

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fifteenth Year—Number Eleven.

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PRODUCED 1,701 PIPE ORGANS IN YEAR 1923

THEIR TOTAL VALUE \$10,000,000

Interesting Figures Issued by Census Bureau for 1923 Show Gain Over 1921 Made by Builders in United States.

A total of 1,701 pipe organs were made in the United States last year, according to carefully-prepared statistics made public Sept. 25 by the Department of the Census at Washington. This output was valued at a little short of \$10,000,000. The number of pipe organs made in factories devoted exclusively to organ manufacture showed an increase of 12.7 per cent over the figures for 1921, the year of the previous census of manufactures, and the value of their output gained 5.2 per cent.

The Department of Commerce announcement shows that, according to data collected in the biennial census of manufactures for 1923, the establishments engaged primarily in the manufacture of pipe and reed organs reported for that year an output of 1,465 pipe organs, valued at \$8,335,091, and 5,641 reed organs, valued at \$389,970, together with other products and repairs to the value of \$867,500, making a total of \$9,592,561, a decrease of 5.8 per cent, compared with 1921, the last preceding census year. In addition, 236 pipe organs, valued at \$1,307,656, and 2,131 reed organs, valued at \$148,644, were reported by establishments engaged primarily in the manufacture of pianos. Thus the total production of organs in 1923 was as follows: Pipe organs, 1,701, valued at \$9,642,747, and reed organs, 7,772, valued at \$538,614.

Of the fifty-eight establishments reporting for 1923, twelve were located in New York, eight in Illinois, six in Massachusetts, five each in California, Ohio and Pennsylvania, four in Wisconsin, three in New Jersey, and the remaining ten in Connecticut, the District of Columbia, Kansas, Kentucky, Maryland, Missouri, Vermont and Virginia.

The statistics for 1923 and 1921, summarized in the statement below, are preliminary and subject to such correction as may be found necessary upon further examination of the returns:

	1923.	1921.	Per cent of increase. ¹
Number of establishments	58	56	
Wage earners (average number) ²	1,854	2,346	-21.0
Maximum month	Nov., 1,928	Oct., 2,383	
Minimum month	May, 1,780	Sept., 2,283	
Per cent of maximum	92.3	96.0	
Wages	\$2,661,004	\$3,342,795	-20.4
Paid for contract work	\$18,253	\$6,985	161.3
Cost of materials (including fuel and containers)	\$2,798,242	\$3,730,917	-25.0
Products, total value	\$9,592,561	\$10,184,854	-5.8
Organs ³			
Number	7,106	5,582	28.5
Value	\$8,725,061	\$8,374,582	4.2
Pipe			
Number	1,465	1,300	12.7
Value	\$8,335,091	\$7,922,352	5.2
Reed			
Number	5,641	4,232	33.3
Value	\$389,970	\$452,250	-13.8
All other products	\$277,294	\$1,277,655	-75.3
Repairs	\$590,206	\$532,607	10.8
Value added by manufacture ⁴	\$6,794,319	\$6,453,937	5.3
Horsepower	2,945	(⁵)	
Coal consumed (tons of 2,000 lbs.)	4,533	(⁵)	

¹A minus sign denotes decrease. Per cent not computed where base is less than 100. ²Not including salaried employes and proprietors and firm members. ³Does not include organs made by establishments engaged primarily in the manufacture of pianos. ⁴Total value of products less cost of materials. ⁵Not reported.

St. Peter's Organist Plays Here.

Remigio Renzi, organist of St. Peter's in Rome, who has been visiting his son in Chicago, gave a recital at the Fourth Presbyterian Church Sept. 11 at the invitation of Eric De Lamar, and was heard by a large audience of interested Chicago people. His offerings were: Toccata, Adagio, Pastorale and Allegro, Zipoli; Meditation, Capocci; Aria and Finale from Concerto in D minor, Handel; Chorale Prelude, "Aus tiefer Not," Bach; Cantabile, Franck; "Marche Funebre et Chant Seraphique," Guilmant; Toccata in E major, Renzi.

HERBERT HYDE, NEW DEAN ILLINOIS CHAPTER, A. G. O.



Reproduced from a drawing from life by Carl Bohnen.

Herbert E. Hyde, from his childhood known as one of the most talented native organists Chicago has produced, has entered upon his duties as dean of the Illinois chapter of the American Guild of Organists, to which office he was elected in June. Mr. Hyde has laid plans for a busy season for the chapter. His selection for the deanship is a recognition of Mr. Hyde's eminence and achievements as an organist and all-around musician. In addition to his organ work, which includes the post of organist and choir-

object it is to supply trained musicians for symphony orchestras and thus to make them independent of European sources of supply.

Mr. Hyde was born in Chicago, May 4, 1887, of English parents. He attended the public schools and Northwestern University, and wrote the music for the freshman class play of 1910 at the university. His organ instruction was received from Dr. Peter C. Lutkin, Harrison M. Wild, Clarence Dickinson, Charles MacPherson of St. Paul's Cathedral, London, and Charles Marie Widor and Joseph Bonnet in Paris. He began his church work as boy soloist at the Church of the Ascension. In 1899, at the age of 12 years, he became organist of St. John's Mission. Three years later he was made organist of the Church of the Ascension. From 1905 to 1908 he was organist and from 1908 to 1920 organist and choirmaster at St. Peter's Episcopal Church. In 1920 he went to St. Luke's, Evanston. Mr. Hyde is conductor of the Chicago Association of Commerce glee club. He was organist of the Chicago Symphony Orchestra in 1918 and 1919.

Mr. Hyde's compositions include several organ works, songs and the incidental music to plays presented in New York under the direction of Stuart Walker.

Plays New Pilcher Four-Manual.

George Lee Hamrick gave the first program on the new four-manual organ built by Henry Pilcher's Sons for the First Baptist Church of Jacksonville, Fla., Sept. 14. This organ, described in a previous issue of The Diapason, is said to be the largest in Florida. Mr. Hamrick played a program which included: Grand March from Aida, Verdi; "Reve Angelique," Rubinstein; "Will o' the Wisp," Nevin; Song of the Boatmen on the Volga, arranged by Eddy; Symphonic Poem on "Swanee River"; Toccata in D, Kinder; "To a Wild Rose" and "To a Water Lily," MacDowell; Overture to "William Tell," Rossini.

ROCHESTER TEMPLE TO HAVE LARGE ORGAN FOR SERVICES AND CONCERT

Hook & Hastings to Build Four-Manual for Large New Baptist Church Which Is Expected to Attract Wide Attention.

The Hook & Hastings Company has been awarded the contract for a four-manual instrument which no doubt will be much in the limelight after its installation in the new Baptist Temple of Rochester, N. Y. The old building has been razed and a large office building is to take its place. The church edifice is to be a part of this building.

The main organ will be placed in chambers at the right and left of the pulpit, and another section will be across the rear of the pulpit recess. The solo division will be placed in a specially prepared chamber located above the auditorium ceiling and at a point about two-thirds of the distance between the pulpit and the opposite end of the church. The echo will be in a chamber at the far end of the auditorium.

The percussions shown in the scheme will be especially useful for concert and recital work. Not only is the instrument to serve as an appropriate adjunct to the services, but it is planned to use it as a concert and recital organ. It will contain a great array of couplers, there being forty-four in all, and a pedal divide. There are to be thirty-four combination pistons, including those affecting each manual and pedal stops, and also operating on the entire instrument, and four controlling all diapasons, all strings, all flutes and all reeds.

Following is the specification:

- GREAT ORGAN.**
1. Open Diapason, 16 ft., 73 pipes.
 2. First Open Diapason, 8 ft., 73 pipes.
 3. Second Open Diapason, 8 ft., 73 pipes.
 4. Doppel Flöte, 8 ft., 73 pipes.
 5. Clarabella, 8 ft., 73 pipes.
 6. Gamba, 8 ft., 73 pipes.
 7. Octave, 4 ft., 73 pipes.
 8. Wald Flöte, 4 ft., 73 pipes.
 9. Fifteenth, 2 ft., 61 pipes.
 10. Trumpet (extension of No. 11), 16 ft., 73 notes.
 11. Trumpet, 8 ft., 85 pipes.
 12. Cathedral Harp (Deagan), 8 ft., 61 notes.
 13. Cathedral Chimes (Deagan Class A, from Echo), 20 notes.
 14. Harp Celesta, 4 ft., 49 notes.
- SWELL ORGAN.**
15. Bourdon, 16 ft., 73 pipes.
 16. First Open Diapason, 8 ft., 73 pipes.
 17. Second Open Diapason, 8 ft., 73 pipes.
 18. Stopped Diapason, 8 ft., 73 pipes.
 19. Viol d'Orchestre, 8 ft., 73 pipes.
 20. Salficional, 8 ft., 73 pipes.
 21. Voix Celeste, 8 ft., 73 pipes.
 22. Aeoline, 8 ft., 73 pipes.
 23. Quintadena, 8 ft., 73 pipes.
 24. Flauto Traverso, 4 ft., 73 pipes.
 25. Violina, 4 ft., 73 pipes.
 26. Mixture, 3 rks., 183 pipes.
 27. Flautino (from No. 26), 2 ft., 61 notes.
 28. Double Oboe Horn, 16 ft., 73 pipes.
 29. Cornopean, 8 ft., 73 pipes.
 30. Oboe, 8 ft., 73 pipes.
 31. Vox Humana, 8 ft., 73 pipes.
 32. Musette, 8 ft., 73 pipes.
- CHOIR ORGAN.**
33. Contra Viole, 16 ft., 73 pipes.
 34. English Open Diapason, 8 ft., 73 pipes.
 35. Melodia, 8 ft., 73 pipes.
 36. Concert Flute, 8 ft., 73 pipes.
 37. Dulciana, 8 ft., 73 pipes.
 38. Unda Maris, 8 ft., 73 pipes.
 39. Piccolo, 2 ft., 73 pipes.
 40. Flute d'Amour, 4 ft., 73 pipes.
 41. Clarinet, 8 ft., 61 pipes.
 42. Cathedral Harp (played from either Great or Choir).
 43. Harp Celesta, 49 notes.
 44. Xylophone, 61 notes.
- SOLO ORGAN.**
45. Stentorphone, 8 ft., 73 pipes.
 46. Tibia Plena, 8 ft., 73 pipes.
 47. Grosse Flöte, 8 ft., 73 pipes.
 48. Gamba, 8 ft., 73 pipes.
 49. Gamba Celeste, 8 ft., 73 pipes.
 50. Hohl Flöte, 4 ft., 73 pipes.
 51. Tuba (extension of No. 52), 16 ft., 73 notes.
 52. Tuba, 8 ft., 85 pipes.
 53. Clarinet, 8 ft., 73 pipes.
 54. Clarion (extension of No. 52), 4 ft., 61 notes.
- ECHO ORGAN.**
55. Open Diapason, 8 ft., 73 pipes.
 56. Rohr Flöte, 8 ft., 73 pipes.
 57. Dolce, 8 ft., 73 pipes.
 58. Vox Angelica, 8 ft., 73 pipes.
 59. Flute d'Amour, 4 ft., 73 pipes.
 60. Harmonia Aethera, 4 rks., 208 pipes.
 61. Vox Humana, 8 ft., 61 pipes.
 62. Orchestral Oboe, 8 ft., 73 pipes.

- 63. Cathedral Chimes (Deagan Class A), played from Echo or Great, 25 bells. PEDAL ORGAN.
- 64. Resultant, 32 ft., 32 notes.
- 65. First Open Diapason, 16 ft., 32 pipes.
- 66. Second Open Diapason, 16 ft., 32 pipes.
- 67. Bourdon, 16 ft., 32 pipes.
- 68. Violone, 16 ft., 32 pipes.
- 69. Contra Viole, 16 ft., 32 notes.
- 70. Quint, 10 1/2 ft., 32 notes.
- 71. Violoncello, 8 ft., 32 pipes.
- 72. Flute (from No. 66), 8 ft., 32 notes.
- 73. Trombone, 16 ft., 32 pipes.

BOSTON SERIES ON MONDAY

Raymond C. Robinson Will Play Noon Recitals at King's Chapel.

An important series of recitals is to be given at King's Chapel in Boston Monday noon, beginning Oct. 6, and the programs will be broadcast through station WNAC, the Shepard Stores. These recitals will be played mostly by Raymond C. Robinson, F. A. G. O., but about once a month by some other organist. They begin at 12:15 and end at 1 o'clock.

These forty-five minute programs, containing about eight pieces each, are planned to include the best of organ music of all schools. Mr. Robinson's programs last season averaged at least one American composition on each program. He plans to play just as many American numbers this season as he can, selecting from the things that seem to help rather than to injure the cause of American music by being played.

Farnam at Town Hall Nov. 3.

Lynnwood Farnam will give a New York recital on the evening of Nov. 3 in the Town Hall, 119 West Forty-third street, playing the new Skinner organ. This will be the first appearance of Mr. Farnam in public recital since his return from Europe this fall. The program for the occasion is announced as follows: Scherzo from Eighth Symphony, Widor; Fantasia on Choral "Hallelujah, God Be Praised," Op. 52, G major, Max Regier; Vivace from Second Trio-Sonata, Bach; "In Peace and Joy I Now Depart" (Chorale Prelude in D minor), Bach; Finale from Second Symphony, Edward Shippen Barnes; Prelude and Fugue in C minor, Seth Bingham; Serenade in A, Edwin Grasse; "Echo," Pietro A. Yon; "The Legend of the Mountain," from "Seven Pastels from the Lake of Constance," Sigfrid Karg-Elert; Toccata in F sharp minor, "Tu Es Petra," from "Esquisses Byzantines," Henri Mulet.

R. P. Elliot, manager of the Kimball organ department, has returned from a trip east, during which he inspected new Kimball installations in several important theaters. These included the principal house of the Comford circuit, the Strand in Scranton; also the new Stanley-Keith house in Philadelphia, the magnificent new Earle, which has a Kimball unit, a duplicate of the one in the Stanley

An invitation from M. Joseph Bonnet has been received to a dinner given on Sept. 18 in honor of Dr. William C. Carl at the Hotel Meurice in Paris.

CLASSIFIED ADVERTISEMENTS

WANTED—POSITIONS.

JOHN MURIE
THEATRE ORGANIST
143 Logan St. Hammond, Ind.

POSITION WANTED—CHURCH ORGANIST and recitalist of experience, pupil of Alexandre Guilment, desires position as organist and director in some church near East Orange, N. J. Address Mrs. Flora E. Wells, 16 Lincoln street, East Orange, N. J.

POSITION WANTED—COMPETENT organ service man traveling his own circuit in Illinois, Iowa, and neighboring states, offers part time services to builders, or others. References furnished. Address K4, The Diapason. [10]

POSITION WANTED—STUDENT ORGANIST would like employment where he could study the organ to advantage. Willing to do most anything. Can secure references. Address L-2, The Diapason.

POSITION WANTED—ORGANIST-choirmaster, A. R. C. O., experienced. Boy or mixed choir. Can do picture playing. Best references. Eastern states preferred. Address L 6, The Diapason.

WANTED—MISCELLANEOUS.

WANTED—A TWO-MANUAL AND pedal pipe organ, about seven to 10 speaking stops, any kind of action. Mail specification, condition and price to L. Burns, 1532 North Western avenue, Chicago.

WANTED—AT LEAST 1,000 ORGANISTS, directors and ministers to ask the advice of our Special Church Program Bureau. Why play, sing and preach to empty pews at the evening service? John B. Waterman, 610 South Forty-eighth street, Philadelphia, Pa.

WANTED—ALL PIPE ORGAN REBUILDING in the Southwest. Twenty-five years' experience. Any make organ; no job too small or too large. Electric actions, blowers installed, and new stops added. Utilize the good out of the old organ, with new needed parts, and make it like new. C. H. Brick, 5502 Vickery boulevard, Dallas, Tex.

WANTED—PEDAL PIANO OR PEDAL clavier for attaching to piano for pedal practice. Address Edwin K. Macauley, 14 Myrtle avenue, Dover, N. J.

The occasion for the dinner was the honor conferred on Dr. Carl in being made a chevalier of the Legion of Honor of France. We hope for an account of this interesting event in time for our next issue.

THE DIAPASON.

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

Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

WANTED—HELP.

ORGANIST WANTED—OPPORTUNITY for organist and choirmaster in a Presbyterian Church in Nova Scotia, three-manual organ, attractive salary, good field for teaching. Apply for information to L-4, The Diapason. [11]

WANTED—EXPERIENCED CONSOLE makers and outside erecting and maintenance men. Big salary to competent men. State experience. Louisville Pipe Organ Company, Inc., 2421 Lexington road, Louisville, Ky. [tf]

WANTED—FIRST CLASS MEN in all branches of organ building, including experienced reed and flue voicers; also woodworkers, cabinet makers and reed organ tuners. Factory near New York. Box 64, 1204 St. James building, New York City.

WANTED—FIRST-CLASS ORGAN repair man who is ambitious and conscientious. Must know something about electrical work. Good opportunity. Address H 5, The Diapason.

WANTED—SALESMAN WANTED, New York and vicinity. Capable of selling high-class church and theater organs. Must have knowledge of the business. Address L-5, The Diapason. [tf]

WANTED—ALL AROUND ORGAN repair men familiar with Wurlitzer organ. Write 1031 Chestnut street, Philadelphia, Pa.

WANTED—FIRST-CLASS MECHANIC who can install, rebuild and repair pipe organs, Fotoplayers and automatics. Position permanent. W. J. Dyer & Bro., St. Paul, Minn.

WANTED—SERVICES OF EXPERT pipe organ man located in Florida for installation and upkeep. Address L-3, The Diapason.

WANTED—FIRST-CLASS OUTSIDE men for installing and tuning. Apply The Marr & Colton Company, Warsaw, N. Y.

WANTED—TWO CAPABLE ORGAN salesmen for state work. Only clean men of poise and good address need answer. James N. Reynolds, 119 West Fifth street, Atlanta, Ga.

ORGANIST WANTED—AN OPENING for organist in a large church in the middle west. Must be a Christian Scientist. Address L 7, The Diapason.

WANTED—FIRST-CLASS ORGAN erector. Good tuner and unit organ expert preferred. Bartola Musical Instrument Company, Oshkosh, Wis. [10]

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

WANTED—FLUE PIPE VOICER OF exceptional ability. Steady position with old established firm. Hourly or piece work. Address M 3, The Diapason.

WANTED—METAL PIPE MAKER. Steady work for capable man. Hourly or piece work. Address M 4, The Diapason.

WANTED—WE NEED FIRST-CLASS organ mechanics; also an outside finishing man and tuner. Address B 5, The Diapason. [tf]

WANTED—EXPERIENCED CONSOLE man. Good wages and steady work. Address mail to Anthony Porto, 1833 West Third street, Brooklyn, N. Y.

FOR SALE—ORGANS.

FOR SALE—EIGHTEEN-STOP HINERS tubular-pneumatic two-manual organ and blower, slightly used. Good as the day it was built. Can be seen and tested at our factory by appointment. WHITE ORGAN COMPANY, 215 Englewood avenue, Chicago. Telephone Wentworth 1053. We specialize in rebuilding pipe organs.

FOR SALE—WE HAVE A 1918 Moller organ that has been remodeled and is in splendid condition. Fourteen stops, electric action, guaranteed to be in perfect condition, \$5,000 cash. Specifications on request. United Organ Care and Repair Company, 2073 Rockaway avenue, Brooklyn, N. Y.

FOR SALE—MODERN THREE-MANUAL Kimball roll top console, containing sixty-one stop keys, twenty-three coupler switches and five adjustable combination pistons for each manual, wired complete. Being replaced by new unit console. Address W. W. Kimball Company, Chicago.

FOR SALE—TWO-MANUAL PEDAL practice reed organ. Story & Clark make, good as new, fine tone, suitable for medium size church or lodge hall. Electric motor and blower. Price and terms reasonable. Act quick. White Organ Company, 215 Englewood avenue, Chicago, Ill.

FOR SALE—SEVERAL ONE AND two-manual pipe organs and a practically new three-manual electric organ. Address A. J. & J. A. Rizzo & Co., 2219 East Third street, Brooklyn, N. Y.

FOR SALE—ORGANS, ETC.

ORGAN FOR SALE IMMEDIATELY

Pipes only, of Hook & Hastings Tracker Organ, boxed for shipment. Swell Organ—four 8-ft., two 4-ft., one 16-ft. Ohoe.

Great Organ—five 8-ft., one 4-ft., one 2-ft., Mixture and Trumpet.

Pedal—two 16-ft. stops.

Organist, Grace-Covenant Church Richmond, Virginia (12)

FOR SALE—THREE-MANUAL ORGAN OF THIRTY STOPS, COMPLETE EQUIPMENT OF COMBINATIONS, COUPLERS AND ACCESSORIES.

THIS IS A JOHNSON ORGAN BUILT ABOUT 1898, ONE OF HIS LATER AND FINEST WORKS. THE PIPES AND CHESTS ARE IN 100 PER CENT CONDITION AND THE ACTION WILL BE ENTIRELY REBUILT ELECTRICALLY. AN ENTIRELY NEW AND MODERN CONSOLE, HAVING ALL OCTAVE COUPLERS VISIBLE AND ADJUSTABLE COMBINATIONS, WILL BE ATTACHED.

WE GUARANTEE THE ACTION TO BE AS QUICK IN RESPONSE AS ANY ELECTRO-PNEUMATIC ORGAN CAN BE.

A SPLENDID OPPORTUNITY TO GET AN ORGAN EQUAL TO A NEW \$20,000 INSTRUMENT AT A COST OF LESS THAN HALF THAT AMOUNT. BURL & BLASHFIELD ORGAN CO., UTICA, N. Y.

FOR SALE—TWO-MANUAL HOOK & Hastings Pipe Organ, approximately eighteen stops, excellent condition, electric motor, reasonable price. Address REV. GEORGE J. LUCAS, 1403 Jackson street, Scranton, Pa.

FOR SALE—TWO-MANUAL ORGAN, direct electric action. Seven straight 8-ft. stops, three unified 4-ft. stops, pedal bourdon straight; total, eleven stops. Detached console, case and front pipes, three-quarters-H.P. Orgoblo with generator direct connected. Playable. CLARK & FENTON, Nyack, N. Y.

FOR SALE—ONE TWO-H.P. ORGOBLO, one one-H.P. Orgoblo. All kinds of pipes. One three-manual console. Will trade for small two-manual organ. Write me what you would like and I can supply your needs at the lowest possible price. C. A. Ryder, 454 Piedmont avenue, Atlanta, Ga.

FOR SALE—PIANO-ORGAN CONSOLE, two-manual and pedals, full compass, key and pedal contact spreaders intact (cables cut off). About eighteen draw stops and ten couplers; tilting tablets. Would suit organist or learner for pedal practice. Description and price on application to THOMAS KELLY, 401 East Palmer street, Detroit, Mich.

FOR SALE—CHEAP—A TWO-MANUAL E. G. & G. G. Hook organ, tracker action, fifteen stops. Organ boxed and ready for shipment. Requires space 25 feet high, 17 feet wide and 18 feet deep. Address C. H. WEST, Rutland, Vermont. [12]

FOR SALE—SEEBURG-SMITH UNIT electric organ of eight speaking stops, with motor and generator. In very good condition. Price reasonable. Suitable for theater. Address Anthony Porto, 1833 West Third street, Brooklyn, N. Y.

FOR SALE—MODERN TUBULAR pneumatic Pilcher organ, twelve speaking stops, eight years old. James N. Reynolds, 119 West Fifth street, Atlanta, Ga.

FOR SALE—TWO-H.P. ORGOBLO, 60 cycles, 3 phase, 104 volts, \$100.00. F. O. E. Atlanta, Ga. Charles A. Ryder, 454 Piedmont avenue, Atlanta, Ga.

FOR SALE—REASONABLE PRICE, on account enlarging factory, two-manual organ, twenty-one speaking stops, electric action, detached console. Address Peter Butzen, 2128 West Thirteenth street, Chicago. [tf]

FOR SALE—TWO-MANUAL TRACKER organ. For particulars address Katherine S. Kropp, 5113 North Broad street, Philadelphia, Pa. [tf]

FOR SALE—TWO-MANUAL JOHNSON tracker organ. Address C. BROWN, 4539 North Richmond street, Chicago.

**ROYAL ALBERT HALL
REBUILDING UNDER WAY
LARGEST ORGAN IN LONDON**

Instrument of 146 Speaking Stops Will Be Provided under the Specification as Prepared by Arthur Harrison.

Following closely upon the dedication of the new Liverpool Cathedral organ, the attention of organists and organ builders in England and in other parts of the world is drawn to the reconstruction of the great organ in the Royal Albert Hall, London. The Albert Hall organ, built by the late Henry Willis and opened in 1871 by William T. Best, has remained unchanged throughout half a century. It is rated as the most important work of Mr. Willis and the largest organ in London. The reconstruction has been entrusted to Harrison & Harrison of Durham, a noted firm which has built a number of the finest and largest foreign instruments.

The scheme of reconstruction and enlargement was prepared by Arthur Harrison nearly five years ago. It virtually amounts to the construction of a new organ, incorporating all that is of value in the original instrument.

There will be six manual departments controlled from four keyboards, CC to C, sixty-one notes, and two and a half octaves of concave and radiating pedals, thirty-two notes. There will be a total of 146 speaking stops and thirty couplers, making a total of 176 drawstops.

The specification is as follows:

- PEDAL ORGAN (36 Stops, 4 Couplers).**
1. Acoustic Bass (20 from No. 2; lower acoustic), 64 ft.
 2. Double Open Wood, 32 ft.
 3. Double Open Diapason, 32 ft.
 4. Contra Violone (from No. 64), 32 ft.
 5. Double Quint (from Nos. 3 and 9), 21 1/2 ft.
 6. Open Wood I, 16 ft.
 7. Open Wood II (20 from No. 2), 16 ft.
 8. Open Diapason I, 16 ft.
 9. Open Diapason II (20 from No. 3), 16 ft.
 10. Violone, 16 ft.
 11. Sub-Bass, 16 ft.
 12. Sallcional (from No. 37), 16 ft.
 13. Viole (from No. 48), in Choir box, 16 ft.
 14. Quint, 10 1/2 ft.
 15. Octave Wood (20 from No. 6), 8 ft.
 16. Principal (20 from No. 8), 8 ft.
 17. Violoncello, 8 ft.
 18. Flute, 8 ft.
 19. Octave Quint, 5 1/2 ft.
 20. Super Octave, 4 ft.
 21. Harmonics, 10, 12, 15, 17, 19, 21, 22.
 22. Mixture, 15, 19, 22, 26, 29, in Solo box.
 23. Double Ophicleide (20 from No. 25), 32 ft.
 24. Double Trombone (20 from No. 27), in Swell box, 32 ft.
 25. Ophicleide, 16 ft.
 26. Bombarde, 16 ft.
 27. Trombone (in Swell box), 16 ft.
 28. Fagotto, 16 ft.
 29. Trumpet (from No. 115, in Swell box), 16 ft.
 30. Clarinet (from No. 60, in Choir box), 16 ft.
 31. Bassoon (from No. 129, in Solo box), 16 ft.
 32. Quint Trombone, 10 1/2 ft.
 33. Posaune (20 from No. 25), 8 ft.
 34. Clarion, 8 ft.
 35. Octave Posaune (20 from Numbers 25 and 33), 4 ft.
 36. Drums.

CHOIR AND ORCHESTRAL ORGAN (27 Stops).

- First division (Choir), unenclosed:**
37. Double Sallcional, 16 ft.
 38. Open Diapason, 8 ft.
 39. Lieblich Gedeckt, 8 ft.
 40. Viola da Gamba, 8 ft.
 41. Dulciana, 8 ft.
 42. Gemshorn, 4 ft.
 43. Lieblich Flute, 4 ft.
 44. Flageolet, 2 ft.
 45. Mixture, 12, 19, 22.
 46. Trumpet (harmonic trebles), 8 ft.
 47. Clarion, 4 ft.
- Second division (Orchestral), enclosed in a Swell box:**
48. Contre Viole, 16 ft.
 49. Violoncello, 8 ft.
 50. Viole d'Orchestre I, 8 ft.
 51. Viole d'Orchestre II, 8 ft.
 52. Viole Sourdine, 8 ft.
 53. Violes Celestes, 2 ranks, 8 ft.
 54. Viole Octaviane, 4 ft.
 55. Cornet de Violes, 12, 15, 17, 19, 22.
 56. Quintatön, 16 ft.
 57. Harmonic Flute, 8 ft.
 58. Concert Flute, 4 ft.
 59. Harmonic Piccolo, 2 ft.
 60. Double Clarinet, 16 ft.
 61. Clarinet, 8 ft.
 62. Orchestral Hautboy, 8 ft.
 63. Cor Anglais, 8 ft.
- Tremulant, Octave, Sub-Octave, Unison Off. to second division only. Swell to Choir. Solo to Choir.**
- The Orchestral division will be playable on either Choir or Solo keyboard by means of a rocking switch on the Choir key-slip.
- GREAT ORGAN (31 Stops).**
64. Contra Violone, 32 ft.

65. Double Open Diapason, 16 ft.
 66. Contra Gamba, 16 ft.
 67. Bourdon, 16 ft.
 68. Double Claribel Flute, 16 ft.
 69. Open Diapason I, 8 ft.
 70. Open Diapason II, 8 ft.
 71. Open Diapason III, 8 ft.
 72. Open Diapason IV, 8 ft.
 73. Open Diapason V, 8 ft.
 74. Geigen, 8 ft.
 75. Viola da Gamba, 8 ft.
 76. Hohl Flöte, 8 ft.
 77. Harmonic Flute, 8 ft.
 78. Quint, 5 1/2 ft.
 79. Octave, 4 ft.
 80. Principal, 4 ft.
 81. Viola, 4 ft.
 82. Harmonic Flute, 4 ft.
 83. Octave Quint, 2 1/2 ft.
 84. Super Octave, 2 ft.
 85. Fifteenth, 2 ft.
 86. Harmonics, 10, 15, 17, 19, 21, 22.
 87. Mixture, 8, 12, 15, 19, 22.
 88. Cymbale, 19, 22, 26, 29, 31, 33, 26.
 89. Contra Tromba, 16 ft.
 90. Tromba (harmonic), 8 ft.
 91. Octave Tromba (harmonic), 8 ft.
 92. Posaune, 8 ft.
 93. Harmonic Trumpet, 8 ft.
 94. Harmonic Clarion, 4 ft.
- Reeds on Choir. Choir to Great. Swell to Great. Solo to Great.**

SWELL ORGAN (25 Stops).

95. Double Open Diapason, 16 ft.
96. Bourdon, 16 ft.
97. Open Diapason, 8 ft.
98. Viola da Gamba, 8 ft.
99. Sallcional, 8 ft.
100. Vox Angelica, 8 ft.
101. Flute a Cheminee, 8 ft.
102. Claribel Flute, 8 ft.
103. Principal, 4 ft.
104. Viola, 4 ft.
105. Harmonic Flute, 4 ft.
106. Octave Quint, 4 ft.
107. Super Octave, 2 ft.
108. Harmonic Piccolo, 2 ft.
109. Mixture, 8, 12, 15, 19, 22.
110. Fourniture, 15, 19, 22, 26, 29.
111. Contra Oboe, 16 ft.
112. Baryton, 16 ft.
113. Vox Humana, 8 ft.
114. Double Trumpet, 16 ft.
115. Trumpet (harmonic trebles), 8 ft.
116. Clarion (harmonic trebles), 4 ft.
117. Tuba (harmonic), 8 ft.
118. Tuba Clarion (harmonic), 4 ft.
119. Octave. Sub-Octave Solo to Swell.

SOLO AND BOMBARDE ORGAN (27 Stops).

- First division (Solo, in a Swell box):**
120. Contra-Bass, 16 ft.
 121. Flute a Pavillon, 8 ft.
 122. Viole d'Amour, 8 ft.
 123. Doppel Flöte, 8 ft.
 124. Harmonic Claribel Flute, 8 ft.
 125. Unda Maris (2 ranks), 8 ft.
 126. Wald Flöte, 4 ft.
 127. Flauto Traverso, 4 ft.
 128. Piccolo Traverso, 2 ft.
 129. Double Bassoon, 16 ft.
 130. Corno di Bassetto, 8 ft.
 131. Hautboy, 8 ft.
 132. Bassoon, 8 ft.
 133. Double Horn (harmonic), 16 ft.
 134. French Horn (harmonic), 8 ft.
 135. Carillons.
 136. Tubular Bells.
- Tremulant. Octave. Sub-Octave. Unison Off.**
- Second division (Bombarde):**
137. Bombardon, 16 ft.
 138. Tuba (harmonic), 8 ft.
 139. Orchestral Trumpet (harmonic), 8 ft.
 140. Cornopean (harmonic trebles), 8 ft.
 141. Quint Trumpet, 5 1/2 ft.
 142. Orchestral Clarion (harmonic), 4 ft.
 143. Sesquialtera, 12, 15, 17, 19, 22.
 - Numbers 137 to 143 in a swell box.
 144. Contra Tuba (harmonic), 16 ft.
 145. Tuba Mirabilis (harmonic), 8 ft.
 146. Tuba Clarion (harmonic), 4 ft.
- Tubas on Choir. Octave. Sub-Octave. Unison Off.**

The bombarde division will be playable from either solo or choir keyboard by means of a rocking switch on the solo key-slip.

Among the accessories listed are: Nine combination pedals to the pedal organ. Two adjustable combination pedals to the pedal organ. Five combination pistons to the unenclosed division of the choir organ. Seven combination pistons to the enclosed (orchestral) division of the choir organ. Nine combination pistons to the great organ. Nine combination pistons to the swell organ. Seven combination pistons to the first division of the solo organ. Six combination pistons to the second (bombarde) division of the solo organ. Eight adjustable combination pistons, two to each manual.

Wind pressures will be as follows: Pedal flue work, 3-inch to 10-inch; reeds, 5-inch to 30-inch (ophicleides and posaune). Choir, unenclosed division, flue work, 4-inch; reeds, 5-inch; Choir, orchestral division, flue work, 10-inch; reeds, 5-inch. Great flue work, 5-inch and 6-inch; reeds, posaune, 12-inch; trombas and trumpets, 25-inch. Swell flue work and orchestral reeds, 6-inch and 6-inch; chorus reeds, 10-inch; tubas, 20-inch. Solo, first division, flue work, 6-inch; orchestral reeds, 10-inch; horns, 25-inch. Solo, second (bombarde) division, sesquialtera, 10-inch; enclosed reeds, 20-inch and 26-inch; unenclosed tubas, 30-inch. Action, 7-inch to 20-inch.

The draw-stop jambs will be at an angle of 30 degrees to the keyboards, and fitted with ivory bushes.

The builders' latest system of electro-pneumatic mechanism will be applied to all the action, except the manual to pedal couplers, which will be mechanical.

The enclosed division of the solo organ will be placed in a new chamber specially constructed alongside the existing swell chamber. The swell box containing the orchestral division of the choir organ will be placed within the organ case.

Excluding separate mutation registers, there are ten compound stops, comprising fifty-three ranks of pipes, which is decidedly in advance of anything ever proposed before in England. The number of manuals remains the same, for it is held that the supposed advantages of the fifth keyboard can be obtained more conveniently by manual subdivisions, of which there are six—or, rather, seven, for the unenclosed tuba department on 30-inch wind is virtually independent of the enclosed bombarde.

Brigham Goes to Rockford.

Ralph Brigham, Chicago theater organist, has been appointed organist of the large Orpheum Theater at Rockford and has entered upon his work there. For several years Mr. Brigham had been organist of the Senate Theater, the largest west side "movie" house in Chicago, and a short time ago was transferred to Orchestra Hall. While in Chicago he made an excellent local reputation as an interpreter of pictures and as one of the most capable players in the central west. Before coming to Chicago he was at St. Paul and for a number of years at large New York theaters. Mr. Brigham is a graduate of the New England Conservatory of Music. He was organist and choirmaster of the First Church of Christ, Northampton, Mass., for ten years and for seven years organist at the Strand Theater, New York City. He was also soloist for John Philip Sousa; played at Carnegie Hall and has given over three hundred organ recitals. On leaving New York he accepted the position at the Capitol Theater, St. Paul, in February, 1921.

Hugh Porter at Calvary Church.

Hugh Porter, now of New York and until a year ago a Chicago organist, his last position being at the New First Congregational Church, has been appointed organist of Calvary Episcopal Church, Fourth avenue and Twenty-first street, New York. John Bland will continue as master of the boy choir. Mr. Porter will preside over the organ of forty-five stops originally built by Roosevelt and entirely reconstructed by Skinner in 1912. The entire organ is under expression. In addition to his church work and private teaching, Mr. Porter also is accompanist for the Oratorio Society of New York and teaches at New York University.

An organ built by the Tellers-Kent Company of Erie, Pa., for Transfiguration Catholic Church at Monongahela, Pa., was dedicated Sept. 14.

SPECIAL FEATURES OF OCTOBER DIAPASON

- Description and specification of Royal Albert Hall organ, London, as it is to be reconstructed.
- Specification of large new organ for Baptist Temple at Rochester.
- Account of demonstration of new organ for rendition of Byzantine music of Greek Church.
- Account of annual meeting of Canadian College of Organists.
- Extended review of Weidig's harmony work by Professor Hamilton C. Macdougall of Wellesley College.
- News from every corner of the organ world, recital programs, reviews, etc.

SPECIAL ORGAN BUILT FOR BYZANTINE MUSIC

RESULT OF LONG RESEARCH

Athens to Have Instrument with Forty-two Notes to Octave on Which Greek Hymns of Middle Ages May Be Played.

Highly interesting details have come from abroad concerning an organ just constructed for the rendering of Byzantine music. The instrument was built by the well-known firm of G. F. Steinmeyer & Co. at Oettingen, Bavaria. It is to be installed in Athens, where Greek religious circles are awaiting its completion with great anticipation, as important artistic influences upon the church service are expected to be exerted through the use of this instrument.

The new organ is said to represent the fruits of thirty years' study and research by Professor C. A. Psachos, formerly of the Odeon in Athens. It differs from the ordinary organ particularly in the number of tones. In a scale of four octaves this instrument contains not fewer than 168 notes, there being forty-two to each octave. The keys are so arranged that despite their large number an unhindered technique is possible. The usual stretch of the hand for an octave is retained. The eight white keys are of the ordinary size. But there are two other rows, one above the other, of smaller black keys which provide the remaining thirty-four.

The means for the creation of this instrument were provided by Eva Sikelianos, wife of the modern Greek poet, Angelos Sikelianos. She is a pupil of Professor Psachos. In honor of this talented woman the organ has been named the "Evion Panharmonium."

Previous to shipping the instrument to Athens, a group of Greek friends of Mme. Sikelianos, as well as those in attendance at the Greek seminary of the University of Munich, attended a demonstration of the organ at the Steinmeyer factory in Oettingen June 29. The headquarters of the builders were decorated with Greek and German colors. Professor Psachos made an address which was translated into German by Professor Heisenberg of Munich. Famous Byzantine hymns taken from the liturgy of the Greek church were played by Mme. Sikelianos. A banquet followed, at which prominent scholars and the Greek consul general were speakers. After the dinner the program on the organ was repeated in the presence of a large part of the citizenship of Oettingen.

As explained by Professor Heisenberg, musical scholars have taken special interest in recent years in Byzantine music. An understanding of it presents serious difficulties to the Occidental ear. The principal difference is in the intervals, the tempered scale of our music being unknown to the Greek church. The preservation of the music of the middle ages is due to vocal tradition. In 1881 an organ was built in Constantinople under the direction of the Patriarch Joachim, to reproduce Byzantine music, but it proved so inadequate that it never was put to general use.

Activities of C. F. Chadwick.

Charles F. Chadwick, the Springfield, Mass., organ expert, is not worried over the dullness of a presidential year or anything along that line, for he is kept more than busy attending to disabled organs or those requiring rejuvenation. Among contracts awarded to him is one for moving and rebuilding the instrument in Holy Trinity Episcopal Church, Southbridge, Mass. He also cleaned, revoiced and tuned the organs in Park Memorial Baptist Church, Springfield, and in St. James' M. E. Church, Springfield. He is rebuilding a two-manual Johnson organ in the Second Congregational Church, Westfield, Mass. This includes the complete electrification of the instrument, with a modern system of nine couplers, crescendo pedal, sforzando pedal, five adjustable combination pistons to the swell and pedal and great and pedal, with releases for both manuals.

CANADIAN ORGANISTS HOLD TWO-DAY SESSION

FINE RECITAL IS A FEATURE

Optimism and Enthusiasm Mark Annual Meeting of College of Organists at Ottawa—Interesting Papers Are Read.

Optimism and enthusiasm were the predominant strains of the 1924 annual convention of the Canadian College of Organists, held in Ottawa Monday and Tuesday, Sept. 1 and 2. This meeting, one of the most successful and best attended in the history of the college, brought together about fifty organists, this number being augmented by the wives of many of the members. The council meeting Monday morning was followed by a luncheon at which the members of the council were the guests of the president, Charles E. Wheeler of London, Ont., at the Chateau Laurier. Monday afternoon the annual general meeting was held in St. Andrew's Church Sunday School hall, which was turned over by the church authorities for all the meetings. Papers were delivered by Dr. Albert Ham, F. R. C. O., Toronto; the Rev. Dr. Ernest Voorhis, assistant rector of All Saints', Ottawa, and honorary member of the college; J. D. Gilchrist, St. Thomas, Ont., and Dr. P. J. Illsley, F. R. C. O., Montreal. Lively discussions followed the delivery of these papers.

The annual dinner Monday evening was held at the Chateau. Among the many excellent speeches delivered, one which was highly received was that of Harold Gleason of Rochester, N. Y., who brought greetings from the National Association of Organists of the United States. During the course of the evening the president presented diplomas to successful candidates at the recent examinations. Those who received the diploma of associate were Miss Clara Lintell, Ottawa; Edmund Sharpe, Ottawa; George Methven, Carleton Place (Ottawa Center); W. G. Cooke, Montreal, and A. B. Hopkins, Montreal. Fellowship diplomas were presented to Cyril Moss, Toronto, and William Smithson, Granby, Que.

Following the council meeting Tuesday morning the members were the guests of the officers of Ottawa Center at luncheon, after which all the delegates were entertained with a visit to the new parliament buildings, a motor drive over Ottawa's beautiful driveway and afternoon tea at the Ottawa Hunt and Golf Club.

In the evening an organ recital was given in St. Andrew's Church. The playing of the various organists who

contributed to the program, all of whom stand at the front of their profession, demonstrated a standard of art and skill that will compare favorably with any school of organ playing to-day. The organists contributing to the program and their selections were: Introduction, Passacaglia and Fugue in E flat minor, Healy Willan (Harvey Robb, Westminster Presbyterian Church, Toronto); Fantasia, C. H. H. Parry; "Song of Symeon," Charles Wood, and Prelude-Improvisation on an Advent Theme, Arthur Egerton (Arthur Egerton, Mus. Bac., F. R. C. O., All Saints' Anglican Church, Winnipeg); Intermezzo and Fugue from Sonata in E flat (Op. 161), Rheinberger (Thomas J. Crawford, Mus. Bac., F. R. C. O., F. T. C. L., St. Paul's Anglican Church, Toronto); Prelude and Fugue in E minor, Bach (Dr. Alfred E. Whitehead, F. R. C. O., Christ Church Cathedral, Montreal); Chorale in A minor, Cesar Franck, and "Prelude Solonelle," T. Tertius Noble (Harold Gleason, director of the organ department, Eastman School of Music, Rochester, N. Y.); Scherzo Caprice, Purcell J. Mansfield; "Ariel," Bonnet, and Allegro from First Symphony, Maquaire (J. E. F. Martin, Church of St. James the Apostle, Montreal).

The playing of Miss Helen Langdon, cellist, of Ottawa was noteworthy. Her selection, "Kol Nidrei," by Bruch, was rendered with a wealth of tone, clean-cut technique and artistic interpretation. The accompaniment of J. Edgar Birch, organist of St. Andrew's, was sympathetic and musicianly.

The visitors were unanimous in calling the 1924 meeting the best meeting yet held and Ottawa Center was voted the best of hosts.

The officers and council of last year were re-appointed in view of some important constitutional changes. They are as follows:

Honorary Patron—His Excellency Baron Byng of Vimy, G.C.B., K.C. M.G., C.V.O., governor-general of Canada.

Patron—Sir Hugh P. Allen, M. A., Mus. D.

Honorary president—Albert Ham, Mus. D., F.R.C.O.

President—Charles E. Wheeler, F. C.C.O., London.

Vice-presidents—Dr. H. A. Fricker, F.R.C.O., Toronto; W. H. Hewlett, Mus. Bac., Hamilton; Richard Tattersall, Toronto; Dr. Healy Willan, F.R. C.O., Toronto.

Council—Dr. Percival J. Illsley, F. R.C.O., Montreal; J. Bearder, F.R.C.O., Ottawa; G. M. Brewer, Montreal; A. H. Egerton, F.R.C.O., Winnipeg; F. G. Killmaster, B.A., Mus. Bac., F.C. C.O., Regina; Dr. E. MacMillan, F.R. C.O., Toronto; W. A. Montgomery, Mus. Bac., F.R.C.O., Halifax; Dr. A.

E. Whitehead, Montreal; T. J. Crawford, Mus. Bac., F.R.C.O., F.T.C.L., Toronto; Hugh C. Ross, F.R.C.O., Winnipeg; Harvey Robb, Toronto. Registrar—L. G. Starling, London. Secretary-treasurer—H. G. Langlois, B.A., Mus. Bac., Toronto.

The officers of Ottawa Center, in charge of the convention arrangements, were: J. W. Bearder, F.R.C.O., chairman; James A. Smith, vice-chairman; W. Arthur Perry, secretary-treasurer; C. J. L. Rickwood, assistant secretary; Misses Evelyn Lane and Bertha LeV. Worden, Dr. Herbert Sanders, F.R. C.O., D. Roy Kennedy, Ernest Huson and Edmund Sharpe, A.R.C.M.

The Canadian College of Organists has grown from small beginnings to its present large membership, which includes most of the prominent organists in the principal cities, such as Toronto, Ottawa, Montreal and Winnipeg, as well as smaller places.

Once Famous Hotel Organ Goes.

The Great Northern Hotel in Chicago has disposed of the organ which has been a feature of its lobby for upward of thirty years. This step was made necessary by a desire to use the space occupied by the instrument. This organ, made by the Aeolian Company, was one of the earliest large instruments built by that company and attracted a great deal of attention in downtown Chicago for a number of years. It was installed at the time the hotel was built by its owner, Colonel Eden, who made a feature of daily recitals, some of them by visiting organists and others by means of the self-player. At the time of the world's fair in 1893 the organ formed a drawing card for the hotel and served to fill its lobby every evening with lovers of organ music. In recent years the organ has been little used and neglected, and eventually it was left in silence, the console being disconnected.

Mrs. Keator Gives Cantata on Beach.

The cantata, "The Christ Child," was given by the First Methodist Episcopal Church choir of seventy voices, at Asbury Park, N. J., before a large audience at the Beach Arcade Aug. 24. The cantata was given under the direction of Mrs. Bruce S. Keator, organist and director of the church choir. The singing in the beach front structure was an innovation in local musical circles. It afforded Mrs. Keator the distinction of presenting the best church choir ever heard in Asbury Park, according to local critics. The chorus numbers were given in really admirable manner, with a volume of tone, splendid harmony and a precision that left nothing to be desired.

DUNHAM IS APPOINTED TO METHODIST TEMPLE

TO GIVE NOONDAY RECITALS.

Large Chicago Downtown Church Will Make Feature of Programs on Its New Skinner Organ—Takes Sinai Organist.

Announcement was made late in September by the official board of the First Methodist Church of Chicago that Arthur Dunham, F.A.G.O., has been appointed organist and musical director of the new Methodist Temple. This important post will involve downtown weekday recitals in addition to the regular Sunday service music. The large new Skinner organ in the Temple is to be brought prominently before the public and Chicago is to have a series of noonday organ programs such as it has never had. The choice of a man of Mr. Dunham's reputation shows the desire of the authorities of the church to present the best in organ performances.

Mr. Dunham has resigned his position as organist and director at Sinai Temple after serving longer than thirty years in this position. At Sinai he has presided over a large four-manual Casavant organ and the music has been on the highest plane. Mr. Dunham has achieved fame also as an orchestral and choral conductor and as a teacher, and the organ has not been his first love for some years.

Sept. 28 was dedication day at the magnificent Methodist Temple, and the church auditorium and the new four-manual organ were used for the first time since the completion of the skyscraper which houses the church and which is a monument to Christianity in the center of the downtown district of the city, where the cross on its spire is at the highest point in the loop. Mr. Dunham began his work at the new post at that service. His contract calls for a free public recital every Friday noon beginning Nov. 1, two recitals a week after Jan. 1 and four recitals a week by next spring. He will play at both services on Sunday.

The new instrument bears the name of the Norman Wait Harris memorial organ and is the gift of the five children of the late founder of the Harris Trust and Savings Bank.

Bishop Charles Edward Locke of St. Paul is to preside at the dedication of the organ built by M. P. Möller for the First Methodist Church of Portage, Wis., on Nov. 23. Mrs. Paul T. Schulze is organist of the church.

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My dear Mr Skinner

It is a great pleasure for me to be able to congratulate you on the installation you have just finished in the new St Johns Church, Los Angeles. This magnificent organ, the first Skinner organ in Southern California, strikes me as being the most artistic and satisfactory medium sized, four manual organ, I have ever heard or played, and as this opinion seems general with the many organists who have played it, I am naturally enthusiastic about it.

In this late day it is not necessary to enumerate the many distinctive features of the Skinner organ, but the glorious diapasons on the Great organ, the unsurpassed voicing of the solo stops, the superb ensemble of the full organ, and last, but by no means least, the joy at feeling so completely at home at the console, these things do deserve special mention.

Such an organ as you have given us is bound to become a source of inspiration to us all.

With best wishes for your continued success, believe me
Yours very sincerely

Roland Diggle
Organist and choirmaster St Johns Church, Los Angeles.

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BY HAROLD V. MILLIGAN.

Meditation on "Hollingside," Postlude on "St. Thomas," by George A. Burdett; published by the Arthur P. Schmidt Company, Boston.

Mr. Burdett's admirable series of compositions based on familiar hymn-tunes has reached its sixth number, the latest two additions being inspired by "Hollingside" and "St. Thomas," tunes usually sung to the hymns "Jesus, Lover of My Soul" and "Awake and Sing the Song."

These "chorale preludes" are very evidently the product of real musicianly feeling inspired by a high ideal. They are not merely decorations and arabesques super-imposed on a melody, but each one is a re-working of the original musical material. The composition based on "Jesus, Lover of My Soul" is a quiet and devotional meditation, while that on "Awake and Sing the Song" is a vigorous allegretto risoluto especially suitable for a postlude. All of the pieces thus far published in the series are thoroughly organic in manner, and may be made effective on a small organ of limited tonal equipment, as well as on the bigger, more modern instruments.

Easy Pieces for the Organ by British Composers; published by W. Paxton & Co., London.

When so much organ music is obviously designed for the organist with little technique and no time for practice, it is refreshing to find such musicianly compositions as these frankly labeled "easy." First-grade technique usually means primary (or even kindergarten) musical quality, but only too often both technique and music masquerade as something far more pretentious. Piano music is graded by the publisher—why wouldn't it be a good idea to grade organ music the same way? In that case we would mark these pieces "Grade 2." They are not too hopelessly easy. It is difficult to write music in words of one syllable without being banal, just as it is difficult to handle words in the same way, and the composers represented in this little book have succeeded in doing just that. All honor to them! There are six pieces in the book, which appears to be volume 2 of the "Easy Pieces" series. The general style of the music may be correctly inferred from the titles: "A Little Fancy," by John E. Campbell; "Andante Piacevole," by Ernest Halsey; Berceuse, by J. Stuart Archer; Minuet, by C. Charlton Palmer; Pastorale in F, by William Faulkes, and Postlude in D, by Henry Rogers. The pieces are not beneath the attention of any busy organist with limited practice time, and they may also be recommended to teachers for pupils just emerging from the elementary stages.

Festal March in D, by J. E. Roberts. Exultate Deo, by Frederic Lacey; published by the Arthur P. Schmidt Company.

These two compositions are issued in a series of "Organ Postludes," being put forth by the Schmidt Company. Both are of the sonorous full organ type, designed to put a firm and optimistic finish to the church service.

Twenty-five Melodic Studies, by Edward Hardy; published by the Arthur P. Schmidt Company. Pedal Studies for Organ, by Ernest H. Sheppard; published by Theodore Presser, Philadelphia.

Probably the acquisition of complete independence between hands and feet is the principal task confronting the organ student, and to this end many weary hours must be spent in patient practice. Two new sets of exercises bearing on this problem have just been published, one by the Schmidt Company and the other by Presser.

The twenty-five exercises by Edward Hardy are for the most part quite easy and may be used as a first book. There is little trouble provided for the student: between his left hand and his feet and that is where most of the difficulty lies. After he has mastered the exercises in this book, he will be ripe for stronger meat. (Why the "t" and "h" marking for the feet? Of all the ways of marking "footing" this strikes us as one of the poorest. It seems to be impossible to improve upon the "o" and inverted "v", which have become almost universal. Why not standardize the marking and let all the publishers use the same, as they do "fingering"?)

The Pedal Studies by Ernest H. Sheppard are arranged according to keys, one for each major and minor quality—twenty-four in all. Each study is preceded by an appropriate scale for the pedals alone. The music is somewhat more difficult than that in the Hardy book and will carry the student a little farther along the road to perfect facility.

Evening Hymn, by W. J. Marsh; published by the Arthur P. Schmidt Company.

A quiet little piece of simple diatonic character, Grade 1. Opportunity is given for the use of chimes, with the faithful vox humana.

Chicago Society of Organists.

The monthly meeting of the Chicago Society of Organists was held Sept. 23 at midnight in Kimball Hall. Several important matters were discussed. Frank Van Dusen, representing the N. A. O., presented the proposition of having a demonstration of modern picture-playing at the N. A. O. organ-orchestra concert in February. The club agreed to co-operate to the fullest extent.

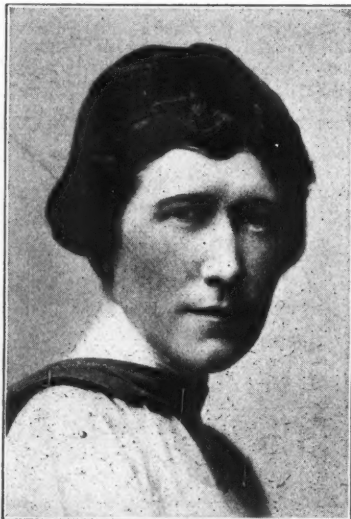
A plan is being formulated whereby the club will publish compositions by members. Manuscripts should be submitted to the committee at an early date. Songs, piano pieces or organ compositions will be considered.

The annual dance will be held in November at the Hotel Sherman. Last year's affair was successful, but this 1924 dance is expected to be a record breaker.

The business meeting was carried over to the Mandarin Inn, where, after adjournment, refreshments and dancing were enjoyed by all.

Grace C. Thomson in Atlanta.

Miss Grace Chalmers Thomson, late of Grace Methodist Church in New York, is now organist and choir-



GRACE CHALMERS THOMSON.

ter of St. Philip's Cathedral, Atlanta, Ga., and is making an excellent impression in her new field. Before entering upon the work at Atlanta, Miss Thomson gave recitals in New Orleans and other southern cities. She has also been heard several times in Atlanta. At New Orleans she played in St. Paul's Episcopal Church. Miss Thomson, who is a graduate of Oberlin, has had experience in various churches and is one of the few women ever selected to take charge of a choir in an Episcopal cathedral.

Bullis Opens Cleveland Organ.

The beautiful new Temple Tifereth Israel, overlooking Wade Park in Cleveland, was dedicated with four services Sept. 19, 20 and 21, Carleton H. Bullis at the console. The organ is a large four-manual Kimball with echo. The acoustics proved to be perfect, full scientific consideration having been given to the fact that the auditorium consists of a great dome with galleries in four of the seven arches, the choir and console between the two divisions of the main organ, occupying the other three. Charles M. Courboin has been engaged for a recital on this instrument Oct. 15. Later in the month he will dedicate the Kimball in the Scottish Rite Cathedral, St. Louis.

Hamrick Returns to Birmingham.

George Lee Hamrick, organist for the last year at the Arcade Theater, Jacksonville, Fla., has resigned to accept similar work in Birmingham, Ala., his former home. Mr. Hamrick will fill the position of organist at the First Baptist Church. In addition to playing at the First Baptist Church, Mr. Hamrick will preside at the largest theater organ in the South in the Temple Theater. The organ is now being installed.

A recital will be given Sunday afternoon, Oct. 19, at the Kidston Memorial Hall of the Cossitt School, La Grange, Ill., by Miss Sylvia Conger, organist; Miss Hilda Hinrichs, cellist, and Miss Dorothy Bell, harpist. These artists will be heard in a program of solo and ensemble numbers.

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HOW BEAUTIFUL ARE THY DWELLINGS (S. A. B.) Pflueger .12
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An organ of three manuals and an echo division, with forty speaking stops and a total of 2,341 pipes, is to be built by the Estey Organ Company for the First Baptist Church of Winston-Salem, N. C. It will be an entirely straight organ except for two pedal extensions. There will be ten stops in the great, eleven in the swell, seven in the choir, seven in the echo and five in the pedal. The specifications are as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 61 pipes.
 2. Second Open Diapason, 8 ft., 61 pipes.
 3. Dulciana, 8 ft., 61 pipes.
 4. Gemshorn, 8 ft., 61 pipes.
 5. Melodia, 8 ft., 61 pipes.
 6. Gross Flöte, 8 ft., 61 pipes.
 7. Flute Harmonic, 4 ft., 61 pipes.
 8. Octave, 4 ft., 61 pipes.
 9. Tuba, 8 ft., 61 pipes.
 10. Harp, 49 notes.
- 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. Stopped Diapason, 8 ft., 73 pipes.
 17. Flauto Traverso, 4 ft., 73 pipes.
 18. Cornopean, 8 ft., 73 pipes.
 19. Oboe, 8 ft., 73 pipes.
 20. Vox Humana, 8 ft., 73 pipes.
 21. English Horn, 8 ft., 73 pipes.
- CHOIR ORGAN.**
22. Violin Diapason, 8 ft., 73 pipes.
 23. Viol d'Amour, 8 ft., 73 pipes.
 24. Clarabella, 8 ft., 73 pipes.
 25. Unda Maris, 8 ft., 61 pipes.
 26. Flute d'Amour, 4 ft., 73 pipes.
 27. Piccolo, 2 ft., 73 pipes.
 28. Clarinet, 8 ft., 73 pipes.
- ECHO ORGAN.**
(Playable from Choir and affected by Choir couplers and pistons.)
29. Echo Diapason, 8 ft., 61 pipes.
 30. Muted Viol, 8 ft., 61 pipes.
 31. Muted Celeste, 8 ft., 49 pipes.
 32. Rohr Flöte, 8 ft., 61 pipes.
 33. Wald Flöte, 4 ft., 61 pipes.
 34. Vox Humana, 8 ft., 61 pipes.
 35. Chimes, 20 notes.
- PEDAL ORGAN.**
36. Open Diapason, 16 ft., 44 pipes.
 37. Bourdon, 16 ft., 32 pipes.
 38. Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
 39. Bass Flute (from No. 36), 8 ft., 32 notes.
 40. Trombone, 16 ft., 32 notes.

Baltimore Wants Memorial.
Members of the war memorial commission of Baltimore and municipal officials are considering plans by which an immense organ might be installed in a new war memorial building which is being completed in City Hall Plaza. Although the city has made no provision for the money to buy the instrument, it has been pointed out that there may be savings effected in the construction of the building which could be applied to the purchase of an organ.

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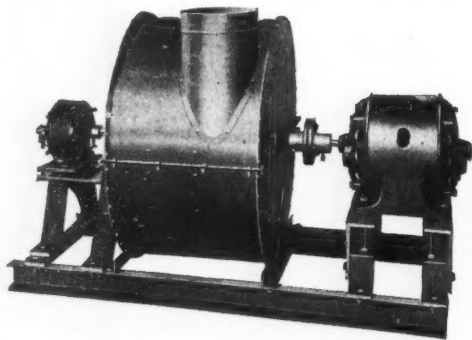
They also found that it was a very splendid Instrument except that the action had become obsolete by virtue of the advance in The Art of Organ Building during the 25-year period.

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TO PLAY WITH ORCHESTRA.

Courboin Will Present Widor's Sixth Symphony at Detroit.

Charles M. Courboin, who starts his first transcontinental tour this season, has been engaged to play with the Detroit Symphony Orchestra under Gabilowitsch at the regular concerts Dec. 18 and 19, following his return from the Pacific coast. The Detroit Symphony Association received last year the gift of a large Casavant organ from Mr. and Mrs. William H. Murphy of Detroit. It was dedicated last March by Marcel Dupre and the orchestra under Gabilowitsch. In addition to a solo group, Mr. Courboin will play the Sixth Symphony of Widor with the Detroit orchestra. This symphony was written originally for organ, but the composer made an orchestra-organ version, which he dedicated to Courboin, the only score of which is in Mr. Courboin's possession. It was this symphony which Courboin played with the Philadelphia Orchestra under Stokowski in 1919 when dedicating the Grand Court organ in the Philadelphia Wanamaker store before an audience of 15,000 people. The effect was "electrifying," according to Philadelphia critics. The Detroit performance will be the second complete performance with orchestra in this country.

Wurlitzer in Florida Church.

A three-manual organ built by the Rudolph Wurlitzer Company was opened in the new First Baptist Church of Gainesville, Fla., Sept. 14. LaDow C. Kennedy was at the console. The entire organ is enclosed. It is placed in chambers at each side of the choir, with the echo division at the rear of the balcony. The console is on the main floor of the church in the center of the middle sections of pews, between the second, third and fourth rows of pews, so that the organist faces the pulpit and the choir. While this is an innovation, it is deemed of great value to the organist, for it allows him to hear the organ and the choir exactly as the congrega-

tion hears both. Claude Murphree, who has just entered the University of Florida, will be the regular church organist.

Goes to Jersey City Church.

D. J. Murphy of Scranton, Pa., has resigned as organist and director of Nativity Parish in that city to go to St. Patrick's Catholic Church at Jersey City, N. J., where he succeeds James P. Dunn. Mr. Murphy has been at his Scranton post since the new church edifice was completed more than ten years ago. His musical studies have been chiefly with Warren R. Hedden in New York.


Opens Austin at Columbus, Ga.

James E. Scheirer, of the Second Baptist Church of Atlanta, gave the dedicatory recital on the Austin two-manual at St. Paul's Methodist Church, Columbus, Ga., Sept. 18. The standing room only signs had to be displayed for this recital and Mr. Scheirer made so good an impression that he was engaged for a second performance. The program included: "Pomp and Circumstance" March, Elgar; Adagio, Beethoven; Menuet, Mozart; Aria, Bach; Symphony 5, Widor; Serenade, Drdla; Berceuse from "Jocelyn," Godard; Impromptu, Parker; Intermezzo, Rogers; Caprice, Wolstenholme; "Ro-

manza," Mozart; March from the "Prophet," Meyerbeer. The organ has fifteen speaking stops and a set of chimes.

Dinner for Mrs. Fox.

Mrs. Kate Elizabeth Fox, who on Oct. 1 leaves Morristown, N. J., to take up her duties at her new position at Watertown, N. Y., was given a dinner by thirty-five of the adult members of her choir of the Church of the Redeemer in Morristown Sept. 16 at the Morristown Inn. Mrs. Fox was presented with a basket of American Beauty roses and a handsome traveling case.



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National Association of Organists Section

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President—T. Tertius Noble, 121 West Fifty-fifth street, New York City.

Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.

Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.

Treasurer—Hugh Porter, 14 East Thirty-seventh street, New York City.

The Atlantic City convention will linger long in the memory as one of our finest. There was a happy blend of the inspirational and recreational. We hope that you were there to enjoy it.

Cleveland has been chosen for the 1925 convention and it would be hard to picture a more ideal setting for such an event. With a wealth of fine organs, good hotels and a city imbued with the convention spirit, we have much to anticipate.

The last year has seen the addition of 200 names to our membership list. That is an excellent record and one which may even grow before the first of the next year. Each of those at the convention pledged himself to secure at least one new member this season. We cannot offer a better plan for all to follow. If you need application blanks or N.A.O. material, please write to headquarters. October marks the beginning of the winter activities and something for the N.A.O. should find a prominent place in the plans of each one.

One session of the convention was wisely devoted to the discussion of plans for the promotion of the N.A.O. in such a manner that it may not only grow, but also become more useful. That session was valuable in that it provided an opportunity for those who have had much state and local chapter work to give the plans which they have found practical in their own work. Everyone who spoke stressed the point of remembering to foster the social spirit. This may be done through dinners (not formal) and more largely through social gatherings after recitals. It was suggested that in planning recitals the length of each one must receive careful consideration so as not to cause everyone to rush for train connections the minute the final chord is struck.

And in planning your recitals give every member of the chapter an opportunity of appearing and have several play at each recital. This not only makes the schedule more interesting for each one, but also builds up a healthful competitive spirit. Such a friendly competition will do much to advance the cause of the organ. Recitals should feature new organ and choral music. By adding the choral interest to your chapter's work you will exert a good influence upon the general church service. Many of the chapters find their greatest success in the large choral services, when the choirs of the various churches unite in an oratorio or a series of anthems. If plans are made early in the season such a scheme can be managed with little trouble. It is well to remember to add variety by frequent use of orchestral instruments. If it is possible to do an organ concerto with orchestral accompaniment, do so by all means. We hear too few of them.

The work of the chapter, while its primary interest may be for its own members, must also serve the public at large if we are to have a real purpose in our program. Music week is growing in popularity every year, but one week a year for the promotion of music is not enough. We need many such celebrations. In this field lies a wonderful opportunity for the organist.

Some of the foregoing suggestions may be of value in forming a winter program. We trust that you will build your program early and then let us hear about your experiences and successes.

Last winter several new state organ-

izations were begun and they are working smoothly, but there are many states which are, as yet, without N. A. O. activities. Our organization committee, under the direction of Herbert S. Sammond, stands ready to assist in the founding of state councils and we hope that it will be of service to those who may be interested in our work. If there isn't a local or state organization in your locality, let us hear from you. Our committee will give you many reasons why there should be one and also help you with the details of securing it.

Conventions.

Why are there conventions for organists? Those who have attended one never ask this question and their answer to it may be found in the regularity with which the same faces are seen year after year in our convention pictures. If the others only knew what they had been missing, they would let nothing keep them from coming to the next one.

This suggests a great opportunity for the fortunate pilgrims to Atlantic City. How can we convey to our friends just what the convention meant to us? Here are some of its values which we can stress:

"Never have I heard such good organ playing," expresses the feeling of one correspondent, who, by the way, has had ample opportunity to listen to the best players and is herself an F. A. G. O. What must the recitals have meant to the less fortunate among those who heard them? The recitalists certainly felt the stimulus of the occasion, and rose to greater heights than ever before. They were also eager to hear each other and their comments were truly appreciative and modest. These recitals were object lessons in superb organ playing.

What inspiration and practical help we received in voice and choir training, vastly useful to those of us who realize their need of such demonstrations! Yet many church players are neglecting to equip themselves thoroughly as choirmasters.

From the fascinating examples of motion picture playing we learned again the possibilities of freedom in organ playing without the loss of artistic feeling. The much-abused art of improvisation was "set out," as the school boy would say, in brilliant fashion—another much-needed object lesson.

The organist who is not interested in the tonal and mechanical construction of his instrument is passing, as the animated discussions on diapasons, the unit and straight systems, etc., amply proved. Not that every speaker knew exactly what he was talking about, but there were so many willing to engage in the fray that it did not lack excitement.

When we tell our friends about the 1924 convention, we will, of course, pay tribute to Atlantic City. We were more unhurried there than ever before, and yet we could no more exhaust its hospitality and attractions than we could the tonal possibilities of its magnificent high school organ.

We had plenty of time between convention events for recreation, and particularly fellowship. And so, as often happens, the most memorable thing about the gathering hardly appeared on the program at all. As our correspondent wrote: "I am still thrilled when I live over the joy of those days. We were just like steamer passengers who quickly forget the acquired barriers of reserve—only we had the added incentive of a common attraction. Four days of living together, days of intense and stimulating contact, brought us close to each other, on a really democratic basis. We sat next to people who had done things, and their friendship was a joyful possession. It was a time of real growth of personality. We were learning from other people instead of being tied to our own tasks and technique."

This broadening touch has its effect on our music. For music deals with

life and he who enlarges his life with sympathetic friendships has gained something which he puts back into his music. The amateur recites the same lines from Shakespeare as does the mature actor, but we do not find their performance alike.

Such a letter as we have quoted could not have a better ending than the following: "I am enclosing check which will make me a member of the N. A. O. until January." The convention itself convinced her of the value of the N. A. O. You can convince others by your own account of what you gained at Atlantic City about the N. A. O. Get their promise to attend the Cleveland convention in 1925. Secure their co-operation this fall, and thus, by increasing our strength in the large centers of the country, reach the thousands of organists who are doing nothing to advance the profession to which they belong.

REGINALD L. McALL.

Reference Committee.

Two N.A.O. members have been appointed to meet with a committee from the Organ Builders' Association this fall to formulate definite suggestions which it is expected will be adopted by all organ builders. This is a step in the right direction and all organists should give their hearty support to such a plan.

Kentucky Council.

The Kentucky council will have its first meeting of the fall in October, and although definite plans for the year have not been made, it is probable that musical services will be given at regular intervals by local organists, with combined choirs from various churches.

The council hopes to bring on one or two organists of international prominence during the season, and looks forward to a most interesting year.

Executive Committee Meeting.

The first meeting of the executive committee was held at headquarters Sept. 22 with the following present: Chairman McAll, Mrs. Keator, Miss

Carpenter, Mrs. Fox and Messrs. Ambrose, Weston, Sammond, Priest, Porter, Richards and Nevins. As this was the first meeting of the fall season, there was a large amount of business remaining from the summer which needed attention. The treasurer reported that about twenty-five new members were received at the convention. A letter from Harold Gleason, telling of his visit to the Canadian College of Organists convention in Ottawa, was heard with much interest. The Canadian organists are planning to attend our convention in Cleveland. After discussing plans for several headquarters events for the near future, the members of the committee joined in a rising vote of good wishes to Mrs. Kate E. Fox in her new position at Watertown, N. Y., and of appreciation of her loyalty to and support of the N. A. O. for the many years she has been one of its members.

Delaware.

The Delaware council will open its winter program with a round table dinner in Wilmington Thursday evening, Oct. 2. The schedule for the coming year will be formulated at that time, and at the close of the business meeting T. Leslie Carpenter, who has just returned from an extensive tour of Europe, will be the speaker of the evening.

Rhode Island.

The first meeting of the Rhode Island council will be held in St. Stephen's Church, Providence, Oct. 21. A recital will be played by Miss Beatrice Warden, pianist, and Walter Williams, organist. The feature of the evening will be a performance of a suite for organ and piano composed by Mr. William.

Fine New Jersey Record.

New Jersey attained a splendid record last season by adding three new local chapters to the state council. Everyone is active and their work will bring new fame to that state. This is a good record for other states to emulate.

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M'CLELLAN REGAINS HEALTH.

Salt Lake City Organist to Resume His Work This Month.

Professor John J. McClellan, the Salt Lake City organist, who since Oct. 1, 1923, has been compelled to lay aside his professional work, has so far regained his health that he plans to be "fit as a fiddle" within a few weeks, according to news from Salt Lake City. Mr. McClellan returned in September from the Pacific coast, accompanied by Mrs. McClellan. He intends to take a few days' rest at his old home in Payson, a brief trip into the mountains, and then to resume his work at the L. D. S. School of Music and the great Tabernacle organ. He has occupied the position of Tabernacle organist for twenty-eight years.

Few men the country over have done more for the popularization of organ music in general than John J. McClellan. It was he who was instrumental in securing free organ recitals at the Tabernacle twenty-five years ago, given at first only twice a week. As the interest in the great organ grew and the interpretations of the organist proved a drawing card for tourists from every part of the globe, Mr. McClellan was able to obtain the appointment of assistant organists and have the recitals given daily, except Sundays, as they have been for the past ten years or more.

Aside from his work as teacher, organist and accompanist, Mr. McClellan was the first conductor and one of the chief organizers of the Mendelssohn Male Chorus of Salt Lake City. Before his breakdown he brought this aggregation of singers to a high degree of efficiency.

Dr. Wolle Recovering.

Dr. J. Fred Wolle, rated as one of the leading Bach interpreters on the organ and well known throughout the country for results he has achieved as director of the Bethlehem Bach Choir, is recovering from his recent serious illness. Because of an attack of tonsillitis, which poisoned his entire system, Dr. Wolle was prevented from

conducting the 1924 Bach festival at Bethlehem, Pa., and because of this the festival was called off. Word has been received that the conductor has recovered sufficiently so that he will resume rehearsals of the choir, in preparation for the festival in May, 1925.

Miss Mynderse as Composer.

Miss Leah Elizabeth Mynderse, winner of the Estey Organ scholarship at the Conservatoire Americain, Fontainebleau, France, has been receiving notice as a composer. In a concert Aug. 27 at the Conservatoire, Miss Mynderse accompanied M. Charles Premmac, a well-known French tenor, in two songs set to French poems—"L'Extasie" (words by Victor Hugo) and "La Statue" (words by Guizot). These songs were composed on the suggestion of M. Andre Bloch, director of classes in composition and conducting at the Paris Conservatoire, who is interested in the progress of the young American girl. Written in an entirely different manner from the average American lyric style, Miss Mynderse's songs were the "hit of the evening" and resulted in her becoming a marked figure at the Conservatoire.

Francis S. Moore, organist and director at the First Presbyterian Church of Chicago, has resigned his position with the Moist Piano Company and thus closes a twenty years' connection with the Chicago piano business. Before joining the Moist staff two years ago Mr. Moore was with the Cable Company. Mr. Moore is also an old organ salesman, having been the representative of the Mason & Hamlin pipe organs when these were made a score of years ago.

Henry A. Ditzel, the Dayton, Ohio, organist, who spent four weeks of the summer in Boston, gave two programs there. He played also at the Estey studios Aug. 24 and the performance was broadcast. Afterward Mr. Ditzel received forty letters and cards from all parts of the country and one from Canada, commending his program.

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All of Three-Manual Instrument at East Dallas Christian Church, Except the Great Diapasons, Will Be Under Expression.

Henry Pilcher's Sons of Louisville, Ky., have under construction a large three-manual organ, to be installed in the East Dallas Christian Church, Dallas, Tex. The contract was obtained by Edward C. Haury, Texas representative. All of the manual stops will be under expression except the great diapasons.

Following is the specification:

GREAT.

First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Hohl Flöte, 4 ft., 73 pipes.
Ophicleide, 16 ft., 97 pipes.
Tuba, 8 ft., 73 notes.
Clarion, 4 ft., 61 notes.
Chimes, Deagan A, 25 tubes.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Cornet, 3 rks., 219 pipes.
Flautina (from Middle Rank Cornet), 2 ft., 73 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft. (in separate box inside Swell), 73 pipes.
Tremolo.

CHOIR ORGAN.

Contra Viol, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Violin Diapason (in Choir Room), 8 ft., 49 pipes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo (Harmonic), 2 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Great).
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Sub Bass, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Contra Viol, 16 ft., 32 notes.
Ophicleide, 16 ft., 32 notes.
Open Flute, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.

There are to be twenty-seven couplers, twenty-seven combination pistons, adjustable at console and moving stops, ten pedal movements, and individual canceler bars controlling each division of the organ.

The instrument will be installed about March 1.

To Merge Photo Player Plants.

The two factories of the Photo Player Company are to be amalgamated under one roof. At present one factory is in Berkeley, Cal., and the other at Van Nuys, in southern California. J. A. G. Schiller, general manager of the Photo Player Company, asserts that to reduce the cost of operation and obtain more efficiency the Fotoplayer and the Robert-Morton organ are to be produced in the same factory. The equipment now in use will continue to be used, but a new factory will probably be built. It has not been decided whether the plant will be in San Francisco, Oakland or Los Angeles.

Miss Carbone at Aeolian Hall.

Miss Anna Carbone, the New York organist and pupil of G. B. Fontana, who has been heard in the past at the Wanamaker Auditorium and the College of the City of New York, is to give a recital at Aeolian Hall, New York City, on Oct. 21. Her program is announced to be as follows: Toccata and Fugue in D minor, Bach; Ricercare, Palestrina; Sonata in D minor (one movement) and "The Witches' Dance," G. B. Fontana; "Echo," Yon; "Le Petite Berger," Debussy; Introduction to Third Act of "Lohengrin," Wagner; "Il Pastore Vagante" and "Impressione Poetiche," Fontana. This will be the first organ recital of the season at Aeolian Hall.

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First Baptist Church of McComb, Miss., Has Large New Instrument.

The First Baptist Church of McComb, Miss., one of the largest churches of this denomination in the south, has received from M. P. Möller its new four-manual organ, installed in an edifice which seats 1,600 persons. Mrs. L. D. Dickerson is the organist of the church and drew up the specifications, and R. J. Lilley of Memphis represented the Möller factory. The scheme of stops is as follows:

- GREAT ORGAN.**
 1. First Open Diapason, 8 ft., 61 pipes.
 2. Second Open Diapason, 8 ft., 61 pipes.
 3. Gross Flöte, 8 ft., 61 pipes.
 4. Melodia, 8 ft., 61 pipes.
 5. Dulciana, 8 ft., 61 pipes.
 6. Octave, 4 ft., 61 pipes.
 7. Flute d'Amour, 4 ft., 61 pipes.
 8. Tuba, 8 ft., 61 pipes.
- SWELL ORGAN.**
 9. Bourdon, 16 ft., 97 pipes.
 10. Open Diapason, 8 ft., 73 pipes.
 11. Gedeckt, 8 ft., 73 notes.
 12. Viol d'Orchestre, 8 ft., 73 pipes.
 13. Voix Celeste, 8 ft., 61 pipes.
 14. Aeoline, 8 ft., 73 pipes.
 15. Flute Harmonique, 4 ft., 73 pipes.
 16. Flute (Stopped), 4 ft., 73 notes.
 17. Piccolo, 2 ft., 61 notes.
 18. Cornopean, 8 ft., 73 pipes.
 19. Oboe, 8 ft., 73 pipes.
 Tremulant.
- CHOIR ORGAN.**
 20. Violin Diapason, 8 ft., 61 pipes.
 21. Concert Flute, 8 ft., 61 notes.
 22. Dolce, 8 ft., 61 notes.
 23. Flute d'Amour, 4 ft., 61 notes.
 24. Clarinet, 8 ft., 61 pipes.
 25. Concert Harp, 49 notes.
 Tremulant.
- ECHO ORGAN.**
 26. Echo Flute, 8 ft., 73 pipes.
 27. Muted Viol, 8 ft., 61 pipes.
 28. Muted Celeste, 8 ft., 49 pipes.
 29. Fern Flöte, 4 ft., 61 notes.
 30. Vox Humana, 8 ft., 61 pipes.
 31. Chimes, 20 notes.
 Tremulant.
- PEDAL ORGAN.**
 32. Resultant, 32 ft., 32 notes.
 33. Open Diapason, 16 ft., 44 pipes.
 34. Bourdon, 16 ft., 44 pipes.
 35. Lieblich Gedeckt, 16 ft., 32 notes.
 36. Bass Flute, 8 ft., 32 notes.
 37. Dolce Flute, 8 ft., 32 notes.

Goes to Bennett Factory.

Albert Staunke of Cranford, N. J., has arrived in Rock Island, Ill., after a tour across the country with his family. Mr. Staunke has been with the Aeolian Company for eighteen years and has moved west to take charge of the voicing for the Bennett Organ Company.

Otto T. Hirschler, Mus. B., of Los Angeles is prepared for a busy season. He has been appointed head of the organ, piano and theory departments at the California Christian College. This college is maintained by the Christian Church and has an enrollment of 300 students. It is a growing institution, with an equipment of four large buildings, situated across the street from the University of California southern branch.

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Organ Tone: The Present Status of Tonal Art

By GORDON BALCH NEVIN

The most voluminous writer on organ matters has announced another book, to appear shortly.

The organ has been the clothes-hook on which to hang more pish and bunk than has any other musical instrument. The effort to develop an organ cult—an exclusive, mysterious, disembodied conception of the instrument—for generations prevented any wide use of the instrument. Organ music was a thing not for the masses, but a special phase of musical art for the cognoscenti. From this manifestly absurd conception sprang the ideas and beliefs which are now expansively voiced by this writer to whom we refer, and unfortunately by some others.

Before I pass on to some details to be considered, I am going to repeat a quotation which I have used before this in other essays—for the reason that it so exactly sums up the matter under consideration: "No person outside of practical art can criticize, and also no person living in a narrow clique can criticize justly." [P. G. Hamerton, "Etching and Etchers," Chapter V.]

I ask any unprejudiced lover of good tone to compare the tonal quality of any typical Roosevelt, Hook or Hutchings organ with that of any one of the three or four highest-priced organ builders of the present. Or, if you like, compare most of the organs of 1900 with our present vintage. Which will you have? It is almost absurd to raise a query as to which period produced the best reeds or strings. In this country we had no good reeds, or, for that matter, strings either, until the six to ten-inch pressure became a matter of routine. "Bee in a bottle" reeds are inevitable with three-inch pressures, and are almost impossible to keep in tune because of dirt specks.

We then have remaining the flutes and diapason tones to consider. As to the flutes, this much can be said: It is possible to duplicate at six or eight inches of pressure any flute example voiced on a lower pressure, and to do it so exactly that the most keen hearing can discern no difference. I have the word of an expert voicer on it, and have seen it demonstrated. As a boy I made with my own hands many pipes of various materials and proved this point to my own satisfaction, long before I heard it more perfectly done in a voicing-room.

When we touch upon the diapason chorus of the organ, we tread upon ground that is still heavily shadowed by the traditions of the past. The trend of organ building is toward powerful full organ scope. It is useless to decry it and to hark back to "the good old days," for the thing is here—strongly here—and no signs are arising to point to a reversion. The public, as well as the players, frankly enjoys a colossal burst of full organ tone occasionally, and—what is even more to be considered—has come to expect it in any new organ of more than moderate size. Indeed, there is frank disappointment if a new organ proves to be lacking in a thrilling ensemble effect. Power has its use in all forms of music: consider the frequent use of doubled brass in modern orchestra scoring. I do not say it is right; I do say it is here, and there is no good to be had in ranting against it! On this premise the question of small-scale diapasons on low wind falls by reason of its inadequacy to furnish enough support for the reed work. The modern organ must have an immense dynamic scope, that is, from the loveliest pianissimo to a fortissimo that thrills. In small chambers the low pressures may suffice; in immense auditoriums, and we are building more of them every year (even the trend of church construction is toward larger auditoriums), the large-scale, high wind organ is imperative.

It is an absolute falsehood to claim that our leading organ builders exhibit

apathy to tonal matters, to claim that they don't care. They do care! They care mightily! And if they didn't, the organists would soon see to it that they did care! But both the organists and the builders resent the imputation, self-applied, that only one man in the world at this time knows how an organ should be built and voiced. If matters had come to such a sorry pass as that it would be a situation without parallel in any art, science or occupation in any age of the world. The history of all development, and the history of the development of each and every musical instrument now known, has been one of slow attrition and accumulation. Many men have contributed, each his bit, to the perfection of the violin. Many men, a great many indeed, to that of the pianoforte. And to anyone who has delved into the history of organ building to any degree it is obvious that the organ, perhaps more than any other instrument, is and will in sum total be the composite creation of many, many minds, and that the organ, like all other musical instruments, will not revert, will not shoot off at a tangent to please some one enthusiast, but will grow by accumulating those things which prove of value to the player (and of joy to the listener), and by discarding those things which do not justify themselves after they have been given fair trial.

Johnson expressed it briefly: "Genius is that energy which collects, combines, amplifies and animates," and we may well believe that modern organ building, directed, as it is, by several men who richly deserve the term "genius," will proceed on a route such as these terms suggest.

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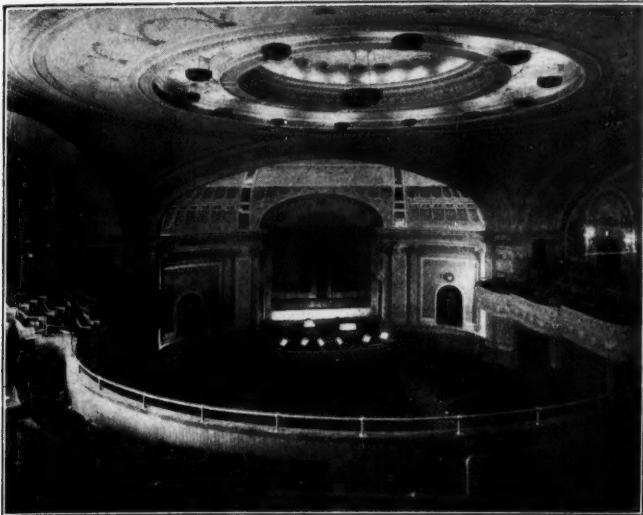
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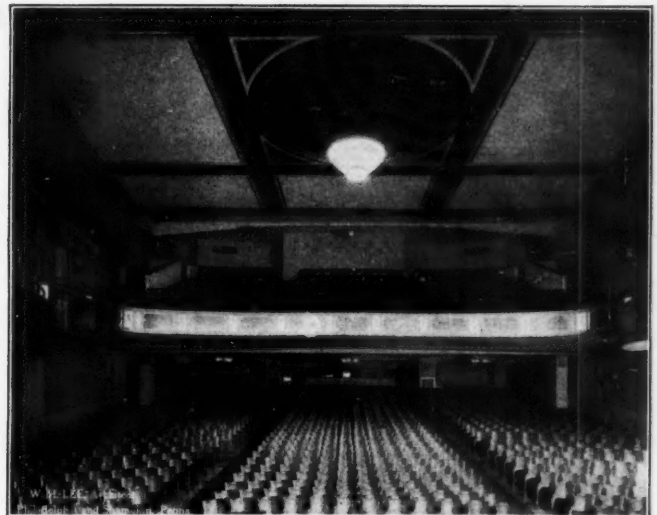
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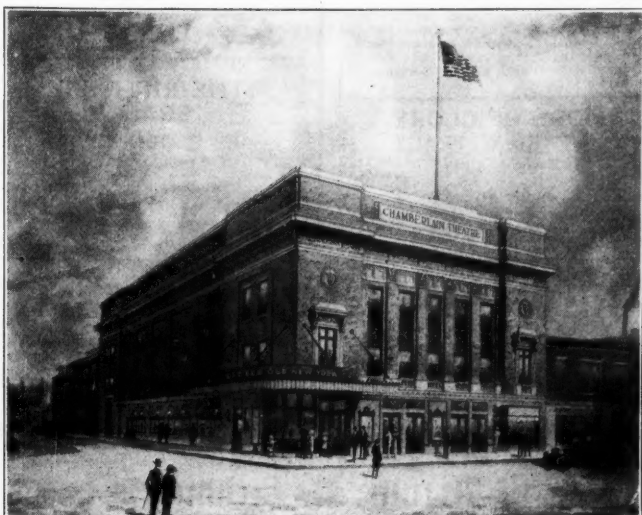
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RECITAL PROGRAMS

Ernest MacMillan, Mus. D., F. R. C. O., Toronto, Ont.—A series of four Saturday afternoon recitals by Dr. MacMillan late in September and during the first half of October have aroused the interest of those who seek the best in organ music in the Canadian city. The recitals are being given at the Timothy Eaton Memorial Church at 3:30 o'clock. Vocal and instrumental soloists assist at each recital. The dates and programs follow:

Sept. 20—Sonata Pastorale (omitting the second movement), Rheinberger; Minuet, from "Berenice," and Gavotte in B flat, Handel; Three Chorale Preludes: "Come, Saviour of the Gentiles," Bach; Prelude on a Theme by Thomas Tallis, Harold Darke; Toccata on "Ave Maris Stella," Marcel Dupre; "Clair de Lune," Karg-Elert; "Meditation a Ste. Clotilde," Philip James; "Divertissement," Vierne; Chorale No. 3, in A minor, Cesar Franck.

Sept. 27—Dithyramb, Basil Harwood; Andante from Trio-Sonata No. 4, Bach; Allegro, from Fifth Symphony, with pedal cadenza by Firmin Swinnen, Widor; "Chant de Mai," Jongen; Fugue on the name Bach, Schumann; "The Reed-grown Waters," Karg-Elert; Introduction, Passacaglia and Fugue, Healy Willan.

Oct. 4—Fantasia in F minor, Mozart; "The Chimes of Cythera," Couperin; Gavotte in D, Bach; Three Chorale Preludes: Toccata on "Pange Lingua," Baird; "Martyrdom," Parry; "Destroyed Are the Gates of Hell," Karg-Elert; Pastorale, from Sonata No. 1, Gullmunt; Intermezzo, Bonnet; Finnish Lullaby, Selim Palmgren; Finale in B flat, Cesar Franck.

Oct. 11—Concert Overture in C minor, Hollins; Air, Sarabande and Minuet, Henry Purcell; Heroic Piece, Cesar Franck; Clavier Concerto in D minor (with organ accompaniment), Bach (Claud Briggs, pianist); Berceuse and "Carillon," Vierne; Intermezzo, from Symphony No. 1, Widor; Fantasia on the Chorale "Wachet auf," Reger.

Gordon Baich Nevin, Johnstown, Pa.—Mr. Nevin gave the following program at the First Lutheran Church Sept. 22: "Flat Lux," Dubois; Etude, "La Fileuse," Raff; Juba Dance, R. Nathaniel Dett; "The Old Refrain" (Viennese Popular Song), arranged by Kreisler; "Paradise" (Viennese Folk-Song), arranged by Kreisler; Prelude in G minor, Rachmaninoff; "Will o' the Wisp," Nevin; Suite, Rural Sketches, Nevin; Overture to "Rienzi," Wagner.

Lynnwood Farnam, New York City—Mr. Farnam gave a recital Sept. 28 at the residence of Pierre S. duPont, near Wilmington, Del., playing the following program: "Sunshine and Shadow," Clement R. Gale; "The Legend of the Mountain," from "Seven Fables from the Lake of Constance," Karg-Elert; Rondo "Soeur Monique," Couperin; Fugue in G major (a la Gigue), Bach; "Echo," Yon; "Minuetto Antico e Musetta," Yon; Revery, Bonnet; Scherzetto, Vierne; "Sunrise," Georges Jacob; "The Enchanted Forest," Stoughton; Toccata, "Tu es Petra," Mulet.

Warren D. Allen, Stanford University, Cal.—Recent summer quarter recitals at Stanford University by Mr. Allen have brought out these offerings:

July 24—Six Short Variations on an Irish Air, J. Stuart Archer; Lullaby and Prayer, Louis Baker Phillips; Second Organ Symphony (Rhapsodie and Finale), Edward Shippen Barnes.

July 29—Cantabile, Cesar Franck; Fourth Symphony (Minuet), Louis Vierne; Scenes from a Mexican Desert ("Mirage"), H. C. Nearing; "The Pilgrim's Progress," Part 5 (Journey to the Palace Beautiful), Ernest Austin.

Aug. 21—Three Byzantine Sketches ("Nave," "Noel" and "Rose Window"), Mulet; Arioso, Handel; Toccata in F major, Bach.

Aug. 24—Prelude and Fugue in C minor, Seth Bingham; "Dance of the Blessed spirits" ("Orpheus"), Gluck; "Parsifal," Wagner-Bossi.

Rollo Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland played the following at the residence of Pierre S. du Pont Aug. 17: Festal March in C, Calkin; Overture, "Semiramide," Rossini; Adagio in A minor, Bach; Selections from the opera "La Boheme," Puccini; Prelude in D flat, Chopin; Allegretto Grazioso, Hollins; Adagio from the "Moonlight" Sonata, Beethoven; Concert Overture in E flat, Faulkes; Toccata from "Suite Gothique," Boellmann; "The Swan," Saint-Saens; "La Cinquantaine," Gabriel-Marie; "Offertoire de Ste. Cecile," No. 2, Batiste; Intermezzo, "Naila," Delibes; Excerpts from "Faust," Gounod; Duet (Song without Words), Mendelssohn; Ballet Music from "Rosamunde," Schubert; "March of Our Nation," Geibel.

Carl Schoman, Canton, Ohio—Mr. Schoman gave a dedicatory recital Sept. 14 in St. Peter's Lutheran Church at Delphos, Ohio, playing this program: Grand March, "Aida," Verdi; Fountain Reverie, Fletcher; Minuet in G, Beethoven; "Chant for Dead Heroes," Gaul; "Evening Bells and Cradle Song," Macfarlane; "Ave Maria," Schubert; "Pilgrims' Chorus" ("Tannhauser"), Wagner; "Hymn of Glory," Yon; Evensong, Johnston; "The Magic Harp," Meale; Meditation, Sturges; "Gesu Bambino," Yon; Introduction to Act 3, "Lohengrin," Wagner.

Alfred Brinkler, Portland, Maine—Mr. Brinkler gave the recitals at the municipal auditorium the first week of September. His programs included the following:

Sept. 1—"Suite Gothique," Boellmann; Improvisation, Foote; Fugue in A minor, Bach; Caprice, Gullmunt; "Where Dusk

Gathers Deep," Stebbins; "Chanson d'Espoir," Meale; Toccata from Fifth Symphony, Widor.

Sept. 2—"Athallah" Overture, Handel; Andante Espressivo, Elgar; Sonata No. 1, Borowski; Fountain Reverie, Fletcher; Gavotte from "Mignon," Thomas; Introduction to Third Act, "Lakmé," Delibes; "Souvenir," Kinder; Concert Overture in C, Hollins.

Sept. 3—Prelude to "Lohengrin," Wagner; Morning Serenade, Lemare; Sonata No. 1 (First movement), Gullmunt; Grusenian Song, Rachmaninoff; Toccata in D minor, Nevin; Allegretto, Wolstenholme; "The Nightingale and the Rose," Saint-Saens; Finale from First Symphony, Maquaire.

H. Matthias Turton, Chatham, Ont.—Mr. Turton, organist and choirmaster of St. Andrew's Church and director of the Chatham Choral Society, gave the following program in a recital at the Central Methodist Church of Detroit Aug. 28:

"Paeon," Basil Harwood; Scherzo in B flat, W. S. Hoyte; Fugue in A minor (the "Great"), Bach; "Ariel" (dedicated to H. Matthias Turton); "Elfen" and "Chant de Printemps," Bonnet; Scherzo in C minor, Edward Shippen Barnes; Concert Overture in C minor, H. A. Fricker; Musette, J. Francois Dandrieu; Improvisation; Allegro (from Symphony No. 2), Vierne.

This recital was broadcast by station W C X, Detroit Free Press.

In his Sunday recitals at the same church, where he substituted in August, Mr. Turton presented these selections:

Aug. 17—"Romanza," Wolstenholme; Berceuse, Arensky; Fugue in G minor, Bach; Andante (from the String Quartet), Debussy; Prelude in B major, Scriabin; Finale and Cantilena (Sonata da Camera No. 3), A. L. Peace; "Etude Symphonique," Bossi.

Aug. 24—Allegretto in E flat, Wolstenholme; Musette (from "Concerto Historique d'Orgue"), Dandrieu; Concert Overture in C minor, Hollins; Intermezzo, Bonnet; "Legend" (Op. 59, No. 4) Dvorak; Finale in E minor, Edward Shippen Barnes; Introduction and Passacaglia, Max Reger.

Aug. 31—Pastorale in G minor, Salome; Improvisation; Concert Fantasia (B flat, minor and major), A. L. Peace; Reverie in E flat, Lemare; "Caprice Heroique," Bonnet; "Cortege," Debussy; Overture, "Die Meistersinger," Wagner.

Gottfried H. Federlein, New York City—Mr. Federlein went to Portland, Maine, late in August to act as municipal organist for a week. Among his programs were the following:

Aug. 25—Largo, from "Xerxes," Handel; Nocturne in E flat, Chopin; "Chanson Passionnee," Dunn; "To a Wild Rose" and "At an Old Trysting Place," MacDowell; Meditation, from "Thais," Massenet; Gavotte, from "Mignon," Thomas; Berceuse and "Grand Choeur," Gullmunt.

Aug. 26—Toccata and Fugue in D minor, Bach; Serenade and "Legend," Federlein; Prelude to "Lohengrin," Wagner; Prize Song, from "Die Meistersinger," Wagner; "The Swan," Saint-Saens; "March of the Priests," Mendelssohn.

Aug. 27—Prelude in C sharp minor, Rachmaninoff; Cavatina, Raff; "Dawn" and "Night," Jenkins; "Liebestraum," Liszt; Gavotte, from Twelfth Sonata, Martini; March from "Aida," Verdi.

Aug. 28—"Marche Religieuse" and Allegretto in E minor, Gullmunt; "Spring-tide," Grieg; Variations on "Swanee River," Flager; Air, Bach; "Pilgrims' Chorus" and March from "Tannhauser," Wagner.

Mrs. Florence Clayton Dunham, Fairmont, W. Va.—Mrs. Dunham gave a recital attended by a large audience at the Scott's Rite Cathedral, Charleston, on the Moller organ, Sept. 4, and was assisted by Elsie Fischer Kincheloe, who sang soprano solos and presided at the piano in two piano and organ numbers. The organ program was: International Fantasy, Rogers; "Ave Maria" No. 2, Bossi; "Hymn of Glory," Yon; Londonderry Air, arranged by Coleman; Festal Toccata, Fletcher; Southern Fantasy, Hawke; Russian Boatmen's Song, arranged by Eddy; "Romance sans Paroles," Bonnet; Templars' March, Fry-singer; Sketches of the City, Nevin; organ and piano; Pastorale, Gullmunt, and Grand Aria, Demarest; "Home, Sweet Home," Buck.

C. A. Weiss, Chicago—Mr. Weiss presided at the dedication of the Moller organ in Christ Evangelical Church at Des Plaines, Ill., Aug. 3, and in the evening he gave a recital at which his selections were: Concert Prelude in D minor, Kramer; Trio in B flat, Sachs; Grand Chorus, Dubois; Andantino, Chauvet; Toccata, Fluegel; Cantilena, Henselt; Fantasia in D minor, Merkel; Grand March ("Lohengrin"), Wagner.

Frank W. Van Dusen, A. A. G. O., Chicago—Mr. Van Dusen gave the following program in a recital at the Fourteenth Church of Christ, Scientist, Sept. 9: Prelude, Suite No. 1, Borowski; "A Springtime Sketch," Brewer; "Meditation a Ste. Clotilde," James; "An Evening Idyl," Sellars; "Chant du Soir," Bossi; Toccata from Festival Suite, Stanley T. Reiff.

Charles Carson Bonte, Lyons, N. Y.—Mr. Bonte, organist at the First Presbyterian Church at Lyons, was substitute organist at the Westminster Presbyterian Church, Rochester, where there is a new three-manual Bennett organ, for the month of August. The following selections were used at the fifteen-minute re-

citals in the morning: "Suite Gothique," Boellmann; Allegro Pomposo, Sheppard; "Invocation," Mally; "Grand Choeur" in A, Kinder; Melody in A flat, Shelley; "Grand Choeur," Hailing; Prelude Heroic, Faulkes; "Dragonflies," Gillette; Toccata, Fifth Symphony, Widor; "Grand Choeur," Dubois; Indian Serenade, Vibbard; "Legend," in manuscript, Vibbard; "Whims," Vibbard; Festal march in A, West; "The Swan," Saint-Saens; "Finlandia," Sibelius; Andantino, Lemare; Neptune March (Sea Sketches), Stoughton.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in the latest popular programs at the Auditorium were: "God in Nature," Beethoven; "Litany," Schubert; "Consolation," Liszt; "Lamento," Bonnet; "Song d'Enfant," Bonnet; "Sanctus," Gounod; "A Dream" (new; dedicated to Dr. Hastings), Creator; "The Infant Jesus," Yon; Consecration Scene from "Aida," Verdi; Serenade, "Love in Idleness," Macbeth; Reverie (dedicated to Dr. Hastings), O'Haver; "Prelude Solennelle," Hastings.

Clarence F. Read, Utica, N. Y.—During the summer special musical programs were given at Tabernacle Church, with organ numbers as follows:

July 27—"Within a Chinese Garden," Stoughton; "Marche Triomphale," Dubois; Berceuse, Dickinson; Cradle Song, Sheldon; "Egmont," Overture, Beethoven.

Aug. 3—Cantilena, Wolstenholme; "Borghild's Dream," Grieg; "Consecration," Coerne; "At Twilight," Stebbins; Concert Overture, Rogers.

Aug. 10—Prelude, Mendelssohn; Meditation, Lang; Offertoire in A flat, Batiste; Serenade, Andrews; Concert Piece, Parker.

Aug. 17—"Suite Gothique," Boellmann; Andante Cantabile, Tchaikowsky; "Praeludium," Nevin; Andante in F, Lefebvre-Wely.

F. P. Leigh, St. Louis, Mo.—In his Sunday evening recitals at the Third Baptist Church Dr. Leigh has offered the following programs on recent Sundays:

Sept. 14—Two Chorale Preludes: "Blessed Jesu, We Are Here," and "In dulci Jubilo," Bach; "Ora Pro Nobis," Liszt; Offertory, Renard; "Romance," Benoit.

Sept. 7—"The Rippling Brook," Gillette; "Waither's Prize Song" ("The Master Singers"), Wagner; "Echo," Yon; Meditation (Suite in G minor), Truette.

Aug. 31—Offertoire in A flat, Read; "Virgin's Prayer," Massenet; Inter-

mezzo, Bizet; "Ave Maria" (Otello), Verdi.

Ciarence Reynolds, Denver, Colo.—Mr. Reynolds played this program at the free noonday recital in the municipal auditorium Sept. 5: "Flat Lux," Dubois; Serenade, Pierne; Intermezzo from "Naila," Delibes; Polonaise, Chopin; Cavatina, Raff; "Canzone Amorosa," Nevin; Volga Boat Song, Russian; "The Storm," arranged.

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"Mr. Farnam showed himself to be a player of the highest technical accomplishment and of great musical perception. His playing of the three Bach items, with which his programme opened, placed him as one of the foremost organists of the present day."
—Musical Opinion

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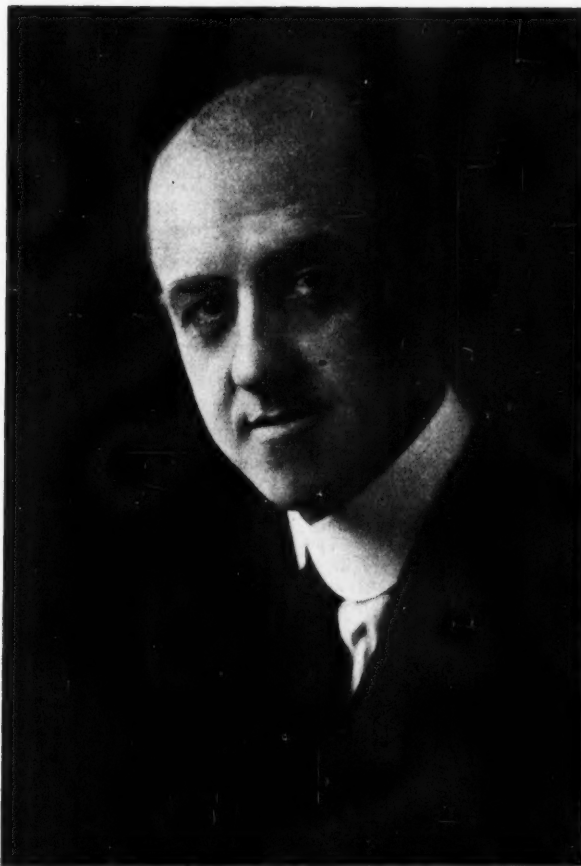
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—Rowland W. Dunham, The American Organist (New York)

"Those who have been fortunate enough to hear Farnam play, have never forgotten the experience. They have heard a master organist."
—The Washington Herald

"Comparatively recently Mr. Farnam gave a recital at St. Mary Redcliffe Church, Bristol, and his performance was brilliant enough then, but hearing him a second time, one is inclined to think that he has even a greater mastery over his majestic instrument than he had then—his playing seems to reflect a greater boldness and command though the brilliance still prevails. One commends, too, Mr. Farnam's choice of programme, which is quite devoid of anything hackneyed or overrated."
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- | | |
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| Trinity College Chapel, Cambridge, England | Fourth Presbyterian Church, Chicago |
| American Cathedral, Paris, France | Harvard Club, Boston |
| St. Mary Redcliffe, Bristol, England | Church of the Holy Name of Jesus, Maisonneuve, Quebec |
| Emanuel Church, Boston | Christ Church Cathedral, Montreal |
| Carleton College, Northfield, Minnesota | Cathedral of St. John the Divine, New York |
| Second Church, Newton, Massachusetts | St. Thomas's, New York |
| Knox Church, Saskatoon, Canada | Old St. Bartholomew's Church, New York |
| Wanamaker Auditorium, New York | Old Trinity, New York |
| Cleveland Museum of Art | New Old South Church, Boston, Massachusetts |
| The Auditorium, Melrose, Massachusetts | St. Paul's Church, Troy, New York |
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—From Le Journal De Rouen, Rouen, France. (translated)

"Throughout Mr. Farnam revealed rare executive ability. His phrasing was characterized by fine breadth and sweep."
—Exeter, England

"It was a marvelous piece of playing."
—Musical Opinion

"Lynnwood Farnam is the finest Canadian organist and unquestionably one of the few great recitalists of any country, a position that is conceded to him by the highest authorities in the musical world. From the time he held Lord Strathcona's scholarship at the Royal College of Music he has gone on from one fine position to another at Montreal, Boston and New York and has performed to admiring audiences in the cathedral churches of England and France, having lately returned from giving a series of recitals in Paris. Amid these successes he has remained as modest and unaffected as when he was first known to the writer 18 years ago."
—Annie Glen Broder in Calgary Herald, Canada

"Those present at Mr. Lynnwood Farnam's organ recital at St. Mary's Church were treated to a feast of music which was sheer delight from start to finish."

"Mr. Farnam had perfect restraint, admirable balance, delightful rhythm—in short, exquisite artistry."

"He created an atmosphere in each item, which seemed all-absorbing, and the silence between the conclusion of a piece and the sigh or shuffling of feet or moving of chairs on the stone floor, indicating the breach of the spell lasted several seconds."

"The majority of the items not all of the same musical value, were new to most of us, but the temperamental power of the performer lent a reality and an interest to all the music that can only be described as highly arresting."
—Luton, Bedfordshire News, England

"His mastery over combinations of 'stops' is remarkable, and enables him to produce tone colourings with the utmost readiness and nicety. Equally remarkable is his facility in phrasing, which makes his interpretations enjoyable studies. The recital will stand out as one of the most notable performances of its class given in the city for a long time past."
—Western Daily Press, Bristol, England

"The heavy storms of last evening did not deter many hundreds of people from availing themselves of the opportunity afforded them to hear a recital given by Mr. Lynnwood Farnam (organist of the Church of the Holy Communion, New York) at St. Mary Redcliffe. Sometime before the hour of 8 o'clock every seat was occupied and the accommodation in the choir stalls and lady chapel was rapidly being filled up. Before the recital commenced the doors had to be locked, for there was not even standing room."
—Bristol, England, Times and Mirror

THE DIAPASON

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Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, Publisher.

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CHICAGO, OCTOBER 1, 1924.

FREE AND NOT FREE

One of our readers is good enough to send us quotations from a book entitled "The Common Sense of Music," written by Dr. Sigmund Spaeth, the musical lecturer, who has done widespread service in preaching the gospel of music throughout the country. But what Dr. Spaeth writes concerning the organ smacks so much of superficiality that we doubt if the dissemination of such matter even among those not versed in the technicalities of music will do much good. For instance, he writes: "It is doubtful whether organ music will ever become truly popular, for its long-standing association with the church has put it permanently in the class of free entertainment."

Well, perhaps, but we are not willing to take Dr. Spaeth's word for it, in view of the many signs to the contrary. While it is true that in too many places people still expect their organ music free, we would like to ask him whether there has been a time in his recollection when as large fees have been paid to as many concert organists. We do not recall any such time, nor have we been able to find any record of it. Can Dr. Spaeth recall a day when as much was spent for organs by churches, theaters, schools, municipalities and private persons as is spent today?

We still have the free recital evil; we can't get rid of it in a few years. But there is another side to that, too. In most cases the free recital is not really "free." Somebody pays for it. Not many capable organists today give them unless there is adequate remuneration. If the pay is not direct it comes through a salaried church position. The public may be admitted free, but someone—an individual, a church or a city—pays for the recital and for the organ. Whenever this is the case it is not for the organist to complain. If he persistently plays without reward it is his own fault for giving his strength and capital for nothing. We have plenty of free recitals in Pittsburgh, in St. Paul, in Portland, at the City College in New York, and in many other places, but Mr. Heinroth, Mr. Goodwin, Mr. Baldwin and the rest are among our best-paid organists. Does it belittle the value of a great preacher because anyone may hear him free of charge? After all some of the best things we have in life are not paid for in dollars and cents.

But to go on with Dr. Spaeth. Farther along in the quotation sent to us is the following:

An organ recital is stimulating if the performer has command of both classic and modern music, but in general people are most interested in trick effects. With the development of motion picture industry in America, a

school of impressionistic and realistic organ playing has arisen which keeps a first-class musician busy, and at the same time does its share of pioneer work toward the general appreciation of the art.

Wrong again. People are not "most interested in trick effects." They may seem to be so to the superficial observer. We all sit up and take notice of something unusual or sensational. But we also tire of such things rapidly. To the entirely ignorant the trick vox humana-tremolo-one-legged-jazz-piano-organist is a seven-day wonder, but people who attend the "movies" are, as a whole, intelligent Americans, and they cannot be fooled all of the time. There are distinct evidences of this throughout the nation today. In the largest cities the best theater managers are looking for real organists of the highest talent and achievement. Another decade and we shall be rid of the frontier early-day makeshift type which still infests some places. For a time people may be most interested in trick effects, but we do not find that any of the trick effects which undoubtedly were produced in the days of Bach have lived to this day. Art alone endures. As for the false, it has always prided itself when in power that it would be permanent, and it has in truth flourished like a green bay tree, but eventually the chaff is burned.

Men who write on the organ might do well meanwhile to acquaint themselves thoroughly with the situation.

NO MORE COMMISSIONS

Organ builders are not by any means the only makers of musical instruments who have their problems. The manufacturers of band instruments have been fighting the commission nuisance for many years. The most far-seeing among them realized, as do the most far-seeing organ builders, that commissions and subsidies, etc., to those who can influence purchases are morally wrong and constitute unfair business practices—unfair to the buyer and to the seller alike. After long consideration they have taken decisive action, and this action should serve as an example to others.

The federal trade commission has just announced its acceptance and approval of a "code of ethics" adopted by the members of the National Association of Band Instrument Manufacturers, so far as it relates to the subsidizing of musicians, and has stated that it will take cognizance of violations of the code with respect to this matter. This announcement of the commission places it officially on record as being opposed to the secret subsidizing of musicians by any of the various methods described in the "code of ethics," and indicates that the National Association of Band Instrument Manufacturers can call on the commission for active proceedings against any member who violates this feature of the agreement.

A study of the announcement of the elimination of secret subsidies to musicians is worth while. But the crux of the whole matter, applicable to the organ business just as snugly as to that of band instruments, is in the first paragraph. It is as follows: "The use, ownership or recommendation of any make of band instrument by a professional musician, or by any other person who for some reason may be supposed to be specially well informed about or have an exceptional opportunity to judge the real merits of band instruments, is accepted by the buying public as indicating honest preference for that make of instrument, based solely on merit. Thus a false and misleading impression is created when there has been a secret inducement of any kind."

NOT WITHOUT HONOR ABROAD

Recognition of American organists—or any other musicians—in European countries has not as a rule been granted with great freedom or generosity. Naturally the foreign musician still considers his side of the sea as the real center and source of all things musical, with America as a satellite at the best. It is very pleasing, therefore, to see the praise for the work of American organists which follows their recent achievements on the other side. A fine instance is a review in

the Yorkshire Herald of June 30, which one of our readers sends us from England. It contains an account of a recital given at York Minster by Professor E. Harold Geer of Vassar College and also refers to a previous performance by Lynnwood Farnam at the same place. The critic says, in the course of nearly a column of favorable criticism:

"... music has now become such a living and vital force in America and its students are evidencing such earnestness and sincerity of purpose that they are already making themselves felt as forces to be reckoned with in contemporary music."

In one branch, that of organ playing, if one may take as guide the recent recital of Mr. Lynnwood Farnam and that of Mr. E. Harold Geer, on Saturday last, in York Minster, they have little to fear in comparison with our leading European organ virtuosos in the matter of technique or interpretative inspiration, and, as modern organs in America are constructed as a rule with considerable more attention to mechanical equipment than those in Europe generally (though we may possibly still claim superiority in tonal matters), it is not altogether surprising to note the apparent ease with which experienced players like Mr. Farnam and Mr. Geer quickly grasp the potentialities of an instrument such as our cathedral possesses.

Note in connection with the foregoing strong statement such favorable symptoms as the fact that Frederick Schlieder, New York organist, was able to form and conduct a successful class in Paris this summer; and that Pietro Yon, who, though Italian born, is an American son by adoption, can take a class of American pupils to the musical centers of Italy and present them in a program to the delight of the Italian critics, and that Dr. Carl receives French official recognition for his work in the cause of the organ in America, and we cannot complain of the lack of respect on the part of Europe for our American organists.

NOVEL PROGRAM BROADCAST

Gordon Balch Nevin, who usually does something novel and interesting, marked his vacation this year with a recital which may well be characterized as out of the ordinary. He played "for the air" a program consisting entirely of his own compositions, using the organ in the Skinner studio on Fifth avenue, New York, as the medium for reaching thousands of radio listeners. It is safe to say that no one among organists has preceded Mr. Nevin in such a program. The selections played were: Suite, "Sketches of the City," seven movements; Festal Procession; "Will o' the Wisp"; Cantilena from Cello Concerto, Goltermann; Prelude in G minor, Rachmaninoff; Moment Musical in F minor, Schubert; "Ave Maria," Schubert; Song with Words; Suite, "Rural Sketches" (five movements). The Rachmaninoff and Schubert members are transcribed for the organ by Mr. Nevin. Naturally Mr. Nevin received a large number of letters and cards expressing appreciation of his program.

Mr. Nevin knows how to bring the organ before the public by presenting it always in an interesting dress, and for doing this he deserves the gratitude of his fellow organists.

The French organ builders propose, according to Musical Opinion of London, to hold a conference of organ players and organ makers, in order to arrive, as far as possible, at an agreement as to the placing of the keyboards, stops, combination pedals, pedal board, etc.

Philip James Back from Europe.

Philip James, the organist and composer, has returned from Europe and has resumed his work in New York City. He arrived in port on the France Sept. 12 after a fine holiday which included six weeks in Venice. While in Europe Mr. James finished a string quartet and other compositions. He also took an automobile trip of a fortnight through the Italian Alps and along the Adriatic Sea, with similar trips in France and England.

Joseph Ekman is now organist of the Orpheum Theater, Kenosha, Wis. Here he plays a large three-manual Barton organ. Mr. Ekman recently moved to Kenosha from San Diego, Cal., where he played at the Cabrillo Theater for a year and a half. Previous to that his home was at Wausau, Wis.

The Free Lance

By HAMILTON C. MACDOUGALL

I suppose you know that Orpheus with his lute made trees And the mountain tops that freeze Bow themselves when he did sing.

But did you know that Mexico, that land of revolutions and strange names, had an Orpheus of its own? His name is Santo lo Priore, and he is a violinist. Taking up casually a copy of the Mexican American last month, I read with considerable astonishment the following: "Santo lo Priore temperamentally gave two unannounced concerts in the States. The immigration agents on the border expressed some doubt as to his right to enter as an artist. They closed the bridge until he should give them further proof. Much to their great surprise and joy he played for them; whereupon the bridge swayed and opened wide to his enchanting music."

Are you in the habit of reading Variety, the New York paper that takes account of musical comedy, vaudeville, etc.? A young person in my house inveigles me into reading it and I discovered therein a register of organists in New York City. This register covered about 300 names and very nearly a third were women. Is this not a large proportion, and are you not surprised to find that our profession is so largely in the hands of the other sex?

One way to realize the extent of the influx of the feminine element into organ playing is to compute the proportion of men and women in the Guild. I find that when the Guild was formed (just about thirty years ago) there were only four women among the 145 founders. The present year-book of the Guild enrolls 536 associates and 215 are names of women. There are 192 fellows, and forty-eight of these are women. Very likely many of the associates are persons who are interested as students simply and have no serious thought of "breaking into" the profession of organist. When one considers the fellows, however, one is inclined to believe that the holders of the certificate gained it either to enter the profession or to strengthen a professional position already attained.

If I am right in giving that interpretation to the action of the men and women who have taken the fellowship certificate of the Guild, it follows that one out of every four professional organists is a woman. If you say "Nonsense! All nonsense!" I will ask you to explain the 33 per cent of New York organists and the 25 per cent of Guild fellows being women on any other ground than a general movement of women toward the profession of organist.

Women are continually seeking new avenues of employment. The electro-pneumatic action has superseded the cumbersome tracker action; organs are now usually blown mechanically; less brute force is necessary for manual and pedal manipulations; facilities for registration are so ample that variety of tone color is almost automatically available. All these things operate to turn women's minds toward church playing as a congenial method of adding to their incomes as piano or voice or violin teachers.

Men used to think that women were temperamentally and physically incapacitated for playing the organ. What do they think now?

I regret to learn that Dr. Harold E. Darke is not, after all, coming over for a tour in January. He is the finest, most interesting, most entertaining Bach player I have ever heard. I have heard players who played the notes in an irreproachably correct manner, but Darke makes Bach's "stuff" sound as if a man wrote it, and not a machine.

A year from next October I hear that Vienne is coming over for a tour. Vienne is a significant figure in music as distinguished from the mere vir-

tuoso, and his visit ought to do us all good. Ellingford, the Liverpool organist, is due in January, 1926. I look to Ellingford to introduce us to a style of playing and programs quite different from the stereotyped Bach-Widor-Cesar Franck ones of which we are getting a-weary. Bach is all right, and Cesar Franck in his best moments is all right, and Widor has written a few brilliant movements; but the constant stressing of the two last mentioned is getting on our nerves. Later I want to take this up more at length.

Oklahoma's Place in the Sun.

Oklahoma City, Okla., Sept. 1, 1924. —Dear Editor: May I ask a question? Referring to your editorial in August's Diapason * * * "not from organ centers of Texas or Oklahoma, we are pleased to state." The question is: Why the last five words? What exactly do they mean? Thanks for adding them, anyhow; they give encouragement. I have an idea! Perhaps some philanthropist might work on it and see if we cannot soar up to the standard of the "enlightened peoples of the United States."

The Christian church has been very successful in converting the heathen by sending missionaries into the far and dark corners of the earth. Now, why cannot the "enlightened communities" do the same by sending music missionaries into Oklahoma? Surely the organ builders cannot complain of this section, for it has added very considerably to their bank accounts. Visiting organists who have been able "to deliver the goods" must remember us as kindly as we do them.

Is Oklahoma the only state where the faker in music has lived his short reign? Oklahoma reminds me of the baby in a large family—not worth much at first—only a bother—but gradually developing until it outshines the others. They finally have to acknowledge its superiority. May I live to see that day.

I am, yours truly,

LILY FORSYTH.

[Mrs. Forsyth misunderstands the editorial in question, as the writer failed to make himself clear. The fact is that it was intended to aim at the superiority over the west sometimes felt in certain eastern circles. No one realizes better the part taken in the advancement of the organ in the great southwest than does The Diapason.]

What the Recitalists Play.

Charles Carson Bonte, who from time to time has prepared statistics on the relative popularity of organ compositions, based on the programs published in The Diapason, has made the following report on the most played selections and the number of times they appear in the programs in the September recital page:

- Canon in B minor, Schumann (5).
- Londonderry Air (4).
- Allegro, Sixth Symphony, Widor (4).
- Largo from "New World" Symphony, Dvorak (4).
- Toccata from "Suite Gothique," Boellmann (4).
- Scherzo from Fifth Sonata, Guilmant (4).
- Scherzo from Sonata in E minor, Rogers (3).
- Aria in D, Bach (3).
- Little G minor Fugue, Bach (3).
- "Romance sans Paroles," Bonnet (3).
- "Ave Maria," Schubert (3).
- Scherzetto, Vierne (3).
- Fountain Reverie, Fletcher (3).
- Festival Prelude on "A Mighty Fortress," Faulkes (3).

Back from Trip Given by Church.

T. Leslie Carpenter returned to Wilmington, Del., Sept. 1 from a tour of Europe—the gift of the congregation of Holy Trinity Protestant Episcopal Church, as a token of appreciation for his thirty-eight years of continuous service as choirmaster and organist. With Mrs. Carpenter, who accompanied him on his trip, Mr. Carpenter went to Point Pleasant, N. J., where his children spent the summer. Mr. and Mrs. Carpenter sailed early in June and visited England, Scotland, Wales, Ireland, France, Belgium, Holland, Germany and the principal cities of Italy.

Ernest M. Skinner Writes of Improvements in Tone

Noted Organ Builder Sets Forth What Has Been Accomplished in Last Thirty Years and Takes Issue with Dr. Audsley

Los Angeles, Cal., Sept. 16, 1924. Editor of The Diapason: I read in the September Diapason notice of a new book by Mr. Audsley to be called the "Temple of Tone." In this article there is a statement as follows: "During recent years the inventive powers and interest of organ builders have been concentrated with marked success on the development of the mechanical equipment of the instrument and that to an equally marked neglect of the infinitely more important development of its tonal powers and resources along scientific and artistic lines. But a strange don't-careism seems to have pervaded the organ building and playing world in tonal matters."

What a pity that the one man having time and inclination to write so much about the organ is completely out of touch with the subject that so greatly interests him!

How much more useful he might be if his voluminous writings were predicated upon things as they are instead of the hobbies he rides! Those who know the history of the development of the organ during the past thirty years will realize the inaccuracy of these statements. But there are many of the younger organists who are not so familiar with it and to them I would like to say: Go and hear or play any organ thirty years old, by any builder whatever, and then compare it with any of the organs in first-class metropolitan churches like St. Thomas' or Old Trinity or the Cathedral of St. John the Divine, New York City, and see whether there is any improvement in tone or not.

Dr. Audsley not only starts out in his advice on the improvement in tone by making improvements absolutely impossible, but would take away the enormous advance in tone that has been made. Namely, he condemns the use of modern wind pressures and would have us use in some instances two and one-half inch pressure. I think I have read of his suggestion of a one and three-fourths inch pressure for an echo organ.

Thirty years ago diapasons were fairly good, but weak. Flutes were very good, strings were slow, characterless and weak. Reeds of the trumpet family were truly horrible, squeaky and thin and with trebles weak, puny and thin. Oboes and clarinets were fair, and this was the sum total of variety outside the vox humana, which had a quick, nanny goat tremolo that was ludicrous and hopeless from an artistic point of view. Mixtures, twelfths, fifteenths were common, but their quality cut through the full organ like a knife. The wind was unsteady. The thirty-two foot reed was almost unheard of, there being only two or three examples in America, and their effect was not greatly superior to that of a policeman's whistle. The full organs were mostly blatant thin reeds and squealing mixtures. The diapasons did not have sufficient power to affect the full organ in proper degree. The swell frequently stopped at tenor C, except the stopped diapason, which ran down to bottom C and did duty as a bass for the whole swell. The swell was always second to the great and the choir was never in an expression box and the solo was non-existent, for the most part.

The facts are that the organ builders, with the support of the organist and his church, have developed the swell to its present magnificent completeness. They have put the choir in a box and made the climactic solo organ on a big pressure, under expression, with its tubas, gamba celestes, French and English horns, corno di bassetto, orchestral bassoons, orchestral flutes, small tubas, a matter of common design in organs of any pretensions at

all. The modern voix celestes, gambas, flute celestes, unda maris, celesta harps, are names and tones that one never saw in organs before the advent of electric action and high wind pressures, thirty years ago, and they were rare twenty-five years ago. The modern thirty-two foot bombarde as we hear it in America, the modern chorus trumpets with their authoritative, clear, ringing purity, the splendid smooth-ringing diapasons are a modern development, an American development. They are now a matter of every-day production that can be heard in hundreds of modern organs. In the face of all this evidence, which is a matter of common knowledge, Dr. Audsley stated at the N.A.O. convention at City College in New York a few years ago that there had been no improvement in organ tone in seventy-five years.

These modern improvements in tone are due to and made possible by the increased wind pressures, steadying of pressures and the electric action. The improvement in tone has made a tremendous demand for new organs, and has caused the older organs to be scrapped in countless numbers. These modern tones have made such an appeal to the organists and the public that a vast development in size and specifications has resulted. The increase in cost brought about by the war does not seem to affect materially the demand for the modern organ with its acquisition of wonderful TONE, desired and supported by the organists and the churches, ignored by the theaters and designed, invented and produced by the organ builders who are not blind, indifferent or stupid, and who have worked out these improvements at their own cost in time and money, and in which, as Dr. Audsley says, he has been ignored.

I might mention further the imitative orchestral oboe, the erzähler, which Dr. Audsley highly commends in his "Art of Organ Building," but in his "Organ of the Twentieth Century" ridicules the name.

Beyond the particular names of stops which I have mentioned I may say that there is no single stop in the whole list in use at the present time that has not been gone over as to scale, material proportions and treatment, over and over again, until there seemed no further improvement possible, and having these perfected scales, the later study has been and is the condensing and designing of specifications to the end that they may present the greatest possible effectiveness with the simplest possible means. This latter effort is in recognition of the limited possibilities of the human single performer. All this improvement of tone has been accomplished within a period of twenty-five years. It has been in evidence to all who had eyes to see and ears to hear.

Dr. Audsley may rest assured that the organ builders have followed his writings and given his ideas a fair consideration. It is a reasonable supposition that their larger experience enables them to place an accurate appraisal upon his ideas.

ERNEST M. SKINNER.

SWINNEN PLAYS FOR 3,000

Back from Belgium, He Begins Duties as Organist for du Pont.

Firmin Swinnen, the concert organist, has returned to his home in Philadelphia after a summer spent abroad, largely in his native land, Belgium, where he attained fame before coming to the United States. Mr. Swinnen immediately entered upon his new work as private organist for Pierre S. du Pont at his magnificent home near Wilmington, Del., where the organ is a great feature which Mr. du Pont makes available for his friends and neighbors. Sept. 7 Mr. Swinnen gave his first recital there and was heard by an audience of 3,000 people. In addition to his recitals for Mr. du Pont Mr. Swinnen will be able to give a limited number of outside recitals this season.

Mr. Swinnen's summer recitals in Belgium attracted great attention. As organ recitals are taboo in Belgian churches, Mr. Swinnen was permitted to play only for charity. He gave about a dozen programs in this manner and the tremendous crowds attracted to hear him testified to the desire of the people to hear the organs when handled by men of Mr. Swinnen's calibre.

Place for Reconstruction Aid.

The United States Civil Service Commission announces an open competitive examination to fill a vacancy in the position of reconstruction aid, occupational therapy, qualified in music, at the Veterans Bureau Hospital No. 24, Palo Alto, Cal. The entrance salary for this position is \$1,680 a year, with advancement provided up to \$1,800 a year without change in assignment. On account of the needs of the service, papers will be rated as received and certification made as the needs of the service require. Applications for this examination will be received until Dec. 30. Certain education and experience are required. Physical ability will be rated with a weight of 20, and education, training and experience with a weight of 10.

Grosh Goes to Wooster.

Paul E. Grosh has returned to the United States after a period of two years devoted to study in Paris with Joseph Bonnet. During the last three months Mr. Grosh traveled extensively in ten foreign countries, including Algeria, Sicily, England and the continent. He saw many curious old organs in France and Spain. Mr. Grosh will be at the College of Wooster, Wooster, Ohio, this year, as professor of organ and theory.

Mrs. Maitland Taken Ill.

Mrs. Rollo F. Maitland, wife of the Philadelphia organist, and herself an organist of ability, is recovering slowly from a severe attack of ptomaine poisoning with which she was seized on Sept. 7 at Ocean City, N. J. She was taken to Atlantic City for treatment and is receiving the best of care there. Mr. Maitland hopes to be able to take her back to Philadelphia early in October.

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Harmonic Material and Its Uses: A Review

By HAMILTON C. MACDOUGALL

Work of Adolph Weidig, a Text Book for Teachers, Students and Music Lovers, Published by the Clayton F. Summy Company.

"Harmonic Material and Its Uses" is a wise book, clearly and interestingly written by a wise musician.

Adolf Weidig, its author, went to Chicago about twenty-five years ago as a member of the Chicago (Theodore Thomas) Symphony Orchestra. He played in the orchestra for a few years, going then to the American Conservatory of Music as head of the theory department. Three or four years ago, while on a trip through the middle west, I spent an afternoon in one of Mr. Weidig's theory classes and realized that I had listened to a teacher of unusual powers, a teacher who had something new to offer. I have often thought of that class and hoped that one day the teacher would give forth his ideas in printed form. Happily this was accomplished in 1923.

Because I honor the man and believe the book to be unusual I asked from the editor of *The Diapason* the privilege of reviewing it. I will give an epitome of its contents, follow this with a comparison of the book with the usual manual of harmony, and close with a few general reflections.

I. "Harmonic Material" is a book of 423 pages, clearly typed and carefully proof-read. There are probably not twenty-five pages in the whole volume without musical illustrations and many of the illustrations occupy a full page. With only a few exceptions Mr. Weidig writes all the illustrations; about a third to a half are in form—that is, they are little pieces of eight to thirty measures, the others being in the usual whole-note fashion. In a seven-page discussion of ultra-modern music there are four or five illustrations from Petyrek, Melichar and Hauer.

The general plan of the book is summed up by the author as follows: "The tonic is the central point around which the world of harmonic color revolves. The tonic, dominant and sub-dominant chords form the foundation of the tonality, every other sound-effect being a variant of them" (page 347).

The order in which the various problems are treated is: (1) The relation of dominant triad to tonic triad, (2) of tonic triad to sub-dominant triad, (3) the rudiments of four-part writing, (4) the secondary triads, so-called, (5) their relationship often of a dual character to tonic, dominant and sub-dominant chords as determined by the tones in common, (6) the dominant seventh, (7) the secondary seventh chords, (8) the dominant ninth, the sub-dominant and supertonic ninths, (9) the minor key, special treatment being given to the many triads formed through the various forms of the minor scale, (10) secondary seventh chords, (11) the dominant and sub-dominant ninth chords. At this point Mr. Weidig makes a fresh start and links together a major key with its tonic minor, adding to the former its flatted third, sixth and seventh; these new tones aid in the formation of new triads, seventh chords and ninth chords—that is, new in the key to which they are now assigned. Next are treated the Neapolitan sixth and the augmented sixth chords; the names "French," "German" and "Italian" are rejected as unmeaning and these chords are defined as dominant formation, not with a raised sixth, but with a lowered fifth. The augmented triad and its various suggestions form an interesting chapter, and under the head of "Transition" the author treats of various dominant and dominant seventh harmonies from related tonalities, giving them a place in the major key. A chapter, sixty-one pages, on modulation is followed by a short chapter, the last in the book, on pedal point.

It is a fair question and one I have asked myself many times while studying "Harmonic Material," "What attitude does Mr. Weidig take toward the ultra-modern school?" He has very little to say about the music of Debussy, Stravinsky, Schoenberg, Satie, Milhaud, Ireland, Bax, Goossens, or other writers in the more or less extreme modern style. "Debussy," he says, "must be credited with having practically exhausted the possibilities of the whole-tone scale, and composers who have followed his leadership can only be considered imitators. There is no doubt that the exploitation of these colors has provided enchanting and effective ingredients for the harmonic palette of every modern composer and, considered from that viewpoint, their value is undeniably great. But as the sole means of musical expression these effects soon become tiresome, because they are circumscribed and finite, while the diatonic system permits of almost infinite melodic embellishments, which at least seem to be inexhaustible" (page 318).

Later he characterizes Debussy as "elegant and frothy," Strauss as "self-complacent, painter of huge orchestral canvases, presumably based on a psychological understanding of world problems"; Schoenberg, "the true musical socialist, trying to overthrow all that which has become sacred through tradition."

"The spirit of unrest breaks its bounds in 1914, engulfing practically the whole world with its annihilating powers, obliterating all standards and values. After it has run its course, it leaves nothing but 'chaos.' Music did not escape! Its standards, values and traditions are no longer acceptable to the young composers of today, who grew up during those frightful years. They have broken with the past and are trying to rule the world of music with their new ideals" (page 417).

So far as my own impressions go, it seems to me that Mr. Weidig has given a clear and complete demonstration of the value of the diatonic style (using the word "diatonic" in a large way) and everything is based on the sense of tonality. He is definitely opposed to the atonal scheme (page 417), and what he would say to the bitorality, tritorality, or even fifteen-tonality of Darius Milhaud one can only guess. As I said at the beginning of this review, "Harmonic Material" is a wise book and there is evidence that its author is wisely conservative in his forward looking; in fact, he says "the creative musician must realize that progress, or, rather, evolution, is the result of linking the present with the past, in order to prepare the future" (page 423).

II. "Harmonic Material" differs in many respects from the treatises of Richter, Paul, Jadassohn, Goetschius, Emery (in a narrow sense one of the most useful harmony books ever published), Chadwick, Anger, Foote and Spaulding, Mansfield, Prout, etc. (1). "Harmonic Material" is longer than any harmony book with which I am acquainted and it is much more carefully elaborated. For example, pages 34-47, with forty-four illustrations, many of them in four-part harmony and interesting as music, are devoted to scales. The super-tonic triad has seven and one-half pages, with fifty-six illustrations. The secondary triads in the minor tonality have eighteen and one-half pages, with 128 illustrations. (2). The literary style is direct, friendly, not dry nor formal, and there is an absence of dogmatism; the laws of the mind are constantly referred to and there are delightful appeals to the thinking musical intelligence; the author does not argue with the reader or with an unseen opponent, nor does he labor his points. In these respects his book is admirably adapted to self-tuition. (3). While all books on harmony, except those English treatises founded on the Day system, ascribe to the tonic, dominant and sub-dominant chords great importance in the key, I know of no one except Mr. Weidig who derives all chords in the key from I, IV and V. "It is, however, of greatest importance to realize at the outset that 'Harmony' in a historical sense is limited; in fact, it is reducible to the three elements of tonic, dominant and sub-dominant. In

the new conceptions these elements must be considered as functions—that is, every combination of tones into chords produces the effect of one of these elements" (page 4). Take, for example, the supertonic triad in C major, D-F-A; according to Mr. Weidig, since F and A are parts of the sub-dominant chord F-A-C, "the supertonic triad has, first of all, sub-dominant character. * * * Its third is the best tone to double and as the third of the supertonic is the root of the sub-dominant, this emphasizes still further its sub-dominant character" (page 136). He substantiates this conclusion with five pages of text and forty-five illustrations. But he goes on to say that the root position of the supertonic triad sometimes comes very near to having a dominant quality (its root is fifth of the dominant triad) because its intervals (does the author mean sounds?) form the upper portion of a dominant ninth chord.

It is interesting at this point to compare Mr. Weidig's theory of all chords derived from the tonic, dominant and sub-dominant with the Macfarren theory that all chords are derived from tonic, dominant and super-tonic. Macfarren argued that since the tonic held to the sub-dominant the same relation that the dominant did to the tonic, this reduced the tonic to a subordinate position. To maintain the supremacy of the tonic it was necessary to throw out the sub-dominant as one of the principal chord-sources. Mr. Weidig on page 34 of "Harmonic Material" has a very eloquent passage akin to the thought of Macfarren, but quite opposite in its deduction. Here is the passage: "An investigation of the overtone series will show that the combined sounds produce the 'dominant' effect. The term 'dominant' has been chosen very aptly because it is, in truth, the 'ruler' of the whole world of music. Yet this dominant effect is considered a discordant combination. (The term 'con-cord' is best explained as alluding to a string sounding in sympathy with another, while 'discord' is a string which is unsympathetic to another). Discords necessitate resolution into a concord; this necessity is based on human desire. It is a fact that the overtones on G desire to resolve into C. The perplexing truth, however, is that the moment this is accomplished, the tone C becomes the fundamental of its own series, creating a desire to move into F and so on, ad infinitum. Yes, desire for infinite progression is the inherent character of these overtones; and is their final resolution, perhaps, the Creator of the universe?"

My feeling about these various ideas is that they stand or fall by their usefulness or lack of it in practice. Does the thing work? Yes! Good! No? Then I'll have none of it. Another illustration of Mr. Weidig's unusual way of looking at things is given by his derivation of the mediant chord in minor with natural fifth (in A minor, C-E-G natural). He says "it must be regarded as the tonic seventh chord, A-C-E-G with root omitted, but its sound is so independent that it connects well with any harmony of the minor tonality" (page 169). It will be found that Mr. Weidig is logically consistent with his own theory in this case, as indeed in all others that I have examined with any care. (4) The whole paraphernalia of figured basses he discusses as follows: "To my mind the use of figured basses for teaching purposes has done more harm than good; it has, in many cases, impaired the development of imagination and has brought the study of harmony into well-deserved disrepute, as being dry and uninteresting. It is almost incredible that it should have held undisputed sway for more than a hundred years, as the melodic thought has ever been (and always will be) the life of music. The more important part, next to the melodic thought, is naturally the bass part and the student's chief attention should always be centered on good bass leading" (page 56). Mr. Weidig makes no distinction in size of Roman numerals nor in notation between augmented and diminished triads, although he freely uses I, II, III, etc., and employs 6, 6-4 when helpful. I have thought that harmony students profited by being re-

quired to discriminate closely between the various characters of triads, etc., and that there was no surer way of driving home that knowledge than by emphasizing so far the thorough-bass notation. I may be wrong in that. There is no question, of course, as to the value of working with melodies rather than with basses. (5) The older textbooks (Richter, for example) gave illustrations in simple four-part chords, devoid of rhythmical or melodic interest; there was little or no attempt to prove the dogmatic rules of the text-book author by quotations from acknowledged masters. So far as my knowledge goes the English musicians were among the first to quote from master musicians in support of their rules. A remarkable example of this method of treatment is furnished by the late Ebenezer Prout in his "Fugue," where, instead of copying other text-book writers by evolving his rule from his inner consciousness, he examined, he says, at least 1,000 fugues in order to determine the actual practice of the great masters. Was this not one of the first applications of the "scientific method" to music? Mansfield's "Harmony" is another work quoting at every point from master works to explain or justify positions taken. In "Harmonic Material" Mr. Weidig composes all the illustrative demonstrations himself and although he would be the last person to assert that as an authority he is equal to Bach, Beethoven and Brahms (to name the Nineteenth century trinity) there are certain advantages in his method. The chord can be used in just the right way, that is, with the best preceding and following harmony; it can be exploited without confusing accompanying sounds, e. g. non-harmonic tones of various kinds; it obviates the necessity of a long and perhaps unavailing search for a really illustrative passage containing the chord; it may be consistently four-voiced; it suggests to the student interesting practice ways of using the chord; it gives the chord a setting in a complete musical phrase (eight to thirty bars) instead of presenting the student with a few bars sometimes dragged from their context, without beginning or ending. Frankly, I prefer the Prout or Mansfield or Foote and Spaulding illustrative methods, though I am bound to admit my great admiration for the clever invention and musical beauty of the two or three hundred little pieces with which Mr. Weidig has enriched the pages of "Harmonic Material."

(6) The thing that has, as a practical teacher, impressed me most in my study of "Harmonic Material" has been the little use made of the ordinary non-harmonic tones (passing-tone, appoggiatura, suspension); in my practice—and I imagine many teachers are with me here—I teach harmony students at an early stage of the game to enrich simple chord progressions with ornamental tones. On page 411, twelve pages from the end of the book, we read: "It may seem strange that, in a textbook on harmony, I should have made so little mention of certain melodic devices, such as suspensions, appoggiaturas, passing-tones, etc., etc. My aim has been to show the unobscured harmonic combinations of tones, although I have not been able fully to accomplish this. Whenever melodic tones were introduced they have been explained. The intelligent teacher must give a certain leeway to the student, musically gifted, allowing his imagination to express itself. This must never be permitted to go as far as to neglect the full exploitation of the problems of the various lessons. Melodic devices are really the life of contrapuntal expression and should be studied and practiced when counterpoint becomes the principal object of understanding. This will be all the more readily accomplished if the harmonic background of melodic thought has been thoroughly comprehended." (7) The harmonic treatises with which I am acquainted give figured basses (Richter), or basses and melodies (a majority of the recent textbooks) at the end of each chapter as exercise-study-material. In "Harmonic Material" the lesson prescriptions are inserted irregularly; for example: "Lesson: The construction of a writ-

ten and an oral lesson, based on the foregoing, is left to the teacher. It should be in this form: Name and invent and give the name of the inversion of the following intervals—dictating a number of intervals at random" (page 22). "Lesson: Here the student should try inventing some material of his own, observing the same simplicity of construction as in the examples furnished so far. About three examples in major and three in minor ought to be sufficient." (page 97). In the older text-books the stress is laid on the avoidance of consecutives, the resolution of discords, the progressions of sensitive tones; with the given chord attention was centered on the following chord and little or no thought given to the possibilities of the preceding one. "Harmonic Material" emphasizes the latter as much as the former; frequently it is stated that such and such progressions are reversible. I regard this as a very valuable practice of the author. (8) In the earlier chapters especially, and at some length, but scattered in less volume, throughout the book, are little lectures or aphorisms calling the attention of the student to events in the history of music or the relation of overtones to musical instruments or the importance of listening, etc., etc.

III. "Harmonic Material" to a musician brought up on Richter and Hauptmann, or on Macfarren, will prove something of a stumbling-block, for the method of approach to the various chords in music is quite different from those employed by these worthies. A close student of Richter's Harmony would get the idea that any three sounds arranged in order of thirds on the staff formed a chord and that the lower sound was the root. This, together with the exclusive employment of figured basses, made harmony a study of the eye and not of the ear; there was also entire ignorance of ninth (even of the dominant ninth), eleventh and thirteenth chords, and a corresponding lack of culture of the inventive powers. Compared with dear old Richter's Harmony Mr. Weidig's book is a bewilderingly complicated affair insisting on listening ("the three words 'learn to listen' embody the quintessence of musicianship"), on training the ear, on training for absolute pitch, on the acquisition of practical musicianship. As a victim in my early years of the Richter Harmony I cannot refrain from realizing how great would have been the advantages to an aspiring young musician if he had come into contact with "Harmonic Material."

As I close this review I realize how far I am from doing justice to a book which will have a greater influence on the development of studious and talented young musicians than any other book of musical theory published for several generations.

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What Belgian Papers Have to Say About FIRMIN SWINNEN'S Playing—

LA METROPOLE, ANVERS, Aug. 20, 1924.

The audience had the rare treat of listening to an extraordinary Artist, who has an unlimited command of his instrument, from which he obtains wonderful effects. A performance tinkling of Virtuosity and Brio, an incomparable correctness and a remarkable sonorosity in an infinite scale of Nuances. He simply carried the audience with him, through his exceptional and brilliant performance.

DE MORGENDPOST, ANTWERPEN, Aug. 20, 1924.

The interest in this recital, and the expectation, which was great, were not disappointing. Firmin Swinnen has shown the Antwerp public, so much accustomed to big things in musical matters, that the reputation which preceded him was in no way exaggerated. His wonderful calm playing gives a beautiful proof of his great technical ability, which is characteristic of him. In the rendering of the Sixth Sonata by Mendelssohn, he proved himself again an inimitable Organ-Virtuoso. His playing of the Widor Symphony, which was simply stupefying, as an exhibition of technical skill, closed this unique recital. After the Largo from the "New World Symphony" by Dvorak, beautifully colored, the audience was left with the sad feeling that Belgium, which possesses artists like Firmin Swinnen, has to see them leave their Country for the New World.

LE NEPTUNE, ANVERS, Aug. 19, 1924.

Mr. Firmin Swinnen, organist, is a great Belgian for Exportation. The recital was admirable, and Mr. Swinnen is an undisputed master, and a virtuoso of the very first rank. The Organ, when he is in command, becomes really a force of Nature. His passages from one manual or stop to another are amazing, his touch is of a beautiful mellowness, and his velocity sometimes stupefies. As the recital took place in a Church, the audience, unable to give free way to their enthusiasm, had to show their admiration for the Artist by their deep appreciation and respect.

DE SCHELDE, ANTWERPEN, Aug. 19, 1924.

The technic of Firmin Swinnen is simply astonishing. This must be something like reaching the pinnacle of perfectness in technic and coloring. Nothing is clumsy, everything is "there" and has something to say. Mr. Swinnen has given us pages of Organ-Literature which we seldom get from our own organists. To close: AN EVENING OF GENUINE ART.

LE MATIN, ANVERS, Aug. 19, 1924.

From the first piece Mr. Swinnen played the audience was convinced of the exceptional virtuosity of the Artist, who seems to enjoy himself by making fun of difficulties. In the playing of the Bach number, and also in the Mendelssohn Sonata, Swinnen seemed to excel every performer we ever heard. Last night, Mr. Swinnen proved himself to be one of the greatest virtuosos, our beloved Country ever produced.



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FINE SUMMER WITH MR. YON

Party of Pupils Returns Home After Interesting Experiences.

Pietro A. Yon is to sail for home from Genoa Oct. 14 and is due to arrive in New York Oct. 26 after a remarkably interesting season in Italy with his class of American pupils. The remainder of the party arrived in New York Sept. 24 by way of Paris and Havre, while Mr. Yon took a little longer for a brief rest after a busy season.

Reports brought back from Italy were enthusiastic. While making its headquarters at Settimo Vittone, the native town of Mr. Yon, the party traveled in all parts of Italy, visiting Naples, Florence, Bologna, Venice, Milan, Genoa and other cities. The privilege of playing at St. Peter's in Rome was enjoyed on June 29, the feast day of the Basilica, when Mr. Yon's pupils were heard there and at the Pontifical School and at the Academy of St. Cecilia.

At Settimo Vittone, in the heart of the Italian Alps, a ten weeks' course in organ and composition was conducted. Aug. 17 Mr. Yon dedicated an organ at Gaby, the gift of Queen Margharita. An ovation awaited him and his class Sept. 13 when the pupils gave a recital at Milan.

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REUTER FOR LARGE THEATER

Three-Manual Organ Is Ordered for the Palace at El Paso, Tex.

The Reuter Organ Company has received an order to build a three-manual for the Louis L. Dent Theater Corporation of Dallas, Texas. This organ will soon be installed in the Palace Theater at El Paso, Texas. W. G. Redmond, Texas representative of the Reuter company, secured the contract.

Each division of the organ will be enclosed in a separate expression chamber. The specification is as follows:

GREAT ORGAN.

- Horn Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 notes.
- Orchestral Violin, 8 ft., 73 pipes.
- Tibia Clausa, 8 ft., 73 pipes.
- Flute, 4 ft., 73 notes.
- Twelfth, 2 3/4 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Orchestral Bells (Deagan), 30 bars.
- Xylophone, with Resonators (Deagan), 37 bars.
- Chimes (Deagan), in Echo organ, 20 bells.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Salicional, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 notes.
- Celestial Viol., 8 ft., 61 pipes.
- Flute, 4 ft., 73 notes.
- Quintadena, 8 ft., 73 pipes.
- Corno d'Amour, 8 ft., 73 pipes.
- Glockenspiel.
- Tremolo.

ECHO ORGAN.

- Dolce Flute, 8 ft., 73 pipes.
- Viole Aetheria, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Sub Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 notes.
- Dolce Flute, 8 ft., 73 notes.

The Reuter company also has received contracts to build organs for the Congregational Church, McPherson, Kan.; the Church of Christ, Chanute, Kan.; the First Baptist Church, Pittsburg, Kan.; the Congregational Church, Eureka, Kan., and the Central Presbyterian Church, Waco, Tex.

Bookings by Henry F. Seibert.

Henry F. Seibert, the New York concert organist, recently played a program at the home of Pierre S. du Pont near Wilmington, Del. Mr. Seibert's bookings for early fall include a recital at Rajah Temple, Reading, Pa.; a dedicatory recital on the new Austin organ in Trinity Lutheran Church at New Rochelle, N. Y.; a dedicatory program on the Casavant organ in Trinity Reformed Church at Pottstown, Pa.; a recital in Holy Spirit Lutheran Church at Reading, Pa., and the Skinner radio recital Oct. 19.

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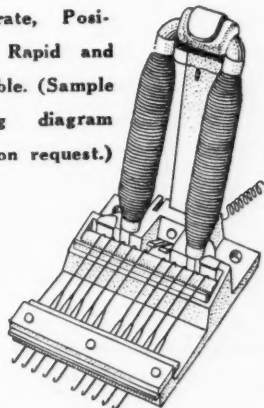
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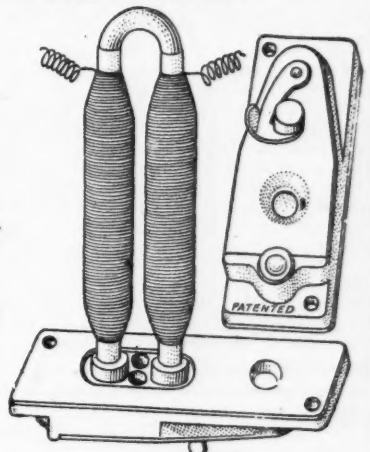
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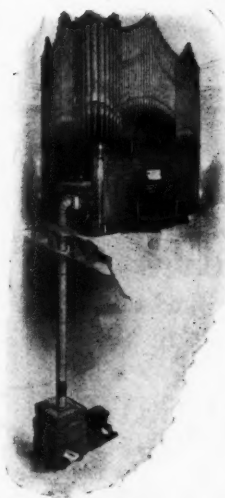
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DR. H. J. STEWART HONORED.**Program of His Compositions Played at San Diego Festival.**

At a recent music festival in San Diego, Dr. H. J. Stewart, the municipal organist, was signally honored, as may be gathered from the following account in a San Diego daily paper:

"Dr. Humphrey J. Stewart, San Diego's official organist and noted composer, was honored at yesterday's music festival concert when a complete program of his compositions was played on the Spreckels organ by Royal A. Brown. The concert was in the contribution of San Diego chapter of the American Guild of Organists to the twelve-day festival of music now in progress. Tribute to Dr. Stewart was paid by Wallace Moody, who called attention to the fact that the flag flying on the organ staff was the gift to Dr. Stewart from the City of New York, presented personally by Mayor Hylan in 1921. Dr. Stewart is the only musician who has ever been so honored by the City of New York, explained Mr. Moody, who proceeded to announce the fact that all of the compositions on the afternoon's program were Dr. Stewart's. He then introduced Dr. Stewart, who was greeted with enthusiastic applause. In his usual modest way, the well-loved organist who gives pleasure to San Diego people and visitors here nearly every day in the year expressed his appreciation of the introductory words of Mr. Moody and of the applause which greeted him.

"The organist of the day then played the well-arranged program, which reached its high point in the lively 'King Hal' music. San Diego people know and like Dr. Stewart's compositions, and they were all delightful yesterday as they were played by Mr. Brown, who combined a finished technique with an understanding and sympathetic conception of the music."

Homer P. Whitford of the department of music at Dartmouth College has returned to his work at Hanover, N. H., after a summer spent in Europe.

Evening Service Nightmare.

Philadelphia, Pa., Sept. 15.—Editor of The Diapason: Of course everyone knows that the sextet from "Lucia" is arranged as an anthem, but if all the scholars are now awake, can any bright little girl or boy tell me who has arranged and who publishes the following favorite melodies for anthem use: E. Nevin's "Rosary," Liszt's "Liebes-träume," Gottschalk's "Last Hope," Godard's Berceuse from "Jocelyn," Offenbach's Barcarolle from "Tales of Hoffman," Mascagni's "Regina Coeli" from "Cavalleria Rusticana," Bartlett's "Dream," Rubinstein's "Thou Art Like unto a Flower," also his Melody in F, Mendelssohn's "Spring Song," Bohm's "Calm as the Night," the Bach-Gounod "Ave Maria," Bizet's "O Lamb of God," Molloy's "Love's Old Sweet Song," Danks' "Silver Threads among the Gold," the two songs "Robin Adair" and "In the Gloaming"?

If a popular song composer(?) can take Mr. Handel's four notes, "Hallelujah," call them "Yes! We Have No" and incidentally make a clean-up, it is about time to get busy and fight the devil with his own weapons and coax back the wandering sheep into the fold where they belong.

A sad message has just arrived from the musical shepherd of a Montana church saying that the choir gave twenty-two choral evening services last season to empty pews, and he strongly suspects that all the lambs and some of the sheep were at the picture houses instead of being "out on the mountain wild and bare."

JOHN B. WATERMAN.

W. R. Burroughs Takes Bride.

Wesley Ray Burroughs and Miss Rose Cross, both of Rochester, N. Y., were married at the parsonage of the Cornhill Methodist Church Sept. 17, by the Rev. Ernest Collings, pastor of the church. After a wedding luncheon at the Hotel Sagamore, Mr. and Mrs. Burroughs left on a two weeks' motor trip through the west in their new car. They will be at home after Oct. 1 at 105 Edinburgh street, Rochester.

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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 unerring 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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EDDY IN TOUR TO THE COAST

Will Open Season Early with Series of Recitals in the West.

Clarence Eddy begins his season of recitals with a trip to the Pacific coast, for which he has booked a number of important dates. Before starting for the west Mr. Eddy will make a short trip into Ohio about the middle of October. He will return to Chicago and play at the People's Church, on the four-manual Kimball organ over which he presides, on Nov. 16. The dates thus far arranged include these:

Oct. 15—Ravenswood Evangelical Church, Chicago. Opening a three-manual Kilgen organ, assisted by Mrs. Eddy.

Oct. 23—Defiance College, Defiance, Ohio.

Oct. 29—State Normal School, Cheney, Wash. (four-manual Kimball organ).

Oct. 30—First M. E. Church, Yakima, Wash. (four-manual Möller organ).

Nov. 3—City Auditorium, Portland, Ore. (four-manual Skinner organ).

Nov. 4—Tacoma, Wash.

Nov. 5—First Presbyterian Church, Seattle, Wash.

Nov. 9—City Auditorium, San Francisco (four-manual Austin organ).

Nov. 12—Boulder, Colo., University of Colorado (four-manual Austin).

Nov. 14—Collegiate Presbyterian Church, Ames, Iowa (three-manual Möller organ).



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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.

Empire State Music.

One naturally takes great pride in his home town, his city residence, and the state wherein he was born. The State of New York has innumerable points of interest to tourists—the Adirondacks, the Thousand Islands, the Hudson river and the many small lakes—and these scenes are often pictured in scenic on the screen. New York, aside from the fact that it is the largest city of the country, has many attractions which are repeatedly shown in dramatic and comedy films and which therefore demand in musical accompaniment a class of music entirely different from anything organists have hitherto known. Broadway, Fifth avenue, Coney Island, the Battery, Riverside Drive, the Statue of Liberty, the Hudson, the Bowery, Chinatown, Little Italy, the Ghetto and numerous other places of interest have a strong fascination. When these scenes are shown in pictures, music of a corresponding nature is demanded, and therefore we have been for some time collecting within an individual cover pieces such as will prove valuable to the theater player.

First in importance comes Clarence Dickinson's "Storm King" Symphony (Gray), a work in five parts, the first movement representing the stern and stormy aspects of the rocky heights of the impressive guardian of the northern entrance to the metropolis. The second, Canon, illustrates a conversation (duo) of two friends who tread the winding hillside path. The third, Scherzo, is a gem, picturing, as it does in musical idiom, the hobgoblins who disported themselves in the time of Rip Van Winkle, and the noise of their wild games is heard in the rolling, reverberating thunder, one of them being a monster whose footsteps are heard in the heavy pedal bombard. This movement is particularly applicable to film playing. The Intermezzo reflects the calm peacefulness of a summer twilight, while the Finale is a solemn and imposing "Hymn of Nature."

A piano suite which was reviewed recently in these columns is: "Adirondack Sketches," by Eastwood Lane ("Old Guide's Story," "Legend of Lonesome Lake," "Down Stream," "Land of the Loon," "Dirge for Jo Indian" and "Lumber-Jack Dance"). In the same composer's "Five American Dances" the first, "Crap Shooters," a negro dance, and "Around the Hall," a dance hall ditty, are useful.

We frankly admit that the following list contains only a few of a tremendous number of works that can be placed in this class, but operas, songs of Broadway and other clever numbers are legion, and to attempt to list them all would be impossible. We give some of the most famous and popular pieces and songs:

Broadway Music:

"Evolution of Broadway," by M. L. Lake, is a fantasia on the George M. Cohan song, "Give My Regards to Broadway," and is paraphrased in a "Dance Aboriginal," "Minuet," "Song and Dance," "Waltz," "Ragtime" and finally "Grand Opera."

Four gems from Cohan's "Forty-five Minutes from Broadway" are (1) song of same name, (2) "Mary's a Grand Old Name," (3) "Stand Up and Fight Like H—," and (4) "So Long, Mary."

"The Old Town Selection," by G. Luders.

Selection, "The Man Who Owns Broadway," G. M. Cohan.

"Little Johnny Jones," by G. M.



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Cohan.

"The Little Millionaire," by G. M. Cohan.

Songs: "Somewhere on Broadway," Carroll, and "Don't Blame It All on Broadway" (Remick).

"Broadway Rose," West (Fischer), fox-trot.

"Rose of Washington Square," by Hanley (Shapiro), fox-trot.

"There'll Be a Hot Time in the Old Town To-night," by Theodore Metz (famous as a Spanish war song and a great favorite of Theodore Roosevelt).

Songs of the East Side district:

"Old Timers' Waltz," arranged by M. L. Lake, and including "The Bowery," "Sidewalks of New York," "Sweet Rosie O'Grady," "Daisy Bell," "Comrades," "Little Annie Rooney," "She May Have Seen Better Days," "The Band Played On," and "After the Ball."

"Old Chestnuts Waltz," arranged by M. L. Lake and including "Sunshine of Paradise Alley," "Sweet Adeline," "My Pearl Is a Bowery Girl," "Down on the Farm," "Molly O," "When You Were Sweet Sixteen," "My Sweetheart's the Man in the Moon."

"Down Peacock Alley," by G. B. Hay, is a ragtime intermezzo and "Creole Belles," by J. B. Lampe, is in the style of a cake-walk number of twenty years ago.

Hudson River Numbers:

"Moonlight on the Hudson," by G. D. Wilson, is a melodious barcarolle, while "Morning on the Hudson," by E. S. Phelps, and "Flow on, Silvery Hudson," by E. A. Guggenheim, are two technically easy and pleasing waltzes.

(To Be Continued.)

New Photoplay Music.

Several worthwhile works for picture playing come from the Carl Fischer Company.

"Cinderella's Bridal Procession," by S. Dicker, is a dainty little movement full of grace and charm. Suitable for childhood or bright scenes.

Dvorak's famous "New World" Symphony has been issued in two parts and the organist playing from these orchestrations gets the full benefit of the correct tone color desired by the composer. The well-known negro spiritual "Swing Low, Sweet Chariot," was utilized by Dvorak in the second theme of the first movement.

Next is an arrangement of Weber's "Concertino," opening with broad, massive chords, followed by a clarinet solo in the introduction, and succeeded by an andante theme in E flat. After two variations on this theme, a six-eight allegro movement closes the piece. The same composer's Overture to "Euryanthe" is also issued in the invaluable orchestral edition.

"Dreamland Shadows," by G. Holzel, is built upon a melodious air in D,

which is later given an embellishment in duet form.

"The Love Refrain," by W. W. Smith, is one of those ingratiating pieces with a haunting melody, contrasted with a section in F major.

Gleason to Play in Canada and U. S.

Harold Gleason of Rochester, N. Y., attended the convention of the Canadian College of Organists in Toronto Sept. 1 and 2 as official representative of the National Association of Organists. Mr. Gleason was a guest of honor at the annual dinner of the college on Monday, Sept. 1, and was one of the artists to appear

on the program that evening, the occasion being the recital by visiting organists. Among the recitals planned by Mr. Gleason for the coming season are engagements in Canada. Mr. Gleason's duties in charge of the organ department of the Eastman School limit him in accepting engagements offered him, but he plans more recitals for this season than he was able to give last year.

F. A. Bryce has accepted the position of organist and choir director of the First Methodist Church of Ypsilanti, Mich. He entered on his duties Sept. 7.

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Interchangeable.

Below is the specification of an organ being built for the Moss Broadway Theater in New York City by the Skinner Organ Company. It embodies Mr. Skinner's latest ideas as to theater instruments and has interesting features, among them being that the great and swell and the orchestral and solo are interchangeable.

Following is the specification of this instrument:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Voix Celeste (2 Ranks), 8 ft., 146 pipes.
Flute Celeste (2 Ranks), 8 ft., 134 pipes.
Unda Maris (2 Ranks), 4 ft., 122 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Corno d'Amour, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Celesta, 4 ft., 61 bars.
Piano action.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 notes.
Gedeckt, 8 ft., 73 notes.
Voix Celeste (2 Ranks), 8 ft., 146 notes.
Flute Celeste (2 Ranks), 8 ft., 134 notes.
Unda Maris (2 Ranks), 4 ft., 122 notes.
Harmonic Flute, 4 ft., 73 notes.
Corno d'Amour, 8 ft., 73 notes.
Cornopean, 8 ft., 73 notes.
Vox Humana, 8 ft., 73 notes.
Harp, Dampers on and off, 8 ft., 61 notes.
Celesta, Dampers on and off, 4 ft., 61 notes.
Piano Action.
Tremolo.

ORCHESTRAL ORGAN.

Doppel Flöte, 8 ft., 73 pipes.
Cello, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Septieme, 1 1/7 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Bassoon, 16 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Musette, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

Tuba Mirabilis, 8 ft., 73 pipes.
Physharmonica, 8 ft., 73 pipes.
Piano Action.
Tremolo.

SOLO ORGAN.

Doppel Flöte, 8 ft., 73 notes.
Cello, 8 ft., 73 notes.
Gamba Celeste, 8 ft., 73 notes.
Orchestral Flute, 4 ft., 73 notes.
Tierce, 1 3/5 ft., 61 notes.
Nazard, 2 2/3 ft., 61 notes.
Septieme, 1 1/7 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Bassoon, 16 ft., 73 notes.
French Horn, 8 ft., 73 notes.
Musette, 8 ft., 73 notes.
Clarinet, 8 ft., 73 notes.
Tuba Mirabilis, 8 ft., 73 notes.
Physharmonica, 8 ft., 73 notes.
Piano Action.
Tremolo.

ECHO ORGAN.

Chimney Flute, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Cathedral Chimes, 20 tubes.
Tremolo.

PEDAL ORGAN (Augmented).

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (Swell), 16 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Bassoon (Orchestral), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt, 8 ft., 32 notes.
Tromba, 8 ft., 12 pipes.

TRAPS.

Great Organ—Chinese Block (Repeating optional). Snare drum.
Orchestral Organ—Xylophone, Bird call.
Toe Studs—Tomtom, Snare drum, Crash cymbal, Cymbals, Bass drum, Kettle drum.
Pedal Keys—Bass drum (double touch), Tympani and bass drum, Cymbal, Thunder effect, Rain.

Having completed his summer work at the Fontainebleau School, Edward G. Mead has returned to the United States to take up his new duties at Lake Erie College, Painesville, Ohio. After the completion of the Fontainebleau course Mr. Mead made a short trip through Belgium and Holland before sailing for New York from Rotterdam Sept. 3.

Frank Collins, Jr., has been appointed head of the piano and organ department of the Western Illinois State Normal School at Macomb and began his duties there in September. Mr. Collins received a large part of his education in the organ under John Winter Thompson at Knox College and is a talented young organist who has frequently been heard in recital.

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Harvest Cantatas and Anthems.

The most popular of all Harvest cantatas is Maunders' "Song of Thanksgiving." This work continues to hold first place among all cantatas for the season and, like Stainer's "Crucifixion," gives every evidence of enduring for many years to come. These two favorites belong to what may be called "popular classics," somewhat analogous to the secular music of Ethelbert Nevin—melodious, harmonious, comparatively easy of performance, and yet of good musical quality. Such men as Maunders and Stainer are benefactors not only of the race of choirmasters, but of the public as well. They escape the curse of being high-brows (the unpardonable sin in the ears of most church congregations); yet their musical taste and technical skill as composers was of high quality. Of course Stainer was the bigger man of the two, but Maunders, in his best two cantatas, "Song of Thanksgiving" and "Olivet to Calvary," reached a high plane that even Stainer does not surpass except in his most exalted moments. (We have long held the belief that Stainer was the greatest of the Mid-Victorians, but that is, as no less an authority than Rudyard Kipling has wisely said, another story.)

Another Thanksgiving cantata of good quality and considerable popularity is Myles Foster's "Seedtime and Harvest." There is also one of similar title by John E. West. We have used both of these, and while they are very interesting to congregations, they are not of as durable quality as the Maunders work.

A short Harvest cantata, of rather ancient vintage but still fresh and attractive, is "The Rainbow of Peace," by Thomas Adams (N). It has only four numbers, and the solos, after the English custom, are for tenor and baritone. We like especially the first and last numbers, and have used both as anthems.

Of modern Thanksgiving cantatas of American manufacture, the most interesting one with which we have had experience is Clough-Leigher's "Give Thanks unto God" (D). We have used this both as a cantata and as separate anthems. It is short, the five numbers requiring only twelve minutes for performance—a good length for evening music. The style is quite modern and the music is not especially easy—in fact, it will require careful rehearsing.

The following are Harvest anthems from my library—it is not by any means a complete list, but every number has been tried and found not wanting, and all the numbers are recommended after several years of usage:

"The Pillars of the Earth," Tours (N). Sturdy old English anthem, without solos, with a main theme somewhat in Gregorian style.

"Be Glad, O Ye Righteous," Smart (N). Rather long, but may be cut. The middle portion is one of the best tenor-baritone duets in the repertoire.

"The Lord Is My Rock," Woodman (S). One of the best anthems by one of the best American composers.

"The Lord Is My Rock," Rogers (S). Ditto. Ditto. Good soprano solo.

"I Will Open Rivers," Pettman (S). Good baritone solo.

"O Worship the Lord," Watson (S). Fine baritone solo, in noble old style.

"The Desert Shall Rejoice," Whiting (S). We shall continue to "tout" this anthem as one of the best things in the whole church library.

"Fear Not, O Land," Rogers (S). Short, but very fetching.

"God Is Our Refuge," Foote (N). Nothing better on either side of the Atlantic. A superb tenor solo.

"God That Madeth Earth and

Heaven," Chadwick. If you don't know it, you ought to be ashamed.

"God That Madest," Gilchrist (S). A good work by a neglected composer.

"Great and Marvelous," Gaul. Chorus from "The Holy City." Not available for quartet choirs, and needs cutting, as it is repetitious.

"Give unto the Lord," Milligan (St). First effort by an obscure composer, but it got into Dr. Thompson's symposium.

"He That Dwelleth," Hadley (S). Rather difficult, but worth work. A rare example of a composer who gave up anthem writing years ago for symphonies and operas.

"How Beautiful," Galbraith (D). Clean-cut and effective.

"He Shall Come Down," Buck (D). They certainly do love it.

"He Sendeth the Springs," Wareing (N). Rather comic-operatic, but none the less good on that account.

"In Heavenly Love Abiding," Parker. Accounted one of his best.

"I Was Glad When They Said," Candlyn (G). Needs work, but is one of the significant anthems by a very significant writer.

"In the Name of Our Banners," Willan (G). Bully for chorus.

"O Come Before His Presence," Martin (N). Use the first part only.

"Ye Shall Dwell," Stainer. Can be cut into two anthems, the second beginning at the tenor solo, "O Blessed."

"O Sing unto the Lord," Buck (S).

"Sing Alleluia Forth," Buck (S).

"Springs in the Desert," Jennings (G). Another distinctive first work.

Te Deum in E flat, Buck (D). You may think it is funny, but the public just dote on it.

"Thou Shalt Remember," Parker (G). Fine dramatic work, little known. Requires a high baritone.

"Thou Who Sendest," Chadwick (St).

"There Shall Be No Night There," Wood (G). A glorious soprano solo.

"The Woods and Every Sweet-smelling Tree," West (N). Very fine tenor solo.

"The Incarnation," by Nevin.

Our congratulations are extended to George B. Nevin and the Oliver Ditson Company—to Mr. Nevin on having written such an excellent work as his new Christmas cantata, and to the Ditson Company on having published it in time for the Christmas trade, thus breaking all the traditions of the publishing business.

Mr. Nevin's cantata is written with the melodious fluency that characterizes his music habitually. His talent is essentially a lyric one—he seldom essays the dramatic—and he possesses to an unusual degree the ability to write music that is vocally grateful. Of course no cantata ought to be sung by a quartet, but if needs must, this one can be.

There is a suitable variety in the six numbers which compose the cantata. There are no solo numbers, although the solo voices appear incidentally to the chorus and quartet passages. The first number is for the quartet and full chorus, with bass and soprano solos, "While All Things Were in Quiet Silence," with a good hymn tune to end with—"Christians, Awake, Salute the Happy Morn." The second number begins with an alto solo, "Now When Jesus was Born in Bethlehem," which is followed by a quartet or chorus for men's voices, "Where Is He." The third number is for quartet or chorus unaccompanied, and the fourth number, "The Reading of the Scrolls," contains solos for alto, tenor and bass, a setting of "O Little Town of Bethlehem," for unaccompanied quartet. The fifth number is a setting of "We Three Kings of Orient Are," for tenor, baritone and bass soloists. The sixth and last number is in some respects the best of the whole cantata. It begins with a lullaby, "Sleep, Holy Child," in which the composer has departed from tradition by writing for the soprano and not the alto voice. This lullaby, which is a lovely melody, somewhat in folksong style, is set against a background of soft humming accompaniment from the whole choir. There is also a recurrence of the men's chorus, and a beautiful bit of women's chorus in four parts, a cappella, with an ending of the Christmas hymn heard in the first part.

"The Incarnation" is one of the most attractive Christmas cantatas we have seen in some time and it possesses the great advantage of being easy to sing.

Sacred Solos.

"Sacred solos" continue to be a sore point with all concerned. Publishers continue to issue them in large quantities and choir singers and organists continue to lament that "there are no good church solos." What is needed is a clearing house of some kind to bring together more effectually the various people most concerned in the church-song market—the composer, the publisher, the singer and the organist, to say nothing of the congregation. To establish such a clearing house and market-place was undoubtedly in the mind of Dr. Thompson when he founded this department, to the carrying on of which during his absence we are devoting our insufficient talents.

Many organists leave the selection of solos entirely to the soloist; others exercise healthy supervision of all parts of the service, with an eye to producing a perfect composite. In either case the selection of worthy solos for church use will require an enormous amount of time and patience and a great deal of thought and judgment. It must be confessed that good church solos are rare. Either composers are not putting their best efforts into this form of composition, or the publishers are determined to stick to sentimental ballads and puerile little tunes in a heroic effort to "give the public what it wants." We have always had our doubts about the alleged bad taste of the public. A large part of the church-going public will take whatever you give them provided that it is not too hopelessly "high-brow," or "faddish." If he serves a well-balanced diet with plenty of variety and freshness, an organist can get away with a surprisingly high standard of musical excellence without losing his job.

A group of new solos for church use has just arrived from the Arthur P. Schmidt Company. By all odds the most interesting of them is Grant-Schaefer's "By Babel's River-side We Sat in Tears," a setting of a "metrical version" of Psalm CXXXVII. Mr. Grant-Schaefer began this series of solos several years ago and has reached the ninth number. His music is immensely superior to the average and is full of dramatic feeling. We have our doubts about the religious value of this metrical version of this particular Psalm, but it is, at any rate, a poetic text, and in some form or

other has always been especially attractive to composers. (We recall especially Coleridge-Taylor's anthem to the Biblical text of this Psalm—musically beautiful, but hopelessly inept and inappropriate—one of the worst cases of misapplied genius of which we know.) Mr. Grant-Schaefer's Psalm, by the way, ought to appeal especially to synagogue singers.

The other Schmidt songs belong to the "what-the-public-wants" class—in-offensive music, but quite devoid of distinction. We do not intend this statement to be derogatory to either the composer or the publisher—it is merely the condition of the market. All the publishers issue reams of these sacred ditties, so there must be a big sale for them.

L. P. Beckwith at Festivals.

The Guilford Chamber Music festival series during the past summer at the First Congregational Church of Guilford, Conn., provided excellent musical programs for that city. A trio consisting of Mme. Celia Schiller, pianist; Maurice Kaufman, violinist, and Russell B. Kingman, cellist, all of New York, was supplemented by Leon P. Beckwith, the Guilford organist. The concerts were given for the benefit of the Guilford Public Health Nurse Association. At the first concert, July 18, Mr. Beckwith played Rogers' Sonata in D minor, an Allegro con fuoco and the Meditation-Elegie of Borowski and a Toccata by Gigout, and also took the organ part in an instrumental quartet by Corelli. Aug. 22 he played the Toccata and Fugue in D minor by Bach; Ballet, Debussy; "Meditation a St. Clotilde," James, and the Toccata from Widor's Fifth Symphony.

According to dispatches from Macon, Ga., the Macon Auditorium commission has authorized its secretary, G. E. Paine, to procure specifications for an organ for the new city auditorium that is under construction. The organ is to cost between \$20,000 and \$30,000.

Herbert F. Sprague is doing a great deal of substitute work in New York in addition to his regular theater work. He has played at the following Fox theaters: The Folly, the City and the Audubon, and is the regular substitute at the last-named house. Besides the foregoing he has had more church substituting offered than he could do, playing during the summer at Holy Trinity, Brooklyn; Temple Israel, St. Thomas' Chapel and the Beck Memorial Presbyterian Church, New York.

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The Aeolian Company has obtained, through its representative, Charles Albert Stebbins, the contract for a four-manual Aeolian Duo-Art organ for the new Trinity Lutheran Church at Fort Wayne, Ind. The organ is the gift of J. B. Franke, who has an Aeolian organ in his home. This edifice at Fort Wayne will be one of the most beautiful churches west of New York and was the last work designed by the world-famous architect Bertram Goodhue of New York City. It represents an investment of about \$500,000. It is the intention of the organ builders to make the instrument fitting for this structure with its beautiful Gothic interior gemmed with a wealth of stained glass windows, wonderful polychrome rafters and ceiling.

The specification, which was drawn up by John A. Bell of Pittsburgh, is as follows:

GREAT ORGAN.
Principal Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Grosse Flöte, 8 ft., 73 pipes.
Clara-bella, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 61 pipes.
French Horn (10-inch wind), 8 ft., 73 pipes.
Tuba (10-inch wind), 8 ft., 73 pipes.
Harp.
Chimes.
Tremolo.
All under expression except Principal Diapason.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason (Open), 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Celeste, 8 ft., 134 pipes.
Sallcional, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Chimney Flute, 4 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.
Spitz Flöte Celeste, 2 rks., 8 ft., 134 pipes.
Gedeckt, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes.
Harp.
Tremolo.

PEDAL ORGAN.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (from Swell), 16 ft., 32 notes.
Dolce Flute (from Swell), 8 ft., 32 notes.
Major Flute (Augmented), 8 ft., 32 notes.
Tuba Major (Great extension), 16 ft., 32 notes, 12 pipes.
Tuba (from Great), 8 ft., 32 notes.

The Geneva Organ Company has placed a two-manual instrument in the Swedish Methodist Church of Geneva, Ill., and it was opened with a program on the evening of Sept. 19.

The Estey two-manual organ in the Morgan Park Baptist Church, Chicago, was dedicated Sept. 7. Mrs. L. B. Cox is the organist of this church.

**New Christmas
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THE LIGHT OF THE WORLD

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Three trumpets, three horns, three trombones, timpani. Also oboe part in one number. Organ.

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New Christmas Cantata (A. and T. solos). Text from the Bible with lyrics by E. Close. Organ accompaniment. Time of performance, 30 minutes.

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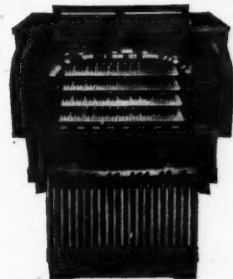
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A Christmas cantata in six sections: "The Prophecy," "The Annunciation," "The Manger," "The Shepherds," "The Magi," "The Fulfillment." Deeply devotional and mystical in religious character, as well as beautifully balanced from the musical point of view. Full of quietly lovely harmony and melody. Neither long nor difficult. There are solos for soprano and baritone.

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**HINNERS THREE-MANUAL
IS OPENED IN CHICAGO**

WALTER KELLER IS HEARD

**Memorial Instrument in Rogers Park
Methodist Church Has Echo Divi-
sion in Tower Room—Recital
Sept. 12.**

Dr. Walter Keller gave the opening recital on the three-manual organ built by the Hinners Organ Company for the Rogers Park Methodist Church, Chicago. He played on the evening of Sept. 12 before a large audience which made evident its satisfaction with the new instrument and with the performance of Dr. Keller. The program of the recital was designed to show the various solo stops and qualities of the organ. It included these numbers: Concert Overture in E flat, Faulkes; Reverie (MSS.), Robert Stewart Keller; Allegro Maestoso (from the "Storm King" Symphony), Clarence Dickinson; Fugue in C minor, Bach; "On the Coast," Dudley Buck; Funeral March and Seraphic Hymn, Guilman; "By the Waters of Babylon," R. S. Stoughton; "Contrasts," J. Lewis Browne; "Thistledown" (Capriccio), John Hermann Loud; "Evening," Walter Keller; Transcription of "Onward, Christian Soldiers," S. B. Whitney; Toccata, A. L. Barnes.

This organ was presented to the Rogers Park church by Mrs. Nellie M. Jewel, in memory of her husband, Jed Lake Jewel, for many years a member of this church.

The main organ is in two chambers built especially to house it and the echo division is at the rear above the tower room. The scheme of stops has appeared in The Diapason.

Honor Howard E. Wurlitzer.

Howard E. Wurlitzer, president of the Rudolph Wurlitzer Company of Cincinnati, was presented with a Gruen fiftieth anniversary watch by his older employes on the occasion of his birthday on Sept. 5. An engraved list of

more than 200 employes whose terms of service with the Rudolph Wurlitzer Company range from ten to forty-four years accompanied the gift.

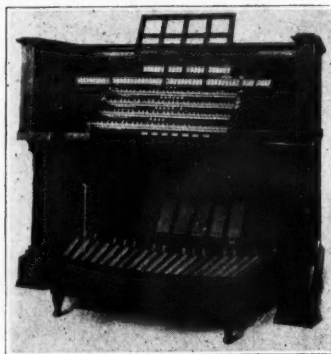
Book for Motion Picture Player.

A novel and valuable volume is announced as about to be published for the use of the motion picture organist. It is edited by Erno Rapee and will be issued by Belwin, Inc., the New York music publishers. "The Encyclopedia of Music for Pictures" will contain over 400 classifications or characters such as "fire music," "fight music," "love themes," "storm music," etc. It is stated by Mr. Winkler, president of Belwin, Inc., that this encyclopedia was three years in the making. It will list over 8,000 compositions, which have been carefully divided and subdivided under the various classifications and characters. Before every musical title listed there is a blank space for the purpose of enabling one to check his own library into the encyclopedia under the various classifications and headings. The same lines would enable the music dealer to check his stock on hand.

Texas Organist to Hot Springs.

Edward A. Hanchett, well known Dallas, Tex., organist, has been appointed organist and musical director at the Princess Theater, Hot Springs National Park, Ark. This is an important position. At the Princess Mr. Hanchett has a three-manual Kimball unit organ. Mr. Hanchett recently closed a summer engagement at the Cameo Theater, Port Arthur, Tex. Mr. Hanchett frequently plays entire feature pictures without notes, as he has an inherited talent for music, his grandfather having been an organist and composer.

Edward C. Hall, choirmaster and organist of Grace M. E. Church, Butte, Mont., with his wife, Mrs. Lottie Hall, soprano, gave a recital at Centenary M. E. Church, Mankato, Minn., Aug. 28, by special request of his brother, the Rev. John Hall, who is pastor of the church. The program attracted a large audience. Mr. Hall began his season's work at Grace Church on Sept. 7 by giving his 794th Vesper organ recital.



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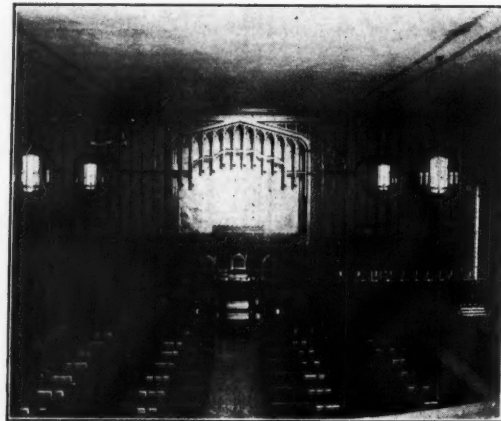
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THREE-MANUAL BY PILCHER.

Scheme of Organ Under Construction for Church at Waco, Tex.

Henry Pilcher's Sons of Louisville, Ky., have under construction a three-manual instrument for the First Presbyterian Church, Waco, Tex. The echo will be the third manual, and all manual stops except the great diapason will be under expression. Following is the specification:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Chimes (from Echo).

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- English Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

ECHO ORGAN.

- Viol Aetheria, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Fern Flöte, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.
- Chimes (Deagan Class A, 20 tubular bells).

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.

There will be twenty-three couplers, fifteen combination pistons, adjustable at console and moving stops, and eleven pedal movements and accessories.

Opened by Glenn G. Grabill.

The Möller organ placed in the Castle Memorial United Brethren Church at Elkhart, Ind., was dedicated Sept. 7 with a recital by Glenn Grant Grabill, director of music at Otterbein College, Westerville, Ohio. The organ, which includes a set of chimes, was presented to the church by Mr. and Mrs. George C. Kistner. The recital program was as follows: Sonata in E

minor, Rogers; Prayer in A flat, Stark; "Will o' the Wisp," Nevin; Evensong, Johnston; "Pomp and Circumstance" March, Elgar; Boatmen's Song on the River Volga, arranged by Eddy; "The Nightingale and the Rose," Saint-Saens; "At Twilight," Stebbins; "A Desert Song," Sheppard; Scotch Fantasia, Macfarlane. Mr. Grabill recently gave the opening recitals on organs at Peru, Anderson and Indianapolis, Ind.

Hedden Back From Long Tour.

Warren R. Hedden has returned to New York after a very interesting trip to the west and has opened a season in which he is deluged with applications from pupils for his harmony and counterpoint classes, indicating one of the busiest years this well-known organist and theorist has experienced. Outstanding features of the trip made by Mr. Hedden were a 120-mile automobile ride from Globe, Ariz., to the Roosevelt dam, and then over the Apache trail to Phoenix. The thermometer en route sometimes was over 110 degrees. From Phoenix he went to the Grand Canyon of the Colorado River. Then he visited the Yosemite Valley, making an automobile trip of 240 miles over Tioga Pass by way of Mono Lake to Lake Tahoe.

Work of Charles H. Demorest.

Mr. and Mrs. Charles H. Demorest and two daughters spent the summer at Ventura Crest, north of Holland, Mich. During August, while on a vacation from his regular post at the New First Congregational Church, Chicago, Mr. Demorest substituted at the First Church of Christ, Scientist. The newly-formed school for motion picture organists in the Chicago Musical College, of which Mr. Demorest is head, is now equipped with two Wurlitzer organs and a projection room with screen. Mr. Demorest not only reports a large enrollment of students in this department for the year, but has a number of church and concert organist aspirants.

SCHLIEDER'S WORK ABROAD.

New York Organist Sails for Home After Teaching in Paris.

Frederick Schlieder sailed for New York Sept. 20 from England and is starting his work for the year after a very successful season in Europe, where he passed the entire summer. Mr. Schlieder conducted a six weeks' intensive course in improvisation in July and August in Paris and had a class of seventeen pupils. Among those taking this work were American, English, Norwegian and Russian musicians. Arrangements have been made for his return next summer both to Paris and to Lausanne, Switzerland. On Aug. 21 Mr. Schlieder, together with George Arthur Wilson, gave a recital in the Lausanne cathedral. To show how it was received the following may be quoted from a review in Le Tribune de Lausanne:

"The recital of New York organists attracted to the cathedral on Thursday a very large audience, mostly visitors

to Lausanne. The auditors greatly enjoyed in the Widor and Bach selections the talent of George Arthur Wilson, organist of the Church of the Messiah, Brooklyn, who has just become a fellow of the Royal College of Organists, London. Frederick Schlieder contributed three improvisations which permitted the auditors to appreciate his perfect knowledge of the cathedral organ, his delicate touch, his clear and neat playing, his mastery and the depth of his inspiration. Mr. Schlieder asserts by action and by the pen that improvisation should be as natural to the musician as speech to the orator or a book or article to the writer, and the New York organist gives proof of the truth of his words."

Sowerby Back from Rome.

Leo Sowerby, Chicago composer and organist, the first American musician to be awarded the Prix de Rome, has returned after three years at the American Academy in Rome, and is being welcomed by his many friends.

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**The Organ in the Air—
Radio Recital Schedule**

[Those in charge of organ recitals broadcast from any station in America may have their schedules published in this column, without charge, for the information of those who wish to tune in for organ programs. Schedules must reach the office of The Diapason not later than the 22d of the Month.]

- Skinner Organ Company, Station W. E. A. F.
 Recitals 9:15 p. m. to 10:15 p. m., New York City time.
 Oct. 5—William E. Zeuch.
 Oct. 12—Maurice Garabrant.
 Oct. 19—Henry F. Seibert.
 Oct. 26—John Priest.
 Nov. 2—W. A. Goldsworthy.
 Nov. 9—Gordon Balch Nevin.
 Nov. 16—Maurice Garabrant.
 Nov. 23—Henry F. Seibert.
 Nov. 30—Arthur Hudson Marks.
 Dec. 7—W. A. Goldsworthy.
 Dec. 14—Henry F. Seibert.
 Dec. 21—Maurice Garabrant.
 Dec. 28—Henry F. Seibert.

Showacre Is General Manager.
 Frank A. Showacre, for many years connected with the organ department of Sherman, Clay & Co., at San Francisco, has been made general manager of this division, with headquarters at 109 Golden Gate avenue, formerly the home of the American Photo Player Company. He returned recently from a trip through the Pacific northwest, where deals were closed for the installation of several instruments, and will shortly go to Modesto,

Cal., to supervise the installation of an organ in the Modesto Theater.

Opens Organ at Waco, Tex.
 An organ built by Hillgreen, Lane & Co. and sold by the Will A. Watkin Company of Dallas, was opened in St. John's Methodist Church at Waco, Tex., Sept. 7. Mrs. J. H. Cassidy of the organ department of the Southern Methodist University gave a recital.

Joseph Saylor Black, recently graduated from New England Conservatory of Music, and a talented young organist, has been elected head of the conservatory of Jamestown College, Jamestown, N. D.

Grace Evangelical Lutheran Church at Woodstock, Ill., has installed an organ built for it by M. P. Müller. It is a two-manual of 762 pipes. A set of chimes is a feature.

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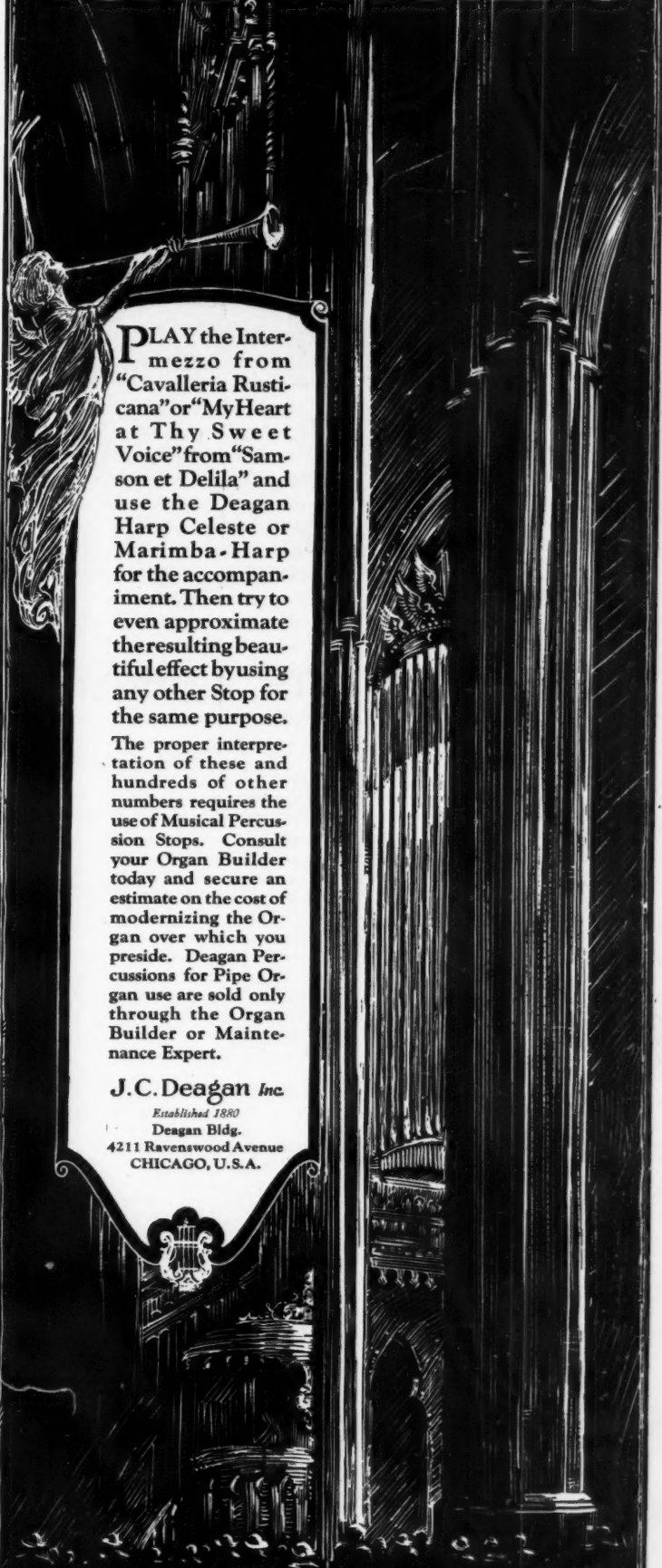
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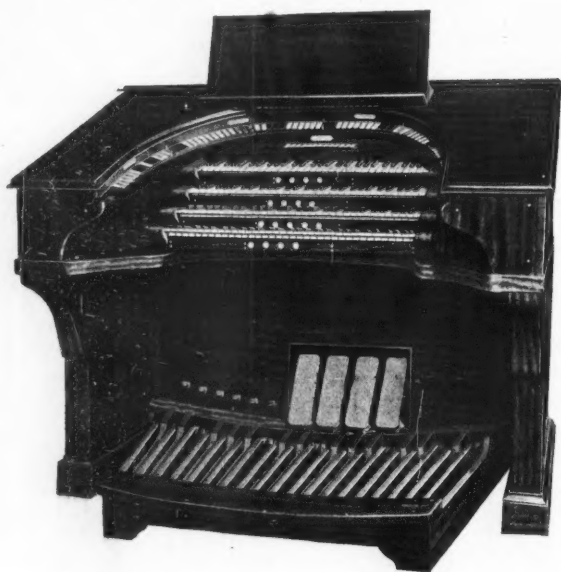
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A brief statement—it can be read through in seven or eight minutes—has just been published. It should be in the hands of every organist, whatever his or her specialty. It can be had for the asking.

In the field of church and concert organs, it is the intention to print very shortly illustrated descriptions with specifications of the Kimball recently completed in The Temple, Cleveland (the largest church organ in that city) and the one now being erected in the Scottish Rite Cathedral, St. Louis (the largest Consistory organ in the world). The Forum, *singulare theatrum unicum*, and its organ will be the subject of another early publication—all yours, as published, for the price of one post card, addressed to:

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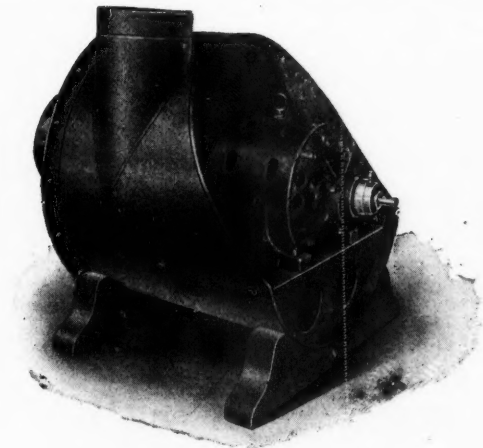
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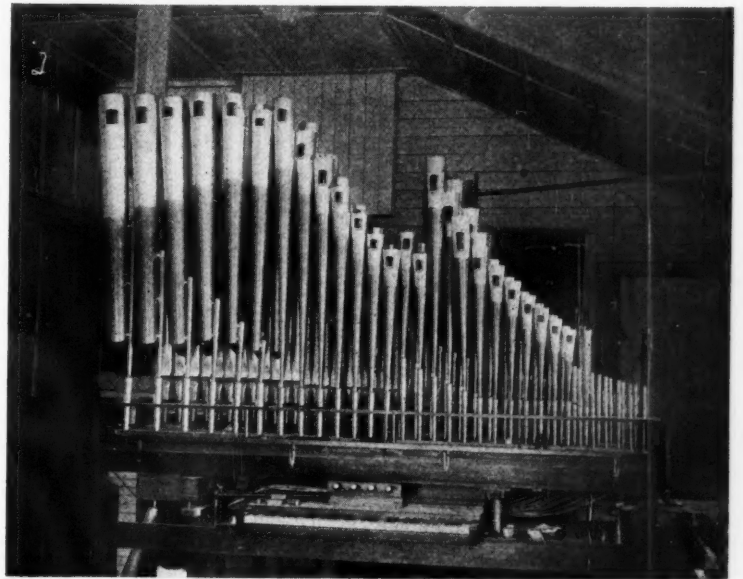


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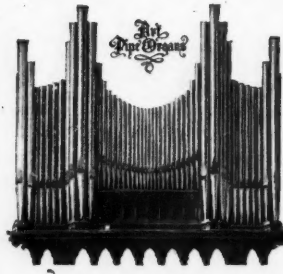
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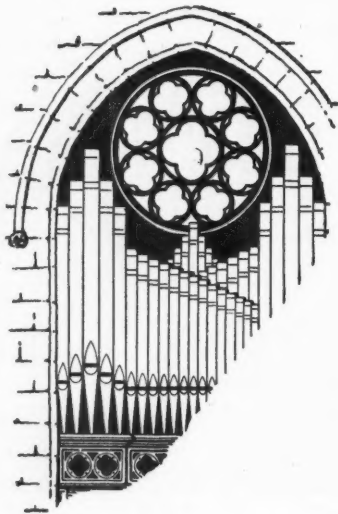
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