

THE DIAPASON

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DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

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BUFFALO CONSISTORY ORDERS FOUR-MANUAL

LARGE CONTRACT TO ESTEY

Will Be Installed in New Million-Dollar Building—Novel Echo Scheme Designed to Serve Double Purpose.

The Estey Organ Company has received the order for a large four-manual organ from the Scottish Rite bodies of Buffalo, N. Y. This organ will be installed in the new million-dollar consistory building on Delaware avenue. The main organ is to be placed over the balcony in the rear of the auditorium. The echo organ will be an interesting installation. The specification is unusual as it includes a big diapason and a trumpet. The echo will be on the stage and will be so arranged as to be available for accompanying the consistory choir, which also is to be on the stage. When the organ is used for recital purposes one section of the tone openings will be closed off and thus will make an ideal echo effect by cutting down the volume. The entire organ is to be under expression.

Following are the specifications:

GREAT ORGAN.

1. Open Diapason, 16 ft., 61 pipes.
2. Major Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Dulciana, 8 ft., 61 pipes.
5. Melodia, 8 ft., 61 pipes.
6. Gemshorn, 8 ft., 61 pipes.
7. Gross Flöte, 8 ft., 61 pipes.
8. Octave, 4 ft., 61 pipes.
9. Flute Harmonic, 4 ft., 61 pipes.
10. Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Sallcional, 8 ft., 73 pipes.
14. Viol d'Orchestre, 8 ft., 73 pipes.
15. Viol Celeste, 8 ft., 61 pipes.
16. Concert Flute, 8 ft., 73 pipes.
17. Stopped Diapason, 8 ft., 73 pipes.
18. Flauto Traverso, 4 ft., 73 pipes.
19. Mixture, 3 rks., 183 pipes.
20. Oboe, 8 ft., 73 pipes.
21. Contra Fagotto, 16 ft., 73 pipes.
22. Cornopian, 8 ft., 73 pipes.
23. Vox Humana, 8 ft., 73 pipes.
24. Harp, 49 notes.

CHOIR ORGAN.

25. Contra Viol, 16 ft., 73 pipes.
26. Violin Diapason, 8 ft., 73 pipes.
27. Muted Viol, 8 ft., 73 pipes.
28. Muted Celeste, 8 ft., 61 pipes.
29. Clarabella, 8 ft., 73 pipes.
30. Unda Maris, 8 ft., 61 pipes.
31. Flute d'Amour, 4 ft., 73 pipes.
32. Clarinet, 8 ft., 73 pipes.

SOLO ORGAN.

33. Stentorphone, 8 ft., 73 pipes.
34. Gross Gamba, 8 ft., 73 pipes.
35. Echo Violins, 3 rks., 207 pipes.
36. Major Flute, 8 ft., 73 pipes.
37. Saxophone, 8 ft., 73 pipes.
38. Tuba Mirabilis, 8 ft., 73 pipes.
39. Orchestral Oboe, 8 ft., 73 pipes.
40. Wald Flöte, 4 ft., 73 pipes.
41. Piccolo, 2 ft., 61 pipes.
42. Chimes, 20 notes.
43. Snare Drums.
44. Xylophone, 37 notes.

ECHO ORGAN.

(Playable from any manual and affected by the couplers and pistons of that manual.)

45. Diapason, 8 ft., 61 pipes.
46. Viol Aetheria, 8 ft., 61 pipes.
47. Vox Angelique, 8 ft., 49 pipes.
48. Quintadena, 8 ft., 61 pipes.
49. Concert Flute, 8 ft., 61 pipes.
50. Rohr Flöte, 8 ft., 61 pipes.
51. Chimney Flute, 4 ft., 61 pipes.
52. Trumpet, 8 ft., 61 pipes.
53. Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN.

54. Resultant, 32 notes.
55. Bourdon, 32 ft., 32 pipes.
56. Open Diapason, 16 ft., 44 pipes.
57. Bourdon, 16 ft., 44 pipes.
58. Open Diapason (from No. 1), 16 ft., 32 notes.
59. Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
60. Bass Flute (from No. 56), 8 ft., 32 notes.
61. Trombone, 16 ft., 32 pipes.
62. Contra Viol (from No. 26), 16 ft., 32 notes.
63. Octave (from No. 8), 4 ft., 32 notes.
64. Bourdon (in Echo Organ), 16 ft., 32 notes.
65. Bass Drum, playable by toe pistons. Thunder Sheet.

Combination pistons will be double acting, visibly affecting the stops and adjustable at console. They will include five affecting great and pedal stops, six affecting swell and pedal stops, four affecting choir and pedal stops, seven affecting solo and pedal stops, and zero pistons for each manual and echo. In addition eight universal pistons affecting all manual and pedal stops will be provided.

GATHER IN ATLANTIC CITY

Large Attendance Drawn to Convention of National Association.

The convention of the National Association of Organists is opening its annual sessions at Atlantic City, N. J., as this issue of The Diapason goes to press. The excellent program as published in the July issue, and the natural advantages of Atlantic City for the tourist and vacation traveler have stimulated a large attendance. The advance applications for reservations were heavy. The large organ in the Atlantic City high school has aroused the curiosity of organists in every part of the country. The entertainment features are being emphasized this year. Plenty of time is afforded for recreation and for enjoying the pleasures for which the ocean resort is known. A full account of the convention will appear in the September issue.

REUTER FOR KANSAS CHURCH

Specification of Three-Manual Designed for Coffeyville.

Following is the specification of a three-manual organ under construction at the factory of the Reuter Organ Company, Lawrence, Kan., for the First Christian Church of Coffeyville, Kan., as announced in the July issue of The Diapason:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Chimes, 20 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Flute Unit, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

ECHO ORGAN.

- Sallcional, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Quint., 10 1/2 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.

Lemare Has Recovered Fully.

Edwin H. Lemare writes that he has fully recovered from his recent operation and is feeling better and stronger than ever before. Mr. Lemare has been resting at the Castle, Tarrytown, N. Y., before going to Chattanooga, Tenn., to assume his work as city organist and to supervise the installation of the new Austin organ. In addition to his Chattanooga duties he expects to do considerable recital playing in the coming season.

Takes Position at Grove Park Inn.

Harry Edward Mueller, for some years organist of the First Congregational Church of Washington, D. C., has been appointed organist of Grove Park Inn, Asheville, N. C. Here he presides over the large Steinler organ in this famous resort hotel.

Organ Shipped to San Francisco.

Wallace Sabin's new four-manual Kimball, for First Church of Christ, Scientist, San Francisco, has been shipped from the factory and will be in place late in August. This is expected to be one of the outstanding organs of San Francisco. It is the second to be delivered of three large Kimball Christian Science organs under contract at one time for that city.

INTERESTING GROUP IN PARIS.



Reading from left to right—Albert Riemenschneider of Cleveland, Mme. Albert Dupre and M. Albert Dupre, parents of Marcel Dupre; Lynnwood Farnam of New York; an aunt of Marcel Dupre; Mme. Marcel Dupre and M. Marcel Dupre.

GIVES ORGAN TO UNIVERSITY

Andrew Anderson Offers \$50,000 Instrument to Florida School.

News comes from St. Augustine, Fla., to the effect that Dr. Andrew Anderson has announced a gift of a \$50,000 organ for the new \$200,000 auditorium unit of the administration building of the University of Florida.

Dr. Anderson is a public-spirited citizen of St. Augustine, and is one of the earliest factors in the development of his own city and of the east coast country. He was an intimate personal friend of Henry M. Flagler and is today one of the most highly respected citizens of Florida.

Geer Gives Recital in Prague.

E. Harold Geer, organist of Vassar College, is returning to his work at Poughkeepsie after an extended tour in Europe. He sends The Diapason an interesting picture of himself and Bedrich Wiedermann, taken at Karlstejn Castle, near Prague, a few days after Mr. Geer had played a recital in Prague, the program of which apparently he was too modest to send us. Mr. Geer writes from York, England: "Mr. Wiedermann is the official organist at Smetana Hall, the municipal concert hall of Prague, and is considered the best organist in Czechoslovakia. He is a good musician, a delightful gentleman, and, incidentally, he showed me every possible courtesy while I was in Prague. There is a possibility of his touring America in the near future. If he does, I hope he will be as cordially received as I was in Prague."

Reuter Organ for Radio.

The Reuter Organ Company of Lawrence, Kan., is to install a two-manual organ at Carleton College, Northfield, Minn., in September, to be used exclusively in broadcasting programs from station KFMX. The programs will be heard over a wide area, as station KFMX has a very powerful broadcasting set, having been heard plainly across the Atlantic, in Cardiff, Wales. James R. Gillette will be heard often by those listening to this station.

French Decoration for Dr. Carl.

Dr. William C. Carl, director of the Guilman Organ School in New York, received notification on the eve of his departure to Europe early this month that he had been decorated by the French government as Chevalier of the Legion of Honor. This honor was conferred upon Dr. Carl in recognition of his work as director of the school for twenty-five years.

PHILADELPHIA CHURCH TO HAVE LARGE AUSTIN

WILL BE A MUSICAL CENTER

Rollo F. Maitland to Preside Over New Instrument at Church of the New Jerusalem—Edifice Has Interesting History.

The historic Church of the New Jerusalem in Philadelphia, of which Rollo F. Maitland is the organist, has placed an order with the Austin Organ Company for a new four-manual organ, the nucleus of which is to be the present instrument. The Church of the New Jerusalem has an interesting history, musically. The late Dr. W. W. Gilchrist, one of America's most noted composers and choral conductors, was choirmaster there for many years. The American Organ Players' Club was founded in this church and for many years all the recitals of this organization were given there. The Philadelphia Manuscript Society for years gave all its church concerts in the New Jerusalem Church, until more modern organs were installed in other churches.

The old Roosevelt organ, installed in 1882, contained thirty-eight speaking stops and was at the time of its installation one of the largest and finest organs in the city. It is to be rebuilt and enlarged to nearly twice its present size by the Austin Company, in accordance with specifications drawn by Mr. Maitland, in collaboration with Herbert Brown of the Austin Company. On account of its central location it is planned to make this church the scene of many splendid musical activities in the future.

Following is the specification of the new organ:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 61 pipes.
- First Open Diapason (Scale 38), 8 ft., 61 pipes.
- Second Open Diapason (from 16-ft. Diapason), 8 ft., 49 notes, 12 pipes.
- Third Open Diapason, 8 ft., 61 pipes.
- *Doppel Flöte, 8 ft., 61 pipes.
- *Clarabella, 8 ft., 61 pipes.
- *Gemshorn, 8 ft., 61 pipes.
- *Violoncello, 8 ft., 61 pipes.
- *Wald Flöte, 4 ft., 61 pipes.
- *Octave, 4 ft., 61 pipes.
- *Twelfth, 2 1/2 ft., 61 pipes.
- *Fifteenth, 2 ft., 61 pipes.
- *Mixture (Old), 3 rks., 183 pipes.
- *Trumpet, 8 ft., 61 pipes.
- Chimes (from Solo), 20 notes.
- Celesta Harp, 4 ft., 61 bars, with resonators.

Flute Diapason (in study), 8 ft., 61 pipes.

Eight adjustable combination pistons affecting Great stops and second touch for Pedal stops.

*Enclosed in Choir box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Harmonic Flute, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Keraulophon, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Viola d'Orchestre, 8 ft., 73 pipes.
- Viola Celeste (Same scale as Echo d'Orchestre), 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Septieme, 1 1/7 ft., 61 pipes.
- Twenty-Second, 1 ft., 61 pipes.
- Dolce Cornet (Drawing the five Mutation ranks).

Contra Fagotto, 16 ft., Oboe (from Fagotto), 8 ft., and Oboe Clarion (from Fagotto), 4 ft., 97 pipes.

Cornopian, 8 ft., 73 pipes.

Vox Humana (Separate chest and tremolo), 8 ft., 61 pipes.

Tremolo (Valve type).

Eight adjustable combination pistons affecting swell stops and second touch for Pedal stops.

CHOIR ORGAN.

- Double Dulciana, 16 ft., Dulciana, 8 ft., Dolce, 4 ft., Dulcet, 2 ft., Dulcinet, 1 ft., 109 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste (same scale and voicing as Concert Flute), 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Tremolo (valve type).
- Eight adjustable combination pistons affecting Choir stops and second touch for Pedal stops.

SOLO ORGAN (10-inch Wind).

(Located over doorway in rear of

SHEDS LIGHT ON ISSUE AS TO DUPRE'S TITLE

LETTER FROM DR. RUSSELL

French Virtuoso Was Made "Organist at Notre Dame" After Playing for Vierne Four Years, It Is Pointed Out.

New York, June 30, 1924.—Mr. S. E. Gruenstein, The Diapason, Chicago, Ill.—Dear sir: The recent resignation of Marcel Dupre, famous French organist, from his post as organist at Notre Dame Cathedral, Paris, gives us the opportunity to clear up a misunderstanding regarding this connection which has existed in some quarters both here and abroad.

The facts are as follows: In 1916 M. Louis Vierne, titulaire organist of Notre Dame, was obliged to retire from his post owing to ill health, and requested Marcel Dupre, his pupil and friend, to take his place during his absence. This M. Dupre did, playing regularly at Notre Dame without title until 1920.

In 1920 M. Vierne returned, and desiring to retain M. Dupre with him at Notre Dame, requested Cardinal Dubois to create a new title for M. Dupre in recognition of his invaluable services during the four preceding years. This title, "Organiste au Grand Orgue de Notre Dame de Paris" (or "Organist at Notre Dame") was gladly bestowed upon Marcel Dupre by the cardinal as the result of M. Vierne's personal request.

When Marcel Dupre came to America in 1921 to assist in the inauguration of the New York Wanamaker Auditorium concert organ he was announced by his proper title of "Organist at Notre Dame Cathedral, Paris," and the Auditorium programs explained fully the distinction between the respective titles of these two eminent artists. Notwithstanding this perfectly plain statement, a few persons at that time questioned Dupre's right to the use of any title whatsoever connected with Notre Dame. In reply we quoted M. Vierne himself as our authority, an explanation apparently satisfactory to M. Vierne, who permitted Marcel Dupre to use his proper title during his American and European tours from 1921 to 1924 without question.

Nevertheless, early in 1924, a letter from M. Vierne was published in the London Musical Times saying in effect that he (Vierne) was the only organist who had the right to use a title connected with Notre Dame Cathedral in Paris, terming those who had been using such a title "impostors." In March, 1924, there appeared a similar statement (omitting the word "impostors") on a program given by M. Vierne at Salle Gaveau, Paris.

This surprising and extraordinary action came to the attention of M. Charles Marie Widor, secretary of the French Institute, eminent composer and organist, and teacher and friend of both M. Vierne and M. Dupre. M. Widor immediately wrote a letter to Marcel Dupre, the English text of which follows:

INSTITUTE DE FRANCE.

17 March 1924.

My Dear Dupre:

I have been sent some clippings from English papers which are apt to lead to rivalry between two men whose profession it is to deal with harmony. To what purpose?

The facts are as follows: Vierne has been organist of Notre Dame since 1900, I believe. From 1916 to 1920 you filled his place, thus keeping his post open. The Archbishop of Notre Dame, as a fair acknowledgment of the services you rendered in these tragic years conferred on you the title of "Organist at the Great Organ."

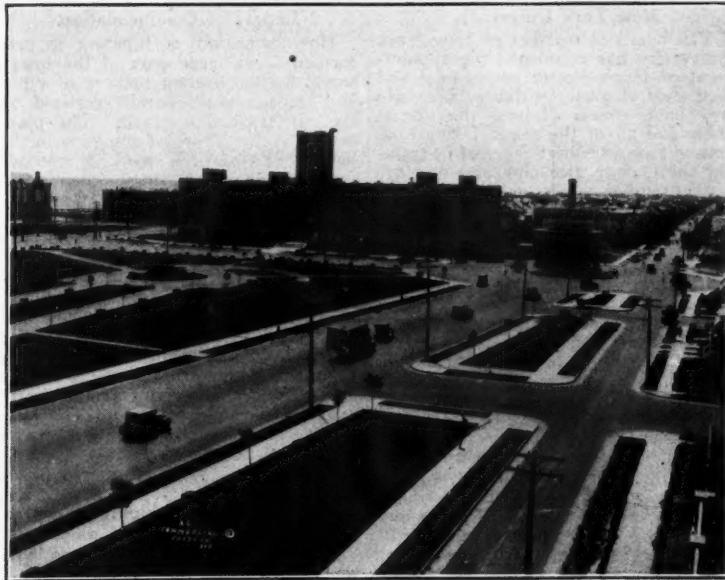
What is the object of such articles? I fail to understand.

Yours sincerely,
[Signed] WIDOR.

The above statement establishes the good faith and sincerity of Marcel Dupre and his management, and we trust it will silence any further controversy regarding a matter which from the beginning has been of small importance.

Very truly yours,
ALEXANDER RUSSELL,
Management Dupre Tour.

WHERE NATIONAL ASSOCIATION OF ORGANISTS MEETS.



CHELSEA PARK, ATLANTIC CITY, AND THE NEW HIGH SCHOOL. Picture taken from Boston avenue. The school building, 303 feet long, faces on Albany avenue, the main automobile thoroughfare to New York and Philadelphia. At right of school is Ventnor avenue and soldiers' monument is visible. At left is Atlantic avenue. The small span of bridge-like structure is a part of the famous boardwalk, nine miles long, and there is also a glimpse of the ocean.

ONCE NOTED ORGAN MUST GO.

Instrument 75 Years Old at Troy Makes Way For Large Austin.

The Austin Organ Company has received the order to build a three-manual organ for St. Peter's Church of Troy, N. Y. Elisha Fowler, the Boston representative, arranged the details.

Seventy-five years ago St. Peter's Church purchased a three-manual organ. At that time it was the largest and finest organ in that part of the state and many of the parishioners were unaware that improvements had been made in organ building. By many of them it is still considered a sacrilege to discard the old organ, the artistic qualities and beauties of which have been a tradition in the parish for three-quarters of a century.

The specification of the new organ follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Small Diapason, 8 ft., 73 pipes.
- Major Flute, 8 ft., 73 pipes.
- *Gamba, 8 ft., 73 pipes.
- *Gamba Celeste, 8 ft., 61 pipes.
- *Clarabella, 8 ft., 73 pipes.
- *Gemshorn, 8 ft., 73 pipes.
- *Octave, 4 ft., 73 pipes.
- *Fifteenth, 2 ft., 61 pipes.
- *Flauto Traverso, 4 ft., 73 pipes.
- *Tuba, 8 ft., 73 pipes.
- Harp (From Choir).

*Enclosed in Choir box. Eight adjustable combination pistons to control Great and Pedal stops.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Cornopean, 8 ft., 73 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

Eight adjustable combination pistons to control Swell and Pedal stops.

CHOIR ORGAN.

- Contra Viola, 16 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tremolo.

Eight adjustable combination pistons to control Choir and Pedal stops.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 notes.
- Tuba (from Great), 16 ft., 32 notes.
- Violone (Great Extension), 16 ft., 32 notes.
- Lieblich Gedeckt (Swell), 16 ft., 32 notes.
- Contra Viola (from Choir), 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.

Six adjustable combination pedals to

control Pedal and manual stops. Eight extra adjustable combination pistons will be placed over upper manual to control the entire organ, including couplers.

A geigen principal, 8 ft., 49 pipes is to be installed in the choir room.

HOUSE BUILT AROUND ORGAN

Norfolk, Neb., Organist Realizes the Ambition of His Life.

The only house ever built in Norfolk, Neb., especially to accommodate an organ has been constructed by William O. Eichelberger. Emil Meurling has installed the instrument. This organ was originally built by the Bennett Organ Company for the residence of William E. Zeuch of Chicago. Mr. and Mrs. Eichelberger hope to occupy the new residence Aug. 1.

The house has been constructed around the organ chamber in such a way as to make this instrument the feature of the structure. The organ chamber is ten by twelve feet and thirty feet high, running from the basement to the roof. The size of the instrument is indicated by its 1,462 pipes. The organ has a real sixteen-foot open on the great and pedal organs. It has twenty-six stops—eight on the great organ, ten on the swell, four on the choir, and four on the pedal organ.

Mrs. Eichelberger is the organist of the First Baptist Church of Norfolk. "We have waited for twenty years to build a home, and this home is the result of that planning," says Mr. Eichelberger.

New Work for Robert A. Sherrard.

Robert A. Sherrard has resigned as organist of the Westminster Presbyterian Church at Steubenville, Ohio, to devote all his time to his work in connection with the normal courses for piano teachers of the Art Publication Society of St. Louis. Beginning Sept. 3 he will conduct a winter normal course of forty weeks in the state of Pennsylvania. Alternate weeks will be devoted to Pittsburgh, the remainder of the time being divided on a basis of two days each among Altoona, Harrisburg and Scranton. Mr. Sherrard's headquarters will be at Chambersburg. Mrs. J. R. Thorn succeeds Mr. Sherrard at Westminster Church in Steubenville.

Plays Works of Stoughton.

As a feature of a vesper service at the Lutheran Church of the Transfiguration in Pottstown, Pa., June 29, at which Stoughton's "The Woman of Sychar" was sung, Charles J. Custer, the organist and choir director, played the following Stoughton compositions on the organ: "Softening Shadows," "Dreams," "A Song of Devotion," "A Song of Autumn" and "Ancient Phoenician Procession."

FOUR-MANUAL SKINNER TO CEDAR RAPIDS, IOWA

ORGAN OF FORTY-SIX STOPS

Instrument for First Presbyterian Church, Designed by Marshall Bidwell, to Be One of the Largest in the State.

Under a contract awarded to the Skinner Organ Company, Cedar Rapids is to have one of the largest, if not the largest, organ in Iowa. It is to be placed in the First Presbyterian Church of the thriving city. Marshall Bidwell is the organist of this church, as well as head of the organ work at Coe College, and drew up the specifications of the instrument. The organ is to be completed in November. It is to be a four-manual of forty-six stops. A special feature, which is included in only a few American organs, will be the celebrated Willis mixtures. The tuba mirabilis will be on fifteen-inch wind. Space is provided at the console for an echo organ of eight stops. The specification was drawn up by Mr. Bidwell in consultation with Lynnwood Farnam and William E. Zeuch.

The church is in the center of the business district and Mr. Bidwell plans to give frequent recitals, so that this organ will make Cedar Rapids a musical center of the state.

The specification follows:

GREAT ORGAN.

1. Bourdon (pedal extension), 16 ft., 17 pipes.
2. First Diapason, 8 ft., 73 pipes.
3. Second Diapason, 8 ft., 73 pipes.
4. Claribel Flute, 8 ft., 73 pipes.
5. Erzähler, 8 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Harmonic Flute, 4 ft., 73 pipes.
8. Mixture, 4 rks., 244 pipes.
9. Tuba, 8 ft., 73 pipes.
10. Cathedral Chimes, 21 notes.

SWELL ORGAN.

11. Bourdon, 16 ft., 73 pipes.
12. Diapason, 8 ft., 73 pipes.
13. Gedeckt, 8 ft., 73 pipes.
14. Flauto Dolce, 8 ft., 73 pipes.
15. Flute Celeste, 8 ft., 61 pipes.
16. Salicional, 8 ft., 73 pipes.
17. Voix Celeste, 8 ft., 73 pipes.
18. Traverse Flute, 4 ft., 73 pipes.
19. Dolce Cornet, 3 rks., 183 pipes.
20. Contra Posaune, 16 ft., 73 pipes.
21. Flügel Horn, 8 ft., 73 pipes.
22. Cornopean, 8 ft., 73 pipes.
23. Clarinet, 4 ft., 73 pipes.
24. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

25. Melodia, 8 ft., 61 pipes.
26. Dulciana, 8 ft., 61 pipes.
27. Flute Harmonique, 4 ft., 61 pipes.
28. Piccolo, 2 ft., 61 pipes.
29. Nazard, 2 1/2 ft., 61 pipes.
30. Clarinet, 8 ft., 61 pipes.
31. Harp, 61 notes.

SOLO ORGAN.

32. Gamba, 8 ft., 73 pipes.
33. Gamba Celeste, 8 ft., 73 pipes.
34. French Horn, 8 ft., 61 pipes.
35. Tuba Mirabilis (15-inch wind), 8 ft., 73 pipes.

PEDAL ORGAN.

36. Diapason, 16 ft., 32 pipes.
37. Bourdon, 16 ft., 32 pipes.
38. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
39. Octave (from No. 36), 8 ft., 12 pipes.
40. Flute (extension of No. 37), 8 ft., 12 pipes.
41. Gedeckt (from Swell), 8 ft., 12 pipes.
42. Stopped Flute (from No. 37), 4 ft., 12 pipes.
43. Contra Posaune (from Swell), 16 ft., 32 notes.
44. Trombone, 16 ft., 32 pipes.
45. Tromba (extension of No. 44), 8 ft., 12 pipes.
46. Clarion (extension of No. 44), 4 ft., 12 pipes.

Dupre Recitals in Europe.

Since his return to Europe in April Marcel Dupre has given seventeen recitals, bringing the total of his engagements during the past season to 127. These European appearances included two in Paris, two in Milan, two in London and single recitals in Zurich, St. Gall, Geneva, Winthertur, Montreux, Basle, Lincoln, Brighton, Dundee and Glasgow. The climax of Dupre's European tournee came in Paris when he packed the great hall of the Trocadero for a recital before 3,000 persons. His program of Bach, Franck, Widor and Dupre concluded with an improvisation on a theme submitted by Henri Rabau, one time conductor of the Boston Symphony Orchestra and now director of the Paris Conservatory. Reports in the French press state that the audience demanded eight recalls. Dupre's next American tour will be limited to three months. The opening recital is to be played in Jordan Hall, Boston, Nov. 21.

HOOK & HASTINGS WIN 2500TH ORGAN ORDER HIGH RECORD IS ACHIEVED.

Latest Instrument to Be Constructed for St. Henry's Catholic Church at Bayonne, N. J.—Will Be a Four-Manual.

The Hook & Hastings Company has just been awarded its 2500th organ contract, the instrument to be placed in St. Henry's Catholic Church at Bayonne, N. J., a very large and beautiful edifice.

The organ will have four keyboards. The sanctuary division will be used for certain services at the chancel and will also be used for antiphonal and echo effects.

The organ has twenty-two couplers, six adjustable combination pistons affecting the great, six for the swell, five for the choir, two for the echo, four for the pedal, and five affecting the entire instrument. There are five balanced swell pedals.

The specification of stops follows:

GREAT ORGAN.

Bourdon, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Violoncello, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Chimes (in Swell organ swell box), 25 bars.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Clarinella, 8 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flageolet, 2 ft., 73 pipes.
Cornet, 3 rks., 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Harp, 49 bars.

CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maria, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinete, 8 ft., 73 pipes.
Harp (from Swell).
Vox Humana, 8 ft., 73 notes.

SANCTUARY ORGAN.

Open Diapason, 8 ft., 73 pipes.
Hohl Flöte, 8 ft., 85 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 73 notes.

PEDAL (Main Organ).

Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Resultant, 32 ft., 32 notes.
Violone, 16 ft., 44 pipes.
Violoncello, 8 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Tromba Profunda, 16 ft., 12 pipes, 32 notes.

PEDAL (Sanctuary Organ).

Bourdon, 16 ft., 12 pipes, 32 notes.

Opened by Vincent H. Percy.

Vincent H. Percy, organist of the Euclid Avenue Congregational Church and of the Auditorium, Cleveland, opened the three-manual Austin organ in the Main Street Methodist Episcopal Church, Akron, Ohio, on July 29. The program follows: Grand March from "Aida," Verdi; Prelude to Act 1, "Lohengrin," Wagner; "Evening Bells and Cradle Song," Macfarlane; Largo, from "Xerxes," Handel; Minuet, Boccherini; "The Bells of St. Anne de Beaupre," Russell; "The Lost Chord," Sullivan; Allegro from Symphony 6, Widor; "Kamennoi-Ostrow," Rubinstein; Scherzo from Sonata in E minor, Rogers; "Wind in the Trees," A. Goring Thomas; Grand March from "Rienzi," Wagner.

Estey Orders in New York State.

The Estey Organ Company, represented by Ernest L. Mehaffey, is busy in New York State. It is installing a three-manual organ in the Lafayette Avenue Baptist Church, Buffalo, and a two-manual in Christ Episcopal Church at Lockport. Other recent contracts are for St. John's Episcopal Church at Massena, N. Y., Sacred Heart Roman Catholic Church at Massena, and the First Baptist Church at Canisteo. The Estey Company has finished installing a two-manual organ in the First Presbyterian Church at East Rochester and Mr. Mehaffey gave the opening recital there on Sunday, June 29.

HUGH PORTER AT NEW POST

Organist and Instructor of Music at New York University.

The board of trustees of New York University has confirmed the appointment of Hugh Porter as organist and instructor of music in that school. He will have choral classes, the chapel choir and all of the organ instruction, and will assist Albert Stoessel in training the college glee club and in playing ensemble music in some of the appreciation classes.

Mr. Porter has also been appointed organist and accompanist of the Oratorio Society of New York for the season. At present he is acting organist and choirmaster of Calvary Episcopal Church, New York.

To act as special organist for the general assembly of the Presbyterian Church, which was held May 20 to 28, Mr. Porter went to Grand Rapids, Mich., where he stayed throughout the sessions, giving short recitals daily on the new Skinner organ in the Fountain Street Baptist Church, the host of the assembly. He spent the month of June in Chicago and Evanston, where, at the commencement of Northwestern University, he received the degree of bachelor of arts. This degree had been held over a year because of a trip east in June, 1923. Each Sunday during the month he traveled to Grand Rapids to act as organist at the Fountain Street Church. On the evening of June 29 he played the following farewell program: "Rejoice, Ye Pure in Heart," Sowerby; Song without Words," Mendelssohn; Londonderry Air; Chorale in A minor, Franck; Andante Cantabile, Fourth Symphony, Widor; Largo, Handel.

REUTER FOR MELROSE PARK

Three-Manual Organ to Be Built for Chicago Suburban Church.

St. Paul's Evangelical Lutheran Church of Melrose Park, a suburb of Chicago, has awarded a contract to the Reuter Organ Company of Lawrence, Kan., for a three-manual organ. The great is to be enclosed in a separate expression chamber.

Following is the specification according to which the organ will be built:

GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.
*Open Diapason, 8 ft., 73 pipes.
*Double Flute, 8 ft., 73 pipes.
*Gamba, 8 ft., 73 pipes.
*Gemshorn, 8 ft., 73 pipes.
*Clarinella, 8 ft., 73 pipes.
*Octave, 4 ft., 61 pipes.
*Harmonic Flute, 4 ft., 73 pipes.
*Trumpet, 8 ft., 73 pipes.
Chimes (Deagan's Class A), 20 tubes.
Tremolo.

*Enclosed in Great expression chamber.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinete, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.
Violone, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.

A. L. Jacobs Goes to Wheeling.

A. Leslie Jacobs, organist and musical director at the First Baptist Church of Savannah, Ga., has accepted the position of organist and director at the First Presbyterian Church of Wheeling, W. Va., effective Sept. 1. He will also be organist for the John W. Morris Scottish Rite Cathedral of Wheeling. Mr. Jacobs succeeds Edwin M. Steckel, whose change of location to Gastonia was chronicled in the July issue. This is a fine field and a promotion in his work as an organist for Mr. Jacobs.

The organ recently rebuilt by the William Wood Pipe Organ Company of Hillsboro, Oregon, and installed in the new First Methodist Church of Yakima, Wash., is an instrument of four manuals, and not a three-manual, as stated in The Diapason July 1.

PIERCE PIPES WIN PRAISE

Prominent Company Takes Pride in Letters of Commendation.

How important a function is performed for a large part of the organ world by the leading makers of pipes and stops is not generally realized by the professional organist. The pipe-maker in the nature of things is in the background and his work is not advertised to the "ultimate consumer." For this reason the Samuel Pierce Organ Pipe Company, Reading, Mass., one of the oldest and largest concerns making organ pipes in the world, takes special pride in the letters received from time to time from organists directly praising the voicing and other work done at the Pierce factory. William S. Dennison of the Pierce Company, who is known to every organ builder, showed a sample letter of many received by him to The Diapason. An excerpt from it is as follows:

"Our church specified Pierce pipes, and the effect pleases the artistic requirements. We are highly pleased in every way. I have played on a good many organs, but none meet so well the requirements in tone coloring. I put our organ on an equal with the best, in both construction and tone."

Frank H. Shaw Oberlin Chief.

Oberlin College has selected Frank H. Shaw to head the department of music. He will succeed Dr. C. W. Morrison, who retires after having been director of the conservatory for twenty-two years. Mr. Shaw, who was graduated from Oberlin Conservatory in 1907, has been director of music of Cornell College, Mount Vernon, Iowa, since 1914. He was conductor of the Cornell Oratorio Society and achieved more than local recognition as director of the Cornell music festival. Mr. Shaw supplemented his musical education in this country with three years in Europe, where he studied under Widor in Paris and Wehmayer in Stuttgart.

Nine Men Play at Portland, Me.

A series of forty-five afternoon recitals has been arranged by the Portland music commission to be given by nine prominent organists in the City Hall Auditorium. The series was begun July 7 and will close Sept. 5. These recitals are designed especially for the summer tourists who visit Portland in large numbers. The organists, as announced by William S. Linnell, chairman of the music commission, are: Edwin Grasse, the week of July 7; Albert W. Snow, July 14; John Hermann Loud, July 21; Raymond C. Robinson, July 28; Maurice F. Longhurst, Aug. 4; J. E. F. Martin, Aug. 11; Will C. Macfarlane, Aug. 18; Gottfried Federlein, Aug. 25, and Alfred Brinkler, Sept. 1.

Death of Edward B. Scheve.

Word has been received at Grinnell, Iowa, of the death in Longmont, Colo., of Edward B. Scheve, professor of organ and composition at Grinnell College. Mr. Scheve was born in Cologne, Germany, in 1865. He had been a member of the faculty of Grinnell since 1904, and was awarded an honorary degree of Mus. Doc. by the college in 1912.

Praise for Sowerby's Work.

Leo Sowerby's new orchestral suite "From the Northland" was given unstinted praise by Roman newspapers and by Ottorino Respighi, when it was played in the Italian capital recently. The themes for this work were inspired by a visit to the lake region of northern Wisconsin. Mr. Sowerby will return to Chicago this fall.

Death of O. G. Malmquist.

O. G. Malmquist died at the Pekin Hospital at Pekin, Ill., June 29. He was a veteran organ builder, having been in the employ of the Hinners Organ Company, Henry Pilcher's Sons, the W. W. Kimball Company, Casavant Freres, and other firms during the last twenty-five years. Mr. Malmquist's death was caused by a fall at the Central Hotel, where he lived.

CONCERT ORGAN BUILT FOR BRITISH EXHIBITION INSTRUMENT IS PORTABLE

Each Section in a Pantechnicon Van—Separate Clavier Operates Piano—Work of William Hill & Son and Norman & Beard.

News comes from England of an interesting and successful concert organ installed at the British Empire Exhibition at Wembley, London. It was built by the prominent firm of William Hill & Son and Norman & Beard, Ltd. The instrument is readily portable, each section being enclosed in a pantechnicon van specially built for the purpose. A piano clavier is provided to operate a grand piano in conjunction with the organ when required. Wind pressures are: Pedal, flue work, 7 inches, bombarde 15 inches; great, 7 inches, 10 inches and 15 inches; swell, flue work and contra oboe, 7 inches, trumpet 10 inches; solo, flue work and orchestral reeds 10 inches, tuba, 15 inches; orchestral, 7 inches; action, 15 inches.

Following is the specification:

PEDAL.

Acoustic Bass, 32 ft.
Open Diapason, 16 ft.
Bourdon, 16 ft.
Violone, 16 ft.
Octave, 8 ft.
Flute, 8 ft.
Bombarde, 16 ft.

SOLO.

(In Swell Box.)
Harmonic Clarinet, 8 ft.
Orchestral Flute, 8 ft.
Orchestral Oboe, 8 ft.
Clarinete, 8 ft.
Tuba Major, 8 ft.
Tremulant.

GREAT.

Bourdon, 16 ft.
Contra Viola, 16 ft.
Open Diapason 1, 8 ft.
Open Diapason 2, 8 ft.
Viola, 8 ft.
Doppelflöte, 8 ft.
Octave, 4 ft.
Twelfth, 2 3/4 ft.
Fifteenth, 2 ft.
Mixture, 4 rks.
Harmonic Tuba, 8 ft.
Harmonic Clarion, 4 ft.

ORCHESTRAL.

(In Swell Box.)
Viole d'Orchestre, 8 ft.
Horn, 8 ft.
String Celestes, 8 ft.
Vox Humana, 8 ft.
Tromba, 8 ft.
Tremulant.

Rocking tablets:

Bass drum, on-off.
Side drum, on-off.
Bass drum, tap-roll.
Side drum, tap-roll.
(In Orchestral Box.)

SWELL.

Open Diapason, 8 ft.
Rohr Flöte, 8 ft.
Echo Viol., 8 ft.
Vox Celeste, 8 ft.
Octave Gamba, 4 ft.
Wald Flöte, 4 ft.
Grand Chorus, 6 rks.
Contra Oboe, 16 ft.
Trumpet, 8 ft.
Tremulant.

PIANO CLAVIER.

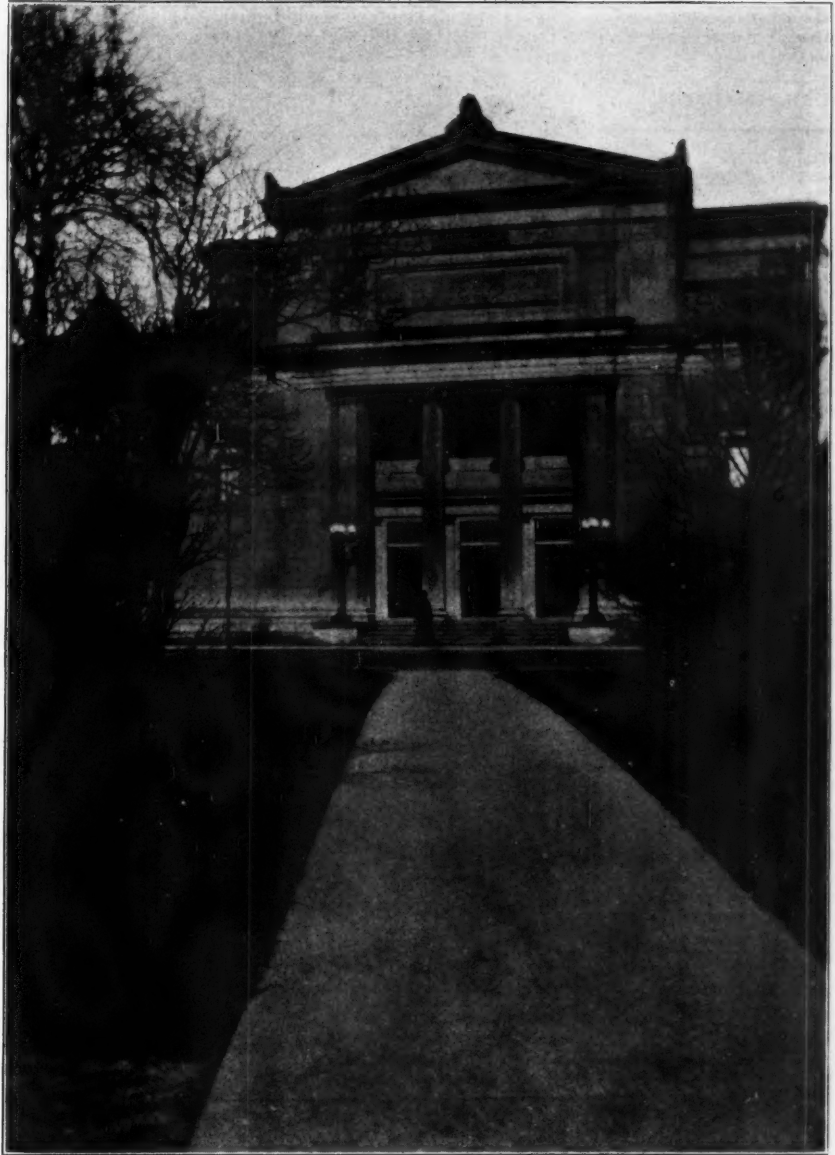
(85 Notes.)
Vespers, 8 ft.
Muted Vespers, 8 ft.
Bombarde, 16 ft.

To Enlarge Oakland Organ.

The W. W. Kimball Company will electrify and enlarge the fifty-four-stop four-manual organ in the First Presbyterian Church of Oakland, Cal., this summer. The specification was worked out by the organist, W. B. Kennedy, in consultation with Messrs. Williams and Elliot of the organ company. In addition to the new electric console there will be an additional high-pressure blower for the tuba mirabilis and the unit tuba sonora, and some pure tin string stops, besides some new diapasons, two of them leathered, and an English horn. Nothing of the old tubular-pneumatic action will remain.

School Organ at Piedmont, Calif.

The dedication of the Robert-Morton organ in the Piedmont, Calif., high school recently was an event of more than ordinary interest, this being the first organ to be installed in any high school in northern California. It is a two-manual instrument, built by the Photo Player Company. It has several solo stops, a powerful pedal division and chimes, harp and marimba attachments. The organ is eleven feet above the auditorium stage and only a few of the pipes are visible. The organ was formally opened by W. J. Trevor, organist of the Piedmont Interdenominational Church.



First Church of Christ, Scientist, of Chicago

“thoroughly and completely satisfied”

an extract from a letter received June 12, 1924

Skinner Organ Company,
Boston, Mass.

Dear Sirs:

The Church members have formally accepted the new instrument, and are thoroughly and completely satisfied with it. We thank you for the splendid service in installation and shall lose no opportunity to speak in highest terms of your excellent organ and of our pleasant relations with you. With best wishes,

Sincerely yours,

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Frenchmen Pay Tribute to American Organist

Lynnwood Farnam Plays in American
Pro-Cathedral and in Famous Church
Where Father of Marcel Dupre
Is Organist.

By ALBERT RIEMENSCHNEIDER

Paris, France, July 6.—During the past few days events of importance and interest to every lover of organ music and its development in America have taken place in France. It is not often that an American organist appears in concert here. Ordinarily circumstances are most unfavorable for such an appearance. In America, where almost every church building is also potentially a concert hall, organ recitals are of such common occurrence that everyone is familiar with them. In France, where concert hall organs are few, the organ has remained largely an instrument for the divine service. The giving of concerts in churches is not looked upon with favor by the clergy. Consequently the appearance of an American organist in concert in France is an event of considerable importance to the American organ world and when our country is so ably represented as it was on two particular occasions this week it is a matter well worth recording.

I will speak of the appearances in the inverse order of happening. On Wednesday, July 2, at the American Pro-Cathedral of the Holy Trinity, where Lawrence Whipp so ably fills the position of organist and director of music, Lynnwood Farnam gave an excellent program marvelously played. When it comes to reviewing Mr. Farnam's work there is so much of excellence that it is difficult to select anything for special mention. The program was played flawlessly in spite of the fact that the organ was entirely different from American organs in its disposition of stops, couplers and mechanical appliances. The only time Mr. Farnam seemed to be not entirely himself was in the middle section of the Franck Chorale, where it seemed that he had some difficulty in securing an effect which suited him. The delicate Yon "Echo" was given a delightful interpretation and one of the noteworthy features of the program was the Prelude and Fugue by Seth Bingham of New York. This is a composition of outstanding merit and should be used more often by our best organists.

In the audience were Marcel Dupre and his bride and Joseph Bonnet and a number of American organists at present studying at Paris and Fontainebleau. The concert was a triumph for Mr. Farnam and America.

Of still greater interest was the program given by Mr. Farnam at the wonderful Church of St. Ouen at Rouen, France, where the father of Marcel Dupre, Albert Dupre, is organist. Mr. Farnam gave five numbers during the grand messe at 10 o'clock and three numbers during the messe basse at 11:30 a. m. St. Ouen at Rouen is one of the most beautiful churches of France and possesses a noble Cavaille-Coll instrument of four manuals and some sixty-five stops. It is an instrument of great sonority and magnificent ensemble and is considered by many to be the finest organ in France. Mr. Farnam after only an hour or so of practice gave one of the best recitals it has been the privilege of the writer to hear. As the organ has not the modern conveniences common to our American organs, he had the assistance of Marcel Dupre on one side of the organ and the writer on the other to assist in drawing stops, a practice common in France. The church was packed to hear the American organist, and the interest shown by the large number of people who remained to congratulate Mr. Farnam was an indication of his magnificent success. One indication of the great interest shown was that not a single program was left on the seats or floor after the recital. The writer made a complete tour of the church to obtain several and failed to find one.

The quaint city of Rouen offers much of interest, aside from the historical interest in connection with Joan

of Arc. There are at least three churches which offer opportunities for unusual study. The cathedral is well known and need not be given further mention. St. Ouen, next in importance, is perhaps even more beautiful than the cathedral. It is here that the father of Marcel Dupre, himself a pupil of Guilman, has presided over the organ for many years. This church served as the inspiration for Widor's beautiful Symphony Gothique for organ. Third in importance is the Church of St. Maclou, which offers much of beauty to the admirer of the old churches of France. The grandfather of Marcel Dupre was organist here during forty years, which presents a present-day parallel to the old days when generation after generation of the old Bach family were the organists holding the important positions of the province. Marcel Dupre himself was organist at St. Vivien for eighteen years before going to Paris and his pupil, Marcel Lanquedeit, a first prize of the Paris Conservatory, and an organist of unusual ability, is organist of St. Godard, an important church of Rouen.

The wonderful hospitality of the elder Dupres at their charming home at the Rue Vert Buisson, with its beautiful music room, and the visiting of five or six organ lofts during one afternoon, and the remarkable playing of the famous American organist made the day one to be long remembered. It was with regret that duties in Paris required the parting from such warm friendship and kind hospitality.

An event of unusual interest was the special service at Notre Dame Cathedral, Paris, July 5, given in honor of the opening of the Olympic games. Louis Vierne presented his march, written in memory of L. Napoleon. It is written for six trumpets, six trombones, kettle drums and organ, and was stunning in its majestic effect.

The writer enjoyed the privilege of being one of a very few listeners at a private recital given by Marcel Dupre before a few friends on the small organ in the Louis XVI. room at the Cavaille-Coll organ factory. The numbers were played with wonderful variety, considering that the organ has only two manuals and eight stops. It showed what the possibilities of a small organ, correctly designed and balanced, are. The program was as follows: Passacaglia and Fugue, Bach; Chorale in B minor, Franck; Variations, Dupre; Toccata, Adagio and Fugue in C, Bach; and two improvisations.

Eddy Selected for Church Post.

Clarence Eddy has been engaged as organist for the coming year, beginning the first Sunday in October, at the People's Church, in the Pantheon Theater, on Sheridan road, near Wilson avenue, Chicago. The Rev. Preston Bradley is pastor and DeWitt D. Lash will be the musical director. It is expected that elaborate musical services will be given every Sunday morning with a chorus of 100 voices and noted solo singers. The W. W. Kimball Company is rebuilding the organ at an expense of \$25,000. Mr. Eddy has booked many recital engagements in all parts of the country during the coming season and will fill a return engagement at the Collegiate Presbyterian Church, Ames, Iowa, Nov. 14.

Warren Gehrken Takes Bride.

Warren H. Gehrken, organist and choirmaster of St. Luke's Episcopal Church, Brooklyn, married Hermine DuCharme Beswick in the Janes M. E. Church of Brooklyn, June 6. Some features of the wedding included the beautiful church decorations, of southern smilax, peonies and palms, and the entry in the wedding procession of the boys of the bridegroom's own choir. The bride is a graduate of Packer Institute and the bridegroom is prominent among the younger concert organists.

Estey Three-Manual in Sioux City.

The three-manual Estey organ ordered to replace the one destroyed by fire has been installed in St. Thomas' Church at Sioux City, Iowa, and was played July 6. The organist and choirmaster of the church, L. G. Piaggi, gave a preludial recital. Mr. Piaggi is enthusiastic about the new luminous stop console. The new organ was installed by Lyon & Healy, Chicago.

Henry Heathcote Statham Dies.

The recent death of Henry Heathcote Statham, noted architect, writer on the organ, critic and for many years an organist, is recorded by the Musical Times of London. Mr. Statham was born in Liverpool in 1839 and lived there until he was 30 years old. In the introduction to his book, "The Organ and Its Position in Musical Art," he relates that the organ was the great passion of his life, and adds that while at school he often took a packet of sandwiches and spent the two hours between morning and afternoon lessons in practicing on the school organ—sometimes in weather so cold that he had to warm his fingers every ten minutes over the gas-jet. After leaving school he acted as organist at various churches, and did a good deal of recital work. He also became acquainted with Best, and for fifteen years there was hardly a week in which he did not attend the St. George's Hall recitals. Soon after moving to London he began a series of organ recitals at the Albert Hall Sunday afternoons during May, June and July, and continued them for several years. These recitals were voluntary; he counted himself "well rewarded by the enjoyment." There was no public announcement—"I had no desire to see my name in the papers. * * * We commenced on the first Sunday in May with an audience of 1,500 or so; we ended on the last Sunday in July with an audience of 4,000 or 5,000." For about fifteen years he was unpaid organist at St. Jude's, Whitechapel—Canon Barnett's Church.

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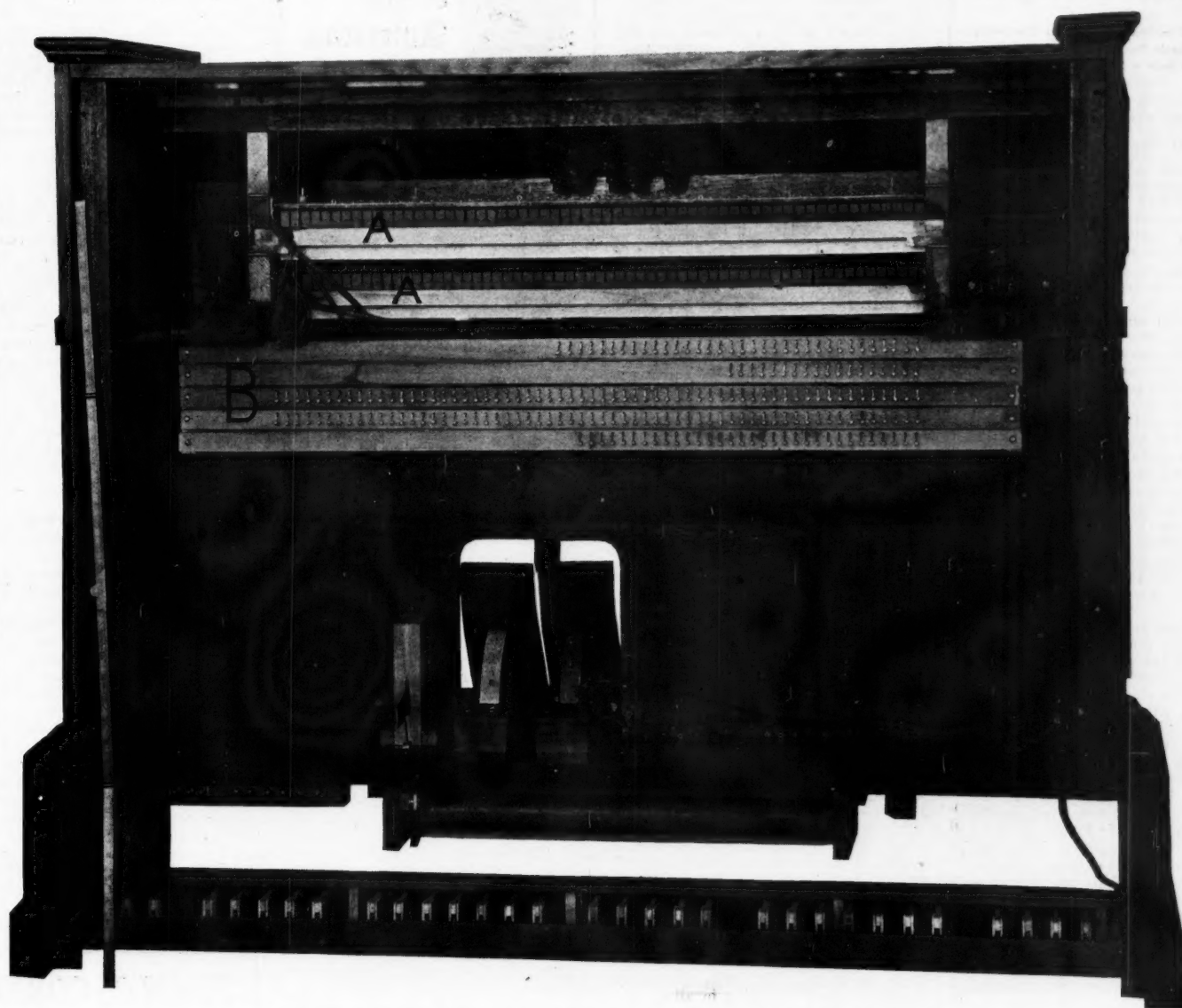
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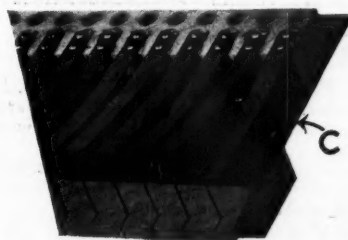
Except for the main cable from the organ chamber all the wires in the console are shown, although they are not connected. The three-foot rule at the left of the picture suggests the actual size of the console.

Compare The Luminous Stop Console With Any Other

From the standpoint of playing, scores of organists have pronounced it the only great advance in console design in many years.

From the standpoint of mechanical features this photograph of the inside will prove amazing. Console difficulties due to dust, humidity, and a quantity of delicate mechanism tightly crowded into the case are impossible. Except for the addition of keyboards (A) and a few more junction bars (B) for connecting the cable from the organ chamber to the console wiring, a three or four manual Luminous Stop Console looks just like this two manual.

The photograph shows everything which belongs inside this type console.



**A Section of the Contact Bar
Under the Keyboard**

These wide copper strips when depressed by the key (note the one on extreme right) make a sliding self-cleaning contact with a spring wire. Notice the heavy steel plate (C) which eliminates warping.

The coupler and combination action, normally crowded into the console case, is located in the organ chamber or at any convenient and accessible place. With space restrictions thus removed, this mechanism is of sturdy design and therefore reliable.

Compare this Luminous Stop Console on a basis of convenience for the organist, size, efficiency, mechanical simplicity and reliability, with others you have seen or played. You will agree with Mr. Henry A. Ditzel of Dayton, Ohio, who says, "... the new console is the greatest achievement on the mechanical side of organ building in the last twenty-five years."

ESTEY ORGAN CO.

Brattleboro, Vermont

Essential Principles in Playing of Hymns

Writer Classifies Hymns as the Most
Difficult Vocal Music for the
Choir—How to Lead
the Congregation

[Some old, but oft-forgotten, or neglected truths as to hymn playing are set forth by "De Profundis," writing in The Musician. As what he says contains the most sensible and practical comments seen anywhere on this subject, it is here-with reproduced.]

A correspondent asks for some expression on the subject of hymns, their importance to the organist, and how they should or should not be played. Since the organ first made itself tolerated as an adjunct to divine worship through the valuable support it was able to lend to the singing of the hymns and chorales by the congregation, the natural inference would be that the prime and supreme function of the organist is to accompany, or lead, the singing of the hymns.

Taking the majority of organists to witness, it appears, however, that if this thought ever did occur to them it was as quickly rejected or forgotten. It is natural that this should be so. When working out the fine points of any game it is common experience that the fundamentals are lost sight of for a time, and only when one has completed the circle and returned to first principles does the result of all one's work become apparent. First and last the text is "swat the ball"—but in between there have been a thousand other all-consuming considerations.

A choir is also considered essential in leading the singing of the hymns. But do the singers look upon the hymn singing as their most important function in the service? They do not. A hymn is the most difficult thing in vocal music to read or to sing properly—but singers don't think so. They have sung them all their lives, all the congregation sings them—so it is a waste of effort to rehearse them. If it is insisted upon, their half-heartedness robs it of any real benefit. Hence the hymns are lost in the shuffle—of preparation—but not in performance. In spite of an ambitious anthem, often well sung, it is in the hymn singing that the average choir displays its amateurishness.

Why is a hymn difficult to sing? In the average anthem there is a slow-moving harmonic foundation, reiterated or passing tones keeping up the rhythmic swing. Hence the tonal relationship of three out of every four tones is felt in advance and it requires no special effort to read them. In a hymn there frequently is a complete change of harmony with each count. If a singer can read his part in a hymn with promptness and unwavering exactitude he can read anything.

Clear enunciation without a break in the legato tone production, as required in hymn singing, demands that bel canto style which is the apex of the singer's art. But a choir has to be led gradually to that state of mind wherein the singers no longer look with condescension on the office of hymn singing, but see therein the supreme glorification of their ability.

But to be thus led, someone must lead. If the organist is not troubled by any such attitude toward the treasure store of hymns of praise which mark the evolution of spiritual expression through several centuries, how may he inspire that attitude in those who are to sing them—whether from the chancel or in the congregation.

On the subject of hymn playing everything has been said; opinion is on record from every viewpoint. The greatest of them all, the renowned cantor of Leipzig, was faced with an ecclesiastical indictment, one count of which charged him with introducing into the chorales sundry strange and distracting melodies which detracted from the solemnity of the congregational singing and misled the singers. Yet if a slow-moving chorale is sufficiently familiar to the congregation, a counter-melody can be made appropriate if handled with discretion.

The first rule is to inspire the congregation to sing—not to excite their interest or admiration or to distract their attention. This means that hymn

playing must be interpretative. Modern tendency is toward the rousing hymn, but that does not justify the playing of "Old Hundred" in the spirit of "Onward, Christian Soldiers." Hymns of the plainsong type, where every chord is a triad and passing tones are rare, cannot appropriately be taken out of the stately character which belongs to them by historic precedent. Musical considerations also demand that they should be played moderately slowly, but with a strong, firm accent on each chord or syllable. Let the rousing character result from emphasis rather than speed.

Of an entirely different stamp are the song types such as: "When Morning Gilds the Skies." Here a brisk tempo is called for in the very nature of things. In an occasional verse the organist may humor his desires for variety of treatment by carrying the melody on a separate manual in a different tone color.

This intensive treatment of a single voice is not desirable when applied to another voice than the soprano, except in such cases as the third line of "O Mother Dear, Jerusalem," where the bass sings the same melody as occurred in the first line of the soprano part.

Variety in hymn singing is much to be desired, but this has to do rather with the selection of the hymns. In every case the interpretation of the text is the guide. The unfortunate association of a text with a tune that is not musically harmonious is rare, and where this occurs the only safe rule is to avoid its rise entirely.

Interludes are less in vogue than formerly. They usually inject a mood that is foreign, and their practical effect is to make the congregation cautious in their attack at the commencement of each new verse.

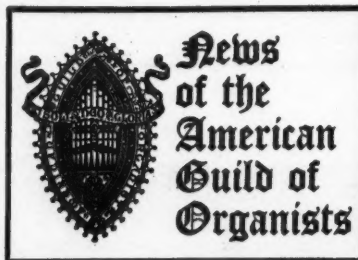
The force of rhythm is perhaps the most potent element in hymn playing. As is well-known, the tests are the most difficult of all musical factors to handle. Even the pauses between verses need to be rhythmic. If you can make your congregation feel with you, there is no need to preface each verse with a piercing anticipation of the soprano tone. Neither will it be necessary to carry them along like Jack who tumbled down the hill while Jill came tumbling after. Nothing in all the annals of hymnology is so distressing as the organist who pursues his unrhythmic course a half count or so in advance of the congregation. One cannot lead them along on a leash; you must get under and push. The stevedores in the south know this. They stand around some heavy crate and sing a little song; then all lift together—and things happen. Nothing is more inspiring than to hear choir, organ and congregation in an ensemble in which the rhythm is felt alike by those who sing or play and those who listen. If any one observation is to be singled out as of the greatest moment, let it be that hymns are eight parts rhythm to one part each of melody and harmony, the whole applied to intensification of the thought which is crystallized in the text.

It is a safe gamble that this submersion of the individual into the spirit of the task is a secret of such records as that established by R. Huntington Woodman, who recently completed forty-five years of service at the First Presbyterian Church, on the Heights in Brooklyn, and is still "going strong."

Opens Estey at Los Angeles.

Walter F. Skeele opened the new Estey organ in St. James' M. E. Church at Los Angeles Sunday afternoon, June 29. His numbers included: "America the Beautiful," Macfarlane; "At the Window," Lemont; "Will o' the Wisp," Nevin; "Pilgrims' Chorus," Wagner; "Fountain Reverie," Fletcher; "Londonderry Air," arranged by Coleman; Offertory in D, Batiste; Gavotte, Gluck.

James R. Gillette, of Carleton College, Northfield, Minn., the organist and composer, will be guest organist at the municipal organ at St. Paul, taking Hugo Goodwin's place, while Mr. Goodwin is on vacation for three weeks in August.



Illinois Chapter.

Members of the Illinois chapter dismounted from their dignity as they brought their season to a close on the evening of June 28 with their annual frolic. The occasion was made most enjoyable this year through the hospitality of Mrs. Lily Wadhams Moline, retiring secretary of the chapter, who acted as the hostess in her apartment on Burling street. Here gathered about forty members and their friends. After indulgence in various amusements which were calculated to prove the technique of those present along other lines than those of organ playing, refreshments were served which were the handiwork of Mrs. Moline, and gave ample evidence of the creative talent of Mrs. Moline in fields other than organ composition. It was the expression of all those present that the evening was one of the most enjoyable in the history of the chapter. The hostess was ably assisted by her daughter and a very charming granddaughter.

District of Columbia.

The following officers have been elected for the ensuing year by the District of Columbia chapter: Louis A. Potter, Jr., A. A. G. O., dean; Maud G. Sewall, F. A. G. O., sub-dean; Mrs. George E. Warfield, treasurer; Charlotte Klein, secretary; Mrs. John M. Sylvester, registrar; Rolla G. G. Onyun and John B. Wilson, auditors, and Mrs. Frank A. Frost, A. A. Torovsky, Charlotte Klein, John B. Wilson, Edgar Priest, Rolla G. G. Onyun, Louis A. Potter, Jr., Edith Athey and Howard A. Watson, executive committee.

Western New York.

The annual meeting and election of officers of the Western New York chapter was held Monday evening, June 30. About thirty members went by automobile from Rochester to Caledonia, where a delicious dinner was enjoyed at the Springbrook Inn. After remarks by the dean, Mrs. Charles L. Garner, the registrar, Miss Ruth Sullivan, gave a resume of the year's work. The report of the treasurer showed a good balance in the treasury.

Mrs. Wallace Miller, chairman of the nominating committee, presented a list of officers for the coming year as follows, and they were unanimously elected: Dean, Mrs. Charles L. Garner; sub-dean, Elliot C. Irvin; secretary, Alice C. Wysard; treasurer, Gertrude M. Miller; registrar, Ruth Sullivan; librarian, Ruth Mabee Vick; auditors, Lucy McMillan and Frederick Lee; executive committee, Lorimer Eshleman, Arthur G. Young, Mrs.

Wallace I. Miller, Mary Harrison, Harold Gleason, Emilie Cassebeer, Gertrude Keenan, George E. Fisher and Austin Grab.

Mr. Fisher praised the work of the dean, Mrs. Garner, during the past year, and Mr. Gleason spoke of the convention of the N. A. O. to be held at Atlantic City. Mrs. Garner announced that Miss Helen Hewitt had been successful in passing the examination for associate membership in the Guild. After the business there was dancing and a social hour.

Georgia Chapter.

The sixth and last of the series of recitals given during the year under the auspices of the Georgia chapter of the American Guild of Organists took place Tuesday evening, May 27, at the West End Presbyterian Church, Atlanta. Miss Lily Allen at the organ was assisted by Mrs. Florence Golson Bateman, soloist and composer. Preceding the recital the following officers were elected for the year: Dean, Miss Dora Duck; sub-dean, Mrs. Edwin Aiken; secretary, Mrs. D. L. Wood; treasurer, Miss Lily Allen; registrar, Mrs. Victor Clark; librarian, Mrs. Asa Candler Glenn; auditor, James E. Scheirer.

Western Pennsylvania.

The Western Pennsylvania chapter at Pittsburgh held the last meeting of the season June 20 at McCann's. The Rev. Frederick G. Budlong, S. T. D., rector of the Church of the Ascension, was appointed chaplain. Mention was made of plans for a most interesting series of recitals next season.

Mrs. Lulu Nesbitt Griffith, who for fifteen years was organist and choir director of Trinity Reformed Church at Pottsville, Pa., and a year ago moved to Canton, Ohio, is serving in the same capacity at the First Presbyterian Church of Canton, with notable success. On the evening of June 29 she arranged and conducted a patriotic musical service which attracted much favorable attention. Mrs. Griffith has a quartet and a chorus of twenty-five voices.

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It is with much satisfaction that we announce the publication of A Festival Suite for Organ by Stanley T. Reiff. The numbers are as follows:

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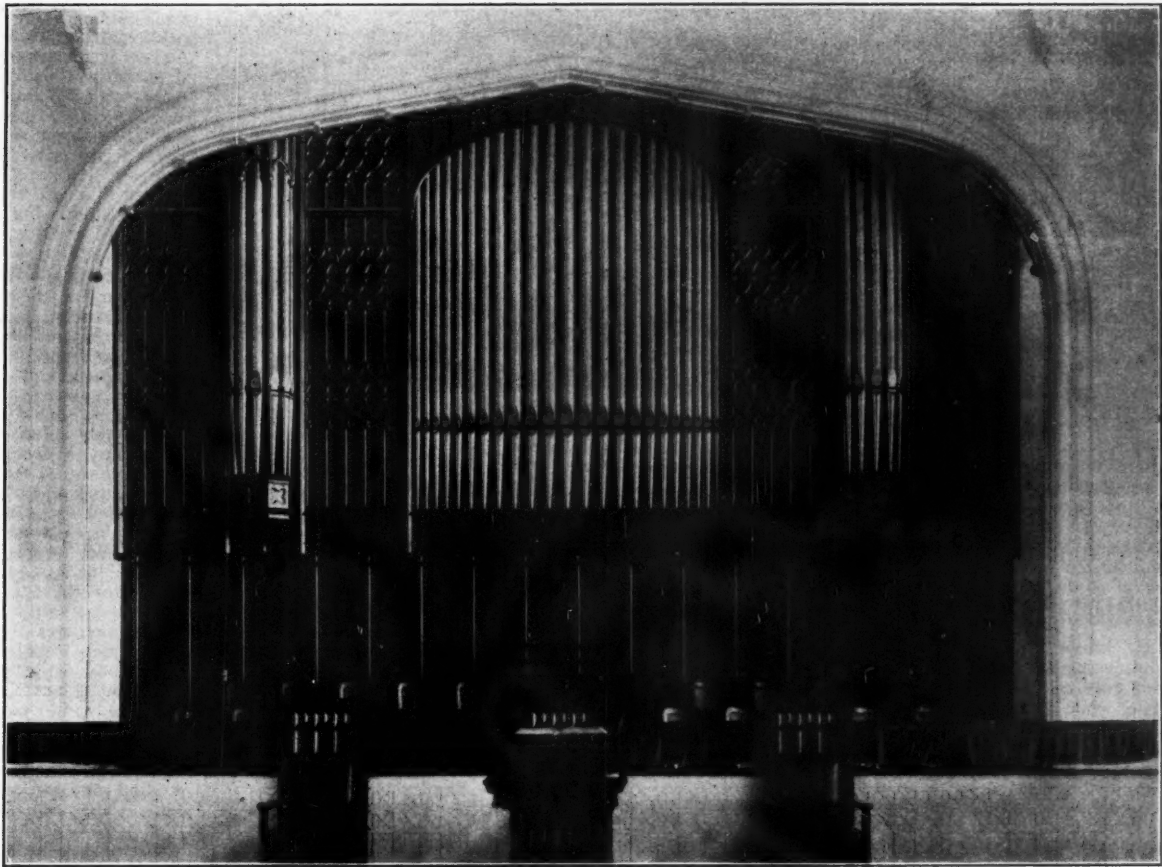
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Moderns—and Ultra-Moderns

By ALLAN BACON

The story is told of a certain king who called together all the learned men and philosophers in the land and propounded to them a riddle. Being of a whimsical turn of mind, he asked them to name for him the most important word in the language. They were to search diligently and discover the one word into which would be compressed all the hidden secrets and mysteries of their scientific and philosophical thought—a single word which would embody, as it were, the sum total of all human knowledge. A rich reward was promised to the one who should find the word which would fulfill the conditions. Scientists and philosophers went their way, each bent upon solving the problem. Finally one of them came forward, announcing he had found the solution, and claiming the reward. The magic word he offered was this: "whence?" The king was delighted and was about to bestow the prize upon the lucky man when an old sage was ushered in who, it was said, had also found the solution. "Sire," he said to the king, "it is true that, since time has been, men have been deeply concerned with the mystery of the origin of all things, but, your majesty, even after this problem is solved, a still greater one confronts us. I have the honor to propose a word, the most baffling, the most perplexing word in the language, a word which will be a stumbling block for all learned minds for all time to come. The word is 'whither?'" The prize was his.

The problem concerning the origin and development of our so-called science or art of music, while a fascinating one, is quite outside the realm of theory or speculation. Anyone who chooses can examine the records in any reliable music history textbook, where the evolution of the art of music will be found laid bare, from its earliest beginnings down to the present time. It is all a matter of cut-and-dried facts. No guesswork about it. It is a curious fact, however, that the textbooks all, with no exceptions, lead the student onward, step by step, through the development and growth of the art of music, from the ancient Greeks on down through the days of Hucbald, Palestrina, Bach and Beethoven—to mention just a few of the milestones on the path of progress—and down to the composers of the present day—and there they leave him. In very few of the texts do we find even a hint as to what the music of the future may be like, or even that there is to be a music of the future. A thoughtless student might easily come to the hasty conclusion that the art of music had ceased developing, that unknown forces had halted summarily, as it were, the evolutionary process, with the advent of the present generation. In coming to such a conclusion, however, they would only be playing true to form, for mankind, throughout history, has been prone to look upon each succeeding generation as a kind of culmination, each generation feeling that somehow the limit of development had been reached and that further progress was impossible.

Now, evolution signifies growth, development, change, a continuous process going on and on, and the unfolding and development of the art of music, throughout the centuries, certainly would merit the term evolution. But note well—while evolution signifies a continuous process of growth, etc., it has not one whit to do with either a "beginning" or an "ending." It does not even pre-suppose either of these hypotheses. For instance, Darwin's famous doctrine concerning the origin of species, with which we are all familiar, is accepted now in most of its fundamental principles by the entire scientific and philosophical world, yet it does not pretend to offer any explanation as to the origin of things, nor does it formulate any theory as to the probable ending of things. There

is not a scholar today but would laugh at the suggestion that this evolutionary process is not in operation today, this very minute. The mere fact that we cannot see its operations actually at work proves nothing except that the processes are so slow that they cannot be observed at first glance, by the casual observer. Now in the world of music exactly the same conditions prevail—the processes of growth are ever at work, inexorable, ceaseless, ever striving onward and upward—with this difference, however, that in music sometimes the changes occur more rapidly and are more noticeable. Sometimes a composer arises, a daring genius, whose message to the world appears arrayed in such a strange and bewildering garb as to arouse a storm of indignation and protest. Then the trouble begins.

Throughout the course of musical history the world—the musical world, that is—has been endeavoring to come to some permanent decision on a momentous problem: "What is a discord?" The question is not as simple as it seems, for the good reason that the ears—or shall we say the "listening faculties?"—of one generation seem quite incapable of reacting to a given combination of tones the same as the ears of the preceding generation. Or, let us put it another way: Novel harmonies and daring innovations which seem intolerably harsh and dissonant to the ears of one generation are accepted without reservation as entirely innocuous and even platitudinous by the general musical public only a few years later. This process has been going on for hundreds of years. It is part of the evolutionary process of which we were speaking a while back. Who of us would be so bold as to state that this process has been suddenly arrested, in this our own day and generation, and that further development and growth is impossible? Any thinking person must admit that the ears of the people who will come after us will be more highly developed than ours and will be listening with equanimity to the works of some of our present-day composers whose music sounds to us (some of us, at least!) like the perverted fruits of a disordered mind. When we consider that in our efforts to decide what constitutes a discord during the last few hundred years we have progressed all the way from the perfect open fifth, which was the only interval tolerated at one time, on down through the acceptance of chords of three notes, four, five and six notes, until today we have a number of composers who are making free use of chords which call for the sounding of all twelve tones of the chromatic scale simultaneously—when we consider all this, we must admit that we have gone a long way!

During all this evolutionary process, however, the course of progress was not strewn with roses—at least not for those composers whose works were revolutionary and who found the world unprepared to accept a new order of things. The reformer, we know, is nearly always unpopular. As far back as the year 1600 an Italian of the name of Monteverde got into an awful lot of trouble because of his free use of what were then known as unprepared dissonances, but which we now call just common chords. And since then the whole course of musical history has been one continual clash between the genius who was constantly enlarging our musical vocabulary and the critics who never ceased to heap anathema upon him for so doing.

Beethoven, in his symphonies and sonatas, made free use of chords involving the interval of a ninth. This was virgin territory in the field of harmony, in those days, and the musical language was greatly enriched by his bold innovations, but the ears of his contemporaries rebelled at the unaccustomed interval and the critics attacked him unmercifully. This was over 100 years ago, but we can still read today in his biographies what they had to say about his "ugly music," as they termed it. They said it was nothing but a "conglomeration of discords"—his music was "lacking in form"—he "delighted in breaking all the laws of harmony," etc. Fifty years later Wagner was intrepidly proceed-

ing to go him one better. Using Beethoven's objectionable ninth as a starting point, he succeeded in vastly enlarging the musical horizon of his time. Wagner's priceless contribution to the progress of musical development is now a matter of history—as is also, alas! the tremendous controversy he stirred up, the echoes of which have only recently died away.

And now behold, today the musical world is again in a ferment. The younger school of composers—sometimes referred to as the futuristic school, although they themselves modestly disclaim the implied compliment, headed by such men as Stravinsky, Schönberg and Casella, are boldly following along the lines of the logical development of the art. This development appears to be taking place along two fairly distinct channels. To put it in language which the average layman can understand, modern composers are beginning to write in two or more keys simultaneously, and they are using chords—combinations of tones, tone-clusters, call them what you will—which were undreamed of a generation ago. And these men are going about their work quietly, unostentatiously, unflinchingly, in the face of adverse criticism frequently of the most scorching kind. From all sides, all over the world, from the music journals as well as from the daily press, a perfect avalanche of criticism, ranging all the way from open charges of charlatanism to actual vituperation and invective, is heaped upon these daring souls, who, having read their textbooks and realizing that history is merely repeating itself, shake their heads sadly and, instead of mending their ways, begin seeking still further fields of harmonic invention.

The music of the future—what will it be like? There are composers living today whose works are so far ahead of their time that it will be in all probability at least another generation before they will be understood and appreciated. The music of the future? If we could hear it we probably would not understand it—we probably would say it was ugly, and sounded all "out of tune." We must be patient, and not judge too hastily. After all, it is not our own ears which will be called upon to pass judgment upon this strange new musical language which has arisen—this marvelous new idiom which has for its A, B, A a chord containing all twelve tones of our chromatic scale. Posterity will have ears much more sensitive than ours, much more highly trained and better equipped to understand the art which by that time will have developed one step farther on its long journey toward infinite harmony and infinite music.

Organ literature has so far been practically unaffected by all these radical ideas, for various reasons. Without taking the time now to go into those reasons, we do not hesitate to state, without fear of argument, that most contemporary composers who are employing this strange new musical language are not using the organ as a means for such expression. The new language has invaded the vocal field to some extent and the piano field to a very great extent, but its chief outlet of expression seems to be in the realm of chamber and orchestral music. A close observer of contemporary concert programs can readily see in what fields the new idiom is making its most frequent appearances. And the reason for this is so self-evident as to need no discussion here.

But the modern organ is beginning almost to compete with the orchestra, with its marvelous varieties of tone colors and its boundless possibilities for artistic expression, and there are even now signs of an awakening within the ranks of the organists. Soon the new language will break forth in the field of organ literature. It will be with us ere we know it.

Well then, boys, it is time to begin shaking off the shackles of triads and seventh chords and get out into the fresh ozone of harmonic freedom. You organists who for years have been going the rounds of chants and hymn-tunes and Rheinberger and Guilmant

and occasionally the Widor Toccata or Hollins' Overture, etc., with their perfectly orthodox harmony, you conservatives whose whole idea of anything "daringly modern" is the "Liebestod," or maybe Karg-Elert or Vierne, or a little Debussy once in a while by way of variety—you cringing sensitive souls who insist that "music must be harmonious and pleasant to the ear or it isn't music"—you pussyfooters, why don't you try going on a real spree, a debauch, as it were, of modernism and get hold of a lot of this new stuff—the more "ultra" the better—and get acquainted with it? Study it. Mull over it. Try to look at it from the composer's standpoint. Try to get your ears accustomed to these strange new combinations of tones. Don't just play it over once and toss it aside contemptuously, saying: "Rotten; the man's crazy." Anybody can do that. It's the easiest thing in the world to do. I've even done it myself. It doesn't prove a thing. Yes, it does prove just this: That you are unwilling to take the trouble to get acquainted with our new musical language and to do what you can to keep abreast of the times.

Now, of course, I am not for a minute advancing the argument that every composer who happens to clothe his musical thoughts in a strange and fantastic garb and who succeeds in inventing new and diabolical combinations of tones is necessarily a genius, and that we should bow down and worship merely because he shows his ability to write in four keys at once. That is ridiculous. There are just as many mediocrities and near-greats and charlatans and (save the mark!) fools in the world of musical composition today as there were in the days of Beethoven—in fact, there are probably more, for there are more composers today than there were then and human nature averages about the same. But the point is that, be he genius or charlatan, practically every composer of the younger school of all nationalities today is employing this new harmonic idiom to a degree. The great, near-great and also-rans, one and all, are using this new complex language. Only a blind man can fail to read the writing on the wall, these stirring times. You will have to step lively if you wish to keep up with the procession. Or, to change the simile, come on in, boys, the water's fine!

But it is best not to plunge in too suddenly or too deeply at first. Get some of the Scriabin piano pieces first. They make a good starter. Before you begin to play him, experiment a little with his famous "mystery chord." Try this on your piano (as they say in jazz-dom): Take C, F sharp, B flat in the left hand, E, A and D in the right hand. Here we have the real essence of Scriabin, the chord built on fourths instead of thirds, that made him famous, as it were. Strike the notes simultaneously, or arpeggiando, as you prefer, and try them in different positions and try transposing them half a step up and down. Get your ears used to the novel combination of tones. There is a charm, an elusiveness and witchery about this beautiful chord, somewhat bewildering at first because of its indefiniteness of tonality, but in the end altogether fascinating. Then get some of the Sonatas or Poems or Preludes of the later Scriabin—anything after op. 50 will do—and dig in. Here you will find yourself suddenly transported to a land of mystery and enchantment, a land of strange, unthinkable harmonies, where triads and key-signatures are done away with, and as a necessary result, all "modulation" and definiteness of tonality. There is an exhilaration which comes to one when the old familiar landmarks have been left behind and he finds himself in the boundless open places of complete harmonic freedom.

After Scriabin you will be ready to tackle anything. The bars are down now and anything is possible. Get a copy of "Four Conceits" by that young Englishman, Eugene Goossens (Published by Chester). Here you will find yourself turning harmonic hand-springs among a melee of chords which will seem mere gibberish to one whose harmonic vocabulary has not pro-

gressed beyond, say, the Franck stage. Some of his chords seem to defy analysis, on any basis, until we discover that he is really thinking in two keys at once. Then it's easy (!) In the case of the last number in the volume, entitled "The Marionette Show," we have a piece of real ultra-modern music, as far as harmony is concerned, written in such a clever, ingenious fashion as to make it an exceedingly effective concert number. Indeed, I know of no more effective or "catchy" encore number in the whole realm of piano literature. The title should be announced, however, to assure its going across.

In Goossens we have an example of a composer making free use of an extremely modern and complex idiom, and yet clever and genial to the extent of "sugar-coating the pill," so to speak, and meeting his audience more than half way and making it feel distinctly at ease. Another composer of the same type is our own American, John Alden Carpenter. Those of you who have not investigated his delectable "Krazy Kat Pantomime," a piano score of which is published, or his Concertino for piano and orchestra (high-brow jazz from start to finish) should do so at once.

But from the Carpenter and Goossens type of composer to the Schönberg type is a frightful leap, and let all who would make the attempt look warily and choose their landing-place. For in place of cleverness here we have sheer intellectuality, in place of geniality and spontaneity we have abstract, philosophical gropings after truth, vague searchings into the infinite. These things cannot, from their very nature, make for popularity. The best introduction to Schönberg is his volume of "Six Small Piano Pieces" (Universal Edition). Then get his "Three Piano Pieces," also his album of fifteen songs for medium voice. These will be sufficient to give one an insight into the real Schönberg. But let it be understood at the outset that we are dealing here with decidedly strong meat, and that the dilettanti and the idly curious had best turn their attention elsewhere. The only way to get really acquainted with this idiom is to STUDY it. The trouble with hearing orchestral works of the Schönberg type is that the listener hears the work only once and the "cataclysmic avalanche of dissonance," as one able writer has put it, leaves him unnerved and in no frame of mind to pass intelligent judgment on the piece. Only one whose ears have become accustomed, through long study and familiarity, to the new idiom, can listen intelligently to a work of such complexity and really be said to "hear" it. That is why it is much better to get some of the simpler piano pieces or songs and then mull over them in the privacy of your studio. Play them over, not once but many, many times. Try to get at the intangible something-or-other which must lie back of the sphinx-like enigma of notation. You may not succeed. For, while the musical cognoscenti have practically accepted Schönberg today, they do not pretend to understand him all of the time, and there are times, so I have been told, that even Schönberg admits he does not understand himself. The plain facts are, the man is about three jumps ahead of his generation, and all we can hope to do is to tag along and gather up a few crumbs. But at least in making the effort you will be getting your ears accustomed to listening with equanimity to something besides triads and altered sevenths and ninths. And that will be something. After all, it is a matter of training the listening faculties. For you will admit that, in listening to these self-same sevenths and ninths, our ears do not react anything like the same as did the ears of our ancestors of two and three hundred years ago when such chords were classed among the "forbidden fruits." It is a matter of training. That which we hear often enough becomes commonplace. And the process of sophistication is going on right now among our present younger generation. You doubt it? All right. How, then, do you account for the fact that when I first heard Ravel's "Jeux d'Eau" a number of years ago in St. Louis the audience openly tittered, thinking the pianist was "spoofing" them, whereas

I played it a few weeks ago before an audience of 2,000 high school youngsters and it proved to be the most popular number on a program which included pieces by Chopin, Liszt and MacDowell? This piece, by the way, begins and ends on a dissonance (according to the traditional definition of a dissonance) and the only "consonance" that occurs throughout its twelve or more turgid pages is an occasional open fifth. Verily, the ears of our younger generation are becoming more sophisticated.

As I said, in the organ world, staid, sober and conservative, we hear only faint and occasional echoes of the mighty forces which are uprooting the familiar landmarks in our beloved musical language. In the works of such men as Reger, Karg-Elert and Roger-Ducasse we hear many daring harmonies and bizarre effects, but the apparent complexity disappears upon closer analysis. There is no new idiom here. Probably the most modern writer for the organ today is our own Leo Sowerby. Here we have a composer thoroughly grounded in the classics and writing with tremendous power and technique and showing withal perfect acquaintance with the musical language of the moderns. Mr. Sowerby, by the way, resents having applied to him the term "ultra-modern." He says it all depends upon the point of view. And so it does. Compared with the sphinx-like Schönberg I suppose Sowerby, with his abounding vitality and his gift of apparently inexhaustible melodic invention—well, there simply is no comparison, since they have practically nothing in common. But there is more vital, breathing "modernity" in one of Sowerby's smaller organ pieces, like his "Madrigal," for instance, than Widor ever dreamed of in all of his eleven symphonies, including his last three or four, which are supposed to be quite "modern."

We organists are conservative, as a class, and it is right that we should be, but out of sheer self-interest we should hold ourselves more receptive toward innovations and learn to be tolerant of new ideas. Especially must we realize the futility of blinding ourselves to what is going on under our very noses. The ostrich, you know, buries his head in the sand thinking (if he does think at all) that because he can't see you you can't see him.

R. B. Terry, trustee in bankruptcy for the Shipman Piano & Organ Company, High Point, N. C., has sold the entire property and machinery of that concern to Ferd Ecker for \$36,500.

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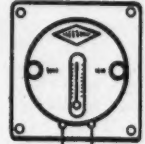
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|-------------------|----------------|------------|
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| Blue Cross | mystery ship | |
| rotogravure | junior college | |
| Esthonia | askari | Fascista |
| altigraph | cyper | Riksdag |
| Flag Day | sippio | Red Star |
| mud gun | sterol | paravane |
| Ruthene | Swaraj | megabar |
| rollmop | taiga | plasmon |
| sugamo | sokol | shoneen |
| psorosis | soviet | precool |
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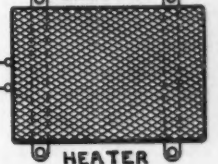
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Specification of Three-Manual in Trinity Lutheran Church.

A new three-manual organ built by M. P. Möller was dedicated recently in Trinity Lutheran Church, Shamokin, Pa. Professor C. Grant Sterner, of Ashland, Pa., will preside over the instrument. The specifications are:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 73 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason, 8 ft., 61 notes.
 4. Doppel Flöte, 8 ft., 73 pipes.
 5. Clarabella, 8 ft., 73 pipes.
 6. Gemshorn, 8 ft., 73 pipes.
 7. Gemshorn Celeste, 8 ft., 61 pipes.
 8. Flute d'Amour, 4 ft., 73 pipes.
 9. Octave, 4 ft., 61 notes.
 10. Tuba, 8 ft., 73 pipes.
 11. Chimes (Deagan, G to G), 25 bars.

- SWELL ORGAN.**
12. Bourdon, 16 ft., 97 pipes.
 13. Gedeckt, 8 ft., 73 notes.
 14. Orchestral Flute, 4 ft., 73 notes.
 15. Quint, 2 3/4 ft., 61 notes.
 16. Fifteenth, 2 ft., 61 notes.
 17. Tiercena, 1 3/5 ft., 61 notes.
 18. Open Diapason, 8 ft., 73 pipes.
 19. Flauto Traverso, 8 ft., 73 pipes.
 20. Viole d'Orchestre, 8 ft., 73 pipes.
 21. Viole Celeste, 8 ft., 61 pipes.
 22. Salicional, 8 ft., 73 pipes.
 23. Aeoline, 8 ft., 73 pipes.
 24. Flute Harmonic, 4 ft., 73 pipes.
 25. Cornopean, 8 ft., 73 pipes.
 26. Oboe, 8 ft., 73 pipes.
 27. Vox Humana, 8 ft., 61 pipes.
 28. Harp, 49 bars.

- CHOIR ORGAN (Augmented). (Enclosed with Great.)**
29. English Open Diapason, 8 ft., 73 pipes.
 30. Doppel Flöte, 8 ft., 73 notes.
 31. Melodia, 8 ft., 73 notes.
 32. Dulciana, 8 ft., 73 pipes.
 33. Gemshorn, 8 ft., 73 notes.
 34. Flute, 4 ft., 73 notes.
 35. Dulciana, 4 ft., 61 notes.
 36. Tuba, 8 ft., 61 notes.
 37. Viola d'Gamba, 8 ft., 73 pipes.
 38. Unda Maris, 8 ft., 61 pipes.
 39. Clarinet, 8 ft., 73 pipes.
 40. Chimes (from Great), 25 notes.
 41. Harp (from Swell), 49 notes.

- PEDAL ORGAN.**
42. Open Diapason, 16 ft., 44 pipes.
 43. Small Diapason, 16 ft., 32 notes.
 44. Bourdon, 16 ft., 44 pipes.
 45. Lieblich Gedeckt, 16 ft., 32 notes.
 46. Flute, 8 ft., 32 notes.
 47. Octave, 8 ft., 32 notes.
 48. Violoncello, 8 ft., 32 notes.
 49. Tuba (29 from No. 10), 16 ft., 12 pipes, 32 notes.

Fire at Hausmann Factory.
Two pipe organs and a piano were

destroyed by fire July 13 at the organ factory of Adrian Hausmann, in Milwaukee. The loss, including about \$800 damage to the building, was estimated at \$5,000, according to Mr. Hausmann. The cause of the fire has not been ascertained.

Philadelphia Fraternity Meets.

The Philadelphia Fraternity of Theater Organists held a meeting and luncheon at the Cafe Forest, 3707 North Broad street, June 14. Charles Thompson spoke about the Stanley lens. The meeting was called to order at 1:30 a. m. Several members were expelled as per article 9, section 2, of the by-laws.

At a meeting and lunch held at the Hotel Lorraine, July 5, at midnight, Mr. Maitland introduced Ray C. Brown, manager of the Collingswood Theater, Collingswood, N. J. Mr. Brown spoke along the lines of co-operation and his interest in the society. It was moved by Otto Schmidt and ordered that Mr. Maitland represent the fraternity as a delegate to the convention of the N. A. O. On motion of Mr. Schmidt the next meeting is to be held Sept. 6.

On Hearing Bach.

[From the "Linotype or Two" Column in the Chicago Tribune.]

Bach, you must have had a Great time at your organ: Fitting the colors of the Stained cathedral windows into the strict corset of A fugue; restraining some Proud tower, surging into Sky, with chains of black Sixteenth notes; slipping In a gargyle with whimsy Shifts of key! Bach, you Had a great time, surely!

DEVIE NAY.

Alban W. Cooper, late of Buffalo, has entered upon his work as organist and director at the First Presbyterian Church of Binghamton, N. Y. Mr. Cooper begins his new duties with enthusiasm and looks forward to a valuable musical ministry.

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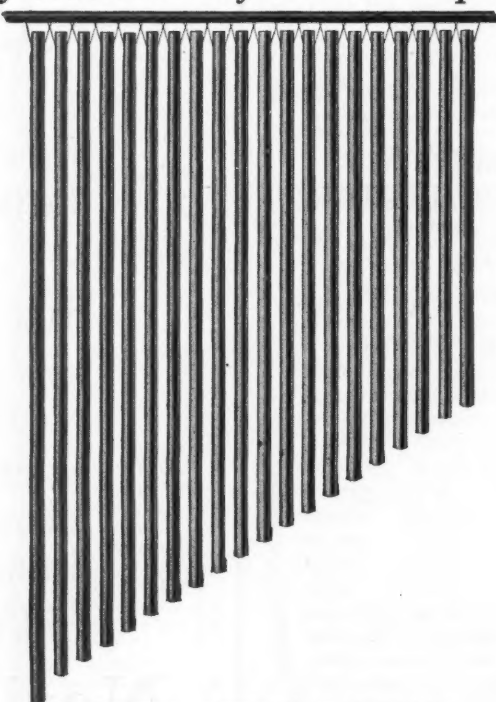
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OPENS READING 4-MANUAL

Earl W. Rollman Presides at Large Möller Organ in New Church.

Earl W. Rollman presided at the dedication of the new edifice of St. Stephen's Reformed Church and its four-manual Möller organ at Reading, Pa., the week from June 29 to July 6. The celebration took the nature of a jubilee, with daily services, preceded by brief recitals by Mr. Rollman. July 2 he gave a special recital, at which he played: Second Sonata, Felix Borowski; "Romance sans Paroles," Bonnet; "The Swan," Saint-Saens; "Evening Bells and Cradle Song," Macfarlane; Prelude and Fugue in C minor, Bach; Grave and Adagio (Second Sonata), Mendelssohn; Air for G String, Bach; Meditation, Sturges; Triumphant March ("Naaman"), Costa. The organ is a comprehensive instrument, with an echo division, chimes and harp, in addition to the regular features of a four-manual.

Founders the Diapason Club.

Miss Katherine Hammons, the Dallas, Tex., organist and teacher, and secretary of the Texas chapter, A. G. O., recently formed an interesting organization, which she named the Diapason Club. The charter members are pupils of Miss Hammons. Several interesting programs have already been presented by the club. An open meeting of the Diapason Club was held at the City Temple on a recent Saturday afternoon. Those who took part in the program were Miss Emma Nixon, Miss Josephine Smith, Miss Anita Hansen, Miss Lela Shell, Miss Bernice Anderson, Mrs. Homer Chapman and Mrs. Dan Ferguson. Mrs. Homer Chapman entertained with a recital at the City Temple, when the following program was given: Prelude and Fugue in F, Bach; Concert Study No. 1, Yon; "Morning Mood" and "Anitra's Dance," Grieg; Indian Serenade, Vibbard; Meditation, from "Thais," Massenet; "Cuckoo" and "The Bee," Lemare; Fantasia, from "Lucia," Donizetti.

New Position for Abram Butler, Jr.

Abram Butler, Jr., has been appointed organist and choirmaster of the Church of the Good Shepherd, Buffalo, and will begin his duties there Aug. 1. Mr. Butler is at present organist at St. Luke's Church, Buffalo. He received his training under Beecher Aldrich and George Edward Stubbs, making the training of the boy voice a specialty. Before going to St. Luke's, Mr. Butler was organist at Grace Episcopal Church, Buffalo, for several years and prior to that was at the Church of the Messiah, Detroit.

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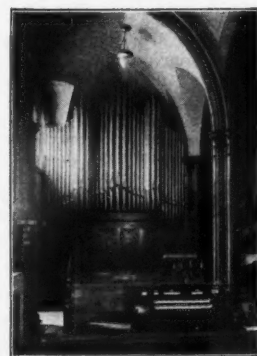
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Seeing America While Organ Builders Pay

"Salesman" Describes a Merry Little Game of Church Committees, Citing One Interesting Instance.

There is a merry little game that organ committees and organists sometimes play on organ builders. This little game has no name as yet, but it deserves one. Perhaps some reader can suggest a name when he is through reading this article.

The incidents recorded in this story are all true, but for obvious reasons the names of the parties concerned are not given. However, I am sure that a number of well-known organ builders will have no difficulty in recognizing the incidents and undoubtedly will second the writer's opinion regarding the business methods of some churches.

A certain church in a good-sized city, having outgrown its building, erected in the nineties, decided to erect a new edifice in keeping with its growing needs. Having secured a splendid site and started the new building, it was in due course of time approached by a number of enterprising gentlemen, each of whom was willing to take an oath that the organ firm he represented was the one and only firm in existence that could build the organ the church needed.

One of the aforesaid gentlemen was the writer, who found that for some reason the pastor was very much prejudiced against the organ which he represented. On being pinned down as to why he was opposed to this instrument, he made statements regarding two churches, both of which, he asserted, had installed this make of organ, and found the instruments most unsatisfactory installations, having caused the purchasers untold trouble and expense. The salesman immediately demanded the names of the two churches, and proved to the aforesaid unbeliever of the truth that one of the churches named did not have his make of organ. The other church did have this make, and as the company had received no complaints regarding trouble, dissatisfaction, etc., its representative immediately wrote to the church authorities, who immediately came back with a strong statement regarding the merits of the instrument, and did all but call the reverend gentleman a gross prevaricator. On being confronted with this written statement, the reverend gentleman immediately retracted his statements and assured the salesman that he was laboring under a false impression—that he had always wanted his make of organ in the church, and would do all he could to see that one was purchased.

A few weeks later, the time having arrived when it seemed necessary to decide upon an instrument, a committee consisting of nine men was appointed. These gentlemen were one and all chosen for their knowledge of everything not pertaining to anything musical, least of all an organ. The various builders were then invited to send their representatives and enlighten this small committee as to just why their instrument and no other should be purchased by the church.

When the writer's turn came he literally "blew in" with the regular evening blizzard, which is one of the attractions of this well-known city, and after trying to answer nine different gentlemen all talking at once, asking questions such as "How many pipes will be in the organ?", "What are the manuals for?", "Can we have a vox humana?", etc., intimated to the committee that there were several organs of his make in the city, any of which he would be glad to show for their edification. This was not satisfactory, however, as it seemed that they preferred to go to another city some 100 miles distant. The appointment was arranged for the following Saturday, and the salesman departed, happy in the thought that he would have the privilege of showing two or three of the committee what a real organ looked like, both inside and out.

The day before the appointment the salesman received a wire from the reverend gentleman stating that they

would not come unless their expenses were paid. Of course the salesman wired back to come ahead, and you can imagine his surprise when nine gentlemen descended from the train and piled into two taxicabs, which were used for the next three hours. It seemed that all of the committee could not come, so other members of the church were invited to take their places. Fortunately the thought had not occurred to them that it might make a nice outing to bring the family along. Had it been any other time of the year than the dead of winter probably they would have made a choir picnic out of it.

Following the visit to this city the gentlemen expressed a sudden desire to visit another organ of the same make, this one being some forty miles distant. Nothing would do but that they all must go and examine this instrument. All seemed delighted with what they saw. The reverend gentleman was most emphatic in his declaration that they had heard the finest organ made and they wished a duplicate of this instrument in their church.

After considerable dickering back and forth figures were finally submitted on a duplicate of the last organ the committee examined. Of course, figures mean absolutely nothing in the building of an organ, but they are a necessary part of any business transaction, and this committee of experts had to have them. Shortly after submitting the figures word was received that the committee had received an urgent invitation to visit the factory of a certain organ builder about 500 miles distant, and intimated that a trip to the writer's place of manufacture would not be turned down.

Accordingly arrangements were made to meet the gentlemen in the metropolis and again the salesman was "taken in," for instead of the two or three at the most who the reverend gentleman promised would come, there were six of the nine committeemen on hand. Having already turned in one expense account of over \$150 on this prospect, the salesman did not like the appearance of things at all, but made the best of it, showed them several organs, took them around the town and then transported them to his factory 200 miles away.

After their return to their home city nothing directly was heard for several weeks, although the representative was told that "your organ is being seriously considered," etc. Indirectly, however, it was learned that the committee had been "investigating" the factories of all those firms who would pay their expenses and the writer knows positively that not fewer than ten firms were asked to bid.

Finally the show-down came. A certain firm submitted a proposition at \$22,500. This firm naturally was very anxious, like all the other bidders, to get the business, particularly as it, like all the others, was somewhat averse to charging off from \$500 to \$1,000 to profit and loss, having done their share in helping the organ committee to "See America First" (at the expense of the organ builder). This firm assured the committee that the four-manual organ which they wished to offer was a wonderful "buy."

Then, to the amazement of all who had introduced their product on the merits of the work, it developed that all this outfit were after was the lowest-priced instrument that could be purchased. The firm that submitted a four-manual specification at \$22,500 cut its price on the same specification to less than \$10,000 and secured the contract. Question: Was it a "buy" or a "sell"? Much needless waste of time, effort and money would have been saved a number of builders had they been told at the start that \$10,000 was the limit and that the church wanted quantity and not quality, but this was not mentioned.

Would it not be well for builders to take a definite stand on the expense question? Of course, this case was an exceptional one, but it is a fact that at least \$2,000 was spent by all the builders together in chasing this outfit of Christian gentlemen around the country, not one of them knowing a primary valve from a low C in the vox humana. Such trips are an imposition and a tax on organ builders,

doing no good to the purchaser or the builder. Taking one or two serious-minded men, who have the intelligence to appreciate the differences between the various builders, who are fair-minded, anxious to do what is best for the church, and capable of appreciating the relative differences in the costs of various makes of organs, is another matter.

The builder who secured the contract undoubtedly will install the organ exactly as he has specified it. He secured the contract on the old plea of "an advertisement for our firm, and of course a special price in consideration of the importance of your church." He expects to secure other contracts from this organ. But will he?

No organ builder expects to win every order on which he is asked to bid. Every builder is glad to show his work, to spend a reasonable amount of money to sell his goods. But no firm in the country, be it small or large, is anxious to be made a means of transportation for large and useless committees who can talk only in terms of dollars. The writer is through. The next committee of nine that wishes a trip to Timbuctoo or Sitka can walk, pay its own way and eat its own canned beans.

SALESMAN.

Last Recital by Koch on Old Organ.

The last recital of the season was given in Carnegie Hall, North Side, Pittsburgh, June 29, by Dr. Caspar P. Koch, city organist. It was the last recital on the old organ that has served for thirty-five years. The organ is to be dismantled at once and to be replaced by the new Skinner, the latter to be ready for the fall opening. For the final recital the following program was prepared, closing with a fantasia on Mr. Carnegie's favorite melody, "Auld Lang Syne": "Grand Choeur Dialogue," Gigout; Larghetto from Second Symphony, Beethoven; Theme and Variations, "The Harmonious Blacksmith," Handel; Song of Flower Maidens from "Parsifal," Wagner; "Tabakerka," Liadoff; Barcarolle, Offenbach; Paraphrase on "Auld Lang Syne," Wilkins.

Composition Prize to W. J. Kraft.

William J. Kraft, of the faculty of the music department of the University of California, Southern Branch, and formerly of New York, has been awarded the prize offered by the California Federation of Music Clubs for the best anthem written by a composer who has resided in California two years or more. Mr. Kraft, formerly of the music department of Columbia University, won recognition in the East as a church and concert organist. Mr. Kraft is a fellow of the American Guild of Organists. He received the degree of bachelor of music from Yale.

Barnes to Philadelphia Church.

Edward Shippen Barnes, the New York organist and composer, has accepted the position of organist and choirmaster of St. Stephen's Episcopal Church in Philadelphia, and will begin his work there Sept. 1. Mr. Barnes has resigned his position at the Rutgers Presbyterian Church, where he has been playing for eleven years. St. Stephen's in Philadelphia is the church which Dr. David D. Wood served for forty-six years. Mr. Barnes will continue to live in New York.

An organ built by George Kilgen & Son of St. Louis was dedicated at St. Mary's Catholic Church, McHenry, Ill., June 22. Sister Cantia, organist of St. Mary's, presided at the instrument.

ORGAN IN NEW HIGH SCHOOL.

Austin Three-Manual Is Installed in Building at Gastonia, N. C.

The new high school at Gastonia, N. C., has a three-manual Austin organ recently completed. The organ is divided on each side of the stage, the swell being placed in one chamber and the great and choir on the opposite side. The entire organ is under expression, with the console placed in the orchestra pit. The instrument has thirty stops, including a harp.

The new building and organ were officially opened for the graduation exercises. Three well-known organists presided and gave recitals. Miss Annie May Hays of Charlotte, N. C., and Arthur Speissegger, formerly of Charleston, S. C., showed the possibilities of the organ at the afternoon exercises and James Alderson of Grove Park Inn, Asheville, N. C., played a program in the evening. Gastonia boasts of being the first city in North Carolina to equip a high school with an organ and it is hoped other towns will follow the example.

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BY HAROLD V. MILLIGAN.

Adagio in A flat, by H. A. Fricker; published by J. & W. Chester, London, England.

This musicianly composition by the former city organist of Leeds (now of the City Temple, Toronto, and director of the far-famed Mendelssohn Choir) is constructed along the lines of the slow movement from a symphony. Its Beethovenian dignity is well-matched by its consistently developed form. It makes an ideal service prelude for the church organist. Its main theme is developed and elaborated after the manner of Beethoven, and its contrasting themes are well-balanced. There is opportunity for melody singing by expressive reeds, for decorative counterpoint from the supple flutes and dynamic contrast in several forte passages.

Suite de Quatre Pieces, by Amedee Tremblay; published by J. Fischer & Bro., New York.

The "Quatre Pieces" are a Prelude-Carillon, Menuet-Francaise, Marche de Fete and Toccata. The Prelude-Carillon is built on an ascending scale passage of carillon-like character, but does not offer any opportunity for the use of the actual bells. The Menuet-Francaise is an excellent essay in this captivating dance form. In spite of three centuries of minuet writing, it is still possible to be entertaining in stately three-four rhythm! There is a little "musette" passage in contrast to the principal section of the minuet, and later on a skillful two-part canon.

The Marche de Fete is bold and triumphant, with sufficient individuality to avoid the banal. The middle section, quasi staccato, is very intriguing. The Toccata is the most difficult of the four compositions. The theme is in the pedals most of the way, with a rhythmic figure on the manuals. Not as much is made of the quiet middle section as in some toccatas. We like best of the group the Menuet-Francaise and the Marche de Fete.

Offrande Musicale in C.

Offrande Musicale in G.

Toccata.

By Paul de Maleingreau; published by J. & W. Chester, London.

One hesitates to pass judgment on much of this ultra-modern music. A man who speaks in a new and strange idiom is entitled to have his day in court, even if much that he says is unintelligible to the majority of the bystanders, not to mention the jury itself. We never commit ourselves after one reading of this kind of thing. We always put it aside, sometimes for a month or two, and come back to it with as fresh a viewpoint as possible. Sometimes we are rewarded by discovering strength and beauty where at first glance we saw only crabbed ugliness. Sometimes we turn away sadly from a second or third reading with the haunting suspicion that our musical perception is failing us, or that possibly we are slipping into the days of the sere and yellow leaf, when we will begin to doddle and mumble about the "good old days." There must be something in it, we reproach ourselves; else why did the composer take the trouble to cover all that paper with ugly little black notes and why did the publisher go to all the expense and trouble of engraving and printing it?

We are not going to say much about these three pieces by Paul de Maleingreau. We have examined them several times and reluctantly confess that they do not especially please us. There are a few passages here and there that seem to us expressive and beautiful, but much of the music seems to be deliberately ugly and decidedly tiresome. It is not that it is discordant, although heaven knows there is plenty

of discord scattered around, but the themes themselves seem to us dry and inexpressive and the development and elaboration pedantic and uninteresting. But we may be wrong.

The composer speaks with a strongly marked individuality. There are characteristics which amount almost to mannerisms. The pedal is more often than not written an octave higher than is customary. M. de Maleingreau evidently does not approve the one-legged organist who does all his pedaling with his left foot. He figures on the pedal tone sounding an octave lower than written, and writes accordingly. There are the chromatic sequences which are always part of the baggage of the modern composer, and a marked fondness for consecutive fourths and fifths, used frequently with octaves, resulting in successive chords of roots and fifths, but no thirds. This produces a medieval effect which undoubtedly is a favorite one with the composer.

Symphonie de Noel, by Paul de Maleingreau; published by J. & W. Chester, London.

The Symphonie appeals to us much more than the short pieces just mentioned. It seems to us that the material used has greater vitality and the use made of it seems to be more "musical." (It is strange to accuse a musician of being unmusical, but that is the only word to convey our meaning.) The Symphonie is numbered Op. 19 and marked "de la serie Cathedrale."

There are four movements and the music is severely ecclesiastical in style, the medieval effect just mentioned being a marked characteristic. The first movement is "Vigile de la Fete." The first theme, a vigorous, upsweeping one that would be stunning in massed strings of a symphony orchestra, strikes out at once, without preamble. The development is more or less true to form, the contrasting melodious second section being an "Alleluia de la Vigile," evidently an old church hymn. There are two or three pages of counterpoint that did not interest us at all, but the climax is splendidly built up and the movement ends in a conflagration.

The second movement is labeled "Vers la Creche," and again we have an old hymn, "Veni Redemptor," given out first in the lowest registers in the unharmonized consecutive fifths and fourths previously mentioned. There is a second theme, "un peu plus lent," a snaky, slippery theme of shifting chromatics, and the two themes alternate throughout the movement. The "Veni Redemptor" appears at first so low in compass that on some organs it will hardly be intelligible, but it rises in pitch as well as dynamic intensity, building up finally to a full organ climax, unharmonized as to manuals, with the pedals providing inappropriate basses.

The third movement is "L'Adoration Mystique," and is the classic "slow movement," in which the composer is supposed to show how much he can "feel." The last movement is a brilliant "Final," "Dies Laetitiae." It is technically quite difficult, but for that matter no part of the Symphonie is easy. We can recommend it only to virtuosi, either potential or actual.

Ronde des Princesses, Berceuse and Finale, from "L'Oiseau de Feu," by Igor Stravinsky, published by J. & W. Chester, London.

After de Maleingreau this music of Stravinsky seems almost conventional. But "L'Oiseau de Feu" is not one of his later works. Since its writing he has traveled some distance along the road to the unknown future. There be those who firmly believe that Stravinsky is the leader of all the modernists, and the white hope of music. His "Rites of Spring" (symphonic poem) undoubtedly was the success of the orchestral season in New York this year. The critics raved about it and the public went mad over it. We heard the first performance of it by the Boston Symphony Orchestra, and it sounded to us like a delineation of an old-fashioned country fair on the banks of a western river—the steam calliope, the numerous brass bands, a couple of hurdy-gurdies, a crowd of

rustics, peanut and popcorn vendors, ballyhoosers in front of the side shows, clouds of dust, insufferable heat and the odor of straw and hot animals, human and otherwise. (We put in the river because we heard steamboat whistles several times.)

To return to "L'Oiseau de Feu," there is nothing like that in it. It is quite mild and peaceful in style. The organ transcriptions have been made by Maurice Besly, and he has indicated the composer's original orchestration, but not the suggested registration for the organist, which is, perhaps, just as well. Clarence Dickson made a transcription of the "Ronde des Princesses" several years ago which was published by the Gray Company. It is lovely music, full of charm and grace. The Berceuse and Finale is a little more exotic in style, but not excessively so, and it makes an excellent organ piece, very unusual in form, beginning with the Berceuse, an ingratiating melody, and ending with a sonorous full organ climax.

Riemenschneider Is in Paris.

Albert Riemenschneider, the Cleveland organist and director of the conservatory of Baldwin-Wallace College at Berea, Ohio, is passing the summer in Paris and in another column contributes for the benefit of readers of The Diapason an interesting account of recent organistic happenings in the French capital which tend to enhance the standing of American organists in the eyes of France. Mr. Riemenschneider is making good use of his time by close association with M. Widor, his old master.

According to Meyer Davis, head of an orchestral organization familiar to radio fans, the word "jazz" does not represent a true description of modern music for dance or song. Mr. Davis states that the dance music demanded today is "far removed from the style of a few years ago, when the wheeze and shrill of the clarinet, the blare of the trumpet and the banging of the drums pleased the majority of people who became dance enthusiasts for the

first time." In his desire to obtain a more truly descriptive word for dance music of today he has offered a prize of \$100 for a name to displace the word "jazz." There are no restrictions except that the number of names submitted by one person is limited to five and must be mailed to Meyer Davis' Music at the New Willard Hotel, Washington, D. C., on or before Aug. 15. The award will be made Sept. 1.

Campaign for Dayton, Ohio.

Dayton, Ohio, is conducting a campaign for \$50,000 as financial backing for the Dayton Westminster Choir, which is pronounced by critics one of the finest choral organizations of the country. Under the direction of John Finley Williamson, the choir has attained a high standard, and its attainments have attracted notice far and wide, and have resulted in an offer to Mr. Williamson of a good position in the east.

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CHICAGO, AUGUST 1, 1924.

Readers of The Diapason passing through Chicago in the summer months are cordially invited to call at the office of The Diapason and to make it their headquarters while in the city. An information bureau is maintained here for your benefit and mail may be addressed in our care.

A SUMMER INSPIRATION

Now that we are in the midst of the summer dullness, most of us are thinking of plans for the approaching season, of the work to be done when cool weather arrives and of the mistakes to be avoided in another year of effort. That the majority of organists perform no avoidable duties in late July and August is evidenced by the daily mail at the office of The Diapason. The postmen have much less to do than at other seasons so far as this office is concerned. News is much scarcer and the rush of recital programs is entirely at an end.

At this season we are impressed with the value of the annual convention of the National Association of Organists and it is only to be regretted that not every organist in the country has the opportunity to be present at these yearly feasts of organ music, which are also splendid occasions for the communion of kindred spirits. Those who once attend a convention of the N. A. O. usually put forth their best efforts to go again, and each year something a little different is presented to lend variety to the meetings. The whole ensemble gives a fine inspiration for the year's work and rouses the ambitions of the large number who seldom have the opportunity through the season to hear other organists. This year the fact that a prominent ocean resort is the host makes the features of recreation prominent. In response to a suggestion by The Diapason the program will not be too strenuous and it will not be necessary to skip an important event in order to go sight-seeing or to rest.

The organists of this continent owe the N. A. O. a great deal for originating these annual conventions, and we hope the attendance will be such as to give the officers of the association the greatest encouragement in planning their offerings for next year.

A BRIEF FOR THE MODERNISTS

When that thinking young organist, Allan Bacon—and the thinking ones are rare—dropped in at the sanctum of The Diapason a few weeks ago as he was passing through Chicago he was led into a discussion of the worth—or worthlessness—of certain modern styles of composition. The upshot was that it was suggested to Mr. Bacon that when he returned to the College of the Pacific, where he is doing excellent work in the music department and as recital organist, he place his thoughts on paper for the benefit of

readers of this paper. Mr. Bacon promised to do so, and kept his promise. The result is an article on another page of this issue which is an eloquent plea for the modernists and should give everyone something to think about, even in these dogdays. It is a clever brief for the Schönbergs, Stravinskys et al., whether or not you agree with all that Mr. Bacon says. The principal point is that musical standards change and that what seems like discord today and is condemned by the cognoscenti may be the generally approved product tomorrow. Our only immediate reply might be that we care not what music the future may relish and approve; that we want something while we live that sounds better to us in our present state of evolution. But we will leave it to Professor Macdougall to wield his trusty pen on this subject.

ONE WAY TO SEE AMERICA.

Many and devious are the ways that have been discovered to make the organ builder divide his profits with those with whom he deals, from the ordinary commission to loans for operations and payments for "expenses" incurred in various ways in order to land a contract. The organists are not the only offenders. There are ministers who are not averse to accepting anything from a \$5 bill to a grand piano to swing a contract. All these things are well known to the builders, but they do not often dwell on them.

It is interesting to note the plaint in another column from an organ salesman on the manner in which a committee can "see America first," as he puts it, at the expense of the firms which strive in close competition to obtain the order for a church instrument.

There is a remedy for an abuse like this—and the instance described is not so very exceptional. It lies in closer co-operation among the builders. If once a builder can rest assured that his competitors will not pay the expenses of large committees which desire to visit distant points; when he will know that if he refuses a commission the person soliciting it cannot turn around and get it from the next bidder; if purchasers can feel certain that a dollar paid for an organ pays for a dollar's worth of organ, without deductions for various gifts, junkets, commissions, expense accounts, etc., it will be better for the men who make the organs and equally for those who purchase them.

From one of the enlightened communities of Pennsylvania—not from the organ centers of Texas or Oklahoma, we are pleased to state—comes a little item announcing that the organ committee of a prominent church is "arranging for a recital on this six-ton marvelous instrument recently installed at a cost of \$5,000." In a few years perhaps all organs will be sold by the ton rather than by the set of pipes, etc. This will greatly simplify matters, as it will eliminate all this discussion as to relative value, size and cost of pipes, and augmenting and borrowing, and the like. All that will be necessary is to establish honesty in weights, and to this end we nominate Dr. Audsley as national scale inspector, to see to it that every church gets 2,000 pounds to every ton of organ it orders. A good weighmaster might also be able to settle the dispute between two of Chicago's largest suburban churches as to which really has the largest organ in this city and vicinity.

At a meeting of the Association of Organists held recently at Bourne-mouth, England, with Dr. W. Prendergast, organist of Winchester Cathedral, in the chair, the following resolution was carried: "That this association strongly protests against the growing practice of appointing clergy to fill the position of organist and choirmaster." It was pointed out (1) that three cathedrals have priest-organists; (2) that it is scarcely consistent with ordination vows for a priest to devote his time to the study and practice of music; (3) that the serious shortage of ordinands does not justify a priest's taking up work which a layman could do. At the same meeting the Archdeacon of Cheltenham, the Rev. George Gardner, gave a help-

ful address on Music in Worship, pointing out that the first step toward better things was the improvement of public taste.

We feel sure that all Diapason readers will be interested in the article in our news pages announcing that the Hook & Hastings Company has just been awarded the contract to build its 2,500th organ. The long and honorable history of this organization forms an important chapter in the organ chronicles of the United States. It was a splendid foundation which E. and G. G. Hook constructed in the early days, and their successors are to be congratulated on the manner in which they have walked in the footsteps of these pioneers. We all know Abraham Lincoln spoke truly when he said you could not fool all the people all the time, and any builder who can boast the achievement of creating 2,500 organs must be given credit for things more substantial than mere numbers.

A touching plaint is raised by some of the English musical papers. It appears that when the organ in Westminster Cathedral was being installed there were some who looked askance on the subject, for the cathedral had become the center of the finest church a cappella singing and it was feared that the installation of the organ would detract from the musical effect. Now the fears of the objectors have been realized in a most painful manner, it is set forth, for it is asserted that a march by Scotson Clark has been played on the new organ. All of which shows that the well-known Prince of Evil makes himself felt even in the realm of the organ.

ORGAN AND ORCHESTRA.

[An editorial in the Musical Courier.]

Why is not the organ used more often with the orchestra? This is a question frequently asked by many in the audience at orchestral concerts. The question is a natural one. There stands the great instrument, as large as a country house sometimes, imposing in its rows of gilded pipes, covering nearly the entire end of the concert hall, and not the whisper of a sound comes from it. If the organ is not a musical instrument, why give it so much space at such a high cost? And if it is a musical instrument, why is it not more frequently employed at concerts? Must it be forever relegated to the humble role of accompanying a few recitatives at oratorio concerts, or leading the hymns at religious services when the hall is hired by worshippers who are too poor to build a church of their own?

Berlioz, one of the greatest masters of orchestral effects that ever lived, has something to say on that subject in his treatise on instrumentation:

"It is doubtless possible to blend the organ with the divers constituent elements of the orchestra, and this has been many times done; but it is strangely derogatory to the majestic instrument to reduce it to a secondary place. Moreover, it should be felt that the smooth, equal and uniform sonority of the organ never entirely melts into the variously characterized sounds of the orchestra, and there seems to exist between these two musical powers a secret antipathy. The organ and the orchestra are both kings; or rather, one is emperor, the other pope; their mission is not the same; their interests are too vast, and too diverse, to be confounded together. Therefore, on almost all occasions when this singular connection is attempted, either the organ much predominates, or the orchestra, having been raised to an immoderate degree of influence, almost eclipses its adversary."

It is a mixed metaphor to say that the organ does not like to play second fiddle to the orchestra, but that is practically what it does when it is used with the orchestra. But why should it not do so? The end of all musical instruments is to produce music, not to stand on their dignity and insist on their importance. Who makes any complaint because that Ariel queen of melody, the violin, is set to work like a slave in a chained gang of twenty of its fellows in the orchestra? The violinist who insists on playing concertos

by Beethoven, Brahms and Bruch all his life must have a private income of his own or be an artist of extraordinary powers of attracting the public. The ordinary violinist has to work with his violin like a carpenter with his saw and plane to make a living. The average organ in the concert hall ought to be put to work to make it pay back in music the money spent in building it.

This, of course, is the point of view of the public. Musicians know well enough that the organ cannot be played in works in which the composer has written no organ part. The first essential is to induce composers to write organ parts in their orchestral scores. Composers, however, are peculiar people. They cannot be persuaded to compose for the brass or military band. No; only the symphony orchestra of Tschaiakowsky or Strauss is deemed worthy of their super-inspiration. They will forage in all capitals of Europe for the latest new wind instrument, rummage through the Orient for weird, tinkling things, and ignore the wealth of resources in the silent organ behind the orchestra.

OBJECTS TO A-440 PITCH

Sandusky, Ohio, July 7, 1924. Editor of The Diapason. Dear sir: In the July Diapason I note from your report of the organ builders' convention in New York City that the association voted A-440 as the proper pitch for organs. I am sorry that was done, as I think it a mistake.

Is it not a fact that theaters and the makers of chimes and wind instruments suggested the idea of adopting A-440 as a standard pitch? Now just consider where the great majority of organs are used. It is in the churches. In this city there are two theaters having pipe organs, against which there are seventeen churches having pipe organs. Now the question is, why do churches have organs at all? It is to aid the singing of sacred music such as anthems and hymns. Anyone who has been in a church choir or worked with one has found out that the organ is never too low in pitch, but often music has to be transposed to a lower key in order that the music can be sung.

In May we had a national music week in this country, the idea being to get the common people as a whole interested in music. In order to get people interested in anything they must take part in it. It is the experience of leaders of singing that the people will sing if you start the tune low enough so that they can sing with ease. In consideration of the fact that by far most of the organs built go into churches, and also that the common people love to sing and will sing if given a chance, why adopt a pitch that is far above the reach of the ordinary voice? A-430 would be nearer the right pitch than A-440.

In 1883 the piano manufacturers of this country, after three years of research, both in this country and in Europe, adopted A-435 and pianos have been constructed at that pitch ever since. Pianos in most homes today are almost one-half tone below A-435 and there is no complaint on the part of the owners. It is only when some jazz orchestra with bells wants to use the instrument that there is a demand for a higher pitch.

If A-440 is the proper pitch, I want to ask, why is not A-460 just as proper? Why stop at A-440? You can make instruments at any pitch. Is it not a fact that those demanding A-440 pitch know that 440 is the limit of even a high voice. The expression that music sounds better at a high pitch is merely an opinion.

If you are going to make this a music-loving nation you must get the common people to sing, and if they are to sing you must have a pitch at which they can sing with ease. Investigation will prove that the human voice on a general average will be about A-430. Organs and pianos are the instruments with which the mass of common people come in contact and they should be adapted to the needs of the people.

Very truly yours,
J. R. DEIKE.

LARGE CLASS FOR MR. EDDY

Prominent Organists Are Doing Summer Work in Chicago.

Clarence Eddy is teaching a notable class of artist pupils at the Chicago Musical College during the present summer session, as will be seen from the following list of names:

Gerald M. Stokes, organist of St. Michael's Catholic Church, Buffalo.

Sister Mary Clare, organist of the College of St. Teresa, Winona, Minn.

G. C. Ringgenberg, organist and director of music at Jamestown College, Jamestown, N. D.

Miss Mary Gardner, organist First Baptist Church, Charleston, W. Va.

Roger C. Frisbee, organist and director of music at Wyoming University, Laramie, Wyo.

Father Raymond, organist of St. Vincent's Archabbey, Beatty, Pa.

Russell Gee, organist North Woodward Avenue Congregational Church, Detroit.

Clayton Johnson, organist and director of music at the conservatory of the College of Puget Sound, Tacoma, Wash. Mr. Johnson is winner of the Clarence Eddy organ scholarship this summer at the college.

Miss Cecile Cloonan, organist of the Catholic Cathedral, Pontiac, Mich.

George Dok, organist Hope Reformed Church, Holland, Mich.

Miss Kathleen Kells Moseley, organist and director of music at Blue Mountain College, Blue Mountain, Miss.

Miss Mamie J. Brock, organist Springfield Baptist Church, Greenville, S. C.

LeRoy Brant, Trinity Episcopal Church, also of the Friendship Masonic Lodge, and director of music at Institute of Music, San Jose, Cal.

Professor Carl R. Youngdahl, organist and music director of the First Lutheran Church, also director of music at Augustana College, Sioux Falls, S. D.

Horace Miller, organist of Cornell College, Mount Vernon, Iowa.

Sister Anna, organist and music director of St. Catherine's College, St. Paul, Minn.

Frank Earnest, organist Bethany Swedish M. E. Church, Chicago.

Miss Mildred Simmons, organist First Baptist Church, Sanford, Fla.

Miss Minnie Hutchings, organist First Baptist Church, Amarillo, Tex.

Mrs. W. I. Terhune, organist Methodist Church, Flora, Ill.

Miss Mazie M. Peralta, organist Midway Masonic Temple and director of the Midway Organ School, Chicago.

Mrs. Della Tully Matthews, organist of All Saints' Episcopal Church and president of the Oklahoma Federation of Music Clubs, McAlester, Okla.

Mrs. Mae Hurst Jackson, organist of the People's Liberal Church, Englewood, and of the Church of the Atonement in Chicago during the summer.

Death of Dutch Master.

J. B. C. de Pauw, professor of organ at the Amsterdam Conservatory since 1859, died recently in Bussum, Holland. He was born in Brussels in 1852, and studied under Mailly and others, also winning the Prix de Rome. Although he spent most of his time in composition, he was best known as a teacher of organ.

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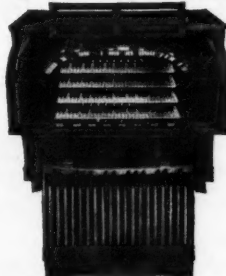
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The Free Lance

By HAMILTON C. MACDOUGALL

One of the biggest organ repair jobs I ever heard of is to be done on the organ in the Royal Albert Hall, London. According to the English papers the cost is to be about \$130,000! Why not build a new organ and have done with it? I note that the electric blowing apparatus will cost about one-tenth of the whole sum.

And this reminds me of two organ blowing plants serving two English cathedral organs that illustrate the difference between the British and the American temperaments. Through the courtesy of Dr. Walton, the able organist of Glasgow Cathedral—in fact, Scotland's premier player—I had an opportunity to see the blowing plant of his organ. The way to it was by all sorts of crooked staircases up to the roof of the cathedral, where a room specially prepared had received the elaborate apparatus. As I remember it there was a space of perhaps 20 by 20 feet filled with cranks and shafting—all very heavy and substantial, the sort of thing one would expect to see in the engine-room of a cotton mill. In Ripon the cathedral blowing apparatus was in a small, substantial brick or stone house perhaps 150 feet from the nearest wall of the church. It was a small gas engine, attended by an engineer, who had, of course, to be on duty if the organ was to be used. The engine-room was spick and span, and again reminded me of the power plant one would see in a small manufacturing establishment. The blowing plant in Bristol Cathedral was of the same heavy, substantial, to-last-forever type.

The British believe in keeping far away from the danger line, and there is a good deal to be said for the cautious temperament. Still, when one considers the simplicity, power, convenience and economy of an American blower, one cannot be introduced to the cumbersome, even if effective, British organ blowing plant without saying, with the German: "It is to laugh!"

Having had the somewhat novel experience of listening to organ recitals in my own Wellesley College chapel, I became acutely conscious of several things that had escaped me to date or, if I had noticed them before, had faded from memory.

One is the long interval between the time an organist appears at the console and the moment he begins to play. This seemed long to me in the case of every player. I knew perfectly well that stops had to be arranged, and carefully arranged, at that; still I was somewhat irritated by what seemed to be the slowness of the performer. I could imagine the small boy of the audience asking: "Ma, why don't the man play?" And the s. b. would be quite justified in thus disturbing the peace. The solemnity of the occasion gets on one's nerves, and one feels just as he does in visiting a college library, with its rooms of students earnestly studying, or supposed to be studying—one would like to yell "FIRE," or something equally rousing, to shake off the spell of silence. It may be that somewhere there is an organist who either arranges the stops for his first piece in advance so as to avoid this maddening wait or trains himself so that he can begin promptly within, say, two minutes of seating himself on the bench.

In this connection let me say a good word for the picture organist? When it is time to begin his turn—or whatever they call his period of playing—he glides into view, plumps himself on the bench and - - bang! "Oh," you say, "that's all right, but he just jams down the crescendo pedal. Any idiot can do that!" Yes, that may be; but HE BEGINS.

And that is by no means the only lesson the picture organist teaches organists in general. That, however, is too large a matter to be taken up at this time.

Jazz forever! I see by The Times Square Daily that Paul Specht ex-

pects to sign a contract with the Cunard Steamship Company to supply American jazz bands for the entire fleet of fifty steamships. An obliging young friend of mine who apparently knows all there is to know about variety shows, the Keith circuit and musical comedy, tells me that Specht is one of the "big" jazz men.

The last time I went across—it was on the Aquitania in 1922—there were five or six young fellows who furnished the music; it was only fairly well chosen and played. The White Star boats have been hiring their "bands" from agents in Liverpool; these men made a business of catering to the wants of steamship companies. Two or three years ago Paul Whiteman made a visit of several weeks to London and became all the rage; it is probably from the seed sown then that the harvest Specht is about to reap is due. But do you think the British musicians will give up the business without a fight? You will not think so if you know anything about the British character.

A book, and an interesting book, might be written on The Neglected Heroes of Music. One of these heroes is the accompanist. Ashby Deering in the New York Morning Telegraph says that 50 per cent of the success of a singer depends on the accompanist. He goes on to list the qualities of a fine accompanist as brilliancy, accuracy and self-effacement. A majority will agree with him, I believe.

There is a perfect passion on the part of young pianists to become accompanists; every year I am asked for the "how" and "where" of becoming an accompanist by young women who have some piano technique and a certain sympathy with the person they are supporting. They disclaim all ambition to become concert pianists! When I ask them how they expect to be able to play the accompaniments to the difficult songs of Strauss, Debussy and other moderns with "brilliancy, accuracy and self-effacement" unless they are concert pianists, they have nothing to say. A little experience with an exacting, fault-finding fiddler or a nasty-tempered singer might help the processes of enlightenment.

Lest my fiddling friends should be incensed with me because of the preceding sentence let me hasten to say that one of the most agreeable musicians I ever met as a person to be accompanied was the great violinist Halir, the associate of Joachim.

Arrangements have just been completed between C. H. Taylor & Co., 218 South Wabash avenue, Chicago, and the Page Organ Company of Lima, Ohio, whereby the Chicago concern has been appointed distributor for Page organs in Illinois, Indiana, Michigan, Wisconsin and Iowa.

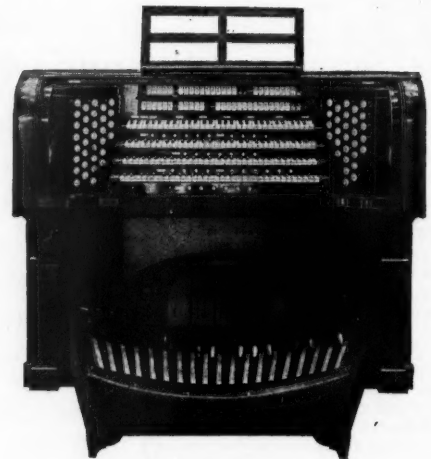


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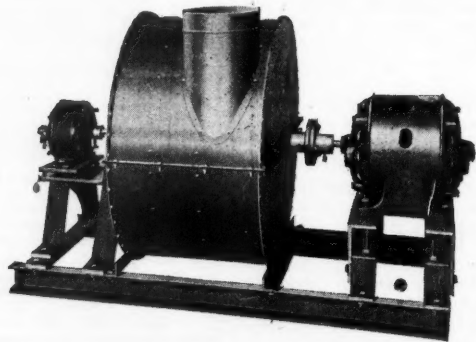
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ELLIOT BACK FROM COAST

Attends Opening of Large Kimball Unit in Forum, Los Angeles.

R. P. Elliot, manager of the Kimball organ department, returned July 6 from an extended tour of the Pacific coast, on which he was accompanied by Mrs. Elliot. Though essentially a business trip, some time was spent at Riverside, Coronado Beach and Santa Barbara, in addition to visits with representatives in Los Angeles, San Francisco, Portland, Seattle and Spokane. Mr. Elliot's mother and sister, visiting at the same time in Portland, helped to make the trip enjoyable.

New Kimball installations were examined all along the coast, the immediate objective being the formal opening of the Forum, in Los Angeles, generally conceded to have taken the laurel from Grauman's Egyptian Theater in Hollywood as the most beautiful theater in America. Julius K. Johnson at the console divided honors with the house, the organ and the Griffiths super-picture, "America." It is said that this is the largest unit orchestra ever built, having thirty-seven ranks of pipes (no mixtures) in addition to nine percussion instruments (piano, harp, xylophone, etc.) and the orchestra traps, and the largest number of stop keys, 226. It is enclosed in five concrete expression chambers. A feature is the two-manual and pedal echo organ with twenty-six stops. The enclosed 32-foot diaphone is available from full organ down to soft strings.

Death of John W. Horrocks.

John W. Horrocks, a veteran organist of Philadelphia, died July 6 and was buried July 9 from the home of his daughter, Mrs. F. C. Hudson, 3152 North Ninth street. He was 67 years old, and had played the organ in Philadelphia churches for the last thirty-five years. He is survived by his daughter, his son, Joseph H. Horrocks, Trenton, N. J., and four grandchildren.

Another Job for the Organist.

"After the automobile manufacturers have put a few more controls on the wheel and the dash, and have added a few additional dinguses for the feet to manipulate, the only persons able to drive cars will be organists!" writes A. T. M. to Musical America.

Kenneth E. Runkel will again act as organist of the Hennepin Avenue M. E. Church, Minneapolis, during August. This is his seventh engagement. Mr. and Mrs. Runkel are connected with the school of music of Baylor University, Waco, Tex., Mrs. Runkel as teacher of voice and Mr. Runkel as professor of musical theory.

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Into all this Wilhelm Middelschulte fits perfectly and is entirely master of the situation. I first heard Mr. Middelschulte play when as a south side choir boy in Chicago I would venture into the loft at St. James' on Wabash avenue, fifteen years ago, and I still feel the charm of his recitals especially with ecclesiastical surroundings. Programs heard to date in this series are made up of historical numbers, all-American composers and Bach music, and each is played and interpreted in a way not only to please, but also to edify the listeners. And there are plenty of them on all occasions. Visitors come from miles around, although the recitals are not as well advertised by the university as could be. Visiting organists were not a rarity.

Beyond a doubt recitals in such surroundings have a strong influence and make a powerful impression upon many people who would not be likewise impressed in the concert hall. Mr. Middelschulte deserves appreciation from the university and the public at large for his offerings each summer at Notre Dame.

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GIRL HAS UNUSUAL TALENT

Young Woman of 16 Attracts Attention by Precocity at Organ.

Miss Lois Enid Will of Shreveport, La., a pupil of Leo Bonnell Pomeroy, is attracting attention among organists and musicians generally in the south by her organ playing. Miss Will has given a number of programs which are far beyond the usual powers of a girl of 16 years. Her only teacher thus far has been Mr. Pomeroy and she is planning to continue her studies in the fall under Abel Decaux at the Eastman School of Music.

Mr. Pomeroy writes that this girl started to learn the notes two and a half years ago. Now she has learned two-thirds of Bach's organ works, all of Guilman's sonatas, and many of Widor's and Vierne's symphonies. Miss Will is at present assistant organist of St. Mark's Church, of which Mr. Pomeroy is organist and choirmaster.

Her latest program, played June 2 at the Highland Baptist Church at Shreveport, was as follows: Prelude and Fugue in D minor, Bach; Capriccio and Andante Religioso, Lemaigre; Fifth Sonata, Guilman; "Chant Seraphique," Guilman; Pastoral, Bonnet; Scherzo, Dupre; "Sunset," Lemaigre; "Marche Cortège," Gounod-Archer.

In a recent program at St. Mark's Church she played as follows: Prelude and Fugue in D major, Bach; "Noel," with Variations, d'Aquin; Sonata No. 1, in D minor, Guilman; Slumber Song, Parker; Second Concert Study, Yon; Theme and Variations, Faulkes; Scherzo in B flat, Hoyte; "In Paradisum," Dubois; Triumphal March, Hollins.

A sacred concert was given by the choir of the First M. E. Church of Vineland, N. J., under the direction of O. L. Keyburtz, on the evening of June 22. The organ numbers by Mr. Keyburtz included: Andante from Fifth Symphony, Beethoven; Meditation, Kinder, and Coronation March from "The Prophet," Meyerbeer.

St. Paul's Episcopal Church at Alton, Ill., is to have a new two-manual Estey organ of fourteen stops. The instrument is the gift of a group of friends of the church whose names are kept secret.

The Strand Theater at Muncie, Ind., has a new organ built by the Page Organ Company. Burton Burkett of Chicago presided at the console on the opening day, which was made a musical occasion. Mrs. Ross Shuman is the regular organist of the theater.

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Philadelphia News

By DR. JOHN M. E. WARD

Philadelphia, Pa., July 18. — C. Walter Wallace and his wife celebrated their silver wedding anniversary June 27 with an organ recital in the First Baptist Church of West Chester, Pa., where Mr. Wallace was organist and choirmaster at the time of their wedding in 1899. A most interesting and unusual feature of the program consisted of two piano solos by their daughters, Janet and Margaret, aged 13 and 14, with organ accompaniment by their father. The recital was made a social event, many old friends and choir members being present.

Mr. Wallace travels extensively in his recital work, some dozen or more Pennsylvania towns being represented in his list for June. On June 12 he opened the Möller organ in the First Church of God, Harrisburg. Owing to the fact that Mr. Wallace was at one time organist of the Regent Theater of that city, he was well known to a large clientele, who filled the church. Mr. Wallace has for a long tenure been organist of the Lawndale Theater, Philadelphia, but recently resigned.

Charles K. Souder is substituting at the organ of Calvary M. E. Church for Ellis C. Hamman, who is in the wilds of Europe.

William C. Schwartz of Beth Israel Synagogue and the Union M. E. Church is playing at the Chelsea Hotel, Atlantic City, N. J., for the summer. Amelia H. Thorn is substituting for him at the Union Church.

St. Simeon's Episcopal Church, Wildwood, N. J., opened a new Estey organ July 13. Dr. Adam Geibel of Philadelphia officiated at the console.

Three Philadelphia organists united in a splendid tribute of music in mem-

ory of Victor Herbert at Willow Grove Park June 25. N. Lindsay Norden and the First Presbyterian choir gave Norden's "Thanatopsis" an excellent rendition. Dr. Herbert Tily with the Strawbridge & Clothier chorus sang an original setting of "Crossing the Bar" and "How Silent, How Spacious," by Hadley, was given under the composer's direction by the combined vocalists.

Miss Jennie M. Carroll, organist of Old Swedes', gave the following numbers at the 224th anniversary of the founding of the parish, June 22.: "Reve Angelique," Rubinstein; "Except the Lord Build the House," Gilchrist; Toccat, D minor, Nevin; Concert Overture, Maitland; "Will o' the Wisp," Nevin; Toccat, Federlein; Magnificat and Nunc Dimittis, Clare; "The Lord is My Shepherd," Morrison.

Church Compliments Leigh.

The Third Baptist Church of St. Louis paid its organist, Dr. Fountain P. Leigh, a graceful compliment by printing his picture on the front page of the weekly church folder June 29. On another page appears the following comment: "Dr. Fountain P. Leigh has been in St. Louis ten years. He found it difficult work to start a chorus choir of high quality, but with characteristic determination he persisted, and as a result we have a chorus choir unequalled in St. Louis and unsurpassed anywhere. The choir was organized shortly after Dr. Leigh's arrival, May 3, 1914. So we have a volunteer organization of ten consecutive years' endurance. Its fame is spreading far and wide. Pastor and people congratulate Dr. Leigh, and pledge him our best co-operation as he starts off on another decade."

Pilcher Four-Manual Opened.

The large Pilcher four-manual organ built for the First Baptist Church of Jacksonville, Fla., and described in full in The Diapason for January, 1924, was opened formally, together with the rebuilt church edifice, on July 6. The organ and church are among the outstanding ones in the South.

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RECENT NEWSPAPER CRITICISMS:

New York Sun, April 18, 1924.—The beautiful new Speyer memorial organ could not have had a more sympathetic revelation of its manifold tonal resources than it received by Mr. Eddy's performance. With a profound understanding of the many scores in his list, he revealed their contents with the control of stops, manuals and pedals to be expected from a dignified performer on the organ. He was very warmly applauded.

New York World, April 18, 1924.—His audience was large, obviously impressed and so deeply reverent that the concert hall took on the general aspect of a hushed cathedral. As always, Mr. Eddy drew from his music the full power and majesty of a noble instrument.

New York American, April 18, 1924.—The new organ at the Town Hall was duly christened last night by that distinguished musician, Clarence Eddy.

The mellowness of his great art was disclosed in the collection of works that formed his list.

Musical Courier, New York, April 24, 1924.—Mr. Eddy's playing needs no fresh praise in this place. He has been a master organist for half a century past, and still has that unflinching taste in the choice of combinations which always distinguished his work. * * * A large audience assembled to hear him, and did not fail to manifest its thorough pleasure in his masterful playing.

Musical America, New York, April 26, 1924.—Clarence Eddy, who is known far and wide as the dean of American organists, gave a recital last Thursday evening before a friendly and interested audience in the Town Hall, and revealed in a dignified and authoritative manner the superb possibilities of the new Speyer organ.

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ROCHESTER, N. Y.: "Dupre thoroughly captivated his audience . . . a magnificent concert from every point of view and he has made a host of admirers here. You should be congratulated on having such a genius under your direction. We are looking forward with the greatest pleasure to seeing him again."

PROVIDENCE, R. I.: "Dupre exceeded all our expectations . . . marvelous technique and imagination . . . delighted by such clarity of execution and remarkable effects of registration. By all means we want him again at Brown."

SPRINGFIELD, MASS.: "Dupre came and conquered. We knew he would make a triumphant success."

LOUISVILLE, KY.: "The man played as only Dupre can . . . it was wonderful."

CLEVELAND, OHIO: "Dupre played a stupendous program and had the audience frantic with enthusiasm. It is certainly incomprehensible how he does it . . . almost unbelievable."

CINCINNATI, OHIO: "The recital was a brilliant success . . . 3500 persons present and great enthusiasm. We are all in love with the man himself as well as his wondrous art."

HOLYOKE, MASS.: "Dupre came, saw and conquered. I could easily have taken 2 dates and then not have accommodated the people. Reserve 2 dates next year."

PALM BEACH, FLA.: "Send another contract. Never mind the price. We've got to have him again."

NORFOLK, VA.: "Mr. Courboin gave us a splendid concert, one of the finest concerts that Norfolk has ever heard. . . . the Committee was entirely pleased with Mr. Courboin and hope that we may be able to have a return engagement."

RICHMOND, VA.: "I wish to express to you the great joy and extreme pleasure it gave us to have a person with such a delightful personality and musical ability as Mr. Courboin . . . he left us with that longing Oliver Twist had 'We want some more' . . . he has secured for himself a very warm spot in the hearts of a large number of admirers."

DAYTON, OHIO: "He is an artist of rare ability and delightful personality . . . we were most fortunate to have had him . . . thrilled by his complete mastery of the organ, his unlimited repertoire and I am receiving daily many letters of appreciation of his master touch and of the joy which he brought."

POUGHKEEPSIE, N. Y.: "His recital was a delight to all who heard it and my only regret is that the size of the Church was so limited."

YOUNGSTOWN, OHIO: "Courboin's recital was an immense success. The Church was filled . . . he has a wonderful personality, great technique and expressive powers."



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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 105 Edinburgh 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.]

T.—Title. D.—Descriptive.
Bohemian Music.

The word "Bohemian" as related to music has two distinct meanings. It refers to the part of central Europe long known as Bohemia, an integral part of Austria-Hungary, and it signifies the night life of any great city.

It is surprising to find the number of noted composers of excellent standing who claim this country as their birthplace. Dvorak and Smetana are perhaps the most noted among them, but Rudolf Friml is fast attaining prominence in his work in this country. Zdenko Fibich, whose *Souvenir in B flat* (Schirmer Galaxy) is familiar to most of our readers, is another excellent writer, as is Josef Suk, whose dainty *Minuet in G* was issued about five years ago.

"From the Fields of Bohemia," by Smetana, is a representative number. This work opens with a melodious section in E flat, followed by a quieter andante movement. Next comes a brilliant scherzo in C, a recurrence of the earlier arias, and then the original theme in a brilliant style. Bohemian music has as its chief characteristics a fiery brilliancy contrasted with themes of a tender nature, which in many ways closely follow the works of Tschaiakowsky and other Russian composers.

Three Dances from the opera "The Bartered Bride," by F. Smetana. (1) "Polka" has a strikingly brilliant introduction and the principal theme, in thirds, contains delicate nuances which are charming in their conception and execution. (2) "Furiant," in valse tempo, should be played much faster than the ordinary waltz. Full harmony is conspicuous throughout the movement. (3) "Dance of the Comedians" has two main ideas in its construction—a flowing figure in sixteenths and a trumpet-like theme, with a cleverly contrasted major section of syncopation.

Bohemian Composers' Album (Boston Music Company) is a collection of twelve representative numbers—(1) "Adieu," by Friml, a tense, light dramatic work in G; (2) "Minuet," by J. Suk, in G major and minor; (3) "Souvenir de Boheme," by F. Smetana, an excerpt of "From the Fields of Bohemia," already listed; (4) "Elegy," by K. Nawratil, a plaintive aria in F sharp minor; (5) "Silhouette," by Dvorak, a short andantino in D flat suggesting repose; (6) "Polka," by Z. Fibich, a bright, graceful piece in A; (7) "Song without Words," by E. Chvala, a simple A flat andante on the order of Mendelssohn's famous numbers; (8) "Butterflies," by Josef Nester, a clever little descriptive bit in B flat; (9) "Frolic," by Fr. Musil, a G major allegro movement; (10) "Waltz," by J. Slunicko, in A flat, Chopinesque in style; (11) "Air Classique," by Oskar Nedbal, a classical bit; (12) "Furiant," by Vitezslav Novak, a brilliant number for piano, unsuitable for organ.

Other numbers in the first classification are:

- Opera, "The Bartered Bride," B. Smetana.
- Opera, "La Boheme," Puccini.
- "Boheme Polka," Rubinstein.
- Opera, "The Bohemian Girl," M. W. Balfe.
- "Roses de Boheme," Kowalski.
- "Bohemienne" (Mazurka), Nelson.
- Bohemian Folk Song, Vognar.
- Bohemian National Hymn (Mammoth Collection by Lake).
- Bohemian Suite, R. Friml.
- "Chanson Bohemienne," Boldi.
- "New World" Symphony (Largo), A. Dvorak.

"Humoresque," Dvorak.
"Fete Boheme," in "Scenes Pittoresques," Massenet.

The Largo of Dvorak and the Prelude of Friml have been arranged for organ; the others are in accompaniment form. In the suite "Gitanilla," by P. Lacombe, the fourth movement is a "Valse Boheme," a melodious and brilliant waltz in E minor (Schirmer). Another French composer, Georges Bizet, contributes a "Danse Bohemienne." It is in the opera "La Jolie Fille de Perth." Flute and harp open the dance in a delicate manner, and later the clarinet and strings enter. It closes with a change of tempo to nine-eighths and a brilliant ensemble presto.

Two Bohemian Dances, by Friml, for piano solo, are effective. The first, in G (Schmidt), is patterned after conventional designs, while the second (Schirmer) is more melodically and thematically interesting. A single piano solo number, "A Romance in Bohemia," by Phelps (Ditson) may be used in either class.

In the second division a few typical examples will be sufficient:

- "Bohemiana" (Frolique Sans Souci), L. O. Smith.
- "Come to Bohemia," from Greenwich Village Follies of 1920, Sloane;
- "Bohemia" (one-step) (Boston Music Co.).
- "Bohemia," from Selection, "The Red Rose," Bowers.

An unusually fine film made in Russia by the makers of "Deception" and "Passion," and released by Paramount, is "Peter, the Great," with Emil Jannings in the title role and Dagny Servaes as Catherine of Russia. It gives an opportunity to exploit the best of Russian music, from the martial to the romantic and classical. The setting:

Reel 1—(1) "God Save the Czar" (Mammoth Collection) until (2) Greatest of Empire Builders. "Marche Slav," by Tschaiakowsky. (3) T. Alexis. "Moussourgskyana," by Moussourgsky, until (4) When the council met. March, "The White Czar," by Lotter.

Reel 2—(5) T. Aphrosinia. "La Coryphee," by Hosmer, until (6) Peter enters room. B minor theme in "Enemies of Women," by William Peters, until (7) The Day of Departure. "Souvenir d'Amour," by Chuckerbutty. (8) T. The Russian Camp. "Trepak," by Rubinstein, until (9) D. Fight starts. "Desperation," by Gabriel-Marie, until (10) With the Outposts. "Marche Heroique," by Saint-Saens.

Reel 3—(11) T. Tenderness. "Cossack Lullaby," by Jiranek, until (12) The Dawn of the Most. Repeat "Enemies of Women" until (13) T. The Battle of Poltava. "Hurry for Battle Scenes," No. 3, by Lake. (14) Returning with victory. "Joyous Allegro," by Borch. (15) A prisoner of the Kremlin. "Le Lac des Cygnes," by Saint-Saens. (16) The Return of a Conqueror. "Coronation March," by Eilenberg, until (17) Nuns praying. Prelude in B minor, by Chopin. (18) T. The Trousseau. "Russkaya a Trepaka," by Rubinstein.

Reel 4—Continue above until (19) Peters looks at order. "Russian Pansy," by Langey. (20) "Catherine's Wedding Feast," Polonaise in C, by Moussourgsky. (21) Conspiracy's final hour. "Le Rouet d'Omphale," by Saint-Saens, until (22) D. Flash-back to Fete. "The Cossacks," by Bendix, until (23) D. Alexis leaves chair. Prelude, by Rachmaninoff, until (24) Come, let us draw lots. "March of the Gnomes," by Rebikoff (at exterior night scene play pp and in mysterious style).

Reel 5—Continue above until (25) D. Assassin attacks Peter. "Furioso" No. 5, by Norton. (26) In a rock vault. "Gruesome Tales" No. 2, "Torture Chamber," by Axt. (27) D. Peter enters room. "June," by Tschaiakowsky, until (28) So the bells. (Chimes) Dramatic Allegro, by Savina, until (29) Hastily gathering. Prelude in G minor, by Rachmaninoff.

Reel 6—Continue above until (30) T. Watchers at the bedside. "Visions," by Tschaiakowsky, until (31) Praying for recovery. "Chanson Triste," by Tschaiakowsky, until (32) D. Peters takes note from jester. Repeat "Le Lac des Cygnes," by Saint-Saens, until

(33) But at length. Andante Cantabile, by Tschaiakowsky, until (34) And not alone does Russia. Repeat Russian Czarist Hymn (No. 1) to the end.

New Photoplay Music.

Henry Geehl, who is well known for his "Souvenir" and "Serenade," has completed a set of ten loose-leaf numbers for the film drama and almost without exception they are the best assortment of picture music we have had the privilege to examine in a long time. (1) "Unrest" well describes the first number. An ominous minor theme is accompanied by an undercurrent of restlessness in the inner voices, making it fitting for an extremely tense dramatic situation. (2) "Neath the Desert Stars," an oriental love serenade, suggests the romantic environments of a moonlight night. (3) "An English Tune," to be played in a slow and stately manner, might well have had its inspiration in some story of Queen Elizabeth's time. (4) "The Butterfly" is a piquant and sparkling affair, useful alike on scenes of bird and insect life, or on general bright scenes. (5) "At the Cloister Gate" is an adagio movement of a broad and sustained character and provides an excellent medium for the use of chimes. (6) "A Moonlight Barcarolle" is not the average, hackneyed boat song, but a genuine inspiration, and wonderfully original. (7) "Love Duet" proves to be a quiet, dramatic andante, with a decided central appassionato section. (8) "Country Dance" is in the usual rollicking style and (10) "Indian Patrol" provides a new item for American Indian scenes. Printed in England by Keith Prowse, Ltd.

From the White-Smith Company comes a useful novelty, "Lyric Washington," a piano suite of seven tone poems by R. Deane Shure. (1) "Gnomes in Rock Creek Park" is a grotesque fairy dance, with an atmosphere of mystery. (2) "Mirror Reflecting Pool" is a contemplative, quiet air. The composer's note says "where the memory of Washington and Lincoln is reflected on a placid sheen of

crystal." (3) "Japanese Cherry Blossoms" pictures the scene where the tidal basin wears a necklace of gorgeous coral. (4) "Potomac Park Boat Song" has a singing melody of subdued tenderness. (5) "Topsy on Tenth Street" is the humoresque of the series. Its gleeful, lively rhythms depict where Topsy blocks traffic with her skating and dancing. (6) "Arlington" is a dirge-like largo, illustrating where the last bugle sounds for those noble sons who perish in the preservation of a great Christian nation. (7) "Mount Vernon" has several different parts, visualizing musically where the colonials sang, danced and heard God's symphony of the thicket.

From the same publisher comes a piano solo, "The Hindu Court Jester," by Charles W. Cadman. After a minor introduction comes a jolly musical representation of the humorous sayings of a jester.

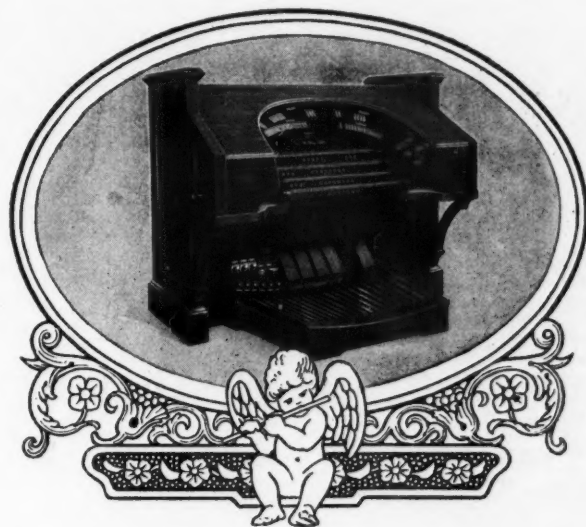
Many Orders for Geneva Company.

Business is reported excellent at the new factory of the Geneva Organ Company, Geneva, Ill. Among contracts recently signed are those for organs for the Fargo Theater, Geneva; the Isis Theater, Webster City, Iowa, and the Weiss Theater, Fort Dodge. There are five other organs in course of construction for western points. A fine organ is also under construction for the forestry building at the Central States Fair and a two-manual for the Swedish Methodist Church at Geneva.

C. A. Woodman's Jubilee.

C. A. Woodman, manager of the Oliver Ditson Company in Boston, was initiated recently into the Half-Century Club of that organization, on the fiftieth anniversary of his connection with the Ditson house. While he was in New York attending the conventions of the National Association of Sheet Music Dealers and the Music Publishers' Association of the United States the younger element of Charles H. Ditson & Co., who have been in the organization from twenty-five to forty years, gave Mr. Woodman a birthday party.

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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D

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

This is a good time to review the two prize-winning Christmas cantatas in the Strawbridge & Clothier competition of last fall. The S. & C. chorus had the right of first performance, which prevented use of these works by other choirs until too late for most of us to prepare them.

Candlyn's "The Light of the World" (G) takes about thirty to thirty-five minutes; it has short solos for soprano, alto and baritone; parts may be obtained for three trumpets, three horns, three trombones, tympani and oboe. This is Candlyn's finest work so far and it probably marks the crystallization of his style. Hitherto he has been industriously eclectic, trying every manner from Cesar Franck to the Russian; but now he has struck his own stride and we may expect very fine things all stamped with his personality. As in his other excellent Christmas cantata, "The Prince of Peace" (G), he has taken for his unifying theme a plainsong melody, the "Ave Maris Stella." (By the way, in giving this cantata, why not use for organ numbers the scintillating Dupre Toccata on this theme, or Harvey Grace's Prelude?) The ingenuity with which Mr. Candlyn uses this theme is unique. Three sections of the cantata are so appealing and at the same time so useful and easy that they should be published separately, as I have no doubt that they will be. They are:

Part 3.—The Shepherds. A tune like a Scottish folksong for the text of "O Little Town of Bethlehem." One of the finest Christmas numbers I have ever seen. I did it last year with a quartet.

Part 4.—The Wise Men. A fine text by Field. A part for chimes runs through the accompaniment to a graceful and haunting melody in three-four time. There are bits for men's voices in four parts, but it is all easy, and eight voices would be enough.

Part 5.—The Manger. With alto solo. The loveliest section in the cantata and a number that will doubtless become very popular. The text is an old English carol with quaint words; the music is easy, but wonderfully flavored with the beauty of old English folksong. I did this last year with a quartet and had to repeat it.

Of course, the rest of the cantata is fine, too. In fact, it is one of the half dozen good Christmas cantatas I have seen, and there is interest enough in it for any choir, no matter how sophisticated. It is dedicated to Mr. Noble and deserves it. It cannot all be given by a quartet. Last year I did parts of it and parts of the other Candlyn cantata with a quartet.

I do not recall that any other competition in choral writing in this country ever attracted so many excellent composers as this Strawbridge & Clothier affair of last season. Therefore it is not astonishing that the cantata winning second prize has very high merit. It is Harvey Gaul's "The Babe of Bethlehem" (G), about forty minutes long, with solos for SATB, and with orchestration similar to Mr. Candlyn's. In this original work Mr. Gaul has achieved the glamor of Oriental atmosphere. Parts will be very useful as separate anthems. For example:

Part 2.—The Time of Annunciation. An introduction for harp and oboe stops. Pianissimo Sanctus for women's voices, four parts. The Annunciation for bass solo. The Song of Mary for soprano (this might do as a separate short solo).

Part 3.—The Shepherds in the Fields. Introduction, with parts for chimes, followed by the old carol, "When Christ Was Born of Mary Free." It opens with alto solo, answered by a chorale-like "In Excelsis." Soprano solo follows, then chorale, bass solo, chorus with soprano

obligato, the "In Excelsis," and end at the bottom of page 31.

Part 5.—At the Lowly Manger. Soprano obligato and humming chorus or quartet. This will be the hit of the cantata, and it should be published separately. It is the sort of thing that looks easy to write and is not.

ORGAN MUSIC.

Once in a while I tell what organ music has appeared that might interest a busy organist-choirmaster with little time to practice. There is a lot of it, but I will mention just a few things.

First of all there is the Second Symphony of Barnes (S), on the whole better than the first—more of Barnes and less of Vierge—though it has no single movement as fine as the Toccata of the First. The slow movement is very pretty and easy enough for anyone to play. The last movement is strong and fine. This is serious, finely thought music.

The Third Sonata of Borowski (St) has appeared, with the attractive qualities of the first and also its overuse of sequences in development. Palmer Christian gave it a splendid performance at the N. A. O. convention last summer, and no doubt many will wish to see for themselves how much of the attractiveness was Borowski and how much was Palmer Christian—surely one of the most intelligent and moving of our present organists.

For those who have small organs a set of Five Preludes or Offertories by Barrington (F) will prove useful. All are tuneful and very easy. One of them, called "Repose," has an optional use of chimes. I expect these pieces to have wide usefulness.

For those who like something "different" and rather difficult there is a Modern Suite by Ferrata (F).

With the average audience nothing seems to go better than a set of descriptive pieces. I suppose that MacDowell led the way in this, but it is not impossible that our American love for nature and the dramatic has a good deal to do with it. Gordon Nevin, who had huge success with his "Sketches of the City" (Summy), has published another suite, "Rural Sketches" (Summy), which will probably be equally popular, at least with those having fairly modern organs. For in this new set he calls upon the orchestral resources of the modern organ, as might be expected of a man who is an authority on registration. But the Nevin tunefulness and sanity is here again, and I can promise you and your summer recital audience a jolly time with these pieces.

A more difficult set of pictures will be found in "Four Japanese Color Prints" by Charles Marsh (G), which appeared in the American Organ Quarterly for April, 1924, and which are to be obtained separately, I believe. I suspect that they owe more to France than to Japan, but they are original and attractive. They will take careful playing, a sense of color and a modern organ of at least three manuals.

Dr. Alexander Russell has published another part of his set of "St. Lawrence Sketches" (F) called "Up the Saguenay." It is rarely fine in showing all the resources of a modern instrument, and it is fine music intrinsically. Of the two other numbers in this suite which have appeared previously "The Bells of St. Anne" is effective, but rather difficult, and demands a big organ, but the "Song of the Basket Weaver" is easy and goes well on any organ—so well, indeed, that it is popular on recital programs.

While I am mentioning suites, I should like to remind you of two which appeared previous to this year but which you may have missed. They are Clokey's "Fireside Fancies" (Summy) and Nearing's "Scenes from a Mexican Desert" (G), both quite easy and very attractive.

Audiences like music that purports to be Indian or that suggests Indian life. Two recent numbers of this sort are Vibbard's "Indian Serenade" (F) and Candlyn's "Indian Legend" (G). Both are lyrical in mood, in the ABA song-form. Both go well on any organ. Both are easy. Both deserve to be popular. One of them, that by Candlyn, is popular already, for it is a year old. The other is just from the press.

The vogue of orientalism in music is very marked in organ literature.

Stoughton, of course, has made it his "main holt," as his New England neighbors would say. Gillette has just published Two Oriental Sketches (F) in one cover, which will be effective only on a modern organ with orchestral coloring. The second of the pair is rather difficult. Besides this original work there are a number of transcriptions of things in the Russian-Oriental style. For example: Rimsky-Korsakoff's "Hymn to the Sun," "Chanson Indoue" and "Romance" in the Schirmer series and Rebikoff's "Danse Caractéristique" and "Danse des Odaliques" in the Ditson series.

And speaking of transcriptions—Harold V. Milligan has just published a whole set of them called "Miniatures from the Works of Russian Composers" (St). These would be worth buying if only for the Moussorgsky "March of Victory" or the beloved "Cradle Song" of Gretchaninoff. As prices go now, this set is priced very low indeed, and for the sake of all of us I am making this observation right out in meeting.

Before I leave the subject of transcriptions I wish to mention the fact that there is a fine "Inno" by Tarenghi arranged by Yon in the Schirmer series that adds to the list of good church pieces of a festival nature.

Somebody asked me whether Mr. Lemare had been publishing anything recently. I should rather say he had! One thing he has been doing is arranging well-known tunes for recital purposes in that attractive, melodious, easy fashion that defies imitation and always keeps on the side of good taste. How many times has someone asked on a request program for some old song, and you have wished that you had a clever arrangement of it for organ? Well, Mr. Lemare has met your needs, and because he has done it in so fine a way I am taking the space to tell you what tunes he has arranged.

In a book called "Organ Album of Transcriptions and Original Compositions" (Presser) he has arranged the following: "Adeste Fideles," "Aloha," "Anvil Chorus," "Harmonious Blacksmith," "I Dreamt I Dwelt," "Kathleen Mavourneen," "Killarney," "Lead, Kindly Light," "Love's Old Sweet Song," "Maryland," "Massa's in the Ground," "My Heart at Thy Sweet Voice," "Ol' Carolina," "Old Oaken Bucket," "Onward Christian Soldiers," "O Star of Eve," "Rocked in the Cradle of the Deep," "Swing Low," and "Then You'll Remember." And he throws in for good measure two or three pretty new things of his own, including "Cathedral Shadows," "Evening Pastoral" and "Salut d'Amour." These pieces are all published separately, but you would better have the book.

In the Encore Series of Organ Transcriptions (G) I have seen arrangements of the following tunes: "Home, Sweet Home," "Loch Lomond" (chimes), "I'll Sing Thee Songs of Araby," "Old Black Joe," "Dixie," "Tenting Tonight," "Coming Through the Rye" (chimes), "My Old Kentucky Home" (chimes or harp), "Alice, Where Art Thou," "Auld Lang Syne," "Barcarolle from 'Tales of Hoffmann,'" "Sextet from 'Lucia' (horrible dictu), Berceuse from 'Jocelyn.'" I believe that the series also includes a number of other tunes.

Mr. Lemare has also written two sets of pieces for the pictures! The better of the two sets is "Six Picture Scenes" (White-Smith), containing, among other good bits, a dainty Minuet that will go well in recital. He has also published in two books "Twelve Short Improvisations" (G) which I have found useful in church when I had to fill in a little time with a page or two of music, especially as most of these charming little pieces have chime parts.

Dr. Dickinson has arranged for organ, violin, violoncello and harp (piano) his popular "Reverie" (G). He played it at his Albany recital this

year with beautiful shading, in its original form as an organ number. It happens that I had played it the Sunday before as a bit of an announcement of the recital. After that service and after the recital I had a number of requests for its repetition. That is the kind of piece it is—a very good one of its kind and of a very good kind.

Dr. Willan recently published his Second Sonata for Violin (Bosworth), a beautiful work in the style of Handel. The first movement goes very well in church as an offertory or prelude, and the whole sonata might well be played at a recital. It seems to me a perfect thing, and the marvel is that a man with such a palette of harmonic color as Willan possesses could recapture the unadorned beauty of that golden age of violin music. If anyone knows Mr. Kreisler, he would do the public a benefit by presenting him with this sonata.

There are two or three books to mention and I have finished. All who love the Bach Chorales—and who does not—will save up money to buy a complete collection of them recently brought out by Novello and edited by H. Eliot Button. There are 223 separate numbers—and of course many variants. Besides the index of first lines, there is a chronological index and a curious melodic index. In the case of each chorale you are told the original composer of the chorale or its first appearance in print, and you are also told in which of Bach's works it appears. The book is beautifully made. For some reason there are no texts; only the first lines, in German, are given.

A final word of explanation regarding the Dickinson-Thompson "Choir-master's Guide" (G), recently from the press. A number of people have complained to me that they wish we had indicated the publisher of each number listed, as I do in The Diapason. That would be asking a good deal of Mr. Gray—to advertise other publishers in that direct way. But we are preparing for his office a copy of the Guide in which publishers are indicated. Then, if you have inquiries regarding publishers you can write to Gray. I regret very much that the state of my health makes it impossible for me to answer personal inquiries during the summer.

Building for Humiston Library.

For the purpose of erecting a suitable building to house the large and exceptional music library which the late William H. Humiston, the critic and organist, bequeathed to the MacDowell Colony at Peterboro, N. H., a number of friends and former associates of Mr. Humiston have formed a committee to raise the funds necessary. This committee, of which Henry T. Finck, former music critic of the New York Evening Post, is chairman, and Mary Garden treasurer, further includes William J. Henderson, music critic of the New York Sun; Lawrence Gilman, music critic of the New York Tribune; Deems Taylor, music critic of the New York World; Lewis M. Isaacs, Archer Gibson, Herbert F. Peysor, music critic of the Musical Observer; Hugh McGee, vice-president of the Bankers' Trust Company; Harris M. Crist, managing editor of the Brooklyn Daily Eagle, and Mmes. Yvonne de Treville, Carolyn Beebe, Nelle Richmond Eberhart, Dorothy Lawton, Mrs. Henry T. Finck, Mrs. L. M. Isaacs and Mrs. Edward MacDowell. At the time of his death last December Mr. Humiston held the post of music critic of the Brooklyn Daily Eagle. He had devoted himself particularly to studies of Bach and Wagner. His library, containing all available editions of these masters' compositions as well as rare books and documents, numbered thousands of volumes, which he desired to place at the disposal of the musical specialists and creative workers who frequent the colony.

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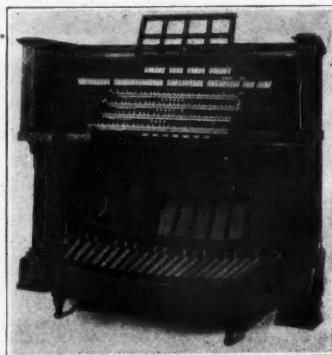
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THE DIAPASON, Kimball Building, Chicago

The Choir and Its Appreciation

By S. W. UNGER
Organist and Choirmaster, Salem Reformed Church, Allentown, Pa.

Read at a session of the Pennsylvania State Council, National Association of Organists, Allentown, Pa., May 29,

Music is a divine art sent from heaven. It is one of the links that bind human souls to God. It is from heaven that all spiritual song has sprung, born of the angelic choirs. The angel hosts singing their "Hosannas" awoke man to the consciousness of the hope that lies beyond. So our earthly choirs are but the glad refrain of the angels' songs. It has been said that sacred song is the outward utterance of the inner expression of the soul.

The various biblical records plainly show that singers and the choir occupied rather important positions in divine worship, being given a place set apart from the people. Prophets and kings sent of God so interpreted His will. Oh, yes, they had great use for the singers in the old Bible days and they made special provision for them—even paid them. In the twelfth chapter of Nehemiah we read: "Of the sons of Asaph, the singers were over the business of the house of God. For it was the king's commandment concerning them that a certain portion should be for the singers, due for every day." The chorists were considered members of a special order like the ministry, and their office was looked upon as sacred.

I ask the question: Does the church of our day esteem and accord the singers in the choir stalls the same high honor? Do the laymen fully appreciate the choir? Does the church properly support its music? Speaking of the choir of our day, we oftentimes hear the choir spoken of like this: "The choir is the one nuisance in the church—it is the war department of the church. A nervous, temperamental set of people, cranky and hard to get along with. The singers only want to show off and I don't approve paying singers." Sometimes we even hear: "We don't need a choir."

Well, we don't need a church edifice according to such a line of reasoning—we could worship out in the open as they did before the tabernacle days.

I once heard the story of a church committee and an organist who were about to purchase a pipe organ and organize a choir. The committee and the organist met with a good deal of opposition from one member of the congregation, who, upon finding his arguments unavailing, said: "We'll get your pipe organ and your choir singers; then, if Satan can't raise the devil in church in any other way he'll do so through the choir." Then some say that choirs cause disturbances and that they behave badly—that it is only a scheme to get money. And if you have a vested choir, oh! the Protestant Church is becoming Catholic.

Many unkind tales are related and criticisms are directed at choirs because of their shortcomings, but we should not be too harsh in our judgment. We are all human and have our weaknesses, but be it said to their credit, choirs are not as bad as they are often painted. We need the choir. Its value and far-reaching influence cannot be measured in dollars and cents, although most times it is so considered. The church has fostered the choir through the ages, imperfect though it still may be. In spite of the

petty gibes that we occasionally hear, which sound like the echoes of the narrow prejudices of the Pilgrims of old, conjured up to taunt us like evil spirits, the choirs bravely and faithfully persevere in their service in the sanctuary and keep the fires of the old Temple days burning.

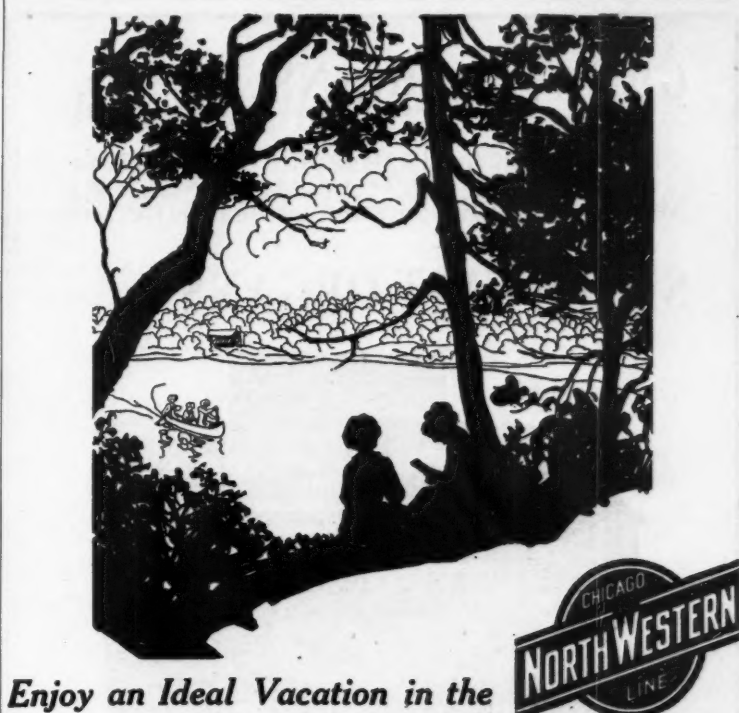
The choir is the best asset a church can have to sustain it in its service. Such an organization is the one institution in the church that gives its sons and daughters a training in singing, a training in hymnology and the Bible that will cling to them and sustain them through life. The choir gives and sacrifices more constant time and energy than any other body of workers within its confines. Good music well rendered by a good choir is a mighty stimulus to worship and the church service would be barren without it.

Choir members must be faithful and regular at rehearsals and services of the church to render good music and to maintain a standard of efficiency. Hours are spent weekly in preparation, to say nothing of the extra time given at home, and how little it is often appreciated by those in the pews! A little word of appreciation and encouragement given to well-earned musical effort now and then would go a great way to cheer those who give such faithful service.

I am sure it is unnecessary for me to argue further the necessity to promote on a still higher plane musical art, the highest happiness of mankind, in worship, and let me say that the principal purpose of a trained choir is to sing the many beautiful solos and anthems which, if devoutly sung and rightly listened to, become little sermons to the hearer and a beautiful offering from the human heart and soul to God.

The question whether or not to pay singers has always been a vexing subject, a sore spot to touch upon, so to speak. Nevertheless the church is confronted with it and we might as well make a clean breast of it and face it squarely. There is no question but that paid service is the way in which the church can secure the best talent. It solves the question as to your soloists and insures the presence of your working force. It is a common experience that many an anthem must be changed at the last minute just because one or more of the soloists of a volunteer choir are absent, and it eases up many other annoyances that place an organist and choirmaster at a great disadvantage. The church stands for all that is good, noble, moral and true, and surely music is all these. Then why not more liberally support and develop it?

The one real reason for the church's backwardness in musical progress has always been "A lack of financial support." Worldly interests, seeing the power and advantages of music, took it up and drew to themselves the best talent. Because of this fact and many other influences the church is con-



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fronted with the problem of meeting these obstacles with a financial program to overcome them or be compelled to take a rear seat as a factor in the field of musical progress. The only solution I can think of is to do what some of the great churches have done in the past. That is, create a music fund; in other words, endow music by creating a sinking fund for the choir. What was done in the larger and wealthier churches can be duplicated in the smaller parishes, on a smaller scale. Such a fund would prove invaluable and should appeal to us as worthy of thought and further consideration.

If we endow churches, missions, colleges, seminaries, social welfare centers, hospitals and various other branches of work in the church, is it

unreasonable to plan and plead for an endowment of what is certainly most essential in our church life, the care and cultivation of music? If the church could have funds available or established the interest of which would be used for music, and music only, it would be a relief to the general treasury and an encouragement developing this part of our work. While at the beginning the funds might be small, gradually they would grow to such proportions as to take care automatically of whatever expense there would be in this line in the years to come.

It would be a happy day in any church if as far as the musical needs are concerned it could say: "We have now established a permanent music fund."

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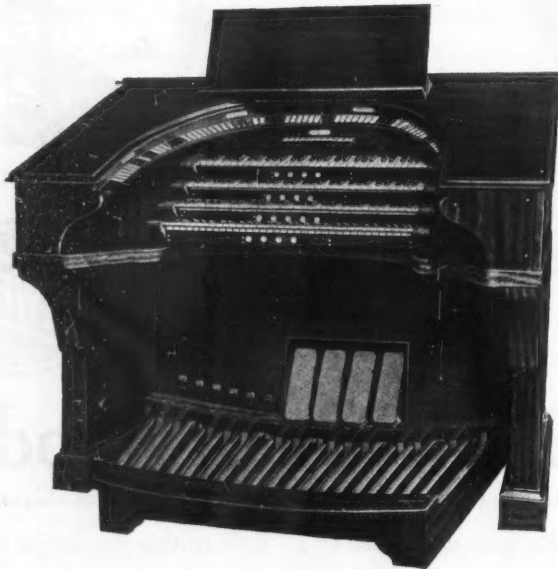
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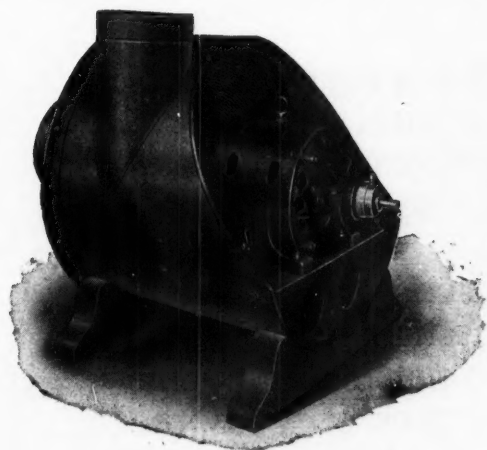
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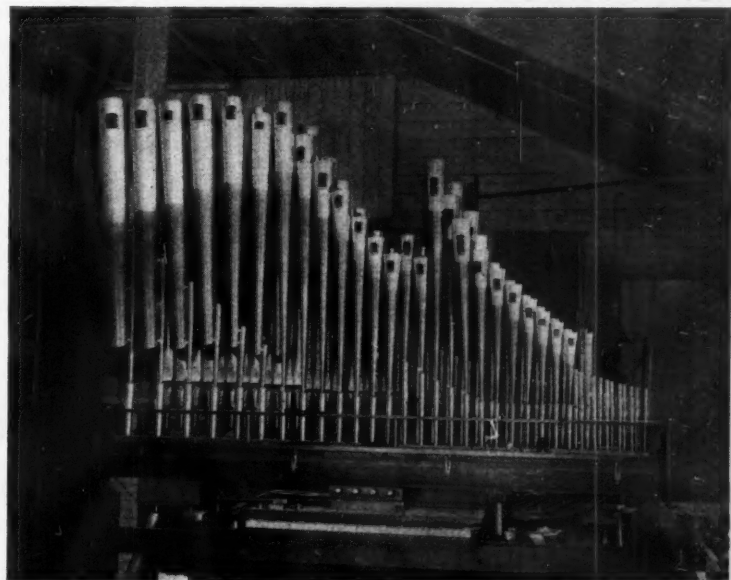


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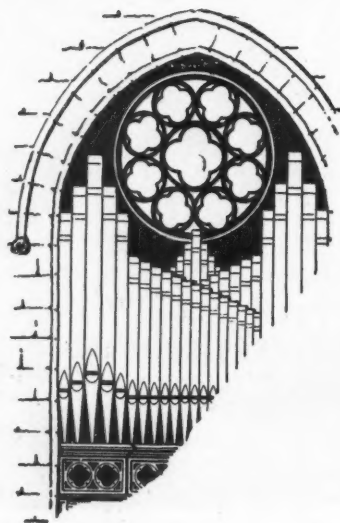


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