

THE DIAPASON

Official Journal of the National Association of Organists DEVOTED TO THE ORGAN Official Paper of the Organ Builders' Association of America

Fourteenth Year—Number Ten.

CHICAGO, SEPTEMBER 1, 1923.

One Dollar a Year—Ten Cents a Copy.

GIVES FOUR-MANUAL TO ROCHESTER CHURCH

CONTRACT GOES TO AUSTIN

Large Organ for Salem Evangelical Is the Gift of Business Man Out of Gratitude for Successful Career.

The Austin Organ Company has begun work on a four-manual and echo organ for Salem Evangelical Church of Rochester, N. Y. George F. C. Kaelber is giving the instrument as an expression of gratitude for a long and successful business life. Elisha Fowler was in Rochester and arranged the details. The specification is as follows:

GREAT ORGAN.

Bourdon (From Pedal), 16 ft., 61 pipes.
Principal Diapason, 8 ft., 61 pipes.
Small Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
*Clarábella, 8 ft., 61 pipes.
*Gamba, 8 ft., 61 pipes.
*Octave, 4 ft., 61 pipes.
*Flute, 4 ft., 61 pipes.
Harmonic Tuba (From Solo), 8 ft., 61 notes.
Chimes (From Echo).

*Enclosed in Choir Box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (Special chest and tremolo), 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Contra Viole, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Quintadena, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 61 notes.
Tremulant.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Flauto Major (Pedal Extension), 8 ft., 73 notes.
French Horn, 8 ft., 73 pipes.
Tuba Profunda, 16 ft., Harmonic Tuba, 8 ft., and Harmonic Clarion, 4 ft., 85 pipes.

ECHO ORGAN.

Lieblich Gedeckt, 8 ft., 61 pipes.
Echo Viole, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 61 pipes.
Vox Humana (Special chest and tremolo), 8 ft., 61 pipes.
Cathedral Chimes, 20 notes.
Tremulant.

PEDAL ORGAN (Augmented).

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 notes.
Violone (Great Ext.), 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Gedeckt (From Swell), 16 ft., 32 notes.
Contra Viole (From Choir), 16 ft., 32 notes.
Gross Flöte, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Flute Dolce, 8 ft., 32 notes.
Contra Fagotto (From Swell), 16 ft., 32 notes.
Tuba Profunda (From Solo), 16 ft., 32 notes.

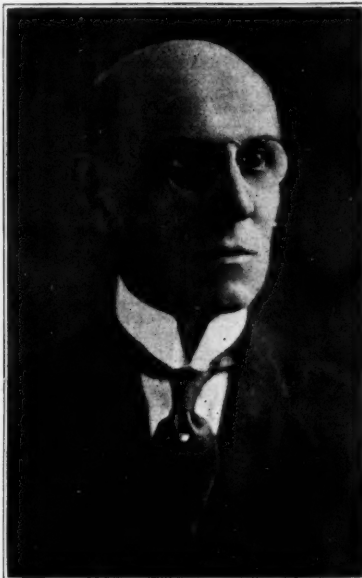
Organ for Chicago Temple.

Kehilath Anshe Mayriv Congregation has placed with the Skinner Organ Company an order for a three-manual organ to be placed in its new temple in Chicago. This synagogue recently disposed of its edifice at Indiana avenue and Thirty-third street to build a large and magnificent house of worship farther south and the new temple is to be one of the finest in the United States. Wilhelm Middelschulte has been for many years organist of K. A. M. Temple and drew up the specification for the new organ.

Thomas Shindler, who has served the Royal College of Organists of England for thirty years as registrar, has resigned and the resignation was reluctantly accepted by the council. Mr. Shindler's son Alan was appointed his successor.

S. WESLEY SEARS.

[Philadelphia Organist Who Gives Recital at N. A. O. Convention.]



FRANCE DECORATES DUPRE

Honored by Native Country After a Season of 132 Recitals.

Word comes from Paris of the conferring of the decoration of the Legion of Honor on Marcel Dupre by the French government on Aug. 9. Mr. Dupre was selected for this distinction in recognition of his great services for French art throughout the world.

In April, May and June M. Dupre played thirty-six recitals in England, Scotland, Switzerland and France, which, in addition to his ninety-six engagements in America in less than six months, makes a total of 132 recitals in one season—which is declared to be a record without parallel in organ history.

Mr. Dupre will sail for the United States Sept. 19 on the Olympia and after his Bach recitals in Montreal will plunge into his 10,000-mile tour through the country. Among the special events planned for him are a series of recitals in New York City, Philadelphia, Washington, Boston, as well as single appearances in numerous cities and universities.

The Montreal Dupre Bach recitals will start Oct. 1 and take place on alternate days until about Oct. 21 or 22 at St. Andrew and St. Paul's Church, Dorchester street west. A special program book is being carefully annotated with a long preface by M. Maurice Emmanuel, professor of the history of music, Paris Conservatory. It will be printed in both French and English.

COURBOIN TO OPEN SEASON.

Will Give Dedicatory Program on Austin Organ at Cortland, N. Y.

Charles M. Courboin will open his season Monday, Sept. 17, giving a dedicatory recital on the Austin organ in the First Presbyterian Church of Cortland, N. Y. He will follow this recital with programs in Oswego, N. Y., Sept. 24, and Syracuse Sept. 25, and will give other recitals in that vicinity in the early fall. Mr. Courboin's bookings for next season are filling rapidly, and from present indications his next season's tours will exceed even the remarkable record he made last season. He is booked for several dedicatory recitals among his other engagements, one of the first being Oct. 8 in the Central Presbyterian Church of Buffalo, on a four-manual, fifty-three-stop Beman organ.

Mr. Courboin expects to make his first tour to the Pacific coast after the first of the year. He will open his New York season in the Wanamaker Auditorium in October.

ROBERT BERENTSEN.

[Who Plays in Moving-Picture Demonstration at Rochester.]



THREE-MANUAL BY FRAZEE

Large Organ for St. Martin's Episcopal Church, New Bedford, Mass.

St. Martin's Episcopal Church, New Bedford, Mass., of which George W. Armstrong is organist and choirmaster, is to have a three-manual organ, to be completed by December. The contract was awarded to the Frazee Organ Company of Boston, after a thorough examination of their organs.

The specification is as follows:

GREAT ORGAN.

Bourdon, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Viol d'Gamba (Prepared for), 8 ft.
Viola d'Amour, 8 ft., 61 pipes.
Clarábella (From Bourdon), 8 ft., 61 notes.
Wald Flöte (From Bourdon), 4 ft., 61 notes.

Octave, 4 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Cathedral Chimes, 20 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Vox Celestes, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Aeoline, 8 ft., 61 pipes.
Stopped Diapason (From Bourdon), 8 ft., 61 notes.
Soft Open Flute (Prepared for), 8 ft.
Flute Harmonique, 4 ft., 73 pipes.
Violina, 4 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Tremolo.
Chimes to Swell.

CHOIR ORGAN.

Geigen Principal, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Stopped Diapason (From Swell), 8 ft., 61 notes.
Soft Open Flute (From Swell), 8 ft., 61 notes.
Unda Maris, 8 ft., 49 pipes.
Soft Rohr Flöte, 4 ft., 61 pipes.
Flügel Horn, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Sub Bass (Large Scale), 16 ft., 44 pipes.
Bourdon (From Great), 16 ft., 32 notes.
Lieblich Gedeckt (From Swell), 16 ft., 32 notes.
Gross Flöte (From Sub Bass), 8 ft., 32 notes.
Flute Dolce (From Sub Bass), 8 ft., 32 notes.
Bourdon (From Great), 8 ft., 32 notes.
The total number of pipes is 1,506 and the number of couplers twenty. The combination pistons will be adjustable, double acting, visibly moving registers. The number of pistons is twenty-eight.

This company will also build a large two-manual for the Stoughton Street Baptist Church, Dorchester, Boston, and a second contract has been given for a two-manual for the new Masonic building at Fall River, Mass.

RECORD ATTENDANCE AS CONVENTION OPENS

ORGANISTS AT ROCHESTER.

National Association Begins Sessions Under Ideal Conditions; Guests from Distance Inspect Eastman School.

[Some of the addresses delivered at the Rochester convention will be found in this issue. A full account of the proceedings under the convention is to appear in the October issue.]

[By Telegraph to The Diapason.]

Rochester, N. Y., Aug. 28.—The National Association of Organists opened its annual convention at the Eastman School of Music here under ideal conditions. When the first business session was called to order this morning it was evident that the attendance this year would be the largest in the history of the association.

At the "get-together" reception last night, the opening event of the sessions, there were organists present from the Atlantic coast to the far west. President T. Tertius Noble delivered a brief speech of welcome and those present then enjoyed a social hour and inspected the plant and equipment of the Eastman School.

Only one important change in the program as published in the August issue of The Diapason has been made. Frank Stewart Adams of New York, organist at the Rivoli Theater, will play two movements of the Concerto in A minor by Enrico Bossi in place of Dezso D'Antalfy at the Eastman Theater Wednesday evening. Mr. D'Antalfy was unable to be present, as he is now in Los Angeles.

Abraham De Potter, president of the Rochester city council, welcomed the delegates this morning. Joseph T. Ailing, chairman of the board of trustees of the University of Rochester, also made a brief welcoming talk. President Noble responded.

It was found that twenty-five states were represented, from California to Florida. The secretary's and the treasurer's reports were read and showed the flourishing condition of the association.

The following nominating committee was selected: Mrs. Bruce S. Keator, Reginald L. McAll, Miss Alice R. Deal, Miss Patty Stair, Henry S. Fry, Herbert S. Sammond, Miss Jane Whittemore, Homer P. Whitford, Senator Emerson L. Richards and Arthur H. Turner.

Gillette Goes to Northfield.

James R. Gillette has been selected by Northfield College, Northfield, Minn., to take care of its organ work as successor to Hugo Goodwin, who recently was appointed city organist of St. Paul. Mr. Gillette will leave Evansville, Ind., where until recently he was municipal organist, for Northfield, in time to begin his work when the new school year opens in September. Mr. Gillette is well known throughout the country as an organist and as a composer for the organ.

George F. Austen at Harrisburg.

George F. Austen, who has been organist and choirmaster at St. John's Church, Roanoke, Va., has moved to Harrisburg, Pa., to assume the position of organist and choirmaster of Grace Methodist Episcopal Church.

Paul G. Hanft of Twin Falls, Idaho, has resigned as organist and choirmaster of the First Presbyterian Church of Twin Falls to accept a similar position at St. Michael's Episcopal Cathedral in Boise, Idaho. He assumed his new post on Aug. 5.

The Bennett Organ Company of Rock Island, Ill., is installing an organ in St. Peter's Lutheran Church at Morrison, Ill. It is a two-manual instrument.

**CHICAGO CHURCH BUYS
ESTEY THREE-MANUAL
TO HAVE THE NEW CONSOLE**

Sixteenth Church of Christ, Scientist, Awards Contract for Instrument with Luminous Stop Pistons for Its New Edifice.

The new Sixteenth Church of Christ, Scientist, Chicago, in the Rogers Park district, has awarded to the Estey Company the contract for a large three-manual organ. The order was obtained by Fred N. Hale, Chicago representative of the Estey Company, before he left the city for his new headquarters in New York.

The echo division of six stops is to be playable from the great. The organ is to be the first in Chicago with the new Estey console, including the luminous stop pistons.

Following is the specification of the instrument:

GREAT.

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Gross Flöte, 8 ft., 73 pipes.
5. Viol d'Gamba, 8 ft., 73 pipes.
6. Gemshorn, 8 ft., 73 pipes.
7. Octave, 4 ft., 73 pipes.
8. Hohl Flöte, 4 ft., 73 pipes.
9. Tuba, 8 ft.

SWELL.

10. Bourdon, 16 ft., 73 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Salicional, 8 ft., 73 pipes.
13. Aeoline, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Stopped Diapason, 8 ft., 73 pipes.
16. Mixture, 3 ranks, 183 pipes.
17. Flauto Traverso, 4 ft., 73 pipes.
18. Violina, 4 ft., 73 pipes.
19. Flautino, 2 ft., 61 pipes.
20. Oboe (Estey patented), 8 ft., 73 pipes.
21. Cornopean, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 73 pipes.

CHOIR.

23. Violin Diapason, 8 ft., 73 pipes.
24. Melodia, 8 ft., 73 pipes.
25. Unda Maris, 8 ft., 61 pipes.
26. Dulciana, 8 ft., 73 pipes.
27. Flute d'Amour, 4 ft., 73 pipes.
28. Piccolo, 2 ft., 61 pipes.
29. Clarinet (Estey patent), 8 ft., 73 pipes.

ECHO.

30. Echo Flute (Concert), 8 ft., 61 pipes.
31. Muted Viol, 8 ft., 61 pipes.
32. Muted Celeste, 8 ft., 49 pipes.
33. Wald Flöte, 4 ft., 61 pipes.
34. Vox Humana, 8 ft., 61 pipes.
35. Chimes, 20 tubes.

PEDAL.

36. Open Diapason, 16 ft., 32 pipes.
37. Bourdon, 8 ft., 32 pipes.
38. Lieblich Gedeckt (12 from No. 10), 16 ft., 20 pipes.
39. Violone, 16 ft., 32 pipes.
40. Octave Bass (No. 36 extended), 8 ft., 12 pipes.
41. Flauto Dolce (No. 37 extended), 8 ft., 12 pipes.
42. Cello (No. 39 extended), 8 ft., 12 pipes.

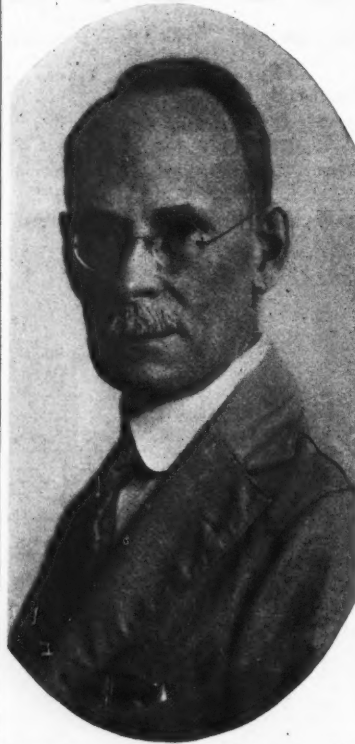
Mr. Hale also received contracts in August for organs for St. Jude's Catholic Church, Beloit, Wis.; the Presbyterian Church of Clinton, Wis., and the Presbyterian Church of Richland Center, Wis.

HERBERT S. SAMMOND.



[New York Organist Reads Paper at Rochester Convention.]

F. W. RIESBERG.



[Organist and Critic Tells Organists About Advertising.]

Chattanooga Closes Deal.

A contract for the purchase of an Austin organ for \$44,450 was formally closed Aug. 4 by Mayor Alexander W. Chambliss and Commissioner Emil Wassman, representing the city of Chattanooga, Tenn., with the Austin Organ Company. The original contract provided that the organ be installed not later than June 1, 1924, and under a modification the company is to have it finished not later than May 1, 1924.

Death of Edgar Alden Barrell.

Edgar Alden Barrell, for more than twenty years organist of Grace Church, New Bedford, Mass., died Aug. 12 at his home after an illness of several months. Mr. Barrell was born at Lawrence, Mass., in 1872, and began his musical studies at an early age. He held his first organ position when only 12 years old. Later he went abroad and studied choir training in the English cathedral schools, and organ in both England and France. He frequently returned to France for special study during the summer months. Mr. Barrell was also well known as a conductor, teacher and composer. He led the Musical Art Society and the Orchestra Club for a number of years. Mr. Barrell married Louise E. Turner, daughter of the late Judge Henry E. Turner of New York, in 1899. Mrs. Barrell and one son, Edgar Alden Barrell, Jr., survive him.

Wins Swift Prize Again.

It is seldom that a composer repeats in competitions. Franz C. Bornschein, who won the first annual competition offered by the Swift & Co. Male Chorus, has been announced as the winner of the third annual prize for 1923. Mr. Bornschein's home is in Baltimore. The contest involved a setting for the poem "The Sea," by James McLeod. The poem was published in the National Magazine in June, 1922. Other composers who received honorable mention are: Hermann Spielter, New York City, and Gustav Mehnert, Grove City, Pa. Mr. Bornschein is widely known as a teacher of violin and composition. The judges in the contest were Dr. Walter Keller, Noble Cain and D. A. Clippinger of Chicago.

A two-manual organ built by Casavant Brothers for St. Jean Baptiste Church at Duluth, Minn., was played for the first time Aug. 19. The new instrument has eighteen stops and 1,030 pipes.

Pipe Organs
REBUILT
REPAIRED & TUNED
ELECTRIC BLOWERS INSTALLED.
HUGO E. STAHL CO. MAYWOOD, ILL.

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

FOR SALE—TWO-MANUAL FAR-rand & Votey tracker organ of about twenty stops; handsome dark oak case; all in good condition. Address S. T. Jones, care C. F. & I. Co., Pueblo, Colo., or W. W. Kimball Company, Chicago. See also Kimball advertisement on page 6 this issue.

FOR SALE—NINE-STOP TWO-MAN-ual organ. Pneumatic action, detached console. Self-playing attachment. Hugo E. Stahl Company, Maywood, Ill.

FOR SALE—TWO-MANUAL TUBU-lar organ; fifteen stops. Can be seen and played any time. Compactly built. Electric blowing plant. Address M. B. Norris, 301 Main street, Coshocton, Ohio. [10]

FOR SALE—PILCHER TRACKER AC-tion organ. Can be seen in Walnut Street Presbyterian Church, Evansville, Ind. Information supplied by C. Brown, 4539 North Richmond street, Chicago.

FOR SALE OR TRADE—MOTOR-GEN-erator set, 110 volt D. C. to 10 and 14 volts D. C. Address J 5, The Diapason

FOR SALE—SET OF OBOE REED pipes, good condition, \$25.00 cash. F. O. B. Stoneham, Mass. Address Box 62, Stoneham, Mass.

FOR SALE—FORTY-NINE PIPE OR-gan pipes 6 inches in diameter, down to 3 inches in diameter, ranging from 18 feet high down to 10 feet. \$150.00 takes the lot. These pipes are gilded and have never been used. This is a bargain. For more information address CENTRAL ROOFING AND CORNICE COMPANY, Roanoke, Va. [9]

FOR SALE—MILLER PEDAL PIANO. For organ pedal practice at home, in fine condition; \$150.00 cash, or will sell on easy terms. Charles G. Greeley, 179 Washington street, Boston, Mass. [9]

FOR SALE—One 12-INCH ROSS WA-ter motor for organ blower. Good condition. Very low price. SCHAEFFER MACHINE WORKS, 3500 Grays Ferry Road, Philadelphia, Pa. [9]

FOR SALE—TWO-MANUAL ESTEY organ, practically new, pneumatic action, with electric blower, cheap. Inquire H. GOURLEY, 1218 Chestnut street, Philadelphia, Pa. [tf]

WANTED—POSITIONS.

POSITION WANTED—THEATER AND hotel organist, now employed, desires change about Oct. 1. Ten years' experience; education exceptional. Salary and organ must be worthy of high-class man. Address H 3, The Diapason.

POSITION WANTED—DESIROUS OF theater position as organist. Competent and experienced. Have large library. Address ALLEN T. FULFORD, Boyce-Greeley Block, Room 60, Sioux Falls, S. D. [9]

POSITION WANTED—DESIROUS OF contracting with theater as organist, with or without orchestra, in United States, Canada, South America or Europe. Address G 4, The Diapason. [9]

WANTED—POSITION COMING SEA-son in live Protestant church by male organist and director now studying in Philadelphia and playing four-manual in downtown church for summer. Can handle chorus choir and young people. Minimum salary \$1,200. Address H 5, The Diapason. [9]

POSITION WANTED—EXPERIENCED Episcopal church organist desires position with choir or quartet. Prefers one which has choir director. At liberty Sept. 1. Chicago or vicinity. Address H 6, The Diapason.

WANTED—THOROUGHLY COMPE-tent 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, \$1,800. Address D 5, The Diapason. [tf]

POSITION WANTED—PIPEMAKER, competent, zinc or metal. Address J 2, The Diapason.

WANTED—TO BUY.

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

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879. Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

WANTED—HELP.

WANTED

Flue pipe voicer. First class man only. Good pay, steady work and excellent living conditions, for one of the oldest and best factories in the middle west. Address J3, THE DIAPASON.

WANTED—ZINC PIPE MAK-ers. Good pay and steady work may be obtained by applying to the Austin Organ Company, Hartford, Conn.

WANTED—ORGANIST AND CHOIR Director in Presbyterian church in city of central New York. Please give experience, salary expected and recommendations. Communications confidential. Address J 4, The Diapason.

WANTED—ORGANIST AND CHOIR-master; Episcopal Church, Chicago suburb; boy choir; moderate salary to start. Address Rev. Morton C. Stone, 9538 South Winchester avenue, Chicago.

WANTED—COMPETENT ORGAN man for outside work. Must also be an experienced action man. High wages. Address, Anthony Porto, 2022 West Sixth street, Brooklyn, N. Y.

WANTED—AN ALL-AROUND voicer. Exceptional ability required. Also must be able to handle other men. Give references and state your piece work prices. We want you to earn big money. There is a chance for a man with executive as well as mechanical ability. Long term contract if desired. Address G 9, The Diapason. [tf]

WANTED—FIRST-CLASS CONSOLE and erecting room man. Address Henry Pilcher's Sons, Louisville, Ky.

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

WANTED—ORGANISTS FOR THEA-ter work. Organists coached on style and repertoire for the theater playing by specialist. Private and special correspondence lessons. Lucrative positions. Over 300 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. [9]

WANTED—A METAL PIPE-MAKER to work in best equipped factory under pleasant conditions. Give references and state your piece work prices. Long term contract if desired. Address G 10, The Diapason. [tf]

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

WANTED—SKILLED WORKMEN IN every department; highest wages, steady work. GEORGE KILGEN & SON, 3325 Laclède avenue, St. Louis, Mo.

"THE BEST ORGAN JOURNAL."

[Harvey B. Gaul, in the musical page of the Pittsburgh Post.]

A correspondent writes in from New Castle as to "which is the best organ magazine." The best organ journal in this country is the "Diapason," published in Chicago. It is prepared and published primarily for church organists, and while it is unquestionably a trade paper, still there is enough news in it to please choir directors and church singers. It is free from the hokum and bukim, the pish-posh and piffle that characterize some English organ journals. Occasionally there is some of the silly "uplift" nonsense; the "how-to-better-our-profession" stuff that creeps into every trade journal, but in the main it is sane and progressive, and it certainly aims to print the organ news. Every son of Jubal should subscribe for this monthly. I have forgotten the price, but it is dirt cheap.

SPECIFICATION DRAWN FOR TOWN HALL ORGAN MEMORIAL TO MRS. SPEYER

Skinner Company Closes Deal for Four-Manual Instrument to Be Placed in New York Building—Gift of James Speyer.

The Town Hall in New York City, which selected the Skinner Company to build for it an organ, as a memorial for Mrs. Ellen Speyer, wife of James Speyer, who is paying the cost of the instrument, as announced in The Diapason Feb. 1, closed the details of the deal last month and the specification of the organ for the building on West Forty-third street has been drawn up. The scheme of stops is as follows:

- GREAT ORGAN.**
 Violone, 16 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Clribel Flute, 8 ft., 61 pipes.
 Chrimney Flute, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Flute, 4 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Mixture, 183 pipes.
- SWELL ORGAN.**
 Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Flute Celeste (2 rks.), 8 ft., 134 pipes.
 Gedackt, 8 ft., 73 pipes.
 Violln (soft), 4 ft., 73 pipes.
 Flute, 4 ft., 73 pipes.
 Mixture, 183 pipes.
 Fagotto, 16 ft., 73 pipes.
 Trumpet (free), 8 ft., 73 pipes.
 Corno d'Amore, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Tremolo.
- CHOIR ORGAN.**
 Concert Flute, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Flute, 4 ft., 61 pipes.
 Nazard, 2 1/2 ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Tierce, 1 3/5 ft., 61 pipes.
 Corno di Bassetto, 8 ft., 61 pipes.
 Harp and Celesta, 6 ft. bars.
 Tremolo.
- SOLO ORGAN.**
 Cello, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 73 pipes.
 Orchestral Flute, 4 ft., 61 pipes.
 English Horn (Heckelphone scale), 8 ft., 61 pipes.
 French Horn, 8 ft., 61 pipes.
 Tuba, 8 ft., 73 pipes.
 Tremolo.
- PEDAL ORGAN (Augmented).**
 Sub Bass, 16 ft., 32 pipes.
 Violone (From Great), 16 ft., 32 notes.
 Bourdon, 16 ft., 32 pipes.
 Echo Lieblich (From Swell), 16 ft., 32 notes.
 Octave, 8 ft., 12 pipes.
 Gedackt, 8 ft., 12 pipes.
 Still Gedackt (From Swell), 8 ft., 32 notes.
 Flute, 4 ft., 32 notes.
 Mixture (Synthetic), 32 notes.
 Trombone, 16 ft., 32 pipes.
 Fagotto (From Swell), 16 ft., 32 notes.
 Tromba, 8 ft., 12 pipes.

Fairclough's Pupils Heard.

Pupils of George H. Fairclough, F. A. G. O., the St. Paul organist, gave a recital at the Church of St. John the Evangelist on the afternoon of Aug. 17. The program and performers follow: Chorale Prelude, "O Sacred Head now Wounded," Bach; "A Shepherd's Evening Prayer," G. B. Nevin, and Prelude and Fugue in F (from the Eight Short Preludes and Fugues), Bach (Charles Reilly); Indian Summer Idyl, Edgar Belmont Smith (Alice Blashfield); Toccata and Fugue in D minor, Bach (Juanita Wetzel); Sonata in C minor, No. 3 (first movement), Guilman, and Fountain Reverie, Fletcher (Allison McBean); Fugue in G minor (the lesser), Bach; "Claire de Lune," Karg-Elert, and "Piece Heroique," Cesar Franck (Raymond Berry); "In Summer," Stebbins, and "Le Bonheur," Herbert Hyde (Esther Bercovitz); Passacaglia, Bach, and "Eventide," Fairclough (Virginia Wetherbee); "Variations de Concert," Bonnet (Thomas Larimore).

Ernest Dawson Leach Marries.

Ernest Dawson Leach, organist and choirmaster at the Church of the Good Shepherd, Scranton, Pa., married Miss Sinia Fay King at Newton Center, Mass., Aug. 17. The ceremony was performed at the bride's home by the Rev. William M. Mick, uncle of the bride. Mr. Leach has been in Scranton one year. He is an active member of the A. G. O. and is secretary of the Northeastern Pennsylvania chapter. Mrs. Leach is a daughter of the late Rev. Lyman W. King. She is a graduate of Colby College.

YON SUMMER CLASS LARGE

Prominent Organists from All Parts of Country Were Enrolled.

Pietro Yon closed his special summer master courses at Carnegie Hall in August. Prominent organists from all parts of the United States attended the class and Mr. Yon had to broaden the original scope by adding a course in composition. From a letter of appreciation from Tracy Y. Cannon of Salt Lake City, an artist student very much in the public eye, to J. C. Ungerer, director of the Institute of Concert Virtuosi, is quoted the following:

Before leaving New York for my home in Salt Lake City I feel I must express to you the deep appreciation I have for the work of Pietro A. Yon, from whom I took his master course for organists this summer. There are certain features of Mr. Yon's method of teaching that are distinctive, in fact I might say unique. His system of pedal technique, for example, was a revelation to me. The quick and sure results it brings after only a short time of practice are remarkable. He does not give an endless number of exercises, but those that he does give are so full of meat and so direct in their practical application that one is filled with admiration for their utility and completeness. They develop great flexibility, that desirable element which is so often lacking in organ playing.

Another thing that makes Mr. Yon an outstanding teacher and performer of organ is his phrasing. Why should not organ music be phrased just as carefully and just as much as piano music? Why should organists shun staccato on the organ? Surely a proper balance between legato and staccato breathes into the music life and virility that cannot otherwise be present. Phrasing as Mr. Yon does it will do much to advance the popularity of the organ as a concert instrument.

Other things in Mr. Yon's teaching that have impressed me are his insistence on proper fingering along with the phrasing, his persistency in getting the pupil to understand clearly each point as it is presented, his practical system of registration, and his keen personal interest in his pupils.

As a teacher of composition I have found Mr. Yon an inspiration. I suppose when one is a born teacher one can teach anything, and of course Mr. Yon's great ability as a composer has made this part of my work with him doubly valuable. And I must say also that Mr. Yon has won my admiration and deep friendship, man to man, because of his many fine qualities as a man; so you see I go away with a feeling that I have gained much from my happy and busy association with him.

Mr. Yon is now resting at his summer villa in Tuxedo Park. There, in company with his friend and adviser, J. C. Ungerer of St. Patrick's Cathedral, New York, he is planning and preparing the coming season's work, which is to include various concert novelties in programs of American compositions.

Wurlitzer Building for Coast.

Announcement is made of the intention of the Rudolph Wurlitzer Company to build an elaborate structure at 814 South Broadway, Los Angeles, to be devoted to the musical merchandise trade and other features of musical life. The building will be thirteen stories high and will be equipped with a concert auditorium, with all the appurtenances of a small theater, for concerts and pictures. A large organ will be installed in this auditorium. The Wurlitzer Company announces that its coast headquarters will be transferred to this building on its completion, which will be in about a year.

Summer Work Well Attended.

The School of Theater Organ Playing of the American Conservatory, Chicago, under the direction of Frank Van Dusen, had an unusually successful summer season. Teachers in charge of classes were Mr. Van Dusen, Edward Eigenschen, Emily Roberts, Mrs. Gertrude Baily and Edward Benedict. Pupils from many sections of the country were enrolled in the summer classes before the screen, including some from Pennsylvania, West Virginia, Ohio, Indiana, Michigan, Tennessee, Texas, Wisconsin, Illinois, Iowa, Nebraska, Kansas, North Dakota, Colorado, Washington and Canada.

The most recent performance of Cyril Jenkins' "Lead, Kindly Light," published by J. Fischer & Bro., was given by St. John's Church choir under the direction of John A. Hoffmann at the Cincinnati Conservatory of Music June 29. Jerry Miller was the soloist.

CLOSES TEN YEARS' SERVICE.

James T. Quarles Gives Last Programs at Cornell University.

Professor James T. Quarles gave his final recitals at Cornell University in August before moving to the University of Missouri, his new field of labor. In accordance with custom the programs of the year on the two large organs at Cornell have been bound into a small volume and form an interesting and valuable record of the repertoire presented in Mr. Quarles' recitals. During the year, which was the tenth of Professor Quarles' incumbency, twenty-one works of Bach, twenty-seven sonatas and symphonies and seventy-two miscellaneous organ works were played, and seventy-four transcriptions were offered.

His last two programs were as follows:

- Aug. 12—Bailey Hall: Sonata I, in D minor, Guilman; Menuet, from "Le Devin du Village," Rousseau; Adagio, from the "Suite dans le Style Ancien," Enesco; Chorale in A minor, Franck; "Ave Maria," Reger; "Chanson Indoue," from "Sadko," Rimsky-Korsakoff; "Variations de Concert," Bonnet.
- Aug. 14—Sage Chapel: Toccata and Fugue in D minor, Bach; Andante, from Fantasia in F minor, No. 2, Mozart; Cantabile, Op. 37, No. 1, Jongen; Fantasia in D flat, Saint-Saens; "La Fille aux Cheveux de Lin," Debussy; Prelude to "Lohengrin," Wagner.

A. Leslie Jacobs Heard in Chicago.

A. Leslie Jacobs, organist and director of music at the First Baptist Church, Savannah, Ga., was guest organist Sunday afternoon, Aug. 19, at the Fourth Presbyterian Church, Chicago, using the following numbers as a postlude recital: "Meditation a St. Clotilde," James; "Piece Heroique," Franck; Introduction and Allegro, Ropartz; Berceuse, Guilman; "Pensee d'Automne," Jongen; Fantasia in G minor, Bach; "Ariel," Bonnet; Minuet, Boccherini; Prayer, Franck. Mr. Jacobs is possessed of real musical intuition; has developed an excellent technique and holds the highest of ideals for his art, with the consequence that his playing impresses one with the serious regard in which he holds the organ. It is refreshing to meet a young man like Mr. Jacobs who regards the organ as a musical instrument rather than as a means of an easy living. The "Piece Heroique" and the G minor Fantasia were done with fine breadth and a grasp of their content; the "Pensee d'Automne" with splendid tone coloring; the Berceuse with lovely delicacy—in fact, the whole program was well worked out and ably presented.

New Organs for the Southwest.

Recent sales of Hillgreen, Lane & Co. organs by the Will A. Watkin Company of Dallas, Tex., include instruments for the following churches: First Methodist, Paris, Tex.; Presbyterian, Prescott, Ark.; First Christian, Pine Bluff, Ark.; First Methodist, El Paso, Tex.; Oklahoma Presbyterian College, Durant, Okla.; First Baptist, Shawnee, Okla.; First Presbyterian, Kerrville, Tex.; First Methodist Church, South, Mexia, Tex.; First Methodist Church, Vinita, Okla.

Nevin Conducts Own Cantata.

In the long list of presentations of George B. Nevin's successful cantata, "The Crown of Life," the one given in the cathedral of eastern Methodism, Asbury Park, N. J., Aug. 12, will stand out prominently. Mr. Nevin, the composer, who conducted, was fortunate in having a fine quartet of musicianly soloists, a well balanced chorus and Mrs. Bruce S. Keator at the organ. The soloists were: Mrs. Mildred Graham Reardon, soprano of St. Nicholas Collegiate Church, New York; Helen Lewis, contralto St. Paul's M. E. Church, Ocean Grove, N. J.; Robert Quait, tenor West End Collegiate Church, New York City, and George W. Reardon, bass of the Criterion Quartet. The large audience inspired the able pastor and earnest singers.

E. F. Riley has severed his connection with the New York office of the W. W. Kimball Company after seven years to take charge of the organs of the Commerford Amusement Company of Scranton, Pa.

PHOTO PLAYER TAKEN OVER BY NEW CONCERN

CREDITORS FRAME A PLAN

Prominent Men Directors of Company Which Intends to Complete Contracts and Eventually Liquidate Claims.

Under a plan drawn up by the committee of creditors which has taken charge of the affairs of the American Photo Player Company, a new company is to be organized to take over the business of the concern which is in difficulties. By this means it is expected to conserve the assets and eventually liquidate the debts of the old company. It is intended to complete the construction of organs under contract at the factories in Berkeley and Van Nuys, Cal., and if feasible to sell these plants, together or separately, at the proper time.

The committee has decided to organize a company with a capital of \$500,000, to be called the "Photo Player Company," with a board of directors composed of the following persons: George F. Detrick, president Sacramento Northern Railway Company, and vice president California Finance and Trading Corporation; Benjamin Platt, president of the Platt Music Company, Los Angeles; Frederic Sherman, vice president of Sherman, Clay & Co., San Francisco; Fred F. Auer, vice president of the Anglo & London Paris National Bank, and B. T. Bean of Klink, Bean & Co., certified accountants.

These will be in full control of the business and their selection is considered a guaranty that the management will be efficient and economical and that everything will be done to effect pro rata payment of claims as rapidly as possible.

DR. CARL ON A LONG CRUISE

Visits Holy Land and Paris Before Return in September.

Dr. William C. Carl of New York is on a cruise of the Mediterranean with a party of Americans visiting many points of interest in the old world, including the near east. Among the important places touched are Madeira, Lisbon, Monte Carlo, Nice, Genoa, Naples, Venice, Fiume, Athens, Constantinople, Beirut, Damascus, Jerusalem, Alexandria and Cairo. Then several weeks will be spent on the continent before visiting Paris. Dr. Carl returns to New York the latter part of September to resume his work.

At the Guilman Organ School, the free scholarships offered by Mr. and Mrs. Philip Berolzheimer are attracting a large number of young men and women from all parts of the country. The examinations will be held in the early part of October, previous to the re-opening of the school for the fall term. Several new features are to be added in the regular course of work. Dr. Carl will devote considerable time at the sessions of his master classes to the preparation necessary for the church service. This will include service-playing, choir directing, diction, the accompaniment of the oratorios and how to arrange musical services. The new catalogues are out and give an excellent idea of the work outlined.

Christian Plays at St. Paul.

Palmer Christian of Chicago acted as city organist of St. Paul for two weeks in August during the vacation of Hugo Goodwin. Mr. Christian's playing met with great appreciation, as proved by the reviews in the St. Paul daily papers. The first of his nine programs aroused enthusiasm and his ability to cope with the acoustical difficulties in the Auditorium was the subject of remark by the critics. As one of them wrote, "from the standpoint of general appeal and fine musicianship the program was a success." Among the numbers played on the first program were: Allegro from Sonata in D minor, Guilman; Melody in F, Rubinstein; Toccata and Fugue in D minor, Bach; Scherzo Pastorale, Federlein; Improvisation on "Believe Me if All Those Endearing Young Charms," and Fantasia on "Faust," Gounod.

The Country Organist

By HAMILTON C. MACDOUGALL

Paper Presented at the Convention of the National Association of Organists, Rochester, N. Y., Aug. 29, by Wellesley Professor.

The better way to begin a paper is, I believe, to define the terms used.

Take the word "country," for example. Is the country organist one whose work is in the country and not in the city? How may one define country? Is an organist in Chicago, New York or Rochester a country organist? Obviously not. Is an organist in Aberdeen, S. D., or Aberdeen, Wash., or Adams, Mass., or Adrian, Mich.—all cities of 15,000 or less population—is he or she a country organist? Are the country organists all those out of reach of the activities of the large city? If this last be not the correct definition of the term we are seeking to define, it at least gives us a working basis.

Am I not right in adding that the words "country organist," carry with them a suggestion of lack of good organs for playing, lack of opportunity for technical study and advancement, lack of opportunity for association with other organists and good musicians? These lacks are characteristic of communities out of the radius of influence of the musical center; that is, they are characteristic of the village, country town off the railroad, and the small city. Hence the title of my paper.

As to the other significant word in my title, "organist," I use the word with reference to people who are engaged by a church to play the pipe organ for its services. I have as much respect for the first-rate cinema or picture organist as I have for the first-rate church organist, but I am taking neither the picture organist nor his brother, the recitalist, into account in this paper.

A Few Country Organists I Have Known.

Gumville, a township in the mountains. The Baptist church with its two-manual organ built by an obscure maker. An open diapason, dulciana, melodia and octave on the great—the first and fourth as loud as a Hope-Jones diaphone—the melodia a noise-producer, the dulciana soft and characterless as the perfume from a sunflower. On the swell two soft 8-foot, one 4-foot and an oboe like the horn of the peripatetic fish-dealer of forty years ago. Mrs. Jones, a middle-aged lady, modest and unassuming, afraid of her musical shadow, is the organist. Especially is she afraid of the one pedal stop, a booming bourdon; its use is confined to the very last note of the last stanza of a hymn. Mrs. Jones always does her best, but her best is very poor indeed.

In a village only a few miles from Gumville Mrs. Biggins presides at the organ in the Methodist church. This is a better instrument than the one in the Baptist church where Mrs. Jones plays. Mrs. Biggins gives piano lessons to little girls and to unwilling little boys who have had to submit to face-washing and fingernail cleaning by vigorous mamas. Many of these little girls and boys have come long distances to take their lessons, and in some cases have done their practicing on cabinet organs. Money is scarce and some of the pupils bring eggs in payment for the teacher's account.

Mrs. Biggins performs her duties as organist in the intervals of cooking doughnuts and other edibles for a voracious family. Middle-aged people sing in the choir, though once in a while a young sweet voice will make fun of the voices that are older and cracked. The choir sing anthems out of "The Harp of Judah" or "The Psalter of the Temple". In summer time, when the city folks are in the village, Mrs. Biggins can sometimes get "Professor" Smith from New York to take the service for her; this he does to his own great edification, but Mrs. Biggins secretly thinks she plays quite as well as if not a little better than Smith.

Fifteen miles from Gumville is Humpdiddle; a town of 10,000 people and several churches suggests a good organ or two and opportunities for musical work. Gubbins has the best church. I had never met him until one evening I attended a large reception in Gumville. The sounds of music floated to my ears during the less aggressive moments in the conversation, for this was a real occasion and Gumville had risen to it! I found a pianist (Gubbins), violinist and cellist making sweet sounds with not too indecent a proportion of poor music. Gubbins could not make a living by working Sundays and giving music lessons during the week days; he had therefore joined the union and had added considerably to his income by taking dance engagements. Playing dance jobs for small parties in small country towns is not exhilarating. I did not hear Gubbins play a service, but my friends in Gumville assure me he is a good church player.

More Examples.

These illustrations might be multiplied. I have in mind Seaboy, living in a large manufacturing town, fifty miles from a kettle-drum. Organist in an Episcopal church, boy choir, small two-manual organ, good fellow, fine church player, enthusiastic in his work, but, in a sense, buried. I recall Gravesend, a young fellow of 19, inexperienced, full of energy, in a dead-and-alive town of 50,000 people; he has already given one organ recital in his church on the small two-manual and will be heard of one of these days. Here is Huggins, in a little Kansas town, where the people think more of material things than of music; three-manual organ, strident in tone, lots of stop-heads for the money. Huggins has had a summer course in Chicago lately and is ambitious, but he gets discouraged at times. He is really a pianist from choice and temperament and can't get a great deal of satisfaction out of his job, but he does the best he can. And there's St. John's Church in Wickville, a fashionable summer resort in the East. Jenkins plays here; he has had a good many lessons with prominent men and is a brilliant player. He gives a series of recitals in the summer, playing rather too difficult programs in his zeal to convince the city folks that he is not a mere country organist. Jenkins will improve as he studies and analyzes his experiences, particularly if he mixes with fellow recitalists and musicians. He is not especially fortunate in his instrument, for although it is a three-manual of fair size the wind pressure is very unsteady and there is a dearth of stops suitable for accompanying the two or three good solo stops.

I referred a moment ago to Jenkins analyzing his experiences. The power of self-criticism is one of the most valuable endowments a musician can have. Beethoven had this to a great degree and Schubert had very little of it. If Schubert had had, in this particular direction, the potentiality of Beethoven we would have had the supreme musician of the ages, since it seems to me that Beethoven's natural equipment was hardly as great as that of Schubert. Though we love Schubert we venerate Beethoven. The power of self-analysis is as purely a natural gift as is temperament. Else how could Burns write with any truth "O wad some Power the giftie gie us To see ourselves as ithers see us"?

Therefore I infer that Jenkins, with his power of self-criticism and a certain amount of that thing we call temperament will get out of his congenial environment into a satisfactory one more quickly than another person with excessive temperament and little analytical power.

The instances of organists holding positions that justify their inclusion in the class of "country organists" are not exhaustive, but they serve to indicate some of the musical disabilities of the class.

The Country Organist in the Great Cities.

It is rather surprising, as we analyze the situation, to discover that the country organist is as numerous in the great centers of population as in the small communities off the railroad. Our typical country organist plays on a poor organ; there are certainly

multitudes of poor organs in New York and Philadelphia. The country lacks opportunities for technical study and advancement; but a large proportion of organists in any large city refuses to take advantage of the opportunities in these lines at their very doors. The country organist lacks opportunities for the culture and progress born from association with his colleagues; in any large city the proportion of organists neglecting or refusing to associate themselves with the American Guild of Organists or with the N. A. O. is large. A man will starve to death if he can get no food; equally a man may starve if he refuses to eat the food offered him. The result is the same in either case.

It is curious perversity of human nature that we long for something unattainable, yet ignore it once it is within reach. Men will fight for their civil rights as illustrated in the voting power, but will neglect the ballot-box on election day. So, of the two classes of country organists, that of the small town and that of the large city, the latter is a greater menace to our profession because less idealistic, harder to move, and on the whole less intelligent. The small town man knows he's a small town man, but the metropolitan country organist deludes himself by imagining that he participates in the forward movements going on about him; on the contrary, he contributes nothing. To change the figure, he is neither engineer, fireman, passenger, nor dead-head, but a tramp stealing a ride on the blind baggage.

The Progressive Country Organist.

We ought to get out of our heads the notion that the country organist as I have pictured him is a bad sort. He is if he is not progressive. I believe that the proportion of men and women working in small towns who are eager to improve their musical power and their status as musicians is large. Lincoln said the Lord must love the common people, He made so many of them. The country organist and music teacher buys the music you write, reads about you and wishes he could meet and talk with you. There are a good many of him and it is worth your while and my while and our while to do everything we can for him in the way of inspiration. You may say that it is "up to the country organist" to solve his own problems. You are right; we must, however, help.

Inspirational Musical Conventions.

When the N. A. O. was founded I had a sub-conscious feeling—it hardly rose to the state of any sort of expression—that it was in opposition to the Guild. The first convention of the N. A. O. that I attended convinced me at once that the N. A. O. did work that the Guild left undone; the N. A. O. meetings were less formal, more inspirational, there was more enthusiasm, more professional cordiality in evidence. I am of the opinion that the Guild might well copy or at any rate imitate some of the N. A. O.'s methods. Our meetings have given a chance for organists of all grades to meet each other; here the country organist, be he of the small town or his progressive brother of the great city, may hob-nob with as many of the big men of the profession as lend their presence to the sessions. The lambs may lie down with the lions, and not inside the lions, either! Any organist who has the gift of sociability may learn as much as he cares to know about all phases of his art.

If we program our conventions with the progressive country organist in mind we may fail to interest the men who have arrived, the men who occupy the big positions. On the other hand, if we have the latter chiefly in mind our opportunities for doing good to the profession as a whole are minimized. The profession can get along comfortably without the five or ten contemporary Merckels, Haupts and Rheinbergers; it cannot survive long without the tens of thousands of Gubbins's and the thousands of Jenkins's. Let us therefore keep our programs what we call practical; let much of the program be planned with special reference to the progressive country organist.

Self-help the Business of the Progressive Organist.

The organist who lacks the oppor-

tunities to which I have several times referred in this paper ought not to sit down helplessly, as if he were in the grasp of a malign fate. Somewhere, within communicating distance of him, is a musician of power from whom lessons may be had. The large cities have summer schools where a musician may get inspiration enough to carry him through the lonely winter months. Inspiration is steam for the engine, and the greatest need of the lonely musician. A first-class orchestral concert in a near-by town will do a great deal in this line; it costs something in railway fare and hotel, but if you look over any community and note the musicians who do that sort of thing you spot the leaders of the profession.

The Guild examinations offer something of real value to the aspiring organist. The moment a man or woman registers for the examination he joins the leaders of our art. It is not that an A. A. G. O. or an F. A. G. O. will jump at once into a more advantageous position; his diploma is merely a notification to the general public that he is progressive. Many young men—we older men often unwittingly or jealously or selfishly neglect the young men—find that the A. A. G. O. or the F. A. G. O. compels recognition from the leaders of the profession. But on the whole it is the motive of self-improvement and not that of direct, instant professional and financial benefit that ought to prompt one to take the Guild examinations.

Perhaps the most depressing experience an organist can have, next certainly to having a row to the death between the soprano and the contralto soloist, is to play a poor organ. How many times one has heard an organist say, "It's no use trying to do anything with my job; the organ is terrible, a regular old tub." And yet I am inclined to believe that for the most part organists who complain of the scope or quality of tone of their instrument have never made an intensive study of it, stop by stop, manual by manual. I have yet to try an organ that did not have something about it that might be used to advantage. It certainly argues lack of morale if an organist simply gives up the ghost because his organ is poor. I am reminded of two friends of mine, both progressive country organists. With the first I had corresponded for several years and had noted his interest in his organ and choir; but when I visited him one day I was astonished to see how lacking his organ was. He made no allusion to its defects in scope, tone, or mechanical aids, but called my attention to one of the stops as an excellent type of a certain tone; it was pathetic and at the same time inspiring to see how he was making the best of something that was mediocre. The second friend had likewise written me about her work, and had rejoiced to find her choir improving so fast. The organ she played was certainly as bad as anything I ever saw or heard; but not a whimper from her. That attitude toward her work was so fine that I have never doubted her ultimate success in better and better organ positions.

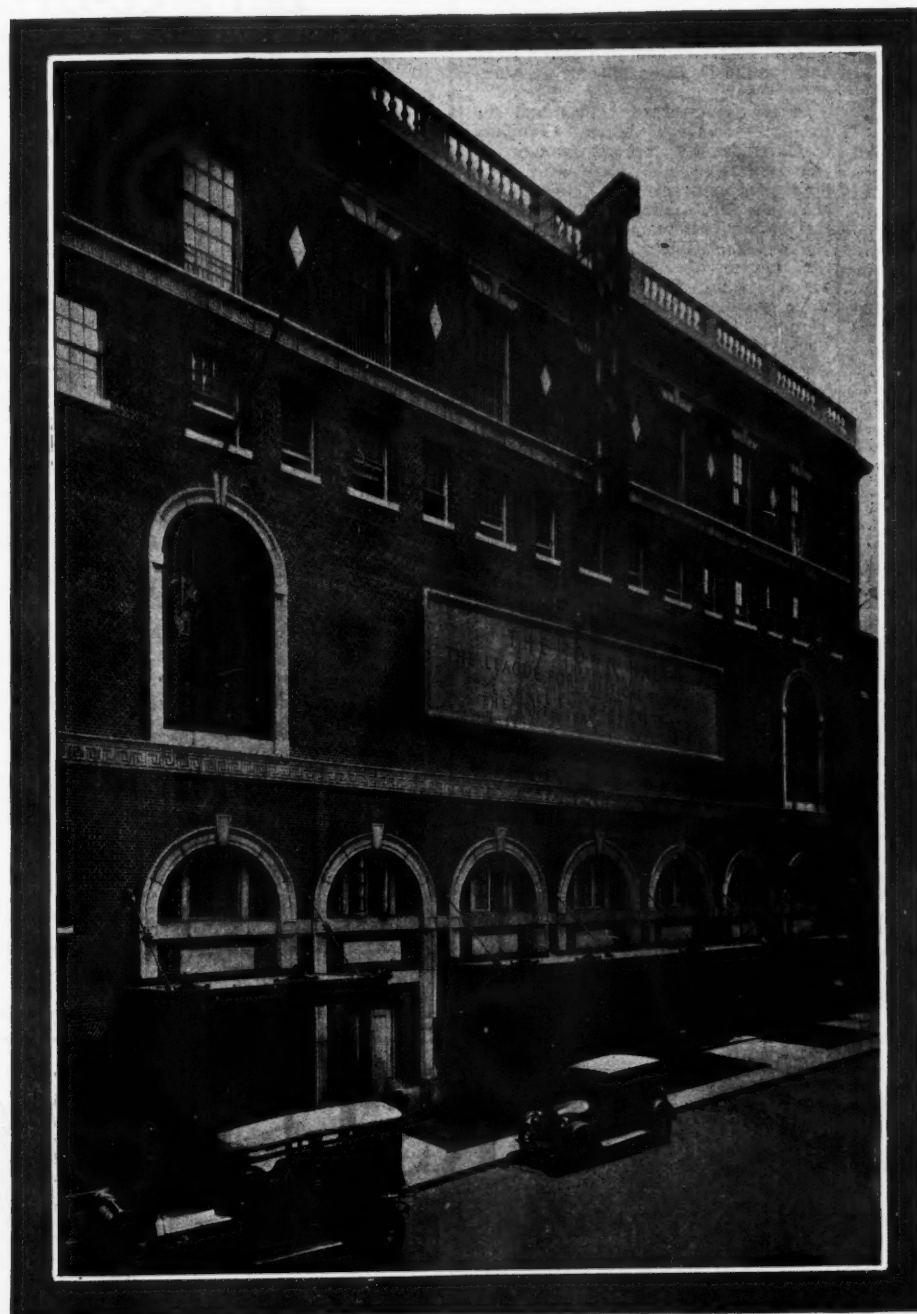
It is always difficult to induce an ignorant music committee or a finance committee conscious of the poverty of a church either to buy a new organ or to improve the old one. It is possible, however, to look around for a new position where the organ is better.

The important thing is to make up the mind that, come what will, there shall be professional advancement; everything else will follow.

Opportunities for Service in the Small Town.

In large communities a clever musician finds himself surrounded by many others equally clever; in the small town a fairly good man is the whole thing. Let him then do all he can for the people around him; let him spend himself in behalf of the musical interests of the community. People inevitably respond—at least for the most part—to a large-hearted, unselfish movement toward betterment of civic conditions. In Gumville a whole-souled musician working for the village's music will be beloved by

(Continued on page 29.)



ORGANISTS will be interested to know that at last there is to be in New York City, a suitable organ and auditorium for recitals. On July 13, 1923 a contract was closed with James Speyer, noted philanthropist, for a memorial organ which he has instructed us to install in the Town Hall, a center of culture and refinement. Mr. Speyer left the selection of the organ to a famous musician, who after investigation, said: "There is only *one* Organ".

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KIMBALL FOR NEW TEMPLE**Big Four-Manual Ordered by Cleveland Synagogue—Other Orders.**

Cleveland is to have another important organ. The Temple Tifereth Israel has ordered a four-manual Kimball with echo, the specification of which was drawn by Carleton H. Bullis, the organist. Ideal chambers are being provided in the monumental new building facing Wade Park.

Among other important Kimball contracts of the month are a four-manual organ for First Church of Christ, Scientist, San Francisco, the specifications of which were drawn by the organist, Wallace Sabin, and Stanley W. Williams of the Kimball Company. This is the third large Christian Science organ within a year in that city, all Kimballs. Sixth Church led with a three-manual which is under construction, followed by Fourth Church with another three-manual that is being installed, the specification being a product of consultation between the organist, Maurice M. Michaels, and Messrs. Sabin and Williams.

The First Presbyterian Church of Pueblo, Colo., has placed a contract with the W. W. Kimball Company for a three-manual organ of thirty-five stops. The contract was closed by Lloyd M. Davey of the Chicago office. This is the third Kimball contract for Colorado in the last three months, the others being for the First Congregational Church of Denver and the chapel of the Sisters of Loretto of Denver. Mr. Davey assisted in both these sales, working with the Knight-Campbell Music Company of Denver, Kimball agent in the mountain states.

First Church of Christ, Scientist, at New Rochelle, N. Y., has bought a Kimball from W. B. Milner, Eastern representative, who has also turned in several important theater contracts, including a duplicate of the Stanley unit orchestra for the new Keith-Stanley house at Philadelphia, to be known as the Elrae Theater. This will be the "big time" vaudeville house of that city. Mr. Milner also sold a large unit orchestra to the Community Theater at

Miami Beach, Fla., to be opened Oct. 1.

In the northwest H. M. Hansen has sold the Cheney Washington High School a three-manual and another to the First Baptist Church at Boise, Id. A. D. Longmore sold his third Kimball in Alaska, for the Coliseum Theater at Ketchikan, and also a large unit for the D. & R. Theater at Aberdeen, Wash.

C. E. Sylvester of Dallas and the Frederickson-Kroh Music Company of Oklahoma City are also among the representatives who have sent in a number of contracts, and deliveries are active in this section. These include the large three-manual at the First Presbyterian Church, Bristow, Okla., the unit in the Alhambra Theater, Tulsa, Okla., the four-manual and three smaller organs in the Masonic Temple, Oklahoma City, the First Presbyterian and the Christian Church organs in Terrell, Texas, and the Oak Cliff Presbyterian organ in Dallas, which will soon be shipped.

Contracts aggregating \$60,000 have been signed in the Chicago office during the last month in addition to those mentioned from other sections of the country. The space devoted to the organ department has been greatly enlarged by taking over that formerly devoted to the manufacture of reed organs, that branch of the business having been discontinued. Additional employes have been taken on and the office and drafting room space has been doubled. The Kimball Company believes that this activity in organ building is normal, since the growth has been steady and substantial, and plans are under way that will lead to the doubling of the output during the coming year.

Dr. Francis Hemington of Pilgrim Congregational Church, Oak Park, Ill., who passed the summer vacation at Ogunquit, Maine, returned the last week in August. Mrs. Hemington met with an accident in the east in which she broke a bone in her foot and was unable to walk for some time, but she is well on the way to complete recovery.

LET'S CO-OPERATE!

Organ builders and repair men who buy and remodel used organs will do well to state their wants to the W. W. Kimball Co. It is generally known that this company does not take in trade organs of other makes than its own. Occasionally the purchase of a new Kimball waits upon the disposal of some old instrument, not unlikely one of established reputation and excellent qualities. A builder with a small shop can renovate or reconstruct such an organ, often electrify it, with profit to all four parties who may be concerned; the original owner, the ultimate buyer, the Kimball Company and himself.

In adopting this course and following it for many years past the Kimball Company believes it best serves its customers. The automobile industry is getting onto the same honest basis as rapidly as the readjustment can be made. There is no "quoting price," made high enough to cover a possible "trade in." There is the genuine schedule price, alike for all, and if an old organ stands in the way of a purchase and has any real value, there is usually little difficulty in finding a purchaser for it at a fair price.

Kimball organs are always taken on account, because the demand is greater than the supply, they go through a uniform process of renovation at almost a uniform cost, and the Company runs no risk in standing behind its own product. One small Kimball two-manual tubular pneumatic organ was sold twice within two days by representatives a thousand miles apart, and at the end of ten days' effort it has been impossible to locate another to fill the second order and neither customer will accept a substitute.

W. W. KIMBALL CO.

KIMBALL HALL

Established 1857

CHICAGO

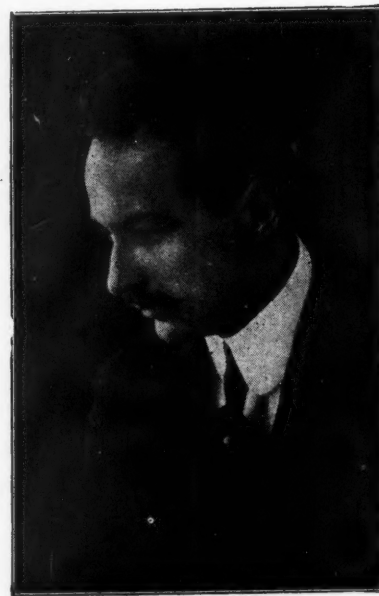
AMERICA FIRST!

Pietro Yon * * * is preparing several all-American programs to be played in various cities on his tours beginning in the fall. * * *

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.

The Diapason—Editorial, June, 1923



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**William Byrd's Memory
Honored on Tercentenary**

The service held in Lincoln Minster in commemoration of William Byrd will long be remembered by those who attended it as one of those unique occasions which impress themselves indelibly upon the memory, writes "N. P." in the Musical Times of London in giving an account of the Byrd tercentenary. That the commemoration took the form of a service was fitting. Reflection bore in upon us the fact that here in one of the most beautiful and inspiring buildings in Europe we were doing what we could to bring before our minds one of the great personalities of a great age, one who had walked these very aisles and gazed up at the soaring roof. That William Byrd has been for so long neglected and unrecognized is, indeed, a tragedy; that one who, as has recently been said, stands alongside of Bach and Beethoven, should have been totally overlooked by his own countrymen for 300 years is a thing which could occur perhaps only in England, and is not much to our credit, but not altogether our fault. We must feel the deepest gratitude to those editorial scholars and enthusiasts who, like Dr. Fellowes, have been digging away for many years, and who, we hope, are only beginning to see the fruit of their labors, and to people like Dr. Bennett of Lincoln, who, having caught the enthusiasm and recognized the magnitude of the discovery, set to work immediately after the spring performance of the "St. Mathew Passion" to prepare for the Byrd tercentenary. And we must all bear in mind at present that in listening to this Byrd music it is probably all fresh field to the singers—the idiom is new, there is so much independence of rhythm in the parts. But the Lincoln commemoration, with its choir of some 200 voices, must have revealed to many the splendor and the unexpected beauties of

Byrd's sacred music. The general impression made by reading his church music is that he wrote not only with perfect technical mastery, but with a seriousness of aim and reverence for sacred things so strong that we cannot help being aware of the deep sincerity of his nature. * * * Like Beethoven at his greatest, Byrd aimed at the highest, which often produced a music which is baffling to the mind of the untrained listener. He worked for and aimed at an ideal, and just as it is not given to all to appreciate the beauties of Shakespeare, so the beauties of Byrd's music, like those of Bach, only reveal themselves fully to those who will take the trouble to find them, and it is becoming more and more clear that Byrd's skill and power are of the very highest order. The Lincoln choir certainly sang as if it were aware of this, and were proud of the fact.

The service began with the hymn, "All People that on Earth do Dwell," after which the precentor (the Archdeacon of Stow) monotoned the prayers, the last of which thankfully commemorated "Thy servant William Byrd, who, devoting his skill to Thy service, did lead Thy praises in this Holy Place in his day and generation." * * * Of Dr. Alcock's playing we need hardly speak. All English organists know or have heard about his ripe musicianship. To him, as to Dr. Bennett, the vast audience owes a debt of gratitude. The precentor asked all to contribute liberally not only toward a memorial tablet to be erected in the minster to the memory of William Byrd, but also toward the minster restoration fund. For purposes of record the program is appended: "Justorum Animæ," Byrd; Fantasia in C major, Byrd; "Bow Thine Ear," Byrd; Fantasia in F minor, Mozart; Prelude and Fugue in A minor, Bach; "Come, Come, Help, O God," Byrd; "Sing joyfully unto God," Byrd; Good Friday Music, "Parsifal," Wagner; Introduction and Fugue, Reubke; Pastorale, Cesar Franck; "Ave Verum Corpus," Byrd; "This Day Christ was Born," Byrd; "Marche Pontificale," Widor.

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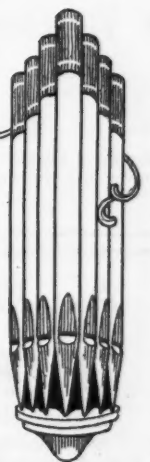
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Registration days at the Pittsburgh Musical Institute begin Tuesday, Sept. 4, with special emphasis on Friday evening of that week, when pupils, parents and friends are invited to the institute headquarters in Bellefield avenue to meet teachers and discuss plans for the season. The school year proper begins Sept. 10. The extraordinary progress made by the institute since its organization eight years ago is shown by the new yearbook just issued. Regular courses, based on the credit system rather than on routine study of certain works, are offered in the departments of piano, voice, violin, cello, organ, theory and expression. Properly qualified students may obtain credit for music study at the institute toward the degree of A. B. in the School of Education at the University of Pittsburgh. The enrollment at the institute last year was over 1,800 pupils, which ranks it among the largest music schools of the country. The faculty now numbers over fifty teachers. The teachers in the organ department are: William H. Oetting, Charles N. Boyd and Albert R. Norton. Fifteen branch studios are maintained by the institute in as many suburbs, for the convenience of patrons living at a distance from the headquarters. Over 100 faculty and student recitals in the institute, Carnegie Hall and Carnegie Lecture Hall are scheduled for the year.

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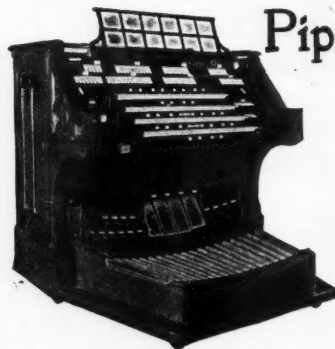
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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

Anthems of Today: An Address Delivered Before the Annual Convention of the N. A. O. in Rochester, N. Y.

To do the traditional thing with the subject before us today I should begin with a speech of Jeremiah and end with the first verse of the Fifty-first Psalm. Instead of performing that rite I have decided to lay before you some information collected during the summer from about a hundred of our leading American organists; when you have the facts before you, you may select your own Psalm.

Last winter a New York organist of pure life and fine taste was confronted by an old gentleman, evidently bent upon making a compliment. "Dr. Blank," said the o. g., "you are the Dudley Buck of your day." Well, I thought that you might like to learn who really is the Dudley Buck of our day, and with that in mind I wrote to about 150 organists, asking them to send me a list of ten anthems that they like very much and find effective with their choirs. Addressing the jury in solemn wise I said:

"If an anthem goes well with your choir, difficulty of execution should not be considered at all; nor should simplicity be held a fault. I am not trying to prove any theory; I simply want to know what anthems our leading choirmasters find most useful. Please do not mention more than three for Christmas and Easter; otherwise there is no restriction whatever."

A word about my selection of immortals: I selected women and men who are well known in the profession, in many cases men with large choral resources. I do not pretend that I have made a Walhalla or "Who's Who." I myself could select about fifty more names in the same class. I doubt whether anyone could select 150 organists as distinguished for a second list. Some of the men whose opinion I value most I could not reach—such men, for example, as Clarence Dickinson, Edward Shippen Barnes, Herbert E. Hyde, Huntington Woodman, Dr. H. A. Matthews, E. A. Kraft, Dr. Miles Farrow, and a number of others. But I received lists from 104 generous souls, and what I do say to you is the result of my examination of those lists.

It may be of some interest to you to know the geographical distribution of those who replied to my questionnaire. Twenty-four are from New York state, including New York City and Brooklyn; seventeen from Illinois; eleven from Massachusetts; nine from Pennsylvania; seven from California; five each from Ohio and Minnesota; three each from Michigan, New Jersey and Missouri; two each from Kansas, Iowa and the city of Washington; one each from West Virginia, Oregon, Rhode Island, Wisconsin, Maine, Georgia, Indiana, Kentucky, Connecticut, Delaware and Alabama. It was nearly inevitable that the great organ centers of New York, Chicago, Philadelphia and Boston should have large representation; to them we look for leadership, and it is of vast importance whither they are leading. Quite naturally a man from New York state will know more men in the east than in the west; I apologize if my point of view seems biased.

And now for the results. The first thing that struck me was the astonishing diversity of selection. About 1,040 anthems were listed, many, of course, being duplicates, but there were no fewer than 229 different composers. (I haven't time to see how many different anthem titles there are, but the patient scholars among you may count them in a Diapason article to be published later in which I shall give the complete lists.) But it does seem to me that a list of 229 different composers shows an astonishing divergence of opinion, or shall we call it catholicity of taste?

Counting the selection of one specific anthem by a member of the jury as a single vote, Dr. Horatio Parker leads with sixty-one votes, Sir George Martin following closely with fifty-nine votes and T. Tertius Noble following with fifty-six votes. In other words, Mr. Noble is by all odds the most popular living church composer. The next in popularity has only twenty-three votes—Dr. John E. West. Other composers who polled a large number of votes were:

- César Franck, 22.
- Stainer, 22.
- Gounod, 20.
- J. H. Rogers, 19.
- Stevenson, 19.
- Philip James, 18.
- Dickinson, 18.
- Shelley, 18.
- Sullivan, 18.
- Gretchaninoff, 17.
- Brahms, 16.
- Foster, 16.
- Mendelssohn, 15.
- Spicker, 14.
- Foot, 14.
- Goss, 14.
- Palestrina, 12.
- Chadwick, 12.
- Woodward, 12.
- Rachmaninoff, 11.
- D. D. Wood, 10.

Here I must stop, for time will not permit me to give the rest of this interesting list.

Another question regarding the popularity of anthems is this: Which composers have written the greatest number of popular anthems? Some composers are known for one or two very popular things; others are known for a number of popular works? In this list Parker leads again with sixteen different titles, Dickinson following with fifteen, Buck with fourteen, J. E. West with thirteen, Gounod and Rogers with eleven, and a number of composers with ten: Mendelssohn, Palestrina, Stainer, Stevenson and Sullivan.

A more interesting question regards the selection of the most popular single anthem. Here Mr. Noble's magnificent "Souls of the Righteous" is an easy first with twenty-nine votes. I have long regarded this as the finest anthem of our generation, if not of the entire English tradition, and I am delighted to be able to record this result. Other anthems which received a large number of votes are:

- Martin—"Ho, Everyone," 22.
- Martin—"Hail, Gladd'ning Light," 21.
- Noble—"Fierce Was the Wild Billow," 17.
- Brahms—"How Lovely Is Thy Dwelling," 13.
- César Franck—"Psalm 150," 13.
- Parker—"In Heavenly Love Abiding," 13.
- Parker—"The Lord Is My Light," 12.
- Spicker—"Fear Not Ye, O Israel," 12.
- Foot—"Still, Still with Thee," 11.
- Gretchaninoff—"Cherubic Hymn," 10.

It would be interesting to inquire what school of composition is chiefly favored. Of course, the English Victorians are well represented. Barnby is represented by five titles and nine votes, Foster by seven titles and sixteen votes, Goss by four titles and fourteen votes, Martin by eight titles and fifty-nine votes, Naylor by three titles and six votes, Stainer by ten titles and twenty-two votes, Sullivan by ten titles and eighteen votes, Tours by five titles and seven votes, Wareing by three titles and seven votes, S. S. Wesley by two titles and seven votes—shameful neglect—Woodward by five titles and twelve votes. It is perfectly natural that such a result should be obtained, when you remember that I asked for tried and true numbers.

American composers are well represented, of course. Appropriating as American composers those who are now playing in this country, though born abroad, we have, together with the native-born, the following: Mark Andrews 5 and 9, Barnes 4 and 5, Brewer 5 and 7, Buck 9 and 14, Candlyn 5 and 6, Chadwick 6 and 12, Dickinson 13 and 18, Foot 4 and 14, Philip James 9 and 18, Macfarlane 4 and 5, Marks 4 and 5, H. A. Matthews 6 and 6, J. S. Matthews 5 and 6, Noble 9 and 56, Parker 16 and 61, Rogers 11 and 19, Shelley 7 and 18, Spicker 3 and 14, Stevenson 10 and 19, Arthur Whiting 3 and 9, Wood 5 and 10, Woodman 7 and 8. In addition to these, many other American composers received a few votes.

Russian composers were not neglected. Gretchaninoff was a favorite with seven titles and seventeen votes,

being a close second to Tschaikowsky with twelve titles and seventeen votes. Rachmaninoff is represented by eight titles and eleven votes. A number of other Russian composers received votes, the total number of votes cast for Russian anthems being sixty-five.

The most popular French composer is Cesar Franck, with twenty-two votes, his sonorous "Psalm 150" and sections of "The Beatitudes" being favorites. Gounod follows with twenty votes. Other French composers are not popular here. Modern English composers are fairly well represented, John E. West being the favorite with thirteen titles and twenty-three votes. Elgar has six titles and fourteen votes, Coleridge-Taylor four and six, Bairstow four and nine. I believe that a little Bairstow cult is growing up among our choirmasters, and I hope to see it grow. The most popular of Canadian composers is Dr. Willan with four titles and six votes; so far he is best known here for his magnificent settings of the Canticles.

The so-called "classical composers" appear, of course. Bach has 5 votes, Brahms 16, Dvorak 6, Franck 22, Gounod 20, Grieg 2, Handel 6, Haydn 7, Mendelssohn 15, Mozart 6, Palestrina 12, Saint-Saens 1, Spohr 1. In actual practice, of course, we use many more of the Handel, Haydn, Mendelssohn type of anthems than is indicated by this list.

I suppose that the great diversity shown in these lists may be accounted for partly by the different types of choir in our American churches. I asked my correspondents to tell me what sort of choir they directed. Those who remembered to answer this question reported as follows: Mixed voice, adult chorus, 32; mixed chorus and quartet, 22; boys and men, 22; quartet, 18. And then the denomination of the church makes a good deal of difference. Of the 104 who answered my letter forty-three serve in Episcopal churches, and the rest are pretty well divided among the other Protestant bodies, with preponderance

toward the Presbyterians and Congregationalists, who, on account of their wealth, are able to secure better music than the other denominations. There is a kind of pathetic fallacy current among organists and composers of the Episcopal and Anglican communion that there is only one church in America for which music is to be composed. Some queer results ensue when they compose for American choirs and find their works unappreciated. On the whole, however, it must be said that these lists give the Anglican-Episcopal composer his due.

I do not feel that I should add any comments to these results. A number of generous men and women have made it possible for me to present certain lists. It would be ungracious and silly for me to point out what I do not like in the lists; it is equally unnecessary to commend the fine things. I feel that we are experimenting freely and with most interesting results. We are giving the new composers a chance—men like James, Barnes and Candlyn in this country, Willan in Canada and Bairstow in England. We have recognized the genius of Mr. Noble rather more consistently than his own countrymen by birth have done, I fancy; and we have put the rightful crown upon his head. We like Cesar Franck very much, and we cling to Gounod for old times' sake; otherwise, French composers do not mean much to us. We are presenting the best works of the Russians and we are not forgetting Palestrina. Clarence Dickinson's charming tunes saved from the middle ages are sung everywhere. Dr. Parker is holding his place still as the greatest of our native composers, and Sir George Martin is standing out more and more clearly as the greatest of the English Victorians. I will not say that the devil is dead, but certainly he grows senescent.

The new organ built by the Reuter Company of Lawrence, Kan., for St. John's Lutheran Church at Neillville, Wis., was opened with two programs July 22 by Carl Rupprecht of Chicago.

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By ROLAND DIGGLE, Mus. D.

Some months ago a clerk in one of the largest music stores in the country told me that he sold more organ music by William Faulkes than by any other modern composer, but that his list of compositions was so large it was difficult to locate many of the things asked for. This remark set me thinking and I decided to do a detailed article on the organ works of William Faulkes. I undertook the task lightly and ordered from the different publishers all the organ compositions of Faulkes in their catalogues. It was not long, however, before I had to call a halt, for not only was the amount of material swamping me, but the bills were ruining me, and after going over about 150 pieces I threw up my hands in despair and concluded I could not do more than make a list of the 300 pieces published. This I have done, listing them under the publishers' names. Such a list will, I am sure, be of use to organists ordering his music, but—more than that—I feel that we should honor the man who has done so much for organ music by having the list on record in such a magazine as *The Diapason*. Certainly no other man has given us such a wonderful and so varied an output.

You who have ten or twenty of his pieces in your library—and who has not that many?—have some idea as to the high quality of his work, but when you go over some 200 of his compositions as I have done and find that high level of excellence continued you begin to realize what a power for good his compositions have been during the last twenty years. All hail to such a man and may his work continue for many years to come!

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- Meditation in D flat.
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- Wedding Chorus in E flat.
- Reverie in B.
- Offertoire in B minor.
- Allegretto Cantabile in F sharp.
- Marche Pontificale in D flat.
- Legend and Finale in E flat.
- Offertoire in G.
- Postlude in G.
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- Offertoire in F.
- Marche Religieuse in B minor.
- Elevation in B minor.
- Pastorale in E.
- Cantilene in A.
- Offertoire in E minor.
- Communion in G.
- Andante Affetuoso in B flat.
- Elegie in F minor.
- Scherzo in A.
- Meditation in E flat.
- Grand Chorus in D.
- March in C.
- Cantilene Pastorale in A minor.
- Caprice in B flat.
- Marriage Benediction in D flat.
- Romance in D minor.
- Offertoire in C minor.
- Theme (Varied) in G.
- Rhapsodie in G minor.
- Prelude and Fugue in D minor.
- Berceuse in G.
- Barcarolle in G.
- Nuptial Postlude in F.
- Gavotte and Musette in G minor.
- Meditation in D.
- Pedal Etude in E flat.
- Intermezzo in C.
- Sombre March in C minor.
- Prelude and Fugue in G minor.
- Serenata in C.
- Finale Concertante in F.
- Nocturne in F.
- Barcarolle in E minor.
- Meditation in A.
- Fugal Fantasy in B flat.
- Spring Song in D.
- Carillon in F.
- Chanson in C.
- Grand Chorus in E flat.
- Theme (Varied) in A flat.
- Marche Solennelle in C.

- Autumn Song.
- Marche Militaire in D.
- Postlude in C minor.
- Cantilene in A flat.
- Canzone in G minor.
- Prelude in A flat.
- Processional March in D.
- Cantilene Pastorale in F.
- Caprice in D flat.
- Pastorale Prelude in C.
- Adoration.
- Aubade.
- Cantilene Nuptiale in F.
- Recessional March in B flat.
- Two Trios (A flat and E flat).
- Pastorale in G.
- Offertoire in B flat.
- Canzone in F.
- Capriccio in G.
- Grand Chorus in B flat.
- Elevation in E flat.
- Communion in A flat.
- Cantilene in D flat.
- Scherzino in C minor.
- Finale in F.
- Offertoire in F.
- Offertoire in D.
- Offertoire in A.
- Offertoire in E.
- Chant sans Paroles in E minor.
- Carillon in D.
- Prelude and Fugue in C.
- March in B flat.
- March Religioso in F.
- Melody in G.
- Grand Chorus in A minor.
- Sortie in E minor.
- Canon in A.
- Chanson Triste.
- Offertoire in F minor.
- Nocturne in B flat.
- Postlude in E.

G. SCHIRMER.

- Sonata in A minor (No. 2).
- Concert Overture in E flat.
- Fantasia in D.
- Toccata in F.
- Carillon in C.
- Postlude in E flat.
- Idylle in D flat.
- Cantilene in B flat.
- March in E flat.
- Marche Nuptiale in E.
- Allegro Symphonique in F minor.
- Capriccio in A.
- Two Short Sketches: (a) Matins and (b) Evensong.
- Grand Chorus in A.
- Berceuse in D flat.
- Pastorale in A.
- Rhapsodie in B flat.
- Concert Prelude and Fugue in G.
- Priere in D.
- Theme (Varied) in E flat.
- Barcarolle in B flat.
- Fantasia on Old Christmas Carols (No. 2).
- Scherzo Symphonique in D.
- Prelude and Fugue in A minor.
- Solemn Prelude in A.
- Prelude Heroique.
- Nocturne in D.
- Minuet and Trio in E minor.
- Theme and Variations in F.
- Barcarolle in A minor.
- Festival Postlude in A.
- Four Pieces: (1) Alleluia! (2) Wedding Chimes. (3) Christmas Meditation. (4) Hosanna!

LAUDY & CO. (LONDON).

- Concert Prelude on a Chorale.
- Chanson Nuptiale in A flat.

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- Solemn March in E flat.
- Elevation in F.
- Offertoire in E flat.
- Pastorale in B flat.
- Communion in D flat.
- Introduction and Allegro in G.
- Elevation in G.
- Offertoire in A minor.
- Two Preludes in E flat and F.
- Festive March in E.
- Communion in B.
- Postlude in D.
- Triumphal March in D.
- Communion in A.
- Cantilene in G.
- Fanfare in C.
- Pastorale in D.
- March in C.
- Berceuse in B flat.
- Grand Chorus in G.
- Minuet and Trio in E flat.
- Air with Variations in D.
- Meditation in F.
- Bridal March in A.
- Sombre Prelude in F.
- Toccata in C minor.

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- Caprice in F.

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- Minuet and Trio in G.

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- Concert Overture in C minor.
- Fantasia in B minor.
- Toccata in G minor.
- Festive March in D.
- Communion in E minor.
- Canzone in F.
- Pastorale in F sharp.
- Fanfare in D.
- Elevation in E flat.
- Caprice in E flat.
- Reverie in A.
- Scherzo in D.
- Finale in E flat.
- Allegro Maestoso in C minor.
- Paraphrase on a Christmas Hymn.

OLIVER DITSON CO.

- Melody in E.
- Pastorale in E.
- Postlude in A.
- Scherzo in D minor.
- Nuptial Song.
- Nocturne in A flat.
- Sarabande in A.
- Barcarolle in D.
- Grand Chorus in G.
- Meditation in G.
- March in E flat.
- Minuet and Trio in C.
- Communion in D flat.
- Prelude Solennelle in E minor.

CLAYTON F. SUMMY COMPANY.

- March in B flat.
- Pastorale in F.
- Grand Chorus in A flat.

WEEKES & CO. (London).

- Sortie in A.
- Pastorale in C.
- Reverie in E flat.
- Grand Chorus in A flat.
- Barcarolle in D.
- Offertoire in D minor.
- Processional March in A.
- Cantabile in E flat.
- Communion in D.
- Barcarolle in G minor.

CHARLES WOODHOUSE (London).

- Pastorale in G.
- March in C.
- Communion in E.
- Melody in D flat.
- Postlude in B flat.

REEVES & CO. (London).

THE VINCENT COMPANY (London).

- Andante Grazioso in A.
- Concert Overture in D.
- Fantasia in E minor.
- Carillon in C.
- Larghetto in D flat.
- Jubilant March in D.
- Impromptu in G.
- Impromptu in E.
- Grand Chorus in C.
- Allegretto Cantabile in D flat.
- Grand Chorus alla Handel.
- Fanfare in E flat.
- Pastorale in E flat.
- Berceuse in A flat.
- Minuet and Trio in B minor.
- Theme with Variations in A minor.
- Pastorale in F.
- Rhapsodie on Old French Carols.
- Polonaise in E minor.
- Liebeslied in A flat.
- Cortege in C.
- Communion in E.
- March in E flat.
- Barcarolle in E flat.

I. H. LARWAY (London).

- Sonata in B flat (No. 3).
- Festival Postlude in G.

- Prelude.
- Andante Religioso.
- Allegro Moderato.
- Larghetto.
- Finale.
- Offertoire in G minor.
- Priere in F.
- Marche Triomphale in E.
- Scherzo in A minor.
- Elevation in D.
- Reverie in G.
- Postlude in D.
- Grand Chorus in D minor.
- Minuet and Trio in A.
- Cantilene in E flat.
- Postlude in F.
- Grand Chorus in F.
- March in G.
- Offertoire in C.
- Pastorale in A.
- Communion in E flat.
- Theme (Varied) in F.
- Cantilene in F.
- Melodie in E minor.
- Intermezzo in D.

- Communion in B flat.
 - Minuet and Trio in D.
 - Grand Chorus in F minor.
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- Six Prebubial Pieces.
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 - Allegro Festivo in A.
 - Prelude and Fugue in E minor.
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 - Berceuse in E.
 - Pastorale in G.
 - Minuet and Trio in A flat.
 - Finale in B flat.

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 - Andante Pastorale in E.
 - Two Interludes (in F and D).
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 - Grand Chorus Dialogue in A.
 - Concert Waltz for the Organ.
 - Concert Fantasia on Old English Airs.
 - Concert Fantasia on Old Irish Airs.
 - Concert Fantasia on Old Scotch Airs.
 - Concert Fantasia on Old Welsh Airs.
 - Concert Fantasia on American Airs.
 - Sonata in F sharp minor (No. 4).
 - Sonata in G minor (No. 5).
 - Sonata in F (No. 6).
 - Legend in C.
 - Prelude Solennelle in C minor.
 - Legend in D minor.
 - Two Short Pieces—(a) A Church Prelude and (b) Fughetta in G.
 - Short Theme (Varied) in A.
 - Wedding March in C for organ and trombones.
 - *Funeral March (Arranged for organ, strings, brass and drums by Dr. Ferris Tozer).

*See Novello's List.

Charles Stebbins of Dayton Dead.
Word comes from Dayton, Ohio, of the death of Charles Stebbins, well-known organist and organ expert. Mr. Stebbins was the organist of Raper Memorial Methodist Church for twenty-one years. He was a thirty-second degree Mason and a member of the Shrine, and acted as assistant organist at the Masonic Temple. For several years he was representative of the old Hutchings-Votey Organ Company. Mr. Stebbins was 62 years old and was born at Northfield, Ohio, but had lived in Dayton for forty years. He is survived by his widow, Mrs. Minnie K. Stebbins.

Pietro A. Yon's Sonata Romantica

(No. 3)

**for Organ Attracts
the Attention of Organists in England
From the London "Musical Opinion"**

"One of the most important of new issues is the 'Sonata Romantica' by Pietro A. Yon. Mr. Yon has made his home in America for many years, and his recital work has made his name known all over the country; in fact, one rarely sees a recital program without one or more of his works included. This sonata, which is the third, does not belie its title. It is of moderate difficulty, and the composer is in a happy mood through all three brilliant movements. It has all the earmarks of popularity, and it ought to become one of the most popular of modern sonatas. The Adagio contains some of the most beautiful passages Mr. Yon has written. On an organ with well voiced flutes and strings, it cannot fail to please. The last movement, in the style of a Toccata, is a stunning piece of writing that is bound to bring down the house. It is a work that should be in the library of every organist."



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Modern Organ Stops

New Volume by the Rev. Noel A. Bonavia-Hunt Is Reviewed

"Modern Organ Stops" is the title of an interesting volume just issued by Musical Opinion of London. The author is the Rev. Noel A. Bonavia-Hunt, M. A., known throughout England as an expert and a voluminous writer on technical subjects connected with the organ. His name is familiar to all who read the English publications that deal with organ topics. The new book is set forth to be a practical guide to the nomenclature of stops and their construction, voicing and artistic use. It is in no sense, according to the author, a dictionary of stops, and he makes it clear that he has no desire to duplicate what has been done by Wedgwood and Audsley. On first glance one might think that this is the case, but on reading into the book it will be seen that the treatise in reality is a series of brief essays and discussions.

There was no intention to include all organ stops, but rather to dwell on the more modern ones, although ten and a half pages of closely printed matter are devoted to a very interesting history and description of the diapason, with illustrations. What the American reader will notice is the omission of some stops by American builders which are distinctly modern and coming into common use, but which are not so well known on the other side. The information given on pipe construction and scaling and on voicing is of great value and is the distinctive feature of the book. The discussions in it are of undoubted interest to the student of organ voicing and the author's viewpoint is broad and in no sense controversial. In the back part of the volume is a glossary of technical terms relating to the science of tone production from organ pipes.

Typographically the volume of 112

pages is of very high quality and in the best taste. It will prove a valuable addition to any organist's or organ builder's library.

Hillgreen-Lane for Bayside.

A new organ is to be installed in All Saints' Episcopal Church, Bayside, L. I., N. Y., of which Nicholas De Vore is the organist. The new organ, which will be set up during the next two months, is the gift of a member of the parish. The instrument was designed by G. F. Döhring and built by Hillgreen, Lane & Co. It will be a three-manual with twenty-eight speaking stops, twenty-three couplers and approximately 1,700 pipes, with a set of twenty chimes.

Why "Movie" Organists Are Nervous.

Usherette leaning over rail: "Lady wantsa know wassa name that piece." Problem: To keep on playing, and inform her in a subdued whisper that it is the Procession of the Sirdar from Caucasian Sketches by M. Ippolitow-iwanoff.—F. P. A. in New York World.

Stanley Martin of St. Mark's Church, Evanston, the Northwestern University School of Music and the Sunday Evening Club, Chicago, visited his old home in northern Michigan in August and gave a recital which was largely attended in the Hancock Congregational Church Aug. 15.

Uda Waldrop has resigned as organist of St. Luke's Church at San Francisco and has accepted an offer from the First Congregational Church of that city. He has signed a contract for a number of years to act both as organist and choir director and began his new duties on the first Sunday in August.

Dr. and Mrs. Clarence Dickinson, who have spent the summer in Europe, passed most of the time in Spain and Portugal, according to a handsome card received from the travelers.



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Photo of Console of the Organ in the National Cash Register Company's School House at Dayton, Ohio

This new keydesk combines, to a degree never before attained, ease and speed of manipulation with compactness and absolute freedom from possible mechanical ailments. Intricate and complicated mechanical devices ordinarily placed within the Consoles of modern organs, causing frequent trouble and difficult of access, have been entirely eliminated.

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Pistons can be placed in the Stop Board immediately in front of the Organist and entirely within range of the eye.

The bringing on of a Stop or Coupler is indicated by the illumination of a small light placed within the Piston, cancellation extinguishing it. These lights are of special pattern, designed and manufactured especially for the Estey Organ Company. The various combinations operated by ADJUSTABLE COMBINATION PISTONS, and the degree of Organ controlled by the Crescendo and Sforzando Pedals are alike indicated by the illumination or darkening of the Pistons.

RECITAL PROGRAMS

Raymond C. Robinson, Boston, Mass.—Mr. Robinson gave the following program for the students at the summer session of Boston University in King's Chapel, of which he is organist and choir-master, on the afternoon of Aug. 2: Passacaglia, Bach; Menuet (Symphony 4), Vienne; Adagio ("Piece Symphonique"), Cesar Franck; "The Primitive Organ," Yon; Fantaisie in D flat, Saint-Saens; Arioso, Quantz-Dickinson; "Evening Harmonies," Karg-Elert; Variations on an Ancient Christmas Carol, Dethier.

George H. Fairclough, St. Paul, Minn.—Mr. Fairclough played this program in the music auditorium of the University of Minnesota, of whose faculty he is a member, on the afternoon of Aug. 5: Sonata Romantica (first movement), Yon; "Morning Mood" ("Peer Gynt" Suite), Grieg; Toccata and Fugue in D minor, Bach; Meditation ("Thals"), Massenet; Allegretto in E flat, Wolstenholme; "Liebestod" ("Tristan and Isolde"), Wagner; Fantasia on "Lead, Kindly, Light," Fairclough; "A Cloister Scene," Mason; Concert Overture in B minor, Rogers.

Melvin Biggs Goodwin, Philadelphia, Pa.—Mr. Goodwin gave the following program before the Normal Progressive Piano Series summer session at the Beechwood School, Jenkintown, Pa., Sunday, July 29: "Lauds Deo," Dubois; Scene from "Sigurd Jorsalfar," Grieg; Meditation, Sturges; Toccata and Fugue in D minor, Bach; Largo from "New World" Symphony, Dvorak; "The Swan," Saint-Saens; Canon in B minor, Schumann; "Trümerel," Strauss; Prelude to "Parsifal," Wagner.

Ray Francis Brown, Rutland, Vermont.—Mr. Brown gave the following program at Trinity Church on the evening of Aug. 5: Chorale No. 2, in B minor, Cesar Franck; "Soeur Monique," Couperin; Toccata in F major, Bach; "Echo," Pietro Yon; "Romanza," Horatio Parker; "Con Grazia," George W. Andrews; Largo from the "New World" Symphony, Dvorak; "Christus Resurrexit!" Ravanello.

Fred Faassen, Zion, Ill.—Mr. Faassen, whose programs are broadcast through the WCBD station at Zion, has played these programs recently in Zion Tabernacle:
July 29—Festal March, Smart; "One Fleeting Hour," Lee; Andante from Fifth Symphony, Beethoven; Intermezzo in E major, Major; "Angels' Serenade," Braga; March in F, Steane.
Aug. 6—Memorial Service for Presi-

dent Harding; Dead March from "Saul," Handel; "Lamentation," Guilman.
Aug. 12—Prelude, Dubois; Fantasie, Stainer; Eleventh Nocturne in G minor, Chopin; Prelude in C minor, Bach; Song without Words, Mendelssohn; Prelude Improvisation, Salter; March in G, Smart.

Frederic Groton, Huntington Park, Cal.—At First Church of Christ, Scientist, Huntington Park, a recital for members only was given at the request of the board of directors, as follows: Preludio and Adagio from Sonata No. 3, Guilman; Prelude in F, "Caress" (new) and "Remembrance," Groton; "March of the Magi Kings," Dubois; Intermezzo from First Suite, Rogers; "Christmas in Sicily," Yon; Fantasia on "Duke Street," Kinder.

Judson Waldo Mather, Seattle, Wash.—Mr. Mather gave the following Sunday evening recitals before the services in the First Methodist Church in June:

June 3—Sonata No. 1 (D minor), Guilman; "The Seraph's Strain," Wolstenholme; "Pilgrims' Chorus" ("Tannhäuser"), Wagner-Eddy; "Moonlight on the Lagoon," Friml; "Grand Choeur" ("Alleluia"), Loret.
June 10—Overture in C minor and major, Thomas Adams; "Christmas in Sicily," Yon; "Marche Funebre et Chant Seraphique," Guilman; "Farewell to Cucullain," Grainger; Finale in E flat, Calcaerts.

June 17—Nature Sketches: "Hebrides" (Fingals' Cave) Overture, Mendelssohn (Transcription for organ by Mr. Mather); Spring Song, Brewer; Tone Poem, "Mount Rainier," Judson W. Mather; "From the Land of the Sky-Blue Water," Cadman; Finale from "Les Preludes," Liszt.

Paul G. Hanft, Twin Falls, Idaho.—Mr. Hanft gave the following request program at the First Presbyterian Church Aug. 2: "Trümerel," Schumann; "The Golden Wedding," Gabriel-Marie; "Priests' March," Mendelssohn; Berceuse from "Jocelyn," Godard; Three Preludes, Chopin; Humoresque, Dvorak; Concert Overture, Faulkes; "Christmas in Sicily," Yon; "Chanson d'Amour," Becker; Pilgrims' Chorus and March, from "Tannhäuser," Wagner; Largo from "New World" Symphony, Dvorak; Wedding March, Mendelssohn.

Warren D. Allen, Stanford University, Cal.—In a recital at the San Francisco Auditorium Sunday afternoon, July 15, Mr. Allen, organist of Stanford University, played this program: Trumpet Tune and Air, Purcell; Andante Cantabile,

Tschaikowsky; Arioso in A major, Bach; Scherzo from Fifth Sonata, Guilman; "A Sketch of the Steppes of Central Asia," Borodin; Canon in B minor, Schumann; Fantasia in D flat, Saint-Saens; Idyl, "From the South," Gillette; "Within a Chinese Garden," Stoughton; "With Pomp and Circumstance," Elgar.

In his summer quarter recitals at the university Mr. Allen has played special programs as follows:

June 29—Program for the American Medical Association: Trumpet Tune and Air, Purcell; "A Sketch of the Steppes of Central Asia" (Arranged for organ by Warren D. Allen), Borodin; "The Swan," Saint-Saens; Finale in D major, Edward Shippin Barnes.

July 6—Recital for the National Education Association, the World Conference on Education and the California Music Teachers' Association: Prelude in E flat minor, from the "Well-Tempered Clavichord," Arioso in A major (arranged by E. S. Barnes), and Toccata in F major, Bach; "Within a Chinese Garden," Stoughton; Finale in D major, Edward Shippin Barnes.

George Whitfield Andrews, Oberlin, Ohio.—Professor Andrews gave the recital on the San Francisco municipal organ in the Auditorium of that city Aug. 20. His program included: Third Chorale, Franck; Intermezzo (Symphony No. 6), Widor; "Soeur Monique," Couperin-Guilman; Scherzo and Cantabile, Vienne; Passacaglia and Fugue in C minor, Bach; "Ave Maria," Schubert-Nevin; "Love-Death," Wagner-Gibson; Toccata, Symphony No. 1, Barnes; Aria and Intermezzo, G. W. Andrews; "Christus Resurrexit," Ravanello.

Ruth A. Sloan, Detroit, Mich.—Miss Sloan, organist of Calvary Presbyterian Church, gave this program Aug. 3 at Central Methodist Church, in the summer noonday recital series: Third Sonata, Guilman; "Romance sans Paroles," Bonnet; "Contemplation," Lemare; Caprice, W. S. B. Mathews; Festival Toccata, Fletcher; "In Paradisum," Dubois; "When Dusk Gathers Deep," Stebbins; "Jubilate Amen," Kinder.

Homer P. Whitford, F. A. G. O., Hanover, N. H.—Mr. Whitford, newly-elected instructor in music at Dartmouth College, gave the following brief program on the afternoon of Sunday, Aug. 5, in Trinity Cathedral at Cleveland: "Piece Heroique," Franck; Nocturne, Ferrata; Serenade, Rachmaninoff; Toccata (From Fifth Symphony), Widor.

G. F. Austen, Mus. Bac., A. R. C. O., Lexington, Va.—In a recital at St. John's Church July 26 Mr. Austen played: Grand March, "Aida," Verdi; Minuet and Trio, Sterndale-Bennett; Adagio, Mozart; Pastorale (Sonata 1), Guilman; March upon a Theme of Handel; Guilman; Largo (requested), Handel; Londonderry Air, arranged by Sanders; "Lied," Wolstenholme; "Benediction Nuptiale," Hollins; Solemn March, Smart.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium by Dr. Hastings included: Prelude and "Good Friday Music," "Parsifal," Wagner; Prize Song, "The Mastersingers," Wagner; Priests' March, "The Magic Flute," Mozart; Adagio from "Moonlight" Sonata, Beethoven; Andante, Symphony No. 5, Beethoven; "Eulogy of Tears," "Litany" and "Ave Maria," Schubert; Reverie (new, dedicated to Dr. Hastings), C. H. O'Haver; "Caress" (new), Groton; Consecration Scene from "Aida," Verdi.

Minor C. Baldwin, Middletown, Conn.—The following selections were played by Dr. Baldwin at a recital at Warehouse Point, Conn., Sunday evening, July 29: Great G minor Fugue, Bach; Reverie, "At Evening" and "Bridal Chorus," "Orange Blossoms," Baldwin; Scherzo, Bossi; Symphony, Haydn; Allegretto, Cametti; Air, Bach; Overture, Weber; "Hallelujah Chorus," Handel.

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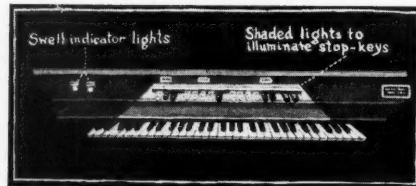
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| Burdett, George A. | Blessed Is Everyone that Feareth the Lord..... | 12 |
| Calver, F. Leslie | God that Madest Earth and Heaven..... | 12 |
| Calver, F. Leslie | The New City..... | 12 |
| Calver, F. Leslie | Magnify His Name..... | 12 |
| Grant-Schaefer, G. A. | Hear My Cry, O God..... | 12 |
| Grant-Schaefer, G. A. | Unto Thee, O Lord, Do I Lift Up My Soul..... | 12 |
| Jones, Walter Howe | The Twilight Falls..... | 10 |
| Lansing, A. W. | Great Is the Lord..... | 12 |
| Martin, Reginald W. | Except a Man Be Born Again..... | 12 |
| Milligan, Harold V. | The Day Is Past and Over..... | 12 |
| Milligan, Harold V. | Give Unto the Lord..... | 12 |
| Morse, Charles H. | Be Joyful in the Lord, All Ye Righteous..... | 12 |
| Noble, T. Tertius | But Now Thus Saith the Lord..... | 15 |
| Noble, T. Tertius | Save, Lord, or We Perish (also arr. for Men's Voices)..... | 12 |
| Risher, Anna Priscilla | Saviour, Like a Shepherd Lead Us..... | 12 |
| Russell, J. Frank | We Follow Thee..... | 12 |
| Snow, Albert W. | Benedictus Es Domine and Benedictus in D..... | 12 |
| Whitmer, T. Carl | God of the Dew, God of the Sun..... | 10 |

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| | | |
|-----------------------|--|----|
| Marsh, Charles H. | Hark, Hark, My Soul (with Violin Obl.)..... | 12 |
| Calver, F. Leslie | The Radiant Morn Hath Passed Away (Trio)..... | 12 |
| Grant-Schaefer, G. A. | Ave Maria (Shepherd Divine, Hear Thou Our Prayer), (Trio)..... | 12 |
| Grant-Schaefer, G. A. | O Salutaris (O Gracious Father), (Trio)..... | 12 |
| Thayer, Arthur W. | Ponder My Words (Trio)..... | 10 |

NEW ANTHEMS FOR MEN'S VOICES

| | | |
|-------------------|-------------------------------|----|
| Noble, T. Tertius | Save, Lord, or We Perish..... | 12 |
| Scott, Charles P. | Father, Bless Thy Word..... | 10 |
| Scott, Charles P. | Come to Me..... | 12 |

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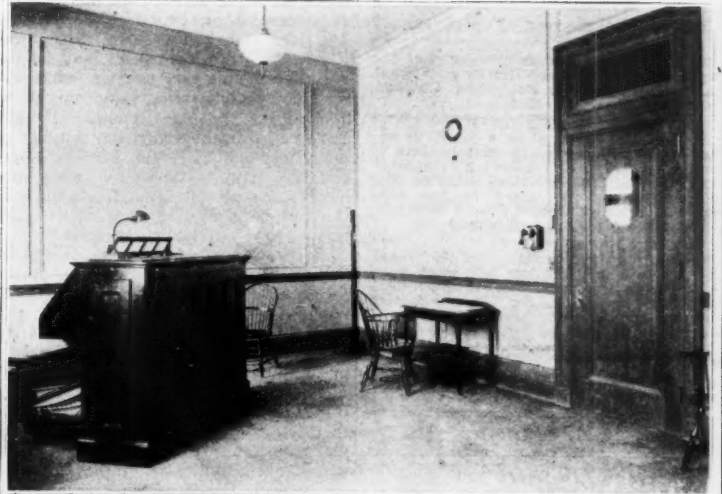
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 - Elizabeth College, Charlotte, N. C. 2 Organs
 - Wilson College, Chambersburg, Pa. 2 Organs
 - College of Music, Cincinnati, Ohio. 2 Organs
 - United States Military Academy, West Point, N. Y. 2 Organs
 - Beechwood School, Jenkintown, Pa. 2 Organs
 - Pomona College, Claremont, Cal. 2 Organs
 - St. Mary's Academy, Leavenworth, Kan. 2 Organs
 - Syracuse University, Syracuse, N. Y. 1 Organ
 - University of Virginia, Greek Theatre, Charlottesville, Va. 1 Organ
 - University of Nebraska, Lincoln, Neb. 1 Organ
 - Wesleyan College, Macon, Ga. 1 Organ
 - College of Emporia, Emporia, Kan. 1 Organ
 - Chicago Musical College, Chicago, Ill. 1 Organ
 - Brenau College, Gainesville, Ga. 1 Organ
 - St. Catherine's High School, Racine, Wis. 1 Organ
 - High School, Williamsport, Pa. 1 Organ
 - Englewood High School, Chicago, Ill. 1 Organ
 - Washington High School, Milwaukee, Wis. 1 Organ
 - Boys High School, Brooklyn, N. Y. 1 Organ
 - Washington Irving High School, New York, N. Y. 1 Organ
 - Trenton High School, N. J. 1 Organ
 - Erasmus Hall High School, Brooklyn, N. Y. 1 Organ
 - Teachers' Training School, Brooklyn, N. Y. 1 Organ
 - Wilbraham Academy, Wilbraham, Mass. 1 Organ
 - Notre Dame Seminary, New Orleans, La. 1 Organ
 - Shattuck School, Faribault, Minn. 1 Organ
 - St. Agnes Conservatory, Memphis, Tenn. 1 Organ
 - Bethany Ladies College, Mankato, Minn. 1 Organ
 - Hood College, Frederick, Md. 1 Organ
 - Otterbein College, Westerville, Ohio. 1 Organ
 - State A. & M. College, Orangeburg, S. C. 1 Organ
 - Hartwick Seminary, Hartwick, N. Y. 1 Organ
 - Notre Dame Institute, Baltimore, Md. 1 Organ
 - Palmer College, DeFuniak Springs, Fla. 1 Organ
 - State Normal School, Slippery Rock, Pa. 1 Organ
 - Irving College, Mechanicsburg, Pa. 1 Organ
 - Woman's College, Greensboro, N. C. 1 Organ
 - School for Blind, Pittsburgh, Pa. 1 Organ
 - St. Andrew's School, St. Andrew's, Tenn. 1 Organ
 - St. James School, St. James, Md. 1 Organ
 - Bluffton College, Bluffton, Ohio. 1 Organ
 - Musical Institute, San Antonio, Tex. 1 Organ
 - Hollins College, Hollins, Va. 1 Organ
 - Musical Institute, Pittsburgh, Pa. 1 Organ
 - Knox Conservatory of Music, Galesburg, Ill. 1 Organ
 - Phillips University, East End, Okla. 1 Organ
 - McGregor Institute, Detroit, Mich. 1 Organ
 - State Normal School, Greensboro, N. C. 1 Organ
 - Hay School of Music, Easton, Pa. 1 Organ
 - Shenandoah Institute, Dayton, Va. 1 Organ
 - Muskingum College, New Concord, Ohio. 1 Organ
 - Elmhurst College, Elmhurst, Ill. 1 Organ
 - Normal School, Macomb, Ill. 1 Organ
 - Provincial School, Calicoon, N. Y. 1 Organ
 - State Teachers College, Cedar Falls, Iowa. 1 Organ
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 - DePauw University, Greencastle, Ind. 1 Organ
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 - Coker College, Hartsville, S. C. 1 Organ
 - Women's College, Lutherville, Md. 1 Organ
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 - Susquehanna University, Selingsgrove, Pa. 1 Organ
 - Limestone College, Gaffney, S. C. 1 Organ
 - Allegheny College, Meadville, Pa. 1 Organ
 - Agnes Scott College, Decatur, Ga. 1 Organ
 - Immaculate Conception College, Washington, D. C. 1 Organ
 - Lawrenceville School, Lawrenceville, N. J. 1 Organ
 - Wilberforce University, Xenia, Ohio. 1 Organ
 - Metropolitan College of Music, Cincinnati, O. 1 Organ
 - Heidelberg University, Tiffin, Ohio. 1 Organ
 - Converse College, Spartanburg, S. C. 1 Organ
 - State College for Blind, Vinton, Iowa. 1 Organ
 - National Training School, Washington, D. C. 1 Organ
 - Lebanon Valley College, Annville, Pa. 1 Organ
 - St. Aloysius Academy, Cresson, Pa. 1 Organ
 - Scioto College, Scioto, Ohio. 1 Organ
 - Lutheran Theological Seminary, Gettysburg, Pa. 1 Organ
 - Lutheran Female College, College Park, Ga. 1 Organ
 - State Normal College, Charlotte, N. C. 1 Organ
 - Presbyterian College, Charlotte, N. C. 1 Organ
 - Norma College, Rock Hill, S. C. 1 Organ
 - Waynesburg College, Waynesburg, Pa. 1 Organ
 - Sweet Briar College, Sweet Briar, Va. 1 Organ

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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, SEPTEMBER 1, 1923.

A RECTOR'S ARGUMENT

The Church of the Advent at Birmingham, Ala., has a large and beautiful edifice and advertises itself as "Birmingham's oldest Episcopal church". Its congregations are large and its sermons and music have been famous. This parish publishes a paper called *The Chimes*, and an issue of that paper which has reached us contains news of a change in church policy so far as the music is concerned which is of interest to readers of *The Diapason* in general, because of the symptoms disclosed and the frank statement made by the rector, the Rev. Middleton S. Barnwell.

Over the signature of Mr. Barnwell appears an article headed "Choir Reorganization". It announces the resignation of Ferdinand Dunkley as organist and choirmaster because of his dissatisfaction with the new arrangement and the appointment of Orla D. Allen as his successor. The rector expresses a "desire to set forth the facts in the case so that further discussion may rest upon accurate knowledge." Evidently there has been some little stir within the church. We shall accept the rector's statement of the facts without question. He says among other things:

The first fact is this: I have been in charge of this parish for ten and a half years, and never in all that time have we had music which pleased ALL the people. Furthermore, if I should stay here for fifty years longer with Pietro Yon at the organ and the Metropolitan Opera Company in the choir, there would never come a time when ALL the people would be satisfied, for this very simple reason—THAT ALL THE PEOPLE DO NOT CARE FOR THE SAME TYPE OF MUSIC. If we used the old classics, there would be some to call for the new. If we followed the modern school, there would be those who longed for the old. If we should sing the old familiar hymns, there would be some to grow weary of them, and if we sang newer and sprightlier tunes, many should sigh for the hymns of their childhood. No one is to blame for this situation. It is doubtless true of sermons as well as of music. It is one of the drawbacks to serving many people at the same time. * * * And so at the outset I wish to state that neither the rector nor the vestry hopes to furnish music next year that will be criticism-proof. It never has been done in any church, anywhere, and it cannot be done here.

One thing we are going to do, however, and that is to so arrange things that when you DO criticize the music you will be criticizing yourselves, for we are going to put the responsibility for it squarely up to you. I know this: that there is enough musical talent in this congregation to lead the service acceptably, and if that talent is unwilling to consecrate itself to the service of God's temple, the REAL SUBJECT FOR CRITICISM will not be those in the choir, but those remaining in the pew.

There are those who have said that we cannot rely on a volunteer choir. I do not think that this is true. We have volunteers in the choir now, and have had for years, who are just as regular in their attendance as those who are paid. As well might one say that we cannot have a volunteer woman's guild or a volunteer men's club. We do not find it necessary to pay salaries in any branch of the church work except this one of music. * * *

If the premise stated in the foregoing is correct, the logic is good; but does the rector carry it far enough? "We do not find it necessary to pay

salaries in any branch of church work except this one of music," writes Mr. Barnwell. How about the pulpit? Is this not an important branch of church work? Why pay for it? If God's praises shall be proclaimed out of the mouths of babes and sucklings, why confine it to the choir loft? The argument seems to be that as the best organist and choir procurable would be criticised, why not just throw the whole thing onto the pews, and let the volunteers sing, no matter what the result? Exactly the same might be applied to the clergyman. If Mr. Barnwell preaches with the tongues of men and angels we feel sure that some criticise him. Therefore, why not have some devout laymen alternate in the pulpit, and then the church may blame none but itself if the results are what they naturally would be. And, likewise, as argued in the case of the music, it would not be necessary to pay salaries. If God is pleased with any old music, He surely would be equally well pleased with bargain preaching such as we have outlined.

The policies of the church at Birmingham are its own affair, and we mention the matter only because our attention has been attracted by the peculiar reasoning of the rector and our fear that others may reason in the same manner. If such a viewpoint should become common, education of church musicians would suffer the same fate that would befall theological seminaries throughout the country if pulpits were to be turned over to unsalaried volunteers. It would mean a fatal blow to worship through music of the best kind just as lamentable as the cessation of education of men for the ministry. We are confident that there are enough ministers as well as laymen who recognize the value of a high type of religious music and to whom it is as necessary to their devotion as is the sermon, who will not let such a condition come to pass.

PRESIDENTS AND MUSIC

Within the last month the entire nation has been in mourning for its departed leader and one of the finest proofs of the real underlying feeling among the people of all classes and sections of the United States has been the genuine outpouring of sympathy following the sudden passing of President Harding. Warren Harding took to the White House as his principal characteristic a love for his fellow man and a kind disposition. He proved that a man may be forceful and at the same time thoroughly human. This does not mean that he was at any time of the wishy-washy type. He realized the effectiveness of a kindly and considerate nature in dealing with men and national problems. Now the musical weeklies of the country inform us of the love for music which the late President always cherished. When Shakespeare warned us against the man that hath no music in his soul he omitted to add that the converse is also true, and that while music and various frailties may go together, "reasons, stratagems and spoils" are barred from a truly musical soul. Harding played in a town band at Marion, Ohio, in his youth, and, we are informed, never outlived his love for music.

The *New York World* a few days ago printed a feature "box" headed "Calvin Coolidge as Revealed by What He Has Said," being a series of brief quotations from his recent utterances and writings. One of our readers was thoughtful enough to clip and send us the article. The thing which struck us at once, as being of special interest to our readers, is what is attributed to the new President under the heading "Appreciation of Music." Mr. Coolidge says:

"Music is the art directly representative of democracy. If the best music is brought to the people there need be no fear about their ability to appreciate it."

This, as indicative of the new President's feeling, is very interesting. Mr. Coolidge is noted for his brevity, and here is an excellent example of ability to say much in few words. If we could learn to do as well and could teach our contributors the same art we might be able to have a better paper at much lower expense for paper

and printing. His second sentence is one that every organist should remember. Despite disappointments we may sometimes experience which may lead us to doubt its truth, we feel convinced that Mr. Coolidge is right. The President very evidently is a musician—not necessarily a performer, but one to whom music is not a closed book—and with a man in Washington at the helm who rates music as the art directly representative of democracy, we feel that the country cannot go far from the right path.

ORGANISTS' HANDS

The Los Angeles Evening Herald of June 29, for a copy of which we are indebted to that ever vigilant and energetic organist, Sibley G. Pease, contains on its front page pictures of the hands of well-known organists and an article by Miss Helen Roberts of the staff of the newspaper to show that the organist has a short, gnarled and stubby hand and that it serves him best in his work. Miss Roberts confesses that she finds musical fingers and artistic hands not at all what she expected them to be. She summarizes the results of her investigation at the Pacific coast organists' convention one forenoon and we quote from her interesting interviews and conclusions as follows:

"Lo! these many years we have gazed in dumb despair at long, tapering fingers and shapely hands, indicative, we agreed, that the Almighty had endowed the owner with special musical or artistic ability. But we're all wrong. This fact was brought to light as some 200 delegates to the American organists' guild in session here passed in slow review. Where were the 'musical fingers' long and tapering? Where the artistic hands? They were not to be found. If those hands had been detached from those well-groomed personages, you would have thought they belonged to a hod-carrier or ditch digger. Not that they were not immaculately clean and well manicured. They were all of that. But they were also short, broad, gnarled and knobby.

"After mustering up courage for several minutes my curiosity got the better of me and I broached the subject to Dr. Humphrey J. Stewart of San Diego.

"My hands are like a day laborer's," he laughingly retorted. "Why, of course, they are. All musicians' hands are if they are successful musicians. Remember, I have played more than 2,000 compositions on the great outdoor organ in my home town. It takes muscle to do it. What could a delicate, shapely hand do wrestling with a great organ?"

"So there you are. But strong hands are also delicate hands, I learned. To be adroit, the fingers must have perfect muscular control. Know just how lightly to touch the keys. Up and down the corridors of the University of Southern California I sought to substantiate our old belief about musical fingers. But they were not there.

"How about it?" Dr. Frank Sealy, organist of one of the great churches in New York for the past 18 years, was asked. He displayed his own gnarled hand. Twisted and crooked were the fingers—short and stubby. But such a width of palm! It seemed to be able to embrace two octaves instead of one.

"That's the musical hand," he declared.

"Perhaps with this enlightenment, hours of agonizing practice and bitter disappointment for fond parents may be saved future generations with long and tapering fingers. And who knows how much the world has lost when the square-fisted boy who picked out 'Chop Sticks' on the piano was brushed aside so that his sister with the 'musical fingers' might practice?"

FINDS HYMNS BEST SELLERS.

Jazz music may charm the blasé residents of cities, but the country still sticks to hymns, and today the "best sellers" in music are the good old hymn tunes—at least they are "out in the sticks"—the *Chicago Tribune* reported on Aug. 16. This was the dictum delivered by Fred High, lecturer,

lyceum authority and leader of "home talent" producers at the second annual convention of the Association of Producers of Amateur Theatricals, in session at the Hotel Sherman.

"Don't think that good books and good music are out of fashion," the *Tribune* quotes Mr. High as saying. "They're not. The good, old-fashioned hymns are in bigger demand in the country today than any of the modern 'jazz' tunes, and they're getting more popular every day. Also the books most largely sold today are the standard, solid ones. The fact is that the moral sense of the nation is more highly developed than ever, and people in the amusement field must recognize this fact."

The Place of the Prelude.

New York, Aug. 7, 1923.—Editor of *The Diapason*: I have read with much interest the little paragraph by William Lester called "The Status of the Prelude." It is a well-known fact to organists—almost too well known—that ministers often start in with "Let us begin our service by singing hymn so and so." Many people carry the same inference that the prelude is of little importance by saying, "What do you think of the prelude to the morning service?" instead of saying, "What do you think of the prelude of the morning service?" Perhaps my argument seems a little far-fetched at first, but on second thought it is not so far-fetched after all. If people felt the importance of the prelude, the little word "of" instead of "to" would naturally be prevalent.

For what is the use of a prelude? Is it not of great importance in that it puts the listener in the right mood for what is to follow? And yet, the prelude is not half appreciated. The organist plays some beautiful selection which is marred by those "last-minute" people who seem to specialize in making an extra loud noise when their heels hit the floor as they march to their seats. The prelude must begin on the hour when the people are all in their seats; otherwise only about one-quarter of the congregation will hear the prelude.

In some churches the prelude is made a feature especially just after a new organ has been installed. In other churches fifteen to thirty-minute recitals precede the service proper, but in these cases regular announcements are made of the facts and the people usually are in their seats before the recital begins.

It is really not so much that the prelude should just verbally be called a part of the service as it is that all the people who are to be the congregation for a service should be on hand to hear the prelude. Then the prelude automatically becomes a part of the service.

But I wish to speak more concerning the ordinary prelude in most churches—those which last from five to seven minutes. It is the prelude of that length which needs to begin on the hour, for the people who come the last minute will then hear the whole selection.

Very truly yours,
GEORGE WILLIAM VOLKEL.

New Post for D. M. Swarthout.

Max L. Swarthout, secretary of the Music Teachers' National Association and for the last nine years director of Milliken Conservatory of Music, Decatur, Ill., has accepted the position of professor of piano in the school of music, University of Southern California, at Los Angeles. As his new location will be far from the usual seat of proceedings in the association, Mr. Swarthout has resigned the secretaryship. Donald M. Swarthout, his brother, who has been associated with him in musical matters for the past seventeen years, has been appointed to the secretary's position by the executive committee of the M. T. N. A. and will take up the work at once. D. M. Swarthout has been associate director at Milliken Conservatory of Music for nine years. He has recently been elected dean of the College of Fine Arts at the University of Kansas, Lawrence, Kan., the position formerly occupied by Harold Butler, who leaves it to assume a similar position at the University of Syracuse.

The Free Lance

By HAMILTON C. MACDOUGALL

"The Prime Minister, rising to acknowledge the compliment paid to him, had a rousing reception. He began his speech with amusing and appreciative reminiscences of his days at Harrow. * * * He was thankful that he was privileged to be at Harrow with John Farmer." [Cheers.]

I clip the foregoing from a recent English paper. You will note that the Right Honorable Stanley Baldwin, the greatest man at the present moment in the British Empire, a great business man, speaking after dinner to a hall full of English aristocrats, actually seems to think it a matter of importance that, in his "prep" school, he had come somewhat under the influence of John Farmer!

And who was John Farmer? Why, nothing but an organist and composer directing the music at Harrow for twenty or more years up to 1885.

Can it be that, after all, we organists are a little bit of account in this materialistic world?

Two thoughts, intensified by attending the convention of the National Association of Organists, have been in my mind a good deal lately. One has to do with the influence of first-rate picture playing upon first-rate recital playing; the other concerns itself with the future of organ playing in the United States. The program of the convention gave opportunity for brilliant demonstrations of both recital and picture playing. Since a majority of the picture organists of the present day are taken over from the ranks of the church organists and recitalists, it may be thought futile to discriminate between the two classes of players; but I note that schools for the instruction of picture organists have been in existence for several years and we may expect that we shall have "picture" music and "picture" players quite distinct from mere music and recitalists.

Since in both a figurative and real sense the "movie" player must never bore his audience and must acquire a picturesque and piquant style, he will easily surpass the recital organist in charm and in a certain surface brilliancy, other things being equal. I imagine, also, that in the picture house we shall hear more often than in the church the masterly extemporization. It may be that the recitalist, following the examples of Dupré, Guilmant, Alfred Hollins, Wolstenholme and others, will as time goes on include an improvisation on his programs, at least whenever he feels that his talent justifies his doing so. There will be substantial agreement among all kinds of players, too, that theater playing will exhibit more daringly the resources of the organ on its tonal side than will recital playing, for the end will justify the means.

But having said that—that is, having credited the picture organist with the more effective playing (using the words in their superficial sense), with better extemporizations and more piquant registration—we have said about all that we can say in his favor as opposed to the church and recital organist. I fear that the influence of the picture organist—and I assume that he will have an influence—will not be entirely to the good. I do not now allude to his scant respect for the traditional organ styles shown (1) in the choice of music and (2) in his manipulation, but rather to his subordination of music to the necessities of the picture. The "movie" player is an illustrator. To use a bit of philosophical jargon, his art is not presentative, but representative. His playing is not art for art's sake, but art for the picture's sake; it is dependent. For that reason picture playing, while extraordinarily fascinating and clever (when done as I have heard it in the big theaters on Broadway or at the convention in Rochester) can never approach in artistic stability and real importance the best recital work of the same players, or the recitals of players

like Lemare, Farnam, Eddy, Dickinson, Quarles, Courboin—there are twenty more names I could add.

My attempt to estimate the value of the first-class theater organ player in comparison with the church or picture player will strike many of my readers as impractical and academic. I offer it for what it is worth.

It is well known that musicians have their troubles. What do you think of the following letter?

Aug. 10, 1923.—Dear Mac: I have had trouble recently with my publishers because they do not send my royalties on the dates they are due. Often I have to wait a couple of months for them, and then they only come after I have written several letters of inquiry. Can you suggest any way of obtaining what is due me on time?

I know there is a society which protects the interests of literary writers, attends to contracts, helps them collect royalties; but is there such organized protection for musicians? If you can put me in the way of any helpful ideas along this line I will indeed be indebted to you.

Faithfully yours, E. A. P. S.

The name of the publishing firm is not given by my correspondent, but surely the firm can not be first class.

The letter reminds me of an experience of my own several years ago. A firm owing me something over \$100 in royalties failed, and the copyrights were sold. I had had no experience in such matters and, with a touching confidence in the provisions of the copyright laws, supposed that my interests were protected and that the royalties due would be paid by the firm buying the copyrights. On trying to collect them I was soon disillusioned, my lawyer informing me that royalties are a common-law debt and must be collected as a grocer or coal dealer collects his accounts. My error was in not collecting the royalties as they became due. It would seem that to allow royalties to become overdue is a mistake.

I have taken more than my proper space this month and will defer until October what I have to say about the future of organ playing in America.

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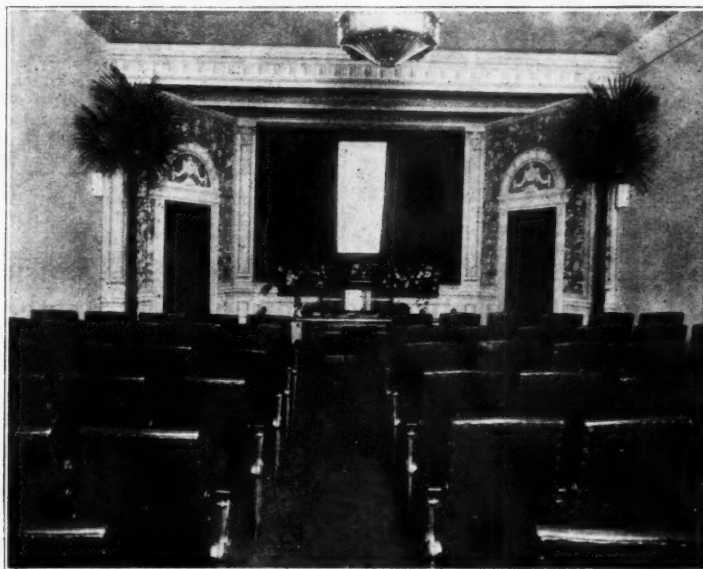
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The Organist and Publicity

By F. W. RIESBERG, A. A. G. O.

Paper Read at the Convention of
the National Association of Organ-
ists, Rochester, N. Y., Aug. 28.

"Churches are going to advertise," said the New York World, issue of July 13, 1923, illustrating the fact with humorous suggestions and cartoons, such as "Uneeda Go to Church—Church 1 Mile." "A Sermon a Day Keeps the Devil Away," "Preaches While You Sleep; Rev. O. Rater," "Four Out of Five Go to Hell; See the Rev. William Monday Before It's Too Late," "For That Sinful Feeling Go to the Corner Church," "They Satisfy, Dr. Doomsday's Sermons,"

Wrong; churches already advertise. St. Bartholomew's Protestant Episcopal Church ("the church that Vanderbuilt") advertised its Lenten services last spring; leading synagogues advertised their services; leading New York and Brooklyn churches announced their musical services, in paid advertisements; banks, the biggest financial institutions in the metropolis, as well as cemeteries, all advertise. "Director of publicity" is the present-day name for that important individual, the former "advertising agent," he who tells folks what's what and why.

Under the caption "The Importance of Advertising," Dr. Frank Crane recently printed an editorial which was syndicated in fifty leading papers of the United States, and every word of it is true. Advertising has changed, so that instead of being clever lying, it has become the cleverest kind of truth-telling. This applies to music, and to the organist, as well as to banks, churches, cemeteries and big business. The musician, the organist, has changed; the long-haired, poorly-dressed house-to-house "teacher of music" is no more; instead, music

studios, in many cases beautifully furnished, are common. As long as thirty years ago a well-known Rochester organist, a man of dignified personality, had a pipe organ in his studio in the Powers block, and won a name for himself as instructor. He was always aiming for the newest organ; whatever church had a new organ, there he was sure to turn up as organist, and this became so insistent with him that when he heard of a new organ to be installed in the Central Presbyterian Church of Buffalo he won the job from many applicants. He gave recitals in his own church and elsewhere; followed up all clues leading to organ pupils and new organs, and died perhaps the best-known of Rochester organists.

Frank Patterson, a former organist, composer and writer for musical journals, recently wrote that the musician to-day looks and acts like any other man; you cannot spot him by his freakish appearance or freakish manners. He has ceased to need those things; all he does need to-day is real musicianship. Inevitably there has been the healthy growth of honest advertising. The nearer an artist or teacher can come to making his personality felt through his advertising, the more successful he will be. Honest advertising has become an important factor in American life because people have money to spend, and they need information as to where best to spend it. Where are they to get that information except through the advertising columns of the newspapers? In all advertising name value is the first thing to be considered, and the advertising must be large enough, and persistent enough, to make the name perfectly well known, whether it be the name of the store, the thing or the individual.

A certain well-known organist told me he once took a trip to Hawaii and when he started for the hotel desk the clerk said: "How do you do, Dr. C. I knew you from your advertisements."

Not long ago the present speaker was dictating certain musical doings

for publication, in the course of which he named the (to musical folk) well-known name of Mehan; he was not surprised when the stenographer's notes spelled this name Meighan, the moving-picture actor, so widely advertised; she knew this name, just as we know F-o-r-d, or H-e-i-n-z, or, in the musical world E-a-s-t-m-a-n, the last-named being the best-advertised musical name in the Empire state. Old John Wanamaker's penciled aphorisms and meditations, printed at the top of his big advertisements in the New York and Philadelphia newspapers, attracted attention to this day, though he has been dead many months. And well they may, for in them is much sound philosophy, such as:

Sure enough, if men did more hard thinking upon important matters things would clear up, and almost everything would get on better and faster. The deadlock in our heads would disappear if we could calm down the disturbances in our hearts.

There are four sorts of readers: 1. The hour-glass reader, whose reading runs in and out, and leaves nothing. 2. Sponge readers, who imbibe all, but only give it out again as they got it, and perhaps not so clean. 3. Jelly-bag readers, who keep the dregs and refuse, and let the pure run through. 4. Diamond readers, who cast aside all that is worthless and retain only the gems.

"Plain living and high thinking" sounds well, but the congregation which said to its new pastor: "We'll give you the plain living all right," but expected him to be a brilliant success on \$600 a year, sought the impossible.

The Japanese say "man takes a drink; takes more; then drink takes the man," and this simply to show the force of habit. It is easy to get into the advertising habit, and throughout the United States thousands of enterprising musicians some time ago planned their September advertising.

Are you? If not, why not? "How shall I advertise?" asks the organist. Presumably he plays well enough to give recitals; give them, by all means, not only in your own city, but everywhere else possible, and let your daily music column know you play, for whatever is printed is read

by someone who may want your services. Two years after a certain organist gave three recitals at the St. Louis exposition a young man walked into his studio and said: "I want to arrange for organ lessons—heard you play in St. Louis." Another came to him with the remark: "Your name appears to be German, and as I talk very little English I came to you, presuming we could talk German." Another: "I saw your advertisement in a certain paper, and I live in the vicinity of your studio; that is why I came here." Another wrote for terms from Lincoln, Neb., and later said: "Your reply to my letter of inquiry was the only one which was human, explicit and definite; that is why I came to you."

In the course of nearly half a century of musical work in the varied life which is fortunately his the present speaker has seen countless instances of proof that "it pays to advertise." But how, and when? That is something each must decide for himself. It would be foolish to advertise, if you ask \$5 a lesson, in a newspaper which goes to the "penny-paper people," folks who cannot pay \$5. Just as foolish is it to advertise in a paper of no circulation. Everyone knows what paper reaches his clientele, and in it one should concentrate his best publicity thoughts. Nor is it sufficient to advertise only in your local sheets; the musical paper or journal which has widest circulation and authority should contain your advertisement. Let us say a family moves from Utica or Erie to Rochester; naturally, that family will patronize the teacher whose name is known to it through one of the big musical journals, for it is human nature to like what we know and to look askance on the unknown.

"Wim, wigor and witality" are undoubtedly sadly lacking in advertising plans of musicians. You know the saying: "There's a destiny which shapes our ends, rough-hew them as we may"; but some folks seem to believe it should read "There's a destiny which shapes our ends rough, hew them as we may."

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—*Asbury M. E. Church, Allentown, Pa., October, 1922*

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New Music

IDYLL, by Hope Leroy Baumgartner; published by the H. W. Gray Company, New York.

Mr. Baumgartner's tonal color scheme is that of the modern organ. He requires bright orchestral tints, as well as sonorous diapasons. His first melody is sung by the French horn, underneath an undulating rhythm played by soft flutes or strings. This melody is carried out and developed with unusual variety and interest. The second theme is "molto agitato," and here again the development is refreshingly far removed from stereotyped formulae. There is a sudden climax and a momentary return to the first melodic theme.

EIGHT SHORT PIECES, by J. Stuart Archer; published by Paxton & Co., London.

The composer of these little pieces has hit upon a good idea and has carried it out very successfully. He has realized, as have many teachers and students, that beginners at the organ usually possess a certain amount of manual technique, but as soon as the simplest pedal obligato is added, they find themselves faced with a difficulty which is overcome only after a considerable amount of sustained effort. During this period, when a pedal technique is being established, much boredom is endured by both teacher and pupil. To provide those who are not gifted with over-much application with some readily mastered pieces, as well as to encourage those who find their first steps in serious study irksome, Mr. Archer has written these short pieces, in which, while reducing the pedal part to as few notes as possible, he has managed to infuse a large degree of musical intention and feeling. For instance, the first piece is a "Quasi Minuetto," in A major, the pedal part consisting entirely of the two notes, E and A, the dominant and tonic. The largest number of pedal notes used in any piece is seven, this number being incorporated in the final piece, a March in C. The other pieces contain six, five, four and three pedal notes each. The manual parts are worked out cleverly and the musical interest of the pieces is far above their technical requirements. The little collection is to be heartily recommended to teachers, especially to those whose pupils demand quick results.

CARESS, by Frederic Groton, and FLOTSAM, by W. Haydn Cox; published by Oliver Ditson Company, Boston.

Two little pieces of slight and delicate texture. The "Caress" is played entirely on the softest and most ethereal string tones. It contains some ingenious canonical counterpoint. "Flotsam" is a little longer and is more essentially melodic.

POSTLUDE IN F SHARP MAJOR, POSTLUDE IN D MINOR, SUR LA RIVIERE; by Rene L. Becker; published by the H. W. Gray Company.

Three new pieces by a composer whose writings have for a long time enjoyed well-merited popularity. Of the three we like best the Postlude in F sharp major, which is a toccata-like composition built on a Gregorian Benedictamus Domino. With the organ at "full without mixtures," the rugged theme strikes out boldly, embellished with crisp arpeggios. Mr. Becker has extended his Gregorian theme most successfully and has found in it potent melodic material. The climax, of course, is for full organ, the theme roaring forth in pedal octaves. The Postlude in D minor is an "allegro gioioso" in vigorous three-four rhythm, with a contrasting melodious middle section. The ending is a full-throated "Chorale Gothique." "Sur la Riviere" is one of those suave, ingratiating melodies Mr. Becker knows so well how to write. It is carried through several interesting harmonic

phases and is provided with the conventional middle section in sustained harmonies.

FINALE, by Gustave Ferrari; published by the H. W. Gray Company.

A short piece for "organo pleno" in three-four rhythm. Its quality is of too high an order to be relegated exclusively to the little-heard postlude. Combined with a short melodic composition, it will be equally valuable in some other part of the service, as well as for recital purposes.

MUSETTE, by J. L. McGrath; published by the H. W. Gray Company.

We are all familiar with the charming little "Musette" of Bach, and there are a few others of that period which are still alive in this twentieth century, but we do not remember ever to have seen previously a composition in this style by a modern composer. Mr. McGrath has taken himself back into the early eighteenth century and has wisely refrained from attempting any ultra-modern harmonies within the narrow limits of his selected form. There is the familiar organ point on an open fifth, characteristic of the bagpipe "drone-bass," and the principal theme moves above this with persistent four-eight rhythm. In the more vigorous middle section the composer seems for a moment to be bent on a canonical exposition, but veers off and ends piquantly without attempting anything elaborate. The "Musette" will make a delightful recital piece.

EARLY MORN, by Homer N. Bartlett; published by Oliver Ditson Company.

This pretty little bit by the late Homer Bartlett has been arranged for organ by Orlando A. Mansfield. Mr. Bartlett had an unusual combination in the possession of considerable contrapuntal skill as well as a captivating melodic invention. He prided himself on his contrapuntal knack and counted on this quality, which he infused into all his music, to assure it a degree of permanency which it might otherwise not achieve.

THE COMPLETE ORGANIST, published by Paxton & Co., London.

"The Complete Organist" is an English periodical, each number containing five or six organ pieces, without reading matter. The editor and arranger is J. Stuart Archer. This number is labelled "Volume IV." It contains five pieces, all of which, save one, are transcriptions by Mr. Archer. The single exception is a "Romance" of the editor's own composition. The character of the other pieces may be judged from their titles: "Alla Minuetto," Percy Elliott; "Chanson Slavonique," Le Clercq; "Military March," Schubert; "Storm Breakers," Elliott.

Take Estey Agency in Chicago.

Lyon & Healy of Chicago have taken over the agency for Estey organs in Chicago and vicinity and will handle both church and residence contracts. Preparations are being made to push the sale of Estey instruments in this territory and the large establishment of Lyon & Healy is to make special efforts in this respect. W. B. Damsel has been placed in charge of the pipe organ department. Fred N. Hale, who has been the Chicago representative of the Estey Organ Company for several years, and who is one of the most popular organ salesmen and experts in the central west, left Chicago late in August to join the staff of the Estey Company in New York City.

Artists' Building for St. Paul.

A "Temple of Fine Arts" is to be provided for St. Paul if a campaign launched July 23 proves successful. An option on a site opposite the Auditorium has been procured. The building, according to the proposed plans, is to cost \$170,000. The plans call for an eight-story structure, up-to-date in every sense, with ninety sound-proof studios and nine recital halls. George H. Fairclough had the pleasure of selling the first stock to be sold in the drive for the building, the purchaser being Hugo Goodwin, the municipal organist.

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IDEAS OF WALTER LINDSAY

Philadelphia Organist Arranges Scripture Readings and Music Appropriate to Subject, Giving the Effect of Cantata.

Walter Lindsay, organist and director at the Oak Lane Presbyterian Church, Philadelphia, has worked out an interesting plan for special services by his quartet which provides a means of making the music selected more vivid to the minds of the audience through the proper arrangement of the program and the interspersing of Scripture passages which are appropriate. Mr. Lindsay's plan, tried in the spring and to be repeated in the approaching season, has the advantage of giving the effect of the singing of a cantata, yet offering the opportunity to select music suitable to the forces at his disposal. In a service entitled "A Meditation on the Life of our Lord" the order was as follows: Our Lord's Coming Is Foretold (Isaiah 61: 1-3); bass solo (with violin and organ), recitative, "Thus Saith the Lord"; air, "But Who May Abide the Day of His Coming?"; from "The Messiah," Handel; His Birth (Micah 5:2); quartet, violin and organ: "Bethlehem," Homer N. Bartlett; soprano solo, "The Infant Jesus," Pietro A. Yon; His Rejection and Death (Isaiah 53:6-9); contralto solo, "He Was Despised" from "The Messiah," Handel; solo and quartet, "Calvary," from "Olivet to Calvary," Maunder; His Resurrection (Psalm 16: 8-10); anthem, with violin and organ, "In the End of the Sabbath," Macfarlane; tenor solo, with violin obligato, "Hosanna," Granier; His Ascension (Psalm 47:5-7); anthem, with violin and organ, "Leave Us Not," Stainer; His Reign in Glory (Revelation 5: 11-13); violin solo, "Adoration," Borowski; anthem, with violin obligato, "O King Immortal," F. H. Brackett; Conclusion (1 Timothy 3: 16); Benediction (with Choral Amen); organ postlude, Religious March in E flat, Parker.

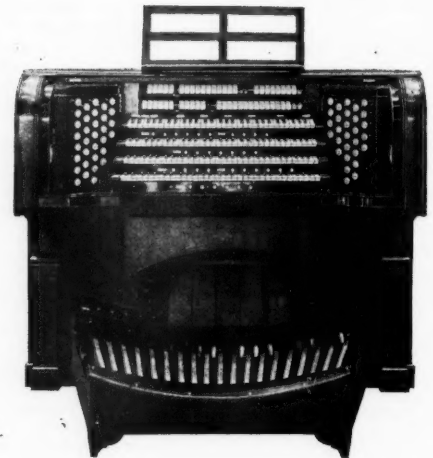
Writing on the plan he has carried out, Mr. Lindsay says among other things:

"I suppose most organists who have quartet choirs find some difficulty in getting up special musical services; the average cantata is too big and too laborious for the quartet to give properly and an ordinary mixed program is too much like a Sunday evening sacred concert to suit many of us. So I devised this scheme for a service we were asked to give. After a very short introductory portion the 'meditation' begins. You will see that there are short Scripture passages indicated. The minister reads these and the music follows promptly as he finishes each passage. A glance at the headings will show the scheme of the service and the nature of the subject admits of the greatest variety in the pieces, so



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"As planned, with the selections used, the service takes just an hour. It ought not to be much longer if it can be helped. Each of the quartet had a type-written schedule of the program showing where each one stood, or sat down, or remained standing during a Scripture reading. By following this, it was possible to avoid any hitch in connecting the parts; there was always somebody ready to take up the next number on time.

"The success of the service went beyond our expectations; it gave the general effect of a cantata, in that a connected story was told; yet we were able to select music suitable for the forces at our disposal, and incidentally prepare the program without a disproportionate amount of labor—which last, even if the least consideration, is not unimportant to busy people such as most of us are."

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RECENT NEWSPAPER CRITICISM:
The stately and rich voice 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 Saiter; 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.

1923

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THE ORGANIST'S REVERIE.

[The following poem, printed recently in the Weymouth (Mass.) Gazette, was written by George H. Ryder, who at the time of his death, April 16, 1922, was the oldest organ builder in the United States and well-known to many organists. Mr. Ryder was the son of T. P. Ryder, a Harvard graduate of 1828, and in his day was the prominent anti-slavery lecturer. He was the father of Charles A. Ryder, the organ builder of Atlanta, Ga. The poem was found recently by Mrs. Addie L. Carleton, a daughter of Mr. Ryder.]

Alas! my dear old friend, that we must part,
 And age, which seemed so likely to o'ertake
 Thy pipes and mechanism, so long used to art,
 Has gained a march on me and I must make
 My farewell now to thee, whilst still sublimely grand
 Thou standest in thine old familiar place,
 And I, alas, with tottering limbs and palsied hand,
 Must say adieu, and henceforth listen with a feeble grace
 While other, younger hands shall press thy keys,
 And draw from thee more dainty harmonies
 Than ever thou and I have known—
 Old friend, adieu! Alas that we must part.
 Farewell my dear old friend, and yet I feel
 That time can never wholly take from me
 All right of ownership and interest in thy weel,
 Bound as we are by ties that others may not see,
 And soon—aye, very soon—I shall be borne away,
 Whilst in thy dear familiar place thy tones
 Shall still speak peace and joy and hope for many a day
 To other souls, while yet perchance some dear one silently bemoans
 And loved thee, wrought thee, with his spirit's might,
 That all thy beauty might be known—
 Dear friend, adieu! Alas that we must part.
 Well! Well! What's that you say?
 I've been asleep?
 Why, yes, indeed, I have! And had a dream;
 And I must haste to church and my appointment keep,
 Lest faithless to my duties I may seem;
 And now another day is past and I have pressed those keys,
 Those dear old keys I've known and loved so long,
 And, though I'm not so young, I am not, if you please,
 Too old to play and lead the dear old church in song,
 Nor will I say adieu, but for a week,
 To yonder dear old organ, which may speak
 For many a day in sweetest tones
 Of heaven and hope. Old friend, we need not part.

Miss Grace Chalmers Thomson, Mus. B., A. A. G. O., of Grace M. E. Church in New York City, spent the summer at Mount Mansfield in Vermont and will return to her work early this month. Beginning Sept. 2 the services at her church will be broadcast by radio. During her vacation Miss Thomson acted as accompanist at concerts in the rooms of the Historical Society at Newport, R. I.

J. Warren Andrews of the Church of the Divine Paternity in New York conducted a choir at the First Presbyterian Church of Point Pleasant, N. J., in a musical for the benefit of Paul Kimball hospital on the evening of Aug. 14. Miss Mary Foster was at the organ. The program contained piano numbers by Mrs. Edith M. Wiederhold and Miss Harriet Holmes Nutt, Maunder's "Penitence, Pardon and Peace," by the chorus, and the following organ selections by Mr. Andrews: Toccata and Fugue in E minor, Bach; Scherzoso in D minor, Woodman, and Largo (Xerxes), Handel.

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**News Notes
from Boston**

By S. HARRISON LOVEWELL

Boston, Mass., Aug. 20.—During July and August, Harris S. Shaw has been organist and choirmaster at the New Old South Church, Copley Square. For the summer season the choir selections have been of the very best. Before the morning service the organist has given each Sunday a short program of organ music, the following being a sample: Moderato and Poco Lento, Franck; Postlude, Karg-Elert; "Vesperale," Scott; Barcarolle, Arensky; "Marche de Fete," Büsser; "Ave Maria," Chorale, and "Redemption," Bossi; "In Summer," Meditation and Spring Song, Stebbins; Andante, von Fielitz; "May Night," Palmgren; Prelude, Rachmaninoff.

A card of greeting was received recently from Frederick N. Shackley, the organist-composer, who has been summering at Lake Sunapee, N. H. He and his family occupied a cottage on a cove of the lake.

John Hermann Loud played an interesting program at a wedding July 25 in the Union Congregational Church of Braintree. During the arrival of the guests he played: "Orange Blossoms," Georges MacMaster; Bridal Song, Jensen; Nuptial March, Loud; Second Serenade, Andrews.

The firm of Schlag & Sons in Schweidnitz, Germany, is to abandon organ construction and take up other forms of woodwork, after being engaged in organ building since 1831. The Zeitschrift für Instrumentenbau of Leipzig, in reporting the fact, says the news illustrates the critical situation in the organ trade in Germany, as a result of economic conditions and the impoverishment of churches.

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An advertiser in the May issue says: "The organ is sold. I wish to take this opportunity to commend your very valuable advertising columns. Within ten days of the 'ad's' appearance we had twenty applications for particulars concerning same."

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This setting gives the melody always to one group of voices, while the others represent the clashing, clanging sound of bells. The tune is gay, almost rollicking; in curious contrast to the sombre text.

Good Friday Music in a Catalonian Church .30

Antoni Nicolau (S)
For four choruses in fourteen parts.
Octavo No. 13,681

A very elaborate and beautiful mystical composition in which religious polyphony and sacred folksong are harmoniously blended. It requires a large and expert body of singers, and is of thrilling emotional effect.

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A lively dance number, the gay rhythm in melodious figures being kept constantly in motion to the end. The melody is also strong in rhythm and accent and the whole number is a fine piece of bravura in a group. The original folksong is popular in the streets of Barcelona.

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Music well written and adapted to put new zest into verses that constantly start to be profane—and then by a delightfully funny surprise, are not. A worth-while humorous number, which is sure to take.

WAGNER, RICHARD (G)

O God of God .15

Arranged by Sumner Salter.
Octavo 13,732
An arrangement of this famous number with sacred words suitable for church. The original is closely followed; the voices are at first unaccompanied as in the opera. The elaborate violin figure is given in the reprise, but an easier version is added as an *Ossia* above the staff.

SACRED—MIXED VOICES

FORSYTH, CECIL (A)

The Burning Flame .12

Octavo 13,793
An agreeably archaic melody is here set to three verses, but the treatment is varied and together with the interludes, make really a carol anthem. Verse one has much of unison work; verse two is assigned to an alto solo; verse three is in full harmony with a massive accompaniment.

in strophic form. It opens with a soprano solo followed by a quartet passage; then the solo recurs, this time with a vocal accompaniment, the whole effect being restful and calm for an evening service. When only four voices are available the organ can be used throughout.

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A quietly beautiful hymn-anthem set

PHILLIPS, LOUIS BAKER (A)

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A very musicianly anthem vigorous and compact in the choral passages; of expressive beauty lyric and emotional, in the solo sections (for Alto and Tenor). A well worked fugal passage occurs near the close; and it may be said the number depends for its quality on its excellent material rather than on superfluous difficulty.

NOTE: (A) American, (S) Spanish, (G) German.
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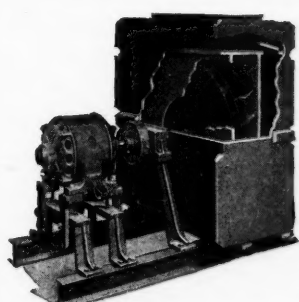
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Two Weeks' Organ Tour by Two Organists

William H. Barnes and Hugh Porter of
Chicago Give Record of Trip
Through the West.

One of the participants in this trip has already been described by the esteemed editor of *The Diapason* as an "organ bug" and the other shows marked signs of qualifying for the same term. So when the two got together and concocted a two weeks' tour of the eastern organs and organ factories, it was decidedly a trip planned by two incurable organ "nuts."

Leaving Chicago on a Tuesday, we proceeded to New York by way of Washington, which was pretty thoroughly seen with the aid of two "rubber-neck" wagons. Somehow there was not time to investigate the organs of the capital during the day along with the less important attractions of the city. So we had to content ourselves with viewing such things as the new Lincoln Memorial and the Greek Amphitheater at Arlington and older buildings in this city of superb buildings.

The same night we reached New York and the next morning a meeting had been arranged with Lynnwood Farnam. This gentleman was as genial and unassuming as ever (as only the truly great in their field can afford to be), and a delightful morning was spent with him and his organ at the Church of the Holy Communion. Here he has the most interesting thirty-one stop Skinner organ we had ever heard, nearly as remarkable as his own playing of it. The combination, needless to say, is more than completely satisfying. This organ appealed to us even more than some of the larger examples of the same builder, which we heard later, such as those at St. Bartholomew's and St. Thomas'. A visit to the Skinner Company's New York studio was made, where they

have a lovely house organ installed among luxurious surroundings.

Later we were escorted by Herbert Brown, the Austin Company's New York representative, to a fine example of their work at the Chapel of the Intercession—a truly noble organ.

On our way to Boston we stopped at Hartford, where the Austin factory is situated. John T. Austin took us through his plant and explained many labor-saving processes he has introduced for the manufacture of the parts of the organ that can be standardized. His mechanical genius is nowhere better employed than in devising all manner of machines for making the mechanical parts of an organ. The result is the Austin console and the Austin system generally. One must admire the man for his rugged personality, for it is he, and one or two others, such as Hope-Jones, who are responsible for the modern organ in its outstanding mechanical improvements. A pleasant evening was spent playing the fine four-manual in Mr. Austin's home.

Proceeding up to Boston, we arrived there in time for Sunday morning services. The marvelous organ at Emmanuel Church was chosen as perhaps the most interesting organ to hear. Here a fine old Hutchings was enriched by the addition of an equally large Casavant in the gallery. The result is most satisfactory. The organs at Trinity Church and the Arlington Street Church were also heard.

Later in the week Mr. Zeuch of the Skinner Organ Company took us in tow, and we were delighted to hear his lovely Skinner at Dr. Edward Everett Hale's old church. This is a perfect organ for recital purposes, which appears to be its chief function every Sunday morning, for there is usually a much larger audience for his recitals than for the regular church services, as well there might be with such an organ and performer. He also escorted us through the Skinner factory, where we were particularly interested in the voicing of the Skinner specialties, such as French horns, English horns and flute celestes.

After spending a few days at Nah-

ant, a beautiful suburb of Boston, where organs were not investigated, there being none, we proceeded by the outside boat line back to New York, arriving there the next Sunday morning, in time for the service at St. Thomas', where Mr. Noble was playing.

Monday morning we induced a college chum to drive us up the Hudson, along the beautiful shores of the east bank, to West Point, returning by way of the West Shore road. This is a trip every organist should try to take whenever he is fortunate enough to be in New York, especially when the goal at the West Point end is what Dr. Audsley unhesitatingly declares is the finest church organ in America. The location of the chapel at the Military Academy is as nearly ideal as can be imagined and places one in the mood for what is heard on entering. The organ is the masterpiece of M. P. Möller, and is still far from completed, and perhaps never will be as long as there is any space left in which to place some more divisions in or about the chapel. But the 150—more or less—stops that are already playable produce in their solo and ensemble combinations in the splendid Gothic, resonant building an indescribably beautiful and grand effect.

With this as a climax, we returned home feeling that in two weeks we had not only had a vacation, but much education and joy along with it.

The Matrons' Club of the First Methodist Church of Clarksville, Tenn., has made a contract with Henry Pilcher's Sons of Louisville for an organ to be installed in the church.

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PALMER CHRISTIAN

During the first two weeks in August Mr. Christian was guest organist for the city of St. Paul, playing eight recitals in the Auditorium. The following press comments are from the *St. Paul Pioneer Press*:

AUG. 2.—"From the combined standpoints of general appeal and fine musicianship the program was a success. . . . It was the fourth number on Mr. Christian's program, the Bach Toccata and Fugue in D minor, which some of us awaited with special interest, since by this *unwavering criterion an organist's attitude toward organ literature of all time*, as well as his special equipment, may be judged fairly. And—it was much more than satisfactory. As Mr. Christian played it, the *academic structure was softened and illuminated by a very real beauty*, and here's hoping he distributes a generous quantity of Bach numbers throughout his remaining performances. . . . His forthcoming appearances will be well worth watching for and greeting."

AUG. 4.—"Mr. Christian . . . is deepening the agreeable impression made by his initial performance at the organ. Friday's program was varied, colorful and structurally substantial. . . . The organist's *striking faculty for lyric portraiture* found itself congenially employed in the Rachmaninoff 'Melody in E,' a very Russian, very moving thing. . . . And again in the Debussy 'Reverie' he never lost the outline of the picture—an easy thing to do with Debussy, whom many people believe to have been groping through an expressional fog calculated, at times, entirely to engulf his listeners. But it shouldn't seem so, and it didn't in Mr. Christian's interpretation, which somehow managed to sustain the pagan remoteness of the mood without blurring it."

AUG. 6.—"The (Bach) Toccata in C and the Adagio . . . afforded Mr. Christian another opportunity to exploit his *real ability to play Bach with the combined intellectual grasp and warm sympathy* which is not often present even among learned musicians . . . the 'Finlandia' of Sibelius was as impressive as one could wish."

AUG. 9.—"Chicago was represented generously and agreeably on Palmer Christian's organ program at the Auditorium Wednesday. Mr. Christian qualified in the list in an indirect but altogether charming manner through his transcription and performance of the familiar Grieg Nocturne in C. It was voiced and played beautifully, the audience leaving no doubt of its appreciation.

"Nothing could be in sharper contrast . . . than Jepson's vividly modern, expressionistic 'Pantomime', which is not too eccentric to be fascinating nor too sketchy to leave the picture clear. It has a singular and potent charm, and a very large block of credit goes to the organist for playing it in such a way as to keep its odd appeal entirely intact."

AUG. 13.—"Conservation of adjectives becomes a grim and pressing necessity when four organ recital reviews a week have to be provided for. But it's pretty hard to keep from an overdraft after such a program as Palmer Christian gave on Sunday afternoon. It wasn't only that he played it very beautifully, it was partly that the make-up of the concert itself was so extremely interesting, and represented such attractive phases of contrast and balance. From the standpoint of orchestral effect Mr. Christian has done nothing quite so fine as his performance of the 'Liebestod'. It was quite indescribable in the beauty and dignity of its progression and final climax; and a true sense of fitness arranged that it should be followed only by Wagnerian numbers.

"Georg Schumann's Passacaglia and Finale on BACH opened the recital brilliantly, especially for those who love the organ's more solid and serious aspects; these being superbly set forth again in the Guilman Fugue in D. Mr. Christian himself was responsible for the graceful transcription of Rubinstein's 'Kammenoi-Ostrow,' and made a real success of it, both in registration and interpretation. He likewise made the prelude to Debussy's 'The Blessed Damsel' into an organ score, *accomplishing it with remarkable delicacy and sympathy.*"

AUG. 14.—"The memorable spots in Palmer Christian's organ recital Monday at the Auditorium were the Allegro from the Sixth Symphony of Widor and the Chopin 'Polonaise Militaire'. The first, especially, was quite splendid in effect and done with the grasp and authority possible only to an organist of the first rank. The Polonaise was given all the swinging brilliancy it demands, the transition from its original medium being successful at every point."

126 EAST CHESTNUT STREET, CHICAGO, ILLINOIS

Value of the Organist to His Community

By HERBERT STAVELY SAMMOND

Paper Presented by Brooklyn Organist and Choral Conductor at Convention of National Association of Organists, Rochester, N. Y.

Every organist should be a leader or a leading factor for the advancement of music in his community, independently and outside of his church. While his position in the church should have a certain value to any musical work in which he may be engaged on the outside, he should aid the cause of music through other channels beside those within the church.

What can be done and what is the way to go at it?

There are so many things he can do and so many ways of going at them that only a few can be mentioned here by way of suggesting others.

He should, in co-operation with other enthusiasts, organize a chorus or singing club. It matters not whether it be of men, women or children, or all three combined, so long as it is of value to the community, as it naturally would be.

To organists and pianists who have never done this type of work and are not sure they could I would say, as you play music in three or four parts on piano or organ and listen to each voice in its correct relation to the other for the proper blending of all the parts, you can do the same with voices. If you haven't done it and want to learn how, go to it and you will soon learn.

If the field in your own community is only partly covered by having a mixed and a women's chorus, then organize the men into a singing club. If there is no women's chorus and there is one of mixed and male voices, try that or a children's choir. If you find the field fully covered in your immediate community and you feel it would be unwise to organize one of the kind already established, go outside and find a place where there is no singing club and stir up one. If there is any community anywhere, in city or town, without a singing club of some sort, such a place needs stirring up. There should be a male, a female, a mixed and a children's choir in every community. Its value to all concerned is too obvious and needs only an enthusiastic musician to bring it about. Why not be that one? Some organists may feel that they cannot give the time or have not the time to give to it. To such I would say: You have the time if you are only willing to use it that way. Few, if any, are so crowded with pupils as to be obliged to teach morning, noon and night. If there are any such, my advice is to cut out some of the teaching before your health or your doctor tells you to vary your activities more by engaging in some work of this kind.

The work requires just the sort of training and knowledge an experienced organist is supposed to possess, with certain other qualifications that require only exercising for development, and not the type of leader whose only qualification is a good singing voice. There has been too much of this type of song leading in community work since the world war, and the need or excuse for it ceased with the war. This is one of the reasons community singing has not reached a higher standard and commanded the respect and support of more of the best musicians. Any singer with a robust voice, possessing little or no knowledge of music, with the right personality, can get away with a certain type of "Now let's all sing" community song leading. During the war one of the duties of the government song leaders was to make assistant song leaders out of certain picked men in a few weeks. While this was done, after a fashion, and met a certain contingency, no high standard could be built on such a foundation. Such work requires far more than a voice and the ability to "jolly" people along. Therefore, I say to all organists and pianists, and particularly

to those who may have some knowledge of the voice, which all experienced organists should have: Do something that will elevate the standard of music in your community or adjacent town along the lines suggested. If it does not add directly to your income, it will pay in other ways.

A good way to start a singing society or club is to begin in your own church, taking as a nucleus those of your choir or others in the church who may sing. Do not, as was said at the outset, confine it to that church, but invite from all the churches those who love to sing. You will find many waiting to be asked. Perhaps a better plan is to get together a committee and send out a letter, signed by that committee, calling it a committee on organization, to all in the community who are known to sing more or less, asking them to come together for the purpose of forming a glee club, oratorio society, a Schumann, Orpheus, St. Cecilia, Apollo or whatever name or type of club you may wish to start. If the club or choral society is representative of the community, as it should be, it is likely a rehearsal room can be obtained without charge from some church that has the community spirit or through the courtesy of a chamber of commerce or some fraternal order, or perhaps a public school auditorium might be secured.

You will wish to give at least two concerts a season, the expenses of which can be met in part by the dues of the active or singing members, but largely by an associate membership called subscribing members or patrons.

Aside from the wonderful and inspiring work of elevating the musical taste of the community indirectly, the club should have a direct influence in molding the taste of its singing members. While some of the singing members may be studying music seriously, the largest part at the outset may not be able to read music at all and their highest ambition may have been to sing nothing beyond the "Dear Old Pal of Mine" or "The Sunshine of Your Smile" type of song, or perhaps some ragtime hit. In a short time you will have them singing and enjoying works of the great masters, as well as songs of the best modern composers, arranged for part singing, interspersed with light and humorous numbers that are a part of a well-arranged program. One cannot realize, without having tried it, the joy that such work brings to conductor and singers alike.

A fine work for a community can be done by organizing a Sunday-school or community band or small orchestra. Incidentally one might obtain a practical knowledge of orchestration while doing it.

Another branch of musical work still in its infancy is the organizing and developing of community choruses and glee clubs in industrial plants, commercial houses and department stores—a work that has wonderful possibilities of development. Such work is only waiting for the right person who will go at it in a manner that will appeal to the heads of such concerns, and who is able to show the value to all concerned. An eminently successful work of this kind is being done in the great department store of Marshall Field & Co., in Chicago, where they have presented most of the great oratorios with large chorus, full orchestra and noted soloists. Some of New York's stores have choruses, but their work is not generally known to the public.

Just as we have a bankers' glee club, why not an insurance men's or stock brokers' glee club? Industrial plants have their ball teams for Saturday and Sunday games during the summer, so why not have glee clubs and bands? They could meet in friendly competition (with each other) on Saturday and Sunday nights in the winter and once a season give a festival concert with the combined forces. The possibilities are so tremendous that I marvel at our indifference to the situation and the smug way we sit back and think how terribly busy we are, just because we may occupy a position as organist of a church and perhaps a synagogue and have a class of pupils. Theater organists do not come under

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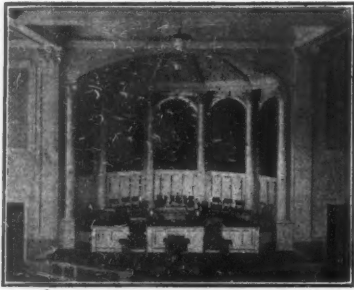
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this indictment as their afternoon and evening work and sometimes morning rehearsals do not permit the adjustment of their time.

I know from personal experience that it is possible to be organist of a church and synagogue at the same time, direct two or three choral organizations, have a class of private pupils, be an active member of a committee of an organization to which one may belong, spend a night at home once in a while, read the daily papers, a magazine article or two, a few musical publications a month, attend the

"movies," opera or concert now and then and do various other things that might be mentioned and still be well and happy. In fact, such a life should keep one well and happy. If I am emphasizing too strongly a general distribution of one's energies and talents rather than a more intensive adherence to one or a few things, such as devoting one's time to concert organ playing or composition, as some of our distinguished organists do, and do well, it is because I would call the attention of others to a much neglected and unexplored field of endeavor, the development of which would make the community happier and richer.

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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.]

Cartoons.

Without question the most celebrated cartoons are those of Mutt and Jeff. In the film edition of these comics the majority are in the line of a general comedy plot, with its subsequent fiasco and disaster usually overtaking little Jeff. On close observation of all cartoon comedies it will be noted that while the action is humorous and light, there are two lines of marked difference. One is the ordinary antics of the comedians and the other a rapid pursuit, usually a chase, on which the musical accompaniment should be accelerated. On the first a popular air (fox-trot) is best, changing to a fast one-step at the point where the chase begins.

We recall three of these films, entirely different from the average run, which will serve as typical examples of cartoon playing. The first contained a scene showing Jeff doing a highland fling in Scotch costume and in the registration a combination of tablets was used in imitation of the bagpipes. A second reel portrayed the comedian "Amid the Pyramids" and here we utilized two oriental numbers—"The Sheik" and "Rebecca"—the latter covering an oriental dance. For the finale, where the camel is benumbed from the imbibing of too much fluid now prohibited by the eighteenth amendment, we used "Sahara," which is a musical combination of the oriental style with a drinking song. The third reel, of Chinese flavor, suggested "Chong," by Weeks, "The Mandarin," by Leigh, and for the lively finish, Wilbur's "Pekin," doubling the tempo.

It is the knack of choosing the appropriate popular comedy air for the musical accompaniment that scores in playing these cartoons. This point should be the first consideration. Second, the correct registration is imperative, for without this the effect is hackneyed, stupid and listless. Thus, with given clever selections, when played on ordinary combinations, the humorous side is not accentuated to the right degree, whereas, for example, in the Scotch dance mentioned previously, the suggestion of bagpipes evokes laughter and applause from the audience. Similarly on the Egyptian reel the use of oboe, clarinet, kinura and strings in the proper combination, in which the oriental atmosphere may be framed consistently, brings added enjoyment to the patrons. For Chinese registration, combinations of piccolo, kinura, oboe and bourdon are indispensable.

In our case, the organ plays the short subjects during the early afternoon and early evening show, the orchestra playing little of them. This happens in many other theaters. Therefore the organist should be well prepared to offer a pleasingly melodious, popular and diversified program.

Next month: "Aesop's Fables."

Gleanings from Recent Features.

Paramount's "Trail of the Lonesome Pine" calls for the popular song of the same name, first published in 1913 (Remick). On the school scene, Edwards' "School Days" is appropriate, and a short time later in the third reel, "London Bridge," the familiar ditty of childhood. The remainder of the picture is very dramatic.

With Jack Holt in "The Tiger's Claw" (Par.), a story of India, there is large opportunity for oriental music, which to us is always fascinating. A new excerpt, "Far Across Desert Sands," from Amy W. Finden's new suite, "A Lover in Damascus," was used on reel 2. On the fourth reel we used Repper's "Buddha of the Lotus Pond" (B. M. Co.) at title: Again the

house of Sathoo. In the remainder of the film (reels 5, 6, and 7) the dramatic element predominates.

On Goldwyn's production of Thackeray's "Vanity Fair," with Mabel Ballin, the action and costumes are in the 1809-1814 period. Therefore, music of a colonial type is correct. Trinkhaus' "Miss Antique," "Gavotte of Duchess Anne," and others of this character, are usable on the first three reels. On the fourth use Herbert's "Canzonetta" and Nicode's "Ball Scene" for the long dance. On the fifth the organist must be on the alert. First come a trumpet call, a military march (pp and ff, according to interior or exterior scene), "British Grenadiers" and "Hearts of Oak"; at T: "The Cannon of Waterloo," a hurry, diminishing, another trumpet call, then a pathetic number; on reel 6: "Ballroom Whispers," "Menuet Antico" and "Little Puritan," by Morse. Reel 7 and 8 are romantic, quiet and dramatic in character.

New Music.

NEUTRAL: A new batch of interesting piano parts of orchestrations of Schirmer's Galaxy comes to hand. "Chanson de Pierrot," by Drigo, in A, shows the possible colorings in its orchestral form. "Vision d'Amour," by Friml, is excellent. Melodious, yet a moderato appassionato, it may be used as a love theme or for a light dramatic scene.

PATHETIC: Arensky's "Elegie" in D minor is a good vehicle for use on scenes of a sorrowful nature. The theme given to the 'cello is easily adapted to the organ string tone and may be repeated later on a soft reed.

ECCENTRIC: Under this new division of cataloguing, which we find advisable, comes "Humpty Dumpty's Funeral March" by F. Brandeis, reminiscent of Gounod's "Funeral March of a Marionette." The new piece has a giocoso strain and a short scherzando.

WESTERN: Lily Strickland is the composer of two numbers: "To Mission San Francisco" and "Santa Anna's Patio." The first, as its name indicates, is an andante religioso, with a theme on which use of chimes is excellent.

QUIET: "Zingaresca," by M. Baron, has a solo clarinet or solo string aria and a gypsy flavor. The marking of pianissimo, muted instruments, etc., also indicates a use on certain scenes of a mysterious nature. "Villanelle," by Dell'Acqua, is an orchestral edition of this famous song. In organ transcriptions the use of the harp is imperative.

Six piano accompaniment orchestral issues from Carl Fischer are of primary importance to the motion picture organist.

SPANISH: "Spanish Dance," by Sarasate, is an arrangement of this famous violinist's Romance in C, with its ingratiating and rhythmic melody. "Seguidilla," by Emile Frascard, is a brilliant triple tempo giusto in D, somewhat in the style of Moszkowski's famous Spanish Dances, but even more brilliant.

ECCENTRIC AND GROTESQUE: "Carnival March of the Gnomes," by William Schroeder, is an excellent example of the weird and grotesque march. Opening in D, with a staccato accompaniment and a theme suggestive of an eccentric procession, it is first given out as a solo and followed in duet style. A change of tonality into B flat only increases the effectiveness of the work.

RUSSIAN: "Easter Chimes in Little Russia," by Sasha Votichenko, is a work of pretentious proportions. Russia is a country of bells and at no time in the year do they peal with such significance as at Easter, celebrating not only the Resurrection, but also the coming of spring. The Russian peasant expresses his feelings with a peculiar mixture of orthodox chants and ancient Tartar rhythms. Votichenko lived the life of a moujik in Russia and Siberia for years, gaining intimate knowledge of the Russian folksongs, Siberian prison songs and Russian battle hymns. The work opens with a broad moderato. This is followed by two short movements and then a Lento Patetico, in which the harp is employed, attracts attention. Next is a Vivace in A minor for oboe or clarinet, which develops a brilliant and excel-

lently worked out movement at great length as a finale. These sections, played separately, are adaptable to Russian scenes of varied character.

"Russian I Trepak," by A. Rubinstein, is the "national dance of Little Russia" (G major), a bright allegretto with flute, reed and string tone color, which changes on the second page to a fascinating minor aria (oboe and 'cello). A duo form is followed by the first theme and then we have the finale, a long and brilliant allegro, which works up to a tremendous climax.

SEA PIECES: A piano suite, "Poems of the Sea," by Ernest Bloch (composer of several Jewish tone poems for orchestra), is a booklet of twenty-three pages of music, composed while under the mystic spell of the sea. (1) "Waves" (D flat) is a delicate poco agitato, increasing in volume with an intermediary l'istesso tempo of a quiet nature. This section is purely descriptive of the mysteries of the restless waves and is impressionistic music of the Debussy type. Strings and other delicate stops will vividly translate these effects on the organ. (2) "Chanty," a minor andante, has a folk song for a central part. (3) "At Sea" is an allegro vivo of characteristic rhythms, typical of sailors' songs.

"Impressions of Lake Michigan," by Lee S. Roberts, is decidedly a musical tone picture, marked "majestic and tempestuous." By using string effects in the right hand, again tremolo chords in place of certain arpeggios, melody in left hand, and interpolating a subdued, detached pedal note at times, an effective translation to the medium of the organ may be had. In two parts: (1) "Before the Gale" (C minor) and (2) "After the Gale" (G sharp minor).

WOODLAND MUSIC: "Leda," by Camille Zeckwer, is a short and unusual depiction of a sylvan scene, wherein one can perceive the calls of birds. "Sunlight through Leaves," by

Cecil Burleigh, a dainty bit of writing, has five thirty-second notes illustrating the sunlight.

BRIGHT: "Rolling Stones," by Alexander MacFayden, a rapid-fire presto, full of sparkling passages, is also good as a comedy allegro.

NEUTRAL: "Prelude," Mana Zucca, and "Une Pensee," by Emil Fischer. Here are two numbers of elegance in harmony, melody and development. The prelude has a quiet legato theme, which is given an exposition of free treatment in the succeeding pages, while "Une Pensee" expresses passionate longing. Restless afterbeat in accompaniment and clever sequences are two chief characteristics.

"Evensong," by R. Zardo, is a calm theme of a reposeful nature.

COLONIAL: "Vecchio Minuet," by Zardo, is an old minuet in A and E. In the same division we find a "Minuet" by David Guion, which refreshingly presents new material, somewhat after the Mozartean style, but nevertheless grateful. The foregoing are Schirmer edition.

Correspondence.

In answer to several letters received from readers of this column, we will say that they will find articles on the subjects for which they make inquiry in this column within the next few months.

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THE COUNTRY ORGANIST.

(Continued from page 4.)

every man Jack of the place; while even a prominent man in Chicago or Boston will not stir the pool of sympathy or love or regard by the faintest ripple. In some aspects of the case, as The Diapason of August editorially pointed out, the small-town musician is often better off than he may think.

Musical and General Culture.

There is too little reading done by the country organist; he ought to take two or three good musical papers, one especially devoted to the organ, one devoted to church music, and one for general musical news. The monthly referred to a moment ago is the only one devoted to organists, organ builders, organs and news relating to the organist's profession. The Organ, published in London, is of more interest to the amateur and the antiquarian. I need not name the well-known New York, Chicago and Philadelphia weeklies and monthlies; some of these are frankly newspapers, and others address themselves principally to the music teacher. Supreme for literary, aesthetic and historical interest is Schirmer's Musical Quarterly.

It is a good plan to have a red pencil in hand when reading the current musical periodicals, marking those passages that are likely to be of permanent value, and briefly indicating on the front page of the cover the nature of the article and its page; since it is well to keep the file, the front-page-cover reference makes finding articles wanted easy. The habit of many musicians of throwing all musical papers still in their wrappers under the desk until a convenient season for reading is not recommended. An amount not less than \$15 ought to be appropriated for musical periodicals.

In The Diapason for August will be found a valuable article by Dr. Thompson giving lists of books useful, even indispensable, to the progressive musician; he may well make himself presents of books from this list on his birthday, at Christmas, or at any other times when his purse will allow him to

follow his inclinations. Of course, books must be read if one is to profit from them. In reading any book it is well to mark striking passages, and then to indicate on the back inside cover the nature of the passage and the page where it may be found.

I have said nothing about the necessity of the progressive musician buying music. A musician without a library of music, musical periodicals and books about music is unthinkable. One may be an organist without books, but not a musician.

The Unprogressive Organist in Our Large Cities.

We have dubbed this chap a country organist for the reason that he puts himself willfully with regard to opportunities for professional advancement into the same position that the so-called country organist occupies despite himself. The unprogressive organist is a difficult proposition; he will not support the Guild, he will not interest himself in the N. A. O. He is continually yawning about himself and the good he will or will not get out of either organization. It never enters his mind to inquire what he can do to help them. His eternal question is: "What good does the Guild do? What good does the N. A. O. do?" I am reminded of the response made by Edward Everett at the dedication of the Bunker Hill monument. "But I am asked," said Everett, "What good will the monument do?" to which I reply, "What good does anything do?" The question of our unprogressive friends in New York, Philadelphia, Chicago, St. Louis, yes, even Boston, even Rochester, ought to be: "What can I do to help a society devoted to the welfare of the profession of which I am a member?"

Our analysis of the situation with regard to organists and organ playing makes it pretty clear that the country organist has difficulties. Poor organ, materialistic community, small income, a struggle to get a professional education and advancement. But he is on the whole progressive, he numbers by far the larger part of the organist's profession, he often does most creditable work, and he ought to have our support and cordial recognition.

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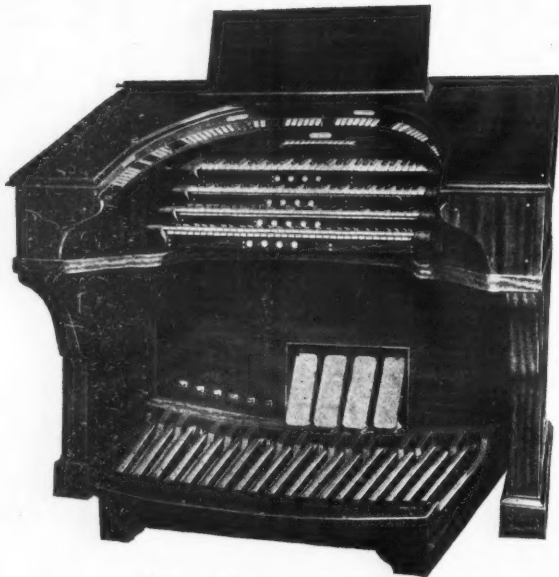
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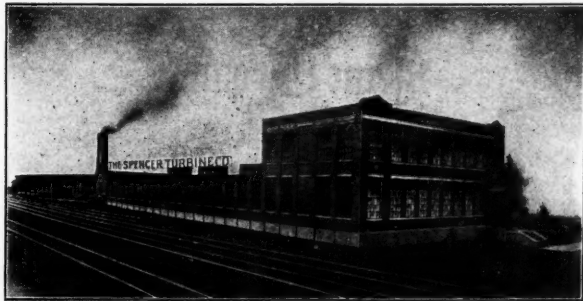
Enclosure of all action parts offers protection to the parts themselves, and keeps them free from dust and dirt.

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During the recent series of severe storms in Chicago and vicinity, in which basements of many churches and theaters were flooded, not one case of damage by water to the blowing equipment where a Spencer Orgoblo is used was reported to the office of the Spencer Turbine Company.

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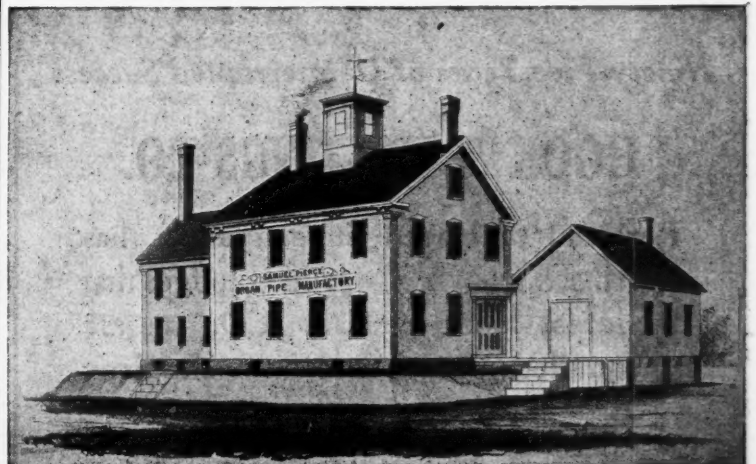


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Correct Design, Proper Materials and Expert Workmanship are the three essentials to mechanical perfection. The Odell Organization is particularly fitted to excel in all three of these essentials, having specialized for over 63 years in the building of pipe organs and knowing what is required of an organ action.

In addition to this, it has been a persistent Odell policy and practice to pay particular heed to the tonal side, by careful attention to pipe making and voicing, through the gathering of much data on these subjects for many years, not only in this country, but also from England, France, Germany and Holland, and by continually experimenting for the discovery of new ideas and the improvement of old.

We will gladly receive inquiries for further information and literature.



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THE long list of patents issued to the Austin Organ Company indicates that this firm stands foremost in developing mechanical features of construction, and tonal quality and control. The list of patents also indicates that others might attempt to make use of features that are exclusively Austin. We have not only built and installed nearly twelve hundred organs, but have a reputation of applying to the tone quality and mechanical system more new features than any other firm so employed. All our patents and improvements have tended toward a more instant control and simplicity of construction. The distinctively great Austin instruments of the immediate past are the massive creations now in use in Eastman Conservatory; in the University of Colorado, and in the Cincinnati Music Hall.

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Personal unbiased investigation has convinced many well qualified judges that the latest Hook & Hastings Organs are unequalled in tone and in mechanism.

FRANCIS WOMACK, AGENT
Phone 61, Room 61, Bank of Reidsville Bldg.

Reidsville, N. C.

January 13th, 1923

Messrs. Hook & Hastings Co.,

Kendal Green, Mass.,

Gentlemen:-

RE: REIDSVILLE PRESBYTERIAN CHURCH

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

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

With my best wishes for your continued success, I remain

Very truly yours,

Francis Womack

Art Pipe Organs

Pietro A. Yon, after opening the four-manual organ in St. John's R. C. Cathedral, Milwaukee, Wis., wrote:

Wangerin-Weickhardt Co.
Milwaukee, Wis.

It gave me immense pleasure to play the opening of your new organ at the St. John's R. C. Cathedral.

This instrument is up to the highest standard, both mechanically and artistically.

Accept my sincere congratulations and best wishes for future successes.

PIETRO A. YON.

May 20, 1923.

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