

# THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fourteenth Year—Number Five.

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## OLD TRINITY CHURCH WILL HAVE NEW ORGAN

### CONTRACT GIVEN TO SKINNER

Famous New York Church to Install Instrument of Seventy-four Stops—Channing Lefebvre Draws the Specifications.

The corporation of Trinity Church in New York has signed a contract with the Skinner Organ Company for a new double organ for Trinity Church, to cost \$42,000 and to be completed next October. The specifications, drawn up by the organist, Channing Lefebvre, include seventy-four stops and forty couplers. The great and pedal diapasons in the gallery organ (built in 1846) are to be retained in the new instrument, but the entire chancel organ is to be new.

Following are the specifications:

#### GREAT.

- Diapason, 16 ft.
- First Diapason, 8 ft.
- Second Diapason, 8 ft.
- \*First Diapason, 8 ft.
- \*Second Diapason, 8 ft.
- Erzähler, 8 ft.
- Claribel Flute, 8 ft.
- \*Wald Flöte.
- Flute, 4 ft.
- \*Flute, 4 ft.
- Octave, 4 ft.
- \*Octave, 4 ft.
- Fifteenth, 2 ft.
- Mixture.
- Tromba, 8 ft.

#### SWELL.

- \*Bourdon, 16 ft.
- Diapason, 8 ft.
- \*Diapason, 8 ft.
- Clarabella, 8 ft.
- \*Gedeckt, 8 ft.
- Sallcional, 8 ft.
- Voix Celeste, 8 ft.
- \*Sallcional, 8 ft.
- \*Aeoline, 8 ft.
- \*Unda Maris, 8 ft.
- Flute Celeste, 8 ft.
- Flute, 4 ft.
- \*Flute, 4 ft.
- Octave, 4 ft.
- Flautino, 2 ft.
- Mixture.
- \*Mixture.
- Trumpet, 16 ft.
- Cornoepen, 8 ft.
- \*Cornoepen, 8 ft.
- Oboe, 8 ft.
- \*Corno d'Amore, 8 ft.
- Clarion, 4 ft.
- Vox Humana, 8 ft.
- Tremolo.
- \*Tremolo.

#### CHOIR.

- Diapason, 8 ft.
- Chimney Flute.
- \*Concert Flute, 8 ft.
- \*Dulciana, 8 ft.
- Flute, 4 ft.
- \*Flute, 4 ft.
- Piccolo, 2 ft.
- Nazard, 2 1/2 ft.
- \*Clarinet, 8 ft.
- English Horn, 8 ft.

#### PEDAL.

- Diapason, 32 ft.
- First Diapason, 16 ft.
- Second Diapason, 16 ft.
- \*Sub Bass, 16 ft.
- Bourdon, 16 ft.
- \*Bourdon, 16 ft.
- \*Echo Lieblich, 16 ft.
- Octave, 8 ft.
- Gedeckt, 8 ft.
- \*Still Gedeckt, 8 ft.
- Flute, 4 ft.
- \*Octave, 8 ft.
- Bombarde, 32 ft.
- Trombone, 16 ft.
- Tromba, 8 ft.
- Clarion, 4 ft.
- Posaune, 16 ft.

#### SOLO.

- Gamba, 8 ft.
- Gamba Celeste, 8 ft.
- French Horn, 8 ft.
- Flute, 8 ft.
- Ophicleide, 16 ft.
- Tuba, 8 ft.
- Clarion, 4 ft.
- Tuba Mirabilis, 8 ft.
- Tremolo.

\*Chancel.

### Cleveland Theater Club.

Cleveland theater organists have formed a club to promote good fellowship and the interests of members in general. The first meeting was held Tuesday evening, Feb. 27. Sixty-one members turned out and elected the following officers: President, William Metcalf; vice-president, Mrs. E. Burdard; secretary and treasurer, Walter Trimmer; board of directors, Miss Barber, Mr. Parry, Mr. Bullis, Mr. Percy and Mr. Voges. One hundred members are expected at the next meeting.

## DR. HAROLD W. THOMPSON AT NEW CASAVANT IN ALBANY.



### ORGAN IS OPENED AT ALBANY

Dr. Thompson at Four-Manual Casavant in First Presbyterian.

The four-manual Casavant organ in the First Presbyterian Church of Albany, N. Y., was dedicated with impressive ceremonies on Sunday morning, March 11. On behalf of the donor, Miss Frances Adelaide Strong, the organ was presented to the church by Dr. Albert Van der Veer, chancellor of the state regents and former president of the American Medical Society. The speeches of acceptance were made by Supreme Court Justice Alden Chester and Supreme Court Justice Ellis J. Staley. The choir sang Tertius Noble's Jubilate in D and Dickinson's "List to the Lark." Dr. Harold W. Thompson, the organist, played a number of selections to illustrate the meaning of the organ's message in Christian worship, and the pastor, Dr. William Herman Hopkins, spoke on "The Organ's Plea." In the evening the choir sang the favorite Lenten cantata, Maunder's "Penitence, Pardon and Peace," at the pastor's request.

The next evening a large audience heard Dr. Thompson play the following recital after he had given a short lecture on the "Tonal Possibilities of the Modern Organ"; "A. D. 1620," MacDowell; "Elizabethan Idyl," Noble; "Meditation," Sturges; "Londonderry Air," Coleman (arr.); "Chant for Dead Heroes," Harvey Gaul; "Indian Legend," Candlyn (dedicated to Dr. Thompson); "Angelus," Massenet; "Three Old Melodies," Lemare; "Finlandia," Sibelius.

In his lecture Dr. Thompson took occasion to thank the following distinguished organists, who assisted in preparing the specifications of this fine instrument: T. Frederick Candlyn, George Yates Myers, Clarence Dickinson, T. Tertius Noble, Lynnwood Farnam and Edward Shippen Barnes.

### SERIES BY FARNAM CLOSSES

Third Season of Recitals at Church of Holy Communion, New York.

Lynnwood Farnam of the Church of the Holy Communion, New York, completed on March 26 his third series of Monday evening recitals, extending over a period of three months. To quote Cecil Forsyth in the current New Music Review, "the programs form a rich storehouse of musical treasure, particularly in the direction of modern organ literature." Two of the thirteen recitals were given by visiting organists, Chandler Goldthwaite of St. Paul playing Jan. 1 and Harold Gleason of Rochester Jan. 22.

As in other years, the church is lighted by candles and the illuminated chancel window. Following a newly-instituted custom of occasionally playing certain new works twice on the same program, Marcel Dupré's Prelude and Fugue in F minor was given two performances on March 12.

Of 134 compositions played, sixty-four were French, thirty-two American, twenty German, eight English, five Hungarian, two Belgian, two Italian and one Spanish. The composers represented the greatest number of times were: Bach, 11; Louis Vierne, 10; Jacob, 10; Barnes, 9; Dupré, 8; Widor, 7; Saint-Saëns, 7; Franck, 4; DeLamarter, 4; Bonnet, 4; Liszt, 4; Mark Andrews, 4; Mendelssohn, 3; Grace, 3; Mulet, 3; Jepson, 3.

### J. C. Deagan on World Tour.

J. C. Deagan, founder of J. C. Deagan, Inc., of Chicago, has started on a trip around the world, accompanied by his wife and daughter. A visit will be made to China, Japan, India, Hawaii, the Philippines and Australia, returning through Europe. A very unusual and interesting itinerary has been laid out to supplement the usual route taken on such trips.

## CALIFORNIA ORGANISTS TO HOLD CONVENTION

### WILL MEET AT LOS ANGELES

First Annual Event in June With Southern California Chapter, A. G. O., as Hosts—All Organists Are Invited.

Under the auspices of the California chapters of the American Guild of Organists, a convention will be held at Los Angeles June 25, 26, 27 and 28 to which all organists of California are invited. This invitation includes members of the A. G. O., members of the National Association of Organists, all church organists and all theater organists.

The Southern California chapter of the A. G. O. will be the hosts for this first convention and it is hoped to make it an annual affair. To Dr. Roland Diggle, dean, is given credit for fathoming the idea and he has the 100 per cent co-operation of officers and chapter members. To Sibley G. Pease, secretary, has been given the task of acting as secretary for the convention affairs. The following committees are at work and include members of different chapters:

Executive Committee—Roland Diggle, Sibley G. Pease, H. J. Stewart, Warren Allen, Allan Bacon, C. Albert Tufts, Ernest Douglas, George A. Mortimer, William J. Kraft, W. F. Skeele and P. Shaul Hallett.

Program Committee—Messrs. Diggle, Skeele, Stewart and Douglas.

Entertainment Committee—Messrs. Tufts, Kraft, Groton and Bacon.

Publicity Committee—Messrs. Colby and Pease.

Finance Committee—Messrs. Hallett, Pease, Lorimer and Allen.

The program is announced as follows, with details to be given later:

June 26—Monday evening, reception and short program.

June 27—10 a. m., address of welcome and greetings from visiting deans. 11 a. m., round table. 2:30 p. m., round table. 3:30, recital. 4:45, social hour. 8:15, public recital.

June 28—9 a. m., theater playing demonstration. 2:30 p. m., round table. 3:30, recital. 4:45, round table. 8:15, public recital.

June 29—10 a. m., business meeting for organization. 11 a. m., recital by local chapter. 12:30 p. m., trip to beaches, picnic and dinner.

The First Presbyterian Church, of which Sibley G. Pease is organist, and the University of Southern California, of which W. F. Skeele is dean of the music division, have been offered for the meetings and recitals. At the First M. E. Church, of which Arthur Blakeley is organist, will be given one recital if the large Austin organ is installed in time.

Naturally the Los Angeles chapter is anxious to know how many will avail themselves of this excellent opportunity to meet and hear other organists of California. It is believed that many will plan their vacations so as to attend the convention. A prospectus is being prepared which can be secured by writing to Mr. Pease, 1027 North Bonnie Brae, Los Angeles.

### Tour for Mr. and Mrs. Eddy.

Clarence Eddy gave a recital March 22 in the Congregational Church of Sioux Falls, S. D., and on March 30 he and Mrs. Eddy departed for a southern tour which will take them to New Orleans. Among the dates for recitals booked on this trip are the following:

April 1 and 2—Lutcher Memorial Church, Orange, Tex.

April 3—Methodist Church, Beaumont, Tex.

April 5—New Orleans.

April 8—Presbyterian Church, Alexandria, La.

April 12—Plymouth Congregational Church, Lawrence, Kan.

April 22—Church of the Sacred Heart, Moline, Ill.

**ORGAN IN NEW ORLEANS CATHEDRAL IS OPENED  
PLAYED BY CITY ORGANISTS**

**Three-Manual Möller in Christ Church Presided Over by E. C. Austin, F. R. C. O.—Fellow Players Also Give Recitals.**

A series of services and recitals under the direction of Edward C. Austin, F. R. C. O., the organist and director, marked the welcome to the new Möller organ in Christ Church Cathedral at New Orleans, beginning Feb. 25. On that date benediction of the organ took place at the morning service. In the evening Mr. Austin gave a recital for which his program was as follows: Overture, "Ruy Blas," Mendelssohn; Prayer and Cradle Song, Guilmant; Fantaisie in E flat, Saint-Saens; "Clair de Lune," Karg-Elert; Prelude and Fugue in G major, Bach; Caprice, Kinder; Intermezzo, Hollins; Finale in B flat, Wolstenholme.

On Monday and Wednesday of the same week recitals were given by prominent New Orleans organists. Monday night Earle S. Rice of the Rayne Memorial Methodist Church played Noble's "Solemn Prelude," "Grand Choeur" in F, by Salome, and the "Russian Boatmen's Song on the Volga." Miss Louise Favrot of St. Paul's Church presented a group including Rheinberger's "Vision," the Allegretto by Foote and the Toccata from Boellmann's Gothic Suite. Henry Wehrmann of the First Presbyterian Church played: "Meditation Religieuse," Dubois; Serenade in A major, Olsen, and a "Novellette" written by himself. Malcolm Williamson of St. George's Church played the Grand Chorus, Dubois; the Communion in G by Batiste and the Triumphal March of Paul Wachs.

At the Wednesday recital James Robertson Black of the First Methodist Church gave a group consisting of Toccata, Dubois; Reverie, Saint-Saens, and "Hosanna," Wachs. Miss Arabella Ross of the First Baptist Church played: Largo from "New World" Symphony, Dvorak; Canzonetta in B flat, Scammell, and the Finale from the Sonata in F major, Silas. Professor O. C. Bodemüller gave the closing group, including: Sonata 3 (first movement), Guilmant; Prelude to "Lohengrin," Wagner; Idylle, Kinder, and Allegro Brillante, Dubois.

The specification of this organ was published in The Diapason for March 1, 1922. It is a three-manual of forty-six stops. Of these only six are augmentations. The console has drawstops. Of the total of 3,114 pipes 866 from the old organ were utilized after revoicing at the factory.

In connection with the old organ, it is interesting to note from such information as can be gained, that it was used for the services of this parish for over seventy-five years, and perhaps for a longer period. In removing it from the organ chamber, a board was found by the builders on which was recorded the fact that the organ had been rebuilt in 1860. How old it was when this rebuilding took place is a matter for conjecture. It was brought to the cathedral from the old church on Canal street in 1887.

**To Play New Weickhardt Organ.**

G. A. Nelson has resigned as organist of Wesley Methodist Church at Minneapolis to become organist of the Gloria Dei Lutheran Church of St. Paul and begins his duties there Easter Sunday. Mr. Nelson will preside over a new two-manual organ of sixteen speaking stops, built by the Wangerin-Weickhardt Company of Milwaukee. Mr. Nelson gave a dedicatory recital on this organ March 15, playing these selections: "Marche Triomphale," Hollins; Chorale Prelude, "Herzlich that mich verlangen," Bach; Menuet, Mozart; Passacaglia, Bach; "Invocation," Maily; Andantino, Franck; Serenade, Rachmaninoff; "The Brook," Dethier; Finale from First Symphony, Vienne.

**News Notes from Boston**

By S. HARRISON LOVEWELL

Boston, Mass., March 22.—Raymond C. Robinson, organist and choirmaster for nearly ten years at the Central Congregational Church, Boston, is now organist and choirmaster at King's Chapel, Boston. His former position has been accepted by H. R. Austin, for several years organist and choirmaster of the Congregational Church at Arlington, and editor of the publications of the Arthur P. Schmidt Company.

Harris S. Shaw, until recently organist and choirmaster of the Unitarian Society, West Newton, Mass., is now organist and choirmaster of the Congregational Church, Saugus, Mass.

E. Rupert Sircom, for six years organist and choirmaster of the Church of our Saviour, Brookline, Mass., has resigned to accept a like position at the Unitarian Church, West Newton. During the summer the parish at West Newton intends to enlarge the chancel of the church and afterward to install a chorus choir of professional singers to add to the dignity of the worship.

Shortly after Easter a large three-manual organ built by Paul F. C. Mias will be opened at St. Paul's Roman Catholic Church, Cambridge. This parish, under its organist and choirmaster, has a unique way of providing material for the various choirs. The children in the parochial school receive musical training and by regular progression advance from one choir to another either as active members or for varying periods merely as listeners.

On Friday afternoons during Lent E. Rupert Sircom, organist and choirmaster of the Church of our Saviour, Brookline, has been giving recitals. His programs thus far have included: Chorale Vorspiel, "Hark! a Voice Says all is Mortal," and Prelude and Fugue in B flat major, Bach; "Matin Provencal," Bonnet; Chorale in E major and Fantaisie in A major, Franck; "Dawn" and "Night," Jenkins; Good Friday Music ("Parsifal"), Wagner.

Lenten recitals on Tuesday evenings at Trinity Church, given by Francis W. Snow, attracted considerable attention in musical circles. As in former years, Mr. Snow's programs are a model of good taste, and the music is always effectively and artistically played. The list of selections follows: Fantasia and Fugue in G minor and Prelude and Fugue in A minor, Bach; "Pange Lingua," Bairstow; "Fantasie Dialogue," Boellmann; "Caprice Heroique" and Romance, Bonnet; Andantino, Bridge; Musette, Debat-Ponsan; Chorale in B minor, Chorale in E major and "Grand Piece Symphonique," Franck; "Poeme d'Automne," Jongen; "Piece Legere," and Scherzo, Loret; Toccata, de Maleingreau; Cantilene, Pierne; Rhapsodie in D, Saint-Saens; Canon, Schumann; Symphonies 1, 2, 3 and 4 (complete), Vienne; "Symphonie Romane" and Toccata in F, Widor.

The choir of boys and men (and half a dozen women) belonging to the Church of our Saviour, Brookline, and All Saints' Church, Boston (Ashmont), combined under the direction of their respective organists and choirmasters, E. Rupert Sircom and George C. Phelps, for special Lenten musical services. The service of Friday evening, March 2, at All Saints' Church was repeated with even greater success on Thursday evening, March 8, at the Church of our Saviour. Your correspondent attended the service held at All Saints' and was greatly impressed by the expressive singing and the fervor that characterized the work of the two choirs. As it is unusual that two choirs representing extremes in Episcopalian churchmanship should unite for a musical undertak-

**CLASSIFIED ADVERTISEMENTS**

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WANTED—HELP.

FOR SALE—AT HALF PRE-WAR prices, six dozen (sheet music) choice pipe organ selections. Twelve volumes of organ music, preludes, offertories and post-ludes, Rink's Organ School. Seventy masses by modern composers, seven copies of each composer. One hundred male quartets, seven copies of each composer. Orchestra parts to the "Messiah," Rossini's "Stabat Mater," Haydn's Mass No. 2, No. 3 and Lambillotte Masses Violoncello Studies. Professor R. J. LAMB, 833 Taylor street, Fort Worth, Tex.

FOR SALE—TWO-MANUAL ORGAN, sixteen stops. Detached key-desk. Can be seen and played any time. Address Rev. Herbert J. Burgstahler, 65 North Fitzhugh street, Rochester, New York. [5]

FOR SALE—EIGHT-STOP, TWO-manual tracker organ. Also a two-manual electric action unit organ of fourteen stops, with chimes and bells. JULIUS JAEKEL, 3456 North Robey street, Chicago, Ill.

FOR SALE—DECKER PIANO WITH pedal board (thirty notes), good condition. Price \$175.00 f. o. b. Weehawken, N. J. For particulars address KARL O. STAPES, organist St. Paul's Church, 4945 Dorchester avenue, Chicago, Ill.

FOR SALE—TWO H.P. SPENCER Orgblos, good as new. Direct current, 1760 R.P.M., 6" pressure. Must be disposed of on account of change in current. Hillgreen, Lane & Co., Alliance, Ohio.

FOR SALE—THREE-MANUAL Divided electric Möller organ, two years old, with Kinetic blower. Will be installed in present form or rearranged, in condition at least equal to new. Has ample power for a large church. Address C-9, The Diapason.

FOR SALE—ROBBINS & MYERS Standard Dynamo, almost new, 3 volts, 9.5 amperes. H. T. Depue, Oskosh, Wis.

FOR SALE—A ONE H.P. ELECTRIC blower, in fine condition. Bargain. Address E. Browne, 831 Ohio avenue, Youngstown, Ohio.

FOR SALE—SET EACH OF VOX HUMANA and oboe pipes, in fine condition, good as new. Address D 2, The Diapason.

FOR SALE—MILLER UPRIGHT PIANO, pedal 19. Price reasonable. Address Elizabeth O'Brien, 108 Elm street, Marblehead, Mass. Tel. 314 J.

FOR SALE—MOST ALL THE PRINCIPAL parts of a seven-stop tracker pipe organ. Address C 8, The Diapason.

ing of so large and varied character, it may be pardoned if so unique an affair is treated a little more fully than is customary in these columns.

First of all, the church at Ashmont, designed by Ralph Adams Cram, is regarded as one of the most beautiful ecclesiastical edifices in the diocese of Massachusetts. It is constructed on the lines of an English parish church and the nave is extremely long and narrow. The high altar and redos are impressive. The organ of medium size is a fine example of Hutchings' best art.

The verses and response were beautifully intoned by the Rev. C. A. Grayhurst. The prelude, Adagio from Widor's Second Symphony, and Postlude—"Chorale," by Jongen—were played by Mr. Sircom. He also conducted the Bach selection. The other choral selections were directed by Mr. Phelps, with Mr. Sircom at the organ. The solos for tenor voice in the Davies cantata were sung with profoundly religious fervor by Charles E. Boyd, Jr. At the repeated service, these solos were sung by Richard Wilson.

The choral numbers were as follows: "Cherubic Hymn," Gretchaninoff; Psalm 51, the "Miserere," set to the "Tonus Regius," Stainer (arranged); "The Beatitudes," Tscherepin; "Come unto Me," (Final chorus from the St. Matthew Passion Music), Bach; "Five Sayings of Jesus," Davies; "Save Us, O Lord," (sung kneeling), Bairstow.

James E. Scheirer, organist of the Second Baptist Church of Atlanta, Ga., leaves for Montgomery, Ala., Easter Sunday night to take two weeks' training in flying at Maxwell field at Uncle Sam's behest.

WANTED—COMPETENT ORGAN man for outside work. State freely your experience and salary expected. Address Charles A. Ryder, 454 Piedmont avenue, Atlanta, Ga.

WANTED—COMPETENT ORGAN sales manager to take full charge of sales of reliable manufacturers. State experience and proposition expected. Correspondence confidential. Address D 4, The Diapason. [6]

WANTED—ORGAN MECHANIC WHO can install and finish. State experience, give reference and salary wanted in first letter. JACKSON MUSIC INSTRUMENT SERVICE, 467 Broadway, St. Paul, Minn. [6]

WANTED—FIRST-CLASS FLUE voicer, by large firm in middle west; \$55.00 a week and better for the right man. Address D 6, The Diapason.

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

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

WANTED—COMPETENT ORGAN salesman for theaters and churches, in or out of Chicago, by reliable manufacturer. State fully your experience and proposition expected. Correspondence confidential. Address C 5, 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. (tf)

WANTED—COMPETENT ORGAN erector and finisher. Address HENRY PILCHER'S SONS, Louisville, Ky.

**WANTED—POSITIONS.**

POSITION WANTED—ORGANIST, twenty years' experience, recitalist, expert choral and orchestral conductor, composer, wishes position in church (Protestant) having modern organ and capable choir. Will also consider municipal position. Address D 3, The Diapason.

WANTED—THOROUGHLY COMPETENT and experienced organist desires church position, preferably with quartet choir, but would accept place with a chorus choir which already has a director. Success guaranteed. Ample references. Minimum salary, \$1,200. Address D 5, The Diapason. [tf]

POSITION WANTED—DESIROUS OF contracting with theater as organist, with or without orchestra. At present engaged but desire to change. Communicate, Aubrey C. F. Westermann, 7106 Tenth avenue, Brooklyn, N. Y. Phone, Bensonhurst 7244.

WANTED—EXPERIENCED ORGANIST and director, church, theater and recital, A. A. G. O., desires position for the summer, or longer, preferably in a western, northwestern or eastern coast city. Address C 4, The Diapason. [4]

WANTED—CHURCH POSITION AS organist, choir director. At present located in large N. Y. City Church; would like similar position in smaller place, preferably under 25,000 inhabitants. Address C 2, The Diapason.

**WANTED—TO BUY.**

WANTED—TO BUY SMALL USED church organ of two or possibly three manuals. Address A 2, The Diapason.

WANTED TO BUY—SECOND-HAND pipe organs, one or two manuals. Any kind of action. Peter Butzen, 2128 West Thirtieth street, Chicago. (tf)

**THE DIAPASON.**

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**DUPRE RECITAL HEARD  
ACROSS THE ATLANTIC**

**NEW ACHIEVEMENT BY RADIO**

**Wanamaker Philadelphia Organ Program Carried Overseas and Paris Wireless Amateurs Enjoy Performances.**

Organ music has at last crossed the ocean via radio. When Marcel Dupre played his farewell recital on March 15 on the Philadelphia Wanamaker organ, the largest organ in the world, the program was broadcast by WOO, the powerful Wanamaker station in Philadelphia. Mr. Dupre's program contained the Bach Passacaglia, two movements from Widor's Fourth Symphony and three of his own preludes and fugues, in addition to a symphonic improvisation in four movements upon themes submitted by members of the American Organ Players' Club of Philadelphia. At the close of the recital Dupre improvised a rhapsody on familiar airs, closing with "The Star-Spangled Banner."

Preceding the program Dr. Alexander Russell gave a brief talk over the radio, describing the Philadelphia organ, and after introducing Mr. Dupre in English and in French, the program began. For the first time WOO used its full power in the hope that the stations across the Atlantic would be able to hear. Previous to the recital the Eiffel Tower in Paris was requested to tune in for this purpose. It is said that Marcel Dupre's parents and a number of his admirers in the capital listened in, even though the difference in time between Philadelphia and Paris brought the recital at a late hour for them.

On March 17 the New York Times published the following special cable from Paris dated March 16:

"For the second time in a fortnight American concerts were heard in France when Paris wireless amateurs last night listened in on the Wanamaker organ recital broadcast from Philadelphia. According to reports from the Radio Club of France and the laboratory of the Radio Lafayette, the concert was received with such clearness that even the conversations of the operators in Philadelphia were overheard. Equally good results are reported by a number of other amateurs in Paris and suburbs."

How interesting it must have been to Widor (if he happened to be listening) to hear excerpts from his own compositions coming mysteriously across 3,000 miles of water! WOO, which has been broadcasting the great Philadelphia organ since last October, is planning other special organ events along this line. During April Charles M. Courboin will play a special series and stations in his home country, Belgium, will be requested to listen in. It has been suggested that the organ might be used to transmit to European ears some of the compositions created by our own American composers. What an event it would be to play a complete program of American organ compositions for the benefit of our French, English and German friends!

**Heavy Month for Courboin.**

During the month of March Charles M. Courboin gave a number of recitals, beginning with one at Warren, Ohio, March 7, and following with one in the Wanamaker Auditorium, New York, March 9. Sunday afternoon, March 11, he was heard on the large organ in the home of Pierre S. DuPont at Kennett Square, Pa., not far from Wilmington, Del. The same week he was heard in a recital at Greenville Women's College, Greenville, S. C., under the auspices of the alumnae association of the college, playing there March 15. On March 19 he gave a recital in the First Unitarian Church of Worcester, Mass. His bookings for April include recitals at Allentown, Pa., Cortland and Sherrill, N. Y., and during the last two weeks of the month appearances at Milwaukee, St. Joseph, Memphis and Chattanooga, with other recitals pending near these cities.

**KIMBALL CONSOLE IN WADE PARK MANOR, CLEVELAND.**



**AUSTIN FOR ROCHESTER, N. Y.**

**Three-Manual and Echo Organ Ordered by First Methodist Church.**

The Austin Organ Company has closed a contract to build a three-manual and echo organ for the First Methodist Episcopal Church at Rochester, N. Y. The Rev. H. J. Burgstahler, D. D., is the pastor and desires to have the organ voiced similar to the Austin in the Eastman School of Music, recently opened by Joseph Bonnet. The choir gallery and console are to be directly under the organ, but the Austin Company is to arrange a large opening in the floor of the chamber and build the organ on both sides of it, so that the choir and organist will be able to hear the organ fairly well, which they have never been able to do in the past. Elisha Fowler arranged the details. The specification is as follows:

- GREAT ORGAN.
- Bourdon, 16 ft., 73 pipes.
- Principal Diapason, 8 ft., 73 pipes.
- Small Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Tube, 8 ft., 73 pipes.
- Chimes, 20 notes.

- \*Enclosed in Choir box.
- SWELL ORGAN.
- Lieblich Gedeckt, 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.
- Flageolet, 2 ft., 61 pipes.
- Cornoepen, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (special chest and Tremolo), 8 ft., 61 pipes.
- Tremulant.

- CHOIR ORGAN.
- Geigen Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 61 notes.
- Tremulant.

- ECHO ORGAN.
- Lieblich Gedeckt, 8 ft., 61 pipes.
- Echo Viole, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Penn Flöte, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Cathedral Chimes, 20 notes.
- Tremulant.

- PEDAL ORGAN (Augmented).
- Open Diapason, 16 ft., 32 notes.
- Violone (Violoncello ext.), 16 ft., 32 notes.
- Bourdon (from Great), 16 ft., 32 notes.
- Gedeckt (from Swell), 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.

**Sprague at New Theater Organ.**

Herbert Foster Sprague, formerly of Toledo, Ohio, and later organist of several prominent Chicago theaters, presides over the new organ in the Palace Theater at San Antonio, Tex. This is a three-manual instrument built by Hillgreen, Lane & Co. and has thirty-six speaking stops, fifteen traps and twenty couplers. Mr. Sprague's organ solo number at the opening of the theater March 3 was Fletcher's Festival Toccata.

**BROADCASTING ORGAN  
ON THE PACIFIC COAST**

**SPECIAL INSTRUMENT BUILT**

**American Photo Player Company Achieves Success with Organ Built for Purpose at Large San Francisco Store.**

The American Photo Player Company is having notable success on the Pacific coast in the broadcasting of organ music from station KPO of Hale Brothers at San Francisco. Hundreds of letters have been received from points in southern California, Nevada and even British Columbia, in which special mention of the beauty of the organ music is made. Jack M. Levy of the American Photo Player Company, in reporting on the success of the experimental work being done by his company, says: "In view of the fact that KPO station is one of the most powerful in the country, installed at a great expense, in one of the largest department stores of the west, and in view of the fact that the Robert-Morton organ installed in the Pompeian Court of the above store not only serves for concert work during the noonday lunch hour, but was expressly constructed and tuned for radio work, we say without fear of contradiction that the transmission of organ music from this station cannot be surpassed in this country."

The instrument used is one of the new model 59 pit pipe organs, which has a number of improvements. As model 59 was constructed especially for radio work, the builders have incorporated features that are best carried by radio waves. These tones have been arrived at only after exhaustive tests with the best radio broadcasting and receiving stations of the present day.

**Estey Organs for Central West.**

Business in the Chicago territory of the Estey Organ Company shows a gratifying increase over last year. Through the local representative, Fred N. Hale, contracts have been secured for organs for the First M. E. Church, Blissfield, Mich.; the First M. E. Church, Plymouth, Mich.; the First M. E. Church, Palestine, Ill.; the First Baptist Church, Redford, Mich.; the First A. M. E. Community Church, Grand Rapids, Mich.; the First Presbyterian Church, Maumee, Ohio; St. Joseph's Catholic Church, Port Huron, Mich.; St. Peter's Lutheran Church, Frankfort, Ill.; First Church of Christ, Scientist, Riverside, Ill., and a large two-manual and echo for the South Side Masonic Temple being built at Sixty-fourth and Green streets, Chicago. An Estey organ has just been completed in St. Joseph's Catholic Church, Marquette, Mich., and contracts have been received through E. L. Mehaffey of Houghton, Mich., for organs to be installed in the Presbyterian Church at Merrill, Wis., and in St. Joseph's Church of St. Norbert's College, West DePere, Wis. Mr. Mehaffey, who was for several years connected with the Boston office of the Estey Company, but is now organist and choirmaster of Trinity Episcopal Church at Houghton and spends a little of his time "boosting" the Estey, reports conditions in northern Michigan and Wisconsin favorable for business this spring.

**Death of Sidney A. Baldwin.**

Sidney A. Baldwin of Belleville, N. J., died March 11 at the Presbyterian Hospital in Newark of pneumonia, following an attack of influenza. He was 45 years old and was born at Morristown, N. J. At the time of his death Mr. Baldwin was organist and choirmaster at Christ Episcopal Church, Bloomfield; director of the Policemen's Glee Club and of the Bamberger Chorus, both of Newark, and assistant conductor of the Newark Music Festival Association. Besides this, he was one of the best known teachers in Newark. He left a widow, a young daughter, his mother and a brother.

**NOVEL ORGAN IN NEW HOTEL**

**Kimball at the Wade Park Manor, Cleveland, Unusual in Location.**

An interesting organ has been completed by the W. W. Kimball Company in Wade Park Manor, Cleveland's newest and most aristocratic hotel, George B. Post, architect. The instrument is unusual in many respects, and not least in its location. It speaks into a devious passage opening out through attractive grilles above the portals of the library-lounge and, in another direction, through invisible ceiling openings, covered with silk, in addition to grilles, into the main dining-room. The tone is perfectly distributed in both rooms, clear and beautiful to the limits of the dining-room even when crowded at dinner, and agreeable at all times to those nearest the openings.

The soloist console stands in the library-lounge. Though the organ is usually played with Kimball rolls, Herbert Voges, organist of the Allen Theater and the Second Church of Christ, Scientist, has been playing recitals two evenings a week, and it is said that he has never yet missed a request number.

The newly rebuilt organ in the Allegheny College Chapel, Meadville, Pa., was dedicated Jan. 30 by Charles M. Courboin, who rendered an excellent program, including the Passacaglia of Bach, the Third Chorale of Cesar Franck, and numerous numbers from contemporary composers. Encores were numerous and Mr. Courboin was so successful in winning the approval of the audience that he will be asked to return to Meadville for another recital.

**It Pays to Advertise  
—In The Diapason**

Referring to his classified advertisement in the February issue, one advertiser writes: "Had almost twelve inquiries and blower is sold and installed. It pays to advertise in The Diapason."

Another user of the classified columns in the same issue writes:

"I do not want the advertisement in the February paper repeated, as I have sold the pedals, thanks to the efficiency of your paper."

If you have something to sell, try The Diapason. If your experience is like that of many others you will receive replies from points all the way from British Columbia to Florida.

The rate is only 60 cents an insertion for advertisements of twenty words or less, and 3 cents for each additional word.

Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

KEY TO PUBLISHERS—D: Ditson, F: 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.

The Ecclesiastical Compositions of Dr. R. Huntington Woodman.

On May 1 of this year Dr. R. Huntington Woodman will complete forty-three years of service as organist and choir-master in the historic First Presbyterian Church of Brooklyn.

Not long ago I was chatting with Dr. Woodman in Mr. Gray's aerie—it was just before that magnificent prince removed to the splendid isolation of his new Gothic castle, pulling up the drawbridge after him.

"Rich in the treasure of deserved renown, Rich in the riches of a royal heart, Rich in those gifts which give the eternal crown."

A pupil of César Franck, he is today one of the finest players, one of the most interesting composers, and one of the finest gentlemen in all our guild.

SOLOS.

It seems to me that his most characteristic work is to be found in his solos. Probably his secular solos are as widely known as those of any American composer.

"Behold, O Lord, and Consider Us," high. (S) Lent. Time of Distress. "Blessed Is He," low. (S) Forgiveness, Joy.

"Easter Dawn," 3 keys. Also with accompaniment of violin, piano and organ. (S) Easter.

"Out of the Deep," low. (S) Lent, Prayer.

"The Risen Christ," 2 keys. (S) Easter.

Probably the most popular of these is "Easter Dawn," especially effective with the obligato instruments. Next in popularity is "Out of the Deep," equally effective and grateful to the voice.

ANTHEMS.

There is a considerable list of anthems.

- 1. "Again as Evening's Shadow Falls," A cappella; occasional division. (S) Opening of Evening Service. 2. "And in That Day," T. (S) Salvation, Praise. 3. "And the Lord Said unto Moses," B. (S) The Law. 4. "A Song in the Night," Bar and S obligato. (S) Comfort, Joy. 5. "At Eventide It Shall Be Light," a cappella; a little division of S and B. (S) Evening. 6. "A Thanksgiving Day Ode," S Bar obligato. (S) Thanksgiving. 7. "Blow Ye the Trumpet," T. (S) Church Festival. 8. "The Earth, O Lord, Thou Visitest," S-obligato throughout. (G) Thanksgiving. 9. "Fear Thou Not," S. (S) Comfort, Protection. 10. "God So Loved the World," 3 pp.

- (S) God's Love, Good Friday, The Incarnation. 11. "Great Is the Lord," (S) Praise. 12. "Hail the Morn of Mystic Beauty," Carol. (G) Easter. 13. "I Was Glad," S. (S) Church Anniversary. 14. "Let My Prayer Be Set Forth," T. (S) Evening. 15. "The Lord Is My Rock," (S) Deliverance, Faith. 16. "O Give Thanks," Bar or A. (S) Thanksgiving. 17. "Praise God in His Sanctuary," T. (G) Church Anniversary. 18. "Remember, O Lord, Thy Tender Mercies," (S) Ordination. 19. "The Souls of the Righteous," S obligato optional. (S) Saints, Memorial, Funeral. 20. "They Shall not Hunger nor Thirst," Bar. (S) Thanksgiving. 21. "Turn Thy Face from My Sins," A cappella; B divided. 4 pp. (S) Lent, Pardoning Grace. 22. "When It Was Yet Dark," TB. (G) Easter. 23. "Why Do the Heathen Rage," B. (S) Missions, The Kingdom. 24. "Blow Ye the Trumpet in Zion," Men's voices. (S) Festival. 25. Recessional, Men's voices. (S) Patriotic.

The most popular of these anthems is "A Song in the Night," a melodious and eloquent work that always thrills an audience with its inevitable beauty. Numbers 2 and 15 are almost as popular, and for much the same reason. Both are manly, easy, joyful anthems, with a spontaneity and vigor that have tonic effects upon any service of worship.

These are by no means all the good numbers in the list, though they happen to be the most popular ones. Numbers 1, 5 and 21 are appealing unaccompanied anthems; the little Lenten number is particularly beautiful, a pleasant change from the popular setting of the same words by Sullivan. Number 14 is good all the way through, but I like to use the two pages of tenor solo alone at the opening of an evening service.

The Easter anthem, number 22, seems a bit old-fashioned now, but it is still effective. It will be observed that a number of these anthems were written for church festivals and anniversaries. Number 7 closes with the Decology, cleverly accompanied; for number 17 parts for strings, trumpets and trombone are obtainable—a cheerful and effective number.

CANTATAS.

There are two cantatas. In a recent review of Dr. Woodman's compositions written for the firm of G. Schirmer, who publish a booklet on Dr. Woodman's achievements well worth owning, Mr. Milligan stated his opinion that "The Message of the Star" is the composer's chief work in many respects.

Personally I much prefer the other cantata, "The Way of Penitence" (S), a work of thirty-nine pages with solos for T-Bar. It is melodious and easy all the way through, and its melodies seem to me much more spontaneous than those found in the other cantata.

the entire work. Look this over for next Lent.

ORGAN SOLOS.

There are only three organ numbers so far—I hope that there will be some more soon—and they are published by Schirmer. The Cantilene is probably the most appealing of the three, giving opportunity for the display of solo stops.

Dr. Woodman tells me that he has about ready for publication three new anthems. The titles have the true ring, for the composer is our poet of cheer and thanksgiving: "Behold, now Praise the Lord," "I Will Rejoice and Be Glad," and "O Lord, I Will Exalt Thee."

I sincerely hope that Dr. Woodman will write more solos. There are a lot of good anthems in the world; he has written some very good ones himself. But there are very few good sacred solos, and he is one of the few men who know how to write them.

Prizes Offered for Anthems.

The Lorenz Publishing Company announces its fifth anthem contest for composers. Three prizes are offered—one of \$150 for the anthem considered the most attractive and practical; one of \$100 for the anthem considered second best and a prize of \$75 for the third best.

Programs by Dickinson.

A Moussorgsky program was given at the Friday noon hour of music at the Brick Church, New York, March 9, by Clarence Dickinson, with Lawrence Tibbet, baritone, and Bruno Steinke, violoncellist, which included "The City Gates," "The Ox Cart," "La Couturiere," Capriccio and "Gopak," for organ.

Play Pittsburgh Men's Works.

The Academy of Science and Art of Pittsburgh, together with the Musicians' Club of Pittsburgh, gave a program of compositions by members of the latter organization on March 8 in Carnegie Music Hall. These programs, which mark foundation day of the Academy of Science and Art, have been given for several seasons and have met with strong popular approval.

ESTEY FOR BEAUTIFUL HOME

Ordered by Mrs. Richard M. Cadwalader, Jr., of Camp Hill, Pa.

A large Estey automatic solo reproducing organ has been ordered by Mrs. Richard M. Cadwalader, Jr., Camp Hill, Pa., to be installed in her residence. Mrs. Cadwalader is having a special music room added to her beautiful home at Camp Hill, plans for which have been prepared by DeArmond, Ashmead & Bickley.

Following is the specification of the instrument:

- GREAT. 1. 'Cello, 16 ft. (Contra Viol). 2. Open Diapason, 8 ft. 3. String FF, 8 ft. (Viol d'Orchestre). 4. String FF, 3 rks. (First Violins). 5. String F, 8 ft. (Gamba). 6. String P, 8 ft. (Muted Viol). 7. String Vibrato, 8 ft. (Muted Celeste). 8. String Vibrato, 8 ft. (Viol Celeste). 9. Flute MF, 8 ft. (Clarebella). 10. Flute FF, 8 ft. (Doppel Flöte). 11. Flute Vibrato, 8 ft. (Unda Maris). 12. Flute Mixture, 3 rks. 13. Flute MF, 8 ft. (Stopped Diapason). 14. Flute High, 4 ft. (Flauto Traverso). 15. Wood Wind, 8 ft. (Clarinet). 16. Wood Wind, 8 ft. (Orchestral Oboe). 17. Wood Wind, 8 ft. (Saxophone). 18. Contra Fagotto, 16 ft. (Reed). 19. Vox Humana, 8 ft. 20. Harp. SWELL. 21. 'Cello, 16 ft. (Contra Viol). 22. Open Diapason, 8 ft. 23. String FF, 8 ft. (Viol d'Orchestre). 24. String FF, 3 rks. (First Violins). 25. String F, 8 ft. (Gamba). 26. String P, 8 ft. (Muted Viol). 27. String Vibrato, 8 ft. (Muted Celeste). 28. String Vibrato, 8 ft. (Viol Celeste). 29. Flute MF, 8 ft. (Clarebella). 30. Flute FF, 8 ft. (Doppel Flöte). 31. Flute Vibrato, 8 ft. (Unda Maris). 32. Flute Mixture, 3 rks. 33. Flute MF, 8 ft. (Stopped Diapason). 34. Flute High, 4 ft. (Flauto Traverso). 35. Wood Wind, 8 ft. (Clarinet). 36. Wood Wind, 8 ft. (Orchestral Oboe). 37. Wood Wind, 8 ft. (Saxophone). 38. Contra Fagotto, 16 ft. (Reed). 39. Vox Humana, 8 ft. 40. Chimes. PEDAL. 41. Open Diapason, 16 ft. 42. Flute Deep, 16 ft. (Bourdon). 43. String Deep, 16 ft. (Violone). 44. String Deep, 16 ft. (Contra Viol from No. 1). 45. Flute MF, 8 ft. (Bass Flute).

The Estey patented duplex wind chest system is to be used throughout the manual divisions, making all stops interchangeable.

Prize for Hymn Tune.

The Hymn Society, an organization of hymn writers, composers and hymn book editors, having its headquarters in New York City, has offered a prize of \$50 for the best tune to be composed before May 8, for the Harvard prize hymn of Harry Webb Farrington.

I know not how that Bethlehem's Babe Could in the God-head be: I only know the Manger Child Has brought God's life to me.

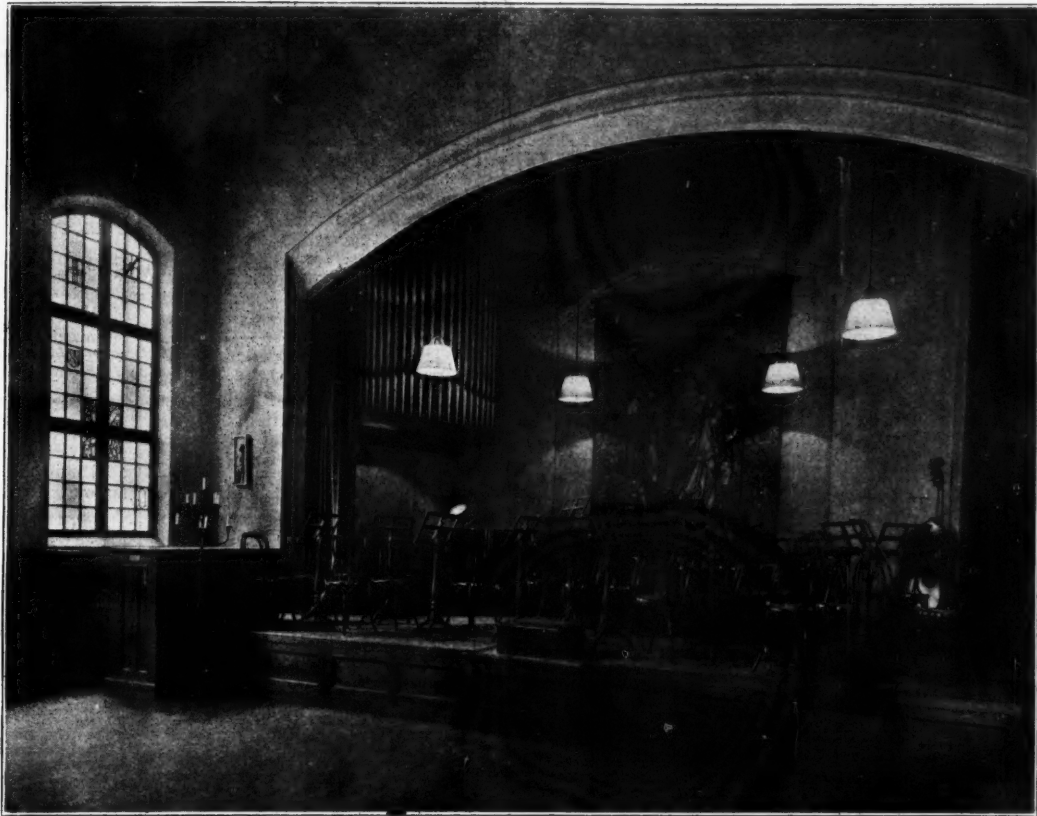
I know not how that Calvary's cross A world from sin could free; I only know its matchless love Has brought God's love to me.

I know not how that Joseph's tomb Could solve death's mystery: I only know a living Christ, Our immortality.

Original tunes to this hymn may be submitted, with return postage, to the chairman of the committee of judges, Dr. Milton S. Littlefield, Corona, L. I., N. Y., any time before May 8. The name and address of the composer should be in a sealed envelope attached to the manuscript, but should not appear on the manuscript.

Harvey B. Gaul Wins Prize.

The fourth annual Philadelphia Mendelssohn Club prize for a cappella work has been awarded to Harvey B. Gaul of Pittsburgh. About a dozen exceptionally fine compositions were submitted, which made it difficult for the judges to decide. The composition will be heard at one of the forthcoming Mendelssohn concerts.



A twelve-stop Skinner Organ in David Mannes School, New York

*A small organ of distinction  
is more to be desired than a  
monster of mediocrity.*

If music is not **music** it is nothing but noise; likewise if an organ hasn't **tone** it isn't an organ and should not be classed or purchased as one.

All Skinner organs, no matter how small, even those having only nine stops, possess the same high quality of tone and workmanship that has distinguished the Skinner product for nearly one quarter of a century;—no matter what the size or cost.

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## SKINNER ORGAN COMPANY

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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.

Our membership has gone well over the 1,000-mark. Now we are on the way for the second thousand.

Northern Texas this month is represented by a council at Dallas and under the guidance of Carl Wiesemann it promises to grow into a powerful organization.

Have you paid your 1923 dues? There are still a number of delinquents. Send your check at once and keep in touch with the plans for the national convention.

The N. A. O. will have charge of an organ festival at Wanamaker's in New York during music week, April 29 to May 5. There will be recitals, choral concerts and a picture demonstration. This festival was one of the outstanding features of last year and every effort is being put forth to maintain the same high standard this year.

Through the kindness of George Eastman, the large Eastman Theater, with orchestra and organ, is to be available for a concert of organ and orchestral music during the convention in Rochester. We are planning to give two representative organ concertos by modern composers with the composer in each instance at the organ. Under such ideal conditions this will be an event probably surpassing all others in our convention history. The Eastman Theater Organ is one of marvelous tonal beauty and power and the orchestra ranks well with our finest symphony organizations. Next month we hope to publish the details of this program.

### For Pennsylvania Convention.

At the invitation of the American Organ Players' Club, Dr. William A. Wolf, president of the Pennsylvania council, paid a fraternal visit to Philadelphia to outline plans for the third state convention of organists, to be held in that city Tuesday, June 12.

Tentative plans call for all sessions to be held in the First Unitarian Church, Walnut and Twenty-first streets. The morning session will include a half-hour recital on the Wanamaker organ; a demonstration of the "silent drama" at the Aldine Theater; literary and round-table talks at the First Unitarian Church, followed by an organ recital on the recently-installed Austin by members of the American Organ Players' Club and the American Guild of Organists. A get-together dinner is planned for the Musical Art Club. In the evening at the First Unitarian Church a massed chorus will render a program in keeping with the occasion.

Dr. Wolf appointed the following members as a committee of arrangements, with power to act: James C. Warhurst, Henry S. Fry, Rollo F. Maitland, Firmin Swinnen and Dr. John McE. Ward, chairman.

### Dr. Mauro-Cottone to Play.

There will be a special organ recital at the Capitol Theater in New York by Dr. Melchiorre Mauro-Cottone on Thursday, April 5, at 10 a. m., under the auspices of the Society of Theater Organists, with the cooperation of the National Association of Organists. The Society of Theater Organists on this occasion will present an organ and picture program of a high order. Thus it will be shown that an organ program corresponding with that of the orchestra can be given in a picture-house, where popular music and novelties have their place,

which will still retain the full dignity and character of the organ.

After an introduction by Robert Berentsen, president of the S. T. O., Dr. Mauro-Cottone will play. There will be a short address by S. L. Rothapel on the place of organ music in the theater. Following this Dr. Mauro-Cottone will interpret a film with organ improvisation. He will have the assistance of the Capitol double quartet. The program is as follows: Offertorio "Dextera Domini" (five voices arranged by M. Mauro-Cottone), Palestrina; Canzone, Zipoli; Passacaglia, Frescobaldi; St. Anne's Fugue, Bach; Third Sonata, Mendelssohn; "Caprihuoco" and "Arabesca," Mauro-Cottone; "La Cathedral Engloutie," Debussy; "Melodia" and "Te Deum," Reger.

In Dr. Mauro-Cottone the society presents a concert organist of exalted musical attainments who has succeeded as a theater organist, and it is this type of a player who best meets the requirements in a first-class theater. Dr. Mauro-Cottone formerly was organist at the Spanish Church and St. Ignatius Loyola of New York City.

### Important Meeting in Chicago.

John W. Norton, president of the Illinois council, has called a meeting to be held at 7:45 on the evening of Wednesday, April 4, at the rooms of the Aeolian Company on the eighth floor of the Fine Arts building, Chicago. This meeting, under the auspices of the Illinois council, is to be attended by organists whether or not they are N. A. O. members and Mr. Norton is urging all to be present as he desires to present plans of interest to all organists on this occasion.

### National Convention Body.

The following committee has been appointed to arrange for the Rochester convention: V. d'Antalfy, Eugene Bonn, W. Lawrence Cook, Arthur Davis, George Henry Day, Henry S. Fry, Harold Gleason, John Hammond, Guy Harrison, Mrs. Bruce S. Keator, Rollo F. Maitland, Reginald L. McAll, Willard Irving Nevins, T. Tertius Noble, F. W. Riesberg, S. Wesley Sears, Lewis A. Vantine and Miss Alice Wysard.

### Reference Committee Report.

The reference committee reports that, as planned, a letter has been sent to every organ builder in America enclosing questions in regard to general console design. When these are returned it is expected that some general recommendations may be made with regard to certain measurements which will tend toward a unified console design.

### Committee for Festival.

The following committee is arranging for the organ festival to be held at Wanamaker's during music week: Frank S. Adams, John Doane, Lynnwood Farnam, Mrs. Kate Elizabeth Fox, Reginald L. McAll, E. K. Macrum, T. Tertius Noble, F. W. Riesberg, Dr. Alexander Russell and A. Campbell Weston.

### Kentucky Council.

Many of us have been unusually busy with the additional duties of the Lenten season, but three of our organists found time to prepare a most meritorious and enjoyable program at the Fourth Avenue Baptist Church, Louisville, March 21. The congregation was of gratifying proportions, in spite of a heavy downpour of rain, and the organists and combined quartet choirs of two churches did full justice to the works presented. This is the first year in which the chapter has given these public services, and the music-loving and church-going public is evincing a marked interest. Plans are under way for another service next month.

The chapter will participate actively in two forthcoming events—the

Kentucky Music Teachers' convention and Louisville music week—occurring respectively in the first and second weeks of April. During convention week, the chapter will tender a reception to all organists present at the convention and will give an organ recital. During music week some of us are to appear jointly in recital, and all of us are arranging special music programs for our churches.

Not the least of our satisfactions is a steady increase in membership.

W. LAWRENCE COOK, President.

### Rhode Island Council.

Joseph D'Onofrio, pianist and organist, member of the Rhode Island council, died suddenly Feb. 23. Mr. D'Onofrio had a genial disposition and was very popular. He played for several years at the Italian Theater on Federal Hill, Providence.

Out of respect to the memory of Mr. D'Onofrio the March meeting of our council was omitted. For April an organ recital at the Central Congregational Church is scheduled.

### North Texas Council Organized.

The North Texas council was organized at Dallas on March 8 and the following officers were elected at that time:

President—Carl Wiesemann.  
 Secretary and Treasurer—Lloyd Hutson.

Nine new N. A. O. members were secured at that meeting and a strong membership drive is being planned for the whole of northern Texas.

The next meeting of the council will be held the first week in April and a public recital will be given during the second week of that month.

### Union Essex Chapter.

The Union-Essex chapter met March 12 at the First Baptist Church, Elizabeth. Members were present from ten cities of the district and the evening proved to be both enjoyable and profitable.

A question box was opened and a round-table discussion led by the president, Hermon B. Keese, brought forth interesting opinions and experiences from those present. Among the subjects were methods for holding volunteer choirs; relation between amount of salary of organist and of pastor; fee for weddings or funerals as proportioned by salary of the organist; rate per hour for use of organ for practice; rhythmical marching of choirs; the adoption of a system of exchange of anthems, organ music, etc.; methods of securing soloists, and many other points of practical interest.

Following the discussion and the brief business meeting, refreshments were served by Miss Jane Whittemore, organist of the church at which the meeting was held.

One of the most heartily enjoyed gatherings of the Union and Essex chapter was held at St. James' Church, Upper Montclair, N. J., on the evening of Feb. 5. The regular meeting time was set one week earlier in order to avoid conflict with a holiday. President Keese presided.

A most interesting and instructive address on the subject of "The Child Voice and Children's Choir," was given by Miss Grace Leeds Darnell, F. A. G. O. Arthur Mayes, soloist in the choir of St. James' Church, under the direction of Hermon B. Keese, the organist and choirmaster, sang "The Rosary of Spring," by Paul Bliss; "A Perfect Day," by Carrie Jacobs-Bond, and the soprano solo from Gounod's "Lovely Appear."

Refreshments, served by the hostess, Mrs. Keese, and the social fellowship made it an occasion long to be remembered.

The New Jersey council held a meeting on the morning of March 12 in the parish hall of the House of Prayer, Newark, to make plans for the

## FEATURES OF THE ROCHESTER CONVENTION.

### RECITALISTS—

Dr. Healy Willan  
 T. Tertius Noble  
 Harold Gleason  
 S. Wesley Sears

### PICTURE DEMONSTRATION—

V. d'Antalfy will be the organist at a special picture demonstration which will be given in the Eastman Theater. The full resources of the Theater will be at his command on that occasion, and with his own musicianship this will prove to be one of the features of the convention.

state rally, which is to be held at Elizabeth on May 23. Committees were appointed and various matters have already been arranged for the day, notably a recital by Charles M. Courboin.

### EXECUTIVE COMMITTEE.

The executive committee met at headquarters on Monday, March 12, with the following present: Chairman McAll, Mrs. Fox and Messrs. Sammond, Riesberg, Adams, Russell, Doane and Nevins. The treasurer's report showed a large balance on hand and, with recent additions, a membership of over 1,000. There are still some who have not paid their 1923 dues. Two new members were added to the convention committee—Miss Alice Wysard and Guy Harrison, both of Rochester, N. Y.

Dr. Alexander Russell spoke of the plans for music week and asked the N. A. O. to take charge of a week of organ music at Wanamaker's. Messrs. Noble, Riesberg and McAll were appointed to act with the public meetings committee in making definite plans for that festival.

Messrs. Riesberg and Nevins were appointed as a publicity committee for the Rochester convention.

### DELAWARE COUNCIL.

The eighth public recital of the Delaware chapter was given by one of our youngest members, Miss Gladys B. Senft, at Holy Trinity Lutheran Church, Wilmington, assisted by guest organists and well-known local vocalists, Thursday evening, March 1. The church was filled for this recital, and the new Möller organ was heard to advantage.

Following the recital a delightful reception was tendered the visiting organists and their friends by the women of the church. Plans were announced for the April recital, which will take place at St. John's Church April 19. On this occasion it is proposed that in addition to the usual organ numbers the choir will sing C. Harold Lowden's Easter cantata, "Everlasting Life," and the composer, who resides in Philadelphia, will be invited to attend and to give a short talk in the after-meeting. It so happens that this recital will be held during Wilmington's music week. The May recital will be given in the Greenhill Presbyterian Church by Samuel J. Blackwell.

Two new members were welcomed at the meeting—H. Russell Birkhead, organist at the Delaware Avenue Baptist Church, and Miss Marjorie Gentieu, associate organist at Mount Salem M. E. Church.

### NEW JERSEY NEWS NOTES.

Two Lenten recitals of special interest were given under the direction of Mrs. Bruce S. Keator in the First M. E. Church of Asbury Park, March 22 and 30. At the first recital Mrs. Keator was assisted by the Rutgers College Glee Club under the direction of Howard D. McKinney, and a special feature of the second Lenten service was the antiphonal choral singing by the Mozart Club of Asbury Park and Mrs. Keator's own choir. With the exception of Willard Ward, baritone soloist of New York City, the artists assisting at these recitals were all from New Jersey.

At the Church of the Redeemer, Morristown, during Lent, under the direction of Kate Elizabeth Fox, the choir sang Gounod's "Gallia," Mendelssohn's "Hear My Prayer," Maunders' "Olivet to Calvary" and Moore's "The Darkest Hour." Stainer's "The Crucifixion" concluded the series on Palm Sunday.

### NEW MEMBERS.

#### TEXAS.

Lawrence W. Robbins, Dallas.  
 Charles L. Hutson, Dallas.  
 Richard Guttman, Dallas.  
 Mrs. J. W. Ohe, Dallas.  
 H. C. Fallon, Dallas.  
 Hugh Kelley, Dallas.  
 Mrs. Carlton A. Case, Texarkana.  
 Mrs. Ida M. Harrison, Wichita Falls.  
 Edward C. Haurly, Houston.

#### DELAWARE.

H. Russell Birkhead, Wilmington.  
 Marjorie Gentieu, Wilmington.

**MOORE WILL CLOSE SERIES**

To Play at First Presbyterian April 10—Dupre Draws Crowd.

The successful series of recitals on the new four-manual Skinner organ at the First Presbyterian Church, Chicago, will close with a program on the evening of April 10 by Francis S. Moore, organist and director of the First Church for the last twenty-five years.

The second recital of the three, played by Marcel Dupre on the evening of March 10, was a notable success, both artistically and in point of attendance. The large auditorium was filled before the recital began and the galleries had to be roped off long before the opening. Mr. Dupre's third Chicago

appearance confirmed what has been said and written of his playing on previous occasions. Outstanding features of the program were the performance of the well-known Allegretto and Toccata from Widor's Fifth Symphony, the Franck Finale in B flat, and the improvisation which constituted the second part of the program. The themes for the improvisation were submitted by Adolf Weidig, Francis S. Moore, Philo A. Otis and the Rev. William Chalmers Covert, pastor of the church. Mr. Dupre made fine use of "Adeste Fideles," submitted by Mr. Otis, and of the "St. Ann" tune, submitted by Dr. Covert.

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—Rev. M. Vollmeyer,  
 Massillon, Ohio.

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—Oklahoma Leader, Okla.

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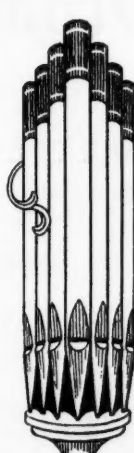
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**News from Philadelphia**

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., March 26.—Lewis A. Wadlow, organist of St. Mark's Episcopal Church, has retired from the choirmastership of the Church of the Saviour, Jenkintown, which he has held for a number of years. The ninth annual service of the men's choir of St. Mark's reflected great credit on the leadership of Mr. Wadlow. It was held in the church, which was crowded.

"Olivet to Calvary" was Ralph Kinder's selection for his annual Lenten cantata at Holy Trinity on March 21.

"The Crucifixion" by Stainer was sung on Palm Sunday evening by the vested choir of St. Mark's Lutheran Church, under Dr. Ward.

The first recital on the new Austin organ in the First Unitarian Church was given on March 20 by Philip H. Goepf, incumbent, under the auspices of the A. O. P. C.

Miss Frances McCollin gave a lecture to the New Century Club March 10, on "The Meaning of Music." It was illustrated with three songs sung by Miss Mildred Faas.

More than 8000 persons were present and untold numbers listened in by radio at the farewell concert by Dupré at Wanamaker's March 15. Dupré was in fine form for his symphonic improvisation and did marvelously clever work with the themes as presented by various members of the A. O. P. C. The Wanamaker organ will be heard again during music week on Monday, May 14, in a special concert by Courboin.

**Party Will Sail on June 21.**

The party of organists which Professor George M. Thompson of Greensboro State College, Greensboro, N. C., is arranging to travel and study in Europe this summer, as announced in The Diapason last month, will sail from New York on the Kroonland June 21, arriving in Paris June 29. The party will remain in Paris four and a half weeks for study and will then spend four weeks in travel through France, the Riviera, including Nice and Monte Carlo, Switzerland, Belgium and England, and will sail from Liverpool Sept. 1 on the Montclare, due to reach Montreal Sept. 8. These dates will permit persons engaged in college work to get back in time for college openings.

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- ONE SWEETLY SOLEMN THOUGHT..... .06
- SING, YE HEAVENS, duet for sopranos, and solo for bass... .20

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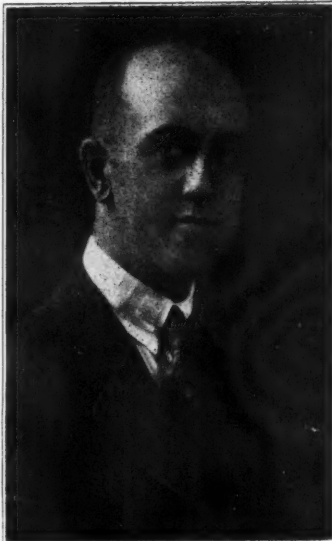
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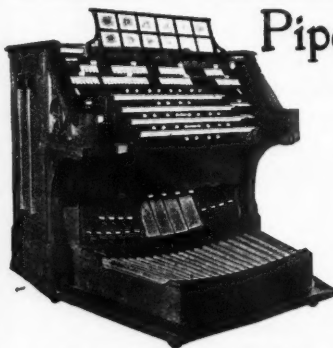
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—American Organist, March, 1923.

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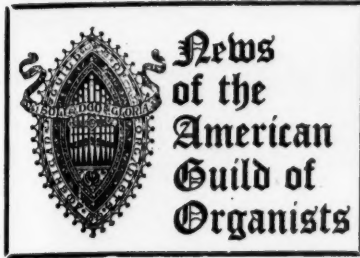
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# News of the American Guild of Organists

## PROGRAM FOR SERVICE APRIL 26.

A service of the American Guild of Organists will be held in Grace Church, Brooklyn Heights, Hicks street, between Remsen and Joralemon, under the direction of Frank Wright, Mus. B., Thursday, April 26, at 8 p. m., the combined choirs of Grace Church, Brooklyn Heights, the Church of Saint Mark and Grace Church, Jamaica, and an orchestra of thirty men taking part. The program will include: "Processional Hymn," "Jerusalem, High Tower," Hodges; Prelude, "Sursum Corda" (orchestra and organ), Elgar; Magnificat in C, Williams; Anthem, Cherubic Hymn, Gretchaninoff; Anthem, "When the Lord Turned," Fanning; Offertory, Reverie (Orchestra and organ), Cowan; Anthem, "Lord, I Have Loved the Habitation," West; Postlude, "Fantasia Triomphale" (Orchestra and organ), Dubois; Recessional, "Rejoice, Ye Pure in Heart," Messiter. The organists will be Allan Arthur Loew, M. A.; John Whitehead Turner, and Warren R. Hedden, Mus. Bac., F. A. G. O.

### WISCONSIN CHAPTER.

A public service under the auspices of the Wisconsin chapter was held at the Grand Avenue Congregational Church of Milwaukee the afternoon of March 4. The service was sung by the vested choir under the direction of Carl F. Mueller, the organist and director. As the prelude F. Charles Forester of Plymouth Congregational Church played the opening movement of Guillemant's First Sonata. Mrs. D. B. Wright of the Church of the Redeemer played as the offertory Faulkes' Festival Prelude on "A Mighty Fortress" and Stebbins' "In Summer." Elwyn Owen played, as the postlude, the Prelude to "Tristan and Isolde" and "The Ride of the Valkyries," by Wagner. The anthems were "Bless the Lord, O My Soul," by Ipolito Ivanoff, sung a cappella, and Spicker's "Fear Not, O Israel." Dr. Charles H. Beale, pastor of the Grand Avenue Church, made an address on "The Ministry of Music."

### NEW ENGLAND CHAPTER.

Regardless of a miserably night, a goodly congregation attended the chapter's ninety-third public service, held Feb. 26 at St. Stephen's Church, Florence street, Boston. This small edifice has good ecclesiastical lines, and the altar is chastely beautiful. The organ, which was built in 1822, notwithstanding limited size, can be counted among the best in a city of many large organs. For two and one-half years the organist of this parish, then the Church of the Messiah, was Carlton C. Michell, and he was not alone a fine organist but also an artist in all that pertains to the voicing of organ pipes. The church contracted with him to build an ideal instrument and he succeeded. From what is said, it is inferred that Mr. Michell drew heavily upon England and France for the pipes constituting the various registers. In place of an address conventionally extolling music as the handmaiden of religion, the Rev. Charles H. Collett, vicar, gave a strong sermon upon Christian knowledge and tolerance. Because of his forbearance, Gamaliel, the ancient Jewish philosopher and teacher of the Apostle Paul, was set forth as the exemplar of tolerance in the search after truth. As musicians we must prove the system we accept and live in accord with it. Also we must let the other man live in accord with his chosen method. It will, however, take courage to live according to our convictions, for, though the rack and scaffold have gone, persecution has not ceased. These are days wherein there is variance of opinion, and minority opinions are generally tagged as destructive; so let us quit persecuting others whose opinions differ from our own, because if there is error, error will die in due time.

The musical parts of the service were as follows: Prelude, Adagio from Sonata 5, Gullmant (Played by Edward H. Whittridge, A. A. G. O., organist and choirmaster, Christ Church, Quincy); Processional Hymn, "Hail, Thou Once Despised Jesus," ancient Dutch melody; Magnificat and Nunc Dimittis in C major, Lee Williams; Anthem, "I Will Sing of Thy Power," Sullivan; Offertory, "Night" and "Dawn," Jenkins (Played by Mrs. Zula Doane Sanders, organist and choirmaster, Church of the Ascension, Boston); "Out of the Deep Have I Called Unto Thee, O Lord," Martin; Recessional Hymn, "I Heard a Sound of Voices," Storer; Postlude, Allegro Maestoso e Vivace, Sonata 4, Mendelssohn (Played by Elwin A. Sherman, A. A. G. O., organist of Rollstone Church, Fitchburg). The service was sung by a choir of boys and men under the direction of Herbert W. W. Downes, organist and choirmaster.

The weather on March 13 was about the worst the chapter provides. To have a storm on the evening of a guild event is already a by-word. For the 100th public recital nothing worse could have been expected. At the hour appointed, however, several hundred persons were present at Memorial Hall, Melrose, to listen to an unusually fine program. The Slay-

ton memorial organ is a large four-manual Austin of superior voicing. The organists on this occasion were Everett E. Truette, Mus. Bac., A. G. O.; Homer Humphrey of the faculty of the New England Conservatory of Music, and John Hermann Loud, F. A. G. O., dean of the chapter. All these men acquitted themselves with distinction.

The program on this occasion was as follows: Fifth Symphony, Widor (Played by Everett E. Truette); Cantabile, Franck; Chorale Improvisation, "Was Gott tut, das ist Wohlgethan," Karg-Elert, and Fantasie on the Chorale, "Halleluja! Gott zu loben," Reger (Played by Homer Humphrey); Prelude and Fugue in G major, Bach; First Meditation, Guillemant, and Prelude in E major, Dethier (Played by John Hermann Loud).

### NORTHERN OHIO.

A crowded house enjoyed a recital by Marcel Dupre in the chapel of Baldwin-Wallace College, Berea, Ohio, March 7. The Northern Ohio chapter, which helped Albert Riemenschneider sponsor Dupre's coming, was represented by a delegation of more than fifty members from Cleveland and nearby towns.

Concluding a program of numbers by Bach, Couperin, Franck, Widor, Vierne and Dupre, the recitalist aroused his audience to enthusiasm with an improvisation of three movements from themes submitted by members of the Northern Ohio chapter and by two of the faculty of Baldwin-Wallace Conservatory. A theme by James H. Rogers was developed marvelously into a fugue for movement 1, a theme by Carl Schuler and another by Carleton H. Bullis were used for a poetic andante movement, and themes by Henry F. Anderson and Patty Stair were used in a rollicking six-eight scherzo which so pleased the hearers that M. Dupre was recalled many times, finally responding with a brilliant performance of the Toccata from Widor's Fifth Symphony.

### SOUTHERN OHIO.

The third and last of this season's recitals under our chapter auspices took place at the East High School, Cincinnati, Sunday, March 4, with Marcel Dupre of Paris at the organ. There is nothing to say except that he is colossal, both technically and musically, and left nothing to be desired. Those of us who had the pleasure of spending the evening with him afterward were "bowed over" by his stupendous memory and his "athomeness" on a perfectly strange organ. For his improvisation of a complete symphony he chose themes submitted by Albino Gorno, dean of the faculty of the College of Music; Edgar Stillman Kelley, one of our most famous composers; Joseph W. Clokey and Augustus O. Palm, of our rising generation of composers; Frank Van der Stucken, conductor of the Cincinnati May Music Festival, and a composer of world wide fame, and Sidney C. Durst, dean of the chapter and professor of theory and composition at the College of Music, on whose fugue theme a perfectly stupendous stretto was improvised.

### INDIANA CHAPTER.

The March business meeting of Indiana chapter was held in the First Evangelical Church, Indianapolis. Professor Van Denman Thompson, F. A. G. O., was to have played the organ recital, but was unable to do so because of illness. George B. Kemp, organist and choirmaster of the Church of the Advent, substituted for Professor Thompson on about six hours' notice and played the following program: Festival Prelude on "Ein' Feste Burg," Faulkes; Prelude and "Angels' Farewell," from "Dream of Gerontius," Elgar; "Finlandia," Sibelius; Meditation, "Thais," Massenet; "Dawn," Jenkins; "Marche Triomphale," Callaerts.

### EASTERN OKLAHOMA.

The fifth recital of this chapter was given Sunday afternoon, March 4, at the University of Tulsa, the organist for this occasion being Miss Imogene Bierly, assistant organist of the university. Miss Bierly gave a program of American composers in which she was ably assisted by Mrs. H. J. Mudge, soprano, and Mrs. C. C. Covey, violinist, as follows: First Suite for Organ, Rogers; Violin Solos, "Chant," "Lament" and "A Negro Dance," Clarence Cameron White; Allegretto Scherzando, J. Lawrence Erb; "Thistle-down," J. H. Loud; Vocal Solos, "Dawn," "Rain," Pearl G. Curran, and "Thy Beaming Eyes," MacDowell; "At Even," Siddall; Southern Fantasie, Hawke.

March 5 the chapter held its monthly meeting at the First M. E. Church, Tulsa. Dinner was served by the church ladies, following which came the usual routine of business, concluding with a program. For this part of the session Miss Frances Davis read a paper on American composers. Outside members in attendance were Mrs. Dennis H. Wilson of Miami, president of the Oklahoma Federation of Music Clubs, and Mrs. Della Tully Matthews, of McAlester, vice president of the same organization. Mrs. Wilson gave an interesting outline of the work of the music clubs.

The sixth recital of this chapter was played by Mrs. Marie Gardner Swift at the First Christian Church of Tulsa the afternoon of March 18. Mrs. Swift was assisted by Mrs. Helen Yates Scott, soprano. The organ selections included: Prelude and Fugue in C minor, Bach; Capriccio, Lemaigre; "Vesperale," Fry-singer; Scherzando, Gillette; Andantino, Lemare; "Orientale," Rogers; Suite for Organ, Rogers.

### SAN DIEGO CHAPTER.

A public service was held by the San Diego chapter March 7 at St. Paul's Episcopal Church, San Diego, preceded by a dinner at "The Brown Bear." At the service Miss Lillie M. High, organist

### MRS. KATHERINE HOWARD WARD.



Chicago organist who recently observed twentieth anniversary at First Methodist Church of Evanston.

of St. Paul's, played Mendelssohn's Sixth Sonata as the prelude. Miss Agnes Childs of the South Methodist Church played the offertory and the postlude, using Rheinberger's "Vision" and an Allegro by Mendelssohn. As the offertory anthem the choir of St. Paul's sang Dvorak's "Blessed Jesu."

### SOUTHERN CALIFORNIA.

The fifty-fourth public recital of the chapter was held Feb. 5 at the First Presbyterian Church of Los Angeles and the unique fact about the program was that the compositions were all by members of the chapter.

Dr. Ray Hastings of the Temple Baptist Church played the first group, consisting of a Fantasie in D minor by Ludwig F. Conde, Jr., Frederic Groton's well-known "Afterglow," and three of Dr. Hastings' pieces—"Immortality," "Just for Fun" and "Caprice Heroic." Ernest Douglas, F. A. G. O., played four of his own works—Fantasie in D minor, Pastorale, Scherzo and Andante con moto. C. Albert Tufts, A. A. G. O., played a "Legend" in five-four time by Groton and the following works of his own—Canon in Octaves, "Noel" and "Toccata Caprice." The closing group, played by Percy Shaul Hallett, F. A. G. O., consisted of Mr. Hallett's "Tribute to the Unknown Soldier" and Dr. Roland Diggie's "Idyl" and Toccata.

The program, played on the four-manual Austin organ in the church, illustrated well the large amount of talent for organ composition on the Pacific coast.

### MARYLAND CHAPTER.

The last of a series of five Lenten recitals arranged by the Maryland chapter was played at Grace and St. Peter's Episcopal Church, Baltimore, the evening of March 19 by J. Norris Hering, F. A. G. O., organist and choirmaster of Christ Episcopal Church. Mr. Hering's list of offerings included the following compositions: Capriccio, Basil Harwood; Oriental Sketch, No. 1, Bird; "Morning" (From a suite in MSS.), J. Norris Hering; Prelude, Ferrari; "Praeludium," Hakon

Borresen; Improvisation, Op. 150, No. 3, Saint-Saens; Nocturne, Op. 9, No. 2, Ferrata; "Priore," Franck; "Plegaria," Torres; "Salida," Urteaga; Finale, Seventh Symphony, Widor.

### WEST TENNESSEE CHAPTER.

The West Tennessee chapter met Tuesday evening, March 13, with Miss Rachel Johnston, 1806 Peabody avenue, Memphis. Mrs. O. F. Soderstrom, dean, presided over the short business session. Patrick O'Sullivan was welcomed as a new member. Mrs. W. A. Bickford, Mrs. H. P. Dachselt and Laurent Chaveaux were appointed a nominating committee to report at the next meeting.

A musical program was given by Mrs. T. R. Easley and O. F. Soderstrom, with Mrs. Soderstrom as accompanist. The evening was brought to a close with delicious refreshments. The next meeting is to be held Thursday morning, April 12.

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BY HAROLD V. MILLIGAN.

POSTLUDE ON "ALFORD," MEDITATION ON "TOPLADY," by George A. Burdette, published by the Arthur P. Schmidt Company, Boston.

The chorale prelude has always seemed to us peculiarly appropriate for church use. Its possibilities have never been properly utilized in our service music. The chorale preludes of Bach find their modern counterpart in those of Karg-Elert, but the tunes exploited by these German composers are largely unfamiliar to use, and our fine inheritance of hymnology remains a rich and unexplored field. In late years we recall only a few attempts at this style of writing in this country. Clifford Demarest has a sturdy prelude on Amsteraam ("Rise, My Soul, and Stretch Thy Wings,") and probably the most notable composition of recent years in this field is Leo Sowerby's "Rejoice, Ye Pure In Heart." Mr. Burdette has made two fine additions to the list. His harmonic vocabulary is not so extreme as Sowerby's, but he handles his material with variety and fresh invention. His music is essentially of the organ, and the compositions are churchly and religious in character. The tunes are familiar to all ("Ten Thousand Times Ten Thousand," and "Rock of Ages") and the appearances and re-appearances of the themes will be easily recognized by the listeners—surely a more edifying experience than listening to variations and development of a theme which nobody would recognize even if he heard it in its native and unadorned state!

PRELUDE AND FUGUE IN E FLAT, PRELUDE AND FUGUE IN G MINOR, by J. S. Bach, published by G. Schirmer, Inc., New York.

It was a happy thought to issue some of the outstanding works of the greatest of the Bachs in separate numbers. "Prelude and Fugue" usually means a big heavy-bound volume, weighing a pound or two. Who knows? Perhaps the heavy, ponderous style of playing Bach is mixed up in some subtle psychological way with the ponderosity of these collected works? If we could blow the dust of centuries off these weighty tomes and take a fresh start, perhaps we, as well as our audiences, would find a new delight in them. At any rate, if you are going to play the St. Ann Fugue in a recital program at Snide Corners, Mich., you won't have to carry a dozen other preludes and fugues as impedimenta when you pack your suitcase.

Up to the present time the house of Schirmer has issued six separate numbers from its eight volumes of Bach's complete organ works. The pieces to be found in sheet music form are the Eight Little Preludes and Fugues (in one set), the brilliant and noisy D major Prelude and Fugue, the spectacular D minor Toccata and Fugue, the dignified St. Ann, both Prelude and Fugue (why does nobody play this fine Prelude?), the sombre E minor Prelude and Fugue, sometimes called "The Cathedral" (Guilmant played it at the funeral of his associate, Chauvet) and the dramatic G minor, known as the "Great G minor," to distinguish it from its less pretentious cousin in the same key. The Schirmer edition of Bach, which was edited by Widor and Schweitzer, is unusually clear and lucid from a typographical viewpoint, and the introductory "suggestions for performance" are gratifyingly detailed and explicit. You don't have to agree with them if you don't want to, but they make interesting reading.

SPANISH MILITARY MARCH, PROCESSIONAL MARCH, by H. J. Stewart.

We find two marches by the San Diego organist on our desk this

month. The Spanish Military March is from the music-drama "Gold," which was produced by the famous Bohemian Club of San Francisco in the summer of 1916, as one of the annual Grove plays. The book was written by Frederick S. Myrtle and the music was composed by Dr. Stewart. The story is based on the adventures of a band of Spanish explorers in the early days of the Spanish occupation of California. The military march accompanies the entry of the exploring party, led by a company of soldiers. The march has been arranged for organ from the orchestral score by the composer, and it will be found very effective on an organ with good, stout-hearted reeds. It is somewhat in the nature of a fanfare. The first trumpet calls are heard in the distance, and the ending, after various dynamic changes and permutations, is for full organ.

The Processional March is also from a music-drama, "John of Nepomuk," and the organ arrangement is likewise by the composer. It has less of the fanfare character than the Military March, although there are trumpet calls in it also. The themes are strong and vital, the second seeming to us to be unusually distinctive. Both marches are well written and musicianly.

"THE BELLS," by William H. Price; published by G. Schirmer.

The first thing "hoi polloi" wants to know about a new organ is "Has it any chimes?" All the aspirations and achievements of the organ builder's art are as naught compared to the celestial beauties of the bells. Having provided the bells, the church expects the organist to use them and he straightway sets out to find pieces with bells. To this small repertoire is added a new number by William H. Price. It is a simple hymn-like little tune for vox humana, with plentiful use of the bells. It is very easy to play and will not be beyond the comprehension of the most bromidic of congregations.

OVERTURE TO "MIDSUMMER NIGHT'S DREAM," Mendelssohn. GRUSENIAN SONG, by Rachmaninoff.

Published by G. Schirmer. The Schirmer Recital Series of Organ Compositions continues to grow apace. Caspar P. Koch, the Pittsburgh organist, has made a transcription of the Mendelssohn overture to "Midsummer Night's Dream." The transcription has been very well done and the music should prove effective on a modern organ. It presupposes a considerable technique on the part of the organist to approximate the orchestral effect.

From Mendelssohn the series jumps to Rachmaninoff. (Aren't any composers with names beginning with N, O, P or Q worthy of transcribing?) We don't know where Grusenian is, nor do we know just what kind of a song a Grusenian song is, but the music has a slightly Oriental tinge that seems to link it with southeastern Russia and the Caucasus. Be that as it may, good reeds and flutes and a handy crescendo pedal will produce the desired result.

CANZONETTA, by S. Marguerite Maitland. IN FRIENDSHIP'S GARDEN, by Rollo Maitland. Published by J. Fischer & Bro., New York.

The Maitlands, father and daughter, have written two charming pieces in lighter vein. The Canzonetta sings a captivating melody in the left hand accompanied by lightly rhythmic chords in the right. There is a second theme of alluring syncopation, "In Friendship's Garden" is a little more elaborate in scope, but never moves outside of its self-imposed limits of style. It makes pleasant use of the soft-voiced strings and mellow flutes.

The contract for an organ of thirty speaking stops and 1,698 pipes, for the Community Church at Thomasville, N. C., has been awarded to the Malarky Organ Company of Basic, Va. This church is supported by C. F. Finch, a well-known manufacturer.

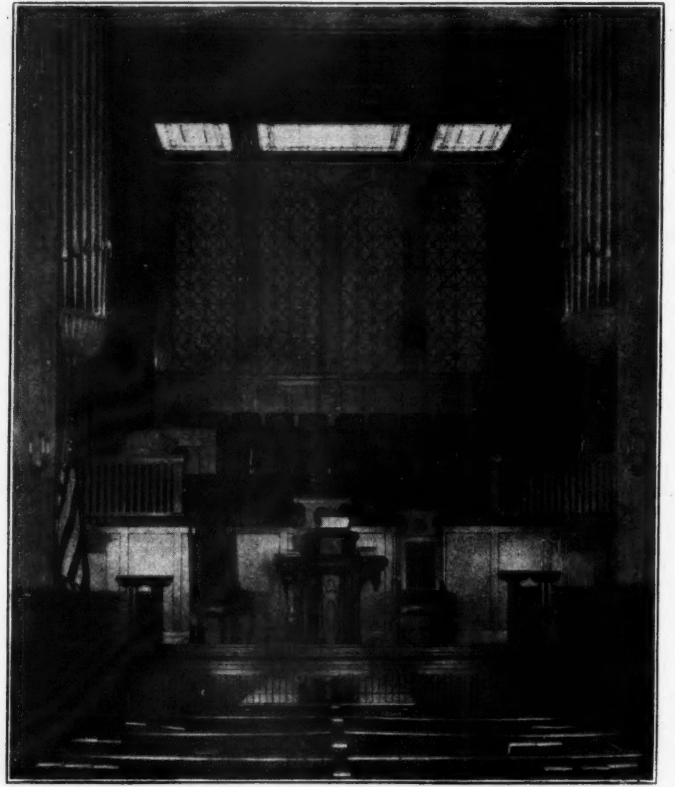


Illustration of a Three-Manual and Echo Organ installed lately in the Central Reformed Church, Grand Rapids, Mich., by

HILLGREEN, LANE & CO., Alliance, Ohio

## NEW ANTHEMS

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GRANT-SCHAEFER, G. A.	Give Ear to My Words, O Lord.....	.12
GRANT-SCHAEFER, G. A.	Commit Thou All Thy Grievs..	.12
HARRIS, CUTHBERT	I Will Lay Me Down in Peace..	.10
JONES, WALTER HOWE	When Winds Are Raging.....	.12
JONES, WALTER HOWE	They That Go Down to the Sea..	.12
LANSING, A. W.	Blessing, Glory, Wisdom.....	.12
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	Fathers (Ascension).....	.12
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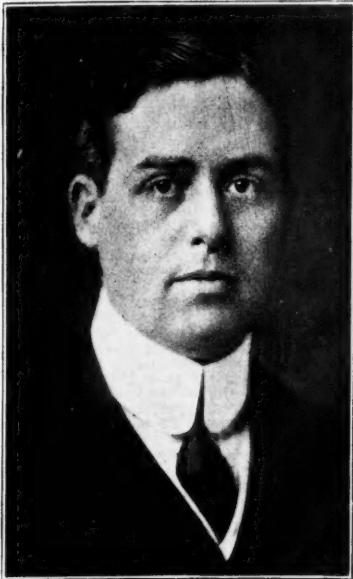
NEW YORK  
8 West 40th St.

**MAN OF GREAT TASKS IS NOTED ORGAN "FAN"**

**WORK OF SENATOR RICHARDS**

**New Jersey State Officer Takes Time from the Construction of Great Tunnel and Immense Bridge to Design Organs.**

Readers of The Diapason undoubtedly have read with interest the specification for a large municipal organ to be placed in the Atlantic City high school, and have noted that a layman—Senator Emerson L. Richards—



EMERSON L. RICHARDS.

drew up these specifications. Senator Richards is an incurable organ "fan" of a type whose number is increasing

in the United States. He is a man of affairs who loves the organ, has a fine one in his home and has made a study of organ schemes for years. Such men, as all organists know, perform a valuable service for the organ and organ music.

In Atlantic City Mr. Richards owns and operates the largest bathing establishment in the world. He established and is active in the management of the Bankers' Trust Company of Atlantic City. He is a member of the bridge and tunnel commission building the Delaware bridge at Philadelphia and the vehicular tunnel under the Hudson river in New York, and as legal adviser to the commission has drawn all contracts for that gigantic work. He is also Republican floor leader of the New Jersey senate, although less than 40 years old.

The Midmer organ recently finished in Senator Richards' home is the fifth successive organ he has had. He has promoted and advised in the installation of many others. He has been for some years official organist of the Elks in Atlantic City.

In 1918 Senator Richards resigned to enter the army. When the war was over he was appointed deputy attorney general in charge of the construction of the great vehicular tunnel under the Hudson river and the suspension bridge across the Delaware. These two projects involved engineering and legal questions never before encountered. The vehicular tunnel, which is to connect New York and New Jersey, is actually three times as large as the train tubes under the river, and many engineers did not believe they could be built. In addition, there were many interesting legal complications, due to the fact that this is the first time two states have undertaken to build a structure of this kind as a public work. The contracts for the main tubes, let last March, are the largest public contracts ever let in the United States. The contracts themselves occupy two volumes of over 1,100 pages of closely printed matter. Last summer he was re-elected senator by a large vote.

**KILGEN ORGAN PLACED IN MEMORIAL CHAPEL**

**THREE-MANUAL TO COLLEGE.**

**Penn. at Oskaloosa, Iowa, Receives Instrument Built by St. Louis Factory—Choir Derived from other Manuals.**

George Kilgen & Son of St. Louis have completed and installed in the Spencer Memorial Chapel at Penn College, Oskaloosa, Iowa, a three-manual organ which is attracting attention for its qualities. There are ten stops on the great and eleven on the swell, and the choir is derived from these two manuals. There is a total of fifty-four stopkeys. The specification is as follows:

**GREAT ORGAN**

1. Open Diapason, 16 ft., 73 pipes.
2. Open Diapason, 8 ft., 73 pipes.
3. Viol d'Gamba, 8 ft., 73 pipes.
4. Doppel Flöte, 8 ft., 73 pipes.
5. Melodia, 8 ft., 73 pipes.
6. Dulciana, 8 ft., 73 pipes.
7. Octave, 4 ft., 73 pipes.
8. Flute d'Amour, 4 ft., 73 pipes.
9. Tuba, 8 ft., 73 pipes.
10. Clarinet, 8 ft., 73 pipes.

**SWELL ORGAN.**

11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Sallcional, 8 ft., 73 pipes.
14. Vox Celeste, 8 ft., 73 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Stopped Diapason, 8 ft., 73 pipes.
17. Fugara, 4 ft., 73 pipes.
18. Flute Harmonic, 4 ft., 73 pipes.
19. Piccolo, 2 ft., 73 pipes.
20. Oboe, 8 ft., 73 pipes.
21. Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

22. Open Diapason (from No. 1), 8 ft., 73 notes.
23. Gamba (from No. 3), 8 ft., 73 notes.
24. Melodia (from No. 5), 8 ft., 73 notes.
25. Dolce (from No. 6), 8 ft., 73 notes.
26. Flute d'Amour (from No. 8), 8 ft., 73 notes.

27. Flautino (from No. 9), 2 ft., 73 notes.
28. Clarinet (from No. 10), 8 ft., 73 notes. Tremolo.

**PEDAL ORGAN.**

29. Open Diapason, 16 ft., 32 pipes.
30. Bourdon, 16 ft., 32 pipes.
31. Violoncello (from No. 3), 8 ft., 32 notes.
32. Bass Flute (from No. 3), 8 ft., 32 notes.

George Kilgen & Son are also putting a three-manual organ in St. Edward's Catholic Church at Texarkana, Ark., and another, a three-manual organ, in the new Majestic Theater at Houston, Tex.

**RECITALS REACH NO. 2,000.**

**Pittsburgh Record at Carnegie Hall—Foerster Work for Occasion.**

On Sunday, March 18, Pittsburgh celebrated the fact that the 2,000th organ recital was being played at Carnegie Hall. A special number was written for the occasion by Adolph Foerster and dedicated to Dr. Charles Heinroth, the celebrated organist of Carnegie Institute. The entire program had a festive air, beginning with the "Jubilee Overture" of Weber and closing with the "Ride of the Valkyries," with a filling of many delightful things, including Mr. Foerster's composition.

Not many cities are blessed with such a force for good as these recitals are—and probably no other city can boast of so large a number given under the same auspices for twenty-seven years.

The jubilee program in full was as follows: Jubilee Overture, Weber; "Salut d'Amour," Elgar; Minuet in G, Beethoven; Symphony in B minor (unfinished), Schubert; Souvenir Prelude, Foerster; Prelude and Fugue on B-A-C-H, Liszt; Arabesque No. 1, Debussy; "Ride of the Valkyries," Wagner.

**SOME MASONIC ORGANS**

Written (unsolicited and unexpected) of a three manual and echo Kimball.

My dear Mr. Elliot:

Portland, Ore., April 14, 1922.

It was a most decided pleasure to give the dedicatory recital upon the splendid instrument in the Scottish Rite Cathedral at Tacoma, Washington. The new Kimball in the Neptune Theatre at Seattle had prepared me to expect something out of the ordinary at Tacoma, and I was not disappointed.

The voicing is superb!—brilliant reeds—sonorous diapasons—keen strings—liquid flutes. In the lower hall (where the organ is placed) the climax of the full organ is magnificent, and yet so wonderful are the swells that a solo voice could be accompanied on practically full organ with the shades closed. In the lodge room above, the tones of the organ coming thru the grilles in the floor naturally take on a more subdued character, and are particularly suited for the accompaniment of the Masonic ritual.

At the dedication of the Temple the Cathedral choir, in their crimson robes, sang from the stage, which was set as a cathedral. The special shutters cutting off the tone from the lodge room and causing it to come from the stage were most effective.

It is a joy to play this organ. My congratulations upon your unqualified success.

Yours sincerely,  
WILLIAM ROBINSON BOONE.

The new Kimball in Hyde Park Masonic Temple, Chicago, opened in March, has greatly pleased the organists and members.

The recent Masonic Temple contract, Oklahoma City, includes a large four-manual Kimball Organ for the main Auditorium and three smaller Kimballs for the other Auditorium, the Commandery Asylum and the Eastern Star Lodge Room.

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**DRAMATIC PEDAL STUDIES**

*For Organ*

(Schirmer's Scholastic Series Vol. 134)

By **HAMILTON C. MAC DOUGALL**

THE idea behind this most interesting volume is decidedly unique, and one which will appeal to all organ teachers who correctly have regarded the pedals as more than a mere fundamental bass. In his foreword Mr. Macdougall states his case and we quote it in full:

"The function of the organ pedals is very much like that of the double-basses in the orchestra—to play the fundamental bass-part on which the whole musical structure rests; seldom is it that the pedal or the string basses are assigned important melodic passages. In the present studies the parts given to the feet are either well-defined melodies or are melodically interesting. They will therefore stimulate the players' interest in pedal playing and, through the assignment to the feet of those climactic and dramatic passages usually (and quite naturally) given to the hands, give him a grip of the pedals not otherwise obtainable."

We would add that melodic pedal passages are now commonly appearing in modern compositions; and, generally, because of bad pedal habits which this book will help to correct, are being badly performed.

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## FRENCH WORKS PLAYED BY ERIC DE LAMARTER

### RECITAL AT KIMBALL HALL

Second Program in Series in Chicago  
A Fine Historical Presentation—  
Doane, Porter and Middel-  
schulte to Be Heard.

Eric DeLamarter's recital, the second in the series at Kimball Hall, Chicago, in which the organ music of various nations is being presented, was played on the evening of March 20 and constituted an excellent and interesting presentation of French creative work for the instrument. Mr. DeLamarter was not content to arrange a haphazard program of offerings of merit from the works of French composers, but made his program informative from a historical standpoint by playing examples of the work of different schools and different periods. A feature of the recital was Mr. DeLamarter's comment between numbers, which should have been heard by every organ student in the city.

The program opened with a Fugue on the "Kyrie" by Couperin, of fine religious character, followed by a Prelude of Clerambault, Boely's "Pange Lingua," a Pastorale of Salome, which illustrated the Romantic period works, and then a fine rendition of Dubois' well-known "Fiat Lux." Next Mr. DeLamarter played two movements from Guilman's seldom-heard Second Sonata—the allegro moderato and the allegro vivace. The first movement was played with a taste and beauty which showed clearly why Mr. DeLamarter is reckoned one of the great organists of this country. Then came the Chorale in A minor of Franck, two Widor movements—the Pastorale from the Second Symphony—another high point in the evening—and the Finale from the Gothic Symphony, and as the closing group Bonnet's "Angelus du Soir" and "Poeme Tcheque."

The next recital in this series, which is being managed by Joseph A. Schwickerath, is to be by John Doane of New York, a former Chicagoan, who will play an English program on the evening of April 3. Mr. Doane's program is to include: Solemn Prelude, T. Tertius Noble; Christmas Song, Edwin H. Lemare; Scene from an Imaginary Ballet, S. Coleridge-Taylor; Sonata in A minor, William Faulkes; Symphony in D minor, Lemare; "Fantasie Rustique," William Wolstenholme; "Sonata di Camera" in F major, Bernard Johnson.

Hugh Porter, the talented Chicago organist, of the First Congregational Church and Temple Shalom, will play an American program as follows on April 17: "Rejoice Ye Pure in Heart," Sowerby; Adagietto from Suite "In Miniature," DeLamarter; First Sonata, Borowski; "The Bells of St. Anne de Beaupre," Russell; "Soliloquy," Paul Held; Toccata on a Gregorian Theme from First Symphony, Edward Shippen Barnes; "La Brume," ("The Mist"), Harvey B. Gaul; "Pantomime," Jepson; "Fantasie Symphonique," Rossetter G. Cole.

Wilhelm Middelschulte is to give the final program of the series, April 24, playing as follows: Concerto No. 1, Handel; Canzona ("La Guamina"), Guarnieri; Adagio (Transcribed for organ by Mr. Middelschulte), Vivaldi; Sonata in C major (with cadenza by Middelschulte), Mozart; Passacaglia, Bach; Prelude, Alkan; Fantasie op. 101, Saint-Saens; Canon in B minor, Schumann; "Contrasts," Browne; "In Memoriam," Becker; "Perpetuum Mobile," Middelschulte; "Benedictus," Reger; Fantasie and Fugue on the Chorale "Ad nos, ad salutarem undam," Liszt.

#### Schminke Leaves Leipzig.

A letter from Oscar E. Schminke, the American organ composer who has been passing the winter abroad, tells of his proposed departure from Leipzig on March 30 for Paris and London. He expected to see the new organ at Freiburg on the way. Dr. Schminke had a unique experience recently when he played the old Silbermann organ, the favorite instrument of Bach, which was built in 1721. It is in an old Romanesque village and

## BENJAMIN L. KNEEDLER AT NEW AUSTIN ORGAN.



is still in perfect condition, he writes. There have been no alterations or renovations. One can play as rapidly on this organ, writes Dr. Schminke, as on a grand piano and the notes stand out like a string of pearls.

#### Opens Kimball in Large Temple.

Dr. Ray Hastings gave the dedicatory recital on the three-manual Kimball organ in the new Angelus Temple at Los Angeles, March 13. The edifice holds 5,300 people and every seat was occupied to hear Dr. Hastings, while several hundred stood. The organ selections on the program included: Wedding March, "Midsummer Night's Dream," Mendelssohn; Aria, D major, Bach; "Moment Musical," No. 3, Schubert; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; "Immortality," "Just for Fun," Impromptu and "Caprice Heroic," Hastings; "The Lost Chord,"

Sullivan; "Nightingale and Rose," Saint-Saens; Serenade, Toselli; "The Victorious Return of Rhadames' Army" ("Aida"), Verdi.

Frank Van Dusen gave a lecture on the "History of the Organ and Organ Music" for the American Conservatory of Music, Chicago, March 21, and will deliver a second April 4. Both lectures are followed by a recital by pupils of Mr. Van Dusen and his assistants, Emily Roberts and Edward Eigenschenk.

Miss Tina Mae Haines, organist and director at St. James' Methodist Church of Chicago, will be heard in recital at St. Luke's Church, Evanston, Tuesday evening, April 17, at the invitation of Herbert E. Hyde, organist and choirmaster of St. Luke's.

## NEW ORGAN FOR KNEEDLER.

### Austin Three-Manual in Presbyterian Church at Swarthmore, Pa.

Benjamin L. Kneedler, organist and choirmaster of the beautiful new Swarthmore, Pa., Presbyterian Church, is rejoicing in the new Austin three-manual over which he presides and which he pronounces one of the best voiced and best-balanced organs he has ever heard or played. Mr. Kneedler, in addition to his work at Swarthmore, is director of the school of music of the Young Men's Christian Association of Philadelphia. The organ was opened formally with a recital by George Whitfield Andrews, Mus. D., of Oberlin College, Jan. 9. Dr. Andrews played as follows: Chorale in E major, Franck; Intermezzo (Symphony No. 1) Barnes; Cantabile (Symphony No. 2), Vierne; Pastorale, Franck; Chorale prelude, "Bedeck Thyself, O my Soul," Bach; "Ave Maria," Schubert; Good Friday Music ("Parsifal"), Wagner; "Love-Death," Wagner; "The Bells of St. Anne de Beaupre," Russell; Con Grazia, Aria and Intermezzo, G. W. Andrews; "Piece Heroique," Franck.

The organ is the gift of Mrs. William P. Potter and her daughters, Mrs. Ashton and Mrs. Marr, in memory of Mr. Potter, who died in 1918. Dr. Andrews is an old friend and former teacher of Mrs. Potter.

Following is the specification of the instrument:

**GREAT ORGAN (427 Pipes).**  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Gross Flöte, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Open Flute, 4 ft., 61 pipes.  
Tuba Harmonic, 8 ft., 61 pipes.  
Tremolo.

**SWELL ORGAN (767 pipes).**  
Bourdon, 16 ft., 73 pipes.  
Diapason Phonor, 8 ft., 73 pipes.  
Stopped Flute, 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.  
Flautino, 2 ft., 61 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (separate tremolo), 8 ft., 61 pipes.  
Tremolo.

**CHOIR ORGAN (487 pipes).**  
Open Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Cor Anglais, 8 ft., 73 pipes.  
Tremolo.

\*Enclosed in Choir box.

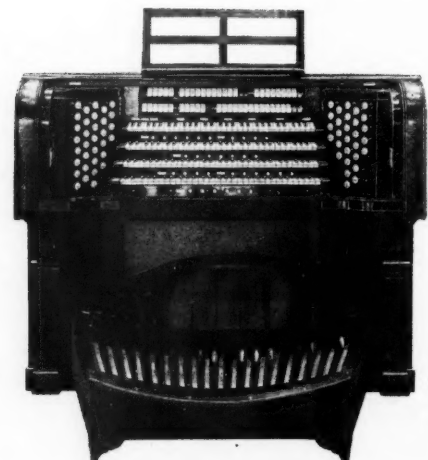
**PEDAL ORGAN (Augmented—100 pipes).**  
Resultant Bass, 32 ft., 32 notes.  
Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 44 pipes.  
Dolce Bourdon (Swell), 16 ft., 32 notes.  
Octave (Ped. Open), 8 ft., 32 notes.  
Flute (Ped. Bourdon), 8 ft., 32 notes.  
Cello (Gr. Gamba), 8 ft., 32 notes.  
Tuba Profunda (extension), 16 ft., 12 pipes, 20 notes.



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**GIVE FINE DEMONSTRATION**

**Third Program of Society of Theater Organists in New York.**

The third public demonstration of the Society of Theater Organists was held in the Wanamaker Auditorium, New York, Friday afternoon, March 9. A large audience remained to the end and gave close attention. The program opened in brilliant fashion with the Toccata from Widor's Fifth Symphony, played by Miss Ruth Barrett, organist of the Japanese Garden. This difficult and ever popular number was played with great clearness and accuracy, and made a decided hit.

Dr. Alexander Russell welcomed the society and gave a short address setting forth the qualifications of a successful theater organist.

George Tousignant of the Cameo Theater played a Prizma scenic, "Time," and an Earl Hurd cartoon, "Chicken Dressing." The former gave opportunity for some of the attachments—chimes, piano and harp—and Oriental music was used effectively, including selections from Luigini's Egyptian Ballet.

The feature picture was "The Man Who Played God," with George Arliss in the leading role. Harold Smith of the Brooklyn Strand interpreted the story in a way which proved him to be well versed in screen accompaniment. Two principal themes were used, and the various numbers were woven together by judicious improvising, closely following the dramatic progress of the plot.

A two-manual Möller organ of fourteen speaking stops has been installed in the First Congregational Church of Brainerd, Minn. W. S. Marshall of Gethsemane Episcopal Church at Minneapolis gave the opening recitals on it March 16, one in the afternoon for the children and the other in the evening for adults.

The choir of St. Paul's Church-by-the-Lake, Chicago, assisted by J. Henry Welton and Walter Allen Stults, baritone, sang Stainer's "Crucifixion" Wednesday evening, March 21. Albert J. Strohm is organist and choirmaster at St. Paul's.

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**CANDLYN, T. FREDERICK H.**

**Lift Your Glad Voices in Triumph on High** Octavo No. 13, 721 .12

A strong march movement in sharply defined phrases is the basis of this fine anthem. There are unison passages, but no solos; it is easy and of stirring effect for chorus or quartet.

**MATTHEWS, H. ALEXANDER**

**Three Women Went Forth** Octavo No. 13, 712 .12

Of lyric quality, almost in the naive mood of the carol, is this anthem with its clear melodic contours. It is easy to sing, but demands a chorus, as there are passages in four parts for both men's and women's voices.

**PHILLIPS, LOUIS BAKER**

**As It Began to Dawn** Octavo No. 13, 720 .15

A fine anthem which is thematically knit together from its first expression Alto recitation to its final brilliant choral peroration. An uplifting and lyrical solo for tenor occurs mid-way. Moderately difficult.

**SIMPER, CALEB**

**King of Kings** Octavo No. 13, 717 .12

Bright and joyful in mood, and dignified in feeling, but altogether easy for any body of singers. Nevertheless the various vocal "leads" and entrances of the parts make it both effective and interesting.

**STULTS, R. M.**

**The Day of Resurrection** Octavo No. 13, 718 .15

Melodious in simple and spontaneous manner is this easy hymn-anthem. It offers no difficulties to the average choir.

**SPECIAL OFFER**

In presenting our list of new **Easter and Lenten** Choir Music we invite the correspondence of choirmasters, and offer to send **free on request**, sample copies of **any three** of the octavo numbers listed herein.

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# THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER.

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

CHICAGO, APRIL 1, 1923.

Readers of The Diapason who move this spring will save us and themselves annoyance if they will send prompt notice of change of address. Subscribers who leave their old addresses and fail to inform us, or postpone doing so for several months, indulge a human weakness for procrastination, but thereby cause the postoffice and this office needless grief. We cannot send missing back numbers to such. A postal card notice will bring about an immediate correction of your address on our mailing list and will be greatly appreciated.

## A SUGGESTION.

In the interests of the organ in general and of a historically famous instrument in particular, as well as in the interest of the city which is the home of this paper, The Diapason ventures to depart from its custom of refraining to give advice and to present through its columns a suggestion which it hopes will receive careful attention from those addressed.

As the newspapers have informed us within the last few weeks, plans are under way for tearing down the famous Auditorium building in Chicago. This building contains one of the largest and one of the most famous organs in the world, an instrument of 104 stops, and one of the earliest organs with electric action. How this organ was built by Roosevelt and dedicated in 1893, with Clarence Eddy, designer of the instrument, at the keyboard; how for a time it was used for recitals by famous artists; how in recent years it has been neglected shamefully—all these things are matters of organ history. That the instrument not only is still the largest in Chicago, but that it is one of the most finely constructed, is known to organists. To restore it and make it thoroughly modern would not be a matter of heavy expense, experts have informed us. And once this is done, it will be an organ hard to surpass. What to do with the organ is one of the problems of the owners of the Auditorium. In its present location and condition it is valueless.

This instrument can yet be made an asset to the community and a great musical advantage to Chicago, taking the place of the municipal organ which the city lacks.

We have in Chicago the greatest retail store in the world. (Philadelphia and New York readers will please not argue this with us, as we have figures to prove what we say.) This store and several others have every feature of comfort and attractiveness to shoppers that is provided by any large store—except that none of them has an organ. In this respect Philadelphia, and more recently New York, have been ahead of us. We therefore suggest that one of these establishments purchase the great organ, have it rebuilt and modernized, and placed where it can be heard in all parts of the store. We suggest that they follow the example of John Wanamaker, whose experience in this direction is

one that presents a better argument in favor of the value of such a feature than any arguments The Diapason can present. Mr. Wanamaker bought the St. Louis exposition organ at a low price and through the improvements and additions he made it grow into the world's largest organ. So much attention did it attract that the New York store was equipped recently with a similar instrument, and this likewise has proved a boon, as all readers of this paper know. The daily programs and the great guest recitals at these stores have served two important purposes. The one feature has proved a thoroughly-appreciated thing with shoppers. The latter has been a distinct and generally-recognized benefit to music in the two great eastern cities.

If one of the great stores of the city should buy, preserve and devote to the benefit of the music-lovers of the city this fine organ it would contribute measurably to the advancement of art in a great city.

The church was filled to hear a noted organist from France and a great new organ from the United States. In the midst of the first number a cipher entered as an unwelcome guest and remained to disturb the occasion for a few minutes. While the organist and the organ tuner rummaged through the innards of the instrument to discover and silence the intruder, the pastor, a man known for his ability to meet awkward situations, made a few remarks to neutralize the cipher and pass the time. He explained the nature of these inventions of Satan and how they come like a thief in the night. "This is not anything about which to be disturbed," he assured the audience. "It is called 'ciphering' because it means nothing." We pass this along. It may come handy for other ministers and organists, for apparently ciphers are bound to occur, like fires and hailstorms, until the millennium arrives.

## WE SURPRISE ENGLAND

To the United States belongs the prize for interest in organ recitals, and it is awarded to us by none other than our authoritative contemporary in England, The Musical Times of London. The frank and generous admission is most gratifying. We have always felt a trifle guilty as to our treatment of the organ, and organists have considered it an uphill task to compete with performers on other instruments and with singers in arousing interest. We have resigned ourselves to the fact that the organ recital had to take a rear seat and have endeavored to change the condition, meanwhile feeling at times that it was our own fault as organists. But conditions are changing, as proved by the audiences attracted by our great organists and by visiting foreign virtuosos. To have our brethren in Great Britain, who according to our views have been ever mindful of the organ and devoted to it, hand us the palm is therefore doubly pleasing.

After saying of the recent Cesar Franck centenary observance in New York that it seems to have been "the finest (because most fitting) celebration," the Musical Times quotes at length from the account in The Diapason and then goes on to say:

Bearing in mind the neglect of the organ as a concert instrument in this country (except in a few municipal halls), we are bound to admit that America is scoring heavily in this respect. The Diapason announced a list of concert engagements of Dupre during February: there were twenty-one. Can we imagine a concert organist, native or foreign (especially native), being booked up for practically every week-day in a month? For the coming season Dupre has nearly a hundred recitals booked, and no more dates are available. And it has to be remembered that there are other players in America almost as busy as Dupre. Courboin, for example, had nearly thirty engagements during the first two months of this year—quite as many as could be crowded in, seeing the amount of travel involved in some cases. Finally, in order to realize the significance of these Wanamaker recitals, you have only to imagine a famous London store (say Selfridge's or Harrod's) including in its premises a fine concert hall, with one of the best organs in the country, and handing over the management thereof to a first-rate professional musician. Then picture to yourself two of our best players being engaged to play all Franck's organ works on three days. This is so

great a strain on the imagination that you may be unable to go farther. But have a try! See in your mind's eye Londoners flocking in their thousands and filling this hall, and on each occasion not only sitting things out, but actually asking for extras. If you can imagine all this you can imagine anything.

Yes, organ recitals are attracting larger audiences and attaining greater prestige in the United States. And the reasons, as we see it, are two: First, the recitals are being made worth while. The New York performances and others which are enhancing the organ's reputation are really events of pronounced artistic merit, and not ill-prepared and poorly-selected programs, such as too often have been given by too busy and underpaid organists. Second, they are being promoted and placed before the public with a knowledge of modern publicity methods, a detail which is overlooked by no successful musicians except the organists as a class in their concert work.

Speaking of the recitals given at the Church of the Holy Communion in New York by Lynnwood Farnam, the Musical Courier comments as follows: "Worth mentioning is the fact that the Rev. Dr. Mottet, the rector, greets attendants at these recitals, and ushers them to pews, then opening the recital with a brief prayer." Yes, it is worth mentioning. Even an outstanding artist like Mr. Farnam is greatly helped in his work by the sympathetic support of the rector of his church. Many clergymen who overlook such matters would not do so if they thought the help thus afforded was really desired. We know Mr. Farnam well enough to be certain that he supports Dr. Mottet in every way, large and small, and thus there is an example at this church of complete accord and fine co-operation.

The music memory contest, which has been adopted in more than 500 towns and cities, is making an equally strong appeal to county and state educational authorities. It has already been established on a state-wide basis in Indiana, Michigan and Texas. The machinery has been set in motion for a similarly extensive application of the idea in Ohio.

"After reading so many organ schemes—particularly that of the new Atlantic City high school in the March Diapason—which contain floating divisions," says Sam Riegel of Philadelphia, "and in view of the fact that every fellow who has a thirty-two or two wishes he had a 64, why not have a 64-foot life raft for the floating division?"

## THE VIERNE FUND.

222 East Seventeenth street, New York City, March 16, 1923.—Edward Shippen Barnes and Lynnwood Farnam desire to acknowledge most gratefully the following contributions for the relief of Louis Vierne, received since our last accounting:

Miss Mabel Knowles Gage	\$100.00
Choirboys of St. John's Church, Stamford, Conn.	10.00
G. A. Audsley	5.00
Miss Pauline Voorhees	10.00
Edwin Arthur Kraft	5.00
Ernest M. Skinner	10.00
William E. Zeuch	25.00
Arthur Hudson Marks	50.00

The fourth remittance goes to M. Vierne this day, bringing the total forwarded to date to \$400.

Most grateful letters of thanks have come from M. Vierne. The following is a translation of his most recent letter:

"Cher Monsieur et ami: Thank you with all my heart for your new remittance. This generous renewed help comes to my aid at a most opportune time and allows me to face the obligations inherent to the reconstruction of my general situation, which obligations were a source of very keen anxiety to me. Thanks to you and my unknown friends I can contemplate the present situation with a little more calm, and in my case that is an important thing, for I need all the strength remaining to me to do my work well. Again a thousand thanks."

Walter Wismar's choir from Hojo Cross Lutheran Church at St. Louis made such a hit when it sang Christmas carols at the radio studio of the Post-Dispatch that it was invited to repeat the visit and gave in response a program of choral music, both accompanied and unaccompanied. Mr. Wismar has received letters from Illinois, Iowa, Nebraska, Minnesota, Michigan, Wisconsin and from as far away as New Orleans voicing appreciation.

# The Free Lance

By HAMILTON C. MACDOUGALL

When I opened the March Diapason and read the next to the last paragraph in The Free Lance I will admit that I was ashamed of myself for having written what now seems to me a somewhat ill-natured—though not so intended—comment on the probable failure of American organists to play American compositions, if on a recital tour in England. The prospect of any American organists venturing on such a tour seems so remote that I might well have given him credit for any amount of propaganda for the composers of his native land.

And, again, recitalists are playing so much American music nowadays that the habit is, I hope, becoming fixed. Not that discrimination should not be made between music that is merely ear-tickling and that which is solid in construction, ingratiating in melody, interesting harmonically, and vital in rhythm. Jones' forbears may have come over in the Mayflower, but that is no reason why I should play his bad organ music; nor is it any reason for slighting his good music in favor of something less good by a French or English composer.

Without half thinking, the names of half a dozen native-born players come to mind, men who are weighty musicians and recitalists and who might well, for patriotic reasons, take eight weeks off and recitalize in England. One might allow four weeks for the ocean voyage and a certain amount of preliminary practice before the first recital, and four weeks for the actual travel and concerts. England is rich in town halls with fine organs; Glasgow, for example, has at least five municipally-owned halls with an equal number of really splendid instruments. Bristol has in Colston Hall and its organ as fine a plant as can be imagined. There are churches, as, for instance, St. Mary Redcliffe, Bristol; Brixton Independent Church, London—to name the first places that come to mind. A good agent would arrange easily recitals enough to fill a month comfortably, though it is possible that the first trip would have to serve largely as publicity for a second and third trip. Fees would never exceed £50 (about \$230), and I imagine that they would be nearer half that sum, since artists are not so well paid across the water. A man with six to eight weeks to spare at the right season could have a good "run," enjoy himself, and do much toward acquainting Englishmen with American organ music.

Since sending music "on approval" is not much in vogue in England, English organists buy the music after hearing it played in public, and American music is heard only as an enthusiast like A. G. Colborn takes it up. One can't expect the English music seller to push American organ music at the expense of his own publications.

My readers may think me several kinds of an idiot for thinking any American recitalist could afford to go on such a mission as I outline above; but would it not be a good thing in many ways if one of our best men would interest himself in such a tournee? The six months I have recently spent in England have made me think very seriously about our artistic relations with our cousins across the seas, and in my feeble way I want to do all I can to help American and English musicians to understand each other.

The moving-picture houses are destined to have a far-reaching effect upon a side of our art apparently remote from any connection with the cinema. I was told by an eminent musician of Birmingham, England, that in that city and its immediate suburbs there are 200 picture houses, each employing from three to five orchestral musicians. This means that instead of having a few concert engagements in the season—high-class, to be sure, but not remunerative—this large body of men is employed at



good wages every day in the week. Where do the symphony orchestras come in? They do not come in. It is getting increasingly difficult to get together a body of musicians competent to play a program of the highest class, and not only that, but the elaborate works in the modern repertoire are being re-arranged for small orchestras of thirty to forty.

In connection with the foregoing we must remember that nowhere in England do the picture houses feature the organ as we do in New York and Chicago.

From England comes this joke—and not a bad one. It seems that a mild-mannered musician, having been disturbed by his neighbor's cat, called on him to remonstrate.

"I—er—I just called round to tell you that your cat—er—kept us awake last night with its serenade. I am a musician myself and a humane man, and I—er—don't wish to have it destroyed, but I thought if you could have it—er—tuned."

**Give Organ and Piano Program.**

Howard Wells, the well-known Chicago piano teacher, has made it a practice for several years to have frequent meetings of his class where his pupils have an opportunity of appearing before their fellow students and gaining all the experiences in that way of a real concert appearance. William H. Barnes, whose house organ in Evanston has been described in this paper, has been a pupil of Mr. Wells for many years off and on, and was anxious to have Mr. Wells' class hear the organ and to do some concerted work with piano and organ. Accordingly an unusual program was presented March 21, consisting of the last two movements of the Grieg A minor Concerto, the first movement of the Saint-Saens G minor, the Romance from the Chopin E minor (particularly charming with piano and organ combination), the Schumann A minor, first movement, and the MacDowell D minor (first movement). It was a novel experience for all the pianists who took part to play these concertos with organ in place of orchestra, and they were delighted with the combination, the tone of one seeming to enhance and beautify the tone of the other instrument. The high point of the evening was reached when Hugh Porter played the Symphonic Variations by Bonnet and the first movement of the Guilman First Sonata with the Middelschulte cadenza, as well as several shorter numbers. His playing was superb.

**Program of Wagner Works.**

Homer P. Whitford gave a musical program of Wagner's works with the aid of his choir and an orchestra at the Tabernacle Baptist Church of Utica, N. Y., on the evening of Feb. 25, basing his choice on the fact that many of the Wagner operas strongly emphasize the religious element. As the organ prelude Mr. Whitford played the "Forest Spell" from "Siegfried" and the "Fire Music" from "Die Walküre." The orchestra played the Introduction to the Third act of "Lohengrin." "O Saving Victim," to music from "Parsifal," was sung by the quartet. The orchestra, directed by F. Percy Green, played the "Prize Song" from "Die Meistersinger." Mr. Whitford played the Prison Scene from "Rienzi" as an organ solo. The "Pilgrims' Chorus" was given by the chorus with orchestra and the postlude was the Grand March from "Tannhäuser," by organ and orchestra.

Harry Russell Evans of Ann Arbor, Mich., has moved to Bay City, Mich., to accept the position of organist and director at the First Presbyterian Church.

John S. Gridley arranged a recital by Marcel Dupre in the Ghent Methodist Church at Norfolk, Va., Feb. 23, and it proved a great success financially and artistically. After the recital a dozen Norfolk organists attended a most enjoyable supper with Mr. Dupre as the guest of honor. The three combined choirs which sang "The Messiah" Christmas sang Rossini's "Stabat Mater" at Ghent Church Good Friday evening, March 30, and will sing it at the Freeman Street Baptist Church Easter evening.

**My Experiences With Hymns**

By JAMES G. K. McCLURE, D.D., LL.D.  
President of McCormick Theological Seminary, Chicago, and Noted Presbyterian Minister.

I am neither a poet nor a musician, and yet I am a great devotee of the hymnbook. Entirely lacking as I am in the ability to write a hymn, and entirely lacking as I am in the ability to write a tune, I still am an ardent student of all hymns, and in a certain way an ardent student of all tunes. My theory is that, next to acquaintance with his Bible, should be the minister's acquaintance with his hymnbook. Accordingly, I examine hymn by hymn, from cover to cover, in the hymnbook, and I examine, so far as I am able to judge, the tunes, tune by tune, in the entire book.

I have found this to be a fact, that every church hymnbook with which it has been my part to deal in the course of my ministry has been worthy of close investigation and of careful use. Such hymnbooks are usually constructed according to some definite plan, and if the minister can enter into the spirit of those who constructed the hymnbook, he soon sees that an immense amount of labor has been employed in compiling and arranging the hymns and tunes and he soon sees how much usable and uplifting material has thus been put together. It is quite a mental and quite a spiritual discipline for a minister to take the hymnbook which he finds in use in the church of which he becomes the pastor, and so select his hymns and tunes that it becomes to his people a very treasure-house of helpfulness.

Any one who has been in the ministry for some years has amusing experiences with hymns, particularly in the line of inappropriate selections as made in the churches which he has been called upon to visit. Evening hymns are often sung in the morning, and morning hymns are just as often sung in the evening. A minister may be conducting evangelistic services when he is speaking on the words "Launch out into the deep," suggesting the necessity of venture in the decision for the Christian life, whereupon the chorus choir, with the thought of the safe landing of the soul on firm ground, may immediately respond with "Pull for the Shore."

A few years ago there was a young Japanese, a theological student, who intimated his purpose to return to Japan and compose a hymnbook. He said that he intended to have it a book which had no third stanza in it. Questioned as to his reason for this statement, he replied that wherever he went in the United States he heard the minister announce the hymn to be sung with the additional intimation, "omitting the third stanza." He did not see the necessity of printing the third stanza if it was always to be omitted.

In my own case the helpful experiences with hymns are multitudinous. As a boy I endeavored to learn several hymns, such as "Jesus, I My Cross Have Taken," "My Faith Looks up to Thee," "Come, Thou Almighty King," "Sun of My Soul," "Father, Whate'er of Earthly Bliss," "The Lord's My Shepherd, I'll Not Want." These hymns have always remained in memory and have been a background for Christian aspiration and expression. Later, as a minister, I have asked the congregations that I have served to name to me the hymns that they most liked. "Rock of Ages" and "Jesus, Lover of My Soul," have received the largest votes, especially if the persons who did the voting were persons of maturity. I find as I go about addressing colleges and universities that the professors in charge of services love to give out Whittier's "Dear Lord and Father of Mankind," and I find also when I am asked to address ministers' meetings that the person who announces the hymns is always glad to have sung Gladden's "Oh Master, Let Me Walk with Thee." It may seem strange, but in boys' preparatory schools there is a disposi-

tion with the boys to call for "The Sands of Time Are Sinking," as it is set to the tune "Rutherford."

In my life as a pastor there have always been a few hymns that I have reserved for special occasions, never giving them out excepting upon such occasions, as for instance, "Just as I Am," to be sung preceding the administration of the cup in the communion, and "Forth in Thy Name, Oh Lord, I Go," to be sung as the communion season closes, and those who are assembled now go forth to their duties and responsibilities.

In the theological seminary where I am we close the year with a very impressive communion season, it being the last occasion when the graduating class are present, and we reserve for the conclusion of that service the hymn, "Unto the Hills Around Do I Lift Up My Longing Eyes," set to the tune "Lux Beata," which ends:

"From every evil He will keep thy soul,

From every sin:  
Jehovah shall preserve thy going out,  
Thy coming in.

Before thee watching, He whom we adore,  
Shall keep thee henceforth, Yea, for ever more."

Personally, I am a great believer in the public reading of hymns by the pastor. The tendency today, with our enlarged order of service, is to omit such reading. But in the ordinary church of comparatively limited size, effective reading of a good hymn is a means of grace. Dr. Kirk, who so influenced Dwight L. Moody, was known so to impress hearers by his manner of reading "Jesus, Lover of My Soul," as to soften their hearts and make their whole being responsive to the words later to be spoken. I have heard Ira D. Sankey sing in the Hippodrome, New York, hymns that brought the service to its climacteric, and did more to seal to all eternity the purpose of the gathering than anything else that had part in the service.

If I could have my way I would have fathers and mothers and children in all Christian homes so familiar with at least one hundred hymns and tunes that the words of those hymns would constantly summon the heart to abiding faith in God and to steady purpose to yield the whole being to His will.

Every new generation will, in my judgment, produce new hymns. One hundred years ago missionary hymns appeared; then later Sunday-school hymns; still later evangelistic hymns. Now, hymns that deal with social service are appearing. They will increase in number; they will deal with the features of life as life is in factory and in shop, in alley and in avenue, in farm and in mine. We are entering upon a new realm of hymnology. The man or woman who can prepare hymns for this new period will be accomplishing much for the application of the Gospel to phases of life that need to be sanctified and that hitherto have not been counted worthy of direct mention.

More and more the singing of hymns is to be influential to the growth

and power of the church. Organists and vocalists who can glorify the singing of hymns so that they become the means whereby the souls of mankind are lifted into communion with God and are made to aspire for the noblest and the best things of God's will should regard themselves as ordained through special gifts of God for the very loftiest sphere of human helpfulness.

**Centennial at Philadelphia.**

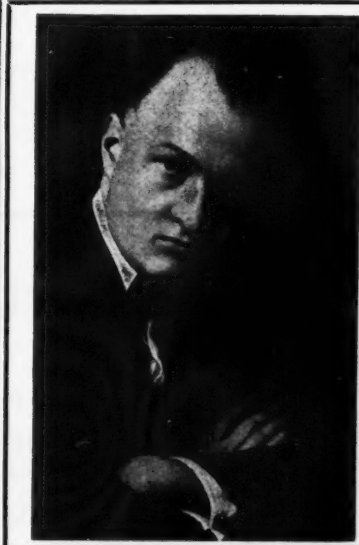
In connection with the centennial celebration of St. Stephen's Church in Philadelphia, the organist, James R. Duane, used four works by Miss Frances McCollin, a member of St. Stephen's congregation, at the morning service Feb. 25. His prelude was Miss McCollin's Berceuse, the postlude was a Rondo, and the choir numbers were a Jubilate in A and the anthem "Then Shall the Righteous Shine." At the evening service there was a recital by Mr. Duane, followed by a program of works of David D. Wood, who for forty-six years was organist and choirmaster of this church. The organ selections were: "Le Carillon," Wolstenholme; "Cantique d'Amour," Wendt; Evensong, Martin; Alegretto from Overture to "Hymn of Praise," Mendelssohn.

**Lenten Festivals at Butte.**

Edward C. Hall, choirmaster and organist of Grace M. E. church, Butte, Mont., has given a series of musical festivals each Sunday evening during the Lenten season. In preparing his program, he has selected the best choir literature and some original compositions. The pastor of the church gave sermon topics on the subjects presented. The musical subjects were in the form of cantatas and were as follows: Feb. 18, "Prayer"; Feb. 25, "Penitence"; March 4, "Pardon"; March 11, "The Greatest Love"; March 18, "The Wondrous Cross"; March 25, "Calvary"; April 1, "The Risen Christ"; April 8, "Christ Triumphant." Each Sunday evening an organ recital precedes the service and on March 18 the following program was given: "Eventide," Wely; "Songs in the Night," Spinney; Largo, (Sonata, Op. 2 No. 2), Beethoven; "Hymnus," Olsen; "Marche Pontificale," Lemmens.

**Praises Music at Cathedral.**

In a recent article on "The Washington Cathedral," in the department headed "The American Pulpit," The Churchman of New York says in reference to the music: "The service and its environment together seemed to me imbued with a spirit of devotion that I had not found in so great a measure in any of the five Episcopal churches I had previously visited in Washington. Those who are responsible for the training of the choir are particularly to be congratulated on the success of their efforts to approach the cathedral standard. The hymns, the chants, the anthem—the whole of the musical part of the service was of a high order. It was a real delight and inspiration to listen."



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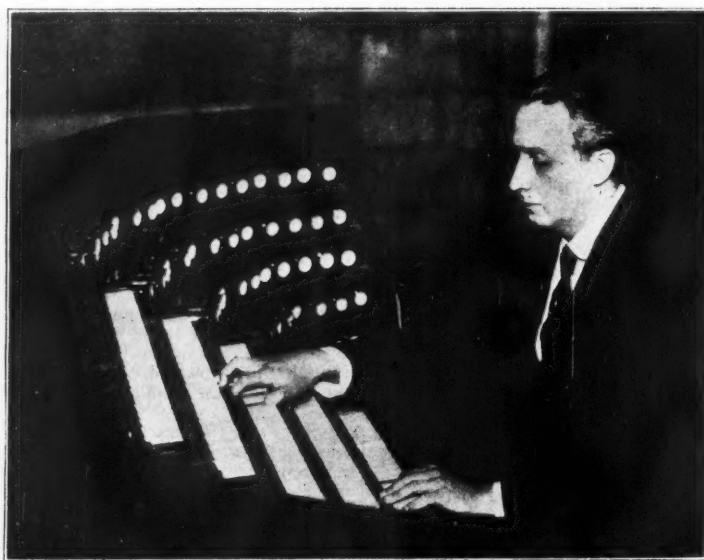
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Richard Kountz

Pittsburgh Post—March 4, 1923

NOTE: Dupre's last recital on the Philadelphia Wanamaker Organ, the largest organ in the world, was broadcasted by W. O. O. and distinctly heard in Paris. This is the first time organ music has crossed the ocean. Over half of Dupre's available time for next season has already been reserved.

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**NEW MOLLER IN BALTIMORE**

**Three-Manual in St. Mark's Lutheran Church Is Memorial**

The Dunbar memorial organ in St. Mark's Lutheran Church at Baltimore, built by M. P. Möller and opened with two recitals by Clarence Eddy in January, has attracted much favorable attention. The great, swell, choir and pedal organs are placed immediately back of the pipe screen at the right of the chancel, while the echo organ is on the balcony at the rear of the church.

- The specifications in detail follow:
- GREAT ORGAN.**
1. Open Diapason, 8 ft., 61 pipes.
  2. Doppel Floete, 8 ft., 73 pipes.
  3. Clarabella, 8 ft., 73 pipes.
  4. Gamba, 8 ft., 73 pipes.
  5. Dulciana, 8 ft., 73 pipes.
  6. Flute d'Amour, 4 ft., 73 pipes.
  7. Octave, 4 ft., 61 pipes.
  8. Cor Anglais, 8 ft., 61 pipes.
  9. Fifteenth, 2 ft., 61 pipes.
  10. Harp, 49 notes.  
(Stops 2, 3, 4, 5, 6, 7, 8, 9 and 10 in Choir swell box.)
- SWELL ORGAN.**
11. Bourdon, 16 ft., 73 pipes.
  12. Open Diapason, 8 ft., 73 pipes.
  13. Stopped Diapason, 8 ft., 73 pipes.
  14. Sallcional, 8 ft., 73 pipes.
  15. Vox Celeste, 8 ft., 61 pipes.
  16. Aeoline, 8 ft., 73 pipes.
  17. Flute Harmonique, 4 ft., 73 pipes.
  18. Oboe, 8 ft., 61 pipes.
  19. Cornopean, 8 ft., 73 pipes.
  20. Vox Humana, 8 ft., 61 pipes.
  21. Piccolo, 2 ft., 61 pipes.  
Tremulant.
- CHOIR ORGAN (Augmented).**
22. Violin Diapason, 8 ft., 73 pipes.
  23. Doppel Floete, 8 ft., 73 notes.
  24. Melodia, 8 ft., 73 notes.

25. Dulciana, 8 ft., 73 notes.
  26. Flute, 4 ft., 73 notes.
  27. Cor Anglais, 8 ft., 61 notes.
  28. Clarinet, 8 ft., 73 pipes.  
Tremulant.
- ECHO ORGAN (Played from Great).**
29. Echo Flute, 8 ft., 73 pipes.
  30. Fern Flute, 4 ft., 61 notes.
  31. Muted Virole, 8 ft., 73 pipes.
  32. Vox Humana, 8 ft., 73 pipes.
  33. Chimes, 20 notes.  
Tremulant.
- PEDAL ORGAN.**
34. Open Diapason, 16 ft., 44 pipes.
  35. Bourdon, 16 ft., 44 pipes.
  36. Lieblich Gedeckt, 16 ft., 32 notes.
  37. Flute, 8 ft., 32 notes.
  38. Octave, 8 ft., 32 notes.
  39. Violoncello, 8 ft., 32 notes.

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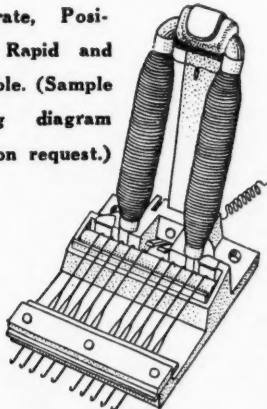
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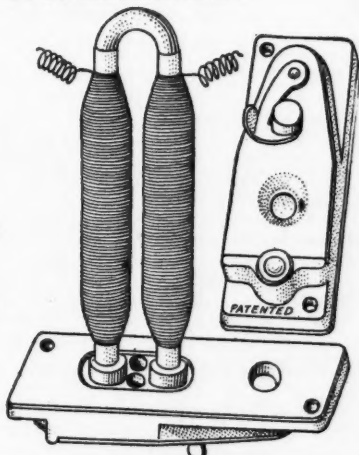
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**Farewell Marked by Improvisation on Themes by Conductors.**

Marcel Dupre, organist at Notre Dame Cathedral, Paris, brought to a close his record-breaking tour of ninety-six recitals on March 19 when he played a farewell recital on the organ in the Wanamaker Auditorium, New York, before an audience which taxed the capacity of the hall, and recalled him again and again. The interesting feature of the afternoon was the improvisation in the form of a symphony in four movements upon themes presented by eight of the most prominent orchestral conductors in America, including:

Arthur Bodansky, conductor Metropolitan Opera, New York.

Dirk Foch, conductor City Symphony Orchestra, New York.

Henry K. Hadley, associate conductor Philharmonic Orchestra, New York.

Rudolf Ganz, conductor of St. Louis Symphony Orchestra.

William Mengelberg, conductor Philharmonic Orchestra, New York.

Pierre Monteux, conductor Boston Symphony Orchestra.

Leopold Stokowski, conductor Philadelphia Symphony Orchestra.

William Van Hoogstraten, recently elected conductor Philharmonic Orchestra, New York.

The Dupre tour created a tremen-

dous interest throughout the country. In addition to appearances with the Boston Symphony and Philadelphia orchestras, Dupre played engagements in over seventy cities in the United States and Canada. Among them were ten in New York City; four in Philadelphia; four in Montreal; three in Boston; three in Chicago; three in Memphis; three in New Orleans; two in Winnipeg; two in Quebec; two in Washington; two in Shreveport, and two in Dubuque.

During the tour Dupre played to audiences approximating 150,000 persons, improvised over fifty symphonies upon themes furnished by the most eminent musicians in the country and traveled over 10,000 miles. It is said that the demand for Dupre recitals is such that over half of his available time for next season has been reserved.

After playing a series of recitals in England in April, Mr. Dupre will return to France for his regular work at Notre Dame. He will arrive in New York City for his second transcontinental tour the last week of September and proceed immediately to Canada, where the tour begins.

Arthur J. Martel has been engaged as organist of the large Lafayette Square Theater at Buffalo, to play the new Wurlitzer organ. Mr. Martel went to Buffalo from Gordon's new Capitol Theater in Boston.

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Henry H. Freeman, organist and choirmaster of St. Paul's Episcopal Church (Rock Creek Parish) at Washington, D. C., is presiding over a new three-manual organ from the factory of Casavant Brothers, St. Hyacinthe, Quebec, which is the first Casavant at the national capital. Although an organ of comparatively moderate size, its fine voicing and other features are attracting the attention of organists and Mr. Freeman draws large audiences to his recitals on the new instrument.

The wind pressures are three and one-quarter and five inches. The diapasons, which are of liberal scales, are voiced on 3/4-inch pressure, while the reeds and strings are on five inches. The power of the instrument is so resourceful by reason of its comprehensive scheme and liberal diapason scales, that any "forcing" is entirely unnecessary, Mr. Freeman writes. The full organ effect is consequently massive and dignified, filling the church, yet without harshness. It is primarily a church organ, for which purpose it was designed and built.

Following is the specification of the organ:

- GREAT ORGAN.**  
 1. Open Diapason, 8 ft., 73 pipes.  
 2. Erzhähler, 8 ft., 73 pipes.  
 3. Gross Flöte, 8 ft., 73 pipes.  
 4. Wald Flöte, 4 ft., 73 pipes.  
 5. Octave, 4 ft., 73 pipes.
- SWELL ORGAN.**  
 6. Bourdon, 16 ft., 73 pipes.  
 7. Open Diapason, 8 ft., 73 pipes.  
 8. Salicional, 8 ft., 73 pipes.  
 9. Voix Celeste, 8 ft., 73 pipes.  
 10. Aeoline, 8 ft., 73 pipes.  
 11. Stopped Diapason, 8 ft., 73 pipes.  
 12. Flute Harmonic, 4 ft., 73 pipes.  
 13. Cornopean, 8 ft., 73 pipes.  
 14. Oboe, 8 ft., 73 pipes.  
 15. Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**  
 16. Open Diapason, 8 ft., 73 pipes.  
 17. Concert Flute, 8 ft., 73 pipes.  
 18. Dulciana, 8 ft., 73 pipes.  
 19. Flute d'Amour, 4 ft., 73 pipes.  
 20. Clarinet, 8 ft., 73 pipes.
- ECHO ORGAN.**  
 (Playable from the Choir Manual.)  
 21. Viole Aetheria, 8 ft., 73 pipes.  
 22. Unda Maris, 8 ft., 73 pipes.  
 23. Wald Flöte, 8 ft., 73 pipes.  
 24. Vox Humana, 8 ft., 61 pipes.  
 25. Chimes, tubular; 25 notes.
- PEDAL ORGAN.**  
 26. Open Diapason, 16 ft., 44 pipes.  
 27. First Bourdon, 16 ft., 32 pipes.  
 28. Second Bourdon (from No. 6), 16 ft., 32 pipes.  
 29. Dulciana, 16 ft., 32 pipes.  
 30. Flute (from No. 26), 8 ft., 32 notes.  
 31. Gedeckt (from No. 6), 8 ft., 32 notes.

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## A Ten-Minute Glance at Modulation

By PERCY SHAUL HALLETT

Paper Read Nov. 6 before Southern California Chapter, A. G. O., at Los Angeles

Modulation is the art of passing from one key to another, and perhaps no other branch of musical education is as much neglected as this. It involves a complete understanding of key relationship; and those of us who have to teach composition will recognize at once that the want of a definite and logical scheme of modulation is very often the weakest point of a student's efforts.

Tonight our dean has asked me to confine my few remarks to a practical application of the subject to an organist's needs as it confronts him in his regular services and has suggested the key of G major as the ultimate point, the key of the Doxology, which often has to follow a voluntary or anthem in another key.

First of all, do not forget your rhythm. So many of these tiny improvised interludes become meaningless and sound like something out of joint because of the lack of rhythm. A few bold chords in the time and style of the hymn tune to follow always have a good effect and create an expectant attitude on the part of the congregation, which goes far to secure a good attack. Do not hurry the succession of chords or use far-fetched chromatic connections. Let every chord be diatonically connected with the previous chord. Think of the relationship of the keys. Those of first degree relationship—dominant, subdominant, with their relative minors and the relative minor of the tonic—offer little difficulty. Yet we need not be content by merely putting the new dominant seventh chord between them. As an example, C to G: You may use just a dominant seventh on D and let it go at that, but it is rather a hard jolt as a modulation. Try following the chord of C by A minor; then a second inversion of G; then your perfect cadence in G. The two intervening chords give a graduating effect, make the modulation more natural and offer opportunities by change of position or repetition for preservation of time and rhythm. This formula can be applied, of course, to any keys standing at the same interval's relationship, a perfect fifth up or a perfect fourth down. Then D to G: Again the new dominant seventh can destroy the C sharp right away. Yet it is better graduated by some such form as the following: Let the bass ascend, D-E-F sharp-G, while the upper part descends—D, C sharp, C natural, B (the accompanying notes are obvious) and finish with a first inversion of A minor, followed by a 6/4 5/3 on the dominant of G and the new tonic chord. Eight chords in all and a chance for time and rhythm. The last four chords are the same as those used in our first modulation—from C—and are used here to establish the new key. From E minor, B minor and A minor you may use the same four chords with good effect, though from B minor you may like to use the chord of E minor before that of A minor.

To other than related keys we choose chords that have a double function and use them accordingly. Take E flat to G: Let your first phrase use the chords of E flat, C minor and G major, approached as the dominant of C minor, enlarge on this chord, G major, as a central point and then establish it as your new tonic.

E natural to G: The destruction of the major third by substituting a minor third while the rest of the chord remains is a very weak procedure. Far better it is to destroy the major sixth by using your tonic, E major, as the dominant of A minor. Use A minor as a central point and leave it as the supertonic of G major.

F to G: The dominant of F-C is the

sub-dominant of G. Let C be the central point, follow it with a chord of A minor and the usual cadence. This makes a pleasant modulation.

A to G: The minor seventh on the tonic will lead you to the new dominant. D: Use a deceptive cadence by introducing here the chord of E minor and our four familiar chords will establish G major.

B flat to G: We must not make the destruction of the B flat too sudden. Try this: B flat-G minor-E flat-C minor. Here we get a vision of the coming B natural. Leave C as a subdominant and follow with D major and G major.

B natural to G: Go through the chord of E minor and then A minor—with our usual cadence—another example of destroying the major sixth—and in this case the new note is our coming tonic. I have left F sharp, A flat and C sharp to the last. These are more often badly managed than the others as they are remote keys.

F sharp to G: Singing teachers often take the new dominant direct, to save time. It may do in that case, but will not satisfy a thoughtful musician for the church service. Use your dominant seventh on the F sharp leading you to chord of B major; follow with E minor and the usual cadence.

A flat to G: Through chord of F minor approach chord of C major and use it as a central point, leaving it as the sub-dominant of G.

C sharp to G: A diminished fifth or an

augmented fourth is always troublesome to students and the examining board always demands it in the organ work. From C sharp go to F sharp major; then to B minor, which is relative to D major, the dominant of G.

Time does not permit looking at the other minor keys, but if you will connect your chords in some such way as I have suggested, making a little more of the central or turning point—if you maintain some sort of time and rhythm—if you occasionally practice modulation, I am sure we shall hear less of the falling out of one key into another.

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Estey activities in the southern territory, over which James N. Reynolds of Atlanta presides, have included the sale of a three-manual organ to the new \$100,000 First Church of Christ, Scientist, at Jacksonville, Fla. The entire organ is to be in three expression chambers back of and above the rostrum. All chambers are provided with swell shades and the entire front is covered by an elaborate grille that is a part of the building. The console is placed on the main floor level at one end of the rostrum, so that the organist faces the reader. This organ is to be installed during the summer of 1923.

Another interesting sale is that to the new First Baptist Church of Richmond, Ky., where the Ladies' Aid Society is presenting the organ. This will be a large two-manual.

Deliveries have been made to the following churches: A two-manual to the Rose Hill Baptist Church of Columbus, Ga.; two-manual to the new Presbyterian Church at Greer, S. C., and a two-manual to the chapel of Tusculum College at Greenville, Tenn., the latter being the fourth Estey for that town. The Columbus organ has a handsome front of grille-work, while the Greer organ is finished

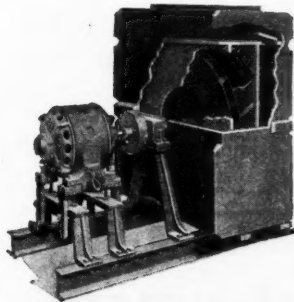
in ivory white and mahogany. The Greenville organ is installed in an unusual way on a floor above the stage, while the console is placed within the proscenium. Tone openings in the walls of the building at the gallery levels deliver the tone to the auditorium. All three of these organs are entirely enclosed in specially constructed expression chambers that are part of the buildings.

A three-manual organ built by the Estey Company has just been completed in the new fine arts building of Greenville Woman's College at Greenville, S. C. This is a divided instrument of thirty speaking stops. The action and console are the Estey electro-pneumatic, with illuminated registers. March 15 a dedicatory recital was played by Charles M. Courboin. A special feature of the recital was the playing of several numbers with the lights dimmed so the illuminated registers were plainly seen by the entire audience.

Horace M. Hollister of New York has accepted the position of organist and choir-master of the First Congregational Church at Muskegon, Mich., and began his work there the middle of February.

"The Beatitudes," Cesar Franck's master-work, was given at St. Matthew's Church in Wheeling, W. Va., March 6 under the direction of Paul Allen Beymer, organist and choir-master. The chorus included about seventy-five voices (the Woman's Club chorus and the church choir).

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**DABBLER AND THE ORGAN.**

In the "Contributors' Club" of the Atlantic Monthly for February is some interesting comment by a correspondent on organ playing, which will amuse readers of The Diapason. We quote as follows:

My pal and I resolved to dabble in at least three of the fine arts each year. Greek in fascinating up to that point where the characters still look to you like little apple trees and stepladders. At this point we drop it, and assume pastels, for we are neither students nor serious. A typewriting dabbler is known by his fruits. Likewise a cook. A dabbler in French may go far, if he is easy of tongue, and wary—and chooses his audience.

But one of the most daring and up-setting of instruments with which to trifle is the pipe organ. To one who has already spent placid years at the piano, it offers a little thrill for every day in the week. Here are unlimited possibilities much too tempting for the jester to pass by. Moreover, it appears the least frivolous of instruments, and grandly guards the dignity of the organist.

With this solid instrument before you, and the august composers for it behind you, it is possible to get every thrill of the amateur without any of its reproach. At least three weeks are necessary to get the real feeling in the feet which belongs only to a great organist, but the lingo may be adopted instantly. Few people know even that the pedal keyboard is plotted like the manual; that black keys in twos and threes serve as mileposts as well as accidentals. You must never look at your feet. You can talk about this too, at great length, and the fact seldom fails to win attention. There is always something picturesque about a blind pianist. An organist is always blind in his feet. Still fewer people know that he finds his place by knocking the side of his foot against the three black keys to find "do."

Then comes a time when simple pedaling gives place in the lesson-book to a neutral brace of pale half-notes, written in three staves. Never was an exercise so simple, so slow, or so short, as that first exercise in the Organist's Complete Manual, which involves two hands, two feet, and a good gray brain. One hand goes up and the other goes down; the left foot begins to go up with the right hand, but diverts playfully and begins to go down just at the point when it shifts its responsibility to the right foot. And meanwhile, where is the brain? It is a robust one, indeed, if it knows where it is.

When my friend first encountered this exercise, he held up both hands and regarded them for a moment, and then said quietly, "Which one of you is my

feet?" An orchestra conductor is as nothing beside an organist. He may have to read sixteen different parts at once, but he does not have to play them. Nobody can tell whether he is reading or not. He may be simply waving a stick and shaking his hair. Anyone can tell whether an organist is playing or not, and to play he must read.

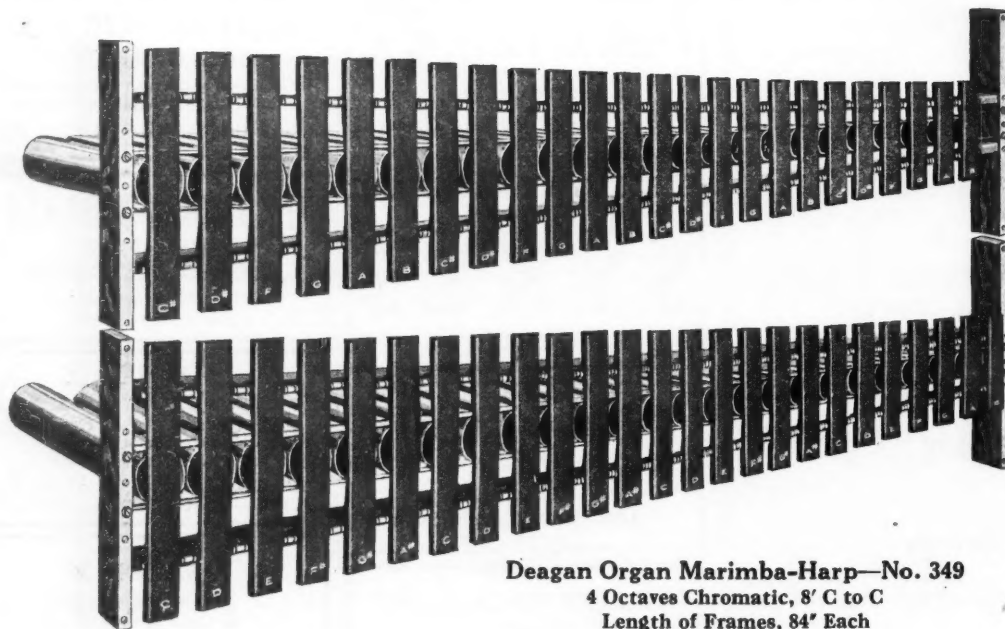
A few exercises of this confusing sort, and you can let your teacher go. If you keep him on, he will teach you counterpoint, and give you fugues. And with J. S. Bach before you, it is a nice question whether you still are dabbling. One of the easy fugues, peradventure, will not break the spell; for a smattering of this form can be made a great deal of. Its nomenclature is as useful as it is winning. Subject and Countersubject, Episodes and Stretti, are things to conjure with in any company. If you have never been one to keep time, set a metronome up on the organ, for Bach is one with whom it is good form to keep step. Then it may be said of you, that you and Joseph Bonnet play fugues always with a metronome. This is stimulating. It is also the coat-of-arms of an original authentic trifter; not the use of the metronome, but the instinctive grouping of yourself with Bonnet—a balloon rampant on a green field.

What you really want, at this point, is a composition in the key of C, with long-continued pedal points for your feet, and a soft tremulant melody for your hands—with slow tempo and refined swells, flavored with vanilla. Play with a vox humana stop, in a cold church, without notes, and you have dabbling in its highest form—an Art.

Lastly, dabblers are the only ones who have an accurate sense of relative values. They should not be likened, as they often are, to the foolish virgins, nor yet to any of the men with the talents. In fact, the last thing that a genuine dabbler does—a dabbler upon whom the hand of the Lord has been laid—is to feel guilty before men. He light-heartedly neglects molecules of dust for molecules of Truth. He has George Washington himself on his side, and Savonarola, and Paul the Apostle. He knows that "every ship is a romantic object, except that we sail in." So he sails a bit in every one that passes his shore, and then lets it go romantically. His horizon, therefore, is full of shifting, friendly sails, each made familiar by the slightest glancing touch, but blanched by distance—still white with Romance.

**Van Dusen Opens Organ.**

Frank Van Dusen played three opening services on the new three-manual Möller organ at the Fourteenth Church of Christ, Scientist (Ravenswood), Sunday, April 1, which was the day of the opening of the new Chicago edifice.

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## Points Upon the Art of Hymn Playing

By C. ALBERT TUFTS

(Extract from Treatise on Organ Playing by Well-known Los Angeles Organist.)

[The Diapason publishes the following article, from a new work entitled "A Treatise Concerning Modern Organ Playing," just prepared by Mr. Tufts, a well-known Los Angeles organist, by special arrangement with the author.]

As a starting point in hymn playing breathe at the sections (where each black line occurs)—that is, stop the melody and rest a count instead of playing the full value of the last note. For example, if the note before the phrase is a whole note, generally hold it but three counts. If it is a dotted half-note (and it is not followed by a rest), hold the half-note, but rest the dot, which is equal to a quarter rest. If the note at the end of a phrase is only a quarter-note, hold it a full legato eighth-note, but rest its other half value, which equals an eighth rest. In other words, at the end of each phrase there should generally be made a rest of some value, enough to represent a vocal breath. However, if a rest follows the end of a phrase, play the last note of the phrase its full value.

When the hymn is being introduced (same to be played much more smoothly than when one is leading the audience), fill out the value of the last note, then take a deep breath before starting to play the hymn for the congregation. This personal breathing allows the congregation time to take its breath and they are thus really ready to sing. Many an audience lags in getting started simply because the organist is too hasty in beginning the stanzas. This taking of the breath by the organist himself is one of the most important points in hymn playing, for a distinct breathing pause must be provided before each stanza.

The author plays much more legato for the introduction of most hymns, but as soon as the congregation commences to sing he begins to lead them by articulate playing, which, however, never consists of staccato touches. He seldom uses a staccato touch, but he does use many sounds which, after being well produced with legato touch, are released an articulate sound.

In general hymn playing, the soprano voice in particular, all same notes, must invariably be played articulate, but different notes must slur. The greatest fault in hymn playing is probably that the notes of the same pitch which follow one another are not sufficiently articulated—two Cs or Gs or any same notes in the melody.

The left hand should play much more smoothly than the style that the right hand adopts. It will be remembered that the right hand should articulate same notes, but the left hand usually should hold same quarter-notes into half-note groups, while the pedal may play even more smoothly. In other words, the left hand and feet play somewhat old-fashioned legato, which binds the notes together, while the right hand is not to use full legato organ playing, but instead think vocal music. Thus in four-four time, for example, the left hand holds consecutive quarter notes into half-note values, when the notes are the same, but it does not overstep an accent, for we must also invariably define the accents on the first and third counts as well as to consider smooth left hand playing. Almost every accent possible should be played into the measure; therefore neither hand should overstep the bar separating a measure, for a great fault in all organ playing is a lack of sufficient accent. Remember that the organ does not naturally accent as does a piano and that it is the most naturally negative instrument in the musical list. One of the most amusing experiences that one regularly encounters is that not only pupils but well-known organists often claim that they are accenting when this feeling is merely imaginary and they are not accenting at all. Feeling a stress is not enough, or tossing the head, etc., but one must actually see that the desired accent is accomplished. So, good reader, search your playing more keenly than ever before.

When a hymn begins with a partial measure (which contains several counts before one arrives at a new measure) and the first note of this partial measure is unaccented, deliberately accent strongly upon a secondary accented note as soon as possible. Do not wait for a full measure to begin accenting the music. Fore-shorten the touch upon the note previous to a secondary accent.

There are, of course, rare exceptions in which one will play past a bar and on over into the next measure without lifting the tone, and also where the melody will slur over into the next section, and a few hymns which can be played full legato in their entirety, but they are rare and may be easily played compared to the much more difficult hymn that demands all kinds of planning for proper slurring here and proper articulating there. Also there are occasions where the right hand slurs different notes while the left hand must articulate important notes. In passing let me affirm that another dire fault and utter crime, acoustically speaking, is to play an excess of 16 and 2-foot tone on any organ at any time, and particularly in hymn playing.

(Would you have twenty bass fiddles to eight violins in the orchestra or nine bass singers and three sopranos?) This is a fault which the organist thinks that only the other player commits, but I boldly state that ninety-seven of every hundred over-thicken most of their organ playing with an excess of manual and pedal (particularly) 16-foot tone. I remember that one of our very best local organists complained of this to me in a recital we had in Los Angeles by a world-renowned organist. I fully agreed with him, but this friend is by far a worse offender in this very thing, and does not realize it!

To sum up, in good hymn playing there should usually be three distinct types of playing. The pedal holds most of the notes (generally) through a measure, the left hand holds same quarter-note sounds for a half-note (usually), but plays all accents, while the right hand articulates every syllable that is sung to the same pitch, but otherwise slurs when it can. The acoustical law for how much articulation is wanted and how much slurring may be desired depends entirely on how far away the note is from its last neighbor.

If the congregation lags the pedal should not tie so many notes but should more nearly follow the right-hand playing—that is, it should accent more often in the measure.

When the soprano melody notes are the same, but the left hand notes are moving around, the left hand will slur the notes while the right is articulating, and so in ideal playing one would be playing each voice correctly only if one slurred each different note and articulated each same note no matter where placed or in what voice. (Try this and experience one of the finest drills in voice-part playing possible—Bach's Sonatas.)

Introduce the hymn loud or soft, according to the spirit of the text. Sentimental hymns are introduced with moderate playing. In other words, in the introduction of a hymn the organ creates the atmosphere by the volume and the tempo. At the end of a hymn the semi-final notes are usually slurred. Cadences or endings are usually smoothly played in all music.

When the syllables in the soprano are compound, the organist should try to slur the corresponding notes, particularly if the notes are different, but if the notes are the same the music would have precedence and the tones would have to articulate. When at the end of a phrase and at the beginning of the next notes are different, the articulation in the soprano must not be pronounced. Every hymn is a law to itself, and every note in that hymn must be separately considered according to how the syllables are to be vocally treated. To play a hymn correctly one must think entirely of this voice idea and not of legato organ playing. In other words, the organ tone should articulate the syllables of the words and breathe (with silence) where the singer would draw his breath and where the tongue would separate the sounds between the syllables in just the same delicate proportions that a singer would do.

In conclusion, always follow each word of each stanza, stressing some syllables more than others, as the aesthetic sense demands this considerate treatment.

Seldom retard a hymn, particularly at the end of the introduction, for the congregation will start the stanza with the last tempo you illustrated. Take no liberties. Generally play a solid organ. Be musically dignified. Sudden contrasts of forte and piano are bad. Use expression, yes, but not large degrees of loud and soft. Use the swell pedals more than stop registrations. Never play a preliminary note or pedal or arpeggio before using the beginning chord of the hymn. Never hold a pedal after a hymn, or other music, is finished. This is absolutely bad form.

Study the words and music of each hymn before you play it. Produce the mood and the spirit of each hymn as if they were a great piece of classical music. Many of them really are priceless gems.

### Summer Work at Pittsburgh.

Courses to interest nearly anyone will be given this summer at Carnegie Institute of Technology, Pittsburgh, according to a preliminary announcement. The Carnegie summer school will open June 25 and continue until Aug. 17. Six weeks' courses will be conducted from July 2 to Aug. 10. Dormitory accommodations will be available and a substantial decrease in rates for board and room on the campus is noted. Of special interest to readers of this paper are the courses in music. In this department the work has been designed to aid teachers, supervisors and other professional musicians along practical lines that are often neglected. The course in technique of orchestral instruments, one of the successes of last summer, will be repeated with the amount of time allowed to this course increased three-fold. Other subjects included in the schedule of music courses will be: Voice, chorus conducting, methods in teaching music appreciation, harmony, counterpoint and form, history of music and individual lessons in voice, organ, piano, violin and other instruments.

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RECENT NEWSPAPER CRITICISM:

Sioux Falls (S. D.) Daily Argus Leader, March 23, 1923: A large audience attended the organ recital given by Clarence Eddy in the First Congregational Church last evening. The concert was the second of a series being presented by world famous organists at the church, the first having been given by Charles Courboin last fall.

Mr. Eddy has a very sure technique, excellent taste in registration and clarity of enunciation. His program pleased the audience greatly, and he responded to a number of encores. The entire program was well built and brilliantly displayed the fine qualities of Mr. Eddy's playing.

Sioux Falls (S. D.) Press, March 23, 1923: In writing a review of the organ recital given by Clarence Eddy at the First Congregational Church last night, one must make note of the fact that it was particularly interesting because of the number of new selections used in the repertoire—compositions rarely heard in concert.

Clarence Eddy has won world-wide fame as an organist, but greater than that, as one listens to his interpretations on that majestic instrument, the organ, one thinks of the enjoyment, the inspiration, the comfort he has brought to thousands by his masterly playing. Nothing has power to touch the hearts and emotions like music as it comes from the hands of the master.

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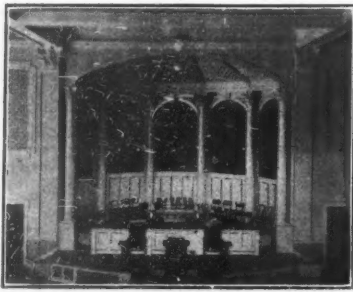
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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.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

#### POPULAR FAVORITES—(Concluded).

In the general list published last month should be included Liszt's Second Hungarian Rhapsody and his "Rhapsodie Hongroise" No. 13.

Three numbers of Oriental atmosphere have achieved a permanent place: "Orientale," by Cui; "Song of India," by Rimsky-Korsakoff, and "Egyptian Ballet," by Luigini.

Those of Spanish flavor: Spanish Dances Numbers 2 and 5, by Moszkowski; "La Paloma," by Yradier; "In Old Madrid," Old Spanish Air; "Toreador's Song," "Toreador's March" and Selection from "Carmen," Bizet.

Many of the celebrated overtures have become better known in recent years, and are being transcribed for organ solo, such as Beethoven's "Egmont" and "Coriolanus," Mendelssohn's "Athalie" and "Ruy Blas," Rossini's "Semiramide" and "William Tell," Massenet's "Peydre," Herold's "Zampa," Thomas's "Raymond," Auber's "Masaniello," Nicolai's "Merry Wives of Windsor," Suppe's "Pique Dame" and "Morning, Noon and Night," and "Poet and Peasant," Keler-Bela's "Lustspiel" and Offenbach's "Orpheus."

Those particularly applicable to wedding scenes: Wedding March by Mendelssohn, Bridal Chorus from "Lohengrin" by Wagner, "Oh Promise Me" by DeKoven, and "Norwegian Bridal Procession" by Grieg.

Sentimental ballads and love themes: "Salut d'Amour," Grieg. "I Love Thee," Grieg. "I Love You Truly," Jacobs-Bond. "Answer," Robyn.

"My Heart at Thy Sweet Voice," Saint-Saens.

"Still as the Night," Bohm. "Un Feu d'Amour," Silesu. "Love, Here is My Heart," Silesu. "Love Song," Flegier. "Because," d'Hardelot.

"Call Me Thine Own," Halevy. "Dear Heart," Mattel. "O That We Two Were Maying," by Nevin; also another famous setting by Smith.

"For All Eternity," Mascheroni. "For You Alone," Gheel. "Kiss Me Again," Herbert. Three songs by Ernest Ball—"Love Me and the World is Mine," "Till the Sands of the Desert Grow Cold" and "To the End of the World with You."

"Goodnight, Dear," Anderson. "For Thee," Vannah. Familiar songs, without the love sentiment, include: "Sweet Thoughts of Home," by J. Edwards; "Resignation," by Roma; "Goodby, Sweet Day" and "Dawn," by Vannah.

No list is complete without the following old-time songs, which number thousands of adherents and are loved for their simplicity and sweetness: "Love's Old Sweet Song," Molloy. "In the Gloom," "Drink to Me Only with Thine Eyes," English Air. "Old Oaken Bucket."

"Alice, Where Art Thou?" from "Ben Bolt." "Annie Laurie," "Blue Bells of Scotland." "Spanish Cavalier" and "Juanita." "Home, Sweet Home" and "Bide a Wee."

"Auld Lang Syne," "Comin' Through the Rye," and "Robin Adair." "None Ver," Mattel. "Bonnie Sweet Bessie," "Last Rose of Summer," "Come Back to Erin," "Oft in the Stilly Night," "Killarney," "Kathleen Mavourneen," "Last Night," Kjerulf.

For those who love the sea, airs like "Rocked in the Cradle of the Deep," "Sailing," "Nancy Lee," "Asleep in the Deep," and Sullivan's "Pinafore" selections are favorites.

Four famous flower songs are: "Hearts and Flowers," by Tobani; "Flower Song," by Lange; "Message of the Violet" (from "Prince of Pilsen"), by Luders, and "Ev'ry Morn I Send Thee Violets," by Meyer-Helmund.

Also numbered among old-time favorites are songs of the Civil War period and those of southern life: "Carry Me Back to Ole Virginny," by Bland; "Kentucky Home," "Swanee River," "Just Before the Battle, Mother," "Marching Thro' Georgia," "Rally Round the Flag," "Tenting Tonight," "Old Black Joe," "We Are Coming, Father Abraham," and "Red, White and Blue."

Several newer songs reached fame during the recent great war: "Over There" and "When You Come Back," both by Cohan; "Long, Long Trail," by Elliott; "Long Way to Tipperary," by Judge; "Till We Meet Again," by Whiting; "For Your Boy and My Boy," by Van Alstyne, etc.

Appropriate for mother scenes: "Mother Machree," by Ball; "Mother," by Romberg; "The Old Mother" (Gypsy Songs), by Dvorak, and "The Cry of Rachel," by Salzer.

With the pathetic element predominant: Adagio from "Sonata Pathetique," by Beethoven; "Ase's Death," by Grieg;

"Elegie," by Massenet; "Consolation," Mendelssohn; "Forsaken," Koschat; "Goodby," Tosti; "Young Werner's Parting Song," Nessler, and "Ashore," Trotere.

Childhood numbers include: "Pretty Baby," VanAlstyne; "Rock-a-Bye Baby" and "Baby's Boat," by Gaynor; "Blanket Bay," by Tiltzer; "His Lullaby," Jacobs-Bond; "Take Me Back to Babyland," Rooney, and "Dear Little Boy of Mine," Ball.

And finally, those sterling pieces used in religious worship: "Crucifix," Faure; "The Palms," Faure; "Hosanna," Granier; "Birthday of a King," Neidlinger; "Holy City," Adams; "O Divine Redeemer," Gounod; "There is a Land," Crowninshield; "Just for Today," Abbott; "The Publican," Van de Water; "Face to Face" and "The Rosary," Nevin.

Whatever the story of the picture, it would seem possible to include at least one of these favorites in the setting of the feature, as patrons always enjoy hearing something they know, and the diversified list submitted will be the basis for additional numbers as they come to mind.

On the great majority in this list the copyrights long ago expired, so that they are published by many different firms, and in popular price editions.

#### NEW PHOTOPLAY MUSIC.

Among new piano solos (Schirmer) we list a select few of outstanding merit and usefulness.

RURAL: First, that excellent musician, Percy Grainger, has a paraphrase on "Spoon River," an American folk dance played as early as 1857, treated in effective style. Mr. Grainger's musical terms are truly very original. In this and in "Eastern Intermezzo" phrases like "much to the fore," "short and sharp," "loud and huge, bit by bit" indicate in plain English the effects desired, and the musical material is genuine and individualistic.

David Guion presents another old-time country dance, "Sheep and Goat," a short paraphrase, and these two will provide new material for scenes of rural life. A crisp and snappy "Pickaninny Dance" by the same writer reflects a bit of southern life.

Walter Kramer's "Towards Evening" is an exquisite tone poem, descriptive yet melodious, and containing some daring and startling progressions of harmony, which dissolve into each succeeding one like twilight into darkness.

DUTCH: "Two Lyrical Pieces" by Lodewijk Mortlemans, evidently of Dutch or Flemish extraction, are "Idyllic Echoes," a short B flat allegretto, and "Two Pastorales," built upon an ancient Flemish shepherd song, treated as a slow moderato, then in a brighter movement.

"Snowflakes," four simple arias by E. Kronke, include "Ballad," "Trifling," "Valse" and "Romance." The second in its smooth, roguish humor, and the fourth, an expressive lento, are the best.

"Butterflies," by J. L. Schendel, will correctly fit many bright scenes, but especially will it prove the musical medium on many short subjects like flower films, and those on animal life.

Two organ solos: A carefully transcribed and edited arrangement of Mendelssohn's overture, "A Midsummer Night's Dream," places still another famous overture at the disposal of theater players, and gratifies organists who prefer three-staff editions. "Indian Summer Idyll," by E. B. Smith, is a simple oboe solo contrasted with a minor aria for strings, and suggests early autumn reveries, and quiet neutral scenes.

Recent valuable additions to the Schirmer Galaxy (piano accompaniments) offer a variety of interesting numbers:

Russian music is represented by Tchaikowsky, whose Canonetta in G minor may be added to the light dramatic cover, and also the Andante Cantabile from the String Quartet.

Italian music has Domenico Savino, who produces "Kiki," a delightful intermezzo, written for Miss Ulrich's production of the same name. He also produces "In Tien-tsin," a quaint bit, with Chinese flavor.

RURAL: A paraphrase on "Turkey in the Straw," by D. Guion, is the first attempt of this sort which is really artistic.

SCOTCH: Brahms' "Scotch Intermezzo" orchestrated in E major for alternating solos of oboe and strings, is combined with Jensen's "Reverie," classified as quiet-neutral music, as a double number.

CHINESE: We are particularly keen for new Oriental material, of which there seems to be a dearth, so when we find a work like "Within the Walls of China," by Katherine Lively, we naturally are enthusiastic over it. Exceptionally clever in themes and treatment, with antiphonal effects of woodwinds and trumpets, a delicate allegretto is followed by a most amusing allegro, a typical example in musical representation of a Chinese conversation. The eternal feminine starts it, of course, only to be interrupted by "Il basso continuo." The piece has a stirring climax.

DESCRIPTIVE: Pieces illustrating the old music boxes are hard to obtain. Therefore Friml's new "Music Box," which is printed together with Liadoff's "Musical Snuff Box," exactly fills the bill. The organist should use the glockenspiel of the non-reiterating type, and this will faithfully imitate these old-time musical devices.

SOUTHERN: "From the Canebrake," by Samuel Gardner, is a work descriptive of life on southern plantations, having a synopacted premier theme, with a contrasting *l'istesso tempo*.

Three editions, newly orchestrated, of standard favorites are those of Liszt's Second Hungarian Rhapsody, "Rhapsodie Hongroise" No. 13, and Grieg's "Peer Gynt" Suite. By playing from these piano parts the organist gets a better insight into the orchestral tone color.

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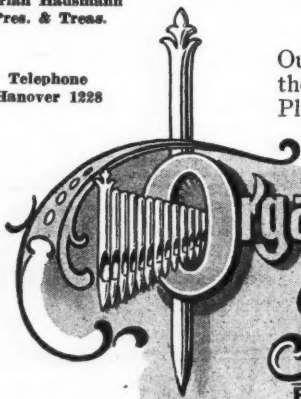
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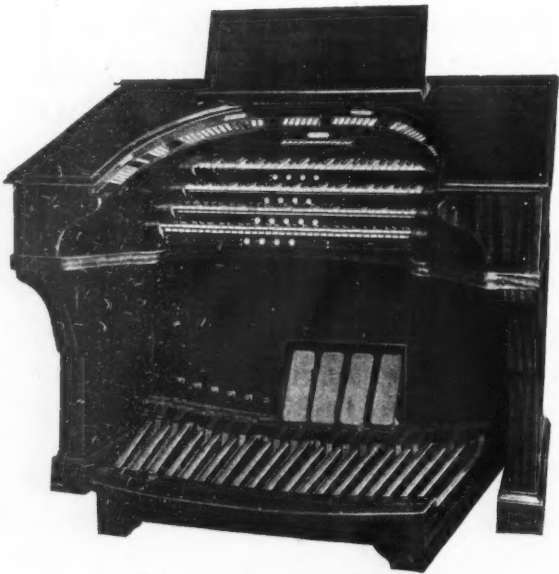
Besides the foregoing we have the interesting comments of Dr. Hamilton C. Macdougall, the fine music reviews of Harold Vincent Milligan, F. A. G. O., the comprehensive news pages, etc., etc.

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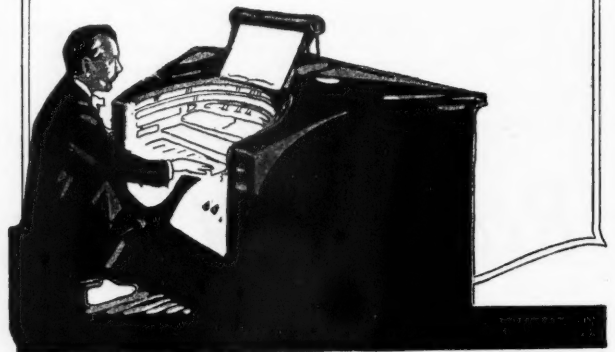
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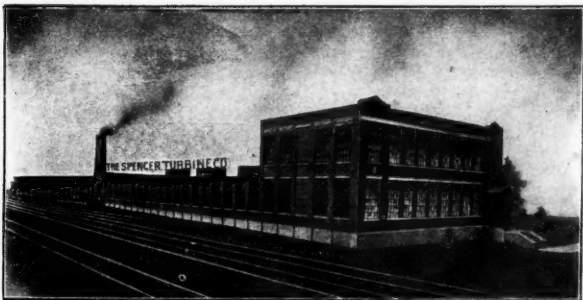
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FRANCIS WOMACK, AGENT  
From 61 BARKER STREET, BOSTON, MASS.

Reidsville, N. C.

January 13th, 1923

Messrs. Hook & Hastings Co.,  
Kendal Green, Mass.,

Gentlemen:-

RE: REIDSVILLE PRESBYTERIAN CHURCH

With reference to this organ, I can not resist the desire to express my real pleasure and delight in this instrument. As you know, I have devoted a great deal of thought and study to this organ, and felt when placing the order with your good selves that I was making no mistake, but now that it has been installed in the Church, it is intensely gratifying to find the tone quality, the workmanship and the ensemble, to fully measure up to my expectations. The refinement of tone and the artistic blending, under all reasonable combinations, is superb, while the volume is ample, without being in the least crasy or harsh. In fact, it strikes me that this is the most artistic two manual organ I have ever played on, so very naturally I am quite enthusiastic about it. I therefore congratulate you on your achievement, and thank you for your many courtesies in connection therewith.

I hope you will feel at liberty to refer your friends to this organ and it will be my pleasure to demonstrate it to them at any time.

With my best wishes for your continued success, I remain

Very truly yours,

*Francis Womack*



Wangerin-Weickhardt Co.

112-124 BURRELL STREET  
MILWAUKEE, WISCONSIN, U.S.A.