

# THE DIAPASON

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## NEW YORK BESTOWS HONORS ON BALDWIN

### HE PLAYS HIS 900TH RECITAL

Occasion Marked by Presentation of Flag of City and Guilman School Medal—Supreme Court Justice Guy Speaks.

Samuel A. Baldwin played his 900th organ recital in the Great Hall of the College of the City of New York on Sunday, May 20, and on this occasion the city bestowed upon him an official appreciation. The recital was under the auspices of Mayor Hylan and formed a part of the city's jubilee celebration.

At the close of the seventh number of Mr. Baldwin's program the dean of the City College, W. N. Brown, took over the program and presented City Chamberlain Philip Berolzheimer, who has charge of the public music for the municipality. Mr. Berolzheimer spoke of the wonderful achievement of Mr. Baldwin in completing a series of 900 recitals and then called upon Supreme Court Justice Charles L. Guy to speak on behalf of the City of New York. His short speech told of Mr. Baldwin's influence in encouraging and instilling a love for the best music in the hearts of a large part of the public of the city. He also spoke of the great possibilities of music in promoting peace among the peoples of the earth. He closed by presenting the flag of the city to Professor Baldwin. The audience rose while Dr. William C. Carl played "America."

Mr. Berolzheimer, who, when he is not occupied with the business of the city, finds time to enjoy the organ, being a graduate of the Guilman Organ School, then introduced his friend and teacher, Dr. Carl. Dr. Carl not only congratulated Mr. Baldwin upon his successful achievement in his recitals, but also upon what he considered a greater achievement, the ability to hold, week after week, an always large audience. The Guilman Organ School gold medal, established and endorsed as an annual prize in music by Mr. Berolzheimer, was presented to Professor Baldwin by Dr. Carl.

An audience which filled the Great Hall was present to hear the recital and on this occasion Mr. Baldwin included one of his own numbers, "Vision," a rhapsody written as a study for a larger work, "Symphonic Rhapsody."

The American Guild of Organists, the National Association of Organists and the Guilman Organ School all sent delegations to greet Mr. Baldwin.

Professor Baldwin, who is a graduate of the Royal Conservatory of Music at Dresden, began his public musical career when 15 years old, as organist of the House of Hope Presbyterian Church, St. Paul, Minn. He was organist of Plymouth Church, Chicago, until 1885, and for ten years thereafter was director of the Choral Society and organist at St. Paul and Minneapolis. He was organist at the Chapel of the Church of the Intercession and at Holy Trinity Church in New York. He is a founder, fellow and past warden of the American Guild of Organists.

In these recitals the Great Hall and its organ are dedicated to the service of the city. Beginning with the opening of the organ on Feb. 11, 1908, there have been 7,134 performances of 1,336 different works, embracing every school of organ composition, as well as many transcriptions for the instrument. Thus a wide field of musical culture has been opened to the many thousands that attend these recitals.

The programs for 1922-1923 contain 494 numbers and 269 compositions (88 of which were given for the first time).

In a program of new compositions written by members of Adolf Weidig's class at the American Conservatory, Chicago, on May 5 at Kimball Hall was included a Suite in E major for the organ by George Leland Nichols, which was played by Mr. Nichols.

## SAMUEL A. BALDWIN AT ORGAN IN CITY COLLEGE, NEW YORK.



## SERVES CHURCH 50 YEARS.

### Norwich, Conn., Observes Semi-Centennial of H. L. Yerrington.

The fiftieth anniversary of Herbert Lathrop Yerrington as organist of the First Congregational Church of Norwich, Conn., was observed with appropriate exercises May 20, and the following Wednesday a reception for Mr. and Mrs. Yerrington was held in the chapel, Norwich Town Green, at which citizens and church members paid their respects to the man who has served so long and faithfully.

At the Sunday service May 20 the sermon was on "The Value of Music in Worship." In the evening Mr. Yerrington gave a recital at which he played this program: "Paean," Matthews; "Dawn," Ethelbert Nevin; "God Our Help," Alonzo Stone (choir); "St. Ann's Fugue," Bach; "Spring Song, Macfarlane; "Memories," Demarest; Andante and Variations, Thayer; "Oh, How Great Is Thy Goodness," J. B. Herbert; "Light at Evening Time," Stults (choir); "The Golden Wedding," Gabriel-Marie; "From a Mountain Top," Diggle.

### Reunion of Guilman Alumni.

About 150 alumni and friends of the Guilman Organ School enjoyed a social evening at the Chelsea Presbyterian Church, New York, Tuesday evening, May 15. This was the last meeting of the season before the annual commencement on Monday, May 28. A delightful song recital by George Fleming Houston, solo baritone of the First Presbyterian Church of New York, was the feature of the evening. Mr. Houston sang numbers by Handel, Scott and Easthope Martin, and several folk songs. Dr. William C. Carl, director of the school, gave a short informal talk which included several humorous events of his career in the organ world and told of the past year, which has been one of the greatest in the history of the school. Dr. Carl spoke of the 1923 commencement plans and also of the twenty-fifth anniversary, which will be held next season. A social hour followed. The executive committee met for a brief business meeting and planned an alumni outing for June.

## HAS ORDERS FOR 108 ORGANS

### Record of M. P. Möller for the First Four Months of the Year.

In the period between Jan. 1 and May 1 M. P. Möller closed contracts for 108 organs, including a number of three-manual instruments. This is a remarkable sales record. The Chicago office received orders for twenty-four organs, including among others three-manual organs for St. Paul's Lutheran Church, Evanston; Emanuel Lutheran, Rockford; Olivet Baptist, Chicago, and the First Unitarian Church, Toledo, Ohio. The eastern sales department closed contracts for twenty-two organs in the month of April alone.

## TAKE IN \$4,500 AT RECITAL.

### Tickets Sold at \$5 to Performance by Clarence Eddy at Moline.

Clarence Eddy has received adequate evidence of the fact that organ recitals are appreciated within the last few weeks. When he played April 22 on the new Bennett organ in the Sacred Heart Church at Moline, Ill., tickets of admission were sold at \$5 and the total proceeds from this one recital were in excess of \$4,500. This is close to a record for organ recitals. Mr. Eddy played the same day for the Palmer Chiropractic School radio broadcasting station at Davenport, Iowa, and since then hundreds of letters have been received, praising the performance as wafted through the air. The Eddy recital seems to have been heard in every part of the United States and in London, Paris, and even in Denmark. People in all parts of Iowa and in other central states wrote, expressing appreciation of the program.

### Shackley Goes to New Church.

Frederick N. Shackley, for the last three years organist and choirmaster at the First Baptist Church, Melrose, Mass., has resigned that position to accept a like post at the First Baptist Church, Brockton, where he will have a four-manual Skinner organ with echo, and a quartet and chorus of fifty voices.

## MILWAUKEE'S LARGEST ORGAN IS DEDICATED

### GIFT OF THE CUDAHY FAMILY

Wangerin-Weickhardt Company Installs Four-Manual with Two Consoles, in St. John's Cathedral — Played by Yon.

The Cudahy memorial organ, the largest in Milwaukee, installed in St. John's Cathedral by the Wangerin-Weickhardt Company of Milwaukee, was formally dedicated Sunday, May 20, at the high mass at 10:30 a. m. There was a special music program by the choristers and the choir men. Professor Otto Singenberger, cathedral organist, conducted the program. In addition to the dedication, Milwaukee music lovers had an opportunity in the evening to hear Pietro A. Yon, formerly assistant organist at the Vatican and the Royal Church of Rome, in an organ recital at the cathedral. His program follows: Second Sonata, Pagella; "Frere Jacques," Ungerer; "Preludio et Fuga (A minor)," Bach; "Christus Resurrexit," Ravanello; "Marche Champetre," Boex; "Tema e Variazioni," Angelelli; "Piece Heroique," Franck; "Ave Maria," Bossi; "Echo," Yon; First Concert Study, Yon.

Mr. Yon, Mr. Singenberger and the large audiences at the cathedral were delighted with the instrument and the general verdict was that in addition to being the largest organ in the cream city it was of such excellence of voicing and had such a rare ensemble that it would rank among the outstanding instruments of the country.

The family of the late Patrick Cudahy, the wealthy Milwaukee packer, presented \$20,000 to St. John's Cathedral for the new organ in memory of Mr. Cudahy and his daughter Helen. The contract was awarded to the Wangerin-Weickhardt Company in March. In addition to the main organ in the gallery over the cathedral entrance, there is a sanctuary organ placed in a specially prepared chamber at the left of the sanctuary. There are forty-seven speaking stops in the main organ, which also contains a harp. Seven speaking stops constitute the sanctuary organ, which, as an added feature, contains a set of cathedral chimes, consisting of twenty-five bells. Combined there are fifty-four speaking stops, besides harp and chimes, a total of 3,198 pipes. The reeds are on seven-inch wind pressure.

There are two consoles, by means of which all the stops in both widely separated divisions will be actuated. The main organ console is of the four-manual type, while the sanctuary organ console is a three-manual. Thirty-two couplers are provided and thirty-four adjustable combination pistons. A ten-horsepower motor, placed in the basement of the cathedral, operates the blower.

Following is the specification:

**GREAT ORGAN.**  
Open Diapason, 16 ft.  
First Open Diapason, 8 ft.  
Second Open Diapason, 8 ft.  
Doppel Flöte, 8 ft.  
Gamba, 8 ft.  
Clarabella, 8 ft.  
Octave, 4 ft.  
Flute, 4 ft.  
Mixture, 3 ranks.  
Tuba Profunda, 16 ft.  
Tuba Mirabilis, 8 ft.  
Tuba Clarion, 4 ft.  
Chimes (from Sanctuary Organ), 8 ft.

**SWELL ORGAN.**  
Bourdon, 16 ft.  
Open Diapason, 8 ft.  
Stopped Diapason, 8 ft.  
Viol d'Orchestre, 8 ft.  
Viole Celeste, 8 ft.  
Aeoline, 8 ft.  
Vox Angelica, 8 ft.  
Harmonic Flute, 4 ft.  
Flautino, 2 ft.  
Dolce Cornet, 3 ranks.  
Cornopean, 8 ft.  
Oboe, 8 ft.  
Harp (C-C4), Metal Bars.  
Tremulant.

**CHOIR ORGAN.**  
Contra Viol, 16 ft.  
Violin Diapason, 8 ft.  
Melodia, 8 ft.  
Unda Maris, 8 ft.  
Violina, 8 ft.  
Quintadena, 8 ft.

Violin Diapason, 8 ft.  
Dulciana, 8 ft.  
Flute d'Amour, 4 ft.  
Piccolo, 2 ft.  
Clarinet, 8 ft.  
Harp (from Swell).  
**SANCTUARY ORGAN.**  
Liedlich Gedeckt, 8 ft.  
Salicional, 8 ft.  
Vox Celeste, 8 ft.  
Fern Flute, 4 ft.  
Vox Humana, 8 ft.  
Cor Anglais, 8 ft.  
Chimes, 25 tubular bells.  
**PEDAL ORGAN.**  
Diapason Resultant, 32 ft.  
Open Diapason, 16 ft.  
Sub Bass, 16 ft.  
Contra Viol, 16 ft.  
Liedlich Gedeckt, 16 ft.  
Echo (Sanctuary) Bourdon, 16 ft.  
Quint, 10 1/2 ft.  
Octave, 8 ft.  
Flute, 8 ft.  
Violoncello, 8 ft.  
Tuba Profunda, 16 ft.  
Tuba Mirabilis, 8 ft.  
Tuba Clarion, 4 ft.

**CINCINNATI ORGAN OPENED**

**Heinroth Gives Program on Austin Four-Manual in Music Hall.**

Reopening of the famous organ in the Cincinnati Music Hall, entirely rebuilt and modernized by the Austin Company, took place early in May with a recital by Dr. Charles Heinroth of Pittsburgh. Dr. Heinroth included in his program: Toccata in F, Widor; Chorale No. 3, in A minor, Franck; "The Bells of Berghall Church," Sibelius; Passacaglia, Bach. The final number on the program was Saint-Saens' Third Symphony, in C minor, with the organ and the Cincinnati Symphony Orchestra combined.

This organ, for years a famous instrument, is now practically new, so complete was the rebuilding. For the first time in the history of the May festival it was possible for the organ and the orchestra to be on the same pitch. The specification of the instrument was published in The Diapason last fall. The organ has four manuals and ninety stops. The work of erecting was done by Ferdinand Rassmann of the Austin staff.

Mr. Heinroth's recital was a pronounced success, and only the rule of the May Festival, which bars encores, kept him from satisfying the enthusiastic audience with additional numbers. In addition to the recital, the organ was used in accompanying the great festival chorus.

**ORGAN BUILDERS ARE COMING**

**Good Attendance at Annual Meeting in Chicago Is Indicated.**

All is in readiness for the annual meeting of the Organ Builders' Association of America on June 5 and 6 in Chicago. As previously announced, the sessions will be held at the Drake Hotel, in conjunction with the sessions of the Music Industries Chamber of Commerce, of which the association is an affiliated member. The first business session is scheduled for 9:30 a. m. Tuesday, June 5, in Room G at the Drake. That evening a dinner, one of the annual features, and a most enjoyable one, will be held. Reports received at the secretary's office indicate a representative attendance at the meeting and dinner. President M. P. Möller will preside over all sessions.

**Organ for New High School.**

A campaign is on to provide an organ for the large new Proviso Township high school just west of Chicago. The senior class of the high school has raised \$1,000 as the nucleus of the fund. It is hoped to make a community center of the new building.

Sunday, April 29, marked the twentieth anniversary of Ernest H. Shepard of East Orange, N. J., as a church organist and director. He began at the organ at 14 years of age, and in April, 1903, was appointed organist and choirmaster at St. Luke's Church, York, England. This and a private church on one of the Yorkshire estates he held for ten years. Ten years ago he came to this country and has continued his church work without break up to the present time. He is proud of his record of having missed only three Sundays in these twenty years.

Under the direction of Henry Overley, organist and choirmaster, the choir of St. Luke's Church at Kalamazoo, Mich., gave its second annual concert April 30 in the Masonic Temple for the choir boys' annual camp outing. The program was partly sacred and partly secular.

**RECITALS OUT OF DOORS  
DRAW GROWING CROWDS**

**PROGRAMS AT SAN DIEGO 304.**

**Dr. Humphrey J. Stewart, Official Organist, Makes Interesting Report on Year's Work—Pieces Played Number 2,232.**

Popularity of the outdoor organ recitals in Balboa Park at San Diego, Cal., is steadily increasing, according to figures from the official organist's annual report, just submitted to the board of park commissioners. "There is a steady increase in the number of visitors," reports Dr. Humphrey J. Stewart, "and frequent requests for favorite pieces indicate a growing interest in the daily program."

Dr. Stewart's report, in part, follows: "I have the honor to submit my eighth annual report as official organist, covering the period from Jan. 1 to Dec. 31, 1922. Organ recitals have been given regularly throughout the period covered by this report, with the exception of certain days devoted to other purposes, and occasional interruptions due to unfavorable weather. My records show a total of 304 recitals for the year; and of these 255 were played by the official organist, and forty-nine by visitors and resident organists, including Dr. Latham True, John Doane, W. W. Boutelle, Royal A. Brown, Austin Thomas, Paul Maiss and Mrs. L. J. Bangert.

"It may be of interest to state that 2,232 pieces were played at the recitals last year. Of these 1,840 were played by the official organist, and 392 by other performers. The programs have maintained the high standard which has prevailed since the institution of the daily recitals, Jan. 1, 1915.

"An examination of the daily programs for the past year shows that about 500 composers were represented. The programs have included selections from standard classics, and also from modern composers of every nationality. Interest in the pieces played is increased by the custom of prefacing each composition with a few explanatory remarks. New selections are constantly added to the list, and over 100 such works were played for the first time during the past year."

**BALTIMORE RECITAL SERIES**

**Five Interesting Programs Given by Chapter of the Guild.**

Baltimore has had a series of excellent recitals through the efforts of members of the Baltimore Chapter, A. G. O., and under the auspices of the Maryland Casualty Company. These concerts, four of which were given by members of the chapter, and the other—May 15—in co-operation with the Baltimore Oratorio Society, under the direction of Joseph Pache, were well attended. Four were held on Sunday afternoons. The organ programs follow:

April 29—Miss Margaret Page Ingle, F. A. G. O., organist and choir director, Memorial Protestant Episcopal Church, assisted by Miss Emily Diver Evans, soloist, Madison Avenue Methodist Episcopal Church, and Miss Maud Lewis, organist, Madison Avenue Church, and Parkway Theater, accompanist; "Finlandia," Sibelius; "Chanson sans Paroles," Bonnet; Soprano Solo, "Rock of Ages," Bischoff (Miss Evans); Sketch in C minor, Schumann; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Soprano Solo, "Nearer to Thee," Holden (Miss Evans); Andantino, Lemare; March, von Wilms.

May 6—Miss Virginia Lee Gordon, organist of the Christian Temple, assisted by Edgar R. Dobson, bass soloist and director, Seventh Baptist Church. Accompanist, Mrs. J. F. Apsey, organist Seventh Baptist Church; "Marche Pontificale," Lemare; Meditation ("Thais"), Massenet; "Gloria," Buzzi-Peccia; "Une Priere" (On Motives from "Lohengrin"), Wagner-Sulze; Fantasie, Sjogren; "It Is Enough" ("Elijah"), Mendelssohn; "Lamentation," Moussorgsky; "Marche Solennelle," Lemaigre.

May 13—Miss Ethel C. Davis, organist Eutaw Street Methodist Church, assisted by Briscoe Tucker, tenor soloist and choir director, Walbrook Methodist Church; Allegro Pomposo, Galbraith; Gavotte, Becker; "Bells of Aberdovey," Selvert (arranged for organ by Miss Davis); "If With All Your Hearts," Mendelssohn (Mr. Tucker); Fanfare, Dubois; Evensong, Johnston; "Will o' the Wisp," Nevins; "My Hope is in the Everlasting," Stainer; Triumphal March from "Aida," Verdi.

May 20—Richard Timberlake Luke,

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WANTED—HELP.

**FOR SALE**

Two five-stop slide wind chests, 61 notes, almost new. Price \$65 each.

One stop, Flute D' Amour pipes, 8' pitch, 49 pipes from tenor C. \$25. (New).

One stop Aeoline, 8' pitch, 49 pipes, from tenor C. These pipes are new and voiced on 3" wind. Price \$25.

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American Thread Company  
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**FOR SALE—ST. MARK'S EPISCOPAL Church, Glen Ellyn, Ill., will dispose of its one-manual and pedal reed organ at first good offer. Good oak case, 6x5x7, and bench, with music closet. Apply to Rector.**

**FOR SALE—OLD ESTABLISHED Philadelphia Pipe Organ Manufacturing business, with tuning route. Also pipes, tools, stock and machinery whole or in part. Address 2014 Sansom street, Philadelphia.**

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**FOR SALE—TWO BABY GRAND Pianos, twelve volumes Famous Composers, twenty-five Redpath Universal Literature, ten Shakespeare, ten de Maupassant. Address KENNETH RUNKEL, Waterloo, Iowa.**

**FOR SALE—HIGH-GRADE KARAT Gold Bronze in any amounts up to 100 pounds and over at a bargain. Address F 6, The Diapason.**

**FOR SALE—DUMB FRONT, SEVENTEEN pipes, largest pipe 6-inch diameter, 12 feet long. Also several smaller dumb fronts. One set Salicional as good as new; will sell cheap. Address F 5, The Diapason.**

**FOR SALE—ODELL ORGAN, TWO manuals and pedals, 666 pipes. For specifications and price apply to SEAMEN'S CHURCH INSTITUTE, 25 South Street, New York.** [7]

**FOR SALE—Estey reed practice organ, two-manual, full compass of pedals; blower; good condition; reasonable. Address F 4, The Diapason.**

**FOR SALE—ONE ONE-HALF, ONE and two horsepower organ blowers. These blowers are new and will be sold at a sacrifice. FRANK W. EAST, Box 4300, Jacksonville, Fla.** [7]

**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—ORGAN PEDAL ATTACHMENTS for upright pianos, made and sold by John J. Pole, Geneva, N. Y.** [7]

choirmaster of the Church of the Advent, assisted by Mrs. Howard Elliott, soprano, and Mrs. Sherard Powell, organist of St. Mark's Methodist Church, accompanist: Prelude and Fugue in D minor, Bach; Cradle Song No. 2, in A, Botting; Offertory in G minor, Hosmer; "Eye Hath Not Seen," from "The Holy City," Gaul; "On the Coast," Buck; Prelude in C minor, Chopin; "Come Unto Him," from "The Messiah," Handel; "Grand Choeur," Spence.

A service at which not a word was spoken was conducted at the First Methodist Church of South Bend, Ind., on the evening of April 15 by Fred G. Haas, organist. It was a portrayal of the life of Christ in music and meditation. In addition to appropriate hymns the following organ selections were played: Meditation, Kinder; "Bethlehem," Malling; "Memories," Demarest; "The Palms," Faure; "Gethsemane," Malling; "Calvary," Malling; "Resurrection Morn," Johnston. The service was in memory of Dr. H. A. Gobin, twice pastor of the church. A large audience was deeply moved by the program.

Lincoln-Jefferson University has conferred on George Henry Day of Wilmington, Del., the degree of Musical Doctor. His thesis was a cantata for solo and eight-part chorus with full symphony orchestra accompaniment.

**WANTED—GOOD ROAD MAN CAPABLE of erecting and finishing new organs and acquainted with general organ maintenance work. Steady position and pleasant environment offered to competent man. PITTS PIPE ORGAN COMPANY, 1914 Farnam street, Omaha, Neb.**

**WANTED—SEVERAL FIRST-CLASS erection men, by the Skinner Organ Company, Crescent avenue and Sydney street, Dorchester, Boston, Mass.**

**WANTED—WE HAVE A GOOD opening for a first-class, all round organ pipe maker. SAMUEL PIERCE ORGAN PIPE COMPANY, Reading, Mass.**

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**WANTED—ORGAN BUILDER FOR general outside work of installing new organs and general organ repairs and tuner. Won't be away from home much. Very desirable connection for right party. Address F 2, The Diapason.** (tf)

**WANTED—ACTION MAN, STEADY job and good wages. Only first-class man considered. State salary desired and experience. UNITED STATES PIPE ORGAN COMPANY, 8105 Tinticum avenue, Philadelphia, Pa.** [tf]

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**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—EXPERIENCED ORGAN builders for factory and outside erecting and finishing. WELTE-MIGNON CORPORATION, 297 East 133rd street, New York, N. Y.** [8]

**WANTED—FIRST-CLASS CONSOLE man; also erecting room man. HENRY PILCHER'S SONS, Louisville, Ky.**

**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—POSITIONS.**

**POSITION WANTED—ORGAN BUILDER, reliable, first-class mechanic, tuner and finisher, with over twenty-five years' experience, would like to connect with reputable organ company, and take care of installations and maintenance work in New York City and vicinity, or would consider other territory. Address F 3, The Diapason.**

**WANTED—EXPERIENCED ORGANIST and director, church, theater and recital. A. A. G. O., desires position for the summer, or longer, in city or town west of the Rockies. Address C 4, 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—TO BUY.**

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

**WANTED—TWO-MANUAL REED ORGAN with pedals. Address B. B. Hooper, Box 1097, St. Joseph, Mo.**

**THE DIAPASON.**

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**CALIFORNIA PREPARES FOR FINE CONVENTION PROGRAM AT LOS ANGELES**

**Recitals and Discussions at First Pacific Coast Meeting to Be of High Order—Purpose Is to Hold Annual Sessions.**

California organists have been busy preparing for the convention at Los Angeles this month, which, as announced in *The Diapason* April 1, is to be held under the auspices of the California chapters of the American Guild of Organists and is to be open to all organists who desire to attend. A series of excellent recitals has been arranged and every indication is that the leaders on the Pacific coast will have a meeting which will be second to nothing held in this country in merit and interest for organists. The dates of the convention are June 26, 27 and 28.

The convention committee consists of Dr. Roland Diggle, Dr. H. J. Stewart, Warren D. Allen, C. Albert Tufts, Sibley G. Pease, Ernest Douglas, George A. Mortimer, William J. Kraft, Allan Bacon, W. F. Skeele, Percy Shaul Hallett and Frank H. Colby. These men have been inspired by the success of the N. A. O. and A. G. O. conventions held in eastern cities and their purpose is to make this the first of a series of annual events of this nature, giving the organist in the far west the same opportunities that now are afforded those in the east and the central west by the National Association of Organists through its annual conventions.

The revised program is as follows:  
Monday, June 25—3 p. m., Reception tendered by the University of Southern California, in the president's suite, Bovard Administration building, University avenue and Thirty-sixth street. Informal program under the direction of Ernest Douglas, F. A. G. O.

Tuesday, June 26—Bovard Auditorium—10 a. m., Address of welcome and greetings from visiting deans and other representatives from organists' organizations. 11 a. m., Round-table—"Touch and Technique," conducted by C. Albert Tufts, A. G. O. 11:30 a. m., Round-table, "Improvising in Picture Playing," conducted by Emil Breitenfeld, A. G. O. 2:30 p. m., Round-table—"Expression," conducted by P. Shaul Hallett, F. A. G. O. 3 p. m., Round-table—"Examinations," conducted by Dr. H. J. Stewart. 3:30 p. m., Recital by Warren D. Allen, A. G. O., organist of Stanford University, representing the Northern California chapter. 4:45 p. m., Social hour.

Tuesday evening—8:15 p. m., Recital by Dr. H. J. Stewart, organist Balboa Park, San Diego, representing the San Diego chapter.

Wednesday, June 27—9:30 a. m., Theater playing demonstration, under the auspices of the Los Angeles Society of Theater Organists, at Grauman's Million-Dollar Theater. Organists, Henry Murtaugh, Edward Horton and J. Hill. 2 p. m., First Presbyterian Church, Round-table—"Important Auxiliaries and Obstacles to Good Acoustics," conducted by Otto T. Hirschler. 2:30 p. m., Round-table—"Limitations and Possibilities of Different Types of Specifications," conducted by Stanley W. Williams, representing the organ builders. 3 p. m., Round-table—"The Crescendo Pedal," conducted by Walter E. Hartley, A. G. O., organist Pomona College. 3:30 p. m., Recital by Allan Bacon, A. G. O., organist College of the Pacific, San Jose, representing the San Jose branch. 4:45 p. m., Round-table—"Side Lights on Organists' Journalism," conducted by Dr. Latham True. 8:15 p. m., Recital by John Doane of New York, representing the National Association of Organists. This recital will be given on the new Austin organ in the First M. E. Church, Eighth and Hope streets.

Thursday, June 28—First Presbyterian Church. 10 a. m., Business meeting to consider plans, place and time for the next convention. 11 a. m., Recital by George Mortimer, George Walsh, Walter Earl Hartley, representing the Southern California Chapter of the A. G. O. 12:15, Luncheon as guests of the Southern California chapter. 1:30 p. m., Automobile trip to the Robert-Morton organ factory at Van Nuys. 6:30 p. m., Banquet and finale.

In an adjoining column will be found the programs of the recitals to be given, as far as they have been received by Dean Diggle.

**Contracts to Frazee Company.**

Contracts lately received by the Frazee Organ Company include a two-manual for the Masonic hall at Needham, Mass., a two-manual for the Smithfield Avenue Congregational Church, Pawtucket, R. I., a two-manual for the Congregational Church at Lunenburg, Mass., and a two-manual for the Masonic Hall at Fall River, Mass.

**Recital Programs at California Convention**

**WARREN D. ALLEN, Organist of Stanford University.**

Fantasia Dialogue, Boellmann.  
Minuet in C major (from the "Jupiter" Symphony), Mozart.  
Sketch in F minor, Schumann.  
Fantasia in D flat, Op. 101, Saint-Saens.  
Bourree in D major, W. A. Sabin.  
"Litany," Schubert.  
Toccata in B minor, Barle.  
"Sketch of the Steppes of Central Asia," Borodin-Allen.  
Scherzo from Symphony, "Chanson" from Seven Sketches and Finale from Suite in D, Edward Shippen Barnes.

**DR. H. J. STEWART, Organist Balboa Park, San Diego.**

Prelude and Fugue in E flat (St. Ann's), Bach.  
"Vision Fugitive," Stevenson.  
Scherzo in A (First time), Diggle.  
Fountain Reverie, Fletcher.  
"Ancient Phoenician Procession," Stoughton.  
Minuetto, Shelley.  
Sonata, "The Chambered Nautilus," H. J. Stewart.

**ALLAN BACON, College of the Pacific, San Jose.**

Concert Overture in B minor, J. H. Rogers.  
Chorale, Jongen.  
"Rejoice, Ye Pure in Heart," Sowerby.  
Scherzo from Second Symphony, Vierne.  
Elegy, "To an American Soldier," Thompson.  
Rhapsody in E flat, Howells.  
Elevation in E flat, Rousseau.  
Intermezzo (from the Symphony "Storm King"), Dickinson.  
"In Springtime," Kinder.  
Toccata, Gigout.

**RECITAL BY MEMBERS OF THE SOUTHERN CALIFORNIA CHAPTER, A. G. O.**

Concert Piece No. 1, Slumber Song and Festival Prelude, Horatio Parker.  
"Communion," Torres.  
"Angelus" and Trio, Norman Cocker.  
GEORGE A. MORTIMER.  
Gavotte in G, Handel.  
Serenade, J. Tittl.  
Sonata in D minor, George Walsh.  
GEORGE WALSH.  
First Sonata, Borowski.  
(Allegro-Andante.)  
Cantilene, Wolstenholme.  
"Burlesca e Melodia," Baldwin.  
WALTER EARL HARTLEY.

**JOHN DOANE.**

Solemn Prelude, T. Tertius Noble.  
Christmas Song, Edwin H. Lemare.  
Scene from an Imaginary Ballet, S. Coleridge-Taylor.  
Toccata and Fugue (Dorian), Bach.  
Symphony in D minor, Edwin H. Lemare.  
"Song of the Mesa" (Arranged for the organ by John Doane), Homer Grunn.  
"Fugue de l'Enfant Prodigue" (Arranged for the organ by Leon Roques), Debussy.  
"Le Petit Berger" (Arranged for the organ by Leon Roques), Debussy.  
Introduction and Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

**Farnam's Pupils Are Heard.**

Pupils of Lynnwood Farnam gave a recital at the Church of the Holy Communion in New York, May 17, and presented a program of the highest grade, the numbers on which were as follows: Toccata and Prayer from "Suite Gothique," Boellmann (Mrs. Olga Mendoza, New York City); Intermezzo from First Symphony, Widor; "Petite Pastorale," Ravel, and "Sunshine and Shadow," Clement R. Gale (Harold Ramsbottom, Calgary, Alberta); Aria in F, Bach, and "Carillon," Vierne (Miss Ellen M. Fulton, Scranton, Pa.); Allegro Vivace from Fifth Symphony, Widor; Adagio from Sixth Symphony, Widor, and Prelude and Fugue in A minor, Bach (Leo Verrees, New York City); Fugue in G minor, Bach (Charles I. Davis, Jr., Scranton, Pa.); "Hark! A Voice Saith: 'All Is Mortal,'" Bach, and Allegro Vivace and Finale from First Symphony, Vierne (Alfred Greenfield, St. Paul, Minn.).

**Asbury Park Music.**

The press of Asbury Park has been filled with glowing accounts of the success of music week. From the first concert until the final recital by Frieda Hempel there was an enthusiastic attendance for each program. The \$50 prize for the best song on Asbury Park was won by Paul Ambrose. Unfortunately he could not be present when the prize was awarded. The program as printed in *The Diapason* was carried out with hardly a change in any detail and again demonstrated Mrs. Bruce S. Keator's ability in preparing a program of such magnitude.

**GOLDTHWAITE GOES ABROAD.**

**Organist Will Be Associated with Skinner Company.**

Because of the illness of Henri Verbrugghen, conductor of the Minneapolis Symphony Orchestra, Chandler Goldthwaite, former organist of the St. Paul Municipal Auditorium, who had planned an Australian and Far Eastern tour with him, altered his itinerary and left for Europe on the President Adams, May 31. Mr. Goldthwaite will visit Bonnet, Dupre and other well-known organists and play a number of recitals. He plans to travel in England, France, Switzerland, Belgium, Germany, Spain and Italy, returning to New York in September.

Mr. Goldthwaite has become associated with the Skinner Organ Company in connection with the enlargement of its residence organ library and other artistic and musical develop-



CHANDLER GOLDTHWAITE.

ments. He will, however, continue to appear before the public as a recital organist and probably complete his Australian and Far Eastern tour next spring.

Mr. Goldthwaite played to "standing room only" at the Melrose, Mass., Memorial Hall, Tuesday, May 15. His program, composed of compositions of Bach, Widor, Vierne, Guilman and two pieces of his own, was enthusiastically received. This was the fourth of the public recitals in Melrose, the other three having been given by Lemare, Farnam and Zeuch.

**Writes City's Official Song.**

T. Leslie Carpenter, organist and choirmaster of Trinity Episcopal Church, Wilmington, Del., has won the prize for composition of the music for a song to be the official song of the city of Wilmington. It is entitled "Hail, Wilmington." The words were written by Mrs. Christine Howes Hadcock and were selected in competition. There were twenty competitors under nom de plumes. Ralph Kinder, organist of Holy Trinity Church, Philadelphia, was chairman of the board of judges. The Wilmington music commission has distributed 20,000 copies of the song among the school children, who can all sing it from memory. The Orpheus Club sang it at its recent concert under the composer's direction. It has also been introduced in the Rotary, Kiwanis and Lions' clubs, and is already firmly established in the hearts and minds of the entire city.

**Dr. Mansfield Leaves U. S.**

After a stay of a number of years in the United States, during which time he taught in prominent schools and did considerable writing and composition, Dr. Orlando A. Mansfield has returned to his old home in Scotland from Gainesville, Ga. He will make his home for the present with his son, the well-known organist, Purcell J. Mansfield, at Mosspark, Glasgow. Before going to Gainesville, Dr. Mansfield was at Wilson College, Chambersburg, Pa.

**NEW AUSTIN OPENED AT WESTERN RESERVE**

**RECITAL BY DR. C. E. CLEMENS**

**Four-Manual in Florence Harkness Memorial Chapel at University in Cleveland—Replaces Old Instrument.**

Professor Charles E. Clemens, Mus. D., gave a notable opening recital on the new organ in the Florence Harkness Memorial Chapel at Western Reserve University, Cleveland, April 16, under the auspices of the university and of the Northern Ohio chapter, A. G. O. The organ is a four-manual which replaces the instrument that served the university for twenty years. The Austin Company built the new organ. The following is the specification of the instrument:

- GREAT ORGAN.**  
Major Diapason, 16 ft.  
First Open Diapason, 8 ft.  
Second Open Diapason, 8 ft.  
\*Gross Flöte, 8 ft.  
\*Viole d'Gamba, 8 ft.  
\*Gemshorn, 8 ft.  
Octave, 4 ft.  
\*Wald Flöte, 4 ft.  
Super Octave, 2 ft.  
\*Trumpet, 8 ft.  
(\*Enclosed in Choir Box.)
- SWELL ORGAN.**  
Bourdon, 16 ft.  
Open Diapason, 8 ft.  
Stopped Flute, 8 ft.  
Viole d'Orchestre, 8 ft.  
Viole Celeste, 8 ft.  
Echo Salicional, 8 ft.  
Flute Traverso, 4 ft.  
Salicet, 4 ft.  
Cornopean, 8 ft.  
Contra Fagotto, 16 ft.  
Oboe, 8 ft.  
Vox Humana (Special Chest and Tremolo), 8 ft.
- CHOIR ORGAN.**  
Contra Viole, 16 ft.  
Geigen Principal, 8 ft.  
Concert Flute, 8 ft.  
Dulciana, 8 ft.  
Unda Maris, 8 ft.  
Flute d'Amour, 4 ft.  
Piccolo, 2 ft.  
Clarinet, 8 ft.  
Celestial Harp.  
Tremolo.
- SOLO ORGAN.**  
Major Flute (Extension) Open Chest, 8 ft.  
Gamba, 8 ft.  
Gamba Celeste, 8 ft.  
Flute Overtre, 4 ft.  
Harmonic Tuba, 8 ft.  
French Horn, 8 ft.  
Cor Anglais, 8 ft.
- PEDAL ORGAN.**  
First Open Diapason, 16 ft.  
Second Open Diapason (Great), 16 ft.  
Violone, 16 ft.  
First Bourdon, 16 ft.  
Second Bourdon (Swell), 16 ft.  
Contra Viole (Choir), 16 ft.  
Major Flute, 8 ft.  
Violoncello, 8 ft.  
Flute Dolce, 8 ft.  
Tuba Profunda (Solo ext.), 16 ft.  
Fagotto (Swell), 16 ft.

Dr. Clemens' recital was marked by the following numbers: Voluntary in C, Maurice Greene; Allegro (Trio Sonata) and Fugue in A minor, Bach; Grand Fantasia in F minor, Mozart; Scherzo and Intermezzo, Reger; Scherzo Caprice, Emile Bernard; Reverie, Dickinson; Finale from Sixth Symphony, Widor; "Pilgrims' Chorus" from "Tannhäuser" (Transcribed by Dr. Clemens), Wagner.

**Sunday School Chorus Heard.**  
The thirtieth annual May festival concert of the Chicago Sunday School Association was held at Orchestra Hall on the evening of May 25. A large young ladies' chorus selected from the Bible classes and choirs of the various churches belonging to the association was the feature of the program. Among the chorus numbers were compositions by Cesar Franck, Saint-Saens, Dvorak, Sir Michael Costa, Stephen Adams, Faure, and the director, H. W. Fairbank. One of the soloists was Francis S. Moore, organist. An effective orchestra was an additional feature. This is probably the largest women's chorus in the world, and patrons familiar with its performances were out in full force to hear the delightful program offered by Mr. Fairbank.

E. Chouteau Legge played his new Kimball unit orchestra in the Alhambra Theater, Tulsa, Okla., May 7. This is the first three-manual theater instrument in the city. Mr. Legge played what had been the largest organ, in the Majestic Theater, since it was built in 1918, in addition to his church work.

**Quartet and Chorus**

By HAROLD W. THOMPSON, Ph. D.

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

**Easy Unaccompanied Anthems.**

It is a curious fact that just when we are beginning to get organs that are fine and reliable tonally we decide to revert to singing a cappella. At least half of the best composition we get nowadays is in the unaccompanied idiom; witness the anthems of Noble, Willan, the Matthews brothers, Banks, Lutkin, and nearly all the rest of our leaders. Even men like Dickinson, James and Candlyn, who like to write elaborate organ parts, sometimes turn to the unaccompanied anthem with inspiration. Barnes is the only really important composer of today, so far as I remember, who has not experimented in this form.

From time to time I get such an inquiry as the following: "What are some good anthems to use in accustoming my choir to a cappella work? They must be moderately easy, but at the same time they must be worthy of serious attention." In answer to this question I have compiled a list by no means exhaustive, but merely suggestive and decidedly the result of personal and somewhat capricious taste. For many of my articles I seek and obtain expert advice. The following list is all my own:

- Arensky—"We Praise Thee," and "O Praise the Lord of Heaven." (G) Praise, Arkhangelsky—"O Gladsome Light," Settings in E minor, F minor and B minor. (F) Evening.
- Bach—Bach Chorale Book, ed. by Barlow. (G) All Seasons.
- Bennett—"God is a Spirit." (D, G, S) Whitsunday, Holy Spirit, Worship.
- Brahms—"Lord, Lead Us Still." (G) New Year, Guidance, Church Anniversary.
- Calvisius—"Lord Jesus Christ." (B) Holy Week, Passion.
- Candlyn—"In dulci júbilo." (G) Christmas.
- Candlyn—"The Peace of God." (G) Benediction, Peace.
- Croft—"I Am the Resurrection." (G) Funeral.
- Dickinson (ed.)—A Penitential Prayer of the Fifteenth Century. (G) Penitence, Lent.
- Elvey—"Daughters of Jerusalem." (G) Palm Sunday.
- Gaul, Harvey—Carol of the Russian Children. Some division of parts. (S) Christmas.
- Gaul, Harvey—"Lighten Our Darkness." (S) Evening, Light.
- Gaul, Harvey—Prayer for the Nation. (S) Patriotic.
- Gaul, Harvey—"Teach Us, Good Lord." (S) Church Militant, Labor.
- Gaul, Harvey—"Thine is the Day." (D) Sabbath, Guidance, Evening.
- Gevaert—Slumber Song. (G) Christmas.
- Hirsch (ed.)—"At Dawn When They Sought." (B) Easter.
- Hirsch (ed.)—"In Dead of Night." (B) The Passion.
- Hirsch (ed.)—"Shadows Were Darkening." (B) Passion.
- Hirsch (ed.)—"The Sufferings of Christ." (B) The Passion.
- James—"Child Jesus Came." (B) Christmas.
- James—"We Pray Thee." (S) Grace, Praise.
- Jungst (ed.)—Christmas Hymn of the Seventeenth Century. With echo choir. (S) Christmas.
- Lutkin—"Gates and Doors." (G) Christmas.
- Lvoff—"Of Thy Mystical Supper." (F) Communion Service.
- Mackinnon—"Christ Is Born." (G) Christmas.
- Martin—"Holiest, Breathe an Evening Blessing." (G, S) Evening.
- H. A. Matthews—"A Ballad of Trees and the Master." (S) Lent, The Passion, Nature.
- H. A. Matthews—"O Love Invisible." (C) Love, Lent.
- H. A. Matthews—"The Prayer of the Penitent." (S) Lent, Penitence.
- H. A. Matthews—"Three Women Went Forth." 8 parts. (D) Easter.
- J. S. Matthews—"Dayspring of Eternity." (G) Advent, General.
- J. S. Matthews—"The Light of the World." (G) Atonement, Christ, the Light.
- J. S. Matthews—"Remain with Us, O Peace of God." (G) End of Service, Peace of God.
- J. S. Matthews—"The Twilight Carol." (G) Christmas.
- Nagler—"Christ and the Children." T solo. (G) Children, Christmas.
- Nagler—"Make Us Strong." (G) Missions, Social Service.
- Nagler—"A Song in Praise of the Lord." (G) Nature, Praise.
- Noble—"Come, O Creator Spirit." (Su) Whitsuntide, Holy Spirit.
- Noble—"Come, O Thou Traveler." Arr. for 4 parts. (S) General.
- Noble—"Fierce Was the Wild Billow."

- Arr. for 4 parts. (S) Power of Christ, Comfort, Lent.
- Noble—"Go to Dark Gethsemane." (G) Lent, The Passion.
- Noble—"Hail, Gladdening Light." Arr. for 4 parts. (S) Evening.
- Noble—"O Harken Thou." (S) Morning.
- Noble—"O Wisdom." Arr. for 4 parts. (S) Commencement School.
- Noble—"Souls of the Righteous." Arr. for 4 parts. (S) Saints, Memorial, Funeral.
- Noble—Vesper Hymn, "Lord, Keep Us Safe." (S) Evening.
- Palestrina—"Come, Holy Ghost." (G) Whitsunday, Holy Spirit.
- Palestrina—"Come, Let Us Worship" (Adoramus). (G) Adoration.
- Palestrina—"O Lord, My God" ("Bone Jesu"). (G) Adoration.
- Palestrina—"We Adore Thee." In a set of Three Responses ed. by Dudley Buck. (D) Adoration.
- Praetorius—"Lo, How a Rose." (S) Christmas.
- Praetorius—"The Morning Star." (S) Christmas.
- Praetorius—"Rejoice, Ye Christian Brethren." (S) Christmas.
- Praetorius—"To Us Is Born Immanuel." (S) Christmas.
- Purcell—"Let My Prayer Come Up." In 5 parts. (G) Evening.
- Purcell—"Remember Not, O Lord, Our Offenses." In 5 parts. (G) Lent, Penitence.
- Purcell—"Thou Knowest, Lord." (G) Lent, Humility, Funeral.
- Rachmaninoff—"The Beatitudes." (G) Beatitudes, Christian Life.
- Saboly—"Tis the Time for Mirth." (G) Christmas.
- Stainer—"God so Loved the World." (D, G, S) Atonement, Incarnation, God's Love.
- Tallis—"Veni Creator Spiritus." (G) Whitsunday.
- Tschaikowsky—"O Come, Let Us Worship." Some division. (F) Adoration, Praise.
- Vulpius—"Praise to Our God." (B) Easter.
- Willan—"The Reproaches." Double choir antiphonal. (G) Good Friday, The Passion.
- Woodman—"Again, as Evening's Shadow." Occasional division of parts. (S) Evening.
- Woodman—"At Eventide It Shall Be Light." Some division. (S) Evening.
- Woodman—"Turn Thy Face from My Sins." Bass divided. (S) Lent, Penitence.
- Woyrsch—"Christ Jesus in the Garden." (G) Good Friday, The Passion.

This list contains some of the best things in my library. Perhaps there is a good deal in the remark that Dr. Willan chanced to drop when we were talking about unaccompanied things. He said, as nearly as I can remember, that they should be simple and serene. And surely Willan does not admire the simple things because his mind is incapable of grasping subtleties and difficulties—quite the contrary.

I think that the first unaccompanied anthems that a choir will enjoy are some of the masterworks of Noble, and the enjoyment never fades. "The Souls of the Righteous" is a good one to begin with, and "Fierce Was the Wild Billow" may follow. Then try "Hail, Gladdening Light" and so come to the finest Lenten anthem in my library, "Go to Dark Gethsemane." Then do all the others, and by that time your choir will be able to do other Noble anthems that are more difficult, not in this list. Note that certain of these numbers have been rearranged by Mr. Noble himself that they may be sung in four parts.

Another good steady diet is the Bach chorales sung a cappella. The book to which I refer has about ninety of them, with texts arranged to fit the church year. Other beautiful chorales are the numbers by Calvisius, Vulpius and Hirsch (ed) in a series of numbers for Holy Week and Easter, the finest numbers yet published by the Boston Music Company. The numbers by Brahms, Gevaert, Nagler and Woyrsch are edited and arranged by the Dickinsons with their inimitable skill and grace. Here too are delightful old things for Christmas, especially the numbers by Praetorius, Gevaert, Saboly and Jungst (ed); and there are also modern numbers for the same season by Candlyn, James, Lutkin and Mackinnon. Other numbers will take you fairly well through the church year.

In another article I shall list unaccompanied anthems that make larger demands upon the choir, but I shall not be able to list numbers more effective than these. I do not need to make excuses for continuing such lists, for the value of unaccompanied singing in training a choir is immeasurable. If a mixed choir can sing the anthems listed above well, it is a good choir. If it has not been trained to sing such anthems—unless it be a

quartet—it is not a good choir. And even with the quartet choir unaccompanied singing may be as delightful as the playing of a string quartet, though the choir-master needs always to keep within very severe limits in selecting what a quartet is to sing.

**NOTE.**

Rather often people write to the office of The Diapason or to me, asking whether I have published an article on some subject in which they happen to be interested. For their convenience I list below articles of the last few years:

- December, 1918—Advent and Christmas, 1918.
- January, 1919—Victory and Peace.
- February, 1919—Lent, 1919.
- March, 1919—Palm Sunday, Good Friday, Easter.
- April, 1919—Communion Services.
- May, 1919—Children's Day and Memorial Day.
- July, 1919—Nature's Praise.
- July, 1919—Music for Evening Services.
- August, 1919—Some Old English Church Music.
- September, 1919—The Ecclesiastical Music of T. Tertius Noble.
- October, 1919—Harvest and Thanksgiving.
- November, 1919—Funerals, All Saints', Weddings.
- December, 1919—Christmas Carols.
- January, 1920—Trios and Three-Part Choruses.
- February, 1920—Sacred Duets.
- March, 1920—Lent and Easter, 1920.
- April, 1920—The Ecclesiastical Music of Horatio Parker.
- May, 1920—Sentences, Responses, Amens.
- June or July, 1920—Anthems with Extra Solo Voice (Obligato Solo).
- August, 1920—The Work of Clarence Dickinson as Editor and Composer.
- September, 1920—The Pilgrim Tercentenary.
- October, 1920—Anthems with Alto Solos.
- November, 1920—New Christmas Music.
- January, 1921—Russian Anthems.
- February, 1921—Sacred Cantatas.
- March, 1921—Music for Church Festivals.
- April, 1921—Ascension, Whitsunday, Trinity.
- May, 1921—Anthems for General Use.
- June, 1921—New Music.
- July, 1921—Ecclesiastical Music of J. S. Matthews.
- September, 1921—Secular Music for Choir Concerts.
- October, 1921—Negro Spirituals.
- November, 1921—Ecclesiastical Music of Edward Shippen Barnes.
- December, 1921—The Ecclesiastical Music of Philip James.
- January, 1922—Survey of Church Music of 1921.
- February, 1922—Settings of the Magnific and Nunc Dimittis.
- March, 1922—The Ecclesiastical Music of Dr. H. Alexander Matthews.
- April, 1922—New Music.
- May, 1922—The Ecclesiastical Compositions of Dr. Healey Willan.
- June, 1922—A Quartet Library of Anthems.
- July, 1922—Missions, Social Service, Brotherly Love.
- August, 1922—The Ecclesiastical Compositions of T. Frederick H. Candlyn.
- September, 1922—Sacred Solos, Part 1.
- October, 1922—New Music.
- November, 1922—Sacred Solos, Part 2.
- December, 1922—Sacred Solos, Part 3.
- January, 1923—Survey of Protestant Church Music of 1922.
- February, 1923—Sacred Solos, Part 4.
- March, 1923—Palm Sunday and Easter, 1923.
- April, 1923—The Ecclesiastical Compositions of Dr. R. Huntington Woodman.
- May, 1923—Short Anthems.
- June, 1923—Easy Unaccompanied Anthems.

The department was confined to music for the quartet choir until August, 1919. The article entitled "Communion Services" is very badly done; I shall have another within the year. Much of the material in these articles has been used in the "Choir-master's Guide" which I have written in collaboration with the Dickinsons, and which is now in the press of the H. W. Gray Company (free advertising). The articles on our leading church composers I should like to reprint in book form if I thought that there was a demand for them. As I look back over these lists I wonder that I have had the impudence and industry necessary for their preparation, and I beg to apologize for their many deficiencies.

**Frank Van Dusen Appointed.**

Frank Van Dusen of the American Conservatory of Music has been appointed organist of the Fourteenth Church of Christ, Scientist, Chicago. This large north side church has a new three-manual Möller organ, which was opened on Easter Sunday by Mr. Van Dusen. He began his duties as regular organist May 13. Mr. Van Dusen has played for the last four years at the People's Liberal Church on the south side and previously was organist of the Eighth Church of Christ, Scientist.

**ADDS TO KANSAS CITY ORGAN.**

**Estey Company Doing Work at Second Church of Christ, Scientist.**

The Estey Company is reconstructing and enlarging the organ built by it in 1903 for the Second Church of Christ, Scientist, Kansas City, Mo., and is making it a thoroughly modern electro-pneumatic instrument. The manual chest pneumatics are being renewed and a choir manual is being added. The swell chest is also being enlarged to seventy-three notes. This will be, when completed, an organ of thirty-six speaking stops, with 2,349 pipes. The specification is as follows:

- GREAT ORGAN.**
- 1. Double Open Diapason, 16 ft., 61 pipes.
- 2. Open Diapason, 8 ft., 61 pipes.
- 3. Viola di Gamba, 8 ft., 61 pipes.
- 4. Dulciana, 8 ft., 61 pipes.
- 5. Melodia, 8 ft., 61 pipes.
- 6. Principal, 4 ft., 61 pipes.
- 7. Flute d'Amour, 4 ft., 61 pipes.
- 8. Twelfth, 2 1/2 ft., 61 pipes.
- 9. Fifteenth, 2 ft., 61 pipes.
- 10. Trumpet, 8 ft., 61 pipes.
- SWELL ORGAN.**
- 11. Bourdon, 16 ft., 73 pipes.
- 12. Violin Diapason, 8 ft., 73 pipes.
- 13. Salicional, 8 ft., 73 pipes.
- 14. Aeoline, 8 ft., 73 pipes.
- 15. Vox Celeste, 8 ft., 73 pipes.
- 16. Vox Humana, 8 ft., 73 pipes.
- 17. Stopped Diapason, 8 ft., 73 pipes.
- 18. Flute Harmonica, 4 ft., 73 pipes.
- 19. Violina, 4 ft., 73 pipes.
- 20. Flageolet, 2 ft., 61 pipes.
- 21. Cornet (Mixture), 3 ranks, 183 pipes.
- 22. Cornopean, 8 ft., 73 pipes.
- 23. Oboe, 8 ft., 73 pipes.
- 24. Vox Angelica, 8 ft., 73 pipes.
- CHOIR ORGAN.**
- 25. Open Diapason, 8 ft., 73 pipes.
- 26. Clarabella, 8 ft., 73 pipes.
- 27. Viole d'Orchestre, 8 ft., 73 pipes.
- 28. Flauto Traverso, 4 ft., 73 pipes.
- 29. Quintadena, 8 ft., 73 pipes.
- 30. Unda Maris, 8 ft., 61 pipes.
- 31. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
- 32. Double Open Diapason, 16 ft., 42 pipes.
- 33. Bourdon, 16 ft., 80 pipes.
- 34. Violoncello, 8 ft., 80 pipes.
- 35. Lieblioh Gedeckt (12 from No. 11), 16 ft., 18 pipes.
- 36. Bass Flue (From No. 32), 8 ft., 12 pipes.

**Tribute to Harrison Wild.**

Slowly links in the musical chain of musical Chicago are forged. One of the strongest is the record of the Apollo Club with fifty years of splendid work behind and alertly alive today. Along with that record goes twenty-five years as its conductor by Harrison Wild. Like so many successful choral experts he stepped from the organ bench to the conductor's desk. The club saw to it that the anniversary was fittingly celebrated. The banquet hall of the Auditorium was crowded with enthusiastic Apollo members, present and "exes," friends, admirers and rooters. They made the flying moments glow with appreciation and life's best cheer. They told Mr. Wild in every way that his life and work were important. They told him of the regard belonging to him as man, musician, citizen and friend. Everything of cordial good will that could be offered to a man was voiced and as a cap sheaf for all present his mother was there to take it all in. Speeches were made by Miss Lena May McCauley, F. W. Booth, Edgar Nelson, Albert Cotsworth, Maurice Devries and Mr. Wild. Music came from Madame Arendt, the Misses Roberts, Smith and Wilson, Stanley Seder and Theodore Harrison, while numbers of letters and telegrams attested loyalty from absent friends.

**Captain A. M. Shuey Is 76.**

Captain A. M. Shuey of Minneapolis, lieutenant general among Shriners and commander of Zuhrah's famous Arab Patrol, and veteran organist of the northwest, celebrated his seventy-sixth birthday, Monday, April 9. Captain Shuey is a veteran of the Civil war and can still keep pace with the fastest stepping patrol in Shrinedom. He is one of the charter members of Zuhrah Temple, and none of those whose names preceded his are now on the roll of membership. He organized the first patrol that ever attended an Imperial Council session. A few years ago there was a demand from all parts of the country to the captain for ideas and suggestions for the organization of patrols. To satisfy this demand, he wrote a book of tactics which has been recognized as far superior to any other book of the kind. Captain Shuey has also been highly honored by the Knights Templar. He is a past grand commander of Minnesota and has attended many triennial conclaves.



An Aerial Photograph  
of  
The Hampton Normal and Agricultural Institute  
Hampton, Va.

**T**HE Skinner Organ Company recently completed The Frissell Memorial Organ in Ogden Hall, Hampton Institute.

As in several other instances, the authorities, considering the Organ purely a work of art, consulted Skinner and no other.

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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.

## FEATURES OF THE ROCHESTER CONVENTION—AUG. 27 TO 31.

### RECITALISTS—

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

### CONDUCTOR—

Eric De Lamarter.

### PICTURE DEMONSTRATION—

V. d'Antalfy.  
 John Hammond.  
 Demonstration under direction of Society of Theater Organists.

### PAPERS—

H. Augustine Smith.  
 Hamilton C. Macdougall.

May was a month of great activity for our state councils. The various festivals and rally day celebrations ought to inspire an ambition to attend the great convention in Rochester. We know of no better way to spend the last few days of your vacation than to be present at this convention, which will fill you with enthusiasm for the beginning of the winter season. If you will glance at the features of the four-day program, you will see that each day will be filled with stellar events. The recitalists are prominent and the organs at their disposal in Rochester are most adequate. If you are interested in the possibilities of the organ in the theater, the Eastman Theater, with the largest theater organ in America, will provide the finest background for a picture demonstration.

A feature not mentioned last month will be a round-table discussion on "The Organist and Publicity." F. W. Riesberg will conduct this meeting and will present valuable ideas gained from many years of experience in the general musical world.

Improvisation will be the subject of a talk by Dr. Healy Willan. Dr. Willan recently received an ovation in Albany when he closed an organ recital by improvising a complete sonata on themes given by the audience.

The Eastman School will be used as the headquarters for the convention and will provide the recital halls and auditoriums for all meetings. George Eastman is planning to entertain the N. A. O. members at his beautiful home on East avenue, at which time they will hear the 110-stop organ over which Mr. Gleason presides.

Plan now to be with us at this convention. You will find Rochester to be a delightful city and we feel that the program speaks for itself.

## Pennsylvania Convention, June 12.

The third state convention of the Pennsylvania council, National Association of Organists, will be held in Philadelphia Tuesday, June 12. The American Organ Players' Club, Dr. J. M'E. Ward, president, will act as hosts.

The opening session will be held in Greek Hall, at the Wanamaker Store, at 9:30 a. m. A reception and registration is to be followed by an address of welcome, with responses by T. Tertius Noble, president, National Association of Organists; Dr. J. M'E. Ward, president, American Organ Players' Club; Henry S. Fry, dean, Pennsylvania chapter, American Guild of Organists, and Dr. William A. Wolf, president, state council, National Association of Organists, who will officially open the convention. At 11 o'clock a recital will be given on the Wanamaker organ in the court of honor, followed by luncheon at 12 o'clock.

In the afternoon, from 1:45 to 4 o'clock, at the Stanley Theater, an interesting demonstration will be given

displaying the art of playing the "silent drama," by the Stanley Theater orchestra, with Firwin Swinnen at the organ. The feature of the program will be the playing of Widor's Fifth Symphony with pedal cadenza by Mr. Swinnen. At 5 o'clock a recital will be given at St. Clement's Church, Twentieth and Cherry streets, followed by a "get-together" dinner at the Musical Art Club.

In the evening at the West-Walnut Street Presbyterian Church a recital will be given which will include a chorus of fifty voices, under the direction of J. C. Warhurst, singing "The 50th Psalm," by Franck, and "With Courage and Strength," Meyerbeer.

The novelty on the program will be the playing of Pietro Yon's Concerto for organ and piano by Henry S. Fry and A. Gordon Mitchell.

The committee in charge consists of Dr. J. M'E. Ward, Henry S. Fry, Rollo F. Maitland, Firmin Swinnen, J. C. Warhurst and Dr. William A. Wolf.

## Kentucky Council.

On May 10 the chapter gave its third public service and recital at St. Paul's Episcopal Church, Louisville, W. Earl Weldon, organist and choir-master. Mr. Weldon's choir was assisted by the choir of the Church of the Advent, Maurice Davis, organist and choir-master. The program was a most excellent one and easily measured up to the standard already attained at these services.

On Sunday, June 3, the chapter will take charge of the evening service at the Methodist Temple, Mrs. Jane S. Graves, organist and director.

On Monday evening, May 14, the chapter had its monthly dinner and annual meeting. Reports were most gratifying and showed the chapter to be in a prosperous condition, financially, artistically and spiritually. Five new members were added to the rolls. The following officers were elected for the year: President, William E. Pilcher, Jr.; vice-president, W. Earl Weldon; treasurer, Mrs. Frank A. Ropke; recording secretary, Mrs. William Scott; corresponding secretary, Miss Sarah McConathy; chairman of program committee, Mrs. Albion S. Cornwall.

This will be my last opportunity to make public acknowledgment of my appreciation of the splendid spirit and co-operation manifested by my co-workers during the year now closing. Officers and members have contributed handsomely of their time and talents to give the Kentucky chapter the best year of its history. It is gratifying to feel that the incoming officers will carry on the work to greater heights.

W. LAWRENCE COOK,  
 Retiring President.

## Central New Jersey.

The Central New Jersey council held a very interesting meeting in the Prospect Street Presbyterian Church of Trenton, April 26. Preceding the regular business meeting, George L. Tilton, organist of the Prospect Street Church, gave a recital and was assisted in choral numbers by the choir of the church.

The next meeting of the council will be held Saturday evening, June 9, at Trinity Church, Princeton. Charles Ford Wilson, choir-master of Trinity and president of the council, is preparing a program which will be of interest to all.

Mrs. Kendrick C. Hill of Trenton is the new secretary of the Central New Jersey council.

## Notice.

A number of cuts of our N. A. O. pin are available to those who wish to borrow them. You will remember this cut as being on the first page of the "Aims and Objects" pamphlet. Many are putting this on their local programs. If you wish to use this cut, please make application through headquarters.

## FIVE DAYS ARE FILLED WITH ORGAN FESTIVAL

### NOVEL EVENT IN NEW YORK

Recitals and Choral Performances by N. A. O. at Wanamaker Auditorium—Concerto for Organ and Four Pianos Played.

The organ festival which came to a close May 5, in the New York Wanamaker Auditorium, maintained the high level of its predecessors and undoubtedly contained more notable organistic events than ever before have been crowded into one period of six consecutive days.

Preceding the first recital on Monday, April 30, Rodman Wanamaker gave a luncheon in the tea-room at Wanamaker's in honor of Baron de Cartier, the Belgian ambassador, and those participating in the festival. The ambassador in a short talk at the close of the luncheon spoke feelingly of the debt of gratitude the people of Belgium owe to both the late John Wanamaker and Rodman Wanamaker for their help during the world war and also for what they have done in bringing the finest organ music to the masses. The luncheon was given most informally and proved to be a happy prologue for the following musical events.

At 2:30 p. m. Dr. Alexander Russell, speaking before an audience which filled the auditorium, officially opened the festival week and placed at the disposal of the National Association of Organists the auditorium with its concert organ and all other appointments for the presentation of music in its highest form.

Dr. Russell then introduced T. Tertius Noble, the president of the N. A. O. In his characteristically clear manner Mr. Noble called attention to the recent growth in the importance of music week and to the good which can come from such a week. He outlined briefly the aims and objects of the N. A. O. and also spoke of the great value of competitive choral festivals such as are given in England and Canada. Such festivals, in addition to our present music week celebrations, he believes will add much to the future musical culture of America.

Following these introductory remarks Charles M. Courboin began his recital by playing compositions of three New York composers—Pietro Yon, Edwin Grasse and Alexander Russell. The second half of the program was devoted to works of the Belgian composers Maily, deBoeck and Franck. Mr. Courboin's playing, so well known, hardly calls for additional comment, but on this occasion it proved a fitting setting for the impressive ceremony which followed, when the Belgian ambassador decorated Mr. Courboin with the Order of the Crown of Belgium. In making the presentation Baron de Cartier spoke of Mr. Courboin's untiring efforts on behalf of Belgian composers and of his great contribution to the art of organ playing. Mr. Courboin responded by playing the Belgian national air and "The Star-Spangled Banner."

Tuesday, May 1, brought a day of choral and organ music. The Morning Choral of Brooklyn and the Jamaica Choral Club of Long Island, both under the direction of Herbert S. Sammond, gave a pleasing contrast in the way of artistic and colorful choral work. Mr. Sammond's skilled hand was much in evidence throughout their delightful singing. Dr. Russell added a well blended background with his organ accompaniments.

The organ soloist on this day was Rollo F. Maitland, representing the American Organ Players' Club of Philadelphia. A finely woven technique, coupled with a splendid balance and taste, marked his work. His own Nocturne in D major proved especially pleasing.

Theater organists were well repre-

sented by the Society of Theater Organists, which presented an excellent performance of ideal musical accompaniment to the films on Wednesday. The program opened with the variations from the Fifth Symphony by Widor, played in masterly manner and with an original pedal cadenza by Firmin Swinnen, formerly organist of the Rivoli, New York, and now at the Aldine Theater, Philadelphia. The president of the S. T. O., Robert Berentsen, explained briefly the materials and technique of this new art of dramatic interpretation, stressing the need of years of further study and practical experience after the performer has attained maturity as an organist. Mr. Berentsen believes that film accompaniment will, as a unique form of program music, eventually attain a position that will not be surpassed by any other musical form and that more active participation in theater work by the leading concert organists would materially hasten the day when the desired ideal would be reached.

J. Van Cleft Cooper then accompanied a scenic picture and comedy cartoon in the delightful manner that has endeared him to patrons of the Rivoli, where he is organist.

The feature picture, "The Eternal Flame," with Norma Talmadge, was interpreted by John Hammond of the Eastman Theater, Rochester, N. Y., who, using four original themes as a basis, improvised the entire score. Before playing and also during two periods that the picture was stopped, Mr. Hammond explained his program in detail. The performance was an exceptional one, the music and picture blending perfectly.

The program Thursday was presented by Charles H. Doersam, representing the American Guild of Organists, and was also in honor of the Cesar Franck centenary. Mr. Doersam chose the entire program from the works of Franck and by his remarkable playing made what might have been a heavy program a most interesting one. Mr. Doersam's feeling for the melodic and orchestral possibilities of Franck's music found a hearty response from a large audience. Warden Frank L. Sealy in an introductory talk told of the early history of the guild, of its present scope of activities and the many plans for the future.

Mr. Farnam's recital on Friday provided a novelty of high order and one which drew an audience of distinguished musicians. The novelty, contrary to those of present-day concerts, was not a modern work, but one ripe with age—the Vivaldi-Bach Concerto in A minor for four pianofortes and orchestra, the orchestral part being played by Mr. Farnam at the organ. The pianists were James Friskin, Leo Verres, Edward Shippen Barnes and Alfred Greenfield. As conducted by Mr. Farnam this ensemble of musicians won an ovation. The rhythmic surge of their playing was captivating and it is to be hoped that New York may have an opportunity of hearing this concerto again in the near future. This work is an arrangement by Bach of a concerto by Vivaldi for four violins and orchestra. Mr. Farnam had previously given it in Montreal and Boston. This was the first performance in New York. In all of his solo numbers preceding and following the concerto, Mr. Farnam won the attention of his audience and earned an encore by his brilliant playing. The Toccata in F sharp minor by Henri Mulet, with which he closed his program, promises to be a great favorite for recitalists.

"The Organ and the Choir in the Church Service" was the topic of the closing recital on Saturday and John Doane, with his choir from the Church of the Incarnation, made this recital a fitting one for the end of a festival in which the organ had been shown in its many capacities. Mr. Doane arranged the program so that the choir sang music appropriate to the general church seasons, Christmas, Lent and Easter. Their work reflected great credit upon Mr. Doane's ability as a

conductor. In his accompaniments as well as in his solo numbers he was effective. He made the most of the large concert instrument and seemed to have full command of its color possibilities. The Rev. Karl Reiland, rector of St. George's Church, gave a brief address on "The Organ in the Church."

Altogether the organ festival was a great success. About 7,000 attended the concerts and 14,000 programs were sent through the mails. The music critics of the New York dailies reviewed the concerts and brought them to the attention of many thousands. Artistically the festival was on a very high plane and Dr. Russell and his assistants were in a large measure responsible for the successful consummation of the original plans. Everyone participating showed a hearty spirit of cooperation and one which will do much to increase the popularity of the organ as a solo instrument.

**Delaware Council.**

The ninth public recital of the Delaware chapter, at St. John's Church, Wilmington, April 19, was a great success. A large congregation was present and enjoyed the selections played on the fine St. John's organ by the guest organists, H. Russell Birkhead, organist at the Delaware Avenue Baptist Church; John B. Whitney, formerly organist of the Church of the Merciful Saviour, Penns Grove, N. J., just across the river from Wilmington; Miss Marjorie Gentieu, associate organist at Mount Salem M. E. Church, and Oscar Cael, organist at Eastlake M. E. Church.

The feature of the recital was the rendition of the Easter cantata "Everlasting Life," composed by C. Harold Lowden, well-known Philadelphia organist. The cantata was sung by the regular St. John's choir of thirty-five men and boys.

A delightful reception followed in the church school auditorium, when the greetings of the chapter were extended to Mr. Lowden, who responded with an interesting and witty speech. One hundred invited guests and organists attended the after meeting and enjoyed the social hour.

After our incidental expenses were paid, we still had \$20 remaining from the offertory taken at the recital. This amount has been contributed to the M. Louis Vierne fund by the chapter.

Three new members were welcomed by the chapter: George A. Wedler, organist of McCabe M. E. Church; Oscar Cael, organist of the Eastlake M. E. Church, and Miss Maude Allen, organ pupil of Miss Sarah Hudson White.

The monthly meeting was held May 10 at the Greenhill Presbyterian Church. Five organists shared the recital of the evening; Samuel J. Blackwell, organist of the church; Miss Sarah Hudson White, Miss Caroline B. Heinel, T. Leslie Carpenter and Dr. George Henry Day. At the close of the recital an informal reception was held in the church parlors in honor of the recitalists and their friends. About 150 attended this social hour. T. Leslie Carpenter received an ovation when it was announced that he had won the Wilmington prize song contest.

**Executive Committee.**

There was another large attendance at the executive committee meeting Monday, May 14. The results of the organ festival at the Wanamaker Auditorium were reviewed and the council voted a hearty expression of thanks to Rodman Wanamaker, Dr. Alexander Russell and all assisting at this festival.

John Doane announced that he hopes to organize a council in California while he is there this summer. Mr. Doane will play before the guild at Los Angeles on June 27 and also give a talk on the N. A. O. at that time. F. W. Riesberg was appointed to act as assistant treasurer during Mr. Doane's absence.

All who have not paid their 1923 dues will be dropped from membership some time in June.

Those present at the May meeting were: Chairman Reginald McAll, Mrs. Keator, Miss Whittemore, Messrs. Weston, Adams, Doane, Farnam, Macrum, Sammond, Riesberg and Nevins.

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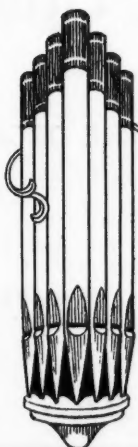
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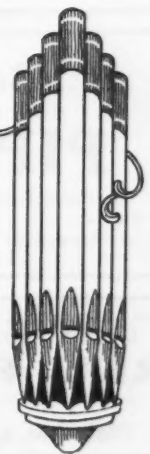
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**QUARLES LEAVES CORNELL.**

Will Be Head of Music Department at University of Missouri.

Announcement comes of the resignation from Cornell University of James T. Quarles, assistant professor of music and university organist. Professor Quarles has been called to the position of professor of music and head of the department of music at the University of Missouri. The department of music, as a part of the school of arts and sciences and the school of education, is now ready for further developments, having been successfully carried on for ten years or more by Professor Pommer, and the university stands ready to meet the needs of the student body in the field of music.

In his career at Ithaca, Professor Quarles has given 380 organ recitals; he has built up effective classes in harmony, composition, counterpoint and history; he has worked to raise the standard of musical intelligence in the community, and during the last two years he has reaped the fruits of his labor (and that also of Professor Hollis Dann, now of Pennsylvania) in the eager support given two of the most brilliant concert series in the history of the university, and in the approval of the work of the university choir, besides increased registration in classes and a constant call for courses not yet in the curriculum.

Professor Quarles has been connected with Cornell for the last ten years, going to Ithaca from St. Louis as university organist. In 1915 he became assistant professor of music and for the last two years has been acting head of the department, having charge of the Sage Chapel choirs and the university concerts. He will remain in Ithaca during the Cornell summer school and will give several courses, as well as having charge of the department of music, leaving in the fall for the University of Missouri.

Professor Quarles was born at St. Louis in 1877. He studied with Charles Galloway and Ernest Kroeger, and later in Paris with Widor. For a number of years he was organist and choirmaster in various churches in St. Louis, organist with the St. Louis Symphony Orchestra and conductor of the Choral Art Society. Later he became dean of the department of fine arts at Lindenwood College for Women at St. Charles, Mo. He was for two years president of the Missouri Music Teachers' Association.

Allen W. Bogen dedicated the new Kimball organ in the First M. E. Church of Columbiana, Ohio, with a recital on May 15.

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- Toil and Rest..... .15  
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—Minneapolis Morning Tribune, February 15, 1923.  
"Mr. Courboin is a genius on Debussy's 'Afternoon of a Faun.' Every reviewer notes the wonderful work he can do on this exacting transcription."  
—American Organist, March, 1923.

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**RECORD OF GALLOWAY RECITALS AT COLLEGE**

**PROGRAMS GIVEN SINCE 1914.**

**Washington University Seeks to Provide Uplift Through Work of St. Louis Organist, Who Plays Once a Month.**

Washington University at St. Louis has issued an interesting leaflet containing the complete repertory of the recitals of Charles Galloway from 1914 to 1923. During the last nine seasons recitals have been given by Mr. Galloway in Graham Memorial Chapel on the third Sunday afternoon of each month from October to May. The recitals of October, November and December, 1918, were not given, owing to unusual conditions incident to the world war, and the recital of November, 1921, was given on the organ in St. Peter's Episcopal Church, because the Graham Memorial Chapel organ was put out of commission by a fire in the building. Mr. Galloway has played sixty-nine recitals.

Robert S. Brookings, donor of the organ in Graham Memorial Chapel, conceived the idea of providing, at least in a measure, "aesthetic enjoyment and spiritual uplift to the community" through the agency of organ recitals. Chancellor Frederic A. Hall, discerning the value of music to a city, and mindful of the power for good it might exert, has encouraged the giving of these recitals as a part of Washington University's extension work.

"Silly, frivolous, flippant creatures are not expected to listen to a Mendelssohn Sonata, a Bach Fugue or a Cesar Franck Chorale; on the other hand, these recitals, without doubt, from their inception have taken hold of hundreds of the city's seriously inclined folk, especially those who have a liking for what many regard as the most wonderful of all instruments—the organ," says the report. "These recitals have had, and still have, a mission. No instrument is prostituted as much as, and certainly none any more than, the king of instruments. What are put forth as organ recitals, in some quarters, are such as to suggest that certain recitalists are not listening to that still, small voice within them. They appear to have no vision; they are losing their ideals, if they ever harbored any."

**Seder Fills Many Engagements.**

Recent engagements filled by Edwin Stanley Seder, F. A. G. O., professor of organ at Northwestern University, include the following: April 23, Englewood First M. E. Church (re-engagement, the organ having been opened by Mr. Seder a year ago); May 2, Tabernacle Presbyterian Church, Indianapolis, playing the recently installed four-manual Casavant; May 10, final demonstration recital for building committee of Fourteenth Church of Christ, Scientist, marking completion of three-manual Möller organ, for whose installation Mr. Seder had been engaged as adviser; May 15, joint recital at Beardstown (Ill.) Methodist Church, with Mme. Else Harthan Arendt, soprano (re-engagement, the organ having been opened by Mr. Seder two months ago); May 21, Eureka, Ill., joint recital with Mme. Arendt, opening Eureka College May festival. At the First Congregational Church, Oak Park, Mr. Seder has closed a season made notable by per-

**BONNET AND GLEASON AT ROBERT-MORTON IN UNIVERSITY.**



Joseph Bonnet gave a recital in Harvard Auditorium at the University of Southern California, on the four-manual Robert-Morton organ, previous to his return across the continent in the spring. He was heard by an enthusiastic audience of professors and students of the university and members of the American Guild of Organists. His program included: Sonata in D minor, Guilman; Pavane, Byrd; "Grand Jeu," Du Mage; "Recit de

Tierce en Taille," de Grigny; Fugue in C major, Buxtehude; Prelude and Fugue in D major, Bach; "Piece Heroique," Franck; "Matin Provencal," Bonnet; Berceuse, Bonnet; Finale from First Symphony, Vierne. Harold Gleason, head of the organ department of the Eastman School of Music, Rochester, who was in the west at the time, was in the audience and the following Thursday afternoon he also gave a recital with an attendance similar to Bonnet's.

formances of the Bach Mass in B minor, "The Messiah," "The Elijah," Rossini's "Stabat Mater," Dubois' "Seven Last Words," Shelley's "Death and Life," Maunder's "Song of Thanksgiving," and Cyril Jenkins' new "Lead, Kindly Light" (two performances).

**Notes of the Chicago S. of O.**

The Chicago Society of Organists held its last meeting April 24 at midnight at the Wurlitzer rooms through the courtesy of Ambrose J. Larsen. An attendance of 50 was recorded at the business meeting, which was closed with a luncheon.

Leo Terry, solo organist at the New Tiffin Theater, has entered the "limelight" because of his original solos. He is continually writing "knockout" special versions for songs with slides for the publishers.

It has been rumored that the president, J. Gibbs Spring, is to enter the state of matrimony. The society wishes him all the success in the world.

**Robert M. Treadwell at New Post.**

Robert Morris Treadwell, A. A. G. O., has been appointed organist and choirmaster of the English Lutheran Church of the Redeemer, Lenox Road, Flatbush, Brooklyn, N. Y. Mr. Treadwell brings to his position training received under Dr. William C. Carl, at the Guilman Organ School, of which institution he is a graduate, in addition to a long practical experience, including several years at Labor Temple, during which time he gave more than seventy recitals.

The Woman's Club of the Federated Church of Santa Rosa, Cal., has made

a contract for the installation of a Robert-Morton organ in the church edifice. The organ will cost \$11,000 and will be ready for use by the first of November. As soon as the organ is installed it is planned to give a series of community recitals in which some of the most noted organists will participate.

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BY HAROLD V. MILLIGAN.

ETUDE and PAPILLONS NOIRS, by Harry Benjamin Jepson, published by G. Schirmer.

As we cast about in our mind for an adjective to describe these two new organ pieces, it occurred to us that they are "Jepsonian." The genial organist of Yale University has a personality that is all his own and his music is distinctive as well as individual. We have never seen a composition of his that could in any sense be called commonplace. His music is not always ingratiating—sometimes it is almost forbidding. It does not yield up its full beauty at a first hearing or playing. Most of it is quite difficult to play—it is real virtuoso music for the concert organ. We have laid aside several of his compositions intending to work them up to concert pitch to see if they would not yield still further significance, but the exigencies of a fairly busy existence have thus far prevented our doing unto them as we would like to do. We remember with special pleasure his "Pageant for the Organ," which won the "DeLamarer prize a year or two ago and which we regard as one of the best American organ works of recent years.

All of which is by way of saying that these compositions are not different in style from their predecessors. The "Etude" requires an uncanny swiftness of finger and lightness of touch. It dances in delicate flutes and celestes, like a thistledown whirling in the wind. At the end is the unusual but laudable direction, "diminuendo e accelerando." The black butterflies flutter delicately in flutes and celestes, also, their light and fanciful flight giving opportunity for a subtle tempo rubato. The composer has accomplished some very ingenious weaving of parts, pedals and manuals moving in both independence and unity.

PRELUDE, Rachmaninoff; GAVOTTE, Thomas; arranged for organ by Stuart Archer; published by W. Paxton, London.

Two very popular compositions arranged for organ by the English composer, Stuart Archer. Both have been transcribed for this instrument before, but will bear it again. The famous Rachmaninoff Prelude, which the late James Huneker declared was written for the funeral of a Brooklyn piano tuner, has been transposed a half-tone down and appears as a Prelude in C minor. It gains in ease of execution, especially on the organ, but loses somewhat in richness of color, although this perhaps is not appreciable to the average listener. The arranger has also taken a few other liberties with his text. He has rearranged some of the chords, especially in the full organ part on the last page. This is a great improvement, the interlocking hands of the original being unnecessary on the organ. The heavy chords at the climax of the middle agitated movement have been rewritten also, although we are not sure we entirely approve the change, except on the score of easiness. The chords as originally written are rather difficult on the organ, from a rhythmic point of view, at any rate. They are apt to become confused and blurred if the acoustics are not just right, although a certain amount of confusion at this point is not undesirable.

The Gavotte is the familiar one from the opera "Mignon." It has been a good organ piece for many years. We once heard it played as an offertory, which seemed to us about the worst piece of organic bad taste we ever encountered. The deacons fairly pranced up the aisle. As an easy recital piece it is a "knock-out."

MODERN SUITE FOR ORGAN, by Giuseppe Ferrata; published by J. Fischer & Bro., New York. The "modernity" of this suite con-

sists in its harmonic style as its form is the conventional and time-honored one of four movements, a Prelude, a Romance, a Scherzo and a Finale. The composer has been uncompromisingly "modern" in some of his harmonies, which sometimes come close to the danger line. Many of these present-day "discords" are quite palatable when played in certain tone colors, such, for instance, as certain string and string celeste combinations, just as on the piano they require a delicate touch and sometimes a slight blurring from the pedal. The acidulous quality of Mr. Ferrata's harmonic scheme is not overdone. He always has a soothing resolution up his sleeve and produces it at the proper time, like the rabbit out of the conjurer's hat. The four movements of this suite are aptly described by their titles. The "Romance" is "molto espressivo" and the Scherzo "vivace" and the first and last movements appropriately vigorous.

EASY PERLUDES, POSTLUDES AND OFFERTORIES, by John W. Barrington; published by J. Fischer & Bro.

Easy pieces for the church service are always in demand and the publishers are wise to label them as such. These five pieces by John W. Barrington are published in book form. Their churchly character is suggested by their titles—"Gratitude," "Meditation," "Repose" (introducing chimes) and "Inspiration." They are quite easy to play and to listen to, and yet are musically and interesting. They can all be played on a small two-manual organ. The composer has a streak of originality and even in his simplest manner he always has something to say and his harmonic palette is richer in its tints than that of most composers of easy music. We liked "Repose" so much that we played it in church last Sunday, and as it is short as well as easy, we took liberties with it and improvised a "four-manual" prelude out of it.

OFFERTORY IN G MINOR, by E. S. Hosmer; GRAND CHORUS, by Angela Becker; FESTIVAL FANTASY, by W. D. Armstrong; THE NIGHT SONG, by George S. Schuler; published by Theodore Presser Company.

Mr. Hosmer's "Offertory" starts off with a bold marching rhythm, ben marcato, much more vigorous than is customary with offertories. There is a contrasting middle section in quieter style. The "Grand Chorus" (is this not a mistranslation of the French "Grand Choeur"?) is a fine march with some smoothly written counterpoint and several neatly turned phrases. It has a fine flowing melody for a middle movement. Mr. Armstrong's "Festival Fantasy" bears the sub-title "Thanksgiving" and has for a motto a Gregorian "tone." This motto appears first on the great organ, full. The original material in the Fantasy does not seem to bear any relation to the Gregorian theme. It is a full-throated paean of praise, somewhat in the "Grand Choeur" manner. There is a quiet middle section, in which a simple sustained theme is embellished with harp-like arpeggios. The Gregorian theme is sounded out full organ at the ending, in harmony. The main theme of the "Night Song" is a cello-like melody, accompanied by chromatic harmonies. The middle section "con spirito" seems rather trivial after this dignified beginning.

PRELUDE IN G MINOR, by Rachmaninoff; published by G. Schirmer, New York.

Another prelude by the greatest of living Russian composers, but not the famous C sharp minor. This Prelude in G minor is a great favorite with brass bands and "movie" orchestras and it makes a good organ piece of a bold and energetic character. The transcribing has been well done by Gottfried Federlein.

Creator, the bandmaster, who has finished an engagement at Los Angeles, will use Dr. Ray Hastings' "Immortality" in his summer tour with band.



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Mr. Skinner harped on the theme of theater organs for some years and has now had an opportunity to work out these ideas in the Capitol. The result is declared to have more than justified the experiment. The organ, according to all available testimony, completely outclasses the twenty-five piece orchestra. This covers variety of effect, tone quality, sympathy with the picture and musical feeling. The organ is found to be more dramatic, more sentimental, decidedly richer in humor and more suggestive in tragic situations. The organ has the bassoon, musette and physharmonica, English horn, more ample strings, a harp, a vox humana and a corno d'amore, some upper partials which are not incidental, but with independent ranks of pipes, to say nothing of the ample pedal, all of which the orchestra lacks, and traps that are declared better than those in the orchestra. The drums are of a better make than those in use in most orchestras and the character and frequency of the stroke was dictated by the greatest authority on drums in the world.

Francis Cronin makes the most of the resources of the instrument. He has an extraordinary dramatic sense and brilliant technique. He is further equipped with an inexhaustible flow of ideas and color sense. The scheme

for the organ was prepared by Mr. Cronin and Mr. Skinner. The instrument is in two swell boxes—one large manual division in each box and each division interchangeable (with slight exception) between two manuals. The organ chambers were acoustically treated according to the suggestions of the Skinner Company. The specifications have been published in The Diapason.

**Great Audience at Holy Family.**

One of the largest audiences that ever heard an organ opening in Chicago gathered at the Holy Family Church on Roosevelt Road on the evening of May 10 to hear the program of Charles M. Courboin and the fine work of the choir led by Frank B. Webster, director, with Leo Mutter at the organ. Archbishop Mundelein and noted clergymen from all parts of the archdiocese were present. The famous edifice presented a scene of grandeur which accorded with the power of the great organ, with its immense reeds. The instrument, entirely rebuilt by the Tellers-Kent Organ Company, as set forth in previous issues of The Diapason, was not completed in time for the recital, but the parts that were ready for use proved that the old majesty of the huge instrument so long silent had been successfully restored. Mr. Courboin, to whom no mechanical obstacles are insurmountable, played magnificently. His program included the following: Concert Overture, Maitland; Serenade, Grasse; Allegretto, de Boeck; Passacaglia, Bach; "Invocation," Maily; Chorale No. 3, Franck; Sketch No. 4, Schumann; "The Bells of St. Anne de Beaupre," Russell; "Chinoiserie," Swinnen; "Marche Heroique," Saint-Saens.

**Ender to Go to Honolulu.**

Edmund Sereno Ender, the Baltimore organist, is planning a trip to Honolulu this summer. He expects to combine business with pleasure and will give several recitals in the west. He also hopes to attend the Los Angeles convention of organists.

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# RECITAL PROGRAMS

**Miss Catharine Morgan, F. A. G. O., Norristown, Pa.**—Miss Morgan gave the following program in a recital April 5 at the Haws Avenue Methodist Church: Fifth Symphony, Widor; Prelude and Fugue in E minor, Bach; "Minuetto antico e Musetta," Yon; Second Concert Study, Yon; "Alaphana," Catharine Morgan; "Allegro-Gloioso," Dethier; "The Bee," Lemare; "The Ride of the Valkyries," Wagner-Lemare.

In a recital at the First M. E. Church of Phoenixville, Pa., April 2, Miss Morgan played: Symphony 6 (Allegro), Widor; "Ave Maria," Bossi; Toccatino, de Mereaux; "Chinoiserie," Swinnen; Toccata and Fugue in D minor, Bach; "Souvenir," Kinder; "Funeral March of a Marionette," Gounod; "Rimembranza," Yon; "The Primitive Organ," Yon; First Concert Study, Yon.

**Wilfred Charette, Ottawa, Ont.**—Mr. Charette, organist at the Basilica, gave a recital May 13, the proceeds of which were used for the benefit of the poor of St. Vincent de Paul Society. Mr. Charette's program for the recital was: Prelude and Fugue (C minor), Bach; "Suite Gothique," Boellmann; Allegretto (B minor) and Interlude, Gullmant; "Marche Funebre et Chant Seraphique," Gullmant; Finale, No. 6, Franck.

**Harry C. Banks, Jr., Philadelphia, Pa.**—Mr. Banks, assisted by Charles W. Stahl, tenor, gave the following program under the auspices of the American Organ Players' Club April 26 at the high school auditorium of Girard College: Fantasia and Fugue in G minor, Bach; "Scheherazade," Rimsky-Korsakoff; Fifth Symphony (complete), Widor; Chorale in A minor, Franck; "Faust" (Paraphrase), Gounod-Lemare.

**Lucien E. Becker, F. A. G. O., Portland, Ore.**—Mr. Becker gave this program at his lecture-recital in the Reed College Chapel May 8: Spring Song, Will C. Macfarlane; "Caprice Viennois," Kreisler; Prelude and Fugue (St. Ann's), Bach; Consolation, Liszt; "Fantasie," Fryssinger; "Variations de Concert," Bonnet. This was the last of the series of organ recitals given this season by Mr. Becker.

**Caspar P. Koch, Pittsburgh, Pa.**—In his recital at the North Side Carnegie Music Hall May 6 Mr. Koch played this program: Sonata in A major, Mendelssohn; Toccata in D minor, Nevin; Prelude to Act 3 of "Lakme," Delibes; "Bouree et Musette," Karg-Elert; Fantasia, Knaebel.

**Walter Wild, F. R. C. O., Brooklyn, N. Y.**—Mr. Wild gave the dedicatory recital on the fine three-manual Moller organ in the Clinton Avenue Congregational Church April 22 and was heard by an audience that filled the edifice. The organ is one of forty-three stops and the specification has been printed in The Diapason. Mr. Wild played as follows: Overture to Occasional Oratorio, Handel; Andante and Scherzo from Fourth Symphony, Widor; Largo from Symphony No. 5, "The New World," Dvorak; Spring Song, Macfarlane; Andante Cantabile, from String Quartet, Tschalkowsky; "Marche Funebre et Chant Seraphique," Gullmant; "The Answer," Wolstenholme; "The Primitive Organ," Yon; "Grand Choeur" in G minor, Hollins.

**John W. Norton, Chicago.**—Under the auspices of Grace Cathedral, Topeka, Kan., Mr. Norton, assisted by the cathedral choir and by Master Reginald C. Walker, solo boy at St. James' Episcopal Church, Chicago, gave a program at the Topeka Auditorium May 2. The organ selections included: Concert Overture in C minor, Hollins; "In Summer," Stebbins; Fountain Reverie, Fletcher; "Jubilate Amen," Kinder; "Souvenir," Kinder; Scherzando, Gillette; "Marche Russe," Schminke; "Ave Maria" (voice, violin, piano and organ), Bach-Gounod.

**Henry F. Eichlin, Easton, Pa.**—Mr. Eichlin gave the following program on the new Austin two-manual in St. Luke's Lutheran Church April 23: Festival Toccata, Fletcher; "Will o' the Wisp," Nevin; Reverie, Fryssinger; "The Music Box," Liadoff; Fantasia in G minor, Bach; "Invocation," Mally; "Ave Maria," Schubert; Torchlight March, Gullmant.

**William T. Timmings, Philadelphia, Pa.**—At St. Michael's Lutheran Church Mr. Timmings gave a musical service of works by Philadelphia composers at vespers May 6. The organ selections were: Concert Overture in G minor, Timmings;

Melodie and Caprice, H. Alexander Matthews; Rondo, Frances McCollin; "Chanson Gracieuse," Frederick Stanley Smith; "Grand Choeur" in E minor, Timmings.

**Miss Esther Kaub, Chicago.**—Miss Kaub, who has studied at the Northwestern University School of Music under Stanley Martin for the last four years and is organist of Ebenezer Swedish Lutheran Church, gave the eleventh alumni recital at Fisk Hall in Evanston May 10. Her program included: Prelude and Fugue in D major, Bach; "Peece Heroique," Franck; "May Night," Palmgren; "Scenes from an Imaginary Ballet," Coleridge-Taylor; Scherzo (from Sonata 5), Gullmant; "Concerto Gregoriano," Yon (orchestral part arranged for piano played by Stanley Martin).

Several songs written by Miss Kaub were sung by Dorothy E. Schultz, soprano.

**Dr. Ray Hastings, Los Angeles, Cal.**—Dr. Hastings gave this program at the First Methodist Church of Santa Monica April 30: Triumphant March from "Naaman," Costa; "The Swan," Saint-Saens; Serenade, Toselli; "The Magic Harp," Meale; Cathedral Prelude and Fugue (E minor), Bach; Spring Song, Mendelssohn; "Pilgrims' Chorus" (requested), Wagner; "At Sunset" (dedicated to Dr. Hastings), Charles H. O'Haver; "Just for Fun," Hastings; "Caprice Heroic," Hastings;

### Special Services by Sircom.

At the First Unitarian Church, West Newton, Mass., Sunday afternoon, April 29, the choir and the men and women from E. Rupert Sircom's former choir at the Church of Our Saviour, Brookline, gave a musical service. Mr. Sircom directed. A special memorial service also was held May 27 and was attended by various military bodies and war veterans. The service list included: Prelude, "Lamentation," Gullmant; "Requiem Aeternam," Harwood; cello solo, "I Know that My Redeemer Liveth," Handel; anthem, "Souls of the Righteous," Noble; anthem, "Blessed Are the Dead, Which Die in the Lord," Stanford; anthem, "Give Rest O Christ" (contarion of the Faithful Departed as sung in the Orthodox Eastern Church of Russia); anthem, "The Recessional," De Koven; postlude, Dead March ("Saul"), Handel.

The Society of Theater Organists gave a motion picture demonstration at the Regent Theater, Elizabeth, N. J., May 23, as part of the state rally of the National Association of Organists. In the absence of Mr. Fabian, director of the theater, Alexander Gordon Reed welcomed the guests and introduced Robert Berentzen, president of the society, who gave an address on the art of organ playing in the theater, the possibilities as well as the difficulties involved. He then presented William H. Meeder, organist of the theater, who played "Mighty Lak a Rose" (a First National production), using Nevin's song as the chief theme.

At the first annual service of the Trinity Choir alumni association in New York, held May 20, Warren R. Hedden, who was a member of the choir from 1875 to 1877, played the Toccata in G major by Dubois as a prelude. Robert J. Winterbottom, assistant organist at Trinity from 1901 to 1904, played Bach's Fantasia in G minor as the postlude.

To mark music week, Mendelssohn's "Elijah" was sung in a manner which,

"March of the Magi Kings," Dubois; Well known songs, arranged for the organ: "Ave Maria," Schubert; "Sing, Smile, Slumber," Gounod; "The Lost Chord," Sullivan.

**Julian Williams, Huntington, W. Va.**—During April and May Mr. Williams gave short recitals preceding the evening service at the First Presbyterian Church. His programs have included the following numbers:

May 6—Spring Song, Hollins; "To a Wild Rose," MacDowell; Festival Toccata, Fletcher.  
May 13—Berceuse, Jarnefelt; Minuet, Boccherini; "Marche Pittoresque," Kroeger.  
May 20—"Solvejg's Song," Grieg; Gavotte, Martini; "Extase," Ganne.

**Frederick N. Shackley, Boston, Mass.**—In a concert in which he took part at the First Baptist Church of Brockton, Mass., April 25, Mr. Shackley played these selections on the four-manual and echo Skinner organ: Prologue from Suite in G minor, J. H. Rogers; "Will o' the Wisp," Gordon Balch Nevin; "Marche Militaire," Gounod; Berceuse from "Jocelyn," Godard; "Fiat Lux," Dubois.

**Frederic T. Egner, St. Catharines, Ont.**—Dr. Egner, organist of the Welland Avenue Methodist Church, gave the following program at St. Andrew's Presbyterian Church, Thorold, Ont., May 7: "Gondoliers" and "Venetian Love Song,"

Ethelbert Nevin; Fantasia, "The Storm" (by request), Lemmens; "Pilgrims' Chorus," from "Tannhauser," Wagner-Liszt; "The Answer," Wolstenholme; "By the Waters of Minnetonka," Lieurance; "Ave Maria," Schubert; "Songs of Scotland," Lampe-Egener.

**Frank M. Cram, Potsdam, N. Y.**—In his recital at the Normal Auditorium May 20 Mr. Cram played: Suite for Organ, Rogers; "Swing Low, Sweet Chariot," Diton; "In Paradisum," Dubois; "Elfe," Bonnet; "Le Rossignol et la Rose," Saint-Saens; "Souvenir," Drdla; "Fiat Lux," Dubois.

**Miss Mary Huggins, Emporia, Kan.**—Miss Huggins of the College of Emporia School of Music, a pupil of Daniel A. Hirschler, played as follows in a graduation recital May 15: Sonata No. 2 (in D minor), Rogers; Fugue in C minor, Bach; Nocturne, Ferrata; "The Swan," Stebbins; Theme (Varied) in E flat, Faulkes; Meditation and Toccata, d'Evry.

**Miss Bernice Crawford, Emporia, Kan.**—Miss Crawford, a pupil of Daniel A. Hirschler at the College of Emporia, gave a graduation recital May 18 previous to receiving the degree of Bachelor of Music. She played: Concert Overture, Faulkes; Toccata and Fugue in F major, Bach; Sonata No. 5, Thayer; "Benedictus," Reger; "A Desert Song," Sheppard; Meditation, Sturges; "Peece Heroique," Franck.

according to published accounts, thrilled the audience, at the Church of the Redeemer in Morristown, N. J., the evening of May 2. Mrs. Kate Elizabeth Fox, F. A. G. O., organist and director at this church, conducted the performance. As a prelude she played the Air for the G string by Bach and as a postlude the allegro maestoso from Mendelssohn's Second Sonata.

In a concert May 2 at St. Matthew's Lutheran Church, Kitchener, Ont., F. K. Thiele, the organist and choirmaster, was assisted by Hubert Schorse, organist; Mrs. W. Watson Frost, violinist, and Miss Esther Berlet, soprano. A fine program of anthems was presented by the chorus. Mr. Thiele played Handel's Concerto in B major

and Mr. Schorse and Mr. Thiele together played two movements of Merkel's Sonata in D minor for four hands, with double pedal, at the close. Mr. Schorse also played Rheinberger's Duet and Funeral March. Several Bach compositions and Tartini's Sonata in C minor were played by violin and organ.

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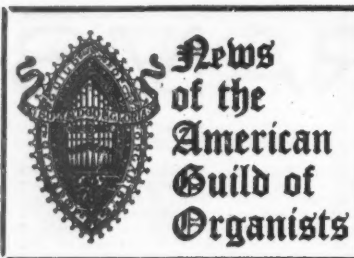
<b>Barbour, Florence Newell</b> A Summer Morning .. .60 Night Song .. .65	<b>Macdougall, H. C.</b> Salutation .. .60
<b>Burdett, George A.</b> Postlude on "Alford" .. .65 (Ten Thousand Times Ten Thousand) Meditation on "Toplady" (Rock of Ages) .. .60	<b>Milligan, Harold V.</b> Idylle .. .60 A Russian Rhapsody .. .60 Elegy .. .50
<b>Cole, Rossetter G.</b> Op. 34, No. 1. A Song of Consolation .. .60 No. 2. A Song of Grati- tude .. .75	<b>Nearing, H. C.</b> A Memory .. .50
<b>Diggle, Roland</b> Starlight, Intermezzo .. .50	<b>Reiff, Stanley T.</b> Festival Prelude .. .75
<b>Hardy, E.</b> The Hymn of the An- gels .. .50	<b>Shure, R. Deane</b> Op. 50. Larkswow. Idyl .. .60
	<b>Towner, Earl</b> A Summer Idyl .. .60

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## News of the American Guild of Organists

### Headquarters.

The regular meeting of the council took place May 7 with the following members present: Messrs. Sealy, Doersam, Comstock, Martin, Barnes, Brewer, Hedden, James, Macrum, Williams and Wright.

Letters of acceptance upon their election as honorary associates were read from Drs. Eugene A. Noble, John Kelman, John Fort Newton and John H. Finley.

It was moved and carried that Thomas Edwin Teasdale Griffiths, F. R. C. O., of Birkenhead, England, be made F. A. G. O. (ad eundem), he having furnished the proper credentials and paid the usual fee.

Mr. Hedden reported that the booklets containing the compilation of the former examination papers have been considerably in demand. The examiners for the paper work are T. Tertius Noble and Frank Wright, and for the organ work Samuel A. Baldwin and Frank L. Sealy.

A notice was given that an amendment to by-law 15 will be presented at the next meeting, providing that the fee for associate candidates shall be \$15 and for the fellow \$25.

The following colleagues were elected:

**HEADQUARTERS**—Paul W. LeBar, Mrs. William G. Locke, Esther A. Nelson, William Pollak, Paul J. Dotterew, David Griffith Samuels, Frank W. Sanders, Henry R. Stermer, D. C. Knauss, Lillian M. Grange, Edith Tufts, Margaret Haines.

**ILLINOIS**—F. William Fleer.

**INDIANA**—Clarence H. Carson, Lola C. Beck, Marion Brevier, Lillian V. Lukenbill, Mary Neley, Mildred Owens, Thelma J. Warrick, Agnes H. Warriner.

**MICHIGAN**—Marian K. Hodges, George T. Jarvis, D. H. Phillips, Harold A. Tripp, Frank Wrigley.

**MINNESOTA**—Elmer A. Hovdesven, O. E. Nelson, G. C. Ringgenberg, Ralph Strom.

**NORTHERN OHIO**—Mrs. Ethel Goss.

**CENTRAL OHIO**—Elmer F. Ende.

### Wisconsin Chapter.

The April meeting of the Wisconsin chapter was held at the Grand Avenue Methodist Church, with Mrs. Rees Powell as hostess. The program rendered on this occasion was: First Sonata, Guilment (Mrs. Netzow); Anthem, "Lord, We Implore Thee," Cesar Franck (Quartet of the Grand Avenue M. E. Church); Largo from Concerto in D minor, Bach, and "Jubilate Amen," Kinder (Karl Markworth, organist of Trinity Lutheran Church); Vocal Duet, "The Prayer Perfect," Stevenson (Mesdames Nisen and Thompson); two movements of "The Chambered Nautilus," Stewart; Minuet, Calkin (Harold Sanford, organist Kenwood M. E. Church). After a general good time a delicious supper was served in the dining room of the church.

One of the most successful meetings of the chapter was held on the evening of May 7 at the home of Adolph Wangerin, president of the Wangerin-Weickhardt Organ Company. The beautiful residence organ, a product of the company over which Mr. Wangerin presides, was heard for the first time by the majority of the organists present. The unanimous opinion was one of complete satisfaction with the instrument and of pride in the conviction that there was a local builder who could produce an organ with such skill and artistry. The following program was rendered: "La Favorita," Couperin, and Autumn Sketch, Brewer (Miss Lillian Way); Allegro vivace from Second Sonata, Bach; "Divertissement," Vierne; "Rev-

erie," Bonnet; Intermezzo from Sixth Symphony, Widor (Earl Morgan, organist St. Paul's Episcopal Church); vocal solos, "Tender Ties," Delbrueck, and "The Bay and the Moon," Hutchinson (Mrs. Henderson, organist First Baptist Church); Serenade, Rachmaninoff; "The Last Spring," Grieg; Rhapsody, Silver (Arthur Anneke, organist Second Christian Science Church); "Contrasts," J. Lewis Browne; "The Musical Snuff-box," Liadoff; "The Bells of St. Anne de Beaupre," Russell (Carl F. Mueller, organist Grand Avenue Congregational Church). After several others present played informally, light refreshments were served.

### Illinois Chapter.

The last dinner for the season and the election of officers took place at the Iron Lantern, Cass and Ontario streets, Chicago, on the evening of Monday, May 21, and not only was the attendance large, but the evening proved one of the most enjoyable on record in this chapter. Pietro A. Yon, who was passing through the city, was a guest and spoke briefly, setting forth his desire to promote the interests of American organ composers. Mr. Yon was received enthusiastically. Louis P. Hoyt, a Chicago organist just back from Paris, where he made an extended stay, prepared a most entertaining paper which was read by Albert Cotsworth, reciting some of his experiences in visiting the organ lofts of Paris. Dean S. E. Gruenstein made a report of the year's activities and Chairman William H. Barnes of the recital committee told of the seven successful recitals and services held since last October.

By a unanimous vote of the chapter Miss Florence Hodge, who retires as sub-dean and whose activities in behalf of the chapter have been most self-sacrificing and most effective for many years, was made a life member of the executive committee of the chapter.

The election of officers for the year resulted in the choice of the following: Dean, S. E. Gruenstein; sub-dean, Palmer Christian; secretary, Mrs. Lily Wadhams Moline; treasurer, Hugh Porter; members of the executive committee for three years, Miss Alice R. Deal, George H. Clark and Arthur C. Becker.

The service at the First Presbyterian Church of Lake Forest the afternoon of May 13 was one of the most successful of the season, being marked by organ playing of the highest excellence by Hugh Porter of the New First Congregational Church and Temple Sholem, and Miss Florence Hodge, A. A. G. O., of All Souls' Church. Mr. Porter did some noteworthy color work in the Nocturne by Ferrata and the Rogers Intermezzo, and gave a fine reading of the Trio from the Fourth Sonata of Bach. His group closed brilliantly with Rossetter G. Cole's "Fantaisie Symphonique." Miss Hodge played the Adagio from Widor's Sixth Symphony with consummate taste and made fine use of the solo stops in the organ in Chauvet's Andantino. Her last number was the Toccata from Widor's Fifth Symphony and it was interpreted with nothing short of virtuoso excellence. She played this number from memory. The quartet of the church, consisting of Mrs. Mabel Sharp Herdier, soprano; Miss Elaine De Sellem, contralto; E. P. Russell, tenor, and Frank M. Dunford, bass, sang Chadwick's "Shout Ye High Heavens" with spirit and excellent musical effect. The trio, "The Wings of the Morning," by Charles P. Scott, was an appealing piece of work.

Dr. George Roberts, pastor of the church, gave a short address which made a deep impression for the thoughts it contained. He paid a tribute to the principles and objects of the A. G. O. and among other things suggested that there might be, with good results, a guild of worshippers, which would promote more careful attention to the music of the church, and which would strive to do away with such things as making the organ prelude merely a means of covering the noise of footsteps of arriving churchgoers and the offertory of use to cover the

noise of falling coins.

The final service of the season was held in Mandel Hall at the University of Chicago Sunday afternoon, May 27, under the direction of Robert W. Stevens, the university organist. The organ solos were played by Miss Frances Anne Cook of the North Shore Baptist Church and Allen W. Bogen. Details of this service will appear in the next issue.

### Indiana Chapter.

An event of unusual interest in Indianapolis was a choir festival given under the auspices of the Indiana chapter May 1 in the Cadle Tabernacle. Over 1,000 singers participated and there was a very appreciative audience of about 5,000 people.

It was a great success and will probably become an annual affair. The program was given by the choirs of Christ Episcopal Church, St. Paul's Episcopal Church, the Church of the Advent and All Saints' Cathedral. The choral directors were Horace Whitehouse, George B. Kemp, Clarence Carson and Mrs. Hugh McGibeny.

### District of Columbia.

The monthly meeting of the District of Columbia chapter was held on Monday evening, April 16, at the studio of Harry Edward Mueller, in the First Congregational Church, Dean Nash presiding. After the regular routine of business, T. C. Lewis of the firm of Lewis & Hitchcock, organ builders, gave an informal address on organ construction, using for demonstration the magnificent organ which has been recently installed in this church. Mr. Lewis was most lucid in his explanations, and his concise and systematic treatment of his subject, and very practical illustrations, were of deep interest to the chapter. Following the lecture delicious refreshments were served, through the courtesy of Mr. Mueller.

MRS. JOHN M. SYLVESTER,  
Registrar.

### New England Chapter.

The annual meeting for election of officers and the final gathering of the present season was held Tuesday evening, May 15, at the Harvard Musical Association rooms, Boston. For the ticket, as set forth by the nominating committee, forty-nine votes were cast and the following persons were unanimously chosen for office: Dean, John Hermann Loud, F. A. G. O.; sub-dean, John P. Marshall; secretary, S. Harrison Lovewell; treasurer, Edgar Jacobs Smith; executive committee members for three years, Mrs. Florence Rich King, F. A. G. O., Francis W. Snow, Wilbur Hascall, Henry E. Wry, with the following to remain in office: For one year, John D. Buckingham, A. G. O., Homer C. Humphrey, Albert W. Snow; for two years, Charles D. Irwin, Benjamin L. Whelpley.

Reports were read by the secretary, the treasurer and the dean, and all these voiced an encouraging tone, as the season has been a prosperous one. The balance in the treasury May 1 was far in excess of the balance a year ago, although expenses had been unusually heavy.

After all business had been transacted the dean outlined in a few words what he had recently observed on a visit to the archives department at the state house and then introduced John Henry Edmonds, archivist for the commonwealth, as the speaker for the evening. Mr. Edmonds has devoted many years of study and research to subjects ranging from "pirates to organs and organists," and his address was authoritative. He constructed a picture of musical conditions in Boston in the time of the colonial governors. The audience listened to the recital of ancient facts with genuine enthusiasm, as but little of Mr. Edmonds' material is to be found in musical histories. At the close there was a rising vote of thanks, and shortly thereafter the customary social meeting and refreshments.

### Eastern Oklahoma Chapter.

The eighth and last recital of the chapter was given at Tulsa, Sunday afternoon, April 29, in Centenary M. E. Church, by Mrs. Caroline Dunn and included the following organ numbers:

Improvisation, Harry J. Banks, Jr.; "Elegie," Massenet; "Sunset," MacDowell; Sonata in D minor, Van Eyken; "Romance Triste," Lemare; Toccata in G, Demarest.

The annual meeting of the chapter was held at the Coffee Cup. The time was occupied with the business routine and annual reports of officers. John Knowles Weaver, the chapter's delegate to the convention of the Oklahoma Federation of Music Clubs, gave a report of the convention held at Shawnee the middle of April. A successful organ recital was given by Eastern and Western A. G. O. chapters at the convention by Miss Pauline Roberts and Mrs. R. H. Stoddard of the Western chapter and John Knowles Weaver of the Eastern chapter.

Officers elected for the year are: Dean—John Knowles Weaver, Mus. B., A. A. G. O. Sub-dean—Oliver H. Kleinschmidt, A. A. G. O. Secretary—Mrs. Ernest E. Clulow. Treasurer—Mrs. Caroline Dunn. Registrar—Mrs. Marie M. Hine. Librarian—William Merry.

### Western New York.

A May festival service was held by the Western New York chapter, assisted by the leading church choirs of Rochester, 700 singers, in Christ Episcopal Church May 13 at 4 p. m. The choirs which participated, under the direction of Dean Arthur G. Young, were those of Christ Episcopal Church, Epiphany Episcopal, St. Luke's Episcopal, Ascension Episcopal, Trinity Episcopal, St. Thomas' Episcopal, St. Michael's Episcopal (Geneseo), the Baptist Temple, the Lake Avenue Baptist Church, the Parsells Avenue Baptist, the First Presbyterian, Central Presbyterian, Westminster Presbyterian, United Presbyterian, Brighton Presbyterian, Grace Methodist, West Avenue Methodist, St. Matthew's Lutheran, Salem Church and Emmanuel Reformed.

Soon after the service opened it became necessary to close the doors. While the processional was still being sung, a crowd of persons seeking entrance formed a dense line for a distance on the lawn. Chairs were placed in the sanctuary at the right of the chancel and between the front pews and chancel steps, while some persons stood throughout the service. The singers were too many for the choir loft, large as it is, and a number occupied front pews.

Miss Alice C. Wysard, organist of the Brighton Presbyterian Church and secretary of the guild, played as preludes the Andante from the Fourth Sonata by Bach and the Allegro con Fuoco from the Sixth Sonata by Guilment. Lorimer Eshleman of the Baptist Temple presented the Finale from "Suite Arabesque," by Holloway. Elliott C. Irvin, organist of the Church of the Ascension, had as the postlude the "March of the Priests," by Mendelssohn.

For the first anthem the combined choirs sang "Unfold, Ye Portals," by Gounod. In his accompaniment Mr. Young made the organ almost take the place of an orchestra by his use of the string stops. The last anthem was "The Heavens Are Telling," from Haydn's "The Creation."

A former musical director said after the service that he believed the guild's festival was the greatest service of its kind he had known in Rochester.

Dr. Murray Bartlett paid a high tribute to the mission of music. He said that it was a natural expression of man's nature; hence, a direct approach to the Deity. Because it is so powerful in its expression of human feelings and experiences, church musicians have a great mission to perform, Dr. Bartlett said.

### Missouri Chapter.

The Missouri chapter met Monday evening, April 30, at the Delmar Baptist Church, St. Louis, on the invitation of the organist, E. R. Kroeger. Twenty-four members were present. It was an interesting meeting, the occasion being the election of officers. William M. Jenkins has served as dean for three years. His place will now be filled by Edgar L. McFadden, who was last year's secretary. Milton D. McGrew was again elected sub-dean. The other offices were filled by the

following: Hugo Hagen, secretary; Mrs. Louise D. Gardner, treasurer; Mrs. G. W. Koffman, registrar; Miss Catherine Carmichel and F. Hillegardt, auditors. Christian H. Stocke was appointed chairman of the recital committee.

Last season was perhaps the most active the local guild has had for years. Two of its members, E. R. Kroeger and Walter Wismar, gave each a recital under the guild's auspices. The following organists were heard: Edward Rechlin of New York City, Edwin Stanley Seder, professor of organ at Northwestern University; Warren D. Allen from Stanford University, and Charles M. Courboin.

John Hall, Edward M. Read and E. R. Kroeger served in the capacity of dean prior to Mr. Jenkins' election. They are all active members, attending faithfully and regularly, and take an active part in the work and meetings.

The May meeting was to be an automobile outing to Belleville, Ill. Raymond Rapp, formerly of St. Louis, now supervisor of music at Belleville, has urged his fellow organists to have the next meeting at this suburb of St. Louis and partake of the famous "Belleville asparagus."

**Kansas Chapter.**

The Kansas chapter met May 9 at Grace Cathedral, Topeka. There were fourteen members of the chapter present, as well as several visitors from Lawrence and Topeka. The meeting was opened with a greeting by the dean, Mr. Stearns. In the course of his remarks it was suggested that the chapter make an effort to meet with more regularity, possibly twice a year, in the fall and in the spring. Mr. Hirschler suggested that it might be a good plan to have a two-day reunion in the fall at some place designated by the chapter. Miss Pendelton made a motion to that effect and Mrs. Utt seconded it. It was unanimously accepted by the members present.

Mr. Hirschler made a motion, seconded by Mrs. Moorhead, that the chapter set aside \$100 toward a re-

cital by an organist of national reputation in connection with this two-day meeting, the local manager to handle the concert so that in any case the cost to the chapter must not exceed \$100, and shall be proportionately less if the seat sale warrants it. This motion was unanimously adopted. Mr. Skilton made the motion that the meeting be held in Lawrence in October or November, and it was unanimously adopted. It was deemed advisable that a program committee be appointed for this occasion. The chair appointed Mr. Skilton, Miss Pendelton and Mr. Hirschler.

The election of officers held at Independence in February was affirmed at this meeting so as to conform with the rules of the guild to elect officers in May.

In the afternoon Dean Skilton of Lawrence gave an interesting and helpful talk on the difficulties of organ playing, particularly in Kansas, in the widely separated areas of the chapter. George Barnes, choirmaster of Grace Cathedral, gave a splendid informal talk on the qualifications of a choirmaster and demonstrated his views with a practical rehearsal of the choir boys of the cathedral.

In the evening at 8 o'clock a public service of the guild chapter was given at the cathedral. Special thanks are due to the Rev. David Clark Beatty, LL.B., canon, whose address on "Music in Worship" served as an inspiration to the members present as well as to the visitors at the public service. The program: Organ Prelude, Chorale in A minor, Cesar Franck, and "Cantilene Pastorale," Guilmant (Daniel A. Hirschler, A. A. G. O.); Choral Evensong, Tallis; Magnificat in F, Adlam; Nunc Dimittis in F, Adlam; Organ Solo, Prelude, Bach, and Arietta, Brase (Hagbard Brase); Anthem, "Blessed be Thou, Lord God of Israel," Matthews (Grace Cathedral Choir, George W. Barnes, choirmaster and assistant organist; Mrs. J. A. Campbell, organist); Organ solos, "Moonlight," Karg-Elert, and "Chorus of Thanksgiving," Skilton (Charles S. Skilton, F. A. G. O.).

**I**t is something to think about when a large organ, a powerful instrument with heavy pressure diaphones and tubas, built to support the Chicago Symphony Orchestra and a chorus of six hundred voices, can be taken down and stored in a concrete and brick gymnasium with a dirt floor from year to year, then re-erected and used for the annual Chicago North Shore Music Festival and the Northwestern University Commencement without a hitch.

It is something more that this organ was loaned for last summer's Pageant of Progress and installed away out in Lake Michigan at the end of Chicago's "mile long" Municipal Pier, where it supplanted the orchestra of the previous Pageant and was used three weeks two recitals a day and then stood ten months in the unheated and anything but wind-tight Congress Hall, until returned to its rightful place on the Patten Gymnasium stage for the third May Festival of its career.

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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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CHICAGO, JUNE 1, 1923.

## FOR CHURCHLY QUALITY

In these days of striving for orchestral effects in organ designing it is not amiss to listen to the arguments of the conservatives, even when we cannot agree with them in toto. The Organ, the excellent quarterly published in London, which contains so many articles and illustrations of the greatest interest to the organ student, calls attention in its current issue to a little volume by Henri Mulet, entitled "The Ill-Omened and Anti-religious Tendencies of the Modern Organ." The Organ does not accept all that the French writer says, nor does The Diapason, but there is food for thought for those who depart too far from traditional voicing and traditional stop specifications in an effort to make church instruments "modern" and "orchestral," rather than churchly. How this tendency impresses the conservative organist is shown by the enthusiastic welcome given any new organ whose builder has striven to retain churchly quality at the sacrifice of some of the latest features.

In the first part of his book, according to the account in The Organ, Mr. Mulet maintains that what we sometimes call the inexpressiveness of the organ is its glory. "The organ," he says, recalls the timbre of certain instruments; it does not imitate them. That is not its role. It has something better to do. It is sufficient in itself, for it is as rich as the fullest orchestra. The orchestra is a picture, the organ is a stained glass window."

M. Mulet blames Cavaille-Coll for leading the fashion in the matter of depleted chorus work, and tells how Guilmant had to make quite a fuss before he could wring out of the great French builder even a tolerable sufficiency of chorus work in the organ at the Trocadero. The reduction of mixture-work, combined with increased wind pressures and the introduction of keen viols has completely altered the character of the church organ, and that, as the author vigorously maintains, not for the better. He admits that French builders have much to learn from their English and American contemporaries, especially in the matter of stop control and accessory mechanism; and he is rather taken with the system of separate swells for different families of stops—provided that the swell proper maintains its identity. He will, however, hear nothing that would turn the glorious old-toned church organ into a mere orchestra.

A model scheme for an instrument with four manuals and a hundred speaking stops shows that twenty-nine of them are mutation and chorus stops, representing fifty-four ranks between them, or about 43 per cent of the total number. M. Mulet insists that this proportion should be observed in all organs.

## "BUGS" THAT DESTROY

Organ bugs are nothing new to us. We know a number of them and we are fond of them, for in all the realm of entomology there is nothing more interesting than this particular "bug." We cannot describe him in scientific terms, but in the vernacular we would

define him as one who loves the organ, devotes his spare time to study of its construction, but in most cases is neither a builder nor a professional performer on the instrument. At once, as we seek for an example, comes to mind the greatest and most interesting of them all—Dr. George Ashdown Audsley, who has spent a lifetime studying and writing on organ specifications, and who—by the way—in his latest writings, has come to approve the use of stopkeys. Dr. Audsley these many years has advocated tonal and mechanical improvements in the organ and has never ceased to keep his lantern lighted in the Diogenistic search for an honest organ builder. Then we have Senator Richards of Atlantic City; Rodman Wanamaker of Philadelphia; George Eastman of Rochester; in Chicago William H. Shuey, the godfather of the flock of four-manuals in Oak Park, and, of a younger generation, William H. Barnes—which is mentioning only a very few scattered from coast to coast. And we must not forget Dr. Mixsell of Pasadena and James A. Bamford of Portland, Ore. These are what may be classed as "benevolent," or "constructive," bugs.

Then there is another class, the destructive ones, and these had escaped our attention. A French engineer, Ernest Perrier de la Bathie, has found the latter so important that he has written a book on them which should interest every organist. It is entitled "Les Insectes des Orgues." After quoting in its introduction the statement that the best friends of the organ builders are the rats and the organists, who keep the instruments from lasting too long, the author writes a scientific tract from the standpoint of the owner of an organ and an entomologist and tells of the havoc wrought in wood and leather by various insects. No less than forty-one species of coleoptera, orthoptera, neuroptera and hymenoptera are described and, in some cases, portrayed. For the fighting of these is given a classified list of some fifty preventives and cures. Unfortunately, as the author points out, the general disinfection of a complete organ by poisonous gases is hardly possible; for instance, sulphur-dioxide would corrode the metal parts, and formic aldehyd would harden the leather. It is usually necessary to remove the affected part for treatment in a workshop.

Seriously, here is an opportunity for one of our organists trained in France to translate into English a valuable essay for the use of builders and organists.

## OUR MUSIC JOYOUS

Following upon the movement to idealize "jazz," which we noted in the May issue, comes an interesting item to which Dr. Alexander Russell calls our attention. He sets forth that there seems to be a growing acknowledgment on the part of European artists who have toured America that, as a nation, we have a clearly recognized idiom in our unusual rhythms. However great their classical attainments and however rigid their programs may be, these artists find something fascinating in American popular music from the standpoint of acute observers in all that pertains to their art.

Marcel Dupre, while here on his tour, found it worth his while to make serious investigation in this field through the medium of records of American dance music.

"I find," said Mr. Dupre, "that in its ability to express humor American music is marvelous. The unexpected accents coming in the most unexpected places; the sudden transition from forte to piano; the evoking of pulsating, foot-coaxing, hurrying tunes—all embody something delightful and refreshing; in a word—joyous music."

This opinion from an artist whose programs are of classic purity should be of real significance to American music lovers—an assurance that the American's sense of humor, his intense "busyness," his delight in quickness of change and impatience of repetition are indeed crystallizing into a national musical idiom.

## TO PLAY AMERICAN WORKS

Pietro Yon informed us in the course of a brief visit at the office of The

Diapason a week or two ago of his novel plan for the next season. He is preparing several all-American programs to be played in various cities on his tours beginning in the fall. In fact, he intends to devote most of his programs to the compositions of American-born writers for the organ.

Mr. Yon, although an American citizen and a true American in spirit, has reflected in his work during the years he has lived among us the results of his Italian birth and training, and one of our recent delights was to hear him in an Italian program, for there are few men in the world today who can play Italian organ music as he does—if, indeed, there is anyone else. But Mr. Yon, as he expressed it, feels that it is time to put forward the works of men who compose for the organ in his adopted country. He differs from some foreign artists in that he firmly believes that there is a great amount of good organ music in the United States which should be boosted and played before American audiences, and he also believes that the encouragement which concert organists can give the native composer will lead to more and better creative effort.

Isn't it strange, however, that a man who was not born or trained in America leads the way in this movement? His example, we hope, will nerve on a few others, not excluding foreign virtuosos who come to this side. It is a good thing to endeavor to disprove the statement that a prophet is not without honor save in his own country.

And we'll have it understood right here and now that if T. Tertius Noble ever tries to get gay with us, we have the clipping of the dispatch telling about the lady who changed her will just because of the "screeching" of his choir stowed away in a pigeon-hole, all ready for him.

## ADJUSTABLE BENCH OLD.

Atlanta, Ga., May 11, 1923.—Editor of The Diapason. Dear Sir: I notice in the May issue of The Diapason mention is made of an adjustable player bench made eight years ago. Shucks! This is nothing new. My father, the late George H. Ryder, made one for the New England Conservatory more than twenty years ago and previous to that I saw one made for the same institution by the Hook-Hastings Company. My father built an organ in 1880 and made an adjustable bench for it. The instrument is now in use in St. James' Church, New Haven, Conn., and while the adjustable part is gone, the bench is still in use. It is a cinch it's not a modern idea; so why try to rehash it? Yours truly, CHARLES A. RYDER.

## Mr. Skinner Rises to Inquire.

May 11, 1923.—Editor of The Diapason: I note a new expression from the pen of George Ashdown Audsley. Inasmuch as Dr. Audsley says neither the organist nor the organ builder knows how to design an organ, I rise to ask what breed of cats the "specification writer" belongs to?

Very truly,  
ERNEST M. SKINNER.

## Takes Boston Cathedral Post.

William E. Dailey, Jr., has been appointed organist of the Cathedral of the Holy Cross in Boston and has taken up his new duties. He is one of the youngest organists who has ever filled the position. Previous to going to the cathedral he was organist at Holy Trinity Church and at St. John's Church in North Cambridge. Mr. Dailey was born in Charlestown, June 30, 1899, attended St. Francis de Sales School in that district and then entered Boston College High School, graduating in 1917. Mr. Dailey then entered the Massachusetts Institute of Technology and took the electrical engineering course.

The orchestra of the North Avenue Methodist Church of Pittsburgh on May 6 celebrated the twenty-fifth anniversary of its organization. From a small beginning it has grown to be what is pronounced the greatest organization of its kind in America. Charles N. Boyd has been the leader from the beginning. Some of Pittsburgh's best known musicians began their work here. The spirit of loyalty has been such that on the anniversary many players were in place who were there at the beginning.

## The Free Lance

By HAMILTON C. MACDOUGALL

A paragraph in this column in the April number in regard to the cultivation of a mutual regard between English and American musicians has called forth several replies. One letter from a well-known American recitalist voices his interest in the matter and sketches in a general way plans for a recital trip in England. My correspondent is of the opinion that he will do well if he makes his expenses, but thinks that such a trip would be for the general good.

Franklin Glynn of Moncton, N. B., who has had much recital experience in Great Britain, while agreeing that American organ music is practically unknown in England and Scotland, and that a series of recitals by a good American organist would be an excellent idea, is as firmly of the opinion that such an American would need to have the spirit of a philanthropist! Mr. Glynn says that organ recital fees in Great Britain seldom equal \$100. He is quite correct, although I learned on the best of authority, while in England last winter, that Hollins and Dupre received £40 each for their recitals in a large city in the west of England. It is plain, however, that an organist having his summer in Europe might well arrange to give a few recitals, and thus make a beginning in the good work of helping the British to get acquainted with the best of our organ literature.

And so Professor Samuel A. Baldwin of the College of the City of New York has given 900 public organ recitals on the organ in the Great Hall of the institution, playing 1,336 different compositions, embracing every school of music! If this record has been excelled I will be glad to know it. The book of programs of the season ended May 20, 1923, has just come to hand and gives convincing evidence of the versatility and catholicity in selection of Professor Baldwin. I presume it is too much to ask for, but a list of the 1,336 different compositions played at these recitals, arranged alphabetically by composers' names, also arranged by schools of composition and, again by the forms employed, would be of the greatest possible interest to all organ recitalists and organ students.

In talking with one of the most advanced English composers I learned something about the habits of thought peculiar to those excessively modernist individuals impolitely—and probably unjustly—referred to as "discord-mongers." My English friend said: "Well, take Stravinsky, for example. Stravinsky looks at harmony somewhat in this way: He thinks that an octave—say C to C—is an insipid, weak and profitless sort of a combination; while C and C sharp, or C and C flat, give strength and harmonic interest."

And there you are! And where are you?

Speaking of the men typical of modern modes of musical thought, Ravel seems to stand out as one of those acceptable to the moderately conservative and to the ultra-modernist. We older men ought to realize that one of the reasons why we dislike the extreme works of Debussy, Ravel, Goossens, Bax, Bela, Bantock and others of the ilk is that we cannot play them readily at sight; of course, after playing we wonder at and hate the discordance, but we do not like being put back into the class of poor readers. In this respect we certainly ought to be ashamed of ourselves. Familiarity with the advanced music is absolutely necessary to its understanding and liking. I am inclined to put understanding first, for if what seems to us, at first hearing, as mere incoherence masquerading as "music," proves afterward to have real form, we begin to appreciate dimly that we must sit up and take notice. Take Ravel's "Jeux d'Eau," for example. There is a piece of music for piano that I make bold to say no experienced pianist of the



school brought up on Schumann, Mendelssohn, Brahms et Cie, could make anything out of at a first or several subsequent trials. A good record for this, like that of Moisevitch on the Ampico, heard again and again, reveals, however, a well-marked and strong construction. And so it must be with all the "modern stuff" that is good: It must have a form, though it may use none of the forms so far known to the art. I am inclined to believe, in fact, that men like Ravel are less successful when they attempt to put the new wine of discordance into the old bottles of the classical forms than when they use a form of their own. I very likely am writing myself down an ass of the Dogberry type; but the Fugue in Ravel's "Le Tombeau de Couperin" is to me absolutely hideous, unspeakably ugly, while the Rigaudon and Toccata and Prelude from the same suite are most original and enjoyable.

Another thing that gives me faith in Ravel is that he possesses an acute sense of rhythm. After all, music is rhythm, first, last, and all the time. Look at the rhythm of Bach and Beethoven. In the Bach-Beethoven sense of the word I cannot find rhythm in Debussy; I am therefore in doubt as to Debussy's real place in the hierarchy of the art of music, much as I have grown to like the Quartet and some of the piano pieces.

**ORGAN IS USED WITH CELLO**

**Zack Gives Demonstration of Superiority for Accompaniment.**

It has become a set tradition that the piano is the best substitute for the orchestra in providing an accompaniment for a singer or instrumentalist, the reason, of course, being its polyphonic possibilities. But the piano as an accompanying instrument is greatly deficient in tone color and inadequate in its reproduction of orchestral effects. Not only does it not blend with the voice, violin, cello or other solo instrument, but it is indeed a totally foreign element.

Tradition is a mighty power that continues in force long after the cir-

cumstances that gave it its birth have been changed or modified, until someone, more venturesome than the rest, decides to test its authority, and at his success everyone wonders why this had not been attempted before. An interesting experiment that excited various critical comment was made when the organ was used for accompaniments in an entire cello recital given by Arthur Zack, assisted by Edgar Nelson, at Kimball Hall, Chicago, May 9. The consensus of opinion was that the organ is far superior to the piano as an accompanying instrument. Possessing greater polyphonic facilities by the use of its octave coupling and pedal tones, it also has a far better sustaining quality and a greater variety of nuance. It is the nearest approach to the various timbres of the orchestral voices. Then, too, the organ blends far more readily with the solo voice or instrument and provides a colorful background without distracting attention from the soloist.

The use of a piano as an accompanying instrument arose from its convenience and accessibility, but now that many concert halls are equipped with organs it would certainly be more desirable if they were used whenever possible.

A.

The Choral Society of Cedar Rapids, conducted by Marshall Bidwell, the organist, sang Gaul's "The Holy City" April 19 at Sinclair Chapel, Coe College, in connection with the first concert series by the Symphony Orchestra and the Choral Society of Cedar Rapids.

Edward C. Hall, choirmaster and organist of Grace M. E. Church, Butte, Mont., gave three festivals in April, choosing for his subject "The Three Inseparable Links—Faith, Hope, Charity." Great interest was manifested in these programs, as indicated by the large audience present at each. On May 13, Mother's day, another impressive program was rendered on "Mother and Home." Mr. Hall played the following numbers for his recital: Variations on mother's favorite tune, "Sicilian Mariners," Meale; "Ethelinda," (in memory of his sister), Hall; "Elegie," (in memory of his mother), Hall; "Home, Sweet Home," Buck; Improvisation on my mother's favorite tune, "Toplady," Hall.

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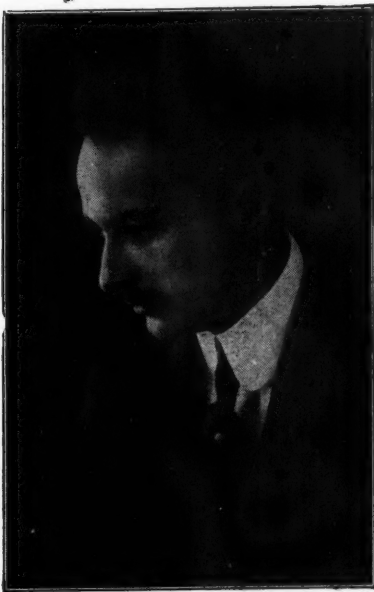


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### Religion and Music: How They Need Each Other

By REV. GEORGE ROBERTS, D. D.

Address at Service of Illinois Chapter American Guild of Organists, at First Presbyterian Church of Lake Forest, May 13.

It is a great privilege for us to have the musical vespers of this afternoon under the auspices of the American Guild of Organists. This guild is not composed of men banded together for the purpose of improving the art of music or their own technique; they have a higher purpose which we find concisely expressed in the first and last paragraphs of their declaration: "We believe that the office of music in worship is a sacred obligation before the Most High. Wherefore, we do give ourselves with reverence and humility to those endeavors, offering up our works and our persons in the Name of Him without Whom nothing is strong, nothing is holy."

Music is one of the oldest, most universal and most versatile of man's expressions. A familiar line tells us that "Music hath charms to soothe the savage breast"; Shakespeare opens one of his plays with the line: "If music be the food of love, play on." Music has long been used to express joy and happiness; and Rousseau has declared: "I'm saddest when I sing." Such quotations as these reveal that music gives expression to a variety of emotions, if not to all the emotions, and it has also for long been a great aid to man in his worship of God, by whatever name he worships Him. In this latter use the organ and the human voice have played most conspicuous parts, doubtless because they can, each in its own way, express more shades of meaning and stir more sympathetic chords in man than can other forms of music. And in these two forms especially it has helped to lift up man's heart and aspirations to God and to bring God down to man; and this is the true purpose and goal of

all worship. Sometimes this aim is attained by something definite and concrete, sometimes by something more general and what we may well call atmospheric.

For example, a man has a headache. He may take a dose of medicine and, why he has lost it; the medicine acted directly on the pain. On the other hand, eschewing the medicine, he may drop all his work and responsibility and go forth for a brisk walk in the open air; then, too, he will lose the headache, though by the more general method of having toned up his whole system. So is it with worship. To the average Protestant of the twentieth century the sermon is the center of the service. If that deals with some point of faith that particularly appeals to him, if it settles some doubt that has been disturbing him, if it gives him new strength for some duty or new courage to fight some temptation, he goes forth from the service feeling well repaid for having come, knowing that his Christian life has been helped; because, as he frequently expresses it, the sermon touched him directly and personally, as if it had been preached for him alone. On the other hand, the sermon may have had no such direct message to him, but yet he may leave the service with the feeling that it was good for him to have been there; and the feeling this time is due to the atmosphere of worship in which he has been living and whose purer air he has been breathing; and, in a less direct but no less valuable way, his whole soul and being has been lifted up. Though he may not have known it, the music in the service had had a great deal to do with the good that had been his; the music had helped to create this purer atmosphere and had lifted him up to God while also bringing God down to him.

Dryden wrote a poem on St. Cecilia, who is popularly credited with being the inventor of the organ. We are familiar with her through the painting of Raphael in which we see an angel attracted by the music dropping flowers on the keys of the instrument

which she is playing. The poet has expressed this power of music played by a master on the organ in the following lines:

Orpheus could lead the savage race,  
And trees unrooted left their place  
Sequacious of the lyre:  
But bright Cecilia raised the wonder  
higher:  
When to her organ vocal breath was  
given  
An angel heard, and straight appeared—  
Mistaking Earth for Heaven.

It is not an intellectual appeal that music makes, but rather an emotional one, using the word "emotional" in its best sense. It is true that there are those who with a higher musical intellect, and with what we call both a good ear and a feeling for music, can appreciate it in ways that others may not; but, nevertheless, without education music may yet stir the depths of all, rousing the emotions, strengthening the will and lifting up the soul, bringing, as Dryden put it, an angel from heaven itself, not so much "mistaking earth for heaven," as making earth a little more like heaven.

There were long years in which religion and the arts said one to another, "I have no need of thee," but each one was mistaken. Painters tried to claim that their art did not need religion, and religion felt that it had no need of painting; but how very many of the world's greatest canvases owe their inspiration and meaning to the religious experiences of men and women! And, contrariwise, how few churches there are left that are bare and unadorned as were the old Congregational and Quaker meeting-houses! Today we desire beauty in our churches and have abundantly used mural paintings and stained-glass windows. Architecture made the same false claim which was similarly replied to by religion; and yet (to go no further) Gothic has been used almost exclusively by the churches because its pointed arches have been the expression in visible form of the reaching up of the heart and soul of man to God.

So also, music and religion have equally tried to claim their lack of need of each other, but with the same

results. True it is that for a long time no other music was countenanced in the church than the singing of the congregation under the leadership of a precentor who gave the pitch with his little pipe; and even today there is no organ in the Sistine Chapel of the Vatican. Even Wagner claimed that he could produce music without the aid of religion, but he failed, and it was he who gave the world the greatest religious music drama, "Parsifal." Many of the world's greatest music scores are taken literally from the scenes and the words of the Bible.

Today it is not only rare, it is almost unheard of, where music does not play a most important part in the service. It is not found there for the purpose of drowning the noise of the feet of the incoming and outgoing worshippers or the clink of the coins as they are dropped into the collection plates, though there may still be many who assign to it no higher place. The time is yet to come when all worshippers shall realize that the service commences with the first notes of the prelude and closes with the last notes of the postlude. Pulpit and console are no longer worlds apart; and the minister and the director of music no longer walk along parallel lines, but rather do they co-operate and in co-operating create a religious atmosphere which helps to uplift the worshiper and the worshiper and to bring God into His own house.

It is a most excellent thing for religion that the American Guild of Organists is founded on such a platform as has been here partly quoted; it will be an increased good for religion when there is also an unofficial Guild of Worshipers who will appreciate the part that music plays in the worship of God.

The residence of E. W. Backus, the wealthy lumberman and capitalist of Minneapolis, contains a large Kimball soloist organ, installed in May. Another, one of the most costly residence organs ever built, is being installed in the home of W. T. Hales, Oklahoma City.

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**MUSIC WEEK IN POTTSTOWN.**

**Organ Recitals Daily, With Sixteen Churches Co-operating.**

The second annual music week, observed at Pottstown, Pa., May 13 to 20 under the leadership of a committee headed by Charles H. Baker, was marked by daily organ recitals. Sixteen churches co-operated. Following was the schedule of noon and evening programs and performers:

Monday, May 14—12:30 p. m.—Organ recitals at Hippodrome Theater, Wilfred S. Binder, organist; Grace Lutheran Church, Miss Kathryn Richard, organist. 8:15 p. m.—Recital at Emmanuel Lutheran Church by Professor J. F. Frysinger.

Tuesday, 12:30 p. m.—Recitals at Trinity Reformed Church, Miss Minnie Brendlinger, organist; First Baptist Church, Mrs. Frank P. Miller, organist; Searles Memorial M. E. Church, Mrs. Roy Keim, organist. 8:15 p. m.—Children's festival of music, given by children of the public school under direction of Miss Estella K. Kline, supervisor of music, at Grand Opera House.

Wednesday, 12:30 p. m.—Recitals at Emmanuel Lutheran Church, Charles H. Baker, organist; First Presbyterian Church, Miss Frances Duden, organist.

Thursday, May 17, 12:30 p. m.—Recitals at Lutheran Church of the Transfiguration, Charles J. Custer, organist; Christ Episcopal Church, Henry K. Ancona, organist; St. James' Lutheran Church, Henry Smith, organist. 8:15 p. m., concert by Lamb's Concert Orchestra, William F. Lamb, director, Y. M. C. A. Hall.

Friday, 12:30 p. m.—Recitals at Hippodrome Theater, Mrs. Frank P. Miller, organist; Zion's Reformed Church, Mrs. Flora Rinehart, organist. 8:15 p. m.—Concert by Pottstown Band, Eugene Z. Weidner, director, State Armory.

Saturday, 12:30 p. m.—Recitals at First M. E. Church, William Binder, organist; St. Aloysius' Catholic Church, Miss Elmira Normandin, organist. 2 to 5 p. m., street concerts by Citizens' Band, Boys' band and Philadelphia Fife and Drum Corps.

Sunday, May 20—Musical services by choirs of churches, with addresses suitable to music week. 3:30 p. m.—Concert of sacred song, Hippodrome Theater, Miss Jeanette Douglas Hartenstine, director. Given by massed choirs of Pottstown, Charles J. Custer accompanist.

Noonday sings were held each week-day at industrial plants.

**Jersey Choirs Unite in Service.**

Music week on the Palisades of the Hudson was brought to a fitting close on Sunday, May 6, with a service of song and praise by a combined Episcopal choir in the Church of the Mediator, Edgewater, N. J. Members of the choirs of Trinity Church, Grantwood; the Church of the Good Shepherd, Fort Lee, and Edgewater Church took part. The Rev. Roland

K. Gimson, rector of the last-named church, was in charge of the service. He was assisted by the Rev. Herbert J. Glover of the Church of the Heavenly Rest, New York, who preached the sermon. William S. B. Dana, organist of Trinity Church, Grantwood, and the Church of the Good Shepherd, Fort Lee, directed the music. Mrs. John Ackerman, organist of Edgewater Church, was at the organ.

**Career of Joseph G. Spring.**

Joseph G. Spring, who was recently elected president of the Organists' Club of Chicago, spent a season as pianist and accompanist with one of Elias Day's opera companies eight years ago, at which time he was only 14 years old, the May issue of the Lyceum Magazine reports. He is rated as one of the coming young organists of the country in the realm of moving picture music. Several of his compositions are creating favorable comment. Among the leaders are a sacred song, "Oh, Lord, My Light," published by the Heidelberg Press, of Philadelphia, and "The Clock" and others. Mr. Spring also has another valuable asset in a beautiful baritone voice and one of his most popular stunts is to leave his organ and, mounting the stage, sing a solo with orchestra accompaniment and illustrated slides.

**Robert-Mortons for Churches.**

The following sales of Robert-Morton organs to churches are reported as closed in April: St. Patrick's Roman Catholic, San Jose, Cal.; Holy Cross Roman Catholic, Los Angeles; St. Raphael's Roman Catholic, San Rafael, Cal.; St. Leander's Roman Catholic, San Leandro, Cal.; First Christian, Lodi, Cal.; Evangelical Lutheran, Lodi; Church of Christ, Hollywood, Cal.; and Garvanza M. E. Church, Los Angeles.

The Cecilia Choir of the Western Theological Seminary at Pittsburgh, under the direction of Charles N. Boyd, gave a program of church music at the East Liberty Presbyterian Church May 2, assisted by James P. Johnston, A. A. G. O., who played the following organ numbers: Passacaglia, Bach; Chorale in A minor, Franck, and Baptism Theme from "The Temptation," T. Carl Whitmer.

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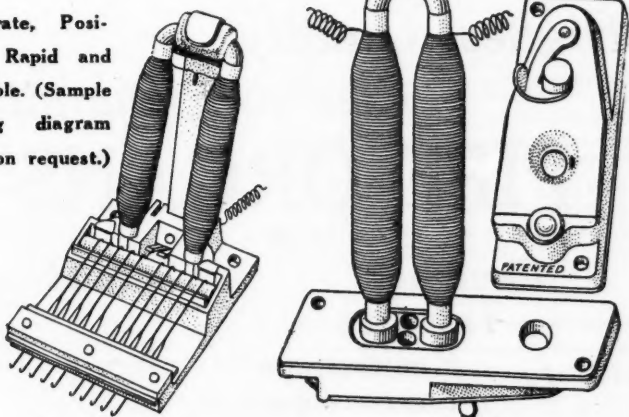
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Edward Rechlin, the New York organist, whose Bach interpretations have won him fame throughout the country, has been encouraged by the success of his third season of recitals, just completed, to undertake another and more extensive tour in the fall and winter. He will appear in upward of forty cities and through the support



EDWARD RECHLIN.

of a committee of patrons his recitals really are sponsored by a national movement.

Mr. Rechlin emphasizes in his recitals neither performer nor instrument, but aims to carry a message of hope and beauty. An effort is made to demonstrate the organ as the instrument of religious expression, due to its tonal characteristics and to its long association with worship; this, however, without condemning the modern development of the organ both mechanically and in its repertoire. The three tours that Mr. Rechlin has made have embraced about eighty-five cities with an attendance of over 100,000 people and return engagements in practically every place. The audiences were more than enthusiastic, proving to Mr. Rechlin that the American public is eminently spiritually inclined and thoroughly capable of assimilating interpretation of Bach and other great composers of the king of instruments.

Mr. Rechlin brought his national tour to a close with the recital in Aeolian Hall in New York in April. All the New York critics gave the performance unusually high praise. The critic of the Times said among other things: "Mr. Rechlin gave an interesting recital of Bach's devotional chorales on the organ at Aeolian Hall, which have been rarely brought into concert use with more reverent feeling. So marked was the effect that at many points a deeply impressed audience refrained from applause." The New York Tribune said: "A dramatic, powerfully-played opening number was the Fantasia and Fugue in C minor. Following this were chorale preludes played with delicate expression and fine feeling for their spiritual and poetic significance. Four harmonizations of chorales of Bach composed a second beautifully played group in which Mr. Rechlin's thorough knowledge of the organ was emphasized. The Toccata in F, rich, and possessing magnificent contrasts in tonal color, was played in a manner approaching the heroic."

Neidlinger Arranges Recitals.

In observance of New York's fourth music week, William Neidlin-

ger, F. A. G. O., organist and musical director of St. Michael's Church, arranged two unusually interesting recitals. May 1 an organ recital was given by Miss Lillian Dechman, who played compositions by Bach, Widor, Dethier, Faulkes, Bossi and Thiele. On May 3 a recital of compositions for piano and organ by Mrs. William Neidlinger, pianist, and Mr. Neidlinger, organist, included: Fantasia and Fugue, Saint-Saens; Prelude to "The Deluge," Saint-Saens; Concerto in D minor, Bach; Capriccio, Saint-Saens; Elegie Fugue, Guilmant; "Marche Triomphale," Guilmant.

**Use "Gedeckt" in Germany.**

East St. Louis, Ill., May 2, 1923. —Editor of The Diapason. Dear sir: Referring to the letter of Mr. Caspar P. Koch, anent the use of the terms "lieblich gedeckt" or "lieblich gedackt," I have before me a specification lately issued by the great German firm of E. F. Walcker, Ludwigsburg, Germany, in which the term "lieblich gedeckt" is invariably used. The same holds good for their catalogue, printed in German. In every specification therein appearing the term "lieblich gedeckt" is used, and not once does "lieblich gedackt" appear.

"Gedeckt" undoubtedly means "covered." The word "gedackt" is a corruption, being a low Dutch, or a West-falian word, and it signifies just what "gedeckt" signifies, namely "covered," or a roof. Jean Paul's quotation, "Der Wind rauschte durch alle gedackte Register des Waldes," is not the best form of German. Neither would the wind blow through the covered registers of the forest, because the forest has no covering, other than comprised in its own tree tops, and they again have but the sky as a covering. I think Jean Paul was making use of poetic license in his quoted sentence.

But, at that, you at least have the backing of the leading German organ building firm in the use of the term "lieblich gedeckt."

Very truly yours,  
ADOLPH B. SUESS.

Professor G. C. Ringgenberg, dean of the music department of Jamestown College, Jamestown, N. D., gave a successful organ recital at the First Methodist Church of Mitchell, S. D. His program comprised works of the modern French classic composers.

T. J. Quinlan, a well-known organ expert recently with the Hall Organ Company, is now associated with Charles A. Ryder, the organ man of Atlanta, in his fast growing business in the metropolis of the South.

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**RECENT NEWSPAPER CRITICISM:**

Moline, Illinois Daily Dispatch, April 23, 1923: Clarence Eddy is the dean of American organists. His powerful revelation has commanded the attention of two generations of music lovers. The coming of this great artist is always an event in a community.

Yon's Hymn of Glory was played by Mr. Eddy with a stately crescendo and with a finesse attainable only by a true artist. Bossi's Ave Maria evinced the colorful meditation of this Italian composer in his quieter mood.

Sigfrid Karg-Elert's Evening Memories came with soft and reminiscent contrast to the broad openness of the choral number, and the subdued registers of the organ were displayed to advantage. The Bennett organ was equal to the demands on it here, as in the great climaxes, and the romantic mood of the organist interpreted the composition with sympathetic beauty.

The stately and rich voiced of Mrs. Eddy was displayed in undimmed vigor in her fine numbers.

In the Gloria of Buzzi-Peccia Mrs. Eddy sounded forth the magnificent splendors of that piece.

Mrs. Eddy's two closing songs appealed very much to the audience, especially the last, Lullaby by Kate Vannah. The final organ numbers were Souvenir by Sumner Salter; In a Monastery Garden by Albert W. Ketelby; and Concert Variation in E Minor by Joseph Bonnet. The differing character of these works finished an almost overloaded program, with the needed variation and contrast to hold the audience spellbound to the last.

In its entirety the concert must be styled one of the most satisfying of those given in this vicinity during the last year.

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**News Notes**  
*from Boston*

By S. HARRISON LOVEWELL

Boston, Mass., May 22.—John A. O'Shea, for many years director of music in the Boston public schools, recently celebrated the fortieth anniversary of his service as organist and choirmaster of several Boston churches. During most of this long period he has been in charge of the large chorus of the St. Cecilia Church on the Back Bay. About 250 singers from his choir assembled at his residence in Brookline to honor the occasion and present him with a purse filled with gold pieces. After a choral serenade there was organized the Boston Choral Society, which plans, under Mr. O'Shea's direction, to give its first concert in Symphony Hall in the autumn.

The Second Church, Audubon Circle, Boston, has for two seasons observed May Day after the old English tradition. At 7 o'clock in the morning a fanfare (composed by Thompson Stone, organist and choirmaster of this church) is played by five trumpeters on the steps of the church. That ceremonial beginning is followed by the chorus choir considerably augmented for the occasion, singing the Oxford hymn, "Te Deum Patrem Colimus."

Before the parish sits down to breakfast some old English glees are sung. Mr. Stone deserves praise for introducing this custom, and it is to be hoped that, like the caroling at Christmas, such an observance of May Day may become more general.

Sumner Salter, the composer, and for a number of years organist at Williams College, Williamstown, Mass., has resigned, and Louis Safford has been appointed to fill the vacancy.

Arthur H. Ryder, organist and choirmaster of the Harvard Congregational Church, Brookline, gave the following attractive program Tuesday evening, May 22, on the organ in the Eliot Congregational Church, Roxbury: Two Chorales (preceded by the vocal versions), "Wer nur den lieben Gott lässt walten" and "Liebster Jesu, wir sind heil," Bach; "Marche Triomphale," G. V. P. Hägg; Andante (from the Organ Fantasia in F minor), Mozart; Nuptial March, Guilman; Prelude to "Lohengrin," Wagner-Lemare; "Benediction Nuptiale," Dubois; Slow Minuet (from the Overture to "Berenice"), Handel; Springtime Sketch, Brewer; the Londonderry Air (transcribed by Saunders), Traditional; "In Paradise," Schumann-Guilman; "Christus Resurrexit," Ravanello; Academic Processional (introducing Keller's American Hymn), Ryder.

Alfred T. Luard has been appointed organist and choirmaster of the Highland Park Baptist Church, West Newton.

**Hall Succeeded by Louis Robert.**

Dr. Walter Henry Hall, choir director and organist of the Church of the Holy Trinity, Clinton and Montague streets, Brooklyn, has resigned because he feels the need of more time for his work at Columbia University. His services continued for about a year and a half in the Church of the Holy Trinity. Dr. Hall is the founder and conductor of the Brooklyn Oratorio Society. Dr. Hall's successor is Louis Robert, a famous Dutch organist and director. He was awarded by acclamation the international "prix d'excellence" for organ playing and was for a number of years organist and choirmaster of the Protestant Cathedral in Haarlem, Holland. He was the concert organist and assistant to Willem Mengelberg at the time he became conductor of the Philharmonic.

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Director of the Capitol in New York  
Addresses Society of Theater  
Organists and Says Good  
Taste Should Prevail.

The Society of Theater Organists held a banquet at the National Vaudeville Association rooms, New York, May 2, at midnight, in celebration of the fourth demonstration at Wanamaker's that afternoon. Fifty members and friends were present, including several distinguished guests, whose remarks were of interest and value. President Robert Berntsen spoke with pride of the growth of the society to sixty-five members, and its achievements in presenting the Wanamaker demonstrations and the Capitol Theater recital to crowds of interested listeners. He then introduced S. L. Rothapfel, director of the Capitol Theater, who gave a valuable and helpful talk on "Showmanship."

Mr. Rothapfel declared it was not necessary for the organist to debase his art in the theater and that dignity and good taste should always prevail. Great strides had been made in the art of accompanying pictures, but scores for the orchestra were still incomplete, perhaps more so than for the organ. Music for pictures was sometimes too complex and elaborate, distracting attention from the story. A pastoral scene could be accompanied by the tinkling of bells, a train whistle afar off, chimes from a distant tower, a few moments' silence, then a simple andante, all very quiet and subdued. The organ should suggest a picture, letting the audience fill in the details. Moving pictures are unique in that they awaken the imagination and are the nucleus for an extended mental panorama created by the audience.

Asked regarding jazz on the organ, he replied that it was allowable to interpret any emotion on the organ, if the instrument was adapted for it and the player capable of expressing it. The theater organist, he said, must be experienced in transcribing and improvising, especially on the themes of the score.

Reginald L. McAll, chairman of the executive committee of the National Association of Organists, said the association was glad to co-operate with the society in furthering its aims, and spoke of the theater session to be presented by the S. T. O. at the N. A. O. convention next summer at the Eastman School of Music, Rochester. He said the society was working for an ideal, a definite principle, and other organists' bodies should uphold them in every way.

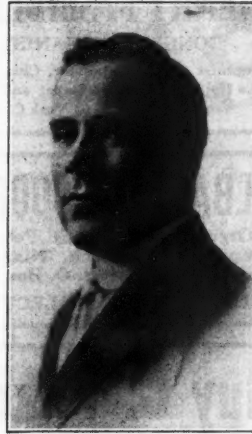
The president then introduced John Hammond, organist of the Eastman Theater, Rochester. He said the department of moving picture playing aimed to take the young music student at the beginning of his study and train him with the idea of becoming a theater organist and nothing else. Likewise the theater was run as a moving picture theater, not as an opera house or concert room. He spoke of the ideal facilities for study and practice offered to organ students and the great possibilities in general of this institution.

**Entertain Yon at Shreveport.**

Pietro A. Yon was the guest of honor May 4 at a luncheon of the Shreveport, La., Organists' Club, an organization of eighteen members, the organists of the churches of the city. Besides Mr. Yon, Potentate J. H. Rowland of the Scottish Rite bodies, under whose auspices Mr. Yon played in Shreveport, was a guest of the club. In a short talk, Mr. Yon paid tribute to the work local organizations in the towns were doing to create an understanding of organ music by the people. The work of these local organizations, he said, made it possible for the concert artists, when they came, to find an appreciative audience. Mr. Yon was introduced by Dr. F. G. Ellis, president of the club, and who, with Mrs. Grace Newman, vice-president; L. B. Pomeroy, secretary, and Mrs. Sylvan Turner, treasurer, compose the official board of the organization.

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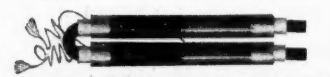
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10. Stopped Diapason, 8 ft., 73 pipes.
11. Viole d'Orchestre, 8 ft., 73 pipes.
12. Aeoline, 8 ft., 73 pipes.
13. Vox Celeste, 8 ft., 61 pipes.
14. Cornet, 8 ft., 73 pipes.
15. Flute Harmonic, 4 ft., 73 pipes.
16. Flautina, 2 ft., 61 pipes.
17. Oboe, 8 ft., 73 pipes.
18. Cornopean, 8 ft., 73 pipes.

**CHOIR ORGAN.**

19. English Diapason, 8 ft., 73 pipes.
20. Concert Flute, 8 ft., 73 pipes.
21. Flute Celeste, 8 ft., 61 pipes.
22. Dolce, 8 ft., 73 pipes.

23. Flute d'Amour, 4 ft., 73 pipes.
24. Clarinet, 8 ft., 73 pipes.

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27. Vox Seraphique, 8 ft., 61 pipes.
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30. Cathedral Chimes (Deagan's Class A), 20 notes.

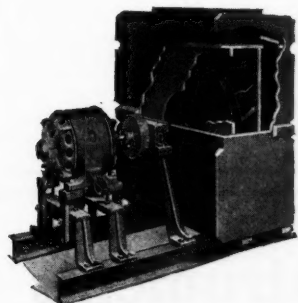
**PEDAL ORGAN.**

31. Open Diapason, 16 ft., 32 pipes.
32. Bourdon, 16 ft., 32 pipes.
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36. Violoncello (Extended), 8 ft., 32 notes.

**Many Recitals by Maitland.**

One theater organist who seems to have found time for concert activities during the last season is Rollo F. Maitland, organist at the Aldine, Philadelphia. Besides being on duty there six hours a day, Mr. Maitland has held the position of organist of the New Jerusalem Church, Philadelphia, and has given thirty recitals during the season. These include seven at the du Pont residence, Longwood, Del., and appearances in Reading, Pa., Paterson, N. J., and Harrisburg, Pa. He took part in three music week celebrations, playing recitals in Wanamaker's New York Auditorium and at Lancaster, Pa., and giving a picture demonstration in Asbury Park.

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Annual Examinations, Organ, May 31st, 1923; Written Work, June 1st

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**BIG SYDNEY ORGAN IS SILENT**

**Repairs Being Made on Famous Instrument in Australia.**

The world-famed Town Hall organ, says a Sydney, Australia, paper, quoted by Musical Opinion of London, is at present as innocent of music as a collapsed drum. It is completely bankrupt in the notes, and cannot make any sort of a noise. The levathan 64-foot reed, which has to bend its neck at an acute angle to prevent its head going through the roof, cannot even move its great brass tongue, not to speak of uttering its tremendous growl. Even those clever little ivory buttons between the keyboards that respond to the slightest touch of the fingertip, and so cleverly operate the stop combinations, are completely paralyzed. The organ is, in fact, dead.

The reason that the organ is dead and speechless is that its lungs have been dissected from its body and are strewn about the floor of the old Town Hall, where their pleura are receiving the attention of the most skilled organ doctors. It would be more correct to say that they are being supplied with new pleura and fresh tissues, for it was found they were so worn that they could not supply sufficient wind to sustain the full organ. The lungs, or, in other words, the bellows, have been overdue for repair, as they have not been completely overhauled since the organ was installed thirty-five years ago. They have, of course, been patched and mended, and possibly they might have gone on for a year or two longer had not a frisky undergraduate at the last university commemoration, held in the Town Hall two years or more ago, swarmed up over the console, forced himself through at the base of the mighty 32-foot metal open diapason, jumped down into the bellows room and knocked a hole in one of the great feed pipes that carries the wind from the bellows to the numerous reservoirs in the different organs. The escape of wind consequent upon the hole caused the electric motor to race so furiously in its endeavor to keep the supply at normal that the leathers of the bellows were torn and the gear

strained beyond patching. The undergrad, or his association, it is said, paid for the damage claimed by the council, which amounted to nearly £100, and the matter was hushed up. Other damage was also done. Flour was emptied into the mighty mouth of the 32-foot metal diapason sufficient to feed Sydney for a week.

The mending of the lungs of the organ and re-leathering of the pedal pneumatic work is costing the council something like £400, a remarkably small sum considering everything. The work is being carried out under the supervision of Mr. Richardson, who has had charge of the organ for the last sixteen years.

Interesting facts about the bellows are that there are six of them, some on heavy wind pressures and some on light, that it is the only organ (apart from player organs) that has a suction bellows to operate the primary action of the keys, and that the 64-foot reed is on ten-inch pressure, some of the other reeds on six and eight-inch pressure, the flue work on an average of three and one-half-inch, and the echo organ on two and one-half-inch. The main bellows is a monster of 15 feet by 7 feet which supplies the different reservoirs that tickle the throats of the 9,447 pipes in the organ and make them sing sweetly or otherwise according to their nature. There are also two light pressure bellows to feed the reservoir for the pipes. Then there are other heavy pressure bellows supplying the reservoirs and what-nots that control the pneumatic action.

**Gift for Los Angeles Organ.**

A member of the Wilshire Presbyterian Church, Los Angeles, Cal., who wishes his name withheld, surprised the church by making an offer to give \$15,000 as half the price of a \$30,000 organ for the auditorium. The congregation is challenged by this offer to raise within thirty days the other half to match his gift and make the offer available. The trustees announce that steps are being taken to secure the church's share of the amount. This will give the church one of the largest organs in the city.

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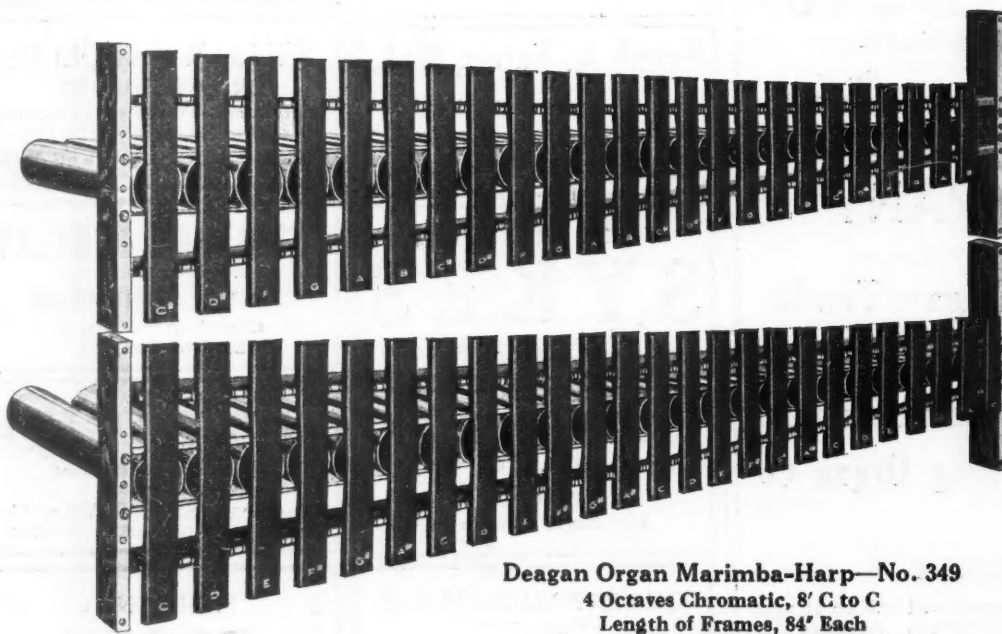
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## An Irritated Organist on Church Singers

Chicago Man Tells of Right and Wrong  
Qualifications and Training  
in the Baptist

By WILLIAM LESTER

One of the most common and frequent subjects for comment and discussion in the pages of the technical journals dealing with church and choral music is that of the poor equipment possessed by singers who aspire to church work. Most singers who present themselves to music committees have a stock in trade of a few sacred solos, a vague acquaintance with a smaller number of anthems, and almost total ignorance as to hymns, responses and the details of a church service.

This lack of intelligent equipment is not to be wondered at when the mental viewpoint of the average vocal student is taken into consideration. The majority of voice pupils are wholly illiterate musically when they start upon the glamorous (but eternally long) road which winds its way toward success. The common garden variety of piano pupil knows more of music and understands and can translate the symbols into results better after two or three years' work than does the usual mature singer after decades of so-called study.

Most vocal students with whom I have come in contact—and they are many!—have undertaken what they think is sincere vocal study after they reached the period of the early twenties. Too many of them seem to act upon the axiom that a teacher's value depends upon a lack of ability to make simple explanations in our language and violent displays of what we are pleased to look upon as temperament. Too much of the time the hocus-pocus fake with the suave glitter of mystical phrases and the hypnotic eye gathers in his flock of aspiring gullibles. The voice teachers fall into two big classes—and one small division. The most popular class consists of the "tone" experts who, each in his own way, sets out to "place" the voices, "make" voices, prating lovingly of registers, breaks, blendings, vowel shades, laryngeal virtuositities and pharyngeal curiosities. And this is as far as the greater mass of singers get. If they are exceptionally fortunate, they get under the guidance of an honest, efficient voice builder, and bud forth able to produce pleasing variations of volume and tone at a wide choice of pitches, preferably high and exceedingly loud! The unfortunate usually take up matrimony, or "give vocal instruction" after fruitless years of struggle.

A much smaller proportion of students concentrate their efforts on the "coach," who usually takes what vocal equipment the good Lord gave each subject and then fits out each pupil with a more or less individual stock of songs, and at least an aspiration for artistry. Too many of these so-called coaches are piano teachers or performers who have failed to reach the Olympian heights in their specific fields and have changed the style of the shingles to accommodate the more profitable clientele. Another brand to fight shy of is the "operatic coach" who talks much and vaguely of a distinguished past abroad, but displays nothing tangible at the present but an impenetrable self-satisfaction! Opera for all but one out of a million is a delusion and a snare. The American singers who have achieved any prominence in this field can be figured on ten fingers. As a vague hope, operatic ambition is a good tonic. As a specialization it is insanity! The great trouble with the vocal students of today is this foolish dance around the moth-flame of opera. I know earnest students slaving away under operatic coaches who cannot read music as fast as the average child of 5 can decipher his alphabet, who lack any conception of time or rhythm, and who have not the slightest vision of what the necessary equipment for a musical career is. They are blind, groping around in darkness.

The third, and smallest, group of teachers mentioned, would consist of that select few who realize that we must have both musical and vocal mastery to have any chance to succeed. The teacher must take the voice as nature presents it, and by correcting faulty habits and co-ordinating the delicate apparatus, give a method of singing that is natural, automatic, healthy and efficient. But he must realize that this is but one small aspect of the problem. Directly, or by means of judicious recommendation, the pupil must be awakened to the need of a fitting education—the necessity of being able to read music as easily as we read printed words; to cultivate the sense of rhythm so that the proportionate values of a melody are as positive as its pitch individuality; an appreciation of the subtleties of expression notation, and that association and correlation of ideas we call "cultured education." To put the matter into plain English, apart from the technical jargon of the art, real success in singing depends on: Adequate ability to read music, control of the breath and tonal results so that "accidents" never occur, a likable quality of voice, intelligent mastery of language, and sufficient general education to give vision and definite meanings to the words. I might add, a specialized equipment in the particular field chosen.

The singer intending to do church singing needs a good repertoire of devotional sacred solos—songs which shall be of interest and value to a congregation, fitting to the particular occasion, vocally effective and musically valid. He or she needs practice in singing in large auditoriums with the accompaniment of an organ. Practice in singing with other singers, both in choral work and in what we may term "solo ensemble" (duets, trios, quartets, etc.) is absolutely essential. Due acquaintance with anthem and ensemble church literature is positively necessary.

And, finally and most important, there must be present the sincere religious spirit. No singer can make a success of church singing unless the soul as well as the body sings in praise of God and the brotherhood of man. That vocalist who looks upon singing in divine service as merely a temporary financial necessity or only a training school for other fields will never succeed in this difficult art. I am well aware that many singers consider church singing as a sort of stop-gap at best, something belittling to their high aspirations! And there are many vocal teachers who dissuade their pupils from such a field for one reason or another. And both are badly mistaken. The best singers produced in this country have come by way of the choir-loft. I can always pick out the choir-trained pupil when he comes to exhibit his wares. Give me the pupil who has sung in the chorus choir in his home town; he will have a foundation that will lighten my work and quicken results. Let the rest of the teachers collect "opera bugs"—I am satisfied to get trained church singers.

### WILL TEACH CHURCH MUSIC.

#### Summer School to Be Held at Wellesley—New Feature Introduced.

The Summer School of Church Music will hold its ninth annual meeting at Wellesley College, Mass., from June 25 to July 5. A new feature of the school will be a course on music in the church school. With the growing realization that the school of today is the church of tomorrow, and in line with advance in educational methods in allied subjects, church school superintendents of all departments will get much help from the course to be given by Reginald L. McAll of New York, organist and director of music of the Church of the Covenant, New York. Mr. McAll has been called to give a similar course at Columbia University, and his experiences with the French army and as secretary of the American Seamen's Friend Society guarantee the human service and helpfulness of the course.

A successful trainer of choir boys and choirmasters is Lewis A. Wadlow of St. Mark's Church, Philadel-

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phia. He has been secured to give a demonstration course on the training of choir boys and choir directing and his wide experience is placed at the service of leaders in this important branch of church work.

The work in-service playing and repertory will be taken by Richard G. Appel. Having begun his education with J. Fred Wolle of Bethlehem, Mr. Appel studied with Ralph Kinder of Holy Trinity, Philadelphia; Walter Henry Hall of Columbia University, and Wallace Goodrich of Boston. His training and experience make him an authority on the liturgical use of the organ and its literature.

Linking up the school with the official plans of the church will be Wallace Goodrich of the New England Conservatory of Music, who will outline the report of the commission on church music of the general convention, of which he was secretary.

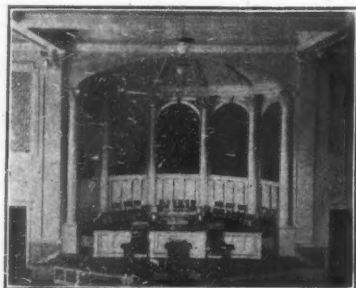
Lectures, demonstrations, conferences and recitals are open to all members of the conference for church

work, with which the school is held. The registration fee is \$5 and should be sent to Miss Marian De C. Ward, 415 Beacon street, Boston.

The Decatur (Ill.) Oratorio Choir of 280 voices, D. M. Swarthout, director, in conjunction with the St. Louis Symphony Orchestra, presented Elgar's "Caractacus" to a great audience at the Lincoln Square Theater, as the closing program in the annual spring festival of music. According to the press of the city, the work of the chorus was the finest in the eight years of its existence. The festival was promoted and underwritten by a Festival Association of 260 members, prominent citizens, headed by H. W. McDavid as president.

Albert Tufts of Los Angeles opened the First M. E. Church organ at Garden Grove, May 4. This is one of the dozen new Kimballs sold and installed by Stanley Williams during the past year.

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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.]

### Prizma Colored Films.

The Prizma colored single reels rank next to the Pathe Review in beauty of subjects, details of photography and color. The films are confined to views of great scenic interest, which is doubly enhanced by the appropriate colorings. Music for these must be determined by the locale of the picture, and a point which must be taken into consideration is the character of the preceding and following subjects. Thus, if a previous picture has been accompanied by a waltz movement, to continue with another of the same rhythm would be monotonous, for we are eternally insisting on contrast in picture music. Again, if a succeeding subject requires a triple movement, it is manifestly unwise to use the waltz medium. Rather a quiet six-eight number gives the necessary contrast. Conversely, where it is imperative to use a certain tempo on one film, a different piece can be chosen for the following one. Contrast in music, in picture, in registration is the key to a varied and interesting program, and both management and musicians will thus avoid the rut of sameness and give an unhackneyed and refreshing program.

Several typical Prizmas will serve to impress our ideas. "The Sunshine Gatherers," views of orange groves in California, was fitted with "Through Orange Groves" (California Suite) by Diggle, using chime effects as mission was shown, and also two short numbers—"Morn's Glad Awakening" and "Golden Evening," from Mrs. Barbour's piano suite, "A Day in Arcady." The second, "Neptune's Neighbors," a film of fish life, was synchronized with Delibes' "Naila" intermezzo and part of a barcarolle. The third, "Beauty," was more intricate, and demanded finer shades in registration. The film illustrated beauty as shown in animal life, nature, staturary and the human form. Beginning with squirrels at home in the trees, and continuing with waterfalls, a quiet harbor and the ocean surf, we used a valse tempo, with a pianissimo combination of harp and flute for the waterfalls and harbor, changing to strings, coupled sub and super, for the surf. Following these, a beautiful vase and a bit of staturary (having a clock) brought forth a neutral number (chimes for the clock). The loveliness of womanhood was then pictured first by an oriental dancing girl, bringing Lubomirsky's "Danse Orientale" into prominence, and second, by a living model, on which we returned to the valse in another key. The film concluded with gorgeous views of drifting clouds at sunset, and for these the vox humana coupled superoctave was used.

While we are on this subject we will point out what most picture players long ago discovered—that the waltz rhythm itself represents grace and beauty ideally.

A still different film was "Shades of Noah," an instance where improvisation and registration are the leading factors in the accompanying process. Various animals were shown, the pictures being arranged in alphabetical order. Here it is possible to bring out the organ at times with a sonorous fortissimo, as on views of the elephant and lion, both of which denote brute strength, and where the foundation and reed tone is very appropriate, whereas on the swans the main theme should be accompanied by a flowing arpeggio typifying the placid water. A bit of humor is interpolated by using bourdon and piccolo on the pigs, and on the remainder of the film the entire gamut of possibilities in tone

color is demanded in the twelve minutes consumed in showing this picture. Many times it is correct to use pastorales, which are usually in six-eight rhythm, as a musical accessory to scenes of a strictly quiet nature. Chester Outing and similar scenics will be the topic next month.

### New Photoplay Music.

"Midsummer," an entracte by Andre Maquaire, is a delightful little number, having three themes in its construction, the first containing captivating contrasts of legato and staccato phrases. An animated section follows and a return to the first theme. Then comes a lovely aria for the strings, principally 'cello, which means that the organist can bring that out faithfully on a sixteen-foot string stop, or eight-foot, coupled sub-octave. This number enjoys great popularity at the Boston Symphony concerts and was featured in the film "The Four Horsemen." It is published by the Samuel Manus Company, of Boston. Portraying, as it does, the charm of a typical summer's day, it will be found useful also on many scenes where happiness and joy are predominant.

"In Friendship's Garden," by Rollo Maitland, the Philadelphia organist, proves to be a number having a principal theme in G of a stately character, contrasted to a second for the right hand, using a delicate combination in registration, with a counter melody for clarinet in the left hand. A poco piu mosso leads an excursion into foreign keys, and finally brings us back to the first. "Canzonetta," by Marguerite Maitland, is an allegretto grazioso in E with oboe solo for left hand, and accompanying chords on a soft flute. Strings are employed on a second part, and delicate stops of vox and celeste, before the first theme returns, this time a vox humana solo. Both pieces will fit well on many neutral and quiet scenes.

"The Teenie Weenie Music Book," by M. E. Oberndorfer, deals with a mystic family which lives in a rose bush. Six movements, including the "Brass Band," "Lady of Fashion," "Little Canoe," "Twins' Lullaby," "A Chinese Monday" and "The Minuet" portray the amusing fairy life of the make-believes, and will accompany certain comedy and cartoon subjects in picture work. Issued in piano solo form and for orchestra by J. Fischer & Bro., who also publish the two organ numbers listed above.

Fairy tales and stories from the "Arabian Nights" seem to be a popular basis for musical works and new publications. A few choice and useful numbers issued by Carl Fischer are: "Scheherezade," Op. 35, by Rimsky-Korsakoff. This begins with a flowing theme in G which immediately demands more than passing attention, as does the second subject in the minor mode. The development of these shows thorough musicianship, scholarly treatment of subjects and an originality that is refreshing. It is romantic in form and development.

"A Summer Night," by Carl Doud, has "Goblins' Gambols," a grotesque dance at dusk, with an eerie wind blowing through the trees; "Love Song," a tender andante, employed as a contrasting interlude; "Dance of the Moon Sprites," an allegretto of the lightest texture supposed to be a musical picture of imaginary beings with their gossamer draperies blown about by the light breeze, and "Night Song," picturing a solemn, solitary scene, descriptive of the peace and quiet of nature.

Three Humoresques, adaptable to light comedy playing, are: First, the one in G by Tchaikowsky, which will be a revelation to players unfamiliar with it; the second in D, by G. Karganoff, has Ljadoff's Prelude in F printed with it; Von Weber's "Momento Capriccioso" is the third, and the verve and vivacity of this allegro grazioso classifies it also with the unusual, which is exactly what picture organists are seeking.

"In a Rose Garden," by Tobia Acciani, is a reverie in the old-fashioned style, with a solo somewhat reminiscent of the "Angels' Serenade" melody, while Glazounow's "Novlette" in D is a splendid example of the development that can be given a theme by a master mind. The theme

itself is simple in construction. It opens with a horn or soft trumpet solo.

**SOUTHERN:** From the Arthur P. Schmidt Company we receive several unusually interesting piano works. We have already listed Grant-Schaefer's "Uncle Remus," the first of three southern sketches. The two remaining numbers are: "Pasquita," a mazurka of Spanish flavor, and "In Old St. Augustine," which proves an exceptional piece for "movie" work. An expressive andante opens the sketch and a piu mosso gives the southern, languorous effect, after which a moderato in A flat offers an entirely different mood, and the original andante closes the work. We remember a scenic item in a Pathe Review of this city that this onus would fit perfectly.

Very appropriately timed is "A Night in June" by the same composer. Besides being excellently adapted for picture use, it is a satisfying piano solo. One can easily picture, in the musical phrases, the enchantment of a summer night, the fleeting clouds and the balmy air. In the secondary theme a hint of romance is given. In the same category is Leo Oehmler's "Summer Night Reverie," which is a melodious morceau romantique with a dramatic second subject, and a tender sostenuto for a third.

**FLOWER SONGS:** "From an Old Garden," a piano suite by Robert Oehme, contains eight pastels suggested by forget-me-nots, morning glory, heather, speedwell, daisy, larkspur, thistle and myrtle. The first and fourth are expressive moderatos, a rippling gavotte pictures the morning glory, a melancholy recitative and a mysterious piu mosso illustrate the heather, a simple yet striking theme is used for the daisy and a minor vivace for the larkspur, while the thistle has a presto and the myrtle a dolce andante labeled "Cortege Nuptiale."

A new series of descriptive photoplay music by J. S. Zamecnik (Fox edition) is of importance to the theater player. The ten loose-leaf items are: (1) "The Sacrifice," an andante theme of resignation in E minor; (2) "The Verdict," which begins quietly, but which rises to dramatic heights in the piu mosso; (3) "Conspiracy," a sinister allegro, which is developed at length, and which picture players will welcome for use on plotting scenes; (4) "Violence," a dramatic allegro, which approaches the point of a dramatic agitato; (5) "Shadowed," a D minor misterioso; (6) "A Gruesome Tale," with a flowing theme in the bass, and in which later the composer makes liberal use of the diminished seventh chord; (7) "The Furious Mob," an excellent descriptive agitato illustrating rioting, turbulence and commotion; (8) "Grief," a pathetic aria; (9) "The Confession," quiet moderato, and, finally, (10) "The Tempest," an allegro envisaging the approach of the storm, the bursting of the tempest in all its fury, its recession into the distance and the quiet aftermath.

### Correspondence.

A. O., Oklahoma City, Okla.—Regret we are unable to comply with your request, not having seen picture you mention.

J. S. B., Suffolk, Va.—The two lists appeared in February and March of this year. Write the editor.

### Give Organ and Piano Program.

Ernest Douglas and Wesley Kuhnle received most favorable criticisms in the Los Angeles press on an organ and piano program given by them May 9 at St. Matthias' Church, Los Angeles. Included on the program were several compositions by Mr. Douglas, three of which are in manuscript. The first was "Prelude for Organ and Piano in D minor." Mr. Douglas' "Theme and Variations" was particularly satisfactory in the rendition. The melodic development is carried on with both instruments, and as the organ was kept subdued, perhaps because it was a small organ, the balance was excellent. The Finale from the Suite in E minor was cast in a more majestic mold. Two other organ and piano numbers were the Fugue in C major by Bach and "Serenade" by Widor.

### Contest Offer to Composers.

The third annual competition in music composition has just been announced by the male chorus of Swift & Co., Chicago. A prize of \$100 will be given for the best setting of the poem, "The Sea," by James McLeod. Conditions attached to the contest require that the composer be a resident of the United States. The setting must be for a chorus of men's voices, with piano accompaniment. Compositions should be kept within a reasonable vocal compass. Parts may be doubled at pleasure. Each composition must bear a fictitious name and the composer must enclose with his composition a sealed envelope bearing upon the outside the fictitious name and having inside his real name and address. Loose stamps should be enclosed for the return of MSS. Compositions must be sent to the conductor of the chorus, D. A. Clippinger, 617 Kimball building, Chicago, and must be in his hands on or before July 1. The award will be made Aug. 1, by a jury composed of Walter Keller, Noble Cain and D. A. Clippinger. The setting receiving the prize becomes the property of the Swift & Co. Male Chorus, and will be produced by that organization during the season 1923-1924. All others will be returned to their authors within thirty days.

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**News from Philadelphia**

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., May 25.—Six recitals at the noon hour were played by various members of the American Organ Players' Club in celebration of Philadelphia music week. Six days and nights were jammed full of all the varieties and combinations possible in the art of music. The honor of "opening" the event was delegated to the organists. The initial program was a choral concert at the Academy of Music, with a program using the forces of some 400 or more singers from various choirs and the Philadelphia Orchestra. The program was:

- Overture to "Oberon," Von Weber. (Directed by A. Gordon Mitchell, St. Martin's-in-the-Fields.)
- Palestrina Choir—"The Three Kings," Catalonian Song; "Exultate Deo," Palestrina. (Directed by Nicola A. Montani, St. John's R. C. Church.)
- Boy Chorus—"Hymn to the Trinity," Tchaikowsky (Directed by Ernest Felix Potter, Holy Trinity Chapel). "Psalm 149," Dvorak (Directed by Henry S. Fry, St. Clements Church.)
- Strawbridge & Clothier Chorus—"Lohengrin," Fantasia, Wagner. (Herbert J. Tily, Director.)
- Mixed Chorus—"With Courage and Faith," Meyerbeer. (Directed by James C. Warhurst, John McE. Ward at the organ); "Then Round About the Starry Throne," ("Samson"), Handel. (Directed by John McE. Ward, James C. Warhurst, organist.)
- Full Ensemble—"Psalm 150," Cesar Franck. (George Alexander A. West, conductor; A. Gordon Mitchell at the organ.)

In honor of music week a gala concert was given in the grand court at Wanamaker's by Charles Courboin with the assistance of the Choral Art Society, directed by Harry A. Matthews.

Uselma C. Smith gave a meritorious presentation of Saint-Saens' little-known cantata, "The Deluge," April 29 at the Church of the Redeemer, Bryn Mawr.

Dudley Buck's compositions were used exclusively at a musical evening in the Church of the Saviour on April 28. Irving C. Hancock is advancing the beauty of the music at this church.

Edwin H. Lemare was guest soloist at the First Presbyterian Church, Germantown, on Sunday, April 29.

The choir of the Second Presbyterian Church, under the leadership of A. Lindsay Norden, gave its first public concert in New York on May 7, at Aeolian Hall, entirely a cappella.

S. Wesley Sears again outdid himself on Ascension Day, when his choir at St. James' gave Gounod's Sacred Heart Mass, with orchestral support. A crowded church, superb vocalization and artistic merit were the features. Noble's "Solemn Prelude" was delivered with that finesse to be expected from this orchestra. It is a work that needs to be heard more than once in order to discover its manifold beauties. This rendition certainly added to one's enjoyment of it.

At a recent meeting of the Pennsylvania chapter of the A. G. O., Henry S. Fry was elected dean; Rollo F. Maitland, sub-dean; J. C. Warhurst, secretary; John McE. Ward, treasurer. This is the third consecutive term for this group.

**Progress of Vierne Fund.**

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:

- Ellen M. Fulton, \$10.00.
- Harold Ramsbottom, \$10.00.
- Pennsylvania Chapter, A. G. O., \$25.00.
- Warren D. Allen, \$5.00.
- American Organ Players' Club (Wilmington, Del.), \$25.00.
- Albert M. Stirling, Jr. (Surbiton, England), \$1.10.
- Miss Connell Keefer, \$5.00.
- William W. Carruth, \$5.00.
- Delaware Chapter, N. A. O. (proceeds of recital), \$20.00.
- Samuel A. Baldwin, \$10.00.

The total of the fund is now nearly \$700 and the fifth remittance has been

forwarded. Undoubtedly there are many more friends who will respond to the appeal, especially when are recorded some of the more recent misfortunes that have been the lot of M. Vierne. In 1914 he had an attack of gloehonnie, which caused him four years of intense suffering and was followed by a second operation on his eyes. The year following was one of disaster. His oculist being called to the war, Vierne was forced to go to Switzerland for care, and, being poor, he was compelled to sell everything, even to the little organ in his apartment on which he worked and gave his lessons. His eldest son enlisted at 17 and was killed after three months' service. His youngest brother, René Vierne, organist of Notre Dame des Champs, was killed after four years' service. Vierne lost in him not only a brother, a disciple and an artist, but one who aided him in the delicate task of preparing his compositions for publication.

Now the organist of Notre Dame must commence his life for the third time and he is forced to go from place to place to give his lessons, as in the early days of his career; the present finds him in ill health, alone in the world and facing the possibility of becoming totally blind should cold settle in his eyes.

The life of an artist in France has become more and more difficult, and the 1,200 francs (scarcely \$100) a year received as organist of Notre Dame is nothing. The great master, now 53 years old, master of all his faculties, enriched by thirty years' experience, has projects for other symphonies for organ, a poem for pianoforte, a ballad for violin and orchestra, a critical edition of the traditional Bach and other works which can never be realized unless by a miracle. His friends in the United States have suggested a concert tour here, but this is impossible owing to the state of his health and his blindness, which robs him of all independence.

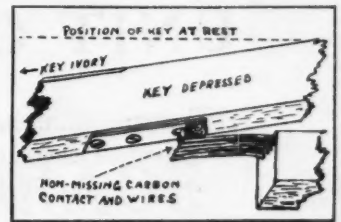
**AID BY DUPRE TO VIERNE.**

New York, May 21, 1923.—Editor of The Diapason: In the May issue of the New Music Review appeared a reprint from the London Musical Times of March 1 regarding the Louis Vierne relief fund. The article called attention to the apparent neglect of Vierne by his countrymen and by inference, at least, asked the question as to what Bonnet and Dupre were doing for this fund.

I cannot speak for M. Bonnet, but as manager of the American tours of Dupre, am in a position to answer for M. Dupre. During his American tour just concluded, Dupre raised a sum approximating \$1,100 (or 16,500 francs) which he gave to M. Vierne upon his return to Paris last month. This amount was the result of a benefit recital played by Dupre in Washington on Sunday, Feb. 25, plus the personal checks of four individuals. This in addition to the amounts collected through the generous efforts of Edward Shippen Barnes and Lynnwood Farnam of New York City will prove of material use to the noted

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organiste titulaire of Notre Dame. I am writing this letter without the knowledge of M. Dupre, who has preferred to consider his activities in behalf of his friend and teacher as a purely personal and private matter. Yours very truly, ALEXANDER RUSSELL.

**OAK PARK ORGAN IS OPENED**

**William E. Zeuch Heard on Skinner Four-Manual in First Baptist.**

With William E. Zeuch of Boston, formerly of Oak Park, at the console, the new First Baptist Church of Oak Park, Ill., dedicated its four-manual Skinner organ on the evening of May 3. A large audience assembled to hear the latest of the great four-manual instruments in the churches of the Chicago suburb and to greet Mr. Zeuch. His program was very broad in scope, including many orchestral transcriptions, the entire Unfinished Symphony of Schubert, as well as many modern organ compositions. As usual Mr. Zeuch's technique and tone color were flawless.

One of the most attractive features of the evening was an address by William H. Shuey, who prepared the specifications of the organ. He told many interesting and little known facts about modern organs and this organ in particular. Mr. Zeuch admirably illustrated the orchestral colors in the organ.

Other numbers on the program were a group of solos by Lloyd Brown on the new Baldwin grand piano and

three chime solos on the Shorney memorial chimes which are played by electric action connected with the organ console in the church auditorium.

**Services at Whitman, Mass.**

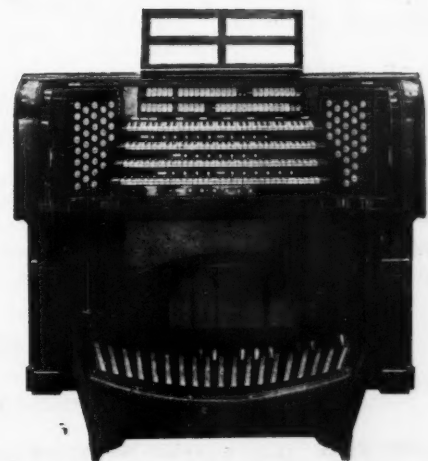
Stanley W. Orcutt, organist and choirmaster of the First Baptist Church at Whitman, Mass., has just completed a very successful series of special monthly musical services which continued through the winter. The first was given last October and the closing one of the season on May 5. At the May service, for example, the choral numbers were from the works of early American writers. The Whitman Singers, thirty voices, and a mixed chorus of fifty, assisted the choir. The October service consisted of Dvorak's "The 149th Psalm," "I Heard a Great Voice," Cobb, and "Come, Great Spirit," Scott. The service in January consisted entirely of Gounod's music and included "The King of Love," "From Thy Love as a Father," "O Divine Redeemer," and "Unfold, Ye Portals."

A noteworthy service of praise was held at the Church of the Redeemer, Milwaukee, May 16, with Mrs. D. B. Wright, organist of the church, at the organ. Prominent soloists assisted. Mrs. Wright played Faulkes' Festival Prelude on "A Mighty Fortress" as a prelude; "Ave Maria," Bossi, and "Grand Choeur," Guilman.



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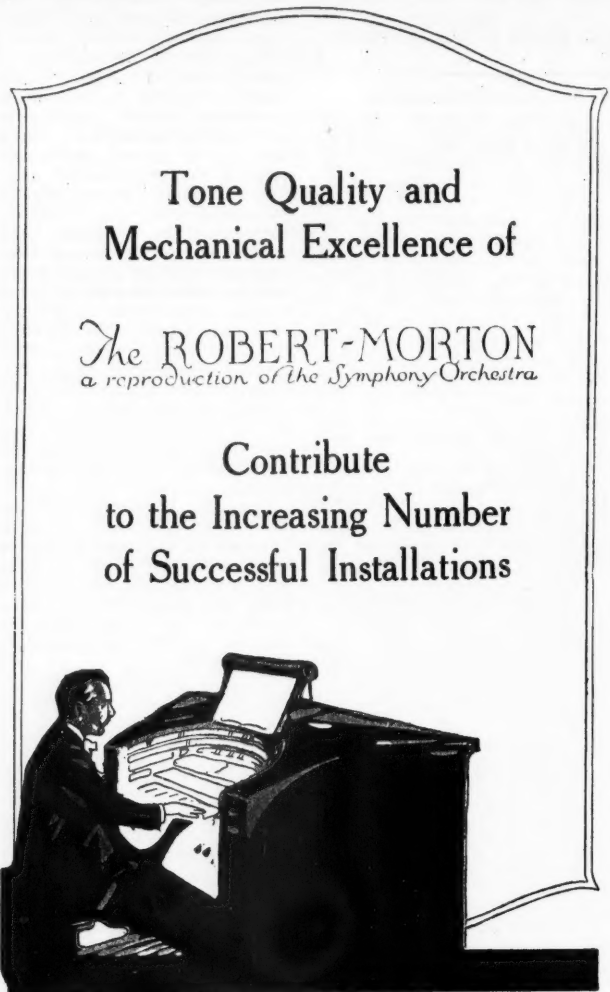
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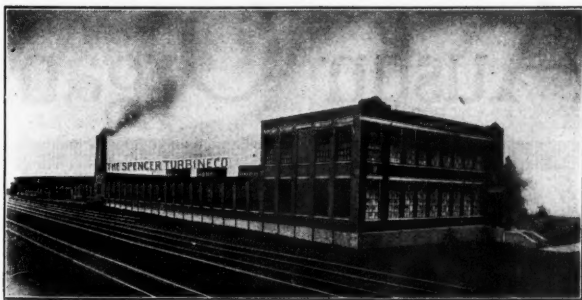
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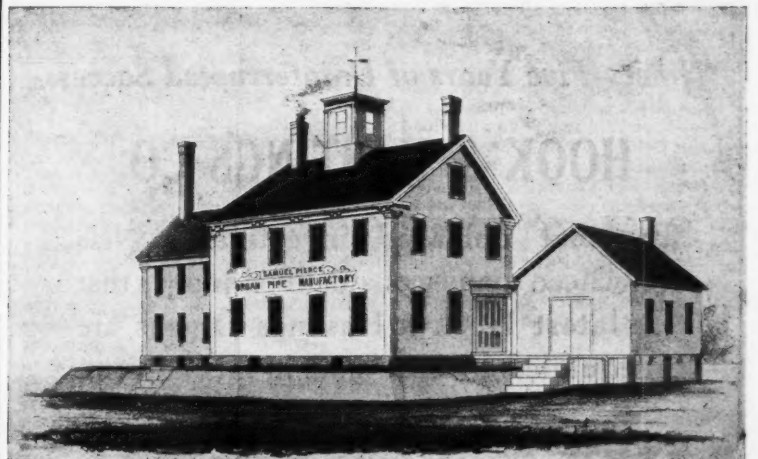


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Gentlemen:-

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,

*Francois Womack*

## Austin Organs

THREE world-famous organ achievements of the year are the Eastman Organ at Rochester, the Cincinnati Music Hall organ, and the great instrument for Colorado University. All of them bring the emphasis of fame to the Austin system of construction and of tone, and they are creations internationally known.

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