, Widor.

A concert that was extremely interesting was given on a recent Sunday afternoon in Symphony Hall by the Triangle Festival Chorus, made up of three Swedish singing societies—the Verdandi Male Chorus (Providence), the Worcester Male Chorus and the Harmony Male Chorus (Boston). John Hermann Loud, organist and choirmaster of the Park Street Church, had been selected by this organization to do solo work and to provide organ accompaniments to the larger choral numbers. Having made a splendid impression with his opening number, Concert Overture in C minor (Hollins), the management invited him in the name of the audience to add other organ selections to the program.

Several churches in the vicinity of Boston have enhanced the attractiveness of their evening services by engaging members of the Boston Symphony Orchestra under the direction of Paul Shirley. The First Baptist Church, Melrose (Frederick N. Shackley, organist and choirmaster), is among the latest of these churches to introduce this musical feature.

Opens St. Paul Organ Season.

Chandler Goldthwaite, municipal organist of St. Paul, resumed his Sunday concerts at the Auditorium Oct. 22 and they will continue throughout the season. The programs this year will be of the same sort as those last year, each one presenting some new works. The finest in organ and orchestral music will be played and in addition to the Sunday afternoon concerts, Mr. Goldthwaite is hoping to establish a series of bi-monthly evening concerts at which the programs will be of the highest type. The enthusiasm over the great Skinner instrument grows each month. Mr. Goldthwaite hopes to have other organists in St. Paul for recitals and Harold Gleason of Rochester is to be the first visiting recitalist.

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Recent Newspaper Criticisms:

Daily Herald, Quincy, Illinois, Oct. 2, 1922: Clarence Eddy, whose art, for Quincy music lovers, is ever a new delight, made new friends at his recital given at Quincy College Sunday afternoon. The beautiful autumn sunshine did not keep hundreds from the concert, instead the college chapel was filled, chairs were put into every available space until chancel and back of the church were filled, and many were turned away for lack of room. Over a thousand were present to hear one of the most satisfying concerts given in Quincy in many a day.

Mr. Eddy plays with the ripened experience of one who has made the organ his life study. There is a feeling of certainty that here is a master, here one who knows his instrument as a mother her child. His control of the mechanism, his thorough understanding of the technique of key and pedal, the power of playing and the lack of mannerisms, together with his feeling and the depth of his interpretation make of his every number a musical satisfaction. One of his most notable numbers was the "Afterglow," written in 7/8 time by Frederic Grotton and dedicated to Clarence Eddy. This number, not yet published, and played from manuscript, is built on the whole-tone scale, as is also the Contrasts, played in the same group, and constitute a novelty in composition.

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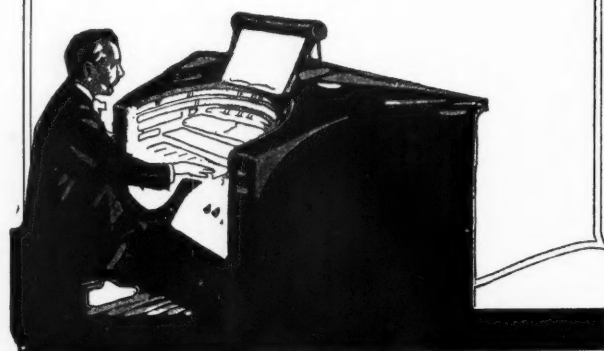
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Sincerely yours,

Walter E. Coffey
Organist, The First Church of Christ, Scientist,
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