

# THE DIAPASON

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DEVOTED TO THE ORGAN

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## NEW CASAVANT ORGAN OPENED AT OAK PARK

### PRaise FOR FOUR-MANUAL

**George H. Clark Gives First Recital and Guild Program Is Second Event to Mark Inauguration of Fine Instrument.**

Chicago has had such a list of large new organs finished and opened this fall that the close of 1922 will go down as a great organ season in the history of the city and suburbs. Following closely upon the St. Luke's inaugural at Evanston and the opening of the large First Presbyterian organ on the south side, comes the program of recitals ushering in the fine four-manual in Grace Church, Episcopal, Oak Park, a suburb prominent as an organ center for years. The instrument built by Casavant Brothers at their St. Hyacinthe, Quebec, factory, was opened by George H. Clark, the organist at Grace, and its superb qualities as a cathedral organ were made plainly evident at the first hearing.

The organ is one of sixty-five stops with echo, solo and antiphonal divisions. The echo and the antiphonal organs are at the rear of the church. While this is not the largest of the new Chicago organs, it is sure to rank as one of the greatest instruments of Chicago and environs because of its fine qualities. The Diapason has published in full the specifications, as drawn up by Mr. Clark, in consultation with his old teacher, Joseph Bonnet. Mr. Clark succeeded the late Arthur Randolph Fraser at Grace, and is an English product, whose home before coming to Chicago was at York, Pa.

Mr. Clark gave the first recital on the new instrument the evening of Nov. 20, before a full church. His program included these selections: Sketch in F minor, Schumann; Intermezzo, Callaerts; "Meditation a Sainte Clotilde," James; Toccata and Fugue in D minor, Bach; Largo (from "New World" Symphony), Dvorak; Fanfare, Lemmens; "Caprice Heroique," Berceuse, and "Romance sans Paroles," Bonnet; Finale (Sonata in D), Peace.

An interesting feature of the evening was the explanation of the organ by Albert Cotsworth, Jr., chairman of the committee which purchased the instrument. Mr. Cotsworth's remarks were illustrated with passages on different stops and combinations by Mr. Clark.

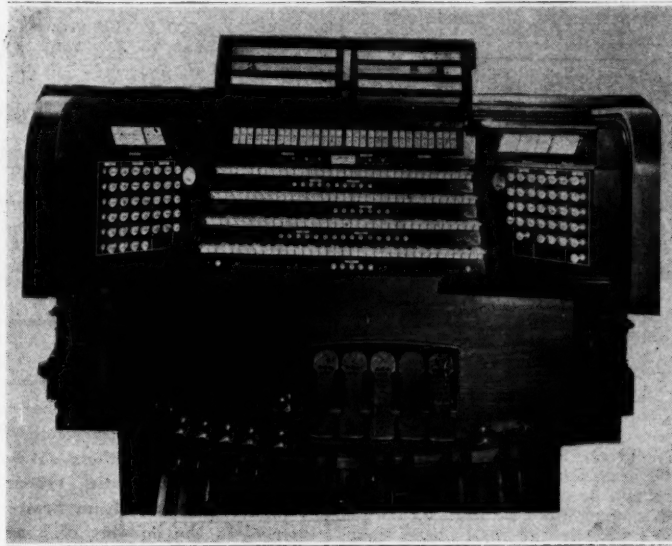
Thursday, Nov. 23, the Illinois chapter, A. G. O., held a recital at the church and three well-known organists were heard on the new instrument. John W. Norton of St. James' Episcopal Church played these compositions: "Contrasts," Browne; "Jubilate Amen," Kinder; "Evening," Keller; "Marche Funebre et Chant Seraphique," Guilmant.

Ralph W. Ermeling, organist of Central Church and a former organist at Grace, played a group consisting of the following: Cantabile, Franck; "Will o' the Wisp," Nevin; "In the Garden," Goodwin; Sonata 1 (First Movement), Rogers. Herbert E. Hyde of St. Luke's Church, Evanston, was the last man on the program, giving this group: Finale (Fifth Symphony), Widor; Bourree (Violoncello Concerto), Bach; "A Cloister Scene," Mason; "Menuet a l'Antico," Seeböck; "Le Bonheur," Hyde.

On Dec. 21 Marcel Dupre will give a recital at this church and Chicago organists and others are looking forward eagerly to his second appearance here on this occasion. Another event scheduled by Mr. Clark is to be a recital by Oak Park organists.

Wesley Methodist Church at Phillipsburg, N. J., celebrated during the week from Oct. 29 to Nov. 3 the reopening of its edifice and the dedication of the new Möller organ, an electro-pneumatic instrument of two manuals. Charles H. Embrell of Stanhope, M. E. Church gave a recital.

## CASAVANT CONSOLE IN GRACE CHURCH, OAK PARK, ILL.



### BIG EVENT IN PHILADELPHIA

**Dupre and Courboin with Orchestra at Wanamaker Store Dec. 26.**

Organists and lovers of organ music are looking forward with interest to a rare event in the history of the organ which will take place on the evening of Tuesday, Dec. 26, at the Wanamaker Grand Court in Philadelphia, when Marcel Dupre and Charles M. Courboin will be joint soloists with the Philadelphia Orchestra under Leopold Stokowski, conductor.

Each organist will play with the orchestra, as well as solo numbers, and the orchestra will play several times alone. Among the numbers to be heard with the orchestra are the Variations from Widor's Fifth Symphony (orchestrated by Frank Stewart Adams of New York), the Second Chorale of Cesar Franck (orchestrated by Wallace Goodrich of Boston), a Bach Concerto, Saint-Saens' last work, "Cypress and Laurels," written in memoriam for fallen French warriors, and last, but not least, Stokowski's superb orchestration of the Bach Passacaglia, at the close of which the great organ will superimpose its tonal mass on that of the orchestra—Pelion on Ossa indeed!

Lovers of music throughout the country are cordially invited to attend this unusual concert. Admission will be by complimentary tickets which may be obtained by writing the concert bureau of the Philadelphia Wanamaker store. Preparations to accommodate 15,000 persons will be made by the Wanamaker management, the six galleries of the Grand Court, as well as the main floor being cleared for the event.

### Rockefeller Church Dedicated.

Formal dedication of the great new Park Avenue Baptist Church completed some months ago in New York took place Nov. 19 with elaborate services and Harold Vincent Milligan, the organist and director, took a prominent part in the ceremonies, as did the fine four-manual organ built by Hook & Hastings for this church. The Park Avenue was formerly the Fifth Avenue Church and is known partly through the fact that it is the place where John D. Rockefeller worships. Its new home is a skyscraper edifice, in keeping with the needs of New York, and is equipped for every branch of church activity. The dedication of the organ took place in the evening. Mr. Milligan did not play an extensive program, but the music was of such high quality that it served greatly to enhance the already excellent reputation of Mr. Milligan as an organist.

Eugene H. Górdon of Columbus, Ohio, has been engaged at the Strand Theater and the Court St. M. E. Church, Montgomery, Ala.

## SHRINERS AT READING OPEN THEIR NEW ORGAN

### FOUR-MANUAL IS BY AUSTIN

**Structure Rebuilt at a Cost of \$1,000,000 Has Instrument Designed by Maitland and Played by Him and Wedertz.**

A three-day festival on Sunday, Monday and Tuesday, Nov. 12, 13 and 14, marked the reopening and dedication of the rebuilt and enlarged Rajah Temple of the Ancient Arabic Order, Nobles of the Mystic Shrine, at Reading, Pa. The building, which was partly destroyed by fire some time ago, was rebuilt and enlarged at a cost of approximately \$1,000,000, and is regarded as the finest Shrine Temple in North America. The structure occupies 120 feet front by 230 feet deep, and the building is equipped to house 8,500 people under one roof. Besides the auditorium, seating 2,200, there is a banquet hall accommodating 1,500 guests at one sitting, a ball room accommodating 1,300, an assembly hall and drill room for the uniformed bodies of the Shrine, with a capacity for 1,000 people, a large social room and an elaborately fitted basement.

Perhaps the most expensive single item of equipment of this fine temple is the large four-manual Austin organ in the theater. This organ played a very important part in the dedication ceremonies and events of the three days. Sunday afternoon two recitals were given for Shriners and their ladies. In the evening a third recital was given, the audience consisting of city and county officials, clergymen, hospital nurses and other officials and their friends. At this recital an address was made by Bishop Talbot of Bethlehem, Pa. Admission to all three recitals was by card, but the theater was crowded at all performances, a total of over 6,000 persons hearing the organ that day.

With slight variation the same program was presented at all three recitals. Rollo F. Maitland, organist of the Aldine Theater and the New Jerusalem Church, Philadelphia, and C. Gordon Wedertz, organist of Medinah Temple and the Cathedral of St. Peter and St. Paul, Chicago, were the organists. Mr. Maitland opened the program with a short description of the organ and a demonstration of its possibilities and powers, showing various orchestral and other effects. He then played the following: Festival March, Victor Herbert (arranged from the manuscript score by R. F. M.); "The Magic Harp," Meale; Toccata and Fugue in D minor, Bach; "Sweet Ringing Chimes," S. Marguerite Maitland; Caprice, "The Brook," Dethier; "Marche Slav," Tschaiikowsky. After the Welsh male choir of thirty-five voices of Bangor, Pa., under the direction of William W. Roberts, had sung several numbers, Mr. Wedertz gave the following: Pastoral and Finale from Overture to "William Tell," Rossini; Meditation from "Thais," Massenet; "Pilgrims' Chorus," Wagner; "Kammenoi Ostrow," Rubinstein; "The Lost Chord," Sullivan; Variations on "Suwanee River," Flagler; Toccata from Fifth Symphony, Widor.

Monday, Nov. 13, the entire building was given over to the Nobles and their ladies, candidates and visitors living outside of Reading and Berks county. Tuesday the members from Reading and Berks county held sway. The program was practically the same for both days. In the morning the building was thrown open for inspection by the public, and during this time Mr. Maitland, Mr. Wedertz and the Welsh male choir rendered an informal program in the theater. At 12:30 the Shriners and their guests were divided into two sections, one banqueting while the other witnessed a vaudeville performance in the theater. At this performance Mr. Wedertz played organ numbers. At 3:30 the two

### TRUETTE CLUB AS GUESTS

**Members of Organization Visit Factory of Chickering Company.**

For the first quarterly meeting of this season of the Truette Organists' Club, a Boston society of about eighty of the organ pupils of Everett E. Truette, the Chickering Piano Company entertained the club on the afternoon and evening of Nov. 6. In the afternoon the members were escorted all over the factory, where all the parts of the Chickering grand pianos are made, by several of the officers of the company, who explained the various processes of manufacture and the objects of all the intricate parts of the grand. The members were later conveyed by automobile to the downtown warerooms, where after a luncheon, they were treated to a concert on the Ampico player piano, assisted by Miss Emma Ainslee, contralto, and Dean Winslow Hanscom, tenor. The whole affair was unique and was thoroughly enjoyed by all the members of the club who were present, and they were loud in their appreciation of the kindness of the Chickering Company.

### Eddy Heard at Indianapolis.

Clarence Eddy appeared before a large audience, playing the new Smith Unit Organ Company instrument placed in the huge Cadle Tabernacle at Indianapolis, on the evening of Nov. 13. On Dec. 7 Mr. Eddy will give a recital at the Chicago Heights First M. E. Church. This will be his second recital there, Mr. Eddy having opened the organ in this church a year ago. Dec. 9 he will play at Rockford College. Mr. Eddy's Indianapolis program was as follows: "Hymn of Glory," Yon; "Ave Maria," No. 2, Bossi; "Sister Monica," Couperin; Toccata and Fugue in D minor, Bach; "Contrasts," J. Lewis Browne; Cantilena, Carl McKinley; Fantasia on the Welsh Hymn-tune, "Twrwgwyn," T. J. Morgan; "Where Wild Judea Stretches Far," Stoughton; "Templars' March," Frysinger; Melody, Dawes; "In a Monastery Garden," Ketelbey; Southern Fantasy (Dedicated to Clarence Eddy), Ernest F. Hawke.

### Gallup to Play Enlarged Organ.

The newly-reconstructed and enlarged organ in St. Chrysostom's Church, North Dearborn street, Chicago, will be played for the first time in recital the afternoon of Dec. 17 at 4:30, when Emory L. Gallup, organist and choirmaster, will give a program. The organ has been completely modernized by George E. LaMarche.

Allen W. Bogen has resigned as organist of the Fifth Church of Christ, Scientist, in Chicago, to accept the position at the Tenth Church. He is succeeded at the Fifth Church by Walter Keller, Mus. D.

sections changed places and the vaudeville was repeated for the benefit of those who had previously dined. In the evening the ceremonial of the Shrine took place, preceded by an organ recital by Mr. Wedertz. Over 4,000 persons attended the festivities each day.

The organ is considered one of the finest the Austin Company has produced. Mr. Maitland, who designed the specification in collaboration with Herbert Brown of the Austin Company, worked out his theory that the ideal orchestral organ is a combination of legitimate organ and unit orchestra. The organ is entirely under expression with the exception of the pedal open diapason. As it was not intended originally that the theater should be used for motion pictures, there are no traps in the organ, but it contains an ample variety of orchestral coloring. The great, orchestral and solo sections are in the proscenium arch to the left of the player as he faces the stage, while the swell organ and pedal open diapason are in the same position to the right. There are sixty-six speaking stops, thirty-nine couplers and sixty-three other accessories. Each manual, broadly speaking represents one fundamental tone group; the great contains the diapasons and foundation tones of the instrument, the swell is largely characterized by string tones, the lower manual by wood-wind tones, and the solo by brass, with the large string tones. The solo and orchestral are partly duplexed, thus allowing various combinations of wood-wind effects. In this way, and by means of the numerous couplers, all the most desirable effects of the unit orchestra may be produced. Notwithstanding the orchestral quality of the voicing, the blending qualities are remarkable, the full organ being rich and sonorous.

The selection and purchase of the organ was made by a committee appointed by the Shrine, consisting of George F. Eisenbrown, potentate; A. Lincoln Frame, Horace H. Hammer, Theodore C. Auman, Edward H. Knerr and William H. McGowan.

The specification is as follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 85 pipes.
  2. Principal Diapason, 8 ft., 61 pipes.
  3. Small Diapason (from No. 1), 8 ft., 61 notes.
  4. Gross Gedeckt (leathered lips), 8 ft., 61 pipes.
  5. Clarabella, 8 ft., 61 pipes.
  6. Gemshorn, 8 ft., 61 pipes.
  7. Octave (from No. 1), 4 ft., 61 notes.
  8. Flute Harmonic, 4 ft., 61 pipes.
  9. Fifteenth, 2 ft., 61 pipes.
  10. Trumpet, 8 ft., 61 pipes.
  11. Chimes (Deagan, Class A), 20 bells.
- SWELL ORGAN (Orchestral and String Section).**
12. Bourdon, 16 ft., 73 pipes.
  13. Open Diapason, 8 ft., 73 pipes.
  14. Melodia, 8 ft., 73 pipes.
  15. Viole d'Orchestre, 8 ft., 73 pipes.
  16. Viole Celeste, Sharp (same scale as No. 15), 8 ft., 73 pipes.
  - \*17. Gedeckt, 8 ft., 73 pipes.
  - \*18. Salicional, 8 ft., 73 pipes.
  - \*19. Vox Angelica (Sharp, same scale as No. 18), 8 ft., 61 pipes.
  - \*20. Flute d'Amour, 4 ft., 73 pipes.
  - \*21. Nazard, 2 1/2 ft., 61 pipes.
  - \*22. Flautino, 2 ft., 61 pipes.
  - \*23. Tierce 1 3/5 ft., 61 pipes.
  - \*24. Vox Humana, 8 ft., 61 pipes.
  25. Contra Fagotto, 16 ft., 85 pipes.
  26. Oboe (from No. 25), 8 ft., 73 notes.
  27. Cornopean, 8 ft., 73 pipes.

\*On special chest, with valve tremolo and shutters.

**ORCHESTRAL ORGAN (Wood-wind Section).**

28. Contra Gamba, 16 ft., 73 pipes.
29. Horn Diapason, 8 ft., 73 pipes.
30. Concert Flute, 8 ft., 97 pipes.
31. Flute Celeste, Sharp (same scale as No. 30), 8 ft., 61 pipes.
32. Dolce, 8 ft., 73 pipes.
33. Unda Maris, Sharp (same scale as No. 32), 8 ft., 73 pipes.
34. Flauto Traverso (from No. 30), 4 ft., 73 notes.
35. Piccolo (from No. 30), 2 ft., 61 notes.
36. Clarinet, 8 ft., 73 pipes.
37. Orchestral Oboe, 8 ft., 73 pipes.
38. Cor Anglais, 8 ft., 73 pipes.
39. Echo Vox Humana (special scale, chest and tremolo), 8 ft., 61 pipes.
40. Harp (Deagan, wood Marimba), 8 ft., 49 bars and resonators.

**SOLO ORGAN (Orchestral Brass Section).**

41. Stentorphone (extra large scale), 8 ft., 73 pipes.
42. Philomela, 8 ft., 73 pipes.
43. Gross Gamba, 8 ft., 73 pipes.
44. Gamba Celeste, 8 ft., 73 pipes.
45. French Horn, 8 ft., 73 pipes.
46. Clarinet (from No. 36), 8 ft., 73 notes.
47. Orchestral Oboe (from No. 37), 8 ft., 73 notes.
48. Cor Anglais (from No. 38), 8 ft., 73 notes.
49. Concert Flute (from No. 30), 8 ft., 73 notes.

50. Flauto Traverso (from No. 30), 4 ft., 73 notes.
  51. Tuba Mirabilis, 8 ft., 73 pipes.
  52. Concert Xylophone (Deagan), 4 ft., 49 bars.
  53. Celesta (Austin type), 4 ft., 61 bars and resonators.
  54. Chimes (from Great), 20 notes.
- PEDAL ORGAN.**
55. Resultant Bass (from No. 57. Quint for lower octave), 32 ft., 32 notes.
  56. Diapason, 16 ft., 32 pipes.
  57. Bourdon (extension of No. 4), 16 ft., 12 pipes, 20 notes.
  58. Contra Gamba (from No. 28), 16 ft., 22 notes.
  59. Second Open Diapason (from No. 1), 16 ft., 32 notes.
  60. Gedeckt (from No. 12), 16 ft., 32 notes.
  61. Philomela (from No. 42), 8 ft., 32 notes.
  62. Cello (from No. 43), 8 ft., 32 notes.
  63. Gedeckt (from No. 12), 8 ft., 32 notes.
  64. Fagotto (from No. 25), 16 ft., 32 notes.
  65. Tuba (extension of No. 51), 16 ft., 12 pipes, 20 notes.
  66. Tuba, 8 ft., 32 pipes.

**TO PLAY ALL FRANCK WORKS**

**Wanamaker New York Store Arranges Dupre and Courboin Recitals.**

In celebration of the centenary of the birth of Cesar Franck, the concert direction of the Wanamaker Auditorium in New York announces two recitals on the new concert organ, with Marcel Dupre and Charles M. Courboin as soloists, in which the programs will be devoted to the complete organ compositions of Franck.

This will be the first time that Franck's entire organ works will have been played in a series of successive recitals, and will afford a rare opportunity for organists, organ students and music lovers generally to become acquainted with the great Belgian's contribution to organ literature.

The dates of the recitals will fall between Dec. 27 and Jan. 6, and will be announced shortly. Admission will be by complimentary ticket, and tickets may be obtained by applying at the concert bureau of the New York Wanamaker store.

**Odell Organ Is Dedicated.**

Dedication of a three-manual organ of twenty-four speaking stops in the Church of St. John the Baptist, on West Thirtieth street, New York City, took place Oct. 15 and S. J. Barth, organist and director, was in charge of a sacred concert by his choir which marked the occasion. Joseph M. Zeinz and Professor Francis J. Gross, Jr., played several organ solos. The organ was built by J. H. & C. S. Odell & Co.

**Bonnet Not to Take Orders.**

Renewed reports that Joseph Bonnet, the distinguished French organist, is about to take orders and become a Benedictine monk or a priest are without foundation. Mr. Bonnet is now filling engagements in Europe and returns to America the first of January.

**Florence Hodge to All Souls.**

Miss Florence Hodge has accepted the position of organist at All Souls Church, Oakwood boulevard, Chicago, and began her work there on Oct. 1.

The inaugural service on the large Kimball organ in Westminster Presbyterian Church, St. Louis, was repeated by W. M. Jenkins and the combined choirs Nov. 27, for the double purpose of enabling the hundreds who could not get into the building on the first occasion to hear it and of enabling the Post-Dispatch to broadcast the music from its station by special request, the radio equipment being installed especially for this event.

H. H. Holtkamp of the Votteler-Holtkamp-Sparling Company of Cleveland, and a director of the Organ Builders' Association of America, who sailed for Europe July 13, writes from Rome that he has had a very enjoyable tour visiting the countries of the old world. He expects to return home by Christmas.

Miss Wilhelmina Wistrand, the Des Moines, Iowa, organist, has moved to Oakland, Neb., where she has taken the position of organist at the First Lutheran Church, and also that of supervisor of music in the public schools.

Wilhelm Middelschulte will open the new Pflcher organ in the Lorimer Memorial Baptist Church, St. Lawrence avenue and Seventy-third street, Chicago, with a recital Dec. 17.

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**WANTED—USED TWO-MANUAL reed organ with pedal keyboard. Must be in good condition. Address William Schuelke, 1363 Twenty-ninth Street, Milwaukee, Wis.**

**WANTED—TO BUY TWO PIPE ORGANS, twelve to twenty stops. Any kind of action. P. BUTZEN, 2128 West Thirtieth street, Chicago. Telephone Canal 4983. [1]**

**William Lyndon Wright Dead.**

William Lyndon Wright, prominent organist and scholar, died early in November. He was organist of the Westminster Presbyterian Church of Yonkers, N. Y., for the last ten years. Mr. Wright entered New York University in 1910 and soon became university organist. After his graduation in 1914 he took charge of the department of music at the university and also succeeded Reinald Werrenrath as conductor of the University Heights Choral Society. About the same time he founded the Folk Lore Trio.

**Death of H. B. Votteler.**

H. B. Votteler, for many years president of the Votteler-Holtkamp-Sparling Company, organ builders of Cleveland, died early in November at his Cleveland home. As the active part in the business of the company has been in the hands of Henry Holtkamp and A. G. Sparling for years, the passing of Mr. Votteler will not affect the policies of the concern. Mr. Votteler's father founded the company in 1855.

**I. V. Flagler's Memory Honored.**

A large audience assembled at Calvary Presbyterian Church, Auburn, N. Y., recently to honor the memory of the organist and composer, I. V. Flagler. For over twenty-five years and until his death in 1901 Mr. Flagler was the organist of the First Presbyterian Church of Auburn. In an interesting program, Joseph B. Tallmadge at the organ, the Mendelssohn Club and the Calvary Church choir gave excellent interpretations of some of his best known works. Thomas Mott Osborne made an address.

**WANTED—AN AI CONSOLE MAN with ability. State experience and full particulars. BEMAN ORGAN COMPANY, Binghamton, N. Y.**

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**WANTED — ORGANIST - DIRECTOR to conduct chorus choir, junior choir, orchestra, dramatics. Exceptional opportunity in one of the largest churches in Michigan. Apply to Wesley E. Dyer, Muskegon, Mich.**

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**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. (1f)**

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**WANTED — FIRST-CLASS OUTSIDE man at once, steady work and good pay. Address REUTER ORGAN COMPANY, Lawrence, Kan. (1)**

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

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

**WANTED—EXPERIENCED ORGAN builders for outside erecting and finishing. THE AMERICAN PHOTO PLAYER COMPANY, San Francisco, Calif. (1f)**

**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. Greb, 1402 Murtland avenue, Pittsburgh, Pa. [12]**

**FOR SALE—A SECOND-HAND REED organ, with a set of pipes, one manual. Address 2635 South Central Park avenue, Chicago, Ill.**

**FOR SALE—A JARDINE PIPE ORGAN. Two-manual. Good condition. Fourteen stops. For immediate disposal. Address First Presbyterian Church, Port Henry, N. Y.**

**THE DIAPASON.**

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

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**WEEK OF EXERCISES  
FOR NEW CHICAGO ORGAN  
AT THE FIRST PRESBYTERIAN.**

**De Lamarter Gives First Program and  
Is Followed by Hyde—Skinner  
Four-Manual in Famous Church  
—Francis S. Moore Ill.**

Following closely on the opening of the large Skinner organ in St. Luke's Church at Evanston, the inaugural ceremonies for the four-manual in the First Presbyterian Church of Chicago made the late fall a veritable Skinner season in the city. A series of interesting events was arranged by the famous old church on the south side to usher in its new instrument. The festivities opened Nov. 1, with a recital by Eric De Lamarter. This was followed the next evening with a recital by Herbert E. Hyde. The culmination of the program was the service of dedication Sunday, Nov. 5. The prolonged and painful illness of Francis S. Moore, for more than a quarter of a century organist of the church, cast a pall over the dedication, but his confreres rallied to his side and displayed ably the qualities of the fine instrument he designed.

The First Presbyterian Church, formerly on Indiana avenue, where it was famous for its music, was merged some years ago with the Forty-first Street Church and since that day has worshipped in the edifice erected by the latter church in a more favorable location on Grand boulevard. When the merger was effected the old organ, a large Hook & Hastings three-manual, over which Clarence Eddy presided for a long time, was moved to the new church building, and Francis Moore, as well as Philo Otis, for many years the patron saint of the music in the First Church, went with the organ and the congregation. Mr. Otis remains interested in the music of the church, as always, and his voice was heard in the dedication services. He was chairman of the committee which purchased the instrument.

Ernest M. Skinner, in his address at the opening recital, remarked that only too often he found himself in a pulpit. Naturally, when a man is properly qualified the rostrum eventuates. He talks easily, simply, directly, confidently and always interestingly. He illuminates many dark places, especially for those who had never gone beyond the display pipes as sources of the organ's music. Humorous as it may seem, there are any number of people who never get beyond the obvious and really do believe they see all the organ in its front.

Eric De Lamarter used certain forms to unfold the organ's varieties and contributed a Scotch fantasia to please the sons of Ossian, who do abound in Presbyterian folds. He found himself admirably eloquent in the Scherzo from Guilman's Fifth Sonata; delicate and exquisite in the Godfrey "Reverie" (something choice, by the way, as music alone); as felicitous and facile as they make them in a well-made bit of music, the Scherzo of Rousseau. His own "Carillon" shimmered with a misty glow and he topped it all with a majestic sweep to the Finale of Widor's Sixth.

Good singing of two anthem numbers by the church quartet did not receive a tittle of the recognition belonging thereto. In fact, the audience was either self-conscious or disposed to take everything for granted—manifest enthusiasm for any portion of the program being completely lacking.

Mr. De Lamarter's selections included the following: "Chant de Printemps" and "Angelus du Soir", Bonnet; Chorale in A minor, Franck; Scherzo, Sonata 5, Guilman; "Reverie Pathetique", Godfrey; Fantasia on Scottish Airs, Purcell Mansfield; Scherzo, Rousseau; "Carillon", De Lamarter; Finale, Symphony 6, Widor.

The first night an admission fee was charged, and the second evening the recital was free to all. Yet, strange to say, the audience was very large on the first evening and very small the second. Mr. Hyde was welcomed with enthusiasm, however, by those present, and played a varied and a well-balanced program, and illuminated it well with his explanatory comments

**NEW ROBERT-MORTON CHURCH ORGAN IN SAN FRANCISCO.**



before each number. His numbers included: Toccata and Fugue in D minor, Bach; Cradle Song, Grieg; "Vision", Rheinberger; Chromatic Fantasie, Thiele; "Romance sans Paroles", Bonnet; Bourree, Bach; "Menuet a l'Antico", Seeboeck-Hyde, and "Caprice Heroique", Bonnet. Mr. Otis made an address and Frederick A. Stock, conductor of the Chicago Symphony Orchestra, delivered an address on "Music and the Higher Life of the Community."

Miss Frances Ann Cook, who was organist of the old Sixth Church, which also was merged into the new First Church, played Friday evening, which was parish and pastors' evening, and her numbers included: "Marche Russe", Schminke; Autumn Sketch, Brewer; "Angelus du Soir", Bonnet; Toccata, Frysinger. "The Religious Value of Music" was the subject of an address by Dr. William Pierson Merrill, formerly pastor of the Sixth Church and now at the Brick Church in New York.

At the Sunday services Mrs. Helen W. Ross, assistant organist, presided ably and gave a short recital before the evening service, while the principal address was made by the pastor, Dr. William Chalmers Covert.

**M. T. N. A. to Meet in New York.**

J. Lawrence Erb, president of the Music Teachers' National Association, has sent out notice that the forty-fourth annual meeting will be held at the Hotel Pennsylvania in New York City Dec. 27, 28 and 29. Sessions will be held every morning and afternoon. Among the speakers who have already agreed to take part are these from New York: Walter Damrosch, O. G. Sonneck; Kate S. Chittenden and W. J. Baltzell, in addition to which there will be a symposium of critics. There is an equally attractive list of speakers from other parts of the country, particularly under the auspices of the public school and the organ and choral music committees. While aiming at a large variety of topics, the program will be so managed that there will be room for impromptu discussion.

**Use Miss McCollin's Works.**

A graceful compliment was paid to Miss Frances McCollin, the Philadelphia composer, at St. Michael's Lutheran Church, Philadelphia, the evening of Nov. 5, when three selections on the program of the musical service were works by the gifted young blind woman and a note on the church folder gave a sketch of her career. Miss McCollin was present at the service. Her anthems on the program were "The Lord Is King," and "God Is Our Refuge and Strength." H. Gordon Thomas played the following organ program: Prelude (Suite No. 1), Borowski; Cantilena Pastorale, Guilman; Rondo, Frances McCollin; "Lied," Wolstenholme; Chorale in A minor, Franck.

**MARCEL DUPRE ROUSES  
CHICAGO ENTHUSIASM**

**MARVEL AT IMPROVISATION**

**First Recital in City Given at St. James' Episcopal Church and Organists Attend—To Appear Dec. 21 in Oak Park.**

Marcel Dupre's first Chicago recital was the occasion for the gathering of an eagerly expectant company of organists not only from this city but from nearby points. When a man's fame precedes him to the extent that it preceded M. Dupre even the most passe and lethargic organist stirs himself sufficiently to come out rather than think up a perfectly valid excuse. Needless to say, Dupre did not disappoint those who came from the ends of the city and beyond. His program at St. James' Episcopal Church the evening of Oct. 30 was an excellent and an interesting one to begin with, and the performance made the evening one of those epoch-making events in Chicago's organ history. The climax of it all was the improvisation, and though the reports from the east last year made it as strong as possible that in M. Dupre we had a prodigy among improvisers, one could not but be amazed at his uncanny talent in this direction. The improvisation was the last and the outstanding number on his program. It is only a pity that the symphony he created at the keyboard could not have been written down. The themes for the various movements were given by Frederick Stock, Clarence Eddy, Eric DeLamarter, Palmer Christian, Herbert Hyde and John W. Norton. The scherzo, on a theme by Mr. Eddy, was the most clever piece of work and the fugue was a marvel in its line.

The set program was varied and delightful, being never boresome. It opened with the Bach Fantasie and Fugue in G minor. The fantasie was played with poetic grace and clarity, and with an interpretation which was Mr. Dupre's own conception. The Noel with Variations by d'Aquin was as dainty as that composition can be made. Cesar Franck's Fantasie in A, the intricacies of the Finale from Vienne's Third Symphony, a piece entitled "Chimes," by Bourdon—something to be added to the brief list of good chime pieces—and the Prelude and Fugue in G minor by Dupre completed the program previous to the improvisation.

Another opportunity to hear Mr. Dupre is given—and a welcome one—at a recital announced for the new four-manual Casavant organ in Grace Church, Oak Park, the evening of Dec. 21.

Dupre's recital dates in December are as follows:

- Dec. 3—Los Angeles, Cal.
- Dec. 5—Pasadena, Cal.
- Dec. 6—Claremont, Cal.
- Dec. 7—San Diego, Cal.
- Dec. 9—Tucson, Ariz.
- Dec. 11—El Paso, Tex.
- Dec. 13—Albuquerque, New Mex.
- Dec. 15—Colorado Springs, Colo.
- Dec. 19—Omaha, Neb.
- Dec. 21—Toronto, Ont.
- Dec. 26—Philadelphia.
- Dec. 27-29—New York City.

**German Organist Coming.**

Hermann Keller, one of the noted organists of the present day in Germany, is coming to the United States for a recital tour and among his engagements will be a concert for the children's welfare commission of central Europe, under the auspices of Bishop J. Nuelsen, 150 Fifth avenue, New York. Professor Keller is organist of St. Mark's Church in Stuttgart and first professor of organ at the Stuttgart Conservatory. He is a former pupil of Max Reger and Karl Straube and one of those who vouch for his ability is Wilhelm Middelschulte of Chicago. Professor Keller will sail for the United States on Nov. 29.

The Emmons Howard Organ Company has installed in the First Presbyterian Church at Rome, N. Y., an organ which is the gift of the Rev. M. W. Stryker, D.D., in memory of George William Knox, D.D., LL. D., who was born in Rome and died in Korea, where he was a missionary, in 1912.

**FOR SAN FRANCISCO CHURCH**

**Robert-Morton Organ in Star of the Sea Dedicated by Archbishop.**

The Robert-Morton Company of San Francisco has installed a three-manual organ in the Star of the Sea Catholic Church at San Francisco and it was dedicated the first week in November by Archbishop Hanna. This is a straight organ of seventeen speaking stops and is an example of the latest church work done by these progressive organ builders on the Pacific coast, who are laying emphasis on this branch of their activities. The specifications of the organ are as follows:

- GREAT ORGAN.**
  - 1. Open Diapason, 8 ft., 73 pipes.
  - 2. Doppel Flöte, 8 ft., 73 pipes.
  - 3. Viola di Gamba, 8 ft., 73 pipes.
  - 4. Viol d'Amour, 4 ft., 73 pipes.
- SWELL ORGAN.**
  - 5. Open Diapason, 8 ft., 73 pipes.
  - 6. Vox Celeste, 8 ft., 61 pipes.
  - 7. Salicional, 8 ft., 73 pipes.
  - 8. Stopped Diapason, 8 ft., 73 pipes.
  - 9. Flute Traverso, 4 ft., 73 pipes.
  - 10. Oboe, 8 ft., 73 pipes.
  - 11. Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**
  - 12. Dulciana, 8 ft., 73 pipes.
  - 13. Melodia, 8 ft., 73 pipes.
  - 14. Rohr Flöte, 4 ft., 73 pipes.
  - 15. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
  - 16. Bourdon, 16 ft., 32 pipes.
  - 17. Double Open Diapason, 16 ft., 32 pipes.

**Effective Service as Memorial.**

C. Max Ecker arranged a very effective "service of music honoring the American soldier of the world war" at the Collingwood Avenue Presbyterian Church of Toledo, Ohio, Nov. 12. For this service a handsome program, a feature of which was a front page reproduction of the American flag, was printed. Mr. Ecker had the assistance not only of his quartet, but of a violinist and a pianist. The vocal numbers included: "Sons of Aaron," from "Athalia," Mendelssohn; "The Sorrows of Death" (Tenor solo), Mendelssohn; "Light after Darkness" (Alto and bass duet, with violin and organ, arranged from "Regina Coeli"), Handel; "Light in Darkness," Jenkins; "I Will Extol Thee, O Lord" (Soprano solo), Costa; "Land of Our Hearts," Chadwick. As an offertory Mr. Ecker played Jensen's "Dreams," with piano and violin.

**Dickinson Addresses Clergy.**

Clarence Dickinson gave an address before Theta, an association of the younger ministers of New York City and environs, Nov. 13, on the subject: "Music in the Church Service, and the Relation of Minister and Organist." Ministers are frequently invited to address associations of organists, but this is possibly the first time on record that an organist has been invited to address a ministerial association. Dr. Dickinson's recital season opened with a recital at Allentown, Pa., Oct. 19, in connection with the dedication of the new Asbury Church and its four-manual organ. Other recitals in the immediate future include Wellesley, Mass.; New Canaan, Conn., and Scarsdale, Greenwich and Albany, N. Y.

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 III.

I fear that some of my readers will think that I am never coming to the end of this list, but I promise that Part 4 will close the count. If you knew how many solos have been examined and not mentioned, you would pity me and cast a charitable veil over all my future performances.

H. A. Matthews:  
 "Blessed are They," high. In "Life Everlasting." (S) Advent.  
 "I Come from the Father," baritone. In "Triumph of the Cross." (S) Lent, Presence of God.  
 "In my Father's House," bass. In "Life Everlasting." (S) Kingdom of Heaven, Comfort, Communion.  
 "O lovely Voices of the Sky," high. In "The Story of Christmas" and separate. (S) Christmas.  
 "O Master, Let Me Walk with Thee," tenor. In "The Conversion." (S) Fellowship with Christ, Social Service.  
 "Rejoice Ye," high. In "City of God." (S) Church Festival, National, Peace.  
 "Was ever Loneliness like His," tenor. In "Triumph of the Cross." (S) Lent, Love of Christ, The Passion.  
 J. S. Matthews:  
 "The Easter Sun," low. In "The Paschal Victor." (G) Easter.  
 "The Everlasting Hope," high. In "Paschal Victor." (G) Easter.  
 "The Following Love," tenor. In "Paschal Victor." (G) Whitsunday, Ascension, Love of Christ, Holy Spirit.  
 "Fear not, little Flock," baritone. In "The Way, the Truth and the Life." (S) Comfort, The Kingdom on Earth, God's Love.  
 "Lead Us, O Father," soprano. In "The Way, the Truth and the Life." (S) Guidance.  
 "The Virgin's Lullaby," soprano. In "The Eve of Grace" and separate. (G) Christmas.  
 Maunder:  
 "A new Commandment," baritone. In "Olivet to Calvary." (G) Brotherly Love, Social Service.  
 "Consider the Lilies," low. In "Song of Thanksgiving." (G) Nature, God's Love.  
 "Hadst Thou but Known," baritone. In "Olivet to Calvary." (G) Palm Sunday, Christ's Love.  
 "O Cast Thy Burden upon the Lord," baritone. In "Penitence, Pardon and Peace." (G) Restoring Grace, Guidance.  
 "O Lovely Flowers," soprano. In "Song of Thanksgiving." (G) Nature.  
 "O That I Knew," high. In "Penitence, Pardon and Peace." (G) Aspiration, Longing for God.  
 "O Was There ever Loneliness Like His," tenor. In "Olivet to Calvary." (G) Atonement, Good Friday.  
 Mendelssohn:  
 "Be Thou Faithful," tenor. "St. Paul," Loyalty, Saints and Martyrs Kingdom in Heaven.  
 "But the Lord is Mindful," alto. "St. Paul," Love of God, Protection.  
 "For Know Ye Not That Ye Are His Temple," bass. "St. Paul," Personal Righteousness.  
 "Hear Ye, Israel," Soprano. "Elijah," Obedience, God's Power.  
 "He Counteth all Your Sorrows," tenor. "Hymn of Praise." Comfort.  
 "Is not His word like a fire," bass. "Elijah," Power, The Word of God.  
 "It is Enough," baritone. "Elijah," Use with following trio, "Lift thine Eyes." Comfort, Trust.  
 "Jerusalem, Thou That Killest," soprano. "St. Paul," Martyrs, Palm Sunday.  
 "Lord God of Abraham," baritone. "Elijah," God's Power.  
 "O Come, Let Us Worship," tenor. "Psalm 95." Adoration.  
 "O God, Be Merciful," bass. "St. Paul," Penitence, Forgiveness.  
 "O Rest in the Lord," alto. "Elijah," Confidence, Restoring Grace, Funeral (customary in Church of England).  
 "The Sorrows of Death," tenor. "Hymn of Praise." Restoring Grace.  
 "Then Shall the Righteous Shine," tenor. "Elijah," Saints, Kingdom in Heaven, Funeral.  
 "Ye People, Rend Your Hearts" and "If with all your Hearts," tenor. "Elijah," Penitence, Aspiration.  
 Milligan:  
 "Hear My Cry," high and medium. (S) Lent, Appeal to God.  
 Neidlinger:  
 "The Birthday of a King," 2 keys. (S) Christmas.  
 "Keep My Commandments," 2. (St) Obedience, Confirmation.  
 "My Sheep Hear My Voice," 2. (St) Obedience, Omit first sentence.  
 "O Quiet Night," medium. (St) Christmas.  
 "Spirit of God," high and medium. (D) Holy Spirit, Presence of God, Whitsunday.  
 Nevin, George B.:  
 "Here, O My Lord, I See Thee," 2. (D) Communion.  
 "O Son of the Carpenter," medium. (D) Labor.  
 "The Strength of the Hills," high and medium. (D) Evening, Trust, Nature, Power of God.

Newton:  
 "As Pants the Hart," medium. (G) Aspiration.  
 Noble:  
 "The Shepherd," medium. (S) Love of God, Guidance, Children.  
 "Souls of the Righteous," medium. (G) Saints, Memorial, Funeral.  
 O'Hara:  
 "The Living God," 3. (Huntzinger) Brotherhood of Man, Humility.  
 "There is no Death," 3. (Huntzinger) Immortality, Memorial.  
 Parker, Henry:  
 "Jerusalem," 3. (D) Palm Sunday.  
 "The Prodigal Son," 3. (S) God's Love, Penitence.  
 Parker, Horatio:  
 "Come, See the Place," 2. (S) Easter.  
 "Evening," high and medium. (S) Evening.  
 "Father most holy," 2. (S) Adoration, Lent, Prayer.  
 "Golden Jerusalem," tenor. In "Hera Novissima." (G) Kingdom in Heaven.  
 "Heaven's Hope," high and medium. (S) Kingdom in Heaven.  
 "Morning," high and medium. (S) Morning Adoration.  
 "Now Appears the Glorious Morning," bass. In "The Holy Child." (S) Christmas.  
 "O Country Bright and Fair," soprano. In "Hera Novissima." (G) Kingdom in Heaven.  
 "People Victorious," alto. In "Hera Novissima." (G) Kingdom in Heaven, Saints, Memorial.  
 "The Red Cross Spirit," 2. (G) Red Cross Drives.  
 "Rest," 3. (St) Evening, Comfort, Fellowship with Christ.  
 "There is a Land," 2. (St.) Kingdom in Heaven, Saints.  
 "There Shall Come Forth a Rod," bass. In "The Vision of Mary." (G) Advent.  
 "They That Sit in Darkness," alto. In "Wanderer's Psalm." (G) Missions, Comfort.  
 "The Vision of the Shepherds," soprano. In "The Holy Child." (S) Christmas.  
 Parry:  
 "The Lord is Long Suffering," alto. In "Judith" and in Schirmer's Oratorio Songs for Alto, Harvest, God's Love.  
 Read:  
 "The Power of Prayer," low or medium. (G) Soul's Approach to God, Prayer.  
 Reimann-Dickinson:  
 "The Soul at Heaven's Gate," medium or a dialogue for SAB. (G) Pardoning Grace, Humility, Kingdom in Heaven.  
 Rigby:  
 "The Wings of the Morning," 2. (St) God's Presence.  
 Rogers:  
 "A Prayer," 2. Words by Noyes. (S) Patriotic, National and International Religion.  
 "God Created Man to Be Immortal," bass. In "The New Life." (D) Easter, Saints, Memorial.  
 "Great Peace Have They Who Love Thy Law," medium. (S) God's Peace, Obedience, Bible Comfort.  
 "Greater Love Hath no Man," high. In "The Man of Nazareth." (S) Christ's Love and Passion, Soldier Memorial.  
 "Out of the Depths," 2. (St) Lent, Penitence, Prayer.  
 "Today If Ye Will Hear," 2. (St) Obedience, Conversion, Grace, Lent.  
 This list includes such favorite composers as the Matthews brothers, Maunder, Mendelssohn, Noble, Parker and Rogers; indeed, a fairly good collection of solos for the entire church year could be selected from the compositions of the half dozen writers just named. Of course, one may have favorites. I like "O Lovely Voices" and "Rejoice Ye" best of all the excellent numbers by H. A. Matthews, but all are very useful. Of his brother's melodies, so graceful and refined as to claim very high place, I use oftenest "The Following Love" and the little Christmas solo for soprano, a delightful bit. All the Maunder numbers have an appeal. I find that "O Was There Ever Loneliness Like His" seems to touch people more than any of his other numbers. "A New Commandment" is especially useful because of the frequent sermons on Brotherly Love.  
 I have not thought it necessary to note the names of publishers for Mendelssohn, because editions abound. My favorite of all those luscious melodies is "Then Shall the Righteous Shine"; I can well believe the story that Mendelssohn wept at its first performance; it is usually taken much too fast, and to be sure the faster tempo is easier for most tenors.  
 Mr. Milligan's solo goes best with a ringing, dramatic soprano voice; it should make an excellent one for Jewish services, where dramatic music is much admired. The best of the Neidlinger solos is the one for Whitsunday—an excellent text with music that twice rises to a big moment and is suave and appealing throughout. The second and third are only two pages long, but they might be used as a sentence at Confirmation or for some such purpose. The two Christmas solos are both easy and directly melodious. The Nevin solos are easy, too, and they have a sincerity that makes them go well; the second is one of the few solos on the dignity and holiness of labor. The third is musically the best. I think The Newton solo is quiet and easy.  
 The first of the Noble solos is one of the best we have. It has a naive quality that makes it doubly appealing when sung by a boy soprano. I use this number on Children's Sunday, but its possible use is wide. The other number is a transcription of the finest anthem of our generation; indeed, to me it is the finest anthem of the English school.  
 The two O'Hara numbers have dramatic climaxes that make a big voice desirable. They are extremely popular and effective. The first one tells of a man who sought God in the pomp of ecclesiasticism and pride and found Him not.

Then he made of his heart a lowly stable for the beasts of human kindness, and God entered there. A striking subject and a striking song.

Dr. Horatio Parker usually wrote for a big voice and was unmerciful to even a big voice. The best of his solos to me is the lovely soprano aria in "Hera Novissima," with "They That Sit in Darkness" a close second. Both of these songs require excellent control and considerable power. "Come, See the Place" is a popular song with a big climax; it is rather vulgar, but certainly effective. The tenor solo in "Hera Novissima" is very fine. Of the simpler Parker numbers I like best "The Vision of the Shepherds" and "Rest."

The Reimann-Dickinson is a unique composition. The humble soul goes to heaven's gate and a dialogue ensues between the soul and the angel. This may be sung as a dialogue in three voices or it will go as a solo for medium voice. In the latter case you had better have the words printed on the program. The text is beautiful, and the music is Mozartean in grace. This is one of Dr. Dickinson's finest discoveries.

Mr. Rogers is at his best as a song composer. These songs of his are all easy; no one of them demands a big voice; every one of them says something with sincerity and clarity. The second number is one of the few good things for a real bass, and another is "Out of the Depths." The first solo has striking words by Noyes, contrasting the faithlessness to God of the world before the war with its present humility in the face of death. Of course matters have changed somewhat since the war, when this poem was written, but I still find the song effective.

NEW CHRISTMAS MUSIC.

In my last article I reviewed a number of the new Christmas things, but many more have appeared. In particular I wish to mention the new arrangements of traditional carols, always welcome at Christmas time. First of all, there is "A Christmas Carol from Lapland" (G), the latest addition to Dickinson's indispensable Sacred Chorus, and a beautiful one. It is for tenor (or soprano) and bass (or alto) obligato solos with unaccompanied chorus. This sounds formidable, but the carol can easily be rearranged a bit to make it possible even for quartet, if you use an accompaniment. The melody is childlike and delicious; the words are quite all right. Next year I believe Dr. Dickinson is to publish carols from Tibet to Terra del Fuego, the only parts of the globe he has not yet harvested.

Harvey E. Gaul has an excellent set of Eight Old English Carols in Schirmer's Annual this year, including the superlative Coventry Carol and one previously unknown to me, "Gloria Tibi, Domine." The arrangements are simple but adequate and tasteful; about all the carols will go well in unison. Mr. Manney publishes with Ditson this year Six Old French Christmas Carols in two sets of three. The first set is very fine, including two of the best of carols, the perfect "Un Flambeau, Jeanette" and the tender "Dors, ma Colombe." Those who have Cuthbert Nunn's collection of French Carols, mentioned last month (B), will already be familiar with the best of Mr. Manney's. Mr. Manney's translations are adequate.

In some ways the most delightful Christmas publication of the year is Joseph W. Clokey's "Childe Jesus" (Birmingham). A little cantata of twenty-one pages, largely a collection of old carols well arranged and skillfully connected by pretty recitatives. This can be sung by any type of choir; it is very easy; it is music of a high type. I am using it with my college chorus of a hundred and again with my church choir, and I recommend it in the highest terms. Inexpensive chorus parts may be obtained, making it unnecessary to spend much money, and they are well worth having if only for such a lovely carol as the "Un Flambeau." Mr. Clokey has had the able assistance of Hazel Jean Kirk; the texts are good. I suggest that this might be given by Sunday-school and choir, the children taking some of the carols. Speaking of that, Dickinson's "Coming of the Prince of Peace" (G), a very successful little pageant with music, may be obtained now in two forms—the complete score and the chorus edition; it is the best work I know for a Sunday-school celebration. It uses a number of the carols discovered by the Dickinsons.

For women's chorus in two and three parts Howard D. McKinney has published a collection of Eleven Traditional Christmas Carols (J. Fischer) that will be welcomed by many directors of women's choirs and choruses. Most of the numbers are familiar.

Schirmer reprints this year one of the best of modern carols, Frank C. Butcher's choice setting of the old English poem "On Yesternight I Saw a Sight," this edition bearing the title, "The Virgin and the Child." The melody is atmospheric and tender; the organ part is interesting; the choral leading is skillful. In one stanza there is an alto obligato solo. The carol could be given, however, by a quartet, and it is well worth giving by any choir. I do not remember having seen any other composition by Mr. Butcher, but I hope there are more of this quality.

Elinor R. Warren publishes with Flammar "Christmas Morn," a two-page carol with violin obligato. There are three stanzas; most of the carol is to be sung in unison, but there is one division. I suggest that this will make a pretty duet for soprano and alto. The accompaniment is better for piano than for organ. I think that there is no other good new carol not previously reviewed except Candlyn's "In dulci Jubilo" to me the least attractive of his set of three published by Mr. Gray this year; but that is because the other two are so exceptionally fine; this one is for unaccompanied singing in four parts, and it is not difficult.

Beside the Clokey cantata I wish to

mention two other works of considerable length. Stanley T. Reiff's "The Wonder Child" (Willis Music Company) is a twenty-five minute cantata, easy and attractive, with solos for all four voices. Although the score calls for a men's trio for a page or so, I do not see why a quartet should not be able to manage all this work. Mr. Reiff will be remembered for a little cantata for Lent called "The Lamb of God," published not long ago by the Boston Music Company. The present composition is of similar type and of the same degree of difficulty—within the capacity of almost any choir.

"The Nativity" is a play, with music, for children, founded on Old French songs, but together by the Misses Warner and Barney, published by the new firm of E. C. Schirmer. I recommend this highly with one reservation: Some of the melodies are so uncompromisingly modal in their tonality and harmonization that I do not think that the average child will like them or find them easy to sing. But then, I suppose that Boston children can do anything. There are charming pictures suggesting costumes. As for solos, there is the reprint of "Voices of the Sky," the excellent high solo in H. A. Matthews' best cantata (S). The separate edition is welcome. I have used this number again and again. Here is a real Christmas number, full of cheer and beauty. Mr. Barnes has a new solo for medium voice, "In Bethlehem's Manger Lowly" (S), quiet and refined, with a Barnes accompaniment—which is to say a graceful and musicianly one; the exquisite text is of the sixteenth century, slightly altered. I do not agree with the direction "con moto"; try this rather slowly with a lyric soprano who can enunciate distinctly and sing softly at the same time. Yes, I think that she is still alive.

Josten's "The Three Holy Kings" (S) is a good solo for medium voice if you use the German words by Heine and not the stolid translation by a certain eminent lexicographer; I commend it to German Lutheran use. Carl Hahn's "The Voice of the Chimes" (John Church), in two keys, has a piano accompaniment that suggests chimes, and a fluent and popular type of melody; a lot of people will like this very much; a tenor will do best with it.

For many years Van de Water's "Night of Nights" has held popular affection as a solo. Ditson now publishes it in two editions in duet form—for soprano and tenor and for alto and baritone.

POSTSCRIPT.

Just as I was mailing these notes, I received copies of certain attractive additions to Dr. Dickinson's Sacred Chorus. There is not time to review them, but they must be listed at least.

Traditional — "An Angel Came from Heaven," A. Obligatos.  
 Norwegian — "The Babe in the Manger," S. Obligatos.  
 Eighteenth Century — "The Song of the Angels," Women 4 pt. arr. Obligatos.  
 Austrian — "Shepherds' Christmas Song," Women, 3 pt. arr.  
 Lithuanian — "What a Wonder!" Women, 2 and 4 pt. Will go as duet. Obligatos.  
 Dickinson — "The Shepherds' Story," Men, 4 pt. arr.

The last four are new arrangements; the first two, both delightful and not difficult, are new this season. The obligatos are optional and separate; they are for violin, cello and harp.

Two Courboin Tours in November.

Charles M. Courboin has made two extended concert trips in November. The first took him into the south and included recitals at Anderson, S. C.; Albemarle, N. C., and Charlotte, N. C. He played at Anderson in the First Baptist Church, Nov. 14, under the auspices of the department of music of Anderson College. In Albemarle, Nov. 16, he dedicated a Kimball organ in the Central Methodist Church. He played in Trinity M. E. Church, Charlotte, Nov. 17. This was Mr. Courboin's second appearance in Charlotte in less than a year, as he dedicated the fine Kimball organ with two successful recitals last spring. He was greeted again by a large audience of admirers. In the week of Nov. 20 he gave recitals at the Seventh Baptist Church, Baltimore, under the auspices of the Baltimore chapter, American Guild of Organists, Nov. 21; at the University Methodist Church, Syracuse, Nov. 23; at the Hickory Street Presbyterian Church, Scranton, Pa., Nov. 24, and a dedicatory recital in Trinity Church at Elmira, N. Y., Nov. 25. In addition to these recitals, he has given four recitals in the Wanamaker Auditorium in New York, Nov. 1, 8, 22 and 29, and two recitals in the Philadelphia Wanamaker Auditorium, Nov. 10 and 28. Dec. 7 Mr. Courboin will be heard on the new community organ in the High School Auditorium at Williamsport, Pa. Other December recitals include Des Moines, Iowa, Dec. 13; Indianapolis, Ind., Dec. 14, and Greencastle, Ind., Dec. 15. He will also appear with the Philadelphia Orchestra Dec. 26.

Goes to St. John's Roanoke.

George F. Austen, Mus. B., A. R. C. O., has resigned at St. Paul's Church, Petersburg, Va., to accept the position of organist and choirmaster at St. John's Church, Roanoke, Va.



## AN ORGAN OF DISTINCTION WITH ONLY NINE STOPS

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# 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.

Missouri is now represented with a full-fledged state organization. It has begun with an enthusiasm which ought to carry it far and we hope to hear of its activities each month. Last month we spoke of new state councils and Missouri has responded. This month we should have at least one other new council. The Chicago convention must have given someone an inspiration for undertaking such plans. January, 1923, would be an ideal time for the consummation of those plans.

The N. A. O. was founded with the purpose of giving its members more of the social spirit. This ought not to be lost and in making plans for the winter more stress can be laid upon this point. The headquarters dinner was planned accordingly. We all enjoy an evening when we can get together without feeling that a large part of the evening must be devoted to concentration upon a recital or a talk. Don't forget just the plain social evening for your coming events.

Chamberlain Philip Berolzheimer of the city of New York has done much to bring good music to the masses through the many concerts which he has arranged for the summer months and in many other ways. Now he has taken another step in the cause of music. Mr. Berolzheimer believes that among the hosts of music teachers in our country are many who are not competent to give instruction. Mayor Hylan has appointed a municipal committee with Mr. Berolzheimer as chairman and it is at work on a plan to help rid the teaching profession of charlatans and fakers. Two meetings have been held at the city hall and prominent musicians have appeared before this committee. The question of the advisability of licensing teachers has been discussed carefully and although this plan seems impossible, everyone admits that something should be done. The executive committee of the N. A. O. has drawn up a resolution and President Noble appeared before the municipal committee at the last meeting. A representative committee of teachers has been appointed to report to the mayor's committee, so that in the near future something will come out of this movement which Mr. Berolzheimer has launched with his usual enthusiasm. N. A. O. members may have ideas on this plan. It is one which should be near the heart of all serious musicians and one which must be solved. We might make a small beginning by insisting that every teacher understand and be able to impart the fundamentals of his branch of music.

As you know, the national convention next year will be held at Rochester, N. Y. You also must know that the facilities there are of the best for a big, successful meeting. Just now we are undecided as to the date. We have a cordial invitation from the Canadian College of Organists to set the date for our convention for the last week in August and then come over to Canada and enjoy their convention with them. The dates will be made to fit nicely if this plan for convention dates is suitable for our members. We desire to hear from you on this point. Last September the Canadian college held a fine convention, at which we were represented nobly by Henry S. Fry. There was such a fine feeling of co-operation and friendliness at that time that they urged us strongly to

make our convention come at a time when all who desired to do so could attend both meetings. A little later we shall ask you to vote upon this matter and we hope that our date may be arranged so that we can join with our neighbors in this splendid plan.

### Acts on Licensing of Teachers.

Following is a resolution presented by the N. A. O. before the municipal committee of New York City, which has been appointed by Mayor Hylan to find the best method by which a higher standard for music teachers may be secured:

Whereas, A proposal has been made to protect legitimate music teachers and all music students from imposition by fraudulent teachers, through a system of licensing by the municipality of New York;

Resolved, That we recognize the seriousness of the situation and recommend as remedies the following:

(1) The creation of adequate standards of proficiency for the various branches of musical art, as has been done in France and England and, with regard to organists, in the United States and Canada.

(2) The establishment of good teaching and examining centers in order to supervise and correlate the whole matter of musical and teaching ability.

(3) The education of the public to respect and insist on the possession of such certificates or degrees as indicate real capacity to teach music.

(4) Such education of boys and girls in the public schools as to supply a greater cultural acquaintance with the art. This may well be supplemented by musical competitions in the schools.

Resolved, That we regard these measures as greatly preferable to any attempt by the city to license the music teaching profession by any official tests.

### Missouri Council Organized.

N. A. O. members of St. Louis gathered Monday evening, Oct. 23, at Christ Church Cathedral, formed a state council and laid plans for a busy winter. The officers chosen to head this new organization are:

President—Arthur Davis.

First Vice President—George Enzinger.

Second Vice President—E. Prang Stamm.

Secretary—Elmer H. F. Ruhe.

Treasurer—Christian H. Stocke.

Among others present were: D. H. Cleland, G. Hermann Beck, Julius Oetting, Raymond Rapp and F. V. P. Hillgardt.

### EXECUTIVE COMMITTEE.

The executive committee met Monday, Nov. 13, at headquarters, the Musicians' Club, and the following were present: President Noble, Chairman McAll, Mrs. Keator, Mrs. Fox, Miss Whitmore, Messrs. Fry, Russell, Weston, Sammond, Riesberg, Doane and Macrum.

In the absence of Mr. Nevins, Mr. Macrum was elected temporary secretary. The minutes of the last meeting and the treasurer's report were both approved. Three new members were received. The balance in the treasury is the largest for this season in the history of the association.

The Union-Essex chapter of New Jersey reported that its next meeting would be held at the Westminster Presbyterian Church, Elizabeth, N. J., Monday evening, Nov. 27, at which time Mrs. Kate Elizabeth Fox will play a recital.

Hermon Keese tendered his resignation as chairman of the organization committee and Henry S. Fry was chosen to succeed him.

A resolution dealing with the licensing of music teachers by the city was approved by the committee and is printed elsewhere. After hearing some of the plans of the public meetings committee the meeting adjourned until December.

### DELAWARE NOVEMBER MEETING.

The Delaware chapter held its November round table dinner and meeting in the cafeteria at the Y. M. C. A. Nov. 9. Everyone seemed to enjoy this novel way of having a banquet and there was the usual fine attendance. Owing to labor troubles the Harrison M. E. Church was not finished in November, as expected, and the recital which was to have been given there by Wilmer Highfield will be played in December. The election of officers will be held at the December meeting. Those present at the November dinner were: Mr. and Mrs. George H. Day, Miss Elizabeth Connell, Mr. and Mrs. H. R. Birkhead, Mr. and Mrs. Wilmer Highfield, Miss Sarah White, Mr. and Mrs. Herbert Drew, Mr. and Mrs. E. J. Muhlhausen, Frederick S. Smith, James L. Cooper, John Whiting and T. Leslie Carpenter.

### Get-Together Dinner of N. A. O.

Responding to invitations to a "get-together" dinner of the National Association of Organists, seventy members and guests sat down to an excellent feast at the Lyons restaurant Nov. 20. Chairman Reginald L. McAll introduced Tali Esen Morgan, "father of the association," who said a few words. President Noble welcomed the gathering and J. Christopher Marks, a former president, responded to the wish of the diners to see him. Louis Dressler of the Musicians' Club, where the N. A. O. now has headquarters, said the club was happy to have such friendly relations. Then John Doane of the Church of the Incarnation, with his quartet, in costume, consisting of Elsie Teedy, soprano; Mary Allen, alto; James Price, tenor, and James Stanley, bass, "rendered" parodies on the "Rigoletto" quartet and "Lucia" sextet, convulsing the hearers. Thomas Safford of St. George's Church gave an imitation, in costume, of a "returned missionary" (the Very Rev. Henry Lord Deliverus), and also musical skits based on nonsense take-offs on Handelian oratorios, some "futuristic" music, etc. The company evidently hugely enjoyed the affair, and many congratulations were tendered Messrs. McAll and Noble.

### Plans for Public Meetings.

In addition to the dinner held Nov. 20, the public meetings committee, of which John Doane is chairman, has arranged for a number of events during the season. There will be a festival service in Brooklyn with several choirs participating; a dinner to past presidents; an oratorio in February by the choirs of the Church of the

Incarnation, and the Church of the Incarnation, and an organ festival in charge of the N. A. O. during music week next May at Wanamaker's, New York.

### NEW JERSEY NEWS NOTES.

On Sunday evening, Oct. 29, the annual Giffen memorial organ recital was given in the First M. E. Church of Asbury Park by Mrs. Bruce S. Keator, assisted by Miss Mildred Dilling, harpist; Arthur Parker, violinist; the church quartet, and a male chorus of thirty voices. The program opened with the beautiful trio, "Albumblatt," by Wagner, for harp, organ and violin. This was followed by a harp solo, "Sarabande," by Gaubert, which gave Miss Dilling an opportunity to display her fine musicianship. In a lovely arrangement of Beethoven's "Vesper Hymn," by Hawley, Mrs. Keator made effective use of a distant angelic chorus. Other numbers given were from Schubert, Zabel, Rubinstein and Buck. The male chorus gave an especially fine rendition of Buck's "In Memoriam." During the silent prayer "Nearer, My God, to Thee" was played softly on the chimes and harp and helped to make this memorial service most impressive.

Mrs. Keator in all of her work displayed to the fullest advantage the possibilities of the large Austin organ which is a memorial to the late Rev. Charles M. Giffen, a former pastor of the church. The whole church, including the large Sunday school auditorium, was filled for this service.

For the fiftieth anniversary of the First Baptist Church of Roselle, N. J., Miss Maude Stewart, organist and choir director, prepared several musical events. The celebration took place the week from Oct. 29 to Nov. 5. Monday evening, Oct. 30, she gave several organ numbers and with Miss Edna Stricker at the piano "The Grand Aria" by Demarest for piano and organ. Other piano and vocal numbers were by Arthur Burt, Marion Dozier, Sumner Vinton and Helen Steinhilper. Sunday evening, Nov. 5, Miss Stewart's choir sang a cantata, "The Peace of Jerusalem," by Trowbridge. Throughout the week Miss Stewart planned many musical numbers which added much to the enjoyment of the celebration.

¶ MARCEL DUPRÉ, famous Organist at Notre Dame Cathedral, Paris, is now on the third month of his record-breaking tour of America.

¶ To date, the bookings for this extraordinary genius number over 80 recitals, including appearances with the Boston Symphony and Philadelphia Orchestras.

¶ Marcel Dupré returns to France on March 17th, 1923. Only a few dates remain open. These must be limited to cities in the vicinity of points already booked.

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**GREAT ORGAN.**

- Bourdon, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- \*Violoncello, 8 ft., 61 pipes.
- \*Gross Flöte, 8 ft., 61 pipes.
- \*Harmonic Flute, 4 ft., 61 pipes.
- \*Tuba, 8 ft., 61 pipes.
- Cathedral Chimes (in Choir box), 20 bells.

\*Enclosed in Choir box.

**SWELL ORGAN.**

- Bourdon, 8 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.

- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Geigen Principal, 8 ft., 73 pipes.
- Hohl Flöte, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celestial Harp, 61 notes.
- Tremulant.

**PEDAL ORGAN (Augmented).**

- Open Diapason, 16 ft., 32 notes.
- Gedeckt (from Swell), 16 ft., 32 notes.
- Bourdon (Great), 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.

Philip Beroelzheimer, City Chamberlain, has provided seven sets of season tickets for the New York series of the concerts of the Boston Symphony Orchestra, and presented them to Dr. William C. Carl, to be distributed among the students of the Guilman Organ School. They will be awarded to those who merit them.

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<b>Grisson, Jules.</b> Christmas offertory, F	net	90
<b>Guilmant, Alex.</b> Offertory on two Christmas hymns, Bb, Op. 19-2		50
Second offertory on two Christmas hymns, Dm., and D, Op. 33-2		60
Offertory, Cm., on Christmas carols (See: The Practical Organist) Page 66		
The manger (La crèche) (See: The Practical Organist) Page 66		
<b>Harker, F. Flaxington.</b> Christmas pastorale on the German folksong Weihnacht (Silent night, holy night)	net	75
March of the Magi, from the cantata "The Star of Bethlehem"	net	75
<b>Holmès, Augusta.</b> Noël (Paraphrase for organ or harmonium)	net	60
<b>Lemmens, Jacques.</b> Christmas offertory, C (S. P. Warren)		60
<b>Macfarlane, Will C.</b> Evening-bells and cradle-song	net	60
<b>Mailly, Alphonse.</b> Christmas musette		40
<b>Malling, O.</b> The shepherds in the field (See: Masterpieces by W. C. Carl) Page 64		
<b>Pfitzner, Heinrich.</b> Variations on "O Sanctissima"	net	50
<b>Rogers, James H.</b> Christmas pastorale	net	60
<b>Saint-Saens, C.</b> Rhapsodie, No. 1, E (on Breton melodies)		50
<b>Wachs, Paul.</b> Hosanna (J. White)	net	60
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<b>Yon, Pietro A.</b> Christmas in Sicily	net	60

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**ORGANISTS HOLD A FROLIC.**

**Hallowe'en Party of Society of Theater Organists in New York.**  
 A Hallowe'en party, the first of a series of entertainments this season by the Society of Theater Organists in New York, was held at midnight Oct. 31 at the Haven Studios on West Fifty-fourth street. Sixty guests assembled to dance and to take part in games. After a luncheon of pumpkin pie, doughnuts, cider, apples, and more, Robert Berentsen, acting president of the society, welcomed the members and guests, and Frank S. Adams convulsed his audience with a humorous talk in which not only the listeners but also Mr. Adams himself nearly went through the floor by repeatedly falling from the stage. An impromptu male chorus sang several parodies on well-known songs.

The charming hostess of the evening was Miss Ruth Barrett, who, together with E. C. Havens and a committee of four, arranged decorations of pumpkins, balloons and conical caps, as well as the entertainment and refreshments.

Although all theater organists may as guests of members attend the regular social meetings of the society, held the first Tuesday morning of each month, the after-theater parties will serve also to make the friends of the members known to each other.

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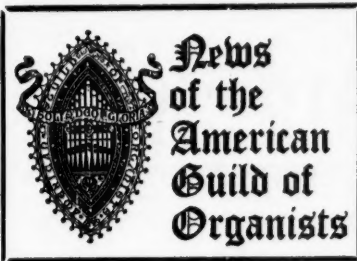
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**GUILD TO HEAR DR. FINLEY.**

The next in a series of public meetings planned for the American Guild of Organists by the warden, Frank L. Sealy, is to take the form of a reception to Dr. J. H. Finley, to be held at the Waldorf-Astoria in New York Monday evening, Dec. 11, at 8:30 p. m. Dr. Finley, who will address the meeting, was formerly president of the City College of New York and is now on the editorial staff of the New York Times. He recently returned from the Orient, where he has spent much time. He was in Jerusalem at the time Allenby entered, and his talk promises to be of the highest possible interest. Light refreshments will be served and it is hoped that there will be a large number of guild members present.

After the meeting at the Waldorf will come the New Year's luncheon and social gatherings and then another service at St. Thomas' Church under the direction of Mr. Noble.

**SERVICE AT ST. BARTHOLOMEW'S.**

At St. Bartholomew's Church, New York, Nov. 1, a service was given for the American Guild of Organists. It was the first of a series of public services and meetings planned by Frank L. Sealy, the new warden, and was a great success.

The service opened with a procession in which the combined choirs of St. Bartholomew's, Holy Communion, St. Luke's and the Tompkins Avenue Congregational Church took part. The singers were followed by the officers and members of the council of the guild and these were followed by the clergy. Interspersed with the singers, who numbered 120, were trumpeters and trombone players. The effect was very impressive and was witnessed by a congregation which taxed the capacity of the large building. The next number was the Magnificat and Nunc Dimittis by Parker. The next was an anthem from "Samson" by Handel. Miss Grace Kerns sang the solo part, "Let the Bright Seraphim," with exquisite beauty. The chorus in this number as well as the ones that followed left nothing to be desired and the choirmasters (David McKay Williams, Dr. C. Whitney Coombs, Lynnwood Farnam and Edward Macrum), who collaborated for the evening, deserve the highest praise. It is no easy task to get four strange choirs to sing well together, especially when the space is so great as in St. Bartholomew's Church, and the result was really inspiring. We must hope that the experiment, in this case so successful, will be many times repeated. The offertory anthem was a beautiful setting of "Lead, Kindly Light," by Cyril Jenkins. Mr. Cuthbert sang the solo part with telling effect and displayed a voice of rare excellence. The address was by the Rev. Howard C. Robbins, D. D., Dean of the Cathedral of St. John. His discourse showed the relation between religion and music. As the postlude trumpets, trombones and organ played the Toccata from Widor's Fifth Symphony.

It is inspiring to see that several thousand persons can be gathered together in a large and busy city like New York who are so vitally interested in organ music and organists. The warden and his able assistants are to be congratulated on the impetus with which they have started the season's work.

**HEADQUARTERS.**

At a special meeting of the council, held in the office of the organist of St. Bartholomew's Church Nov. 1 at 8 p. m., it was moved and seconded that the meeting scheduled for Nov. 6 be postponed until the regular December meeting be-

cause of the warden's absence from town on guild business. The warden announced plans for a service at St. Thomas' Church under the direction of Dr. T. Tertius Noble and also a special meeting to take the form of a lecture. It was moved and seconded that the council authorize the public meetings committee to proceed with the arrangements for the two events.

The following elections of chapter officers were ratified by the council:

**BALTIMORE**—Dean, Margaret P. Ingie, F. A. G. O.; Sub-Dean, Mrs. J. F. Apsey; Secretary, Mrs. M. B. Benson; Registrar, Rose Marie Barry; Treasurer, Mrs. Shepherd T. Powell.

**MICHIGAN**—Dean, Francis A. Mackay; Sub-Dean, Charles Frederic Morse; Secretary, Helen Schaefer; Treasurer, Viola Bauer.

**NORTHERN OHIO CHAPTER**—Dean, Patty Stair; Sub-Dean, Frank Fuller; Secretary, Mrs. J. Powell Jones; Treasurer, Vincent Percy; Registrar and Librarian, Jessie Havill.

**WISCONSIN**—Dean, F. Charles Forester; Sub-Dean, Arthur Arneke; Secretary, Ruth Walling Henderson; Treasurer, Mrs. Eva M. Wright.

**INDIANA CHAPTER.**

The Indiana chapter gave a dinner at the Hotel Lincoln in Indianapolis Nov. 12 for Clarence Eddy, who played at the Cadle Tabernacle that evening. There were fifty members and guests present. Mrs. Carrie Hyatt Kennedy presided. Mr. Eddy gave a pleasing and entertaining talk, telling of many of his experiences in this country and Europe as a concert organist. He paid a high tribute to the guild for the work done to raise the standards of organ playing. Mrs. Henry Schurmann, president of the Indiana Federation of Music Clubs, gave a talk complimenting the work of the guild and asking its help in the extension work of the federation.

Organists present who spoke were: Charles F. Hansen, Miss Jeanette Vaughn, Paul Matthews, Mrs. F. T. Edenharter, Mrs. S. K. Ruick, Mrs. C. A. Brockway, Mrs. Mary Wilhite, Clarence C. Carson, Miss Frieda Hart, W. T. Shannon, Mrs. Dorothy K. Green, Mrs. H. L. Clippingier, George Kemp, Lee Welker, Tull E. Brown, Mrs. Hugh McIlheny, Horace Whitehouse, Mrs. Roy Eurtch, Miss Adelaide Carman, Miss Elsie MacGregor and Miss Martha M. Palmer of Franklin. A short program of musical numbers was given by Mr. Eddy, Harlowe F. Dean, baritone, and the Lincoln trio, Mrs. S. K. Ruick, Miss Ella Schroeder and Miss Winifred Hazelwood.

**ILLINOIS CHAPTER.**

The luncheon in honor of Marcel Dupre was the first social event of the present season for the Illinois chapter and was a noteworthy and, as well, a happy occasion. After a delightful spread at the Chicago Woman's Club rooms in the Fine Arts Building, Oct. 31, Dean Gruenstein introduced M. Dupre, and called upon several distinguished organists present to voice a few words of greeting. Among those called upon were Clarence Eddy, who recalled his own reception when he went to Paris; Wilhelm Middelschulte, Rossetter G. Cole, John W. Norton, Dr. J. Lewis Browne and Albert Cotsworth. Ernest M. Skinner, the organ builder, and F. C. Forester, dean of the Wisconsin chapter, who were guests at the luncheon, also made a few happy remarks. M. Dupre then expressed his pleasure over the welcome extended to him and called attention to the high standing of Chicago among the organists of France, one of the reasons being the presence in this city of Clarence Eddy. He also paid a warm tribute to the work of Mr. Skinner.

After the luncheon the guild members went to the studio of the Aeolian Company on the floor below, on the invitation of Charles A. Stebbins, and were favored with a Bach chorale prelude by Mr. Dupre.

Forty persons attended the luncheon.

Frank L. Sealy of New York, warden of the guild, was the guest of the executive committee at a luncheon at the Chicago Woman's Club Saturday, Nov. 11. Mr. Sealy was on a tour of the chapters in the central states and stopped in Chicago Saturday and Sunday between stops at Cleveland and St. Paul. He dis-

cussed with the Chicago committee several important plans for the guild which are on his mind and received from those present suggestions as to carrying out his ideas.

**CENTRAL OHIO CHAPTER.**

Two recitals were given Oct. 16 and 17 by members of the Central Ohio chapter on the beautiful three-manual Skinner organ recently installed in the new King Avenue Methodist Church, Columbus. The programs were as follows:

Oct. 16—Concert Overture in C minor, Hollins; "At Even," Siddall; "Will o' the Wisp," Nevil; "Sunset and Evening Bells," Federlein (Miss Helen Frances Mohr); Autumn Sketch, Brewer; "The Answer," Wolstenholme; "Desert Song," Sheppard; "Bon Jour," Reiff (Miss Grace Eleanor Chandler, F. A. G. O.); Caprice, Matthews; "Eventide," Fryfinger; Toccata in G, Dubois (Miss Mohr); Meditation, Sturges; "Hymn of Glory," Yon (Miss Chandler).

Oct. 17—"Jubilate Deo," Silver; "Mercy" (Hymn), Reynolds; Midsummer Caprice, Johnson (Miss Jessie Crane); Gothic Suite, Boellmann (Mrs. Nina Dennis Beately); Festival Hymn, Bartlett; Largo from "New World" Symphony, Dvorak; Toccata, d'Evry (Miss Crane); Caprice, Sturges; "Reve Angelique," Rubinstein-Lemare; St. Cecilia Offertory No. 2, Batiste (Mrs. Beately).

**SOUTHERN OHIO.**

The chapter has arranged for a series of notable recitals this winter, the first of which occurred Thursday night, Nov. 16, at the East High School, the artist being Edwin Arthur Kraft of Cleveland, who, strange to say, had never played in Cincinnati.

On Wednesday, Dec. 13, we will have the pleasure of hearing also for the first time in this city Lynnwood Farnam of New York. The series will be brought to a close on Sunday, March 4, with a recital by Marcel Dupre.

Of course the guild members are taking great interest in this series, the plans for which were set in motion at the annual dinner last May.

**DISTRICT OF COLUMBIA.**

The monthly meeting of the District of Columbia chapter, held on Nov. 6, gave unmistakable proof of its healthy growth and of the enthusiastic support of its membership, for, in spite of a drizzling rain, the attendance was larger than usual. After the business session, presided over by the dean, Walter H. Nash, F. A. G. O., the subject of "Modulation" was presented in a most scholarly manner, of special significance to those interested in the guild examinations, by Miss Maud Gilchrist Sewall, F. A. G. O. Following the presentation of the subject, the members present participated in an informal discussion, and practical working out, at the piano, under Miss Sewall's direction, of the methods and details suggested.

On the evening of Dec. 5, a recital will be given by prominent members of the chapter at the First Congregational Church.

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**SOUTHERN CALIFORNIA.**

The Southern California chapter opened its season Oct. 2 with a business meeting at the Lankershim Hotel. Thirty-seven members were present. The new dean, Dr. Roland Diggle, gave an address in which he outlined plans for the year. Several innovations were announced which received the hearty approval of the members.

The chapter now has nearly eighty members and more interest is being shown than ever before. The chapter intends to give many recitals in near-by towns so as to broaden the guild's work and influence. The officers are: Dr. Roland Diggle, dean; C. A. Tufts, sub-dean; Sibley G. Pease, secretary-treasurer; the Rev. D. S. Merwin, chaplain; Frederick Grotton, librarian. The executive committee is composed of the previously named officers and William J. Kraft, Ernest Douglas and George A. Mortimer.

**TEXAS CHAPTER.**

The Texas Chapter has issued an exceptionally handsome and informative

program, with the front page, in gilt, telling what it plans for the new season. The pamphlet also contains the names of officers, committees and past deans of this flourishing chapter. On Oct. 19 a meeting was held at the City Temple and guild affiliations formed the topic for discussion. Mrs. J. H. Cassidy spoke of the Texas chapter. Miss Alice Knox Ferguson on the A. G. O., Miss Ada Emily Sandel, the dean, on the City Federation, Mrs. J. L. Price on the Texas Federation and Miss Grace Switzer on the National Association of Organists.

Nov. 21 a business meeting and luncheon were held at the Oriental Hotel in Dallas and a feature was the playing of Cesar Franck's Sonata for violin and piano by Walter Romberg and Russell Curtis.

The December luncheon and business meeting will be held at the Oriental Hotel Dec. 21.

**NEW ENGLAND.**

The nineteenth public service of the New England chapter was held at the Eliot Congregational Church, Roxbury, the evening of Monday, Nov. 20. The prelude was played by Frederick N. Shackley of the First Baptist Church, Melrose, at one time organist at the Eliot Church. His selection was the Allegretto from the Sonata, "The Chambered Nautilus," by Stewart. As an offertory John H. Loud (Park Street Congregational Church) played "Chanson du Soir" (Matthews). Miss Angie M. Faunce (First Parish, Concord), who became a fellow last June, played "Konzertsatz" in C minor, Thiele, for a postlude. The service was played by Irving H. Upton, organist and choir-master of the Eliot Church. The quartet of the church was supplemented by a chorus of thirty-five men and women. The anthems were: "It Shall Come to Pass," Tours, and "He Shall Swallow Up Death in Victory," Matthews, from "The Life Everlasting."

The ninety-fifth recital of the chapter was played at the Arlington Street Church by Benjamin L. Whelpley, organist and choir-master. His program, which follows, contained several novel features: Chorale Vorspiel, "Liebster Jesu, Wir sind hier," Bach; Sonata, No. 3, Mendelssohn (First Movement); "Wie lieblich sind deine Wohnungen," Huber; Fantasia in A, Franck; "Scherzo Sinfonico," Capocci; "Deux Pieces," Perillou; Cantilene Pastorale and Toccata, MacMaster; Meditation Religieuse, Mulet; "Rapsodie sur des Airs Populaires de Canada," Gigout.

On the evening of Dec. 6 Charles H. Doersam of New York will play a Cesar Franck program at the South Congregational Church in commemoration of the composer's 100th birthday.

Alfred Hamer, organist and choir-master at the Church of the Advent; Thompson Stone, organist and choir-master at the Second (Unitarian) Church, and Frederick Johnson, organist and choir-master of the Congregational Church, Bradford, Mass., will play a program of organ music at the Park Street Church the evening of Dec. 16.

**MISSOURI CHAPTER.**

The Missouri chapter presented Edward Rechin, known as a great Bach interpreter, in recital at Pilgrim Congregational Church, St. Louis, Nov. 13. He displayed a most remarkable organ technique and his mastery of counterpoint was demonstrated in his interesting improvisation. Effective registration made the works of the old masters fascinating even to the laymen.

**WEST TENNESSEE.**

The monthly meeting of the West Tennessee chapter was held in the studio of Miss Belle S. Wade Tuesday evening, Nov. 7, with Mrs. O. F. Soderstrom, dean, presiding. Plans for the year's work were completed and enthusiastically indorsed by all present. The membership committee reported itself in readiness for an active campaign. After adjournment of the business meeting Mrs. John H. Davis, Jr., and Carl Ashton sang several selections, accompanied by Mrs. Nell Murphy at the piano.

The next meeting will be held Thursday, Dec. 14.

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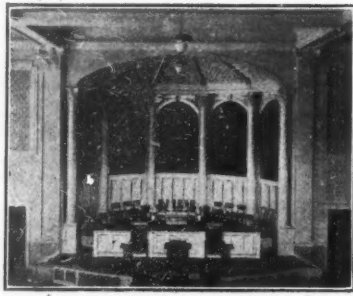
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Official Organ of the Organ Builders' Association of America.

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CHICAGO, DECEMBER 1, 1922.

## CURBING THE FRAUDS.

Fraudulent music teachers—men and women who claim the ability to impart musical knowledge, but do not possess the qualifications to do so—are a growing problem in this country. We have them in every branch of the profession. In the field of the voice they have wrought probably the greatest harm and any first-class vocalist can tell you of instances in which irresponsibles have ruined promising voices that will convince you that a prison term would not be unduly harsh punishment for the offenders.

After years of food adulteration which finally threatened to undermine the health of the nation laws were passed which make this form of fraud scarce and dangerous. Automobile speeders, blue sky investment sharks and others of the large class who live by their wits through the misplaced confidence of the public are being curbed. Teachers in the public schools must undergo examinations and be licensed. Physicians, lawyers and ministers all are admitted to the practice of their professions only upon passing required tests. If music is to live in its highest forms, if the fakers are not to get control, it would seem to the thinking person that a form of control, based on specific tests and requirements, would be just as necessary as for any other profession.

The city of New York, which has on its municipal staff a great champion of music and an amateur organist of talent in the city chamberlain, Philip Berolzheimer, has taken up this subject in earnest, and Mayor Hylan has named a committee to consider ways of meeting the situation. New York is the acknowledged music teaching center of the nation, and naturally more frauds have made the metropolis their headquarters than at any other place. The New York City plan is one for examining and licensing music teachers.

The subject has been taken up promptly by the National Association of Organists, as we might have expected, for this organization is quick to see the problems of the organist and just as quick to seek solutions for them.

In view of the fact that the matter is in no way local to New York, every honest organist will be interested in the remedies proposed by the N. A. O., and we refer our readers to the resolution presented by this organization to the mayor's committee, as published in the N. A. O. department. Briefly, the position of the N. A. O. seems to be that the cure for the evil must come from within, and that while the seriousness of the situation is recognized, the creation of standards of proficiency for the various branches of musical art should be left to the profession, rather than to a body which would necessarily become political. Music thus far has been kept out of state or national politics, and it is refreshing to realize this. While the association's resolution does not say so, no doubt those who drew it up had this in mind. The second need is to educate the public to a point at which it will insist on demanding certificates

of efficiency and ability from those to whom it entrusts the musical education of the youth. It will be necessary to prove to a large number of parents that musical education is a matter of consequence and that the music teacher should be a person proved to be competent just as much as the teacher who imparts a knowledge of mathematics or physiology in the schools.

The resolutions point out that in this country the organists have established a system of examinations. It is to the credit of our profession that so far as we know we are the only musicians who have established such a system, in the examinations of the American Guild of Organists.

We agree with the stand taken by the N. A. O. and congratulate it on its activity. At the same time we take this occasion to recommend that more organists use the opportunity to attain academic standing offered by the guild. It should be much more popular than it is to take the A. G. O. examination.

"Dr. Edward Bunnett, city organist of Norwich, England, despite his great age of 89 years, is still actively exercising his profession," says Musical Opinion of London. "There are not many organists and choirmen who have not at some period of their career made acquaintance with his well known Service in F."

A writer for the Etude asked Edwin H. Lemare what was the greatest obstacle he had to overcome at his recitals. Lemare smiled and answered: "Without question mosquito bites." The famous English organist, now city organist of Portland, Maine, went on to explain that mosquitoes were so poisonous to him that their attentions had actually compelled him to give up a recital once.

The National Magazine for October in an extended article on "The Story of Music in America" pays a deserved tribute to the large part played in this interesting story by the publishing house of Ditson. It pictures the Boston store of Oliver Ditson in 1838 and the present beautiful and commodious quarters of this house.

The London Daily Chronicle of Oct. 8 reports a novel recital in which eight organists took part. The item says:

A novel organ recital will be given tonight at Markham Square Church, King's-road, Chelsea. Eight present and former organists of the church, covering a period of fifty-four years, are taking part in a joint recital, which celebrates the restoration of the instrument. Those taking part and the period of their office are as follows:

- Mrs. Mary Layton, F. R. C. O., 1868-1896.
- Mr. Wesley Hammet, A. R. C. O., 1896-1899.
- Mr. Emmanuel Barson, A. R. C. O., 1899-1905.
- Miss Margaret Layton, A. R. C. O., 1905-1909.
- Mr. Alfred Stock, F. R. C. O., 1909-1913.
- Mr. Alfred King, 1914-1916.
- Mr. Ernest Alden, 1916-1918.
- Miss Marjorie Renton, A. R. C. O., 1918-.....

The organists are gathering from all parts of the country. Mrs. Layton was the first woman to win the degree of F. R. C. O.

## FOR EXACT SPECIFICATIONS.

Nov. 3, 1922.—Editor The Diapason Dear sir: Much has been said about clean specifications, and the legitimacy of unification, extension or duplexing. The specifications of the company with which I am connected are definite and absolutely truthful, every extended or unified stop showing up for exactly what it is. We build the entire range from organs having only "straight" stops on through organs with extended pedals, and organs with unit stops, to true unit organs. Whatever we do, we are satisfied that we are doing the right thing under the conditions, and it is perfectly easy for a committee to take any of our specifications and submit them to other builders for figures.

The same is not true of many specifications of other builders which are thus brought to our attention, and an important departure from the truth exists in the custom of merely writing "notes" after any wholly or partly derived stop. Some builders in particular go farther and write the pedal down as having thirty-two pipes to each stop in spite of the fact that the pedals are "augmented."

I submit this as a question of at least equal importance to some others being considered by the joint committee on standardization. There is nothing in scientific, artistic unification or extension to be ashamed of and the facts should be stated, and not ignored or denied.

Faithfully yours,  
R. P. ELLIOT.

## What Organists Are Playing

Article Number Two

By FREDERICK N. SHACKLEY

By invitation of the editor I am sending a continuation of my list in the June, 1922, issue of The Diapason of selections used by organists in services and recitals as published in The Diapason from October, 1921, to May, 1922, inclusive.

New organ music is slow in finding its way into general use, and recent pieces of merit having had comparatively few performances may in time become general favorites.

Next in number of times played following the last selections listed in my June article are these:

- 1.—Bossi—"Ave Maria" (No. 2).  
Elgar—March, "Pomp and Circumstance."  
Kinder—"In Springtime."  
Mendelssohn—Sonata No. 2, in C minor.  
Nevin—"Sketches of the City."  
Rimsky-Korsakoff—"A Song of India."  
Stoughton—"Within a Chinese Garden."  
Wagner—Prelude to "Parsifal."  
Prize Song from "Die Meistersinger."  
Widor—Andante Cantabile from Symphony 4.  
Yon—Sonata Chromatica.
- 2.—Buck—"The Holy Night."  
Dethier—Caprice, "The Brook."  
Dubois—"Hosannah."  
Guilmant—"Prayer and Cradle Song," Sonata No. 3, in C minor.  
MacDowell—"To a Wild Rose."  
Maitland—Concert Overture in A.  
Martini—Gavotte.  
Rachmaninoff—Serenade.  
Ravanello—"Christus Resurrexit."  
Rubinstein—"Kammenoi Ostrow."  
Schminke—"Marche Russe."  
Wagner—"Ride of the Valkyries."
- 3.—Bach—"Fugue a la Gigue."  
Pascaglia in C minor.  
Boellmann—Toccata from "Suite Gothique."  
Bonnet—"Ariel."  
Ditton (arr.)—"Swing Low, Sweet Charlot."  
Dubois—"Fiat Lux."  
Guilmant—Invocation in B flat.  
Handel—"Hallelujah Chorus."  
Kinder—Toccata in D.  
Macfarlane—"Evening Bells and Cradle Song."  
Martin—Evensong.  
Massenet—Meditation from "Thais."  
Pachelbel—"Good News from Heaven."  
Rachmaninoff—Prelude in C sharp minor.  
Schubert—Serenade.  
Wagner—Prelude to "Die Meistersinger."  
Overture to "Tannhäuser."
- 4.—Bach—"In dulci Jubilo."  
Prelude and Fugue in C minor.  
Debussy—"The Little Shepherd."  
Franck—Chorale in B minor.  
Gigout—"Grand Choeur Dialogue."  
Grieg—"In the Morning," from "Peer Gynt."  
Guilmant—Allegro from Sonata 3.  
Finale from Sonata 1.  
Lemare—"Chant de Bonheur."  
Liszt—"Liebesträume," No. 3.  
Rogers—"Concert Overture in B minor."  
Tschalkowsky—Andante from "Symphony Pathétique."  
"Marche Slave."  
Wagner—Good Friday Music.  
March from "Tannhäuser."  
Widor—Allegro Vivace from Symphony 5.  
Symphony 5 (complete).  
Wolstenholme—Allegretto in E flat.  
Sonata in the Style of Handel.
- 5.—Bach—Fugue in D.  
Fugue in G minor (the lesser).  
Bossi—Scherzo in G minor.  
Cole—"Song of Gratitude."  
Dethier—"Christmas."  
Faulkes—Festal Prelude on "Luther's Hymn."  
Franck—Pastorale in E.  
Guilmant—Introduction and Allegro from Sonata 1.  
James—"Meditation a Saint C'otilde."  
Jarnefelt—"Praeludium."  
Kroeger—"Marche Pittoresque."  
Kinder—"In Moonlight."  
Lemmens—"Fanfare in D."  
Liszt—"Ave Maria" (Arkadelt).  
Macfarlane—Spring Song.  
Maquaire—Allegro, from Symphony 1.  
Meale—"The Magic Harp."  
Mendelssohn—Nocturne from "Midsummer Night's Dream."  
Palmgren—"May Night."  
Russell—"Song of the Basket Weaver."  
Saint-Saens—"Nightingale and the Rose."  
Schubert—"Am Meer."  
Schumann—"Träumerei."  
Sheppard—"A Desert Song."  
Stoughton—"March of the Gnomes," from "Fairland Suite."  
Suite, "Tanglewood Tales."  
Sullivan—"The Lost Chord."  
Tschalkowsky—Andante Cantabile (Symphony 5).  
Vierne—Allegro from Symphony 2.  
Berceuse in A.  
Arabesque in G.  
Volga Boatmen's Song.  
Wagner—"Magic Fire Scene."  
Prelude to "Tristan and Isolde."

Weber—Overture to "Der Freischütz."  
Wolstenholme—"The Answer."  
Yon—Concert Study No. 1.  
"Rimembranza."

The several pieces after the same number were each performed the same number of times.

A study of my two articles will show that the list of most used organ overtures stands as follows:

- Hollins, in C minor.
- Maitland, in A.
- Rogers, in B minor.
- Hollins, in C major.

Of arrangements of operatic overtures, "Lohengrin" heads the list, with "Parsifal" next. Concertos, sonatas or suites performed entire were:

- Boellmann—"Suite Gothique."
- Borowski—Sonata in A minor.
- Guilmant—Sonata No. 1, in D minor.
- Mendelssohn—Sonata No. 1, in F minor.
- Sonata No. 2, in D minor.
- Sonata No. 6, in C minor.

Yon—Sonata Chromatica.

Of Christmas selections those most played stand in this order:

- "Gesu Bambino," Yon.
- "March of the Magi," Dubois.
- "Christmas in Sicily," Yon.
- "The Holy Night," Buck.
- Hallelujah Chorus, Handel.
- "Good News from Heaven," Pachelbel.
- "In dulci Jubilo," Bach.
- "Christmas," Dethier.
- Pastoral Symphony from "The Messiah," Handel.

Of a few of our resident or native American composers, listed alphabetically, organists have shown their choice thus:

- Dethier—Caprice, "The Brook."  
"Christmas."  
Johnston—Evensong.  
Kinder—"In Springtime."  
Toccata in D.  
"In Moonlight."  
Kroeger—"Marche Pittoresque."  
Macfarlane—"Evening Bells and Cradle Song."  
Spring Song.  
Maitland—Concert Overture in A.  
Matthews, H. A.—Caprice.  
Nevin—"Will o' the Wisp."  
"Sketches of the City."  
Noble—"An Elizabethan Idyl."  
Rogers—Concert Overture in B minor.  
Sonata No. 2, in D minor.  
Russell—"Bells of St. Anne de Beauvois."  
Stoughton—"Within a Chinese Garden."  
"March of the Gnomes," from "Fairland Suite."  
Suite, "Tanglewood Tales."  
Yon—"L'Organo Primitivo."  
"Gesu Bambino."  
"Christmas in Sicily."

The three composers receiving the largest total number of performances were, respectively: Bach, Guilmant and Wagner. The interesting fact is revealed that no work of Rheinberger's was played over four times.

It is a common belief that the American composer receives but scanty recognition on our recital programs. It may be a fitting close to my no small task to state that of 394 composers represented, not fewer than 110 are native or resident Americans.

## Novel Services By Norden.

N. Lindsay Norden, M. A., organist and choir director at the Second Presbyterian Church of Philadelphia, is again giving his high-grade Sunday musical services, and has arranged programs of special interest. Nov. 5 there was a Saint-Saens service, when all the music was from the pen of that composer. Norwegian music was featured Nov. 12, the selections being the works of Grieg, Stenhammar, Hurum, Kjerulf, Raulandstrand and Cappellen. Mr. Norden and his choir had the assistance at both services of Frederic Cook, violinist, and Vincent Fanelli, harpist, of the Philadelphia Orchestra. Nov. 19 a Schubert service was given and Nov. 26 music of many nationalities. For Dec. 3 a program of old Hebrew music is promised.

Wilhelm Middelschulte played his new Chromatic Fantasia at a concert in Kimball Hall, Chicago, Oct. 26, and with Robert Mangold, violinist; Otto C. Luening, flute, and Bruno Steindel, harpist, played a Bach Sonata from his "Musical Offering," the organ accompaniment for which was written by Mr. Middelschulte. Nov. 15 Mr. Middelschulte played at Orchestra Hall at a benefit concert for the Lutheran hospitals of Chicago. Dec. 3 he will give a recital on the new Austin organ in Bethany Lutheran Church, Edgewater. He has been engaged also for a recital at St. Mary's College, Notre Dame, Ind. Mr. Middelschulte's Chromatic Fantasia and Fugue, which has attracted favorable attention wherever it has been heard, will soon be published by the house of C. F. Kahnt in Leipzig.

**NEW YORK FARNAM RECITAL.**

**Superb Artistry and Revelation of Many Moods Mark Program.**

By CHARLES H. DOERSAM.

Lynnwood Farnam gave his first New York Aeolian Hall recital Friday afternoon, Nov. 3, and played the following numbers: Toccata on a Gregorian Theme (First Symphony), E. S. Barnes; "Meditation à Ste. Clotilde", Philip James; Pantomime, H. B. Jepson; "Hark! A Voice Says 'All is Mortal,'" Bach; Passacaglia, C minor, Bach; Riposo, Rheinberger; "Minuetto Antico e Musetta," Pietro A. Yon; Pastorale, F major, Roger-Ducasse; "Sunrise," Georges Jacob; "The Enchanted Forest," R. S. Stoughton; "Ave Maria," Henselt; Toccata, E minor, Georges Krieger.

The superb artistry of Mr. Farnam, firmly established in the hearts of all serious organ students in this country, was demonstrated again in this recital. Possessed of a flawless technique, intelligent musicianship, an exaggerated conception of registration, scholarly interpretation, poise, sincerity and high ideals, Mr. Farnam occupies a position in the category of such artists and artistic organizations as Bauer, Kreisler, the Philadelphia Symphony Orchestra, the Flonzaley Quartet, etc. In his recital Mr. Farnam did not disappoint his many admirers.

A glance at the program will reveal many moods. The gaiety of the Jepson "Pantomime", the devotional spirit of the James "Meditation" and the Henselt "Ave Maria", the kaleidoscopic, colorful "Enchanted Forest" of Stoughton, the solid rhythmic pulsation of the Barnes and Krieger Toccatas, the spiritual atmosphere of the Bach Chorale Prelude, represented a variety of moods which Mr. Farnam clearly presented to his listeners.

To the musician there were two numbers on the program which made an especial appeal. They were the Bach Passacaglia and the modern French Pastorale by Roger-Ducasse. In the former the variations built up

on the ground bass received very skillful treatment as regards their registration, while the double fugue was most incisive in its rhythmic precision and in the clarity of its counterpoint. The Roger-Ducasse Pastorale, also a series of variations, conceived in a big style and form, not only demonstrated Mr. Farnam's mastery of the enormous technical difficulties of this masterpiece, but revealed to his hearers Farnam's dramatic feeling for a climax.

Mr. Farnam may well be placed near the top of the too-short list of great living organists. For the idealistic propaganda evoked by his recitals, all serious organists owe to him a debt of gratitude.

A handsome little volume devoted to the Skinner organ has just been received. It contains a brief history of the organ and very informative paragraphs on the principal points in organ construction, as well as descriptions of individual stops. Besides the lists of Skinner installations and other information there is a series of exceedingly beautiful illustrations of various organs built by the Skinner Company. Although, of course, the book is issued as an advertisement of Skinner organs, its contents are such that every person who receives a copy will naturally desire to keep it in his library.

More than 200 guests were in attendance at another recital in the large home of Mrs. Frank C. Churchill at Lebanon, N. H., Oct. 23, when ensemble numbers were given on organ, piano, violin and viola and vocal solos by Professor G. Donald Pirnie, baritone; Frank Slater, tenor, and Mrs. Slater, mezzo soprano. Mrs. Churchill presided at the organ and Mrs. J. Kilton at the piano. Miss Jennie M. Burnes played the violin and D. D. Ladd the viola. The program was interesting and high praise was accorded Mrs. Churchill, the patron of music in Lebanon and organist of the Unitarian Church, for her hospitality and her ingenuity in arranging the musical feast.

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This remarkable composition which we know will readily be taken up by every recitalist was written for and performed by Mr. Alfred Hollins at the opening of the Grand Organ, Johannesburg Town Hall, South Africa.

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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 (Continued).**

About a year ago we played a one-reel scale of native life along the shores of a South American lake, and the thing that impressed us most was the great educational value of the picture showing the making of basques. The reader will naturally ask what on earth a "basque" may be. It is a canoe-shaped boat, made from the bark of a South American tree, treated so that it is waterproof. The boat is used also in connection with a native dance called the "Basque dance." Therefore when we received a recent batch of Spanish music, including "Three Spanish Echoes"—"Sardana (Catalonian dance)," "Zortzico" (Basque dance) and "On the Manzanares"—we rejoiced in that we had found a native air suitable for these scenes published in an artistic form (P). The three numbers are by D. Sequeira, the first being built around a flowing theme and marked by a simplicity of style that contrasts vividly with the other two. "Zortzico," the basque dance, is in the unusual five-eight measure, and is exactly the same in effect as would be a three-eight followed by a two-eight measure. It begins in the minor mode, in a barbaric manner, but a smoother con amore soothes the listener, and then the minor strain is repeated in grandioso (furioso) style to a tremendous climax. The third is alla barcarolle, triplets of eighths on each quarter of the four-four. The set is published by the Arthur P. Schmidt Company, which also publishes Five Pieces (Op. 19) by the same composer which bear directly on life in the Spanish-speaking countries of South America. "Perla de las Antillas" refers, of course, to Cuba, and is a typical habanera, but quiet and subdued, being in F minor and major. No. 2, "Serenata Nicaraguense," a lovely andantino in E, leans toward the slow mazurka style, and is a gem of harmony and melody combined. No. 3, "Danzon," in G, is rather commonplace. No. 4, "Pasilla, Danza Colombiana," is in the brilliant waltz form, while No. 5, "Andalusia," begins allegro moderato, changing to a six-eight expressive andante. The last two pages have "El Gato Negro," a dance as done by the negroes of Spanish extraction. A choice number of Spanish piano solos (Schirmer) are written by composers of the modern school. Enrique Soro offers two humoresques, Capriccio in C sharp minor, which will also serve well as an allegro agitato, and Scherzo in B, which has a trace of the minuet flavor in its texture. Two works published just previous to the war by Enrique Granados are his now famous "Marche Militaire" and "El Pelele," a brilliant fantasia (goyesca) in B flat. By using super couplers instead of playing octaves as written, the organist can obtain smoother and more brilliant passages, and better clarity of ensemble work. "Rappelle-toi" ("Remember") and "Idea Fija" ("A Haunting Fancy") are the work of Ignacio Cervantes, whose four Cuban dances published about ten years ago were so successful. Both are quiet andantes. "Anhelos," by the same writer, is an extended valse-caprice.

"The Spanish Jade," a photoplay made in Spain, and including David Powell, Marc McDermott and Evelyn Brent, offers opportunity for use of these new Spanish works. For the girl Manuela it is wise to choose a number decidedly Spanish. Therefore either "Habanera" from Herbert's "Natoma" or "Carmenella" by Polla (John Church Co.) fits the situations correctly. In the second reel, where Perez and Manuela dance, a Spanish waltz is required, and alternately a variety of rhythms until Esteban hides behind rocks. Here a misterioso, and then numbers like Damrosch's Prelude to "Cyrano" and Massenet's Prelude to "Eva" during the trial scenes, and finally a sentimental andante to close.

As an example of how to treat Spanish comedy we give a few cues for "The Toreador," a two-reel release of the Fox Film Company. Opening with "Torrid Dora" (Cobb), "Dreamy Paloma" until the dance begins, then Spanish Dance No. 2 by Moszkowski to end of dance. Three or four bright popular numbers will carry down to title "It looked like a bad day," when it is strictly proper to play the Toreador song from "Carmen," after which a snappy one-step during the chase, and a popular air to close.

On scenes of Spain, Portugal, Cuba, Central or South America we prefer a quiet, melodious waltz like "Gardens of Spain," by Beaumont (Presser) or Rehfeld's new Spanish Dance in E minor.

NOTE: Next month a request for suggestions as to numbers suitable for Canadian pictures will be granted in an article dealing with this class of films, with a setting for a recent Canadian picture.

**This Month's Screen Novelties.**

"The Romance of Curly Squirrel," an Educational one-reeler, is a genuine novelty, the principal personages being Curly,

the hero; Felicia, his wife, and Maisie, the vamp. Music: "Cherry," d'Albert; "Dew Drop," Armstrong, and "Goody Two Shoes," Pryor, until title "Curly and Felicia moved into," etc., when "The Love Nest," Hirsch (once) to the end will round out a clever ensemble of music and film.

On Cinal's one-reel colored film of high diving (slow motion) by Annette Kellerman we used Delibes' "Naila" intermezzo.

We were immediately reminded of Bizet's "Pearl Fishers" as most appropriate for the Jack Holt feature, "The Man Unconquerable," which is a story of pearl fishing in the South Sea Islands. "Man vs. Beast" is a two-reel Educational novelty showing the progress of the African expedition of Louis Shulman, the famous hunter. Music: "Ethiopia," Johns, until T: "Picking out." Agitato 2, Norton, until T: "We set out." "Pow Wow," Rubens, until T: "That night." Misterioso until T: "The dogs took scent." Introduction, "Salammbo," Arends, until T: "Sometimes." "Danse des Salammbo," Arends, Reel 2.—T: "Very early." Barcarolle until T: "It was funny." Slightly agitato, until T: "Approaching Natron Lake." "In a Village" (Philippine Suite) (O.S.) Moline, until T: "The accidental capture." "Call to Feast" (Three African Dances), Ring, until T: "Having come." "Combat" 10, by Norton, until T: "The next day." "Dance of Savages" (page 2), Moline, until T: "And then destiny." Improvise quietly and in pathetic manner to end.

**New Photoplay Music.**

Sergei Rachmaninoff, the Russian composer, now touring this country, is represented among the newest issues of Schirmer's Galaxy, in a work which he has named "Floods of Spring," a number which reaches the acme of dramatic composition. A D major theme in eighths is accompanied by a flowing figure in twelve-eight measure! A gradual crescendo leads to a tremendous fortissimo on an F major chord, temporarily subsiding to piano, only to increase in volume at the close. One can easily see that this piece not only is suitable for dramatic situations, but will fit on scenes in the news reel showing the devastations caused by floods. When used in this latter phase we suggest a quieter registration, the use of strings and soft reeds coupled. "Recuerdo," by E. Soro, an ingratiating valse lento, is issued with this.

The second of these issues that stand out is Alfred Mirovitch's "Spring Song" in E major. A delightful aria, animato, con passione, yet in improvisational style, marks the first two pages, and on the third we have an extended episode for horns and reeds, after which the theme re-enters in a pompous manner, accompanied by trumpets and horns in a fanfare-like accompaniment.

Anyone who plays over the Intermezzo from Mascagni's newest opera, "L'Amico Fritz," will agree with that it is at least unusual. In the introduction three minor tonalities are employed—D, C sharp and C. An unusual combination of eighths, sixteenths and thirty-second notes is woven into the theme. When in doubt as to what piece to play, play this number. The bizarre effects that can be secured are many.

In Schirmer's "Recital Series of Organ Transcriptions" the latest issue is Mr. Kraft's arrangement of Liszt's "Les Preludes." We have often wondered why someone did not transcribe this fine composition for the organ. The stateliness of the maestoso, the expressive appeal of the *l'istesso tempo*, the sentimental touch of the *amoroso cantando*, the thrilling and gradual crescendo, the indefiniteness of the first allegro, by reason of successive diminished and chromatic progressions, the ceaseless motion of the allegro tempesto, the lovely and rhythmic character of the fantasia, and finally, the animation, brilliancy, and sonority of the allegro *marziale* combine to furnish musicians with a wealth of material for tonal contrasts and a variety of rhythmic movements that will benefit organists in general and theater organists in particular.

"Indian Summer Idyl," by Edgar Smith, is built on the familiar solo and accompaniment idea, and is not at all difficult.

Among recent piano solo numbers John Powell has written a set of six. "At the Fair," being sketches of American fun. "Hoochee Dance" has the oriental comedy flavor besides being easy of organ transcription. "Circassian Beauty," a valse-andante, and "Merry-go-round" are the second and third, the last being a clever musical imitation of the lively carousel "Clowns," the fourth number, is an elegant piece, as regards descriptive excellence, one that we used on the carnival scenes in Marion Davies' "Young Diana" at the point where the dance of the clowns required something brilliant and unusual in theme treatment. "Snake Charmer" and "Bando Picko" complete the suite. The organist in transcribing will omit certain octave passages and play single notes an octave lower to bring them within range of organ manuals. This suite will be particularly valuable on scenes of circus, carnival and country life.

"Autumn Nocturne" by Gehmler, a sonorous E flat andante, and three pieces by Friml finish the list. "Au Soir" is a flowing reverie in G. "Amour Coquet" has an unhackneyed and original melody for its theme, with an animated and slightly dramatic middle section, and the last item, "Vision d'Amour" is a passionate love song, of the type of composition that proves most useful of all in theaters, a work that may be employed on neutral, quiet or light dramatic scenes.

"Where Wild India Stretches Far" is from the pen of friend Stoughton, and opens and closes with a lento tranquillo (strings). A soft reed solo, a part for

harp or celesta, and a short intermediate passage, with the lento theme again, complete the work. Published by White-Smith Company.

From Oliver Ditson comes "The Land of Delight," by O'Hare, which proves to be a sparkling allegretto in D, full of life and charm, containing a martial second theme, with a staccato accompaniment.

"Summer Days," by Eric Coates (Chappell), is a suite that stands out head and shoulders above the rest of its fellows. The first movement, "In a Country Lane," a six-eight allegretto, is both restful and tuneful, while the second, "On the Edge of the Lake," is a gem of the first water (No pun intended). It has an original and appealing theme (D) with a minor second section. "At the Dance," the final movement, is a brilliant valse.

"Rustic Revels" could well be named a rural dance suite. Percy Fletcher is the composer, and opens the work with a twelve-eight "Dancin' on the Green," a typical country dance. The second, "At Quality Court," is a graceful minuet in F, while "All the Fun of the Fair" is an animated two-four.

**Correspondence.**

E. B. W., Jersey City, N. J.—Following our promises of articles on Canadian music and one on cataloguing the musical library, we will give the list of popular classics of the type you mention.

**Demonstration at Wanamaker's.**

The Society of Theater Organists will give a model program of pictures, accompanied on the large organ at Wanamaker's, New York, Dec. 15, at 2:30, similar to the one held during music week. The program will open with an organ solo by Miss Vera Kitchener. John Priest will play the feature and J. Van Cleft Cooper will play the Prizma picture, "Beethoven's Moonlight Sonata," and a comedy.

Wesley Ray Burroughs, the Rochester, N. Y., organist and contributor of the "movie" department in The Diapason, has been doing considerable orchestral conducting recently. At several fashionable events in Rochester this fall he has been leader of an excellent orchestra.

Joseph Ekman has resigned as organist of the Stuart Theater and of the First Universalist Church of Wausau, Wis., to become organist of the Cabrillo Theater at San Diego, Cal.

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**F. W. LESTERLEIGH IS DEAD**

**Well-known Organist Passes Away Suddenly at Fort Worth, Tex.**

Frank W. Lesterleigh, F. R. C. O., L. R. A. M., passed away suddenly, Tuesday morning, Oct. 3, at Fort Worth, Texas.

Mr. Lesterleigh was a native of England and had a thorough training in church music there, playing at Gloucester Cathedral. About ten years ago he came to America and was appointed organist and choirmaster of Christ Church, Dayton, Ohio, in which city he played many notable recitals. At the time of his death he was organist and choirmaster of St. Andrew's Church, Fort Worth, Texas.

Mr. Lesterleigh is survived by Mrs. Lesterleigh and three children—Grace, Phyllis and Beryl Lesterleigh—of Dayton.

James E. Scheirer, organist at St. John's Reformed Church, who arranged the music. This is said to be the first time in a century that the music of the Cloister was exemplified and it was secured and arranged only after considerable time and effort. This music was composed by Conrad Beissel, founder of the Protestant monastic community at Ephrata, Pa., which flourished during the first half of the eighteenth century. Although Beissel had no knowledge of rhythm, meter or harmony beyond the simplest root chords and their first and second inversions, this did not deter him from attempting to write four and even six and seven-part motets for a cappella chorus. His was among the first attempts along musical lines in this country.

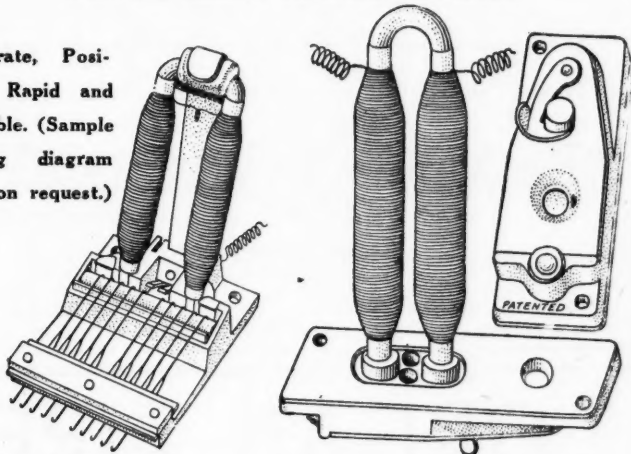
Edwin Stanley Seder, F. A. G. O., was heard in recitals at the following places recently: Oct. 19, Niles, Mich.; Oct. 20, Grand Rapids, Mich. (St. Cecelia Society); Oct. 20, Muskegon, Mich., First Congregational Church; Nov. 3, Chicago, Zion Evangelical Lutheran Church. For Dec. 8 he is engaged for the artist series of Augustana College, Rock Island, Ill. Besides teaching activities at Northwestern University, Mr. Seder conducted an "Elijah" performance at the First Congregational Church, Oak Park, and is acting as adviser to Fourteenth Church of Christ, Scientist, Chicago, in the installation of a new three-manual organ.

**Cloister Music Is Revived.**

The Lebanon County Historical Society of Lebanon, Pa., had an interesting meeting in November, when the Cloister music of Ephrata was the subject. Captain H. H. M. Richards, president of the society, read a paper on "The Cloister" and a group of singers presented three numbers of the Cloister music, under the direction of

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Bartholomay & Sons are also proud of having the distinction of being the first builders to install an organ in a Brethren Church in America. This honor was accorded them by the First Church of the Brethren, Philadelphia. The opening recital was played by Ralph Kinder.

Contracts have been awarded to this firm by the following: Lansdale Theater, Lansdale, Pa.; First Moravian Church, Lancaster; St. Mathew's Lutheran Church, Wilkes-Barre, and St. John's Lutheran Church, Ambler, Pa.

**New Quarters in Chicago.**

The American Photo Player Company has opened a new branch in Chicago at 702 South Wabash avenue. The quarters will contain an exhibition of Foto-players and Robert-Morton organs. This location is in the heart of the film district.

**Mudler-Hunter Organs Opened.**

The two-manual Felgemaker organ in the First Presbyterian Church, Millville, N. J., just rebuilt by the Mudler-Hunter Company of Philadelphia into a three-manual and echo organ, with chimes, containing twenty-eight full speaking stops, was opened with a recital before a large congregation by Frederick Rauser, organist and choir-

master of Zion Lutheran Church, Franklin Square, Philadelphia, on Wednesday evening, Nov. 1. A two-manual electric organ containing eleven speaking stops, for the East Montgomery Avenue M. E. Church, Philadelphia, Pa., was opened with a recital by Edward R. Tourison, Jr., organist of the Second Baptist Church, Germantown, Nov. 2.

**Caroling in Many Cities.**

The National Bureau for the Advancement of Music has begun its fifth annual campaign for the spread of the custom of outdoor Christmas caroling with the publication of the third edition of its booklet, "Christmas Eve Caroling Being Revived." The booklet has been mailed to 1,200 papers, with a letter stating that the bureau was able to trace more than 600 cities and towns as having had the caroling last year and that this year the number would be much larger. It was pointed out to the editors that the caroling afforded them an excellent opportunity to encourage a community activity of great beauty and a use of music in the true spirit of the season. The new edition of the booklet, which may be obtained free upon request, gives not only instructions and general suggestions, but also concrete illustrations of caroling features as carried out in a number of specified cities.

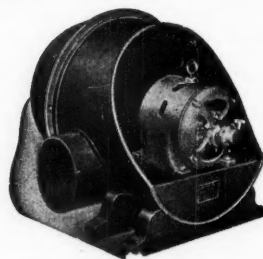
Oscar E. Schminke, the well-known New York composer for the organ, sailed for Europe Nov. 9 and is having his copy of The Diapason mailed to Leipzig until further orders. After breathing the musical atmosphere of the Thomas Kirche Mr. Schminke hopes in the spring to leave Leipzig for Paris and London and to visit the English cathedrals.

Emanuel Kempper was privileged to celebrate on Sept. 29 his fiftieth anniversary as organist of St. Jacob's Church, Lübeck, Germany, according to an interesting account in the Zeitschrift für Instrumentenbau of Leipzig. Mr. Kempper is also an organ builder of high reputation and founder of the firm of E. Kempper & Son.

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**JESSE WOODBERRY IS DEAD****Old-time Organ Builder Passes Away in His New England Home.**

Jesse Woodberry, well known as one of the older generation of organ builders in the United States, died at his home in Roxbury, Boston, Mass., Nov. 8.

Mr. Woodberry was born in England Feb. 10, 1841. For many years before going into business for himself, he was employed in the factory of Hook & Hastings. He was especially skillful in applying pneumatics to tracker actions, and this type of work, showing his fine workmanship, is still found in the large organ at the Cathedral of the Holy Cross, Boston, which was built about 1875. In his own factory on Albany street were built many notable instruments, including the organ that long stood in Tremont Temple and was replaced recently with a new Casavant. Mr. Woodberry retired from active business several years ago. He left a widow and a son, Henry, an architect in Boston.

**James E. Scheirer to Atlanta.**

James E. Scheirer, for the last three years organist of St. John's Reformed Church, Lebanon, Pa., has accepted an offer from the Second Baptist Church, Atlanta, Ga. He will assume his new duties as organist and choirmaster Dec. 1. During Mr. Scheirer's stay in Lebanon he has rendered the "Messiah" three times in addition to works by Bach and others. He has appeared in a number of churches in eastern Pennsylvania as a recitalist. He will have at his disposal a new Austin organ of three manuals and echo and an excellent quartet choir.

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The American Photo Player Company has made a departure by installing a Fotoplayer in the fine building of Don Lee, on Van Ness avenue, in San Francisco. A well-known popular make of automobile has its San Francisco home in this building and the organ was a featured adjunct to the display of new coupe models.

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**News from Philadelphia**

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Nov. 24.—Morrison C. Boyd has succeeded to the post of organist and choirmaster of the First M. E. Church, Germantown, left vacant by the retirement of Howard R. O'Daniel, who has so ably directed the noted choir of this church for many years.

St. Clement's patronal saint day was observed with all due pomp and splendor, beginning on the evening of Nov. 22, with a guild service by the combined choirs of St. Clement's and St. Martin's-in-the-Fields under the direction of Henry S. Fry and the collaboration of A. Gordon Mitchell. The addition of tympani and brass added much to the musical effect. Each year the musical setting to this event increases in interest and value. Much painstaking effort is manifest and the artistic results achieved are the reward. The mass was St. Cecilia, Gounod—correctly sung, with due regard for attacks and expression—a most satisfactory performance. The organ numbers by Irving C. Hancock were the Prayer and Toccata by Boellmann. Mr. Maitland's rendition of the Bach Passacaglia cannot well be commented upon, on paper—it needs to be heard.

E. Cholmely Jones, formerly organist and choirmaster of the Church of the Incarnation, and choirmaster of the Hinrichs Opera Company, died Oct. 3.

Irving C. Hancock, lately of Chicago, and now of the Church of the Saviour, is giving organ recitals in connection with the Sunday evening services.

Ferris Tozer's cantata "The Two Harvests" was heard for the first time in Philadelphia Nov. 5 at St. Peter's Church, Germantown, under the direction of Harry M. Statow.

Pietro A. Von gave a recital on the organ in the Walnut Street Presbyterian Church Monday, Nov. 13. He also gave instructions to a master class during the following week.

The East Montgomery Avenue M. E. Church has a new organ built by the Mudler-Hunter Company of Philadelphia. Catharine W. Gillett played the inaugural recital Nov. 12.

Frances McCollin had three of her songs performed at the concert of the Manuscript Society Nov. 15—"At Eventide," "Love Took Me Softly by the Hand" and "The Midnight Sea," the last being the prize song of the National Federation of Music Clubs in 1919.

Clifford Fowler Green, organist and choirmaster of All Saints' Church at Worcester, Mass., arranged an elaborate and beautiful service for All Saints' Day evening, Nov. 1. This is an annual feature at this church and is always well attended, the other Episcopal churches of the city and their choirs uniting with All Saints', which is the mother parish, in the celebration. The organ prelude, Trio in F sharp by Merkel and Cantabile in B by Franck, was played by the organist of St. Mark's, Harry Timmerman. Parker's Magnificat and Nunc Dimittis in E flat were sung, the anthem was Noble's "Souls of the Righteous" and the offertory Stainer's "Thou, Lord, in the Beginning." Noble's Te Deum in D and Stainer's Sevenfold Amen were sung. The postlude, played by Harry Coley of St. Matthew's Church, was Bach's Prelude and Fugue in C.

The Leipzig Zeitschrift für Instrumentenbau, in announcing the removal to the United States of Eugen Braun, now connected with George Kilgen & Son of St. Louis, refers to him as a highly capable voicer and well-known organ builder. Mr. Braun did not resume his business at Spaichingen, Wuerttemberg, after the war, but sold his equipment to a firm of Italian organ builders.

A statistical map of the manufacturing industries of New York City, published by the Merchants' Association, shows that the annual production of pianos, organs and other musical instruments and materials in the city has a value of \$41,845,975, and comprises 26.7 percent of the total production for the United States.

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NEWS NOTES FROM BOSTON.

BY S. HARRISON LOVEWELL.

Boston, Mass., Nov. 18.—A public service was held in Jordan Hall late in October in memory of Samuel Carr, president of the board of trustees of the New England Conservatory of Music, and formerly organist and choirmaster at the New Old South Church. An orchestra numbering about seventy under the conductorship of Wallace Goodrich, dean of the conservatory, gave an excellent performance of Schubert's Symphony in B minor. The choral selections were "The Twenty-third Psalm" (Parker) for soprano solo, chorus of women's voices, violin, harp and organ, and the chorale: "A Mighty Fortress Is Our God" (Bach). The organist for the evening was Homer C. Humphrey of the conservatory faculty, organist and choirmaster at the First Congregational Church, Fall River. He played with beautiful taste Bach's Chorale Prelude, "Schmucke Dich, O Liebe Seele." George W. Chadwick, director of the conservatory, in introducing the Rev. George A. Gordon, D. D., spoke briefly but intimately of Mr. Carr as an organist, how enthusiastically he devoted his time out of office hours to practice on the organ, his excellent qualities as an accompanist, and the zeal with which he entered upon his tasks as a conservatory trustee. It was Mr. Carr who was instrumental in having the organ in Jordan Hall rebuilt in 1920. Dr. Gordon in his eulogy spoke with real feeling of Mr. Carr as a personal friend, of his fidelity to the working out of great tasks for the good of the community, of his beautiful home life and of the subjection of his will to that of his father to become a man of business rather than a great musician.

The Handel and Haydn Society has voted to continue payment of salary for this season to the widow of Hiram G. Tucker, who was identified for two generations with the society as accompanist and organist. It is interesting to note that his successor has been appointed in the person of Frank H. Luker of Brookline. Mr. Luker is organist and choirmaster at the Second Parish (Unitarian) Church in Brookline, and is the conductor of the Brookline Choral Society.

Paul Akin, organist and choirmaster at St. John's Episcopal Church, Arlington, won an enviable success at a recent concert given by the People's Symphony Orchestra. He played Chopin's F minor Piano Concerto. The largo and finale were played especially well, and he responded to an urgent encore with Chopin's Berceuse. As Mr. Akin is hardly more than a youth, he gives promise of developing into an able, well-schooled musician.

F. Olson, owner of the Pastime Theater at Delavan, Wis., has placed an order through K. G. Kurtz, sales manager for the Bartola Musical Instrument Company, for a fully equipped Barton orchestral organ. Mr. Olson will have one of the new model Bartons which are meeting with approval from theater owners and patrons.

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**The Organ Recital and Its Possibilities  
from the Standpoint of the Publisher**

By B. M. DAVISON

Address before members and guests of the New England Chapter, A. G. O., at the rooms of the Harvard Musical Association, Wednesday Evening, Nov. 1.

When I was invited to appear before this organization it occurred to me immediately that I had nothing to say that would be of interest to you. Of course, I realize, having had many years' experience in the publishing business, that the feeling regarding publishers by the profession has been of a rather peculiar nature. To illustrate that I would say that I have heard a professional man say: "What do you think of such and such a composition?" And the other gentleman, not knowing anything about it, would say: "Well, such and such a publisher says so and so." "Oh, well, he doesn't count; he is a publisher." Well, of course, that is an intimation that a publisher doesn't know anything about music. I don't want you to think, however, that I am going to try to instruct you in organ playing or organ recital work, for I am not going to do it.

There are two sides to the publishing business. One, of course, must always be the commercial side; then the artistic side must have its day. Any publishing house today that doesn't take both the artistic and commercial sides into account doesn't stay in business long. Our firm, the White-Smith Publishing Company, is trying to raise the standards of organ music, and I think we have succeeded, because I know some of your organists are playing the music we have published.

Of course, in many of my statements I may be wrong, but I am sincere. Nothing I may say regarding organ recitals has anything to do with the organ recitals given as guild events. These events are laid out in your own way and, of course, no one has a right to criticize or say anything about them. In speaking of organ recitals I have in mind the general run of them.

One thing strikes publishers forcibly and it is this: On an organ recital program there should always be pieces with titles that interest the hearer. Scherzos, etc., are all right for you musicians who know what is meant, but take the common everyday lover of music who doesn't know anything about technique, or the technique of composition, and a fitting title gets to his emotions better. For instance, Clarence Eddy is an organist who tries out everything at least once, and if the one time proves successful, that piece stays on his program indefinitely. I am going to illustrate this point by speaking of one of our publications. Some eight or eight months ago I sent to Mr. Eddy a copy of "O'er Flowery Meads." The piece was well written, fitted to an organ of any size, and Mr. Eddy tried it out. He is playing it today; and he is playing it because it is a successful composition.

There is a strange thing in connection with organ recitals. I think it is the only recital given in the world that has absolutely no applause when it is given in a church. Because of the sanctity of the edifice applause is not deemed proper, and although I cannot see how it would injure the edifice in the least, it is not allowed. Think of a vocal or piano recital without applause! Why, the pianist or vocalist would be crazy before he finished his recital! It is a difficulty that you can overcome, but it seems strange that no one shows any appreciation at all. Of course, after the recital someone comes up to the organist and tells him how he has enjoyed the evening. (I wonder, has anyone ever gone up who hasn't enjoyed it?) That is where a regular organ recital falls down. The organist may feel that he is doing a fine job, but he does not know how he is appealing to the people. I leave to you how we are going to overcome that difficulty.

Of course, organ recitalists do give wonderful programs. Some organists don't, unfortunately, assimilate their programs as quickly as others, and it takes weeks to prepare these academic programs, and then from first number to last the program is all of a classic nature. There is practically no selection that appeals to any emotion. It is simply a beautifully constructed piece of organ work that in itself is lovely, but to the uneducated musician or person such a program gets to be boring. To illustrate: In our office is a young man of fine texture. He plays the piano a little and loves music. Anything of a musically refined nature this young man likes. I have given him one or two tickets for organ recitals. The last one he attended he sat through until the lights went out. I asked him the next day how he enjoyed it—I had enjoyed it thoroughly—and he said: "Well, there were some things I could understand, but most of them went over my head." Now, you are not playing to have music go over people's heads. Of course, if you attend an organ recital as a guild and everyone of you knows the organ from the start to the finish, you enjoy these programs; but take a person who is unmusical as far as education is concerned, and he is simply bored. Why bore him? Why not give him something he can like? I have retired from organ playing, so I can say these things.

Did you ever see an organ recital reviewed in the newspapers, unless it was given by some man of great repute? Never. It isn't done. Why? Simply because the organ recital is on too high a

plane and you do not put any money into the newspapers' pockets in advertising your recital. Should you do that, if it became a regular thing, whether it be just an announcement or a couple of inches in the newspapers—then you would get something in the way of a review. Not such an extended review as a pianist or vocalist, but you would get something.

How much American music is used by the whole American Guild of Organists? Some organists in the guild are boosters for American music. Others simply ignore it, and it is not done entirely by organists. It is done by vocalists and pianists. Of course, Josef Hofmann tried to be very American and, playing an entirely American program, the critics ripped him to pieces, and rightly, because no man today, if he is going to do American music, any good, should say: "Now, gentlemen, this is an American program." He lays himself open to criticism. No one who has American music right in his heart and who wants to push it to the front would ever recommend anyone's doing a program of entirely American music. At this stage of the game it is impossible, and the person who does it is very unwise. Instead of overdoing a good thing by doing a program of all-American music, the point is, play some American music.

The American composer, some people say, doesn't exist. If an organization like the American Guild of Organists has a majority saying that the American composer doesn't exist, he won't exist in so far as organists are concerned, because you won't let him. I have also heard that there were no sonatas and no concert overtures by American composers for organists to play. I am pretty familiar with organ catalogues and I wish to assure you that I have become much more familiar with them since knowing I was to speak to you. What will you think when I tell you that there are by reputable American composers not fewer than ten sonatas for the organ, and I have not seen any of these sonatas on your programs? There are three concert overtures by good men. I do not see any of you people playing them, either. Give them one try anyway. Some people say these overtures and sonatas are not modeled after the foreign model. That is the wonderful part of it!

Let us leave organ music for a moment and consider piano music. Possibly some of you may know that the White-Smith Company were the first people to discover the Cadman compositions. Mr. Cadman has been very ambitious. He was not satisfied to write only little lyric songs. He has grown in his profession. Finally he sent us a sonata for the piano. We looked it through very carefully. We played it, not comparing it with other sonatas, but asking: "What is there in this sonata? Is it musicianly? Well written? Interesting? Is it music?" We thought it was and we published it. When I tell you that we have sold over 2,000 copies of that sonata for piano and that it has been played by fine artists, I think you will agree that comparison should not be made when examining American compositions. But the tendency among musicians—leaving out the organists—always has been to compare compositions, particularly American ones, with others in the same general line. If it is a sonata, the comparison is made with another sonata; if a song, then with another song. This shouldn't be done.

Americans out of loyalty should give American compositions an honest "try-out." But some people say we have no composers. One day there was a man in my office who was connected with one of the colleges. He found a piece lying on the piano and he started to play it. As soon as I could I went in and asked: "Well, how do you like it?" "Oh, I don't know; it is altogether too obvious," he said, meaning, of course, that when you hear a piece a person can understand it the very first time. That is what "obvious" means. Of course, if you are all the time saying that a thing doesn't exist, after a while you believe it. There are many musicians who don't believe that an American composer exists. I repeat this thought because I wish to have it right in your minds.

The other night I was out to dinner at a certain house in town and there I met a young man who had just graduated from the Harvard Law School. He is very musical and at once got into a discussion with me. Well, we discussed music and I tried to tell him some things, but it was no use; I could not do it. Finally we got on the track of American composers—I supposed that it had been put into his mind by the professors or somebody else at Harvard—and he said there were no American composers.

"Do you believe that? Why aren't there any?" I asked.

And he said: "None of the Americans have the proper idiom!"

He got that at Harvard, I suppose. Whether that had anything to do with the curriculum, I don't know. Try out the American composer's music. Of course, not everyone can write for the organ; neither can every organist write for the piano. I assure you that if we publishers could feel that we had behind us such an organization as the

American Guild of Organists, we should venture to print a concert overture or symphony or anything of that kind. Right now I know where there is a concert overture in manuscript that I could publish tomorrow. I don't want it because it is expensive to do so large a work and we have not the assurance, although your organization has the name "American" in it, that you will back us on a thing of that kind. It is all very well to believe in the best music and to play the best, but how do you know that Americans can't produce it? You will never know unless you give Americans a chance.

The American Organ Players' Club of Philadelphia shows us what can be done for American music. It is in touch with every publishing house in this country that publishes organ music. Its secretary writes a request to put it on our mailing list for everything we issue for the organ. When it receives a copy, marked "Copy of the American Organ Players' Club of Philadelphia," it is put in a White-Smith folio. Every publishing house has a folio with its name on it. Every member of the club knows that that folio is there and he can find out the absolutely latest thing written for the organ. There must be something in it or they would not ask us to forward music for their inspection. We have nothing like that in Boston. I think it is a good idea, although possibly it might not work out that way here. I think you will find that if you co-operate with the publishers you will get along faster in the matter of knowing what is being done in the field of American composition.

Again, speaking of American music, you may know that the director of the Cincinnati Symphony Orchestra resigned a short time ago. There was no American in this country who could become director of the Cincinnati orchestra. They got Fritz Reiner. Mr. Reiner came to this country. He did something that if he had been an American conductor he would not have done. The manager of the orchestra was directed to communicate with the leading publishing houses of this country to find out all available orchestral material. Isn't it peculiar for a foreigner to do that? It shows a good head, and I only hope that our own Americans will look deeper into the subject.

You have no idea of the peculiar way some people look at music, particularly American music, when they go into a music store. The clerk brings out a piece and probably says: "That is a beautiful thing for the piano." The customer says: "Oh, yes, issued by Smith, or so and so. I don't think I want anything." All without opening the first page! Could you find out what there was in a novel by doing that? Of course, if you don't do that with a novel, don't do it in a music store hereafter.

Herbert F. Sprague, who played for two years in the West End, Senate, Ellentee and Pantheon Theaters for Lubliner & Trinz, has for the past season been doing substitute work only. He has played from one day to five weeks in the following theaters: The Howard, the Hoyborn, Evanston, the Regent, the Pastime, the Brighton, the Douglas, the Hyde Park and the Michigan. He substituted nine Sundays for Emory Gallup at St. Chrysostom's Church.

Miss Virginia C. Cox is making a stir at Los Angeles with her work on the big Robert-Morton organ in the Superba Theater. She is in her early twenties and is mentioned as remarkable in improvisation and clever in playing for the pictures. She plays about twenty standard overtures from memory. During the week of Nov. 12 she was featured in this group: Overture to "Calif of Bagdad," Boildieu; "Egyptian Impressions," Crist; "Caravan," Borck; "Orientale," Cui; "Queen of Sheba," Goldmark.

Miss Irene Juno has been transferred from Crandell's Strand at Cumberland, Md., to the Crandell's main circuit in Washington, D. C., where her recitals in the various theaters are attracting favorable comment.

Edward J. Muhlhausen and John B. Whitney will retire as organist and choir director, respectively, of St. Andrew's Episcopal Church, Wilmington, Del., Jan. 1. After that date the offices will be combined. Upon his retirement as organist, Mr. Muhlhausen will have occupied his position in St. Andrew's for twenty-one years. Nobel F. Hadley will assume the post of choir director and organist the beginning of the year. He is now organist of the Providence Avenue M. E. Church, Chester, Pa.

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**RECORD BY CHICAGO OPERA**

**Opening Weeks Show Largest Attendance Since First Season.**

The first two weeks of grand opera at the Auditorium in Chicago have registered the largest attendance since the original Chicago Grand Opera Company opened its first season in 1910, and the present civic organization entered upon its third week with prospects of continuing this record.

The second performance of Wagner's "Parsifal" is given Thanksgiving night at 7:30 with the cast unchanged, except that Joseph Schwarz, recently arrived, will be the Amfortas. Saturday afternoon is allotted to the second hearing of "The Jewels of the Madonna," the only change in the cast being Mr. Crimi as Gennaro, the other parts being sung by Mmes. Raisa, Claessens, Messrs. Rimini, Oliviero and others as before, with Mr. Cimini conducting and the ballet including Bolm, Ludmila and Kebeloff.

Ina Bourskaya will be a new Carmen Saturday night in Bizet's opera with the same cast which supported Miss Garden on the second night of the season, including Martin, Baklanoff, McCormic, Cotreuil, Passmore, Pavloska, Defrere, Mojica and Corenti singing and Hageman conducting.

The following Sunday afternoon will bring the first performance of Wagner's "Die Walkure" of the season with

Cyrena Van Gordon as Brunhilde, Ina Bourskaya as Fricka, Grace Holst in her American debut as Sieglinde, Forrest Lamont as Siegmund, Georges Baklanoff as Wotan, Ivan Steschenko as Hunding and Melvena Passmore, Irene Pavloska, Hazel Eden, Maria Claessens, Alice D'Hermanoy, Kathryn Browne, Esther Walker and Ruby Fitzhugh as the Valkyries, conducted by Mr. Polacco.

**Broadcasting from Kimball Hall.**

K. Y. W., the big Westinghouse radio station in Chicago, has begun broadcasting the Kimball Hall organ on its evening programs, sending out four organ numbers on nights when the hall is not otherwise engaged. The players so far have been Allen W. Bogen and Hugh Porter. The wireless experts in charge of this powerful station consider that the results have been the best obtained in sending organ music to date. It has not been found necessary to depart from normal registration, the softest stops being heard distinctly even on a small portable receiving set and full organ not being in any degree harsh under powerful amplification.

Otto T. Hirschler, Mus. B., is again spending all his time in teaching and church work at Los Angeles. Since Sept. 1 he has been organist and director at the West Adams Methodist Church, where he has a good quartet, a vested choir of twenty-five voices and an effective Austin organ.

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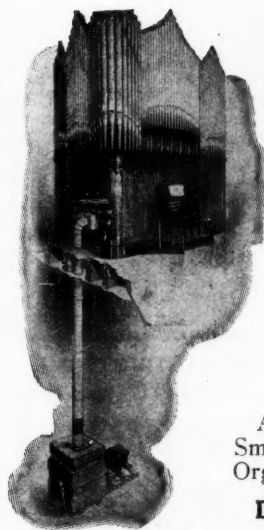
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**Miss Leola Arnold, Whose Programs  
Attracted Attention Last Year,  
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of Dr. S. R. Vinton.**

Miss Leola Arnold, organist and choir director at the First Presbyterian Church of Rockford, Ill., who last year attracted widespread attention to her work and to the Rockford church by the novel programs of special sacred concerts which she gave, has planned a new series for this year. Six programs, to be presented once a month on Sunday evening, have been prepared, and the first one was presented Oct. 1.

By special arrangement Dr. S. R. Vinton, illustrator and lecturer, prepared beautiful picture settings which were thrown on the screen to illustrate the music in the "God in Nature" program. The subjects for the new series are:

Oct. 1—"The Glory of God in Nature" (Correlation of music and pictures).

Nov. 5—(Fifth Annual Armistice Day Celebration.) "In Praise of Peace and Good Will Among the Nations."

Dec. 24—Tenth Annual Candle Light Service of Old-World Carols.

Jan. 30—"A Quiet Hour for Great and Small Children." (A correlation of songs and pictures of the home life.)

Feb. 27—"The Life of God in the Soul of Man." (Correlation of music and pictures.)

Easter Day, April 1—"In an Easter Garden." The Life of the Savior in story and song.

The program arranged by Miss Arnold for the service on the theme "The Glory of God in Nature" was as follows:

Organ Prelude — "Dawn's Enchantment," Marion Austin Dunn; "Sunlight and Shadow," Clement R. Gale; "O'er Flowery Meads" (Berceuse), Marion Austin Dunn.

Ascription of Praise—Hymn, "Holy, Holy, Holy."

Prayer.

Choir Response—"Bring, O Morn, Thy Music."

Responsive Reading—Psalm 148.

Hymn—"Praise to God and Thanks We Bring."

Brief Talk on the Nature of the Service, Dr. W. H. Fulton.

Organ Offertory, "By the Pool," Stoughton; "Sand Drifts," from "Scenes from a Mexican Desert," H. C. Nearing; "The Nightingale and the Rose," Saint-Saens.

Scripture Reading, Psalm 19:1-6. Anthem, "The Heavens Are Telling," Beethoven.

Scripture Reading, Psalm 30:5. Anthem, "Morning Hymn," Henschel.

Reading, Genesis 1:11-13. Anthem, "Meadows and Woods and Vines that Cling," Arr. by Harvey B. Gaul.

Reading, Matthew 6:28-33. Soprano Solo, "My Master Hath a Garden," Gwyther.

Reading, Psalm 104:24-28. Anthem, "O Lord, How Manifold," James H. Rogers.

Reading, Proverbs 3:19-20. Anthem, "No Blade of Grass Can Flourish," William Friedemann Bach.

Reading, Psalm 104:16-17. Soprano Solo, "Only God Can Make a Tree,"

Fergus.

Reading, Psalm 104:10, 13; Isaiah 24:13; 61:11; Psalm 148:7-9, 13. Anthem, "He Sendeth the Springs Into the Valleys," Wareing.

Reading, Isaiah 40:26; Job 38:31-33; Jer. 17:7-8; Job 38:8-11. Anthem, "Sky so Bright, Blue and Light," Arr. by Nagler.

Anthem, "Jesus, Do Roses Grow so Red?" adapted to music written by Matthews.

Reading, John 18:1-12. Anthem, "The Ballad of the Trees and the Master," Protheroe.

Reading, Psalm 91:1-4. Anthem, "Nightfall," Lawrence.

Hymn, "God of the Earth, the Sky, the Sea."

Benediction.  
Organ Amen on cathedral chimes.

The service Nov. 5 was the fifth annual Armistice Day celebration and as usual the G. A. R., the Loyal Legion, the Spanish War Veterans and kindred organizations were guests of honor. The organ prelude was Yon's "Hymn of Glory" and the other music was all appropriate to the day.

"A year ago you published an account of a program of mine which I called 'The Light of the World', in which the parables and miracles and ministries of our Lord were told in Bible stories by the pastor of the church and in songs by the choir, the whole illustrated with the pictures of the great masters thrown upon the screen," writes Miss Arnold. "The program was one of the most spiritually appealing of my last year's series, and, judging from the avalanche of letters that poured in on me from choir directors in nearly every state in the union after that issue of The Diapason, it was of special interest to the profession, for they all wanted copies of my program with explicit directions as to where to get the pictures. As the pictures had been a great deal of trouble for us to find, and as we had collected them from a dozen private and public sources, I could not help materially those directors who wished to give similar programs at that time; but this year I can.

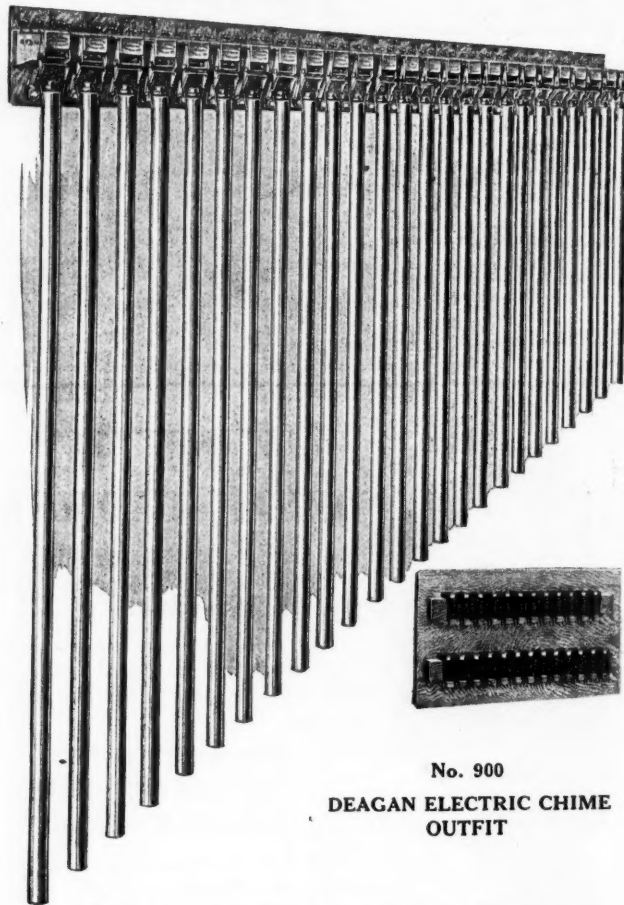
"During the past summer I planned three concert programs which I sent to Dr. S. R. Vinton of Roselle, N. J., who had promised to correlate picture slides to the words and music of these programs for me. We gave the first one with much success to a big audience. Dr. Vinton is an authority in the art of making beautiful slides for the stereopticon and the pictures he furnished for my program were of a very high order. His willingness to take on this outside work makes the giving of sacred concerts with artistic pictures an easy thing for any choir director to whom this idea appeals. Letters sent to the above address will reach him. I am sure that the large package of lovely slides he prepared for me are to be active travelers to many churches for similar events. If you have not room to print our program I have had an extra supply printed which the church secretary will be glad to mail to any who desire them for study."

W. E. Beazley, organist and choirmaster of Trinity Church, Chicago, has organized an operatic and dramatic society in Wilmette. The first performances were on Nov. 22 and 23, when the operetta "Miss Almond Eyes" was given with great success. Over fifty singing members have joined.

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BY HAROLD V. MILLIGAN.

RONDINO IN D FLAT and BOHEM-ESQUE, by William Wolstenholme. MINUET ANTIQUE and MARCHE HEROIQUE, by Horace Watling. FANTASIA IN E and TOCCATA IN D MINOR, by T. G. Osborn.

These six compositions from an English publisher bear upon their title pages a legend which immediately arouses both interest and sympathy. They are published by the British National Institute for the Blind. One feels that one would like to deal with them as kindly as possible, but on turning over the pages of the music, sympathy quickly turns to enthusiasm. No need for special allowances here; no call for a generously biased judgment. Taken by and large, we have not the slightest hesitation in saying that these six compositions are the most interesting lot of new organ pieces we have seen in a long, long time.

The name of only one of the three composers was previously known to us. William Wolstenholme is known to all American organists through a large number of very successful compositions, chief of which perhaps are his twin pieces, "The Question and the Answer," which enjoyed phenomenal popularity a few years ago. His Sonata in the Style of Handel not only has enjoyed a remarkable popularity, but seems to have settled down to a permanent place in the organist's repertoire, and may now be justly called a classic.

These two new compositions from his pen are in his best style and need only to be played by some of our virtuosi to become immensely popular. The Rondino is an irresistible little dance, dainty and piquant to the last degree. The original tonality is D flat major, and after various excursions into other keys the composer finds himself, upon his final return to the original rondino theme, in the key of D major. He sticks it out to the end, but balks at the final tonic chord, his cadence half completed. He pauses a moment, then abruptly plays the final cadence in the original (D flat) key. In other words, he modulates by the simple expedient of changing the key! It is a startling and amusing effect, but we would have forgiven Mr. Wolstenholme if he had ended in a key foreign to that in which he began. We are no stickler for the conventions, and we are willing to wager real money that not

one-half of 1 per cent of any average audience will know whether he is in his original tonality or not, or give a decorous whoop one way or the other.

The only adjective we can think of which fittingly describes "Bohemesque" is "corking." This is our idea of a corking organ piece. Full organ, or very near it (lots of brass), 15/8 rhythm, which being translated means five beats to the measure and a triplet group of three eighth-notes to each beat. It flows so naturally and unaffectedly, only the high-brows in your audience will know that five beats to the measure is supposed to be caviar. There is a delightfully rustic atmosphere to the music. The main theme has lots of rhythmic dash and pep, and there is a quaint little melody for a bag-pipe or some such bucolic instrument by way of contrast.

The "Minuet Antique" and "Marche Heroique" by Horace Watling are aptly described by their titles. "Minuet" calls for a crisp staccato in its main division, and there is a suavely graceful Trio. The "Marche Heroique" was composed for Alfred Hollins' inaugural recital on the organ in the Johannesburg, South Africa, Town Hall. It is not by any means a conventional made-to-order march. There is striking originality in the material and a biting pungency in the harmony. It is a brilliant march and calls for brilliant playing, the pedal part especially being far removed from the usual "oom-pah."

We feel especially attracted to the two compositions by T. G. Osborn. Here, if we mistake not, is one of the strongest and most individual talents among the younger composers for the organ. The Fantasia in E is a thing of beauty and a joy for years to come. We are going to add these compositions to our own repertoire just as soon as we can give them the necessary amount of practice and we expect to be playing them years hence.

The American representative of the English publisher is the firm of J. Fischer & Bro., New York.

INTERMEZZO and CAPRICE, by J. Stuart Archer.

PRELUDE, by Pachulski.

Published by W. Paxton & Co., London.

These pieces also bear the imprimatur of an English publisher. We have seen a number of praiseworthy compositions by Stuart Archer. We remember especially a fine set of "Variations on a Scotch Air." The Intermezzo and Caprice are delightful little pieces of the happy, carefree type which seems to be the special province of the English organ composer. The Intermezzo is particularly captivating. With a clear-voiced flute and a good celesta it will be sure to bring a smile of relief to the faces of any fugue-bored audience. The Pachulski Prelude is an effective little bit of color, only two pages in length.

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Indianapolis Star, Nov. 14, 1922: "Clarence Eddy, affectionately known as dean of American organists, played a fine recital to an appreciative audience in the Cadle Tabernacle last evening. His playing is characterized by attention to detail, by a comprehensive grasp upon the message of the composition, and by a reverent attitude toward the task in hand. Technique never seems to intrude. Of course, it is there, but it is always incidental to the music, and is never in the foreground of the listener's mind. As a tribute to the place Mr. Eddy holds in the musical world, seventy-five organists and students of the organ attended the concert in a body."

Indianapolis News, Nov. 14, 1922: "Mr. Eddy presented one of his characteristically meritorious programs, and showed his thorough familiarity with the resources of an instrument that it takes years to know. The big number was the Bach Fugue and Toccata, one of the most difficult and magnificent pieces of organ literature. Mr. Eddy played it in such a manner as to bring out all the line and structure of a piece that taxes both hands and feet equally."

It was his most admirable effort, though other numbers were interesting for their tonal combinations and display of technical facility.

Indianapolis Times, Nov. 14, 1922: "Somehow or other one can't imagine General Charles G. Dawes, United States director of the budget, in connection with artistic music. Yet it was his composition, 'Melody,' that stood out above all the other numbers in the organ recital of Clarence Eddy at the Cadle Tabernacle last night."

Latrobe (Pa.) Bulletin, Nov. 17, 1922: "As he sat at the organ, bringing out the possibilities of the instrument in a way that had never been heard before, Mr. Eddy gave the impression of a master, a man who loved to hear the music which he himself produced. Most of his selections were new, and the manner of his playing indicated that he could play anything—but, of course, everybody was interested in the 'Melody,' composed by General Charles G. Dawes. It was rich in music of the most appealing kind—something that seemed all the more melodious in that it had come from 'Hell-Roaring' General Dawes."

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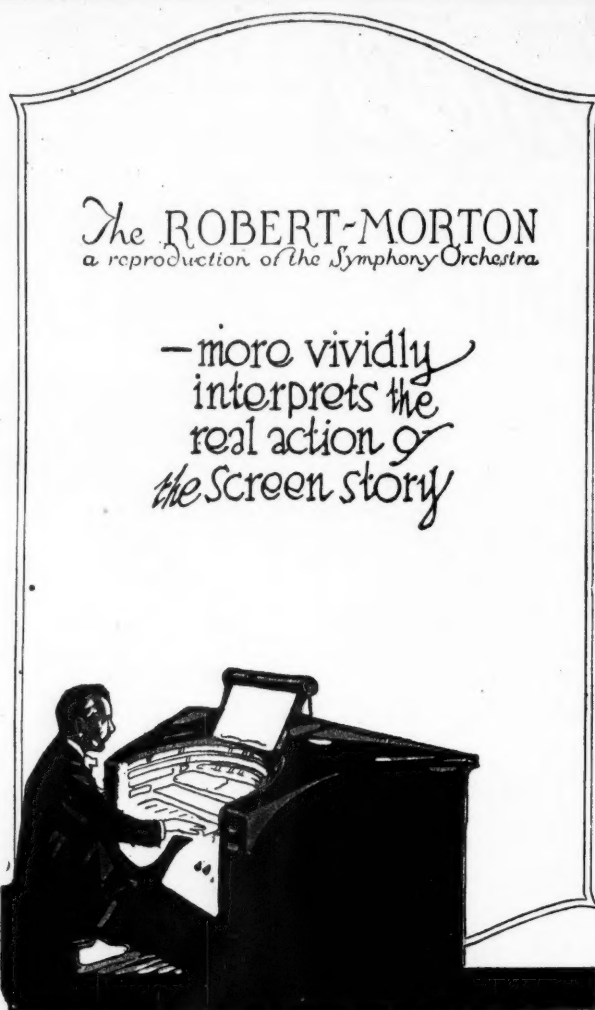
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I would like also to take this opportunity to thank you for the many courtesies and the desire to co-operate you have always shown in all matters pertaining to the welfare of the organ in The First Church of Christ, Scientist in Boston.  
You have my very best wishes for continued success in the splendid work, which I know you are doing for the maintenance and advancement of the true spirit of organ building.

Sincerely yours,

*Walter E. Goff*

Organist, The First Church of Christ, Scientist,  
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