THE DIAPASON

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JOHN J. M'CLELLAN DIES OF PARALYTIC STROKE

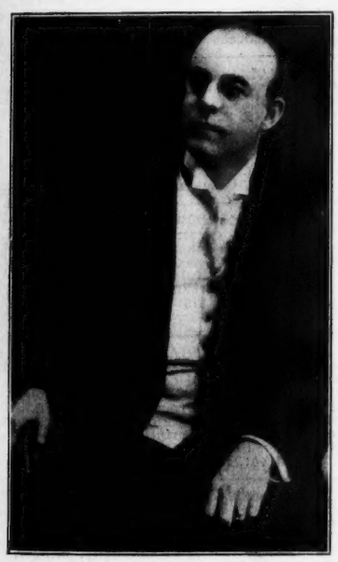
NOTED SALT LAKE CITY MAN

Organist of Mormon Tabernacle Since 1900 Passes Away After Illness with Which He Is Seized at Recital.

John J. McClellan, for twenty-five years organist at the Mormon Tabernacle, Salt Lake City, Utah, and nationally known as a recitalist, died on Aug. 2 at his home in Salt Lake City as the result of a stroke of paralysis.

Mr. McClellan was first stricken when playing on the famous Tabernacle organ July 3. The last number on his program was Handel's Largo and as he was playing it suddenly both of his hands fell on the keys. He was taken home, but recovered sufficiently to resume his teaching July 20. On July 28, as he was giving a lesson, he became unconscious. It was found that he had suffered a paralytic stroke which disabled his right side. He never regained consciousness.

Mr. McClellan had not been in robust health for some time. During a concert tour nearly two years ago on the Pacific coast he was stricken at



JOHN J. McCLELLAN.

San Francisco and was forced to cancel all engagements and rest.

Ten thousand persons, citizens of Salt Lake City, Utah and the intermountain region, paid tribute to Mr. McClellan at the funeral Aug. 6 in the great auditorium. Eulogies of Professor McClellan's work in music and his influence for good upon great multitudes with whom he came in contact were pronounced by a number of his friends. Floral tributes in bewildering variety were in evidence.

At the noon hour Organist E. P. Kimball played a special program in memory of Professor McClellan, interpreting some of the late organist's favorite numbers. An unusually large audience was present. The program included: Handel's Largo, Lemare's Andantino, Schumann's "Träumerei," "An Old Melody" and Chopin's "Marche Funebre." For the "Old Melody" (arranged by organist) "Nearer, My God, to Thee" was used and just before it was played the audience stood for a moment in silent tribute. The body lay in state before the stand of the Tabernacle from 1:30 until a few minutes before the hour set for the services.

Bishop Thomas Child was in charge of the service. As a prelude the string

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AMERICAN CLASS AT THE FONTAINEBLEAU SCHOOL.

A large class of organists from this side of the water took advantage this year of the organ courses at the Fontainebleau School in France and studied with Widor and Libert during the season. The list of Americans enrolled in the summer just past was as follows:

Miss Emily Boekell, A. A. G. O., New York City.
Miss Margaret Funkhouser, A. A. G. O., Baltimore.
Mrs. Forrest McGinley, B. Mus., Memphis, Tenn.
Miss Gertrude Goldstein, Minneapolis.
Miss Meda C. Gunn, St. John, N. B.
Miss Charlotte Kunzig, Altoona, Pa.
Miss Marion Howe, Omaha.
W. Lawrence Cook, Louisville, Ky.
Alexander Schreiner, Salt Lake City.
Fred H. Parker, B. Mus., Johnston, S. C.
William S. Bailey, F. A. G. O., (Estey prize winner).
Herbert J. A. Irvine, A. A. G. O., Swampscott, Mass.
Miss Margaret Dow, A. A. G. O., Canton, Mo.

The accompanying picture shows the class, with the instructors, M. Charles Marie Widor and M. Henri Libert (in the middle), at the console of the new three-manual, twenty-one-stop Cavaille-Coll organ which was presented by the American committee of the Conservatoire. This is one of the finest organs with electric action in France. This season recitals were given by M. Widor, Marcel Dupre, M. Libert and Georges Jacob.

SERVES CHURCH 25 YEARS

Edward N. Miller's Silver Anniversary Celebrated at Peoria.

A special service and organ recital at the Central Christian Church of Peoria, Ill., July 26, commemorated the twenty-fifth anniversary of Edward N. Miller as organist of that church. During the quarter century of his incumbency of the organ bench Mr. Miller has played an important part in the building of the church to its present large membership. Not only that, but he has occupied a prominent place in musical circles of the city. Aside from his church work, he is organist at the Scottish Rite Cathedral. His ability, taste and genial personality have won him scores of friends, who extend congratulations on his silver anniversary of service.

The power of Mr. Miller's music was shown in one instance that was recalled at the anniversary. Years ago when he was practicing and musing at the organ one cold winter night he saw a man slip in and seat himself in the dusk of the auditorium.

Mr. Miller played on and it was not until the next day that the Rev. W. F. Turner, then pastor, received an unsigned note. The writer, discouraged and bent on suicide, was passing the church and was lured by the music. He entered and the notes of the organ soothed and comforted him and he went forth, strengthened through the genius of the organist, to whom he asked that his gratitude be conveyed.

The program arranged for the anniversary service included: Prelude in D, Rogers; Preludio, Sonata in C minor, Guilmant; Andante Cantabile, Fourth Symphony, Widor; Prelude and Fugue in G major, Bach; "Matins," Graham; Largo, from "Xerxes," Handel; Serenade No. 2, Flagler; Offertoire in F, Truette; Grand Aria for Organ and Piano, Demarest (Miss Miriam Miller at the piano); "Cantique d'Amour," Strang; Postlude in F, Stern.

Gallup Goes Abroad for Year.

Emory L. Gallup, organist and choir director of the Fountain Street Baptist Church of Grand Rapids, Mich., and formerly of Chicago, sailed for Europe on the Dante Alighieri from New York on Aug. 14 and will spend a year in study abroad, taking work with Marcel Dupre. Mr. Gallup goes directly to Naples and from there will make his way to Paris. Until he returns to Grand Rapids the position at the Fountain Street Church, with its large four-manual Skinner organ, will be held by Rowland W. Dunham, formerly of Columbus, Ohio, and Montclair, N. J.

Additional Work for Swinnen.

Firmin Swinnen, the famous organist and composer who came to the United States several years ago from Antwerp Cathedral in Belgium and is at present private organist to T. S. du Pont at his home near Wilmington, Del., will also assume the duties of head of the organ department of the Valentine Conservatory of Music and Arts, Inc., in Wilmington. Recent bookings by Mr. Swinnen provide for recitals in New York, Buffalo, Trenton, Bloomsburg and Pittsburgh.

McClintock Goes to Port Huron.

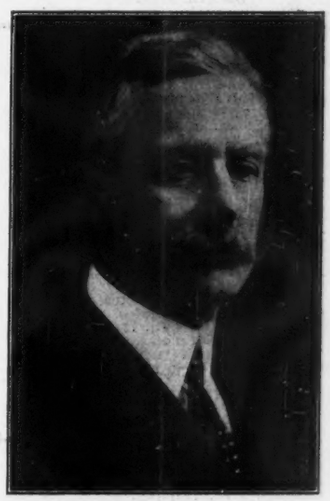
David McClintock, until recently of St. Alban's School and St. Peter's Church, Sycamore, Ill., is located at Grace Church, Port Huron, Mich., where he has a choir of sixty men, women and boys. The three-manual organ is being rebuilt and enlarged by Leonard Downey of London, Ont., and is to be completed by Oct. 1.

RICH OFFERINGS MARK CONVENTION OF N. A. O.

HIGH MARK AT CLEVELAND

Woman Players Make Splendid Showing—Papers of Unusual Excellence—Fry Succeeds Noble as President.

So many factors contributed to the success of the annual convention of the National Association of Organists at Cleveland, Ohio, the first week of August that when the guests rose from the tables at the final banquet on Friday evening it was the consensus of opinion that the meeting was one of the best in the long history of the association. The attendance was up to the mark, a registration of nearly 200 visitors being recorded. The weather was propitious throughout the week, with warm summer days and cool nights—something not always favoring these conventions. The hotel accommodations were voted the best ever offered the organists and the Wade Park Manor, beautifully situated adjoining Wade Park, in the east end of the city, in close proximity to the meeting-places of the week, came in for special praise. The organists of Cleveland showed their spirit of co-



T. TERTIUS NOBLE.

operation and friendliness at every turn.

Those who attend the N. A. O. conventions from year to year were impressed by the excellence of the recitals and especially by the quality of the papers presented, which were of the utmost value. And a fact which stood out strongly and was the subject of general comment was the proud record made by organists of the fair sex at this convention. Two women were on the list of recitalists and both of them acquitted themselves in a manner which reflected great credit on them and offered plain evidence of the high standing of the woman organists of the United States.

On the social side a new and much appreciated feature this year was the daily luncheon or dinner at the hotel, at which all the convention visitors got together in a fraternal way—a great improvement over the scattering of the hosts at meal-time. There was noticeable a lack of time for recreation and sight-seeing. The program was a little too full of rich offerings for the digestion of the average organist, and anyone who wished to see Cleveland or do any visiting was compelled to miss something interesting and important.

An untoward circumstance was the

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WILMINGTON CHURCH TO HAVE LARGE MOLLER

CHANTRY ORGAN IS FEATURE

Main Instrument in Gallery at Rear and Other Division in Special Chamber at Side of Chancel in St. Paul's M. E.

At the factory of M. P. Möller in Hagerstown, Md., the finishing touches are being put on a large four-manual and chantry organ for St. Paul's Methodist Episcopal Church at Wilmington, Del. This organ will replace a smaller Möller organ, built for the same parish, in an older edifice, nearly half a century ago. The main organ is to be placed on a gallery at the rear of the church and the chantry organ in a special chamber at the side of the chancel.

The specification of stops is as follows:

GREAT ORGAN.

Double Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 notes.
Gross Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 notes.
Twelfth, 2⅔ ft., 61 notes.
Orchestral Flute, 4 ft., 61 notes.
Trumpet, 8 ft., 61 pipes.
Chimes, 20 tubes.
Tremolo.

CHANTRY GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Melodia, 8 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Oboe Horn, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Bourdon, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Tremolo.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 97 pipes.
Diapason Phonon, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flute, 4 ft., 73 notes.
Mixture, 3 ranks, 183 notes.
Flageolet, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Nazard, 2 2/3 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHANTRY SWELL ORGAN.

Salicional, 8 ft., 73 notes.
Gedeckt, 8 ft., 97 pipes.
Voix Celeste, 8 ft., 61 notes.
Oboe Horn, 8 ft., 73 notes.
Orchestral Flute, 4 ft., 73 notes.
Piccolo, 2 ft., 61 notes.
Twelfth, 2⅔ ft., 61 notes.
Cornopean, 8 ft., 73 notes.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Gemshorn, 8 ft., 73 notes.
Concert Flute, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Piccolo, 2 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 85 pipes.
Viole d'Gamba, 8 ft., 73 pipes.
Dulcet, 4 ft., 73 notes.
Concert Harp, 49 bars.
Tremolo.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Philomela, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Tuba Profunda, 16 ft., 97 pipes.
Tuba Mirabilis, 8 ft., 73 notes.
Tuba Clarion, 4 ft., 73 notes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Violone, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Trombone, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Octave Bass, 8 ft., 12 pipes.
Cello, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.

There will be thirty couplers and thirty combination pistons. Wind will be supplied by a ten horse-power Kinetic blower.

Comes to Chicago Church.

George F. Austen, who has been at Harrisburg, Pa., and is well known as a capable organist of English training, has accepted the position of organist and choirmaster of St. Paul's Episcopal Church, Kenwood, Chicago. He assumed his duties on Sept 1 as successor to Karl O. Staps, who, as previously announced, has been made organist and choirmaster of the cathedral in Denver.

DEATH OF J. J. McCLELLAN.

[Continued from page 1.]

orchestra played Tschaikowsky's Andante Cantabile and the choir sang "Jesus, Lover of My Soul." Apostle Melvin J. Ballard offered the invocation. Apostle David O. McKay, who delivered the first address, laid stress upon the great work that Organist McClellan had accomplished. Lucy Gates Bowen sang "O Dry Those Tears," Mr. Wiehe playing the violin obligato, with piano accompaniment by Mr. Kimball. Apostle Orson F. Whitney, who spoke next, dwelt on the kindness and gentleness of Mr. McClellan's nature and his unfaltering desire to be of service to his community and his church.

The orchestra played "The Death of Ase" from Grieg's "Peer Gynt" suite. Levi Edgar Young of the first seven presidents followed with a tribute to Mr. McClellan's artistry.

President Heber J. Grant, concluding speaker, said that Mr. McClellan had done his best for the church with the organ and he hoped all Latter Day Saints would likewise do their best in their respective fields. The choir sang "Gently, Lord, O Gently Lead Us," by Mozart, and the benediction was pronounced by George D. Pyper. The entire services were broadcast over KSL.

Mr. McClellan was born at Payson, Utah, April 20, 1874, the son of John Jasper and Eliza Barbara Walser McClellan. In his childhood he gave evidence of his love for music and in his earlier years he was largely self-taught. When he was 17 he entered the school of music of the University of Michigan at Ann Arbor. Completing his courses at Michigan he went to Berlin in 1899 and there studied piano and theory under Francis Xavier Scharwenka and Ernest Jedliczka.

Returning to the United States in 1900, Mr. McClellan was appointed organist for the Mormon Tabernacle, which position he held at the time of his death. In this position his playing was heard and appreciated by many, including both members of the faith and tourists passing through the city. While it is impossible to estimate the numbers who have heard him perform upon the Tabernacle organ, it is certain that they number more than a million.

Mr. McClellan was conductor of the Salt Lake Opera Company from 1902 to 1910 and director of the Salt Lake Symphony Orchestra from 1906 to 1912. He served as professor of music at the Brigham Young University at Provo from 1901 to 1911 and in 1911 founded the Utah Conservatory of Music, of which he was dean and head of the piano department. He was the author of a course of forty-eight piano lessons called "Modern Pianoforte Studies."

Professor McClellan gave organ recitals at three world's fairs and appeared with great success in recitals in more than twenty of the largest cities of the United States. He gave organ recitals at the St. Louis exposition in 1904, the Jamestown exposition in 1907, and the Panama-Pacific exposition at San Francisco in 1915, and also appeared at the San Diego exposition held in 1915.

In connection with his work as Tabernacle recitalist, it is interesting to know that Professor McClellan was the originator of the free daily recital in America.

When King Albert of Belgium toured America several years ago he bestowed the Order of the Crown on Professor McClellan as a mark of appreciation for the recital given in honor of himself and the queen.

Mr. McClellan married Mary Estelle Douglass at Manti, Utah, July 15, 1896. Besides his widow, he is survived by his mother, Mrs. E. B. McClellan, and the following children: Mrs. Genevieve M. Jennings, Mrs. Madeleine M. Clayton, Douglass J. McClellan, Dorothy and Florence McClellan. There are five grandchildren.

The Rotary Club of Pekin, Ill., made a visit in a body to the factory of the Hinners Organ Company in that city Aug. 10. Interest was evinced in a new organ under construction for Lorain, Ohio. Arthur Hinners guided the visitors through the plant.

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HIGH MARK AT CLEVELAND

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illness of Dr. Charles E. Clemens, one of the outstanding organists of Cleveland and of the entire country, who was prevented from playing his recital at the Church of the Covenant, of which he is the organist, on Friday afternoon. Dr. Clemens was taken ill on the second day of the convention. It was his hope to be able to give his program, but on Friday morning his condition was such that it was impossible for him to leave his home, to the regret of those who had looked forward to hearing him.

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This convention marked the close of three years of service to the association by T. Tertius Noble, who retires from the presidency. Mr. Noble has been a tower of strength to the N. A. O., and has made himself generally beloved at the conventions.

The affairs of the organization for the ensuing year were entrusted to the following roster of national officers, elected unanimously at the Friday morning business session:

President—Henry S. Fry, Philadelphia.

First Vice President—T. Tertius Noble, New York.

Second Vice President—Albert Riemenschneider, Cleveland.

Third Vice President—Roland Diggle, Los Angeles.

Secretary and Director of Publicity—Willard Irving Nevins, New York.

Treasurer—Hugh Porter, New York.

Chairman of Executive Committee—Reginald L. McAll, New York.

Members of Executive Committee—Miss Lilian Carpenter, Mrs. Bruce S. Keator, Paul Ambrose, Richard Keys Biggs, Lynnwood Farnam, John Hammond, Rollo F. Maitland, John Priest, Emerson L. Richards, F. W. Riesberg, Dr. Alexander Russell, Herbert S. Sammond, Henry F. Seibert, Walter Peck Stanley and Dr. John McE. Ward.

For the 1926 convention Philadelphia was selected. The sesqui-centennial exposition to mark the 150th anniversary of the signing of the Declaration of Independence will be held in that city next year.

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Gathering of the clans began early on Monday evening, Aug. 3, and gave indications of a distinctly sizeable attendance and of a representative one, for the organists from the east, the west and the south, as well as from Canada, were present at the reception in the parlors of the Wade Park Manor between 8 and 10 o'clock and registration under the auspices of the efficient Cleveland forces opened with a rush. In the lobby were seen faces from southern California and from several cities in Canada. Chicago had at least half a dozen present early and New York and Philadelphia were there in considerable numbers. The flower of the Cleveland organ world was out to greet the guests.

As a feature of the reception Vincent H. Percy gave a special radio recital at the Euclid Avenue Congregational Church, on the large Austin organ, and it was heard through the air at the Wade Park Manor. His program consisted entirely of compositions by members of the N. A. O., the selections being as follows: Solemn Prelude, T. Tertius Noble; "Bridal Song," Patty Stair; "Elegy," Henry F. Anderson; "In Moonlight," Ralph Kinder; "At Twilight," F. Flaxington Harker; Concert Overture in A, Rollo Maitland; "Evening Bells," Will C. Macfarlane; "Novelette," C. H. Bullis, "Bells of St. Anne de Beaupre," Alexander Russell; Serenade, Clifford Demarest; Concert Overture in B minor, James H. Rogers.

Tuesday morning the first business session was called to order by President Noble in the Wade Park Manor ball room. Russell V. Morgan, dean of the northern Ohio chapter of the American Guild of Organists, spoke the word of greeting for the convention city, making a special point of the value of a meeting of organists to those in a city like Cleveland, proving the interest in the instrument. "Too often musical people are merely individuals," said Mr. Morgan, "and it is always valuable when a serious convention comes and brings to us a consciousness of the constructive work that is being done in our profession."

Mr. Noble made a fitting response to Mr. Morgan and laid emphasis on the very pleasant arrangements made for the meeting and the luxurious hotel quarters provided. The minutes of the Atlantic City meeting were read.

Reports of officers were the next order and Secretary Willard Irving Nevins told of the progress made by the association during the year, of the increases in membership and of the interest displayed by various chapters. Hugh Porter, the treasurer, made his report, showing a comfortable balance in the treasury after the payment of all bills. Brief reports were then made from the floor by representatives of various states, including Georgia, Illinois, New Jersey, California, Pennsylvania, Wisconsin and Canada. Greetings were brought by Charles A. Sheldon for Georgia, Mrs. Harold Maryott and S. E. Gruenstein for Illinois, Dr. Percy B. Eversden for Missouri, Miss Jane Whittemore and Senator Emerson L. Richards for New Jersey, Henry S. Fry for Pennsylvania, T. E. Dexter for Rhode Island, Carl F. Mueller for Wisconsin and Frederic T. Egener for the St. Catharines, Ont., chapter, among others.

The next order was the selection of the nominating committee from the floor, and the following were chosen, with Miss Jane Whittemore as chairman: Miss Whittemore, Henry S. Fry, Dr. Roland Diggle, Emerson L. Richards, Albert Reeves Norton, Herbert S. Sammond, Charles A. Sheldon, Henry S. Fry, J. R. Hall, Miss Patty Stair and Miss Lilian Carpenter. A committee on resolutions was selected consisting of the following: S. E. Gruenstein, Carleton H. Bullis and Howard Tussey.

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Business having been disposed of, the first speaker of the convention was presented in the person of John Finley Williamson, conductor of the Westminster Choir of Dayton, Ohio. There was great interest in Mr. Williamson's paper in view of the reputation his organization of singers has achieved in the last few years under his leadership. Mr. Williamson made a splendid impression by his agreeable personality and very evident sincerity. His address, made without manuscript, held his audience deeply interested for an hour, as he went into his methods of obtaining, training and holding singers and of getting the results for which all choirmasters strive and which have been attained in a marked degree by the Dayton choir. At the close of his address Mr. Williamson was asked a number of questions and an informal discussion in which at least a dozen took part occupied the time until the luncheon hour made it necessary to adjourn. The question of the relations between organist and director was one of the interesting points brought up. Mr. Williamson voiced the opinion that it was better to have the organist and the director of a choir different persons, asserting that the organist has all he can do to handle the organ. He paid a tribute to organists as a class by saying that they were as a rule better musicians and better educated than the choir directors, and more fitted to be directors. As to the relations between the two, he indicated that they could be pleasant if the choirmaster would always recognize the help which the organist can render to him, and he expressed the opinion that friction usually resulted from the fact that the organist was better equipped musically.

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The magnificent Temple, an edifice which in size, beauty and imposing design must be a worthy successor to the Temple at Jerusalem, was the scene of activities in the afternoon. Here Carleton H. Bullis presides over the large new Kimball four-manual and the first order was a lucid and careful demonstration to the visitors, seated in the choir gallery, of the various uses of the double touch. Mr. Bullis gave many illustrations of how this device, originated by Hope-Jones and very frequently considered taboo in church organists' circles, may be made a practical accessory of utility in the church service, in hymns, in choir accompaniment, for emphasizing the rhythm and equally in bringing out the air in many organ selections and quickly emphasizing a passage, making the performance genuinely orchestral at times in a way not possible in the ordinary organ. Mr. Bullis is an ardent advocate of distinctly rhythmic playing and of emphasis, and to him the double touch has proved itself beyond a doubt a valuable adjunct of his new instrument. In illustrating the uses of the second touch on three of the four manuals of the organ, Mr. Bullis used among other selections the Allegro from Handel's Fourth Concerto, Wolstenholme's Allegretto, "In Paradisum," by Dubois; a Gavotte by Durand, "In Summer," by Stebbins; the prelude to "The Deluge," by Saint-Saens, and a movement of Guilmant's Sonata in D minor.

Following the demonstration Mr. Bullis, with the assistance of the Temple quartet, gave a complete set of the Hebrew responses used for the morning service of the synagogue ritual. To make this program more interesting Mr. Bullis pointed out to the audience the exact position of each response in the Temple service book. Many of the musical settings were chosen from the works of Rogers, Spicker and Bullis; "May the Words," "Ets Chayim" and "Silent Devotion" being by Mr. Bullis. After the singing of the traditional hymn, the "En Kelohenu," Mr. Bullis used as a postlude his own Allegro Symphonic.

This service proved to be a real novelty for many of the N. A. O. members. The Temple quartet did its part with good taste and Mr. Bullis in his accompaniments used the many unique features of his organ in a diversified manner.

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Auspicious indeed was the beginning of the season of organ recitals which every year mark the convention, for Edwin Arthur Kraft, nationally known for many years as a church and concert organist, was the performer, and his medium was the Skinner organ in Trinity Cathedral, not one of the largest, but one of the best of the Skinner creations which grace churches in every part of the nation. Mr. Kraft gave a program, as announced in the August Diapason, which had every good quality demanded of a performance before organists—high musical character, variety of styles and representation of every school of composition.

The opening number, a movement from Josef Renner's Second Sonata, was a work of dignity and fine organ style, as might be expected of the works of a disciple of Rheinberger. The Bach chorale prelude "Hark, a Voice Saith All Are Mortal" was one of the high spots of the recital, being played with exquisite beauty. The larger Bach offering was the Prelude and Fugue in A minor. C. P. E. Bach's Minuet was delicious in its ancient flavor. Bonnet's Intermezzo, which followed, had a lovely lightness and grace. Rossetter G. Cole's Heroic Piece was played with brilliant effect. This is one of the most interesting publications of the last year for the organ. In contrast was Bernard Johnson's sprightly "Elfentanz."

It was inevitable that Mr. Kraft should give us the Dethier "The Brook" and also as the closing selection the "Ride of the Valkyries," for these are specialties of Mr. Kraft and he has been heard in them the country over. An outstanding number also was Mulet's "Thou Art the Rock," which is becoming as much of a staple on prominent recital programs as has been the Toccata from Widor's Fifth Symphony.

Splendid variety was given the organ program by two contralto solos by Marie Simmelink, whose voice and style made a deep impression. She sang Kennedy's "A Song of Consecration" and Mozart's "Alleluia."

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Wednesday forenoon was spent at the large and beautiful State Theater, where the attraction was the Wurlitzer unit organ. Ernest Hunt, organist at the State, first gave a comprehensive demonstration of the possibilities of the instrument, evoking from it many plaintive, weird, inspiring and ludicrous moods, and thus demonstrating what the "movie" organist can and does do in his daily work to help picture the various human emotions represented in the silent drama.

After Mr. Hunt, John Hammond, organist of the Piccadilly Theater in New York City, took the bench. His first task was to present a program of popular music that is right up to the minute, including jazz, etc. This proved his eclectic musicianship as well as his genuine organistic ability. He followed this with a splendid accompaniment of the feature picture, "The Last Laugh."

From the State Theater the convention moved to the great Cleveland Auditorium, a building seating 14,000 people, used for national conventions and similar gatherings, and possessing the great Skinner organ which cost the city $100,000. An informal demonstration of the instrument was given by President Noble and by William Metcalf, one of the organists of the Auditorium. W. R. Hopkins, city manager of Cleveland, was present and briefly addressed the organists, not only welcoming them to the city, but expressing his thoughts on the value of the cultivation of music as a means for the uplift of the people of a city. He said that if there was anyone he envied it was an organist. He also asserted that the organ was coming into its own in the place where it had the best opportunity for usefulness and where it was most needed—the public hall. He emphasized the need of helping the people convert their leisure into culture and added that there was nothing to which stronger hope could be attached than music in this regard. "And where we speak of music," he declared, "the organ is at the top—the king of instruments."

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The afternoon of Wednesday was devoted to the address of Palmer Christian, in which was incorporated a paper prepared by Dr. Alexander Russell, on "The Development of Music for Organ and Orchestra." Mr. Christian's remarks were most interesting and brought him a sincere tribute. His illustrations on the organ were equally interesting. Mr. Christian, who originally was selected to illustrate the paper of Dr. Russell, was prevailed upon both to speak and to play when the trip of Dr. Russell to Europe made his presence at Cleveland impossible. With the assistance of a quartet of women and a violinist, Mr. Christian played a Fugue, Canzone and Eclogue by Karg-Elert. With Arthur Shepherd, assistant conductor of the Cleveland Orchestra, taking the orchestral part on the piano, Mr. Christian played the first two movements of Eric DeLamarter's Concerto from the manuscript. The second movement, as described by Mr. Christian, is one of "unalloyed loveliness." Mr. Christian's paper appears on another page of this issue.

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Because of the unavoidable absence of Charles M. Courboin, who was to play the Wednesday evening recital, but who has been worn out by a busy summer which followed an even more busy winter, Palmer Christian was pressed into service at the last moment. We are not given to using the word "virtuoso" freely, but it applies to Christian, the Chicago man now at the University of Michigan. Besides having an ability to play which seems to grow with each hearing, he has the practical sense to make a program to which both professional organist and layman are glad to listen. For this gift Mr. Christian has much to thank his lucky stars.

The recital was given in a lovely setting at the Museum of Art, with a tropical garden at the front and armored knights on their steeds in the hall at the back, which lent as much variety to the scene as the organist lent to the program. The only fly in the ointment was the fact that the supply of chairs in the hall gave out before the performance was begun

[Continued on page 4]

NATIONAL ASSOCIATION OF ORGANISTS IN CONVENTION ASSEMBLED AT CLEVELAND.

RICH OFFERINGS MARK CONVENTION OF N. A. O.

[Continued from page 3]

and that the programs also fell short in number.

At the start Mr. Christian played that refreshing composition embodying the happy style of its writer—the Concert Overture in C major by Hollins. This is something that appeals to everyone and is worth a dozen of certain labored modern works which emanate from an addled inspiration, if they have any at all. Mr. Christian played it with scintillating brilliancy. Into Hägg's "Aftonfrid" he injected beautiful color and the "Sportive Fauns" of d'Antalffy were made as graceful as only fauns can be. Corelli's "Preludio" was given with clean phrasing and exquisite taste and the Bach Prelude and Fugue in D major was played with such ease and force that it constituted Bach playing of the first rank. The hobgoblins in the Scherzo from Dickinson's "Storm King" Symphony held revelry under Mr. Christian's fingers and the Strauss "Träumerei" was made most poetic. The closing number, de Boeck's Allegro con fuoco, was played with fire and was a fine technical exhibition—about all it can be so far as this writer has been able to learn. We had heard so much that was good, played so well, all evening, that we were ready to indulge Mr. Christian to the extent of listening to something of a class that most of us play at times, but whose raison d'etre is not clear to us.

It would be most unfair to close this review without a word concerning the organ at the museum. On every hand the comment was heard that here was one of the finest instruments Mr. Skinner had ever built. It is a moderate-sized three-manual of about forty-five speaking stops and is most satisfying.

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The meeting of the executive committee was held in the lecture hall of the Cleveland Museum on Thursday morning. Following the reading of the usual reports, the chairman was given power to appoint a committee to frame resolutions upon the recent death of an honorary member, Dr. George Ashdown Audsley.

Another important action of the committee at this time was the decision to give a prize for an organ composition and another one for an organ and orchestral composition. The motion as made by Senator Emerson L. Richards was: "That the association offer a gold medal not to exceed in cost $100, or some other suitable prize, for an organ composition to be submitted to the proper committee and to be performed at the next convention; that the prize may be augmented by any additional sum which may be donated, the details (including the method of awarding the prize, judges and conditions governing the contest) to be left with the executive committee."

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Thursday was a day of great activity, with three recitalists and two important papers, in addition to an interesting discussion from the floor. H. Leroy Baumgartner of the organ department of Yale University, whose anthem, "In Him We Live," won the Guild prize this year, and who has made a deep study of organ construction and specifications, delivered a paper containing much valuable material at the forenoon session in the lecture hall of the Museum of Art. Mr. Baumgartner took as his subject "Placing and Planning an Organ," and dwelt mostly on proper space for organs and details of construction. His paper appears in this issue of The Diapason in full.

After greetings from the Organ Builders' Association of America, delivered briefly by S. E. Gruenstein, secretary of that organization, President Noble opened the discussion of the subject presented in Mr. Baumgartner's paper. A number of persons took part, among them being Charles D. Irwin, R. P. Elliot, Stanley W. Williams, who emphasized as of prime importance in the purchase of an organ that a good and reliable builder be selected and that salesmen be not permitted to mislead the committee; S. Dwight Smith, who dwelt on the necessity for a good building architect, who will allow proper space for the instrument; Carleton H. Bullis, who suggested that articles in architectural papers might serve to educate the men who design buildings to give the organ a chance; Mrs. Harold B. Maryott, President Noble, who cited some important instances in which alterations had to be made in large new edifices to give the organ a place; Senator Emerson L. Richards, S. E. Gruenstein, Reginald L. McAll, Charles A. Sheldon, Henry S. Fry, Ernest M. Skinner and Frederic T. Egener. The consensus of opinion was that the N. A. O. might perform a useful function in trying to bring to the attention of architects and schools for architects the requirements for adequate space and advantageous placing of organs.

After luncheon in the ballroom of the Wade Park Manor, at which greetings were given by men from various states, the convention returned to the museum lecture hall to hear a very scholarly paper by Albert Riemenschneider of Cleveland on "The Development of Organ Music." Mr. Riemenschneider had prepared a historical account which interested the large assemblage thoroughly. It appears in another page.

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Following this paper came the joint recital of Mrs. Charlotte Mathewson Lockwood, A. A. G. O., of New York, and Mr. Riemenschneider. Mrs. Lockwood, youthful, exceptionally talented and enthusiastic, gave a historical program with remarkable effect and a spirit which was infectious. This young woman, a pupil of Dr. Clarence Dickinson, was at once rated as the latest addition to a galaxy of organ artists who made their national debut at N. A. O. conventions in the last fifteen years. She presented a delicious variety of ancient compositions, interesting and attractive despite their age. Her registration was clean and her phrasing correct in the Discant on "Rejoice, Beloved Christians" by Ducis. "The King's Hunt" by John Bull and "Giles Farnaby's Dream" were followed by Frescobaldi's Passacaglia, played with imposing stateliness. Bach was made decidedly interesting through the presentation of the arioso, "Do Stay Here," inspired by the departure of Bach's brother from home, and by "Anna Magdalena's March," which showed how close the great Johann Sebastian could come to modern ragtime. The Toccata and Fugue in D minor was played with force and the traditional brilliancy.

Going from the ancient to the modern, Mrs. Lockwood closed with the lovely intermezzo from James H. Rogers' First Suite, which she played with taste, and the allegro maestoso from Dickinson's "Storm King" Symphony, which never to this writer sounded more interesting and forceful.

Mr. Riemenschneider then gave a group of four Widor works, beginning with the famous "Marche Pontificale" from the First Symphony and closing with the equally well-known Toccata from the Fifth, the Pastorale from the Second and the Chorale from the Romane intervening. Mr. Riemenschneider, as stated after his performance in Chicago at the A. G. O. convention, is probably the leading Widor disciple of today in this country, and it is a privilege to hear his performances of the great Frenchman's works, for his interpretations are directly inspired by the master himself.

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At the close of the recital by Mr. Riemenschneider everyone was conveyed in private cars or taxicabs to the residence of Mrs. Amos Barron, on Devonshire drive, where a reception was held by the women's committee of the Cleveland orchestra. A cordial welcome was given by Mrs. Barron. Tea and punch were served and the members spent a delightful half-hour in the surroundings of her beautiful home. A unique workroom, where Mrs. Barron spends much of her time in the carving of silver works of art, was most interesting. A Skinner organ with an unusual placing was another feature of this charming home.

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A "doubleheader" was provided for Thursday evening, at the Old Stone Church, which has a new Skinner four-manual, when the program makers provided a combination of recitalists which included one of the rising young generation of organists of the United States and a prominent performer of Canada, who officially represented the Canadian College of Organists. Russell H. Miles, the American, is now on the musical faculty of the University of Illinois and gives regular recitals there. Arthur H. Egerton, Mus B., F. R. C. O., is organist of Grace Church in Winnipeg.

Mr. Miles opened the program with a rendition of the allegro from Widor's Sixth Symphony, which at once showed a forceful player of decided capability. His technique was clean.

GROUP OF THOSE PRESENT AT ANNUAL MEETING PHOTOGRAPHED AT WESTERN RESERVE UNIVERSITY.

One of the points of interest of the evening was the Variations and Fugue of William Berwald. Mr. Miles is the son-in-law of Mr. Berwald, whose writings, especially for the choir, have been a valuable addition to church musical literature. The variations had spots of unquestioned beauty and the work, still in manuscript, made a distinct appeal. The aria from Handel's Tenth Concerto was played with finished style. The Bach Fugue in E minor was rather a heavy diet for a muggy night, but quite correct for a menu calculated for music-hungry organists.

Mr. Egerton, the envoy from the neighboring dominion, opened with the Prelude from Rheinberger's Sonata in E flat minor. He followed this with an unusual offering—six numbers based on hymn-tunes, which made an interesting exhibit. The Karg-Elert chorale prelude on "Blessed Jesus, We Are Here," was most devotional. The Englishman Harold Darke's prelude on Tallis' first mode tune was registered very effectively. Mr. Egerton's own "Veni Emmanuel" showed virility. Bach's "The Old Year Has Departed" was played with splendid taste. Dupre's four versets on "Ave Maris Stella" do not happen to make an appeal to this reviewer. Mr. Egerton brought the program to a brilliant close with the allegro maestoso from Elgar's Sonata in G, which is thoroughly orchestral.

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At the business session Friday morning important matters were taken up and settled with promptness. The nominating committee made its report, through its chairman, Miss Jane Whittemore, and by unanimous vote the slate as presented, headed by Henry S. Fry for president, was chosen, the secretary being instructed to cast the ballot of the association for the ticket, which appears earlier in this account. The resolutions committee presented a report, through its chairman, S. E. Gruenstein, in which was expressed the feeling of the visitors toward the recitalists, the speakers and the hosts who made the convention so successful.

A resolution prepared under instructions from the executive committee, on the recent death of Dr. George A. Audsley, was then presented and adopted. It is as follows:

"The executive committee of the National Association of Organists, in session at the eighteenth annual convention, held in Cleveland, Ohio, voted that a fitting acknowledgment and testimonial expressing the valuable services rendered to the organ world by the late Dr. George Ashdown Audsley during his long and honorable career be spread upon the minutes of the association and that the family be notified of such action.

"Not only have all organists and the organ loving public been made richer by his valuable contribution to the great art of organ building, but through his sweet and lovable character the lives of all that knew him have been greatly blessed."

The question of the next convention city was then taken up. Invitations were received from Springfield, Mass., Grand Rapids, Mich., Chattanooga, Tenn., and Philadelphia. Mayor Kendrick of the latter city sent a letter urging the organists to come and join in the sesquicentennial observance of 1926. It was voted without opposition to accept the Philadelphia invitation.

Next came a discussion of the work of the association and the fields still open to it. Ways of reaching the organists in the many smaller places and of bringing to them the advantages of association affiliation were taken up.

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Following the business session a round-table discussion was held on the general subject of "The Organist's Duty to the Young," with Mr. Fry in the chair. The speakers were Arthur W. Quimby, curator of the department of musical arts of the Cleveland Museum of Art, and Reginald L. McAll, organist of the Church of the Covenant, New York City. Mr. Quimby, whose organ recitals at the museum are a potent factor in inculcating love for organ music among the children of Cleveland, made some interesting points, telling what to do and what not to do in appealing to the youth, and supplemented this with one of the series of slides which he uses in his work, to show the history and development of the organ.

Mr. McAll has done a work which has attracted attention throughout the Presbyterian Church in originating methods for improving the music of the Sunday-school. He outlined in an interesting manner some of his methods and the results achieved. He pointed out the danger from the invasion of cheap and trashy music in the church school and gave concrete methods for combating this invasion.

After the two papers the time until luncheon was occupied with a discussion from the floor.

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The series of recitals of the convention came to a close with a program which left the visitors impressed with the high place occupied in the organ world today by the woman player. Miss Lilian Carpenter F. A. G. O., of New York, assistant of Gaston Dethier at the Institute of Musical Art, and known for some time as one of the most talented players in the east, gave the Friday afternoon program in Florence Harkness Hall of the College for Women of Western Reserve University. In view of the illness of Dr. Clemens Miss Carpenter consented to take up a part of the time he was to occupy with two additional numbers at the opening. These were the Bonnet "Variations de Concert" and the Adagio from the Widor Sixth Symphony. The latter was done with excellent expression. Miss Carpenter opened her set program with the Bach Great G minor. The lacework in the fugue was perfection and the fantasia was just as good. The next selection, Rheinberger's Cantilene from the Eleventh Sonata, charmed the audience. In contrast was the rollicking Scherzo Symphonique by Russell King Miller. The grand climax, a fitting one for the entire group of programs, was the "Grande Piece Symphonique" of Cesar Franck. Miss Carpenter played all except the fugue. She brought out all the feeling in the quieter movements and showed great strength in the allegro non troppo a maestoso.

The entire program was played from memory. Miss Carpenter received an enthusiastic and well-deserved ovation at the close of her performance.

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Having thus paid tribute for four days to the intellectual and musical side of organ playing, the convention gave way to relaxation on Friday evening with a banquet at which good fellowship was the keynote. Senator Emerson L. Richards of Atlantic City, N. J.—state lawmaker, builder of great public works, designer of organs—an all-around organ "fan" and a man who never fails to brighten any gathering of organists with his store of information and good humor—was selected to be toastmaster. He called on a number of men for a few words, among those heard being President Noble, President-elect Fry, R. L. McAll, Albert Riemenschneider, Charles E. Wheeler, president of the Canadian College of Organists; Arthur H. Egerton of Winnipeg, and Willard Irving Nevins.

Death of Daniel Webster.

Daniel Webster, a well-known organist of Davenport, Iowa, died late in July at his home after a brief illness. Mr. Webster had been a resident of Davenport for the last twenty-four years and in addition to teaching music, played the organ in both the Garden and Capitol Theaters. He was also organist at the Masonic Temple. Just previous to his last illness he was employed at the LeClaire Theater in Moline.

The Art of Choir Conducting

By JOHN FINLEY WILLIAMSON
Conductor of the Dayton Westminster Choir

Abstract of Address Delivered Before the National Association of Organists at Cleveland, Ohio, Aug. 4

The technique of choir conducting is comparatively undeveloped and a statement that there could be any art in connection with choir renditions and choir conducting would seem unsound to many. In fact, most people are frankly bored by a choir. Mr. Krehbiel has said that only a singing nation can become a musical nation. If this statement is true and if it is also true that our choirs lack in appeal, then surely something must be done to change the art standard of our choir work.

A choir can be one of the greatest instruments for the expression of beauty and spirituality. Its beauty of tone can rival that of the strings of our great orchestras, while its power of dramatic utterance, coupled with spiritual appeal, cannot be equalled. If all the choirs in our land could be such instruments of expression there would be a great musical awakening. However, it is a difficult matter to make choirs such instruments of beauty and spirituality—difficult mainly because choirs are made up of human beings, people who are subject to all possible changes in body, mind and soul. A choir conductor must send forth his music through the bodies, minds and souls of individual people. If he is a thorough musician he is ready to undertake the task. Musicianship is a necessary fundamental. Of importance, too, is his knowledge of how to develop these bodies, minds and souls through which he must express his musicianship.

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The Angel Gabriel is the only choirmaster of whom I have ever heard who has a perfect choir to work with. We poor conductors here on earth must take the long and the short, the fat and the lean, the keen and the dull, those with imagination and spiritual understanding and those without, and mold them into an art instrument.

The tone production of the vocal artist seems a simple matter, while the vitality in the tone is taken for granted. We too often overlook the fact that there are normal bodies supporting those voices. A choir must be made up of normal bodies, and the first requisite for a normal body is correct posture. Correct posture means a position of activity, just as if one were ready to step forward to meet a friend or hit a tennis ball. In most of our choirs the spirit may be willing, but the flesh is weak. For this reason most choirmasters prefer trained singers. Their vocal study has made their bodies more nearly normal. We all may have normal, vital bodies in our choirs if we will pay the price to develop them. This may be done by insistence upon correct posture, physical exercises during rehearsals and the demand for daily exercises on the part of the members themselves. Habit is, however, an enemy to improvement and if vitality does not come into the voice as the body becomes normal the choirmaster must use his knowledge of correct pronunciation to bring the vocal color having full vitality.

Such terms as "voice placement," "nasal resonance," "head tones" should be avoided. They are understood by the vocal teacher, but not by the choir member. In fact, the less talking on vocal subjects the better. Whatever is said must be so worded as to be understandable at once to each individual, regardless of the part sung. The speaking voice is understood by all voices and the choirmaster must realize that his singers understand tone only through the medium of their own voices and voice color. The one common ground we have is the speaking voice. If, for instance, the tone of the bass section is dark in color, suggesting the pharynx, they need not be told to bring the tone forward or place it in the face. They will understand at once if told how to pronounce the word or words with the speaking voice as a model. For example, if they are singing the word "father" and are pronouncing it "futher" and are shown how they are pronouncing it, together with the right pronunciation, the color will improve instantly. It is of great importance that the choirmaster understand all the colors produced by the different resonance cavities of each voice.

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The tone of a choir in harmony should be like a building—the bass broad and deep, furnishing the foundation and gradually tapering through the middle voices to the steeple, the lyric sopranos. If the choir has not the proper balance, all effort is for naught. Few first or lyric sopranos are needed, but one's knowledge of color will tell him at once that their tone must be light, clear and bell-like. If their speaking voices have not that quality it is safe to say they are in the wrong section. Voices singing out of their sections mean forcing and singing out of pitch. A large per cent of choir singers are singing wrong parts. The soprano section is the most guilty of this fault. A heavy voice on first soprano never means security; rather it means top-heaviness and flatting.

So by gradual physical development and the conscientious study of breathing, coupled with simplicity of pronunciation, the tone will gradually take on a round, full, flesh-free color.

Vocal freedom is hindered by fear of hitting the wrong note, by excessive effort to make the words understood and by an attempt at expression. These faults must be combated through the mentality of the singers. The choirmaster must face the fact that lack of confidence in reading music does great damage to vocal freedom. But if he attempts to teach theory and sight-singing at rehearsals he will also have to face the fact that his choir does not come to rehearsals to study theory, but to sing. Young people join choirs chiefly because they love to sing. Theory may be taught through a series of examinations, which forces home study or failure. Sight-singing may be taught by gradually taking up more and more difficult music and by a series of catch questions, which increases the alertness of the members. Harmony of the ear should be taught from the very beginning. A cappella singing demands that the singers know what part of a chord they are singing, offering also a splendid means of ear training.

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Next to the fear of hitting the wrong note comes the effort to make the words understood. Of course, the text must be understood. It is a great mistake to print the anthem texts in the church bulletins Sunday after Sunday. This crutch should not be handed to the choir. But to tell the choir to say its words distinctly usually defeats the purpose and creates excessive effort. Only a conscious knowledge of how each consonant is formed, coupled with the ability to produce each properly, will solve the problem of enunciation. The greatest stress must be put on the vocal consonants. After the interval is clearly fixed a word of which the initial consonant is vocal may be selected and sung so that the consonant is on the same pitch as the vowel which follows. In fact, the mastery of vocal consonants will practically eliminate scooping and the habit of sliding into chords. The diction will become natural and there will be no striving to say words. Then the singers will be able to sing thoughts instead of words. Not only will the effort due to faulty consonant production be eliminated, but the beginnings of a sound interpretation will be established.

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The effort to sing with expression is the third great barrier to vocal freedom. There must be interpretation, but what the average choir singer feels is expression and what the public calls expression are far different. Expression to so many choir singers means unrestrained emotions, resulting in cheap sentimentality. A conscious striving for expression sometimes takes the form of affectation. The choirmaster must explain the result of this misguided effort and set forth the principles of real expression and interpretation. He must use and blend every vocal color at his command. He must carry his choir through all the ranges of power from pianissimo to forte. His rhythm must always be true to the emotion he wishes to arouse. Dramatic intensity must be a controlled power—not a wild emotional force. The choir must sing thoughts and not mere words. All these go to give real interpretation to choir work. The conductor must so select, blend and use these elements that the hearer feels and hears a living, vital message.

But after all it is rhythm that unlocks for us the secret of interpretation. Too often our choirs, not having this secret, try to give to their hearers visions of false glories. By a balance of soft and loud, fast and slow they produce a false form of expression which sounds good, but means nothing. Too many of our interpretations are sickening in their niceties; they give one a sense of closed spaces, perfume and artificial lights because of a mechanical use of accents that is sometimes called rhythm. When, on the other hand, the musical and poetical rhythms agree and are rendered with simplicity, sincerity and naturalness, they give one a sense of valleys, mountains and vast spaces.

After the mastery of these physical and mental technicalities the divine spark of spiritual expression illumines the whole and makes it a thing of art dedicated to the worship of God.

Progress at Liverpool.

Members of the National Union of Organists' and Choirmasters' Associations from various northern towns in England attended a special recital given by H. Goss-Custard on the Willis organ at Liverpool Cathedral on June 20, when the most important of the six manual departments—the great organ—was brought into direct use for the first time, according to Musical Opinion. The great organ, though not quite complete, means a massive addition to the resources of the instrument. It was the first time that the public had heard the voices of the large group of pipes on the south side of the chancel. The present position of the undertaking is that the swell and choir organs are complete, and the greater portions of the great and pedal are also available. Mr. Goss-Custard played Bach's Toccata, Adagio and Fugue in C major, Cesar Franck's Chorale in B minor, Harwood's "Pæan" and the Finale from Vierne's Third Symphony. The organ will probably be completed in September or October, when it is proposed to hold a series of recitals.

New Catalogue by Kimball.

The W. W. Kimball Company has issued a new and beautiful catalogue of Kimball organs. It contains a number of very handsome illustrations of churches and other edifices, and organs, throughout the country. There are also pictures of the various types of consoles built by the Kimball factory. The book of thirty-six pages is one of the most tasteful published by any organ builder.

CLASS WILL RETURN IN 1926

Riemenschneider's Pupils Request Similar Work Next Summer.

July 31 marked the close of the six weeks' master class in organ at Baldwin-Wallace Conservatory, Berea, Ohio, under the direction of Albert Riemenschneider. Twelve sessions of two hours each were devoted to the study of the ten Widor symphonies and the Bach chorale preludes of the Liturgical year.

Because of the fact that Mr. Riemenschneider is a great teacher as well as a noted concert organist, unusual enthusiasm was aroused, and a unanimous request has been made by the class for a similar series of master studies next summer.

RIEMENSCHNEIDER'S CLASS.

Reading from left to right—Royal A. Brown, F. A. G. O., San Diego, Cal.; Albert Riemenschneider, Julia Ward, Le Roy, Ohio; Thelma Merner, Lakewood, Ohio; Fred Williams, Cleveland (seated on velocipede); Wayne Frary, Detroit (standing in rear); Martha B. Pyne, Pittsburgh; Elma Werner, Natchidoches, La.; Hattie Warner, Wooster, Ohio; Russell V. Morgan, Cleveland; Esther Pillars, Berea, Ohio; Catherine K. Daniels, Cleveland.

Among the interesting episodes of the summer was a trip to Cleveland, in which a number of the leading organs were examined and Mr. Bullis of the conservatory faculty gave a very instructive talk on double touch at his organ at the Temple. A memorable day was spent at the home of Mr. and Mrs. Riemenschneider, where the members of the class were given an opportunity to hear him on his own organ. The Symphony Gothique, several Bach chorale preludes and the Cesar Franck Chorale in A minor were played and discussed.

The summer class closed with a banquet at the Regnatz, given in honor of Mr. and Mrs. Riemenschneider by the class.

Compositions for Organ Making Use of Chimes

Comprehensive List Compiled by Dr. Caspar P. Koch

Dr. Caspar P. Koch, organist of North Side Carnegie Music Hall, Pittsburgh, has prepared for The Diapason a comprehensive list of organ compositions which provide for the use of chimes. In view of the growing popularity of chimes such a compilation is of great value to many of our readers. Dr. Koch's list is the most nearly complete we have ever seen.

All compositions listed are either original organ compositions or transcriptions. The latter are marked with the name of the transcriber in parentheses. Certain effective works, as. for example, Sibelius' "Melody for the Bells of Berghall Church," have not been included because no organ arrangements have as yet appeared.

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In the following compositions, chimes have been specified either by the composer or by the transcriber:

d'Antalffy — "Christmas Chimes," (Schirmer).
Bache (Eddy) — "Cradle Song" (Schuberth).
Barrington—"Repose" (J. Fischer).
Borodin (Dunkley)—"Au Couvent" (Schirmer).
Brewer—"Echo Bells" (Schirmer).
Brewer—"Reverie" (Gray).
Chubb — "Stillness of Night" (J. Fischer).
DeLamarter—"Carillon" (Gray).
Demarest—"Memories" (Presser).
Demarest—"Sunset" (J. Fischer).
Dethier—"The Brook" (J. Fischer).
Diggle—"El Camino Real," from California Suite (J. Fischer).
Duncan—"The Angelus" (Vincent).
Ertel—Passacaglia on the D minor scale (Junne).
Federlein—"Sunset and Evening Bells" (J. Fischer).
Frysinger — "Chanson du Soir" (White-Smith).
Frysinger—"Eventide" (J. Fischer).
Gade (Eddy)—"Christmas Chimes" (Schuberth).
Gaul—"Little Bells of our Lady" (J. Fischer).
Gaul—"Vesper Processional" (J. Fischer).
Gillette—"Souvenir" (J. Fischer).
Johnston—"Autumn" (J. Fischer).
Kinder—"A Summer Morning" (J. Fischer).
Kinder—"In Moonlight" (J. Fischer).
Lacey—"Les Cloches de Ste. Marie" (Gray).
Lemare—Evening Pastorale (Presser).
Lemare—"Christmas Bells" (Gray).
Lester—Rhapsody on Old Christmas Carols (J. Fischer).
Macfarlane — "Evening Bells and Cradle Song" (Schirmer).
Mason—"Cathedral Shadows" (Ditson).
Mason—"A Cloister Scene" (Ditson).
Massenet (Andrews) — "Angelus" (Ditson).
Mauro-Cottone — "Christmas Evening" (Boston Music Co.).
Pape (Stewart)—"The Bells of Aberdovey" (Presser).
Price—"The Bells" (Schirmer).
Purcell (Carl)—"Bell Symphony" (Gray).
Rimsky-Korsakoff (Kraft)—"Song of India" (Schirmer).
Russell—"The Bells of St. Anne de Beaupre" (J. Fischer).
Saul—"Paraphrase on Theme by Gottschalk" (Ditson).
Sellars—"In Venice" (J. Fischer).
Sheldon—"Laudate Dominum" (J. Fischer).
Southgate—Fantasia on "Adeste Fideles" (Novello).
Stebbins—"Where Dusk Gathers Deep" (J. Fischer).
Stebbins—Berceuse (Church).
Stoughton—"Neptune," from Sea Sketches (J. Fischer).
Truette—"Vesper Hymn" (Schmidt).
Ungerer—"Frere Jacques" (J. Fischer).
Wagner (Fricker) — Processional Music from "Parsifal" (Breitkopf).
Weiss—"Holy Night," from Christmas Suite (Weiss-Feil).
Wheeler—"Church Chimes" (Ashmall).
Wheeler—"Trinity Chimes" (Ashmall).
Wheeldon — "Evening Chimes" (White-Smith).
Wheeldon — "The Minster Bells" (Gray).
Yon—"Cristo Trionfante" J. Fischer).
Yon—"Christmas in Sicily" (Schirmer).
Yon—"Hymn of Glory" (J. Fischer).
Yon—"Gesu Bambino" (J. Fischer).
From Lemare's Encore Series—"Home, Sweet Home," "Swanee River," "Ministrel Boy," "Loch Lomond," "Old Black Joe," "Comin' through the Rye," "Old Kentucky Home" and "Alice, Where Art Thou" (Gray).

From Lemare's Organ Album—"Love's Old Sweet Song," "Swing Low," "Kathleen Mavourneen," "Massa's in the Cold Ground," "Aloha Oe," "Rocked in the Cradle," "Ol' Carlina," "Harmonious Blacksmith" and "Lead, Kindly Light." (Presser).

From Lemare's Twelve Improvisations—"Thanksgiving," "Invocation," Andante, "Ancient Mariner," Communion, "Resignation," "Vesper Bells" and "Easter" (Gray).

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In the following compositions chimes, though not specified, are implied:

Bonnet — "Angelus du Soir" (12 pieces), (Leduc).
Bonnet—"Poeme du Soir" ("Poemes d'Automne"), (Leduc).
Carter (Turpin)—"Chimes of Dunkerque" (Schirmer).
Chauvet (Guilmant)—"Cloches du Soir" (Andantino), (Schirmer).
Bossi—"Chant du Soir" (Rieter-Biedermann).
Harriss — Fantasia on Church Chimes (Schirmer).
de-Lille (Doty)—"Reve Charmant" (Summy).
Loeschhorn (Eddy) — "Evening Rest" (Schuberth).
Luard-Selby—Prelude on Northern Chimes (Novello).
Nevin (Smith) — "Buona Notte," from "A Day in Venice" (Church).
Renaud—"Angelus" (B. M. Co.).

WALLACE A. SABIN

OF SAN FRANCISCO APPRAISES AN ESTEY

Mr. Wallace A. Sabin is known internationally as an organist and composer. On the Pacific Coast he is acknowledged generally as an unusually well-equipped critic of the organ and its tonal resources.

Mr. Sabin has tested the new three manual Estey in the Christian Assembly, San Jose, California. His appraisal of the instrument will bear careful examination.

"I am glad to give you my impression of your new three manual organ at the Christian Assembly in San Jose.

"Friends in the East have written me of their great admiration for Estey work in and around New York and I expected to hear fine diapasons and flutes, but I was totally unprepared for the subtle beauty Haskell has voiced into his Salicional and Voix Celeste. My acquaintance with Estey strings is limited, but these two stops are the most beautiful of that name I have ever heard.

"The Gross Flute has that solid yet sparkling tone so satisfying in these days of too hollow flute tone. The Flauto Traverso has great character. The Gedeckt is a true Gedeckt and the Clarabella is as different from the others as possible. In short every flute has its distinct timbre and *tells, alone* or in *full organ.*

"Every stop is thoroughly characteristic—keeps its individuality when drawn with other stops and at the same time *blends.* Any stop added to or taken away from a combination produces a distinctly different tone color. This is a most important feature.

TYPE OF CONSOLE INSTALLED BY CHRISTIAN ASSEMBLY, SAN JOSE, CALIFORNIA

WALLACE A. SABIN, F.R.C.O., F.A.G.O.
Organist First Church Christ Scientist and Temple Emanu-El, San Francisco

"Nowadays one hears so many stops either carelessly voiced or OVER-voiced, in order to get extreme refinement; and this latter treatment kills all vitality and *naturalness* of tone. Give the organist true primary colors and he will obtain variety from even a small organ and make his own tints. Hybrid stops are useless for this purpose.

"Your Oboe is a true organ Oboe of beautiful quality, the Clarinet good, and the reedless Contra Fagotto a delicious stop with pungent yet soft flavor—an inspiration of true genius. In fact there is not a mediocre stop in the thirty odd in the instrument; many are of unusual beauty. All in all it is one of the most beautiful organs I have ever played.

"The key and shade actions are fast and absolutely silent, piston mechanism simple and convenient, structural work throughout the organ solid and honest from start to finish.

"It is a dependable organ with exceptional tonal beauty."

Estey has two branch offices on the Pacific Coast. In San Francisco, Mr. J. B. Jamison is in charge. His address is 1495 Monterey Boulevard. In Los Angeles, Mr. C. W. McQuigg is the manager, with his office at 730 West 7th Street.

Founded in 1846 by Jacob Estey, this company has been owned and managed continuously by him, his sons, his grandsons and great grandsons. Estey builds reed and pipe organs exclusively, and is not connected with the financing or manufacture of any other musical instrument.

ESTEY ORGAN COMPANY

BRATTLEBORO, VERMONT

Who's Who Among American Organists

Firmin Swinnen.

One great organist whom the fortunes of war gave the United States, and who has taken his place as one of our foremost performers, and as an American citizen, is Firmin Swinnen—a man whose playing and whose personality are interesting and attractive.

Firmin Swinnen was born in Montaigu, Belgium, in 1885. Montaigu is a place where thousands of pilgrims gather to visit the shrine of Our Lady of Montaigu. His father was organist there, and also was his first teacher. Mr. Swinnen was admitted to the Royal Conservatory in Antwerp at the age of 17 and was graduated in 1906 with great honors, at the same time winning the "Prix Callaerts," given by the late Joseph Callaerts, who was professor at the conservatory and for a time Mr. Swinnen's teacher. Later he studied with Callaerts' successor, Arthur de Hovre. His other teachers were Paul Gilson, Emile Wambach and Jan Blox. Mr. Swinnen holds the diploma for organists-choirmasters of the Ecole de Musique de Malines, which was founded by Jacques Lemmens, the famous organist. Later Mr. Swinnen became organist of the Church of St. Walburgis in Antwerp.

When the city of Antwerp fell into the hands of the Germans, Mr. Swinnen fled to England and started a recital tour of that country, for charitable purposes, which gave him an opportunity of playing nearly all the famous organs in England. He gave 260 recitals in less than one year. Coming to America in 1916, he was one of the first organists to preside over a concert organ in a theater. This field was entirely new to him, but he at once attracted attention through his brilliant playing and his wonderful improvisations. He wrote five books of original compositions called "The Theater Organist," which are extensively used by theater organists. He wrote also the now famous "Chinoiserie."

In 1920 Mr. Swinnen was the first to play Widor's Fifth Symphony with an orchestra at the Rivoli Theater, New York, with a spectacular pedal cadenza of his own. The orchestration was by Frank Adams. Widor was so pleased with the score and cadenza mailed to him that he gave

FIRMIN SWINNEN.

Mr. Swinnen an autographed copy of the full score of his "Sinfonia Sacra."

Later Mr. Swinnen went to Philadelphia, and at present he is private organist for Pierre S. du Pont, in Wilmington, where he plays for enormous crowds (the largest attendance being nearly 6,000 persons at one time). He is also organist and choirmaster of Christ Church, Wilmington, and in September starts his duties as head of the organ department of the Valentine Conservatory of Music, Inc., in Wilmington.

Other compositions of Mr. Swinnen include three books of songs in the Flemish language, which are used all over the Flemish part of Belgium, and a number of transcriptions.

During the first year of his concerts at the du Pont residence he used over 600 numbers, and repeats very seldom, except by request. A remarkable distinction of Mr. Swinnen is, according to his critics, his brilliant technique (Healy Willan in the Toronto Conservatory Review called it phenomenal) and his memory, his recitals being mostly played from memory.

Mr. Swinnen became a naturalized American citizen in 1922.

GRACE CHALMERS THOMSON, ATLANTA ORGANIST.

Grace Chalmers Thomson.

Grace Chalmers Thomson is one of the few woman organists in the United States who have made a success of conducting a boy choir. She is organist and choirmaster of St. Philip's Episcopal Cathedral, Atlanta, Ga., and her work has attracted attention in that city and in other places where she labored before going to Atlanta.

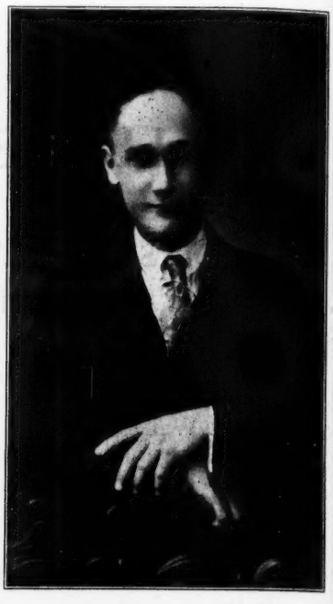
Miss Thomson has been a musician nearly all of her life. As a violinist she first played in public at the age of 9 years. She was born and raised at Emporia, Kan., a city noted for having more persons in "Who's Who" than any other place in proportion to its population. On her mother's side she is a direct descendant of John Eliot, an apostle to the Indians. Her father was born in Dundee, Scotland. Her mother was a talented pianist. Miss Thomson began violin study at the age of 7 and took up the piano at 12. When she was 15 she held her first church position. In 1914 she received the degree of bachelor of music from Oberlin College and in 1913 she passed the associate examination of the American Guild of Organists. Her organ teacher was Professor George W. Andrews, under whom she also took orchestration. Later she took work in piano and theory in New York and studied organ under Gaston Dethier.

Following her course at Oberlin, Miss Thomson was for two years head of the theory department of the Iowa State Teachers' College and organist of Christ Church, Waterloo, Iowa. Then she moved to New York, where she was first organist and choirmaster of the Church of the Holy Faith, from which she accepted a call to the directorship of music at the Congregational and then at Trinity Episcopal Church, Rutland, Vt. Returning to New York she became organist and director of Grace M. E. and, in addition, director of the Parnassus Choral Club, which made a distinct place for itself, filling important engagements with the New York Oratorio Society and with the New York Philharmonic Orchestra.

Last year Miss Thomson left New York to accept the position of organist and choirmaster of St. Philip's Cathedral, Atlanta, Ga., where her work has been energetic and noteworthy.

Herbert J. A. Irvine.

Herbert J. A. Irvine, A. A. G. O. organist and director of music at the East Baptist Church, Lynn, Mass., has been at Fontainebleau, France, studying organ under Widor and Libert during the summer. Mr. Irvine, who is only 22 years old, began his musical studies on the piano when 10 years old, making music a serious



HERBERT J. A. IRVINE.

study, and was soon recognized as having marked ability. At the age of 15 he decided to study organ also, taking a position as organist at the United Church at Swampscott, Mass., his home town. Here he won so much praise and recognition from leading musicians that the East Baptist Church procured his services as organist at the end of the first year, when he was 16. During the five years he has served this church his musical programs and recitals have drawn large audiences at every service. Mr. Irvine has given recitals in New York, Nova Scotia and in churches in Lynn, Mass., as well as piano recitals. Mr. Irvine is a pupil of John Hermann Loud of Boston and studies piano with Irving Lewis Clarke of Lynn.

A very handsome booklet received from the offices of the Marr & Colton Company shows the manner and method of building organs at the plant of the company in Warsaw, N. Y. It also reveals that the Marr & Colton Company has attained its tenth anniversary. There are snapshots of the craftsmen who construct the instruments and illustrations of the workshops and the equipment. Alongside these, to show the contrast, is a picture of the first factory of the company, used in 1915. The little volume is entitled "Building of America's Finest Organ."

Peter Butzen of Chicago has completed the reconstruction of the organ in the First Methodist Church of Kankakee, Ill., and has installed a Zephyr blower. The organ was reopened on Aug. 16.

REUTER TO ST. PAUL CHURCH

Three-Manual of Thirty-five Stops for St. Stephanus Lutheran.

Part of an extensive improvement program undertaken by St. Stephanus Lutheran Church at St. Paul, Minn., is the installation of a large three-manual organ. The Reuter Organ Company of Lawrence, Kan., has been selected to build the instrument, which is to be one of thirty-five speaking stops. Great, swell and choir divisions will all be under independent expression and enclosed in built-in chambers.

W. J. Joseph, a pupil of Professor Karl Haase of Seward, Neb., and George Fairclough of the University of Minnesota will preside at the opening of the organ. The installation will be made in the late fall.

Following are the specifications of the instrument:

GREAT ORGAN.

1. Diapason, 8 ft., 73 pipes.
2. Doppel Flöte, 8 ft., 73 pipes.
3. Clarabella, 8 ft., 73 pipes.
4. Violoncello, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Flute Harmonic, 4 ft., 73 pipes.
7. Tuba, 8 ft., 73 pipes.
8. Chimes, 20 tubes.

SWELL ORGAN.

9. Bourdon, 16 ft., 97 pipes.
10. Diapason, 8 ft., 73 pipes.
11. Stopped Diapason, 8 ft., 73 notes.
12. Viole d'Orchestre, 8 ft., 73 pipes.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Quintadena, 8 ft., 73 pipes.
17. Flauto Dolce, 4 ft., 73 notes.
18. Nazard, 2⅔ ft., 61 notes.
19. Flautino, 2 ft., 61 notes.
20. Cornopean, 8 ft., 73 pipes.
21. Oboe, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 73 pipes. Tremolo.

CHOIR ORGAN.

23. Diapason, 8 ft., 73 pipes.
24. Concert Flute, 8 ft., 85 pipes.
25. Dulciana, 8 ft., 73 pipes.
26. Unda Maris, 8 ft., 61 pipes.
27. Flauto Traverso, 4 ft., 73 notes.
28. Piccolo, 2 ft., 61 notes.
29. Clarinet, 8 ft., 73 pipes. Tremolo.

PEDAL ORGAN.

30. Diapason, 16 ft., 32 pipes.
31. Bourdon, 16 ft., 32 pipes.
32. Lieblich Gedeckt, 16 ft., 32 notes.
33. Violone, 16 ft., 12 pipes (extension of No. 4).
34. Violoncello, 8 ft., 32 notes.
35. Dolce Flute, 8 ft., 32 notes.

SPARTANBURG, S. C., WILL HAVE A HOOK-HASTINGS

FOUR-MANUAL FOR CHURCH

New First Presbyterian Installation in Three Divisions with Well-Placed Echo—No Unification on the Manuals.

A four-manual organ is soon to be installed in the handsome new edifice of the First Presbyterian Church at Spartanburg, S. C. The organ is to be divided into three parts—the choir and part of the pedal to be placed in a broad recess at the rear of the choir singers, the swell and great to be in a spacious elevated loft at the left of the chancel and the echo in a chamber under the roof at the opposite end, a grille to be arranged in the ceiling. The effects from such an echo division should be celestial and elusive.

The echo will have its separate keyboard and full complement of couplers. By having its separate keyboard it can be used to good advantage for antiphonal purposes in conjunction with stops of any of the other divisions.

As will be noted from the specification there is no duplexing or unifying on the manuals, each stop having its own set of pipes.

Following are the specifications:

GREAT ORGAN.

1. Open Diapason (major), 8 ft , 61 pipes.
2. Open Diapason (minor), 8 ft., 61 pipes.
3. Doppel Flöte, 8 ft., 61 pipes.
4. Viola da Gamba, 8 ft., 61 pipes.
5. Viole d'Amour, 8 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.
7. Wald Flöte, 4 ft., 61 pipes.
8. Tuba, 8 ft., 61 pipes.
9. Cathedral Chimes (from Echo), 20 notes.

SWELL ORGAN.

10. Bourdon, 16 ft., 73 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Salicional, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 61 pipes.
14. Aeoline, 8 ft., 73 pipes.
15. Quintadena, 8 ft , 73 pipes.
16. Stopped Diapason (Gedeckt), 8 ft., 73 pipes.
17. Flauto Traverso (Harmonic), 4 ft., 73 pipes.
18. Solo Dolce Cornet, 3 rks., 183 pipes.
19. Flautino, 2 ft., 61 pipes.
20. Musette, 8 ft., 61 pipes.
21. Oboe, 8 ft., 73 pipes.
22. Cornopean, 8 ft., 73 pipes.
23. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

24. Open Diapason, 8 ft., 73 pipes.
25. Dulciana, 8 ft., 73 pipes.
26. Unda Maris, 8 ft., 61 pipes.
27. Melodia, 8 ft., 73 pipes.
28. Flute d'Amour, 4 ft., 73 pipes.
29. Piccolo, 2 ft., 61 pipes.
30. Orchestral Clarinet, 8 ft., 61 pipes.
31. Harp from Tenor C (Deagan), 49 bars.
32. Cathedral Chimes (from Echo), 20 notes.

ECHO ORGAN.

33. Cor de Nuit, 8 ft., 73 pipes.
34. Echo Viole, 8 ft., 73 pipes.
35. String Celeste, 8 ft., 61 pipes.
36. Vox Humana, 8 ft., 61 pipes.
37. Fern Flöte, 4 ft., 73 pipes.
38. Deagan Class A Chimes (graduated), 20 tubes.

PEDAL ORGAN.

39. Bourdon (resultant), 32 ft., 32 notes.
40. Open Diapason, 16 ft., 44 pipes.
41. Bourdon, 16 ft., 44 pipes.
42. Lieblich Gedeckt (from No. 10), 16 ft., 32 notes.
43. Gross Flöte (from No. 40), 8 ft., 32 notes.
44. Flauto Dolce (from No. 41), 8 ft., 32 notes.
45. Violoncello, 8 ft., 32 pipes.

ASK MIDDELSCHULTE AGAIN

Chicago Man Invited to Repeat Next Year Course Given in Berlin.

News comes from Germany that Wilhelm Middelschulte of Chicago is to be asked to repeat next year the course of instruction which he was invited to give in the summer just past under the auspices of the German ministry of education at the Academy for Church and School Music in Berlin. The German newspapers gave high recognition to Mr. Middelschulte's work and the Berliner Tageblatt of June 23 contained a review of his farewell concert, which closed the six weeks' Bach course. At the end of the recital Director Rentwig expressed his gratitude to the Chicago organist for his work as a teacher, and expressed the hope that he would return in 1926. Writing in the Hamburger Nachrichten, Ferdinand Pfohl speaks most highly of Mr. Middelschulte's recital in Hamburg and quotes what Busoni said of him—that he is the greatest living master of counterpoint. The recital was given on the immense organ in St. Michael's Church, the largest instrument in Germany. Mr. Middelschulte played his Chromatic Fantasie and Fugue in C minor. The critic noted strong orchestral style in the work of the Chicago man and the composition and its interpretation were characterized as "an achievement of extraordinary virtuosity."

Theodore G. Stelzer's Symphonic Double Fugue with Chorale was played by Mr. Middelschulte at Dresden, Dortmund and other cities and it was received with enthusiasm. Mr. Stelzer is a resident of Oshkosh, Wis. The Dresdener Anzeiger referred to it as a serious and religious work and a Dortmund reviewer called it a brilliant creation in its dramatic features.

Four-Manual Order to Midmer-Losh.

Midmer-Losh, Inc., of Merrick, N. Y., have been notified that the contract for the construction of a four-manual organ for St. Mark's Reformed Church at Lebanon, Pa., has been awarded to them. The organ will be erected under the supervision of Harry A. Sykes, the Lancaster organist.

Activities of Anna Carbone.

Anna Carbone, the New York concert organist, expects to have a busy autumn season. She will leave New York soon to fill an engagement in Baltimore. Aug. 5 she gave a recital at the Congregational Church of Brookfield Center, Conn., under the auspices of the Herbert Wilber Greene School of Singing. The criticisms in the press of Danbury, Conn., showed that the program was received with pronounced enthusiasm. Miss Carbone's selections included: Introduction to Third Act of "Lohengrin," Wagner; Presto in G, Scarlatti; "Fantasia Bizarra," G. B. Fontana; "Echo," Yon; Andantino, Martini-Kreisler; Prelude, Sonata in D minor, Fontana; "The Little Shepherd," Debussy; "Il Pastore Vagante," Fontana; Toccata from Fifth Symphony, Widor.

NEW FACTORY FOR FRAZEE.

Boston Builders Will Double Capacity at Plant in Everett.

Contracts have just been signed by the Frazee Organ Company for the purchase by the company of a plant at Everett, Mass., that will make possible nearly double the present output. The new plant will be equipped with new machinery.

The Frazee Company reports that during the latter part of June and during July it closed contracts for instruments in the following:

Church of the Epiphany, Philadelphia, three-manual.

Congregational Church, Wollaston, Mass., two-manual.

Masonic Lodge, Wilmington, Mass., two-manual.

Masonic Lodge, Wakefield, Mass., two-manual.

Christian Advent Church, Somerville, Mass., two-manual.

The new Wollaston Congregational Church is being designed by Smith & Walker, architects of Boston, and the organ will be divided so that the swell will stand on one side of the chancel and the great and pedal on the other side. The flexibility of the instrument is increased by having the great enclosed in a swell-box.

Claude B. Ball, Chicago trainer of "movie" players, takes pride in the fact that he has placed his 500th pupil in a theater organ position. He has had a busy season and begins the fall term with eight organs at his disposal for teaching and practice. Mr. Ball is one of the pioneer unit players.

The MacPhail School of Music at Minneapolis has installed a three-manual unit organ built by the Rudolph Wurlitzer Company and will use it for organ instruction and practice. Theater playing will be taught at the school by Eddie Dunstedter of the State Theater.

The Church Organist

By HAROLD W. THOMPSON, Ph. D.

Organ Music for Christmas.

In answer to a recent questionnaire which I sent out, seventy-eight leading American organists suggested the following numbers for use at Christmas; in most cases the names of publishers were supplied; I have also indicated which compositions received more than a single vote:

Beethoven — Hallelujah Chorus, "Mount of Olives." (Ch)
Bonnet — "Fantaisie sur Deux Noels." (Le)
Brahms — "A Rose Breaks into Bloom," Chorale Prelude. (Simrock) 4.
Buck—Noel, "Holy Night." (S) 9.
Carl — Volume of Select Christmas Music. (B)
D'Aquin—Noel et Variations, Bonnet Historical Collection. (S) 2.
Darcieux—Noel Bressan. (B)
Dethier—Christmas. (F) 10.
Dethier—Variations on an Ancient Carol. (F) 3.
Dienel—Christmas Sonata.
Dinelli—Christmas Pastorale on "Herald Angels." (F)
Dubois—"Adoratio et Vox Angelica." (St)
Dubois—"Alleluia." (St)
Dubois—"Hosanna." (St) 3.
Dubois—"March of the Magi." (S) 8.
Dubois—"Noel." (Le)
Faulkes—Fantasia on Old Christmas Carols. (S)
Foote—"Christmas." (St) 3.
Franck—Pastorale in E. (Du) 4.
Fry—Siciliano. (W-S)
Gigout — Rhapsodie on Christmas Carols, in ten pieces. (Le) 2.
Guilmant—Cantilene Pastorale. (S)
Guilmant—"Marche Religieuse." (S)
Guilmant — Offertorie on Two Christmas Hymns. (S, Le, Laudy, Schott) 8.
Guilmant—Pastorale, First Sonata. (S, Du) 5.
Guilmant—Variations on "Adeste Fideles."
Handel—Hallelujah Chorus. (N, P) 4.
Handel—Pastoral Symphony, "The Messiah." 3.
Harrison—"Gloria in Excelsis." (St) 2.
Karg-Elert — Chorale Improvisation, "Wachet Auf." (Si)
Karg-Elert—"From the Depths of My Heart." Op. 65. (Si)
Karg-Elert—"Adeste Fideles," in Cathedral Windows. (Elkin) 2.
Kretschmar—March from "Die Folkunger." (Br)
Lemare—"Christmas Bells." (G) 2.
Lemare—Christmas Song. (Schott) 4.
Loret—"Six Noels with Variations." (Loret Fils et Freytag, Paris)
Maleingreau—"Symphonie de Noel." (Chester)
Maleingreau—"Triptyque de Noel." (Senart)
Malling—"The Birth of Christ," Suite, Op. 48. (Hansen) 6.
Malling—"Christmas Eve." (Hansen) 2.
Malling—"Shepherds in the Fields." (Hansen)
Manney—Prelude and Christmas Pastorale. (D) 3.
Maunder — March from "Bethlehem." (N)
Mauro-Cottone — "Christmas Evening," Sicilian Suite. (G)
Merkel—Christmas Pastorale. (Su) 2.
Mozart—Gloria, Second Mass. (N)
Pachelbel—Pastorale on "Vom Himmel Hoch." (S)
Quef—Paraphrase on a Noel. (Du)
Quef—Four Noels, Op. 26. (A. Noel, Paris)
Reimann — Fantasia on "High Bright Gleams the Morning Star." (Br)
Ropartz—Rhapsody on Two Noels.
Schminke-Schumann — "March of the Toys."
Silver—"Jubilate Deo." (F)
Sowerby—"Carillon." (G)
Wachs—Pastorale in G.
West—Fantasy on Two Carols. (N) 2.
Widor — "Symphonie Gothique." (Schott) 2.
Wolstenholme—Sonata a la Handel. (S)
Yon—"Christmas in Sicily." (S) 11.
Yon—"Gesu Bambino." (F) 14.
Yon—Prelude Pastorale on "O Come, All Ye Faithful." (S)

It will be seen that the most popular of these pieces is Mr. Yon's "Gesu Bambino" ("Baby Jesus"). It has a delightful little swaying tune with clever use of the "Adeste Fideles" melody on chimes as counter-theme. Chimes are not needed, and the piece will go on any organ. It has been arranged in all sorts of ways for voice and also for instrumental combinations, such as piano (organ), violin and violoncello. The other Yon number, ranking second in popularity, also gives the chimes an opportunity, and I have observed that even those who affect to despise chimes in an organ at other times are willing to use them at Christmas. Both these Yon pieces are very easy and tuneful; their high rank in the lists is certainly representative of their popularity in this country, if I am to judge by the service lists which I receive every year.

The Dethier "Christmas," ranking third, is more difficult. It is based on the "Adeste Fideles" and comes to a fine climax; it needs a fairly large organ for adequate performance. The Malling numbers are all easy and effective; if I am not mistaken the suite may be imported through the Boston Music Company. Parts of it have been brought out by American publishers. The Buck number is about the most attractive composition of its composer so far as organ music is concerned; the carol tune helps to keep it popular, of course; and that is true of the Guilmant Offertoire. The Dubois star on a held note pleases the public (even Karg-Elert is not above such tricks), and the rhythm is good.

Among my own favorites are the exquisite little Brahms number and the charming old "Noel" of d'Aquin. The Brahms chorale is the finest of the set; it is one of the two or three things that I want every Christmas. For those who are seeking something new and difficult, there are the Maleingreau numbers, not so dramatic as the great Passion Symphonie, but interesting.

The Mauro-Cottone number has become very popular, and I am surprised that it did not receive more votes. It gives a chance for chimes, bagpipe effects and other tricks on a modern organ, and at the same time it is easy. The Foote number uses a group of carols.

No comment of mine can add much to the value of this useful list. Its diversity shows the sincere desire of the organists consulted to present their genuine preferences. No matter what your technical resources may be, you will find some good things here that are within your reach and attractive.

Miss Sarah McAll a Bride.

Miss Sarah Burwell McAll, daughter of Mr. and Mrs. Reginald Ley McAll of New York, was married to Ralph de Someri Childs on Aug. 1, according to cards received. They will be at home after Oct. 15 at 586 Newbury street, Boston. Mrs. Childs is the eldest daughter of the well-known organist of the Church of the Covenant in New York, a leader in the work of the National Association of Organists, through his position as chairman of the executive committee, and also one of the chief factors in the movement for the improvement of the music of the Sunday-schools of the United States.

The University of Kansas will install in Fraser Hall at Lawrence the four-manual Austin organ of seventy-two stops which has been in the Newman Theater at Kansas City. A contract for the purchase of the instrument was made by the state of Kansas with the Austin Company.

The Reuter Organ Company has won a contract for a large four-manual to be installed in St. Mark's Lutheran Church at Kansas City. This organ which is to cost approximately $20,000, is a gift to the church from Mr. and Mrs. Hans Dierks of Kansas City. Besides the four main divisions of the organ, there will be an echo placed at the rear of the gallery.

Music in the Church School

By REGINALD L. McALL

Paper Read Before the Convention of the National Association of Organists at Cleveland, Ohio, on Aug. 7

It is impossible at this time to do more than give a brief outline of the subject, dismissing in a sentence important aspects of it which deserve far more extended treatment.

Some of us would find it difficult to answer the question, What music is being used in the Sunday-schools of our churches, and under what conditions? About two years ago the Greater New York Federation of Churches asked a committee to study the actual situation. Information has been obtained from 130 schools belonging to nine religious denominations. The latter are always referred to below as churches.

The following general principles were illustrated by the experience of these schools: Music forms an integral part of worship. Worship itself is a necessary element in religious education. Worship promotes and depends on reverence. Worship material, including music, must be adapted to the ages and experience of each worshiping group.

Other valuable information obtained from the schools by the committee may be divided under these heads: 1, The hymn book and its use; 2, The need for musicians; 3, The problem of departmental worship; 4, The progress in training leaders in church school music.

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1. In two churches *all* the schools report using *only* their standard hymn books. In the Episcopal Church it is the adult hymnal, and in the Lutheran it is a special Sunday-school book. But there is a great difference between the mere possession of an authorized book and its actual use by the school in any church. Seven Presbyterian schools out of forty-two; three Congregational out of six; four Methodist and Baptist out of twelve, respectively, use one or more cheap collections of songs, in spite of the fact that each of these churches has a good Sunday-school hymnal. Fifteen per cent of the 130 schools use unworthy books.

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This reveals the first essential in church school music, a good hymn book and its intelligent use. There may be differences of opinion on the principle of selecting these hymns, but there is none as to its necessity. Only in recent years have such books been available. It is interesting to note that two schools report that about fifty years ago they began making their own manuscript collections, using large banners for the words, for they had always felt the necessity of avoiding the trash of those days.

Equally important is constant study and proper use of the book. Some schools mention this as being very difficult. But no worship is worth the time it occupies unless all its elements are carefully studied.

Twenty-five per cent of the schools rely on simple worship forms, especially those which have a definite liturgy, where Sunday-school worship employs selected elements of the adult morning service. This has two advantages. The worship period, being called the children's church, is held in the church itself, and this gives a valuable objective for a junior choir. Properly conducted, such worship is most valuable, partly because the use of the church building promotes reverence.

The constant use of such liturgical material, however, may impair the initiative of the superintendent, whether clerical or lay. Freshness and interest are lost because he need not study and prepare for each Sunday's service. Words repeated too fast and too often lose their meaning. Poor recitation and wandering attention are both cause and effect. One way to capture and hold the attention is to read an unfamiliar passage, the words of which are not too difficult. Instantly, due to the amount of effort required, the words become clear, and though emphasis and pauses may not be perfect owing to failure in grasping the meaning, on a second reading you get intelligent, impressive group reading. If a school can read and recite well it will be able to sing well, *and not otherwise.*

One aid to good singing, therefore, is to have the verses of new hymns read aloud by the school before they are sung. The meaning of all words should be clearly explained, with some account of the origin of the words or music. You cannot teach new music and unfamiliar words simultaneously.

From good group reading to good memorized recitation is but a step. Only one-tenth of the schools report any attempt to memorize hymns, except by the beginners, and probably very few insist on systematic memorizing of portions from the Bible. Both in reading and in recitation there is a danger of blurring the words when they are specially familiar. Henry Coward's admonition to "re-read" applies to mental images as well as to the printed text.

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2. Twenty-eight schools report having a leader of music other than the superintendent. He takes the responsibility for the singing, and often for choosing the hymns and other music used. He may be a pianist or a precentor. In all the other churches the superintendent feels himself responsible for the music and its rendition, the player being regarded as an accompanist.

Under such conditions it is not surprising that the greatest difficulty found in nearly all the schools is that of teaching new hymns. Some say they cannot get the time for actual study, others frankly admit that they have no one who knows how to teach a tune—trained music leaders being unobtainable. Superintendents trust to luck in getting their pupils to catch as much of the air as they can distinguish clearly. This requires effort at all times, and sometimes is impossible, with the pitiable result that a new tune is never correctly learned by a majority of the pupils.

While, of course, no practicing should be done during the worship period, a short time must be set aside for the study of new tunes according to a definite plan, both as to choice and method. This is not the place to outline the best method, but the shorter the time at our disposal the greater the need of a simple, sure technique in teaching the music. In this way fresh material is always available. Our schools are using an average of five hymns each Sunday. This indicates the need for a larger repertoire of suitable hymns if undue repetition is to be avoided. Such a system will also prevent the scramble which usually precedes the great festivals of the church year. Twenty schools reply that no new hymns are attempted except for Christmas, Easter, children's or rally day!

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The principles governing the choice of suitable hymns for scholars of different ages can be referred to only most briefly. One flagrant mistake is to cram senior or adult worship material down the throats of beginners, primary and junior groups. The digestion of these youngsters submits to such diet with no apparent symptoms of distress, but that is only because we fail to detect them. Among these hymns are those of adult religious experience—generally a very unfortunate experience at that, coupled with bitter regrets! But there is a place for hymns dealing with the sober realities of life which all children must witness—often at close range and under distressing circumstances—such as sickness, trouble, death and sorrow, if dealt with from the child's point of view.

Experience shows that only about half a dozen simple hymns are really suitable for beginners, perhaps twenty for primary pupils and fifty to sixty for juniors. The intermediate group uses some of the junior material and may add another seventy-five hymns. A very few junior and some intermediate hymns are suitable for all school ages, while seniors can, of course, make use of many adult hymns.

The fact is that schools are being made to realize their need of musical leadership through their inability to teach and maintain in active use the hymns they ought to sing in worship.

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3. Many schools mention another reason for the lack of trained music leaders—the departmental system of the modern church school. The best musician is secured for the older groups, and others, who may know nothing of children's music and can scarcely play from the notes, are employed for the beginner, primary and sometimes junior departments. This serious situation must be met. While the intermediate group should be treated fairly, every effort should be made to train pianists for the other departments.

This is in line with the latest practice in general musical education, which recognizes the claims of the beginner and primary ages, that is, from 4 to 8 years. These children come to us with some precious qualities which we often proceed to destroy. They enunciate more naturally and therefore more perfectly than they ever will later. We can preserve this priceless essential for good singing.

Moreover, if we are to believe those who really understand the child voice, they need never learn to sing badly. If a vocal teacher prefers an untrained adult pupil, we should utilize our opportunity of teaching *little* untrained pupils to sing, instead of which we spend our time with older scholars in correcting mistakes that could have been prevented. Singing an octave low at the age of 8, apparent tone deafness, etc., are all too common, and our church schools are full of adolescents who will soon leave them without any real foundation of good sacred music.

Nor do these younger scholars hear enough music. There are unrealized devotional values in quiet instrumental selections, entirely apart from the marching and action songs which are used with the very young.

We must acknowledge the help we get from our public school teachers of the lower grades. They teach music to kindergarten and elementary classes. As John Finley Williamson has said, public school music is twenty years ahead of church school music, and the public school is the place for the musical training.

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4. How can the increasing demand of the modern church school for trained musicians be met? Thirty-eight schools say they have players or singers who deserve training, and who would be willing to obtain it. Several add that they would be glad to pay the expense of such instruction for their young people. Such statements have presented a definite challenge to the committee. It finds that there are only occasional courses offered in a few training schools in religious education, such as a short course on "music and worship," offered once in two years. The committee therefore has organized a separate Training School in Church School Music. During the first season it offered the following courses, each of which was taken by about thirty students:

1. Music in the church school.
2. How to use the hymn book.
3. Musical leadership.
4. Practical piano playing.

Those who are interested may obtain a syllabus of the courses of study at the training school for the coming year.

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A few comments regarding the class in practical piano playing may be of interest. It has been divided into two sections, the elementary, consisting of those who felt they could play a little, and the advanced, those who the teacher felt could play a little! When the students begin their work they all lack a clean sense of rhythm. They cannot make the air of a tune "sing" on the piano. Their right feet are glued to what they invariably call the "loud pedal." They cannot make the most elementary modulations. Their amens are plagal in more senses than one. Their legato is occasional, and experience shows that the attainment of four parts correctly played is difficult indeed. (Nor have the writers of tunes always written so that the parts could be played correctly on any instrument but the organ.)

These young players are tremendously anxious to learn. They eagerly spend the time necessary for practice, and progress is rapid. As they are all playing every Sunday, the pressing problems of actual hymns which must be played and taught give more than enough material for discussion.

The experience of this school proves that we can develop the musical talent of the young people of every church for service in the church school. Similar training schools should be established in all the urban centers of the country.

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Again, the boards of Christian education of our great churches are beginning to give as much attention to the music of their church schools as they give to the whole process of education in religion. We must utilize the splendid material they can offer instead of allowing the deadly invasion of our schools by music that, like office partitions, is made and sold by the mile, at large profit. You know of the splendid work of the Episcopal commission on church music, of the Lutheran commission, and, more recently, of the Methodist commission. Their emphasis has been on the worship of the adult congregation. But I believe that the commission about to be formed in the Presbyterian Church has a distinct advantage in being related to the Board of Christian Education of that church. That board has already shown its interest in good church school music, in the worship program it has issued for rally day, 1925. This is an example of the material which a Sunday-school can employ in real purposeful worship.

Purposeful? To what purpose? What is a church school for? It is the breeding-place and training station of those who shall be clean and fit for their part in the regeneration of the world. This implies the growth of personal Christian character, to the end that each shall be ready to share as he can in the program of the church through a complete stewardship of life.

"The purpose of the church school," said a wise leader years ago, "is to make vital religion attractive to the young." If we see vacant or preoccupied expressions on the faces of our young people during worship, we are failing to make religion attractive to them. Rather should we steadily deepen their worship sense, so that each pupil gains a progressive vision of things unseen, convinced of their reality and enthralled by their majesty and beauty. "Vital" religion can mean only one thing—religion for the whole of life. No other kind of religion is worth while cultivating. Such religion grows best in an atmosphere of worship, in which music has its honored place.

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If we realized more fully the service we as organists could yield by sharing in this process of musical ministry with the young, more of us would be willing to sow the seed of virile, worthy music in our church schools. The harvest, both for the choir and in the congregation, would exceed our fondest hopes.

The Organ and Orchestra; A New Orientation in Music

By PALMER CHRISTIAN

Paper Presented at the Convention of the National Association of Organists at Cleveland, With Quotations from Paper Prepared by Dr. Alexander Russell

To talk about the development of anything, one is forced to get a start by reviewing what has been done in the past. In the case of the use of the organ as a solo instrument with orchestra, the task is not a long one, for, as you all know, little has been done along that line compared with piano and violin solo appearances. True enough, there have been appearances of organists with orchestra; in past days they have largely been out of compliment to a local composer, a visiting foreign organist, or at a conservatory commencement. In more recent years a wave of enthusiasm seems to be starting, as indicated by the following paragraphs from Dr. Russell's paper, prepared for this convention:

"It was this symphony [Widor's Sixth] which Courboin selected to play for the first time in America with Stokowski and the Philadelphia Orchestra at the inauguration of the Grand Court organ in the Philadelphia Wanamaker store in March, 1919. The occasion was a brilliant success, as some 15,000 auditors can testify. This event, the most elaborate of its kind ever attempted, may be said to have inaugurated a new era in the history of the organ as a concert instrument, and to have initiated the present remarkable interest in organ-orchestra concerts.

"For here, indeed, was a new tonal sensation, hitherto almost unknown. Stokowski, himself an organist of brilliant talents, began to search through the literature of the organ for works which would lend themselves to orchestral treatment, and presently brought out his incomparable transcription of the Bach organ Passacaglia and Fugue for full orchestra—which has become the masterpiece of his annual seasons in New York and Philadelphia. In addition, he has orchestrated a number of Bach shorter pieces, notably the Credo (The Giant) and several of the chorale preludes, in order, as he wisely says, 'to bring them before a new and larger audience.'

"A second organ-orchestra event took place in the Philadelphia Wanamaker Grand Court the following season, when Stokowski and the Philadelphia Orchestra again presided, with Pietro Yon playing the premier of his Concerto Gregoriano for organ and orchestra. Yon in this effective concerto treats the two instruments somewhat in the Handelian manner, confining the orchestra to the strings, percussion and wood-winds. Courboin on this occasion played the Bach Brandenburg Concerto, Franck's 'Piece Heroique' and Saint-Saens' 'Marche Heroique' in organ-orchestral garb. Walter Damrosch the next season repeated the Yon Concerto with the composer at the organ in New York with the New York Symphony Society. Joseph Bonnet, the French organist, if I am not mistaken, played a Handel Concerto and the already familiar Guilmant First Symphony with Stransky and the Philharmonic at the New York City College in 1920—another evidence of increasing interest in the friendly union of these instruments.

"In December, 1922, the Philadelphia Wanamaker store again staged a great event on the occasion of the Franck centennial—an organ-orchestral concert with Stokowski, the Philadelphia Orchestra and Marcel Dupre and Charles M. Courboin at the console of the Grand Court organ. Dupre played Wallace Goodrich's arrangement of Franck's Second Chorale and Frank Adams' arrangement of the Variations from Widor's Fifth Symphony with the orchestra, while Courboin joined with them in a Stokowski arrangement of the Bach Passacaglia, the great organ and orchestra piling up an overpowering mass of sound in the finale of the fugue such as had probably never been heard before.

"Previously Goodrich had played his arrangement of the Franck Chorale with Monteaux and the Boston Symphony in Boston and on the inadequate Carnegie Hall instrument in New York. Firmin Swinnen had previously played Adams' orchestration of the Widor Variations at the Rivoli Theater in New York under Hugo Riesenfeld. The season of 1922-23 also presented Dupre with Monteaux and the Boston Symphony at Boston in a Bach Concerto and the Franck Chorale. The following season the Illinois chapter of the National Association of Organists presented an organ-orchestra concert in Chicago with the Chicago Symphony and Fredrick Stock in which Palmer Christian played Eric DeLamarter's splendid First Concerto, Walter Keller's Double Prelude and Fugue and other works of American composers. I believe DeLamarter had already played his concerto with Stock at one of the regular pair of Chicago Symphony concerts—and, to keep the record clear, there is a distinct recollection in my mind that sometime previous to the war someone, I do not recall who, had played Widor's 'Sinfonia Sacra' with the same organization.

"At the National Association of Organists convention in Rochester in August, 1923, the Rochester Symphony Orchestra under DeLamarter and Shavitch joined with four organists in a program devoted entirely to works for organ and orchestra—Harrison of Rochester playing a Handel Concerto, Frank Adams of New York two movements of Bossi's A Minor Concerto, Firmin Swinnen of Philadelphia the Widor variations from the Fifth Symphony and Palmer Christian of Ann Arbor playing DeLamarter's First Concerto with the composer conducting. This event was another brilliant success, attracting an audience which crowded the great Eastman Theater beyond capacity.

"During the following season Christian played with the Detroit Symphony and preceding him Marcel Dupre dedicated the Murphy organ at the Detroit Orchestra Hall with Gabrilowitch and his orchestra by playing the Third Symphony of Saint-Saens. Dupre also played Guilmant's First Symphony with the Springfield, Mass., orchestra under Arthur Turner.

"The season just closed brought the record to its highest point. Mlle. Nadia Boulanger, the French pianist, teacher, lecturer and organist, had two organ-orchestral appearances during her brief tour with Damrosch and the New York Symphony and with the Boston Symphony under Kussewitsky. On both occasions she played the Tenth Handel Concerto (Guilmant version) and a new work by one of her American pupils, Aaron Copeland. Copeland's Symphony is in a decidedly ultra-modern vein and employs the organ largely as orchestral background. Courboin joined with Gabrilowitch and the Detroit Orchestra in Widor's Sixth Symphony and Scriabin's 'Poem d'Extase,' while Dupre and Fritz Reiner presented an entire program with the Cincinnati Orchestra at Cincinnati, Dupre playing his own 'Cortege and Litany,' the first movement of the Widor Sixth, the whole of Saint-Saens' Third and his own fine orchestration of the Bach Toccata, Adagio and Fugue in C. Harold Gleason appeared with the Rochester Symphony under Coates in Dupre's 'Cortege and Litany.' With these as evidence of a rising tide of popularity, the high-water mark of organ-orchestral events was reached on Feb. 11, 1925, at the gala concert in the New York Wanamaker Auditorium, according to the general verdict. Here appeared four organists—the late lamented Enrico Bossi, Italian; Marcel Dupre, French; Charles M. Courboin, Belgian, and Palmer Christian, American—playing an entire program of works for organ and orchestra for the first time in New York City with the Philharmonic Orchestra under Henry Hadley. Bossi played his own A Minor Concerto; Dupre the Bach Toccata, Adagio and Fugue in C and his own 'Cortege and Litany'; Christian introduced DeLamarter's brilliant E Major Concerto to New York and Courboin played the Widor Sixth Symphony, which had its first metropolitan hearing in orchestral investiture. This occasion, it is safe to say, will not soon be forgotten by the brilliant audience which crowded the Auditorium.

"Almost at the same time the indefatigable National Association of Organists chapter in Chicago was presenting another organ-orchestra event with Stock and the Chicago Orchestra at which the piece de resistance was Clarence Dickinson's new orchestration of his own 'Storm King' Symphony. Towards the close of the season Courboin appeared twice with the American Orchestral Society under Chalmers Clifton, again playing Widor's Sixth Symphony (by request), a Handel Concerto and Ropartz's arrangement of the 'Grand Chorus Dialogue' of Gigout. Palmer Christian concluded the season at Philadelphia on June 5 by giving that city its first hearing of the DeLamarter E Major Concerto with DeLamarter conducting eighty members of Stokowski's orchestra in the Grand Court of the Wanamaker store. Surely 1924-25 was a banner season for the King of Instruments."

The reasons for this tardy alliance are easily seen to be threefold—the cumbersome organs of the past; the cumbersome technique of the organists as compared with the flexibility of technique of a major pianist, violinist or cellist, and the lack of a literature, caused, largely, by reasons 1 and 2. While it can be truthfully stated that the organ is the only instrument that has shown a consistent development from ancient times, it can likewise be truthfully stated that its really modern development, and a similar development on the part of organ players, are confined to comparatively recent years. As for orchestral additions to the literature, the really important works are indeed confined to recent years.

A somewhat diligent search for attractive music to use with orchestra leaves one still under the necessity of continuing that diligent search! The fact is that at present the organist with the possibility of an orchestral engagement in the offing is put to it to present any respectable selection for the perusal of the conductor. We can readily realize this fact after a slight consideration of just what is available. The list to be glanced at is not presented with the statement that it is complete, for some of you may know of things not included, but at least it may be said to cover the ground with reasonable completeness:

Handel—Twelve concertos (6 posthumous).
Rheinberger—Two concertos (strings and horn).
Guilmant—Three marches, a meditation on the "Stabat Mater" and an allegro.
Bossi—Two concertos (1 MS).
DeLamarter—Two concertos (MS).
Copeland—Symphonic Piece.
Borowski—Concert Piece.
Berwald—Symphonic Prelude (MS).
Cole—Fantasie Symphonic (Pub. as solo); Marche Heroique (Pub. as solo).
Faehrman—Symphonic Concerto.
Dupre—Cortege and Litany.
Parker—Concert Piece.
Stegall—Concert Piece.
Saint-Saens—Third Symphony.
Widor—"Sinfonia Sacra."
Yon—"Concerto Gregoriano."

Compositions arranged for organ and orchestra by composer or others:
Bach—Toccata, Adagio and Fugue in C (Dupre).
Dickinson — Storm King Symphony (Dickinson).
Franck—Second Chorale (Goodrich); 'Piece Heroique."
Guilmant—Sonatas 1 and 8 (Guilmant).
Saint-Saens—"Marche Heroique."
Widor—Fifth Symphony, first movement (Adams); Sixth Symphony, first and last (Widor). Various movements.

Compositions for organ and smaller groups of instruments:
Various combinations by Karg-Elert.
Klose—Prelude and Double Fugue, with four trombones for concluding chorale.

Selecting the works called concertos on this list, because one thinks first of concertos for orchestra, what do we find? Twelve by Handel, two by Rheinberger, two by Guilmant, two by Bossi, two by DeLamarter, and one called "Symphonic Concerto," which is a concert piece, by Faehrman. The others are either arrangements or works for organ and certain selected instruments. Can we present these things to a conductor for consideration as a list? I think not, and for these very apparent reasons:

The Handel works, while they may sound delightful to our ears if heard once in a while, are more suited to historical programs than for any regular series of orchestral concerts. They are of the past, and do not have much connection with the age in which we live. They impress us with their charm rather than with anything of grandeur.

"Handel, so we are told, played his organ concertos between the sections of his oratorios," Dr. Russell writes. "He was a superb performer and enormous crowds came to hear him play. Shrewd showmanship, this on Handel's part. For the crowds which came to applaud his playing remained to listen to his oratorios, and listening, learned to love them. Handel knew the value of contrasts, and these concertos, filled with gay, joyous music, called for a very small orchestra, strings and a few woodwinds usually—the organ quoting the statements of the orchestra antiphonally and elaborating on them in the florid arabesques of the period, the works usually ending in a re-statement of the principal themes with both organ and orchestra in the massed chord progressions so beloved by the great master. I have often wondered why some enterprising impresario does not today imitate Handel's showmanship and interpolate a Handel organ concerto between the sections of 'The Messiah' or other oratorios. Such a procedure might help to stay the waning vogue of the oratorio."

As you all know Handel, so you all know Rheinberger characteristics. Do Rheinberger characteristics make any appeal to the public, or to you? Once in a while he had a short flow of inspiration, but was more clever in filling endless pages with scholarly nothingness. No, we cannot use him. Efficient, suave, delightful Guilmant has two concertos (adaptations really of the First and Eighth sonatas); the first is heard frequently in conservatory commencements, and is good music, delightfully fluent, though conventional to modern ears; the second is never heard. We come to Bossi, and find that his first concerto, though some thirty years old, is delightful music and worthy of hearing; true, it is more pleasing than great, but none the less excellent in many respects. His second in manuscript has not been heard in this country, I believe.

That is a hasty expression of opinion of what is left us from the pens of composers no longer among us. It is neither wise nor necessary to continue the scrutiny to works by living composers, for it would take on the flavor of dealing in personalities. A cold-blooded analysis of the works of composers would disclose some beauties and many deficiencies—not deficiencies of workmanship so much as lack of imagination—"kappellmeister" stuff, as an orchestra man would say. Some of these concert pieces and adaptations have nothing to say and say it well, in other words.

"Some of these treat the organ as a harmonic background to the orchestra, others treat the two instruments antiphonally, a few reveal both instruments in ensemble and contrast, some of them are in manuscript and not easily available; the printed scores of others are not always easy to secure," writes Dr. Russell.

"Of original works in a modern vein (I do not mean 'ultra-modern') there are few indeed. Of these DeLamarter's two splendidly virile concertos, Dupre's "Cortege and Litany" and the Widor Sixth appear to be the happiest, inasmuch as they permit the organ to reveal itself both as a solo and an ensemble instrument and throw into contrast the individualistic colors of both organ and orchestra. (I omit mention of Dickinson's 'Storm King' Symphony by necessity, as I have not had the pleasure of hearing it in its orchestral garb, although reports from those who have heard it would place it in this small group).

"Here is a ripe, almost untouched field for the composer. The modern organ is so rich in orchestral and super-orchestral colors that it no longer quarrels with its rival, the orchestra. Many of the audience at the gala concert in the New York Wanamaker Auditorium last February were unable to distinguish when the orchestral strings ceased to play and the organ strings began; at times it was difficult to say

whether the orchestral clarinet or the organ clarinet was playing. Where such perfect blending exists, what unlimited contrasts and combinations present themselves! DeLamarter, Dupre and one or two others have revealed some of these possibilities and given us glimpses. For the organ has advanced in color, in flexibility and in virtuosity just as rapidly in its particular field as has the orchestra in its field. The composers who would solve the secret of wedding the organ and orchestra must be men who understand both and have command of the technique of each. The full symphonic band and the full organ will not always be utilized; there will be brass choirs alone with certain organ colors, woodwinds alone, strings alone; woodwinds as solo against chosen organ stops; organ stops as solo against chosen orchestral groups; color groups in antiphonal response to others; instead of a full symphony of 100 men, perhaps little symphonies of thirty or solo orchestras of fifteen and twenty players with the organ; to go a step farther, solo voices, or choral groups, male, female, or mixed, with certain of the above combinations."

Now if these perhaps drastic remarks do not appeal to you, I excuse myself on this score—that the organ of the future must have a literature for its use with orchestra as respectable as the piano and violin—and beyond! We must have a modern Tschaikowsky, a Chopin, a Liszt, a Brahms doing things for organ. The future composer who interests himself in the organ—and, of course, such composers must know the modern organ and the modern orchestra as well as DeLamarter—must get away from the flavor of the church to a large extent. We are to deal with the organ as a concert instrument, not as a church instrument, and to make direct appeal to a large public we must not stick too closely to the ecclesiastical atmosphere, either in style of writing or title of composition.

Above all, we must have imagination and inspiration! Diabolical cleverness in devising contrapuntal puzzles out of scanty thematic material is decidedly not alone what we want. There is all too much of that already in organ literature. We have a number of compositions from prominent composers and out of so many of them it is difficult to find many pages of real inspiration. The stiff, unyielding, inexpressive way of regarding organ music is an overhang from the past. I find a passage like this in Poole's book on Bach, written some forty-two years ago: "Music written for organ can, least of all, be considered on other than a scientific basis." There is the indication of what has been the trouble with organ music and organ playing—it has been scientific and dry, rather than emotional and alive. It still is, in some quarters! Let us not continue to live in the past! Let us pray the God of Music to give us composers capable of expressing beauty, vitality, life—in fact—in place of those with a sole ability for cool, calculating design.

It is not necessary to tell you organists about the possibilities of the modern organ. We all know, or we should find out if we don't, the vastly varying effects possible, or the flexibility of control. It is, however, necessary to ask ourselves whether we make our hearers marvel at the beauty of the music itself, or at the cleverness with which we manipulate the mechanical devices of the organ. Don't forget that the mechanical devices are there as a means to an end. We need to worry a great deal less about getting the right stop on at the right time than about the emotional convincing qualities of our interpretation.

Naturally I am not advocating slovenly playing; it is understood that we must add or subtract the right stop at the right time—must play the right notes—must keep the rhythm (the stopping of rhythm in order to turn pages or to manipulate mechanicals is a thing of the past—or nearly so). But I am distinctly advocating correct playing plus something infinitely more important! The cold, intellectual type of playing may be fine for the organists to listen to; but our great public has a great heart to be touched—and it by no means has to be touched exclusively with "movie" "sob stuff." There are a number of organists who can testify that the public will react to good music played with virility, delicacy and warmth.

All this by way of prelude to the remark that when the talented composer discovers that the concert organist is a great performer, and can "warm up" his hearers in spite of a vast mechanism, then we will begin to get an organ-orchestra literature to match and excel anything in existence for any instrument. Lavignac, in his "Music and Musicians," sums up my point, although he was not referring to any connection with orchestra, in this telling way: "If the organ is the instrument of instruments, as its Latin name implies (organum), the organist is the musician of musicians; besides his technical knowledge of harmony, counterpoint, fugue, he must have nothing less than inspiration."

Because of a certain similarity of organ tone to that of the orchestra, the composer of knowledge, experience and taste will avoid a super-use of the solo instrument and the orchestra simultaneously. The percussion of the piano is missing in the organ, consequently, excepting in forte passages, organ tone is not quite so apt to be telling. It seems to be generally agreed that Eric DeLamarter, in his Concerto in E, has shown greater discretion in the handling of both orchestra and organ than anyone else to date. His sure musicianship, keen imagination and advanced technique have given us a work wherein the beauties of both organ and orchestra are most ably presented. As one Philadelphia critic said after the concerto was played at Wanamaker's June 15, "DeLamarter, unlike Widor, has not fallen into the pitfall of a continual massing of organ and orchestra tone." This is offered as a suggestion to those of you who are planning to write masterpieces in the way of organ concertos. Such masterpieces cannot be written without a thorough knowledge of orchestration, but by orchestration we mean something far beyond traditional textbook orchestration. The Handel concertos, with orchestration for strings and two oboes, and the Rheinberger orchestration for strings and horns were, perhaps, all right when we wanted to hear nothing but those combinations. But in our age a new concerto for a new instrument must be dressed in modern garb—not absurdly modern, but progressively modern.

A fine start has been made. No one can keep it going but the organists. Let us urge our talented composer friends to try their hand at this marvelous combination (seeing to it that they know whereof they try to speak when dealing with a really modern organ). Above all, let all of us—organists, composers and builders—strive for results of such excellence that the symphony orchestra conductor of future decades—even the importations—will be forced to give us increasing attention.

Tribute to Kansas City Organist.

Mrs. Fred W. Bishop, whose programs at the Linwood Christian Church, Kansas City, Mo., are broadcast, is the subject of an appreciative sketch and picture in the Linwood Christian, a weekly paper published by that large parish. The writer says among other things: "We take unusual pride in presenting to our readers—and especially those of our invisible congregation—our Mrs. Fred W. Bishop, church organist and director of the choir. Mrs. Bishop came to us some three years ago and has served faithfully in the above capacity ever since. The wonderfully high standard of music which we have enjoyed as a part of our services since then is due largely to her remarkable talent, not only as an organist but as a musical director. A local musician of note, and one from whom favorable criticism comes only when fully deserved, recently made the assertion that it was not until she heard Mrs. Bishop play the organ that she realized that instrument could be made so human and responsive. And those of the visible congregation will substantiate this able critic's statement without reservation. Hand in hand with Mrs. Bishop's musical genius goes her lovable personality, her sunny disposition and that incomparable smile that simply will not be disposed of—a rare combination, indeed."

Wins Swift Composition Prize.

Gustav Mehner of Grove City, Pa., won the fifth annual competition in music composition conducted by the Swift & Co. Male Chorus, Chicago. Mr. Mehner's composition sets to music the poem "Blest Pair of Sirens," by John Milton. He has had honorable mention in previous competitions of the Swift chorus. The chorus offers annually $100 for the best musical setting of a poem and composers from all parts of the United States have entered the contests each year.

News from Dallas, Tex., is to the effect that the new Barton organ under construction for the Fair Park Auditorium will be completed by Sept. 25. Installation was begun after the arrival of the instrument in five cars. The organ will be ready in time for the state fair which opens Oct. 10. Clarence Eddy is slated to give the opening recitals.

Works by Pennsylvania Composers.

On June 28 in St. Stephen's Lutheran church, Allentown, Pa., under the direction of C. E. Hollenbach, the chorus choir rendered an interesting program of anthems written by the following Pennsylvania composers: H. Alexander Matthews, George B. Nevin, Herbert Gernert, Ray Horlacher, Sol W. Unger and Harold K. Marks.

Guthrie Contract to Austin.

At a meeting of the Masonic building board of Guthrie, Okla., the contract for a temple organ was awarded to the Austin Organ Company. The organ will be one of the largest in the southwest, costing about $40,000. The organ will be in and ready for use by the January consistory, according to William Bickell, member of the board.

THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

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CHICAGO, SEPTEMBER 1, 1925.

T. Tertius Noble retires from the presidency of the National Association of Organists after being the incumbent of the highest office in this body for three years. Mr. Noble's service to the association has been distinguished. Not only has he been active on its behalf throughout the years, but his presence at the annual conventions, in the chair of the presiding officer, has been a distinct advantage because he has radiated his all-around genuineness. Mr. Noble is one of those English musicians for whom the organ world of America owes Great Britain a large debt. What he has accomplished as an organist and as a composer we need not mention here. What we would like to bring out is the fact that there is nothing selfish or distant in his makeup. He believes in good fellowship among organists. And a man of his ability and reputation can do much for his fellows in just this way, aside from his playing and composition. Aloofness does not benefit a man, no matter how great. Mr. Noble undoubtedly holds today a warm spot in many men's hearts quite as much because of his contact with them at the N. A. O. conventions as through his other achievements.

RECORDING HISTORY

"The greatest function of a convention is to make good copy for the printer," writes "De Profundis" in his organ department in the Musician for August, and he adds by way of explanation:

What availeth yeast without dough? "A little leaven leaveneth the whole lot," but without the public prints how is the leaven to reach the whole lot of those who stay at home?

The good accomplished in a convention is then as nothing compared to the good which should be accomplished by a convention. It is not that the newspapers and magazines need the copy; but these agencies are the most vital of forces in spreading the inspiration there generated. They are the network of wires that distributes the current to the homes of those who can't take their batteries down in person to be recharged.

Our feeling is that one of the best values received from attending such a meeting as that of the N. A. O. in Cleveland last month is gained from the personal contact—listening to the varied styles of the different recitalists and enjoying the acquaintances formed. But The Diapason also realizes that not all can give themselves this pleasure and benefit. It is our aim, therefore, to carry to a circle of more than 5,000 as full and accurate an impression of the meeting as possible, giving them as nearly as we can what 200 or 300 received directly. In other words, we furnish in canned form the delectable things which those who have access to the garden and the orchard obtain fresh. It is also our aim to make a historical record, through these columns, of the things done in 1925 and other years by our organists. Our columns this month are devoted to a full account of the Cleveland convention for the foregoing reasons. We would commend to our readers especially that they read the papers presented, to which much space is devoted.

JOHN J. McCLELLAN

The death of John J. McClellan removes an organist who was heard by perhaps larger and more diversified audiences than any other of the present generation. He occupied a unique place. Out in the far west, where the Mormons settled and made the desert blossom, they erected a great tabernacle and placed in it a splendid organ, rebuilt and greatly enlarged a few years ago under Mr. McClellan's direction. And that organ is, without exaggeration, the chief attraction of Salt Lake City. Thousands have heard it and it has been the popular belief in many quarters that this was the world's largest organ. There is no doubt that there is no other organ which so many people went long distances to hear. Himself a member of the Mormon Church, he was educated at the University of Michigan and in Europe. Fully equipped he returned home and for a quarter of a century played at the famous tabernacle. He was a man of lovable disposition and in his work he never lost sight of his listeners' tastes, thus endearing himself where frequently greater men have failed. The affection in which he was held in Utah was well illustrated by the throng at his funeral and the tributes of the leaders of the Latter Day Saints' Church. McClellan's name will be written large in the organ history of the United States.

CALLING FROM MACEDONIA.

While many small cities and those places which are only towns—with from 15,000 to 50,000 population—hunger and thirst after organ music, the organists of talent continue to congregate in the three or four largest centers. It is an unfortunate condition to which attention has been called in the past in these columns. It is not peculiar to organists. Musicians and professional people in general seem to prefer small picking in the great metropolis to a decent income where living is on a more sensible basis. Frequently this office receives inquiries from churches in small cities asking for organists at salaries which are considered very attractive in New York or Chicago, but the city organist to whom the matter is presented refuses to become interested.

True, there are opportunities for other work than organ playing in the great cities, but the small town duplicates them in nearly every instance. An enthusiastic, sensible, well-prepared organist can do wonders in the city from 10,000 up. Instances could be mentioned in large numbers in which it has been done.

In a communication to Musical America a southern singer writes plainly on this subject and tells of the splendid chance for choral conducting found in a small place. The writer points out that musical opportunities galore await the wise musician. This singer, who held good positions in New York and was apparently successful in his profession, found the success awaiting him in the outside world greater. He says:

If you are a musician to whom the praise and applause of an audience is dearer than life itself, if you are mediocre or lacking in necessary preparation, not having served a full apprenticeship, if you do not like hard work, if you are not resourceful, stay where you are. The same problems which confront you in New York will meet you elsewhere, and the folks in the "sticks" are harder to fool than you might imagine.

However, if you are a real musician, longing for opportunities the oversupply of musicians in New York prevents you from having, your problem is easily solved by finding a community in which you would like to live. There do your ploughing, and your crops will yield a rich return—that is, rich as musicians' crops go.

The fact that some mediocre organists have failed in the small city should not deter the capable person. There are ripe fields waiting and people in countless places who will receive a real organist and teacher and conductor with open arms. The man or woman who serves these communities will be just as surely building a reputation and doing a work worth while as the one who remains amid the great crowd.

Here is a new one sent in by a theater organist. He writes: "We were having bad weather lately—the heat and dampness alternating, in addition to the fear that the cooling system would play havoc with the organ, as it had done in times gone by to the old instrument. So the manager cautioned me not to let the strings get too 'strong' (tight). He was very anxious to impress me that they would 'bust sure as fate.'"

The soviet government of Russia is reported by way of Germany as having placed a ban on the guitar. Students at the university in Moscow have been forbidden to play the guitar on the ground that it is exclusively an instrument of the bourgeoisie and not fitted for use by the proletariat. Well, there must be some good in the soviet government after all.

GOOD IN "BLIND" PISTONS.

Brookline, Mass., Aug. 20, 1925.—Dear Mr. Gruenstein: The August Diapason is an exceptionally interesting number. I think I read about every word in it, even some of the "ads." It is fun to read the views of the different wise ones on the "unit" and "straight" systems, and all the other things about which they can dispute. Out of it all will come the best in the end. It takes time to try out all the new and freak things and *some* of them may prove good to keep. See how long it has taken for us to come back to mixtures as essential to a good, balanced organ even though good Mr. Audsley was continually preaching and berating us for not listening. Remember, too, he was in favor of the much abused "blind system." Perhaps we will come to find he was *right* after a while.

It is very encouraging to those of us who agree with him on this point to read in Senator Richards' article on the Atlantic City organ, page 13, last column, his rather bashful, apologetic assumption of responsibility for having placed twenty-five "blind" combination pistons in this noted organ. He explains very lucidly their operation and advantages and concludes with: "Certainly this system is not so far behind the times." The light is breaking! It would increase faster if the boys and girls who play the machine would only give the system a good, fair trial. Most of them don't know—at least by experience—anything about it or its many artistic advantages. They think when they poke a piston that a lot of noisy stopknobs and inside mechanism must move or there is something wrong. Mr. Audsley, with his deep study and keen insight, even though he was not a player himself, saw the many advantages of this "dual" or "blind" system. "Blind" is a misnomer; it is no more "blind" than any part of the organ which requires the user to see an indicator light. And it is easier to see one light and know what it means than to look over "twenty or forty, or more," stopknobs. And if one wants to get back to a nice original combination it is a lot easier and quicker to press one zero piston than to rearrange "twenty or forty, or more" stopknobs by hand, or by the nearest movable piston, and the balance by hand. And you can arrange what you want farther in advance and get it *instantly just when you want it.*

I did not set out to bore you with arguments which you know and have heard often before. But I was pleased with Senator Richards' paragraph on this topic and just *had* to let you know it, for you are "one of our lovable fellows" even though you have not been converted to the true faith on this subject! Some day you will be and possibly Mr. Richards may lead the way for many to follow. His knowledge and influence are great. I have much hope for him!

C. D. IRWIN.

Chair for D. C. Garretson.

DeWitt C. Garretson of Buffalo has been appointed by Bishop Brent to the chair of church music in the DeLancy Divinity School, succeeding Frank Damrosch, Jr.

The Free Lance

By HAMILTON C. MACDOUGALL

Did you ever feel so exhilarated that you thought you had the world by the tail? In the pre-Volstead days I imagine that there were people who felt that way from sheer bibulosity, but in my case I wish it clearly understood that western unconventionality and Colorado scenery are responsible. Do you know Denver (that queen of cities), or Boulder, or Cheyenne and its frontier day, or Estes Park with its snow-crowned summits, or Big Thompson Canyon? And have you ever experienced the cheerful hospitality of the people west of the Mississippi? In its warmth the New England glumness and superciliousness melt away.

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How many of the "old guard" realize that Samuel A. Baldwin of the College of the City of New York has completed eighteen years of free organ recitals—sixty a year? Players may come and players may go, but Professor Baldwin gives us an agreeable impression of well-deserved permanency. The summary of last season's recitals has made its appearance and bears abundant evidence of the catholicity of his taste. Over 10 per cent of the numbers are first-time pieces and a reasonable use of transcriptions is not disdained. With all diffidence I wish to suggest that in the next edition of the summary the publishers of the various pieces be in some simple way noted, and that for it a sum sufficient to pay the expenses of printing and mailing be charged.

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I am beginning to speak a little more softly when I praise the picture player at the expense of the average church organist. Not that I take back one word in my former praises, but that with me the flip-flap staccato style, the Chinese gong, the thunder stop and the various sorts of drums begin to pall. Occasionally there are to be heard theater organs that sound, at least once in a while, noble and dignified in tone, but a large proportion of them are tonally pretty poor. I cannot help liking the good old diapason tone, which shows what an old fogy I am. Lest, however, I seem to be running amuck in criticism, let me say that two of the three noblest organs I know are theater organs; I allude to the Estey in the Capitol, New York, and the Austin in the Eastman, Rochester. I also gratefully acknowledge the keen pleasure I had a few weeks ago in listening to the picture organ playing in one of the large theaters in Chicago, and in the Loew State in St. Louis.

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What is to be the ultimate effect of broadcasting in this country on the musical profession in general? If it be true that the sale of talking-machine records has fallen off three-quarters, many of our concert singers and players will have a greatly diminished income from that source. A friend told me that some years ago his royalties from phonograph records amounted to $1,500—and this for a piece of no great popularity. This income is now probably next to nothing. A music publisher only yesterday was complaining to me bitterly of the small royalty paid to the composers of recorded pieces and showed plainly a good deal of satisfaction in the diminishing profits from the phonograph business. At the bottom of the whole trouble is the uncertainty as to the property rights in a player roll or in a gramophone record; and it seems to me that the radio is still another and a very serious complication.

How is the composer or publisher who owns a copyright to protect his rights in the matter of broadcasting? It must be remembered that copyright may and often does extend to performance as well as to publication.

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The season is again at its beginning and our church players and directors are planning the work for the special services and the special seasons. The eternal round of "The Holy City," "The Messiah," "From Olivet to Cal-

vary" or the "Seven Last Words" is begun. Don't you wish you had written a work with the enduring popularity of Gaul's "Holy City"? And yet is there one of us who is not above making a cheap joke at the expense of Birmingham's popular composer? There are first-rate church cantatas by American composers, and some few of them are working their way into steady and increasing use, but it is so much easier to do again this year what we did year before last than it is to stir our stumps, look for something that is both new and good, and put it on despite the inertia.

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What do you think the effect of Alfred Hollins' organ playing will be on American organ playing? It must be remembered that we have long been instructed by French virtuosi and that our standards are more or less consciously French. Guilmant and Dupre have made marvelous improvisations for us. Now comes along an Englishman, a virtuoso player whose compositions are largely overlooked by the Franck-Widor American player, and whose fluent improvisations are much different in style and musical value from those of Dupre. Will the genial and human playing and extemporizations of Hollins make a dent in Gallic musical armor, or will French influence be strengthened? I regard the Hollins tour as one of great importance to organ playing in the United States.

Six-Manual at Sydney, N. S. W.

Grove Park Inn, Asheville, N. C., Aug. 5, 1925.—Editor The Diapason: I notice with no little interest a letter in your August issue, signed by Mr. Matthews of England, from which I quote as follows: "One can only view with amazement the absurdity of the projected six-manual organ and its perpendicular top keyboard." I presume this is meant to reflect on the Aeolian being built for Dr. Palmer of Davenport, Iowa.

Those who know Frank Taft and his work hardly need to be reminded that the Aeolian Company will be unlikely to produce an "absurdity." This, however, is not my sole reason for taking up your valuable space.

If you will turn to the January issue of The Diapason of 1911 you will find a story about one of the greatest organs in existence, the Town Hall organ at Sydney, N. S. W., having six manuals and being built by Hill of London. I am afraid Mr. Matthews of Guernsey does not post himself properly before he criticizes.

Very sincerely yours,
F. L. SEELY.

Mixtures, Old Pipes, Etc.

Holyoke, Mass., Aug. 18.—Editor of The Diapason: Mr. G. W. Till, in your current issue, is most interesting. He can antedate his first item, however, by a century or so—sixty years ago New York had an organ with extended bass for pedal use, and (trusting to memory) Renatus Harris put in Westminster Abbey a similar instrument. It had, I believe, only one pedal stop. It was the organ Turle played. Item 6 is interesting, but would appear not very useful except to give "beat" and accent by "touch."

The writer wonders if the following idea is crazy: The organist in a small "movie" who plays with orchestra frequently cannot hear himself play. His organ is frequently quite out of pitch with orchestra and piano. Free reeds do not change pitch. They can be placed in the theater pit and can be heard as "fillers"; for a small orchestra they are as useful as pipes. They cost almost nothing, and crescendo and decrescendo is obtained by pressure. Why not include eight sets of these in such an instrument—good, solid, broad reeds such as used to be made by Mason & Hamlin fifty years ago?

It is good reading to find Mr. Till and others not consigning mixtures to oblivion. In my view no builder or player who is satisfied with an organ without mixtures has a trained ear. To listen to an organ without mixtures to me is to feel it can't breathe. It is like listening to a singer who has bad production of voice. Fine mixtures sink deep into the ears. They "satisfy." An organ can live without reeds, but it remains a harmonium without mixtures. I well remember going into St. George's, Hanover square, London, about 1895 to hear the "new Hope-Jones organ" and going into All Saints', Margaret street, to let Lewis drive Hope-Jones out of our ears.

"Experientia docet" and sixty-five years of "experientia" is time enough to digest quite a large dose.

Mr. Pasquet speaks of the value of an organ architect where funds are limited. Quite o. k. How many people realize the appalling waste that goes on in scrapping fine old instruments and putting in new ones with far less real tone? Your Amati grows in value. Why should you sell your beautiful old pipes which Hutchings, Odell and others made—big scale, solid, noble—for nothing and install a weird console full of useless but ingenious electric contraptions and puny pipework? Why will you accept a label "tuba" which ought to be "tin trumpet?" I could take you to a church where one of our most prominent builders has put in such a thing and displaced a genuine organ. No more extravagant, wasteful, regrettable plan can be pursued than throwing away what is good. A good organ architect can give you twice for your money by supplying modern action and revoicing. All of which is true, but not commercial.

GEORGE BUDD, A. R. C. O.

Architect but Without Fee.

Claremont, Cal., Aug. 13.—To the editor of The Diapason: I was much interested in the article by Ernest M. Skinner on the organ architect in the July number of The Diapason, and the several rejoinders in the August number. Possibly I may be pardoned for offering a bit of pertinent testimony out of my own experience, which vocationally has been that of a college professor of physics, in which capacity I have often lectured on the physical theory of musical instruments in general. As an avocation I have all my life been deeply interested in the organ, having had years of experience in the capacity of church organist, in caring for various makes of organs, and in acting as adviser to committees in the purchase of organs. While making no pretense whatever to being an organ architect, I believe my experience has enabled me to render helpful service to those seeking my advice. I have never accepted a dollar of commission from or "played favorites" with any organ builder, my compensation having come uniformly from those seeking my advice.

In the case of new buildings, where possible, I have gotten in touch with the building architects, worked out with them while the plans were being drawn the proper size and position of the organ chambers for the organ contemplated, and selected the most advantageous position for the console from the organist's standpoint. Specifications have been solicited from a number of reputable builders; from which, after most scrutinizing study from the viewpoint both of the one who plays and the one who cares for the organ, the most inviting and attractive have been selected (not the lowest bidders, by any means) for further investigation. This has involved a visit to the factory; careful inspection of the details of construction; materials used; scales, weight of metal, quality of wood and general finish of pipes. Then a visit is made to several organs of their make already installed, to test from the standpoint of the organist the rapidity, responsiveness and general reliability of the action; the quality of voicing, evenness of regulation, and tonal blend, especially of the full organ, and the adaptation to the acoustics and uses of the auditorium. Then a climb into the organ chambers to inspect the installation; the accessibility of the various parts, such as chests, switchboards, action boxes, manual and pedal registers—a matter which in my years of experience I have found too often neglected, but which is one of more importance than might be expected, for a large part of the expense of upkeep is for labor, and the time required depends very largely on the accessibility and ease of getting about for tuning, making repairs and adjustments, chasing out and correcting faults. Not infrequently the success or failure of a recital may depend upon the readiness with which ciphers, or dead notes, the bete noire of the recitalist, can be eliminated.

Upon completion of the investigations a carefully prepared report of my findings, together with the specifications, is submitted to the purchasers, the meaning and significance of the several specifications and their relative merits being interpreted to them so far as possible. After the builder has been chosen, where feasible a return trip is made to the factory and further details are worked out with the superintendent; such addenda as are mutually agreed upon being incorporated in the final draft of the specifications to be submitted to the purchasers for signature.

If practicable frequent visits are made during the process of erection and upon completion of same the work is carefully inspected to determine the fidelity with which the details of the specifications have been carried out; whether the mechanical work of installation is satisfactory and the voicing and regulating acceptable; in other words, to determine whether the organ is to be officially accepted by the purchasers. In my experience this final inspection is a matter of considerable importance. In a few instances it has been necessary to insist on radical changes in the installation, or perhaps the return to the factory of a whole register for revoicing or to be exchanged for a new set that would better harmonize with the rest of the organ. In fact, I would stress the importance to the purchasers of having a competent representative of their choosing to look after their interests in the final inspection.

Mr. Skinner refers to the St. Paul incident, where the organ architect failed to find any suitable space for the organ, while the organ builder did. May I suggest that instances have come under my observation where a builder has more or less spoiled a fine organ by crowding it into space altogether too small for the size of the organ. Better effects would have resulted if the organ had been reduced in size, giving the registers retained more speaking room and better placing. I therefore agree with Mr. J. E. Pasquet of New Orleans that an "honest, competent and disinterested party" can be of real and worthwhile service to the average purchaser or committee.

In conclusion may I say that my relations with various organ builders with whom I have had to deal have been of a most cordial character and that I have uniformly met with a spirit of friendly co-operation.

GEORGE G. HITCHCOCK.

Geneva Organ at Mooseheart.

An organ built by the Geneva Organ Company for Mooseheart, the children's home on the banks of the Fox river near Aurora, Ill., supported by the Loyal Order of Moose, was dedicated Aug. 2. Albert F. Brown, organist of the Fargo Theater at Geneva, presided at the console. It is understood that the instrument will be used for the purpose of giving musically talented children at Mooseheart instruction in organ playing. Mr. Brown played a popular program for the opening, including the following selections: "Il Trovatore" (fantasia), Verdi; Serenade, Grunfeld; Triumphal March from "Aida," Verdi; "To a Wild Rose," MacDowell; First movement, Egyptian ballet, Luigini; "My Rose in the Garden of Love," Lockwood; Coronation March from "Le Prophete," Meyerbeer.

The organ in Grace Church at Ishpeming, Mich., after about seventy years of duty is to be replaced by a new one which is to be constructed by the Bennett Organ Company, Rock Island, Ill. The new instrument will be of electro-pneumatic type, with fifteen speaking stops.

Frank L. Sealy, warden of the American Guild of Organists, was in Omaha late in July, on his way back from the Pacific coast, as the guest of the Nebraska chapter of the Guild. Mrs. Louise Shadduck Zabriskie, organist at the First Presbyterian Church, presided at the luncheon given for Mr. Sealy at the Happy Hollow club.

The Placing and Planning of Organs

By H. LEROY BAUMGARTNER

Paper Read at the Annual Convention of the National Association of Organists, Cleveland, Ohio

Organ planning today is a complicated problem, involving phases of architecture, acoustics, mechanics and electricity. To be well informed on all these matters is of the utmost importance to anyone who would participate in the planning of an organ. Yet how often is it found on the completion of an organ that someone has erred in one of these particulars or another! Sometimes it is an organ builder who has made a bad job of placing the organ; sometimes it is an architect, who has disregarded the space requirements of good builders; quite often, no doubt, the guilty one is an organist, who has drawn up a weak plan or a freak plan because he knew very little of the technique of organ building and the requirements of good architecture.

This paper is addressed primarily to organists, and will be devoted to certain points which organists ought to consider. Foremost among these is the placing of the organ in the building. To ascertain what is desirable and what is not, let us consider the placing of a number of existing organs.

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In a certain New England city a fair-sized three-manual organ is placed in the front of the church. To save floor space in the vicinity of the pulpit platform, the architect conceived the ingenious idea of putting the organ on a third-floor level, with the choir loft and console directly beneath the organ on a second-floor level. Tucked away in this location the singers can scarcely hear the organ while singing and the organist is quite unable to judge what the combined effect of choir and organ may be.

While this is not a typical case, it is not uncommon to find organs unfavorably placed in one way or another with respect to the position of the choir or organist. In the church in which I now play the organ stands in a rear gallery. It is built in the manner common to old organs—great at the front center, choir back of the great, swell above great and choir and pedal at the two sides. As the space between the gallery rail and organ is meager, the singers are compelled to stand very close to the organ. In this position it is easy to hear the great and choir organs, but the tone of the swell very largely passes over the singers' heads. This makes it difficult when playing on the swell to give adequate support to the singers without making the accompaniment seem too loud to the congregation. In addition to this, there is another objection to this type of layout in that inequalities of temperature at the several levels add to the difficulty of keeping the organ in tune. For these reasons it would seem advisable, wherever possible, to put all the manual divisions at a fairly low level, and as near the same level as possible. In large concert halls and high Gothic churches conditions are somewhat different, and it may be possible, because of great height, to build an organ on several levels without serious disadvantage. Such an arrangement is found in the gallery organ of Trinity Church, New York. As a rule, this arrangement should not be used unless the ceiling of the building proper is enough higher than the highest organ chamber to avoid temperature trouble, and it would seem best to avoid it altogether in a chancel organ that must be used for accompanying.

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Some years ago I heard an opening recital on a three-manual organ in a church of moderate size. From the printed scheme of stops I anticipated an organ of adequate capacity, but it soon became evident that the organ was capable of no real fortissimo. Examining the instrument at the conclusion of the recital, I found an organ space of fair size, but noticed that the shades of the swell and choir organs were made to open behind a low, narrow arch which was pocketing a large part of the tone. Another builder, confronted with a similar problem in a prominent New York church, installed a four-manual organ in a large tower chamber having a comparatively small opening, and did his best to overcome the unfavorable situation by utilizing the pockets at the sides of the tower as expression chambers, and letting the shades open toward the center. This organ, though it contains many beautiful stops and produces admirable effects up to a certain point, is not as satisfactory as most of this builder's large organs, owing to its bottled-up placing.

An architect, in planning a church for a mid-western city, proposed to place the floor of the organ chamber about the height of the bottom of the grille opening into the church. This opening was to have had a maximum height of about seven feet. To secure sufficient height for the small organ contemplated, the architect planned to place the ceiling of the organ chamber some six or eight feet above the uppermost point of the grille, and it was only through quick action on the part of the designer of the organ and the chairman of the building committee that the organ space was changed. Learning that the architect's reason for the original plan was to provide a passage for the minister and choir, the organ designer suggested running the passage through the organ chamber, instead of under it. This eliminated one floor and permitted the placing of the windchests at about the level of the bottom of the opening, which, in turn, made it possible to lower the ceiling to a point within a few inches of the top of the opening. The result is that practically the full value of the organ is realized in the church, whereas the original plan would have reduced the tone very materially.

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Organs installed in cellar chambers seldom prove altogether satisfactory. In a large concert hall it proved impossible to put the echo above the ceiling, so it was placed in the cellar near the main entrance to the hall. At the console the echo is almost inaudible until the shades are fairly well open. With the shades open, people sitting in the rear third of the hall get the impression of a substantial antiphonal organ rather than an ethereal echo; people in the first balcony hear the echo organ at about the right strength, while those in the top gallery hear it somewhat more faintly. A stone cathedral in another city has an antiphonal tuba in a cellar chamber near the entrance. Heard from the middle of the church, the effect is all that can be desired; I dare say, however, any unsuspecting person who hears it for the first time when sitting in a rear pew will get a very different impression.

Residence organs, from sheer necessity, are often consigned to the cellar, with the result that the tone is apt to be more or less muffled by rugs and furniture placed over or near the openings. An exception to the effect here mentioned was observed in one residence. The music room is about twenty feet square, the organ is placed in two cellar chambers, and the tone is admitted through two metal grilles, one of which is under the grand piano and the other under a large couch. Owing to the unusual directness of the openings, the shades being mounted horizontally in the ceiling of each chamber, there is practically no loss of power. In fact, it is just a little too easy to localize each voice of the organ as it rises from one or the other of the two openings. Whether or not this fault could have been avoided through a rearrangement of the chambers and shades I am unable to say; but I believe that where a two-chamber organ must be placed in a cellar, it might be desirable to use vertical shades opening toward a common sounding board. This should have the effect of delivering the tone to the music room as a blended whole.

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Coming now to the practical problem of planning, one must first decide on the general type of organ to be built. Organs may be classified in several different ways. First, there is the distinction between organs that are entirely enclosed and those with the great and pedal, or parts of these divisions, exposed. Of those that are enclosed, some are built in one chamber, some in two, and some in three or more chambers; some provide a separate chamber for each manual division, while others group two divisions in one room, or divide one division between two rooms; and still others add one or more "floating" divisions to the resources ordinarily found in a complete organ. Then there is a further difference between organs that are concentrated in one location and those that are divided across a chancel or stage, or divided between the two ends of a building. Of those that are concentrated, some are arranged with the sections standing side by side, while in others the sections are placed one above the other. Finally there is the distinction between the "straight" type, the "augmented" type, and the so-called "unit orchestra" type. What instrument other than the organ exists in such a variety of forms, or offers the designer such scope for the exercise of artistic imagination and individual taste?

The alternative arrangements noted in the previous paragraph call for no discussion on my part, as one must choose, in each individual case, the arrangement best adapted to the kind of building, style of architecture, and use or uses to which the organ is to be put. In refraining from comment on the three-cornered controversy among advocates of the "straight," "augmented" and "unit" types, my reason is not that I lack an opinion, nor yet that I am averse to expressing it, but simply because this phase has been thoroughly aired in recent months, and the expression of my opinion would contribute nothing new to the debate. I am omitting also all comment on the tonal structure of the organ, as the opinions of various writers on that subject are undoubtedly familiar to all who have been reading our organ journals.

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When one has settled on the type of organ to be built, the number of chambers wanted, and approximately what sets of pipes are to be accommodated, the next step is to consider what is desirable in the structure of the chambers. While there are no absolutely fixed proportions of width and depth, it is generally agreed, I believe, that a chamber should be wider than deep, and if, for any reason, it should prove impossible to observe this rule, that the ceiling should be made to slope upward from back to front at an angle depending on the narrowness of the chamber and its height in the building. Those who encounter this difficulty will find a full discussion of the problem in Mr. Skinner's book on "The Modern Organ."

Another important consideration is the area of the expression shade opening in proportion to the area of the exposed wall of the chamber. Good builders, as a rule, make this opening as wide as conditions will permit, thereby avoiding the evil of excessive pockets at the sides. For a similar reason many advocate that the opening for the shades must extend upward from the mouth line of the pipes on the main chests to a point as near the ceiling as possible. A few builders go so far as to put shades in the top of a chamber where conditions will permit, but unless the reed pipes in such a chamber are covered with fine gauze to intercept falling particles of dust, these additional shades may cause more trouble than they are worth. Generally speaking I believe it is wise to provide for the largest possible opening, especially where a big open tone is imperative, as in an enclosed great organ.

Yet it must not be supposed that pocketing is bad in every case. Much depends on the effect aimed at, the size of the chamber and the wind pressures used. Large pockets in chambers of ordinary size would, of course, be ruinous to the power of the organ; smaller pockets, however, may be of some value in those divisions of an organ relied upon for delicate, mysterious effects. The largest pockets known to me in any successful organ are in the four-manual in Woolsey Hall, Yale University. Here there are pockets of between three and four feet above the shades, and in the swell and solo chambers there are also side pockets of several feet. Were it not for the unusual size of the swell and solo chambers (about eighteen feet wide, fifteen feet deep and twenty-five feet high), the unusually large openings (about 200 square feet for each of these two chambers), and the wind pressures used (ranging from ten to twenty-five inches), I fear the handicap of fairly large pockets would have been too great. As a matter of fact, these pockets are not really very large in proportion to the size of the chambers, and I have yet to hear swells capable of a more delicate pianissimo or thrilling crescendo than these.

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In this connection it should be noted that the shades of which I have been speaking are three inches thick. While it is impossible to lay down any hard-and-fast rule as to the proper thickness for swell shades, owing to differences in the number of stops enclosed, wind pressure used, range of crescendo desired and methods of construction and felting used by different builders, I am convinced that many builders use shades of insufficient thickness to reduce the tone of the louder stops to an effective piano. Only this summer I was shown a new three-manual organ having shades no thicker than one and one-fourth inches. While I am willing to admit that such shades may be suitable for a small choir or echo organ on fairly low pressure, I cannot help feeling that heavier shades ought to be used, as a rule. Some builders claim there is a possible advantage in using thick shades that are partly hollow, as the internal air-space not only saves wood and lightens the weight of the thick shade, but is said to be more resistant to sound than solid wood. I have no conclusive data in regard to this, but have heard the statement from various sources. Possibly this idea, like that of the "sound-trap" between shades, originated with Hope-Jones; how extensively it may be practiced at present I am unable to say. Thick shades, if made of solid wood, should not be cut from one piece, but should be built up of a number of strips glued together. Where the size of a swell-shade opening would require shades more than eight feet long, they should be divided into sections, because very long shades are more likely to warp than short ones. All shades, of course, should be thickly felted.

Where all the shades of a given chamber are to be connected mechanically and made to open together through the agency of a swell engine, the number of stations or degrees of crescendo is of some importance. Some swell engines have as many as sixteen stations, some as few as six or eight. While it is possible that a small number of stations may serve for a very small swell, it is certainly obvious that a swell of any great power should have a larger number of stations if a smooth crescendo is to be obtained. For obtaining abrupt fortes and pianos there is probably no arrangement more sensitive than a well-built system using a separate pneumatic motor for each shade, but unless the chamber is large enough to require ten or twelve separate shades, this system is not particularly well adapted to the production of a slow, even crescendo. With large chambers having fifteen, twenty or more shades, this system gives excellent results even in a slow crescendo, provided, of course, that the first shade is allowed to open very slightly and each succeeding shade a little more widely until the climax is reached at the end. Where this system is to be used, the following points may well be specified: (1) The shades must be opened with strong springs. This insures rapid opening and provides for keeping the shades open when the wind is off. (2) The shades must be closed with pneumatic motors of ample size, operating with a wind supply of sufficient volume and pressure to assure instantaneous closing. Where speed is especially important it may be well to specify that each shade be fitted with ball bearings. Doing this is said to add about a dollar per shade to the cost of the organ, but it would seem to be worth it. (3) To overcome any hissing noise in the motors, they should be enclosed in a

padded muffler-box. (4) A pneumatic buffer must be provided for each shade to prevent banging.

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There seems to be considerable difference of opinion as to the best material for the walls of the chambers, all of the following having been used or championed by one authority or another: (1) Single thickness of wood (old-fashioned swell-box); (2) double thickness of wood, sometimes interlined with building paper, sawdust, or other sound resisting material; (3) double thickness of wall-board or plaster-board, mounted on wooden frames; (4) reinforced concrete or cement; (5) structural chambers of stone, brick, hollow tile or lath and plaster, and (6) plate glass. Those who still advocate wind pressures of four inches or less for enclosed pipework seem to be content with swell-boxes of a single thickness of wood, but the great majority of organ experts today seem agreed that single-thickness wood swells are of little use when pressures of five, six or more inches are used. Here and there one can find such swells in organs built today, but as a rule one can be sure they were made so for reasons other than devotion to the art of organ building. Of the other types those with an internal air-space seem to be favored among good builders. When the chambers are constructed as an integral part of the building or are subsequently built in much the same way, care should be taken to provide a hard, smooth surface for all inner walls of the chambers. For this purpose Keen's cement plaster is recommended by one of our best builders.

To arrive at a suitable height for any given chamber, one must consider the length of the tallest pipe. If this is an open pipe of 16-foot length, the chamber should be normally about nineteen or twenty feet high, though it is possible, in case of necessity, to accommodate certain classes of 16-foot pipes in lower chambers. Those which can be most easily mitered are the 16-foot reeds. Wood and metal diapasons can be mitered one turn without very much trouble, but strings are difficult to miter successfully. The main windchests for the manual divisions (8-foot pipes and shorter) are placed normally at a height of about ten or eleven feet below the ceiling, and sufficient space for reservoirs and access to mechanism must be allowed below the windchests.

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The proper area for any given chamber is computed by considering the windchest dimensions for the pipes to be used, to which must be added extra speaking space in the case of large pipes, and sufficient room for the tuner to gain access to every pipe. To discuss the dimensions of windchests with any exactness would involve the presentation of extensive tabular data. Though I do not wish to weary anyone with tedious tables, I find it impossible to say anything useful on this subject without giving certain basic figures. The lengths of seventy-three-note manual chests containing normal sets of 8-foot length and under, as given by three builders, are 9 feet 3 inches, 9 feet 6 inches and 10 feet 6 inches, the last figure being furnished by a builder who uses a patented universal air-chest system that requires all the pipes of a set to be set in a straight line. Sixty-one-note chests are from nine inches to a foot shorter in each case. From these figures it is evident that a chamber containing even a small number of stops should have a minimum width of 9 feet 6 inches, 9 feet 9 inches, or 10 feet 9 inches, according to the builder. Chambers having two or more 16-foot stops or a large number of large 8-foot stops should be wider—say thirteen to fifteen feet—to allow room for separate bass chests at the sides of the main manual chests.

To plan the depth of a chamber from front to back, one should first allow about eighteen inches for ladder space to reach the tuner's walk on the main chests and then add an average of seven and one-half to ten inches, according to builder, for each set of average manual pipes. The space required for 16-foot stops varies greatly, according to scale and kind of pipes, but an organist may be sure a 16-foot stop will require from two and one-half to three times as much space as an 8-foot stop of the same class. Often the pipes of a 16-foot set are divided between two chests, the pipes from 8-foot C being set on the main chest level as an 8-foot stop and the twelve pipes from 16-foot C being set on a low chest near the floor. When this is done, speaking room for the bass pipes is provided by the open space surrounding the reservoirs under the main chests.

If an organist will take the trouble to investigate the layout of good organs for himself, so he can make an appropriate scale drawing of what he wants, he will have little trouble, as a rule, in persuading the architect to allow proper spaces for the chambers. This, of course, should be done as soon as the plans for a new building are begun: if the organist delays in stating his demands, he may have to be content with whatever space is left.

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Inasmuch as organs are often put into old buildings, it may be of some value to state in a general way what can be put into chambers or boxes of various sizes, making due allowance for ladder space inside the chamber. In a chamber or box about 6 by 10 or 11 feet, one can put about seven average sets of 8-foot length and under; in a chamber 8 by 10 or 11 feet one 16-foot stop such as lieblich gedeckt, dulciana, viole or gamba, and seven or eight average sets; in a chamber 9 by 11 or 8 by 12 feet, one 16-foot stop and from nine to eleven average sets; in a chamber of 10 by 13 or 14 feet, two 16-foot sets and twelve or thirteen average sets. A chamber 11 by 13 feet in size can hold an enclosed great of eight average sets plus a 16-foot bourdon of sixty-one or seventy-three pipes and a pedal 16-foot diapason of forty-four pipes; a chamber two feet wider than this provides room for two or three additional sets of pipes for the great, while an additional foot at the back or side allows room for a twelve-pipe pedal extension of the great reed.

It would be possible to go on with such illustrations, but these are sufficient to show the method. Some builders, by crowding the pipes somewhat, or by using space-saving devices not readily apparent to the organist, would be able to put several more sets of pipes in a room than I have indicated, and there may be some who would want to put in fewer pipes. I have tried, however, to be liberal in my allowance of room, and I feel confident most builders would have no difficulty in accommodating the number of sets mentioned.

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Though one would suppose an organist might safely leave all details of interior layout in the builder's hands, certain things have come to my attention that lead me to suggest that it is sometimes advisable to examine the builder's blue-prints before construction is begun. In an instance that came within my own experience, a builder's blue-print showed but one reservoir for the great, choir and two pedal stops, though the specifications plainly called for separating the wind of the great and choir. If the mistake had not been detected in the blue-print, it is likely that this organ would have been short at least one reservoir when delivered.

As for the arrangement of the pipes in the chambers, good builders can usually be depended upon to do the right thing, but even here there are chances for strange judgments. In an organ having an enclosed great, the large diapason was placed at the extreme front of the chest and within a few inches of the shades. This was done, I suppose, to allow as much space as possible between this diapason and the smaller one, as there is a well-established principle that two or more diapasons should be separated from one another on the chests. In this case, however, another important matter was overlooked. Placing this diapason so close to the shades had the ruinous effect of changing the pitch of many of the pipes as the shades turned from one position to another. Despite the best efforts of the tuner, this stop simply would not stay put. Finally, in desperation, the tuner turned the pipes around, facing the mouths toward the back of the chamber, which made it possible to put the stop into usable condition. Had the space for the tuner's ladder been put at the front of the chamber instead of at the back, this difficulty would have been avoided, though in this case such a solution might have led to something almost as bad, in that it would have pushed the main chests back against an outside north wall. Where it is impossible to put the tuner's walk-space between the shades and the nearest pipes, it may be better to put small pipes, such as mixtures, 4-foot flutes and the like, at the front of the chamber, as these seem less likely than large pipes to be pulled out of tune by the turning of the shades. Another possible solution, where the chamber is deep enough, is to use chromatic order windchests set endwise to the shades. This makes it possible to set the low C of each set at the back of the chamber and the treble end of each set nearest the shades. Though it may not be absolutely necessary to do so, some builders take the precaution to separate the ranks of a pair of celeste pipes. This is easy to do, and is said to be of some value. To facilitate tuning of celestes, it is a handy thing to have a special switch in the chamber, by means of which the tuner can shut off one rank or the other at will.

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When the subject of consoles is mentioned, most of us rise to the occasion with drawn weapons, anticipating a free-for-all fight over that dreadful word "standardization." Let me hasten to raise the flag of truce! For I have nothing to say at present about the form or position of the things we handle or kick at when we play, though I have in mind a few things that ought to be said about console mechanisms and certain other mechanisms of the modern organ.

Any mechanism is as good as it works. Judged by this standard, we may safely say that most American consoles built within recent years are reasonably convenient and reliable. But, to tell the truth, there are some that do not work as they should—stop contacts fail to respond, couplers fail to come on or go off, key contacts go dead at the most inopportune times, expression pedals sometimes fail to open or close the shades completely and promptly, and combination pistons refuse to be set or, when set, refuse to operate unless the player stops playing long enough to wheedle the sluggish mechanism into doing its duty. Then, too, there are combination mechanisms that work with precision, but have the vice of advertising that fact too loudly. Naturally no one organ is guilty of all these faults all the time, and it would be unfair to represent it so. But if there is anything that can rob a player of peace of mind, it is having to deal with a temperamental mechanism—one that works sometimes and fails to work the next time.

This matter of mechanism is one that is very hard to deal with in specifications. Few of us know enough about mechanics and electricity to design workable mechanisms of our own, and as for telling the average organ builder how to do it, we might as well command the Statue of Libery to sing "Deutschland über alles" on St. Patrick's Day. Yet there is one thing we can do. By investigating the mechanisms found in organs of different makes, we can learn what to expect in consoles and actions, and refuse to give contracts to builders whose mechanisms fail to measure up to certain definite standards of performance. In this connection it is only fair to say that some builders who formerly made untrustworthy consoles seem to have seen the error of their ways, and have completely changed their mechanisms within the last few years. The fair-minded critic, therefore, will not continue to hold an old grudge against any builder provided there is convincing proof that his present methods are beyond criticism. When once we reach the point of being able to judge a mechanism from the standpoint of good mechanics, we will no longer be at the mercy of salesmen's talking points, nor take too seriously every disparaging word we hear.

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For the benefit of those who may not be very familiar with electrical apparatus, it should be stated that an arc of electricity is formed whenever two live wires that have been in contact are pulled apart, and the breaking of the arc gradually roughens both wires at the point of contact and release. This encourages dust to settle there; eventually the contact point fails to conduct electricity, and a dead magnet is the result. The organ builder's problem, then, is to reduce arcing to the minimum. This is facilitated by using a high-resistance magnet with as light an armature as practicable, which makes it possible to use a low voltage of electricity. To reduce arcing still further, some builders maintain that all contacts should be made with silver wire, or at least with silver against phosphor bronze, as silver is said to be less susceptible to arcing than any other available substance. Other builders, however, among whom are some of the best in the country, maintain it is necessary only to design a contact system in which a bar or roller of phosphor bronze is made to rub or scrape along contact wires of the same material. Though a rubbing contact of phosphor bronze does not completely do away with arcing, it is infinitely better than any kind of non-rubbing contact, for a rubbing contact keeps itself smooth and clean at every point of the rubbed surface except the one point where the arc is broken, while a non-rubbing contact roughens very soon, and then remains rough, at the only point where the wires can touch.

All of this, of course, is a matter of common knowledge among organ builders, and there is probably no builder in the country who will not tell the inquirer that his contacts are rubbing contacts. But there is a vast difference in the extent of the rub, the sturdiness of the parts and their accessibility. Some so-called rubbing contacts rub so little as scarcely to deserve the name, while others are so delicate that the mere act of playing can cross wires that were never intended to touch. Some contacts, especially in unit relays, work very well most of the time, but are so inaccessibly placed as to baffle repairs and replacements when anything goes wrong. In one system with which I have come in contact not only are the primary relay contacts enclosed in a screwed box, but the moving wires are attached to a small block on the inaccessible side of a tiny pneumatic motor. If all the cuss-words said by organ repair men over this type of relay are to be charged against its inventor, I should hate to share his hapless fate. True, none is so foolish as to suppose that an absolutely trouble-proof organ can be built, nor do the repair men voice any hope that such an organ ever will be developed, but it would seem that organ builders should all take enough pride in their work and reputations to make them adopt mechanisms of the utmost durability, and of such design that repairs, when needed, can be made with dispatch and the expenditure of a minimum amount of labor.

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To sum up the points which the organist should investigate with regard to electric actions, one may say: (1) Be sure every drawknob or stopkey makes a positive rubbing contact. If the contact is not attached directly to the knob or key, be sure the stop rod or strip is made of metal or well-seasoned hardwood that will not readily throw the contact out of gear by warping or bending. Be sure the contact material is silver or phosphor bronze, and not an ordinary iron wire or pin. (2) Be sure that all key, coupler and unit relay contacts, wherever or however made, have a rub of a sixteenth to an eighth of an inch—the greater the rub, the better. Better avoid any form of contact that brings a sharp-edged strip into contact with the flat surface of a flat wire. Flat wire which is twisted in such a way as to present its sharp edge to a round contact strip makes an excellent contact; so also does fine round wire in contact with a sharp or round-edged contact strip. (3) Be sure all contacts in the console are made easily accessible by means of hinged or removable keyboards. Those in the organ, whether unit relays or couplers are most convenient for the repair man when of the open type, accessible

while the wind is on. If not of this type, ask the salesman to give a practical demonstration of replacing a broken or burned-out wire; then form your own conclusions as to the practicability of this system. (4) Investigate the location and type of windchest magnets and be satisfied that they are not too hard to get at in case of trouble.

Nearly all windchests are more or less troublesome to enter. Choose a type of windchest with as low a record for ciphers and dead notes as possible, as it is undesirable to unscrew the bottomboards for frequent tinkering at the valves. If a builder can make it comparatively easy to get into the windchests, that is something in his favor; if he can make chests that seldom need opening, that is better still.

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Combination mechanisms are made in so many ways that it is difficult to specify anything except what they are to do. Before giving one's approval to any proposed combination system one should be convinced that it contains nothing loose or flimsy. If it is a system using small metal triggers mounted in wooden stop strips, be sure the stop strips are of well-seasoned hardwood, such as maple, and that the triggers cannot be thrown over by accident. Some trigger systems have been made with weak springs, soft wood strips that swell and contract at the mercy of the weather, and loose connections generally. Avoid these as you would the plague. If wooden strips are very long, be sure one or more supporting strips are provided below the stop strips; otherwise one may have trouble with sagging strips when the setting mechanism is used. Where a combination system is made of metal, see that the triggers or springs used have a firm enough grip to give promise of long life and effective service. Various types of electric switch combinations are also in use. These are usually simple and reliable in construction, but very few of them are adjustable from the stops or keys directly. Some that can be set from the stops or keys are very ingenious, and are deserving of investigation.

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In closing this paper I feel impelled to paraphrase a part of the general confession and say: "I have left unsaid much that I ought to have said, and there is no help in me." I only hope it may not be necessary for me to add: "I have said that which I ought not to have said." If I have said anything which is open to question, I hope the organ builders will enlighten us all from the stores of their experience.

Goes to Columbus, Ga., Church.

Ferdinand V. Anderson, organist and choirmaster for the last four years at St. Andrew's Episcopal Church, Elyria, Ohio, has accepted an offer from Trinity Episcopal Church, Columbus, Ga., and will move his family to Columbus the early part of September and commence his new work the first of October. Ray Brown, formerly of Christ Church, Oberlin, Ohio, will succeed Mr. Anderson at St. Andrew's Church, Elyria.

The Development of Organ Music

By ALBERT RIEMENSCHNEIDER

Paper Presented at the Annual Convention of the National Association of Organists at Cleveland, Ohio

In considering the historical development of our profession I wonder how many of us fully realize the great antiquity and the marvelous influence which the organ itself and organ playing have enjoyed. What other major instrument, with perhaps the exception of the harp, horns and flutes, can trace its source back 2,000 years as an instrument of good standing?

The development has not always been a steady one, to be sure—whole centuries having elapsed without much indication of progress; in fact, a remarkable description left us in a work on architecture by the Roman Marcus Vetruvius Pollio—attributed to about the year 25 B. C.—gives us a description of an hydraulic organ which in some respects is in advance of organs built a thousand years later, notably in the control of each rank of pipes. The popularity of these instruments was, even in those remote times, a thing of general comment, poets and historians having left many allusions to this. Many sayings—probably fiction—have come down to us which give the organ a halo of tradition all its own. Walafrid Strabo writes concerning an organ which Charlemagne had constructed in 812 for his church at Aix-la-Chapelle, after the model of his father's organ at Compiegne, which was sent to France by the Byzantine emperor Constantinus V., that "its dulcet tone caused the death of a female." It is said of a later example of organ building in England: "This organ of Winchester was worked by two brethren of concordant spirit and the tone reverberated and echoed in every direction, so that no one was able to draw near and hear the sound, but had to stop with his hand his gaping ears," etc. The first of these tales is enough to turn green with envy the mooniest of our vox humana and tremolo "sheiks" and the second ought to cause many sleepless nights to some of our open-chest-high-pressure-tuba builders.

With such an honorable background it behooves us to skim lightly the centuries of development in which the progress was made from levers, which were played with the hands or fists, to our modern keyboard on the one hand; and from the time when the organ probably simply served as an instrument for intonation to the period when music was promiscuously designated as for organ or other keyed instruments and served as well for vocal composition. In all these phases of musical development the organ played a major part and at least up to the realization of an instrumental style of composition the leading musicians were largely organists in the service of the church.

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In a paper of this nature it is difficult to give a comprehensive treatise in the short time allotted, because of the manifold influences which brought about the ultimate development of organ music. Among the most important which should be given some consideration are the development and improvement of the organ; the influence of the different national schools of organists and composition, notably the German, Italian, French, Netherland (including Belgium), English, Spanish and, in the last development, Scandinavian and American. These schools should be studied in their different epochs, which are so plainly marked. Further, the influence of the different forms of composition, and especially those which seem to have been the quintessence of the development of organ expression—I refer especially to the Italian ricercare, the toccata, the French canzona, the German chorale prelude, which embodies the whole essence of Protestantism; the fugue, brought to its culmination and immortalized by J. S. Bach; the chorale fantasy and the organ sonata, including the works commonly called suites, symphonies, concertos, etc. To cover this ground within so short a time is very evidently impossible, so I must confine myself to a selection of influences of major importance, omitting many things in themselves of great interest.

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What might be called the period of preparation of organ music leads from the crude attempts of the Parisian school in the first efforts to combine tones, on through the development of counterpoint, imitation and canon by the Gallo-Belgic school and through the dominance of the Netherland school, which included such important composers os Okeghem, Josquin des Pres, Arkadelt, Goudimel, Willaert, di Lasso and ending with that brilliant musician Sweelinck. The influence of this school cannot be overestimated, as its exponents went out into all the world to spread the gospel of music. Into Spain, Italy and Germany they went and founded the important schools of these respective countries, or at least taught the men who did establish the national reputation of each country. This period would naturally come to a close with the advent of the conception of instrumental music as distinct from vocal music. This time came about the end of the seventeenth century, with the appearance of two must unusual musicians, Frescobaldi in Italy and Scheidt in Germany.

Some of the influences at work in the different countries during the first period were as follows:

In Italy the first mention we find is of an organist named Landino (1325), who enjoyed a wide reputation. Contemporaneously with Landino appears Sguarcialupo, another popular organist. After this the influence of the Netherland organists becomes paramount. Claudio Merulo, the two Gabrieli, Diruta, who left an interesting treatise on the mixing and blending of organ registers, and numerous lesser lights bring the first period to a close in Italy.

England during this time showed a veritable school of composition and the great composers and organists were one and the same. In spite of the opposition of the Puritans, to whom organ and choir music was a work of the devil and who destroyed many of the existing organs, a school of composers arose which gave to England a musical prestige not surpassed by any other country and which has not been equalled since that time in England. Such men as Tallis, often called the father of church music; Byrd, Morley, Bull and Gibbons take rank with the best then living musicians, and lead well into the next period with such excellent representatives as Henry Purcell and Dr. Croft and the activities of Handel. Several unusual examples exist in Spain and Portugal. Don Felix Antonio Cabezon, born in 1510 at Madrid, was considered an organist without an equal anywhere. A peculiarity of the Spanish organs of the day was the division of each manual into two parts, so that the right hand could play any group of stops independently of the left hand. The use of the pedal was indicated by a small dot placed under the note and was limited to the more important or supporting notes.

In Germany the first real organists of importance were Paumann (1410), who wrote an important treatise for organists; Hofhaimer, born in 1459, who left a book on organ building, and Schlick, noted for his wonderful mastery of the organ and the polyphonic hymns which he left. The introduction of the pedal into the organ has been a mooted question, but the writings and works of these three seem to take its use for granted.

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Before considering the second period, which commences with the time when instrumental music began to receive its characteristic individuality, and ends with Bach, let us consider a few of the forms which were in common use. The ricercare is a serious composition which develops one or two motives in contrapuntal imitation and is vocal in style. It is one of the favorite styles in which the organists of those days could put their best thoughts.

The toccata shows more of the instrumental influence and is characterized by a greater freedom and lack of restraint. This form shows a most interesting development. At first it could be either expressive or brilliant, frequently degenerating into the most meaningless display of passage work alternating with groups of chords. Buxtehude and Bach established a more definite form of the toccata and of late years the fashion has been to cast a toccata into the form of a rhythmic moto-perpetuo.

The French canzona also was a very serious form in polyphonic style which developed into the fugue. These three forms were the principal ones in use and together with several minor forms were the ones in which instrumental composers were wont to cast their thoughts.

It seems almost inconceivable, in view of what was accomplished up to 1600, that the next century and a half would give to the world the completed works of perhaps the greatest genius which the human race has produced—J. S. Bach. However, the start was most auspicious. In Italy Frescobaldi, born in 1583, and in Germany Samuel Scheidt, born in 1587, arose to pave the way and produced works of so superior a nature that their influence was felt for decades to come. Both had the ability to sum up the musical situation in all its possibilities and to create works of a decidedly new order. Frescobaldi aroused so much interest and enthusiasm with his new style that tradition says 30,000 people gathered to hear him play at St. Peter's in Rome. Scheidt may be considered the father of the chorale prelude, the form which was destined to contribute more to the development of organ music than any other influence. From this time on the center of development moves to Protestant Germany and culminates in the monumental works of Bach. After Scheidt had established the principles of the chorale prelude for organ it passed into the hands of the German organist and became one of the most interesting episodes in organ music.

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Let us consider for a time the progress of this particular form. It was the custom of the organists to improvise before the singing of the chorale by the congregation, and also between the verses of the chorale. The form of the chorale prelude gave an opportunity to master the possibilities of the organ as no other form had ever done, and also as a problem in composition its influence was of the very highest. Several major forms of the chorale prelude were developed within the next century, so that the form in all its completeness was ready for J. S. Bach to fill with his wonderful spirit and symbolism. To the Nüremberg organist Pachelbel (1653), is given credit for developing the motivistic form which consists of treating each strophe of the chorale in turn in fugato style under the appearance of that part of the chorale in long note values. Boehm, born in 1661, is given credit for having established the style of treating the chorale prelude with the melody in the upper voice, adorned with numerous embellishments and figures. This was called the coloristic style. Reinken (1623), wrote in this style, but with an accompaniment similar to the style of Pachelbel. Reinken wrote one chorale of 232 measures and another of 335 measures.

Buxtehude, the immediate predecessor of Bach, developed his chorale into veritable fantasias of great brilliancy, taking whole strophes for motives and treating them with extreme freedom. Bach, taking these forms prepared for him, poured into them the whole essence of his being and made them a living thing. He left to us one of the richest legacies ever bequeathed to the human race in the form of more than 150 chorale preludes.

Lest my hearers feel that I have overestimated the influence of the chorale prelude, I make this statement: In a single book cataloguing organ works I find a division devoted to the chorale prelude. Whenever a collection of chorale preludes is mentioned in which the definite number of preludes is not indicated, I have counted the whole collection as one, and yet I find in this list the amazing number of 5,445 works of this type. Is it any wonder that the center of organ activity went to Germany? And the end is not yet. Anyone who knows the eleven Brahms works in this style, the sixty-six chorale improvisations of Karg-Elert, the fifty-two short chorale preludes of Max Reger, not counting his seven or eight stupendous chorale phantasien, the familiar "Noels" of the modern French composers, the three chorales of Franck, the Gothique and Romane symphonies of Widor and in our own country, to mention only a few examples, the chorale prelude of Leo Sowerby, and those of Mr. Noble, realizes at once the potent influence which is still exercised by this form. Some other composers of the second period in Germany are Schein, Froberger, Praetorius, Scheideman, Kerl and Walther.

In France during this period a more or less independent development was in course of progress. The organ world is greatly indebted to Guilmant for so ably gathering the works of the composers of this time into a collection called "Les Maitres Antiques d' Orgue" and Harvey Grace in his book on French organ music gives an interesting description of the same. The main composers are Titelouse, Roberday, La Begue, Du Mage, Couperin, Gigalt, Raison, d'Anglebert, de Grigny, d'Aquin, Dandrieu and Clerambault. Many of these composers wrote for the church, but there is an interesting development of free organ composition among the Frenchmen of this period which was of great influence.

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If one had double the time allotted, it might be possible to say a few of the main good things which ought to be said in a paper of this nature about that stupendous genius Johann Sebastian Bach. As every good organist is familiar with the life of Bach, I am going to limit my remarks to a few suggestions, which I will preface with the statement that the older I grow and the more I occupy myself with the study of this master, the more I am convinced that he is one of the greatest geniuses, if not the greatest, the human race has ever produced, and it ought to be a matter of great pride to organists to realize that such a man was one of our own profession. If you have not already read Spitta's monumental three-volume work on the "Life of Bach," do not neglect to do so at your first opportunity. After reading Spitta take up the two-volume work of Albert Schweitzer and get in touch with the latest developments in the study of Bach. The investigations of the poesy of Bach and his symbolism will give you an insight into the wonderful work of a man who has given musicians material for 250 years of study—and, until now, one might say only the surface has been scratched.

After Bach a period of decadence set in which seemed a necessary reaction to so great a climax. Among the better-known representatives are, of course, Bach's pupils, of whom Krebs is supposed to be the leading one; further Schneider (1789), Hesse (1809), Haupt (1810), Thiele (1816) and Reubke (1834). Merkel has done some unusually fine writing, but his works suffer from a certain sameness, and he walked with his face to the past. Of Rheinberger much the same might be said, but he has written too much of interest to allow his works to suffer oblivion. De Lange, the Dutch organist, and Malling, the Dane, also have contributed some interesting work. Of the so-called great composers, Mozart has left us two fantasies written originally for a mechanical organ. Mendelssohn in his six sonatas and three preludes and fugues represents a bright spot in organ composition. Schumann has left an interesting report of Mendelssohn's playing of a Bach chorale prelude and has given us six fugues on Bach and several sketches for pedal piano. Liszt was an ardent admirer of the organ and the few compositions which he wrote for the instrument are monumental and of great influence, but they are not always written in the real organ style.

Of the moderns Karg-Elert seems to be very much in vogue and has a style which proves that he has absorbed the spirit of the modern organ with its

wealth of color. Instinctively I feel that Max Reger will yet have his day. A man of stupendous powers, who demands of an organist up to the impossible, I feel that the composer of the "Benedictus" and short chorale preludes possesses a spirituality which has not yet been generally opened to the organist's view. At one time I developed a deep enthusiasm for his works and arranged to give a complete program devoted to them, but a prolonged illness prevented. Our fellow-townsman, E. Arthur Kraft, presented such a program in his student days at Berlin and of late years many festivals have been given devoted entirely to his works. Should the works of Reger become of extended influence in organ composition, I would like to breathe a prayer, in essence as follows: "God help us poor organists!" In Italy Capocci, Bossi and a few younger lights have done notable work and built up the best traditions of the Italian school. In England, Attwood (1767), and Samuel S. Wesley (1766) did very good work. Some of the later composers and organizers were Goss, Henry Smart, Hopkins, Cooper, Ouseley, Best, Turpin, Archer, Parratt, Peace, Bridge and Martin. At present such men as Elgar, Hollins, Faulkes and a host of other excellent organists are keeping England in the running.

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The new movement in France started with Boely, born in 1785, who, in spite of the trivial tendencies which existed there at that time, was a great Bach student. He traveled the narrow pathway practically alone, but established excellent traditions. Lemmens (1823), though a Belgian, was of especial influence in that he carried the best traditions of the German school of Bach's time to France through his pupils, Guilmant and Widor, and really started what is one of the most brilliant periods of organ composition in any country. The advent of the famous organ builder Cavaille-Coll, who produced such a satisfactory instrument, both tonally and mechanically, was a potent influence in the establishment of this period. The works of Cesar Franck, with their fund of spirituality and mastery, the succession of such masters as Saint-Saens, Guilmant, Dubois, Chauvet, Gigout, Widor, Boellmann, Vierne, Dallier, Jacob, Tournemire, Bonnet, Cellier and Dupre, form a galaxy which has perhaps never been equaled in the annals of organ history. Of special influence I would put Franck with his spiritual and exalted compositions, Guilmant for his work in establishing the popularity of the organ, and Widor, who has exhausted the possibilities of the organ as designed by Cavaille-Coll, who has added a fund of ryhthmic nuance to the language of the organ and who has shown the way for future development.

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To those organizations whose work has never led into a study of the historical development of organ music let me say that one of the most interesting fields of investigation lies before them. An example of constructive work along this line can be found in its best phases in the work which Dr. Clarence Dickinson has been doing for a number of years at Union Seminary. No organist worthy of the name should be without a file of these splendid and highly instructive programs. Among a few of the many interesting works, inexpensive and easily procured for a study of this nature, are the following: Clarence Dickinson's "Historical Recital Series," published by Gray; Dr. William C. Carl's "Historical Organ Collection" (Schirmer); Joseph Bonnet's "Historical Organ Recitals" (Schirmer); Guilmant's "Concert Historique d' Orgue," published by Durand; Ritter's "Zur Geschichte des Orgelspiels," published in German by Max Hesse, Leipzig; Luigi Torchi's "L'Arte Musicale in Italia," volume 3, Ricordi; "Archives des Maitres de l'Orgue," the previously-mentioned collection by Guilmant, published by Durand, Paris, and Straube's "Choral Vorspiele alter Meister," Peters. These volumes will give an excellent view of the music leading to Bach and whet the appetite for further study and investigation.

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America has had some first rank composers for organ, some of its best composers having given their major thoughts to the instrument. Dudley Buck in his day enjoyed a wonderful popularity along with Thayer, Whiting, Dayas and others. Arthur Foote, Horatio Parker, James H. Rogers, Ralph Baldwin, Homer Bartlett, Mark and George Andrews, Harry B. Jepson and Spaulding Stoughton are a few of the native composers who have done notable work in the larger forms. Men of other nations such as T. Tertius Noble, Edwin H. Lemare, Wilhelm Middelschulte and Pietro Yon, among others, have cast their lot with us and are contributing in no small degree to our prestige, and a younger race of organ giants is developing in America which will soon stand up and say to the world: "We are here."

The time is already behind us when a piano technique plus a modicum of experimentation makes an organist of standing; in its place the serious study of the characteristics of the instrument for a long period of years is demanded. Among the more important needs are a study of improvisation, the elevation of our recital programs to the same standards of excellence which are upheld by the best pianists and violinists, and an ardent support of the American organ composer. Let us, however, be discriminating in our tastes, as the encouragement of inferior or indifferent work does not constitute a help, no matter what nationality may be considered, but acts as a positive hindrance to the fullest development. America without a doubt has more good organs and excellent organists than any other nation today, and its best organs are decidedly the best in the world. When in time an American organ composer will do for the superior American instrument with its latent orchestral possibilities what Widor has done for French organ composition with the Cavaille-Coll organ, then we can say with Schumann when he discovered Brahms: "Gentlemen, hats off—a genius." May the day soon arrive (and I do not have to be a prophet to see it coming) when the American organ world shall rule supreme!

Serves One Church 56 Years.

J. E. Tromans has just completed fifty-six years' service as organist of Blackheath Parish Church, Musical Opinion for August reports. He was appointed four months after the church was opened in 1869. During his long term of office he has not been absent from the church services on more than half a dozen occasions.

RECITAL PROGRAMS

Charles R. Cronham, Portland, Maine—Among Mr. Cronham's summer programs at the municipal organ recitals have been the following:

July 21—"Jubilate Deo," Silver; Traditional Hebrew Melodies ("Addir Hu" and "Matnath Yad"), arranged by Noble; Waltz, Grieg; Arietta, Grieg; "From the Southland," Gaul; "A Shepherd's Tale," Nevin; "Night," Jenkins; "The Old Refrain," Kreisler; Selection, "The Miracle," Humperdinck.

July 22—Swedish Wedding March, Södermann; Berceuse, Bizet; Norwegian Dance, Grieg; "Atonement of Pan," Hadley; "Will o' the Wisp," Nevin; Russian Boatmen's Song on the River Volga, traditional; "Finlandia," Sibelius.

July 23—Largo, Handel; "To a Wild Rose," MacDowell; A Sea Song, MacDowell; "Dreams," Stoughton; Norwegian Tone Poems ("To the Rising Sun," Folk-Song, "Midnight" and "Isle of Dreams"), Torjussen; "Gavotte Moderne," Lemare; "Ave Maria," Schubert; Fantasie on Themes from "Carmen," Bizet.

July 24 — Humoreske, Dvorak; Rustic March, Boex; Minuet in G, Beethoven; "Scenes from a Mexican Desert," Nearing; Londonderry Air, arranged by Sanders; "The Music Box," Liadoff; "Marche Slav," Tschaikowsky.

Aug. 5 — Chorale and Minuet, Boellmann; "Hymn to the Sun," Rimsky-Korsakoff; "Funeral March of a Marionette," Gounod; Elegy, "To an American Soldier," Thompson; Gavotte, Martini; Waiting Motive, "Madame Butterfly," Puccini; Scotch Fantasia, Macfarlane.

Aug. 6—March in B minor, Schubert; Minuet in A major, Boccherini; Air from "Orpheus," Gluck; "The Nightingale and the Rose," Saint-Saens; "The Swan," Saint-Saens; "The Bells of St. Anne de Beaupre," Russell; March Nocturne, MacMaster; "Elizabeth's Prayer," Wagner; Overture to "Don Giovanni," Mozart.

Aug. 7—Concert Overture in C minor, Mansfield; "Where Dusk Gathers Deep," Stebbins; Minuet, Valensin; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Dawn," Jenkins; "La Concertina," Yon; Serenade, Schubert; Toccata and Fugue in D minor (by request), Bach.

Warren D. Allen, Stanford University, Cal.—Among Mr. Allen's summer quarter recitals at Stanford University in August have been these:

Aug. 2—Concert Overture in C major, Hollins; "Soeur Monique," Couperin; "Passepied," Delibes; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Marche aux Flambeaux," Guilmant.

Aug. 4—Prelude and Fugue in G minor, Frescobaldi; Bell Symphony, Purcell; "Recit de tierce en taille," de Grigny; Gavotte, Martini; "Ave Maria," Arkadelt; Offerte upon "Vive le Roi," Raison.

Aug. 6 — Overture, "Occasional Oratorio," Handel; Adoration (from "The Holy City"), Gaul; Allegro vivace from First Symphony, Vierne; "Träumerei," Schumann; Chorale Improvisation, "O Ewigkeit, du Donnerwort," Karg-Elert.

Aug. 9 — Allegro maestoso from First Sonata in F minor, Mendelssohn; Summer Sketches, Lemare; Scherzo and Adagio from Fifth Sonata, Guilmant; "Pilgrims' Chorus" (from "Tannhäuser"), Wagner.

Aug. 11 — "Piece Heroique," Franck; Andante from String Quartet, Debussy; Andante Cantabile, Tschaikowsky; "Ave Maria," Schubert; Adagio and Finale from First Sonata, Mendelssohn.

Aug. 16—Allegro from Fifth Symphony, Widor; Fantasie in D flat, Saint-Saens; Funeral March and Seraphic Chant, Guilmant; Adagio from Suite in Ancient Style, Enesco; Finale from Suite in D major, Barnes.

Aug. 18 — Prelude to "The Deluge," Saint-Saens; "Will o' the Wisp," Nevin; "Grandmother Knitting" (from "Fireside Sketches"), Clokey; Symphony No. 5, in F minor, Widor.

Aug. 20—Fugue a la Gigue, Bach; Cantabile from Second Symphony, Vierne; Cantilene, McKinley; "Invocation," Salome; Concert Variations, Bonnet.

Aug. 23 — Concert Variations, Bonnet; "Summer Fancies," Rossetter G. Cole; "Kol Nidrei," arranged by Bruch; Allegro Cantabile from Fifth Symphony, Widor; Finale from First Symphony, Vierne.

Aug. 25—Toccata in F major, Bach; "Mirage" (from "Scenes from the Mexican Desert"), Nearing; Rhapsody from Second Symphony, Barnes; "Caress," Groton; Finale from "Grande Piece Symphonique," Franck.

Andrew Baird, A. A. G. O., Middletown, N. Y.—Mr. Baird, organist for Mrs. E. H. Harriman at Arden House, has given the following programs in some of his recitals this summer, on the four-manual organ which he plays weekly from June to November:

July 13—Symphony in D minor (first movement), Guilmant; "Peer Gynt" Suite, Grieg; Pastorale in A, Guilmant; Gavotte in B flat, Handel; "Meditation a St. Clotilde," James; "Marche Militaire," Shelley; "Ave Maria," Arkadelt; Toccata in D, Kinder; Spring Song, Macfarlane; Gavotte from "Mignon," Thomas; Berceuse from "Jocelyn," Godard; "Fanfare de Orgue," Shelley.

July 20—Program from the operas: Triumphal March ("Aida"), Verdi; Intermezzo ("Cavalleria Rusticana"), Mascagni; Prelude and Siciliano ("Cavalleria Rusticana"), Mascagni; Prayer ("Rienzi"), Wagner; Meditation ("Thais"), Massenet; Introduction to Third Act ("Lohengrin"), Wagner; Grand Fantasie on Themes ("Faust"), Gounod; Prayer ("Othello"), Verdi; Overture ("Stradella"), Flotow; "Love Death" ("Tristan and Isolde"), Wagner; "Song to the Evening Star" ("Tannhäuser"), Wagner; Overture ("Tannhäuser"), Wagner.

July 27—March on a Theme of Handel, Guilmant; Pastorale, Dubois; Sketch in D flat, Schumann; Intermezzo, Hollins; Toccata in D minor, Bach; "The Magic Harp," Meale; Fantasie ("The Storm"), Lemmens; "The Brook," Dethier; Andantino in D flat, Lemare; "The Minster Bells," Wheeldon; "The Music Box," Liadoff; March and Chorus from "Tannhäuser," Wagner.

Aug. 3—French composers: "Suite Gothique," Boellmann; "Cantilene Nuptiale," Dubois; "March of the Magi Kings," Dubois; Prayer and Cradle Song, Guilmant; Allegretto, Guilmant; "Marche Pontificale," Gounod; Andante Cantabile from Fourth Symphony, Widor; "Angelus," Massenet; Capriccio, Lemaigre; "Voix Celeste," Batiste; "My Heart at Thy Sweet Voice" ("Samson and Delilah"), Saint-Saens; "Grand Offertoire de Saint Cecile," Batiste.

Aug. 10—Second American program: "Ancient Phoenician Procession," Stoughton; Meditation, Sturges; Suite in G minor, Rogers; Harp Nocturne, Yon; Suite, "In Fairyland," Stoughton; "Dedication," from Orchestral Suite "Through the Looking Glass," Taylor; "The Bells of St. Anne de Beaupre," Russell; "At Evening," Buck; Triumphal March, Kinder; "Chant de Amour," Gillette; Melody, Dawes; Variatfons on an American Air, Flagler.

Henry F. Seibert, New York City—Mr. Seibert gave a recital Aug. 13 on the new Skinner organ of sixty-eight stops at the University of Florida, Gainesville. His program consisted of the following selections: "March of the Priests," Mendelssohn; "Ave Maria," Schubert; "Will o' the Wisp," Nevin; Improvisation on "Suwanee River"; Caprice, Sturges; Largo, Handel; "Chinoiserie," Swinnen; Italian Rhapsody, Yon; "Finlandia," Sibelius; "The Musical Snuff Box," Liadoff-Heinroth; "To the Evening Star" ("Tannhäuser"), Wagner; Allegro Vivace (Sonata 1), Mendelssohn; "The Lost Chord," Sullivan; "Marche Champetre," Boex; Folk Song, "Home, Sweet Home"; Concert Study for Pedals, Yon.

Frank W. Asper, Salt Lake City, Utah—Mr. Asper, one of the organists of the Salt Lake City Tabernacle, has given the following programs in recent recitals at the Tabernacle:

Aug. 3—Sonata in C minor, Mendelssohn; Humoresque, Dvorak; Barcarolle, Offenbach; Favorite Mormon Hymn, "Come, Come, Ye Saints," arranged by organist; An Old Melody, arranged by organist; "Suite Gothique," Boellmann.

Aug. 4—Allegro from the G Minor Organ Symphony, Widor; "Memories," St. Clair; Serenade, Moszkowski; Favorite Mormon Hymn, "Come, Come, Ye Saints"; "The Lost Chord," Sullivan.

Aug. 7—"Finlandia," Sibelius; "Salut d'Amour," Elgar; Andantino, Lemare; "Fiat Lux," Dubois.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—In his recitals at the University of Minnesota during the summer semester Mr. Fairclough has played:

July 24—"Finlandia," Sibelius; "A Song of Summer," Lemare; Pavane, Bernard Johnson; Minuet in G, Beethoven; Introduction and Passacaglia, Op. 132, Rheinberger; Londonderry Air, arranged by Lemare; Intermezzo, Joseph Bonnet; "Dawn," Cyril Jenkins; "Eventide" (by request), Fairclough; "Waldweben" ("Siegfried"), Wagner; Festival Toccata in C, Fletcher.

Aug. 21 — Toccata and Fugue in D minor, Bach; Romance in D flat, Sibelius; Fantasie in E flat, Saint-Saens; "Thistledown," J. Hermann Loud; "Song of India," Rimsky-Korsakoff; Concert Variations, Bonnet; "Angelus," Massenet; "Told by the Camp-Fire," Goodwin; "Souvenir," Kinder; Fantasie Overture in G minor, Fricker.

Stanley Martin, Chicago—Mr. Martin, of St. Mark's Church, Evanston, and the Chicago Sunday Evening Club, gave a recital at Trinity Church, Houghton, Mich., Aug. 11. He was assisted by Rosamonde L. Mitchell and Joseph Kershaw, who sang solos. The organ selections included: Concert Overture in A, Maitland; Six Picture Scenes, Lemare; Sonata in D minor, No. 2, Rogers; Melody, Dawes; Londonderry Air, arranged by Coleman; Pastorale (MSS.), Mellander; "The Bells of St. Anne de Beaupre," Russell; Toccata in D, Kinder.

Edmund Sereno Ender, Baltimore, Md.—Mr. Ender, organist and choirmaster of Old St. Paul's Episcopal Church, gave the inaugural recital on a Skinner organ of three manuals in the High Street M. E. Church, Petersburg, Va., playing the following program: Concert Overture, Maitland; Prelude and Fugue in E minor, Bach; "The Magic Harp," Meale; "In Springtime," Kinder; Chorale in A minor, Cesar Franck; Roulade, Bingham; "Evening Bells and Cradle Song," Macfarlane; Grand March ("Aida"), Verdi.

Harold D. Smith, Ithaca, N. Y.—In his recitals at Cornell University in recent weeks Professor Smith has presented these works:

July 26—Largo, Handel; "Diferencias sobre el Canto del Caballero," Antonio de Cabezon; "Harmonies du Soir," Karg-Elert; Scherzino, Ferrata; "Au Couvent," Borodin; Serenade, Schubert; Chorale No. 3, A minor, Franck.

July 28—"Carillon," Vierne; "Melodia," Reger; "L'Organo Primitivo," Yon; Berceuse, from "l'Oiseau de Feu," Stravinsky; Valse, from Fifth Symphony, Tschaikowsky; Sarabande, from Sixteenth Suite, Handel; Toccata and Fugue in D minor, Bach.

Aug. 2—Works of American composers: "A Song of Gratitude," Cole; "Indian Legend," Miller; "Jagged Peaks in the Starlight" and "Canyon Walls" (from Three Mountain Sketches), Clokey; Scherzo, from First Sonata, Rogers; "Meditation a Sainte Clotilde," James; Concert Piece No. 2, Parker.

A request program was presented Aug. 9, these works being played: Introduction to the Third Act of "Lohengrin," Wagner; Largo, from Symphony "From the New World," Dvorak; Gavotta, Martini; "Song of the Volga Boatmen," Russian folk-song; "Le Cygne," Saint-Saens; "Within a Chinese Garden," Stoughton; Toccata from Fifth Symphony, Widor.

Judson Waldo Mather, Spokane, Wash.—Mr. Mather went to Walla Walla, Wash., Aug. 10 to give a recital at the Pioneer M. E. Church. His offerings included: Overture in C minor and major, Thomas Adams; "The Seraph's Strain," Wolstenholme; Fountain Reverie, Fletcher; Festival Toccata, Fletcher; Tone Poem, "Night," Cyril Jenkins; "Evening Bells and Cradle Song," Macfarlane; "Echoes of Spring," Friml; Fantasie on "Nicaea," Leslie Carter; Londonderry Air ("Farewell to Cucullain"), arranged by Coleman; Overture to "Rienzi," Wagner.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium included: Prelude to "Parsifal," Wagner; Prize Song from "The Mastersingers," Wagner; "Love-Death," from "Tristan and Isolde," Wagner; "By the Sea," Schubert; "Last Waltz," Weber; Prelude to "Faust," Gounod; "The Magic Harp," Meale; Triumphal March and Consecration Scene from "Aida," Verdi; "Melodie," Friml; Solemn Prelude and "Gloria Patri," Ray Hastings.

Clarence Reynolds, Denver, Colo.—Mr. Reynolds has played the following programs, among others, in his recent recitals at the municipal auditorium:

Aug. 18—Overture to "Egmont," Beethoven; Elegie, Massenet; Shepherdess' Song, MacDowell; Prelude, Rachmaninoff; Gavotte from "Mignon," Thomas; "Marche Militaire," Schubert; "The Storm," arranged.

Aug. 19—Overture, "Poet and Peasant," von Suppe; "Kammenoi-Ostrow," Rubinstein; Andante from Violin Concerto, Mendelssohn; Paraphrase, "Madam Butterfly," Puccini; Prelude to Third Act of "Lohengrin," Wagner; Andantino, Lemare; Requested numbers.

Aug. 20 — March from "Tannhäuser," Wagner; "The Virgin's Prayer," Massenet; Minuet in A, Boccherini; Waltz, "The Beautiful Blue Danube," Strauss; "Ave Maria," Bach-Gounod; Adagietto, Bizet; Requested numbers.

Aug. 21—Toccata in F, Widor; Minuet in D, Haydn; Spring Song, Mendelssohn; "Jubilate Deo," Silver; Hungarian Dance, Brahms.

Aug. 22—Overture to "Faust," Gounod; "Extase," Ganne; Romanza from Fourth Symphony, Schumann; "Funeral March of a Marionette," Gounod; "Dance of the Flowers," Tschaikowsky; Swedish Wedding March, Södermann.

William F. Spalding, Denver, Colo.—Mr. Spalding gave the following Sunday afternoon recital July 26 at St. John's Cathedral and it was broadcast by station KOA: Prelude and Fugue in C, Bach; Adagio, Beethoven; Largo (from "Xerxes"), Handel; Elegy, Massenet; "Song of the Volga Boatmen," Russian; "La Cinquantaine," Gabriel-Marie; "Kammenoi Ostrow," Rubinstein; "Pilgrims' Chorus" (from Tannhäuser"), Wagner.

Fred Faassen, Zion, Ill.—In his recitals on the Shiloh Tabernacle organ Mr. Faassen recently has played:

Aug. 8—"Cathedral Shadows," Mason; Ceremonial March, Harris; "Hymne Celeste," Friml; "Lamentation," Guilmant; Offertory, Salome; Vorspiel to "Otto Visconti," Gleason.

Aug. 11—Londonderry Air, arranged by Coleman; "Carry Me Back to Old Virginny," Bland; "A Lapland Idyl," Torjussen; Solemn Prelude, Noble; "The Little Brown Church in the Vale," Pitts; "Isle of Dreams," Torjussen; Humoreske, Dvorak.

Aug. 19—Improvisation on "Pilgrims," Calver; "Oh, the Lilting Springtime," Stebbins; "The Bells of St. Anne de Beaupre," Russell; "The Glow Worm," Lincke; Prelude to "The Deluge," Saint-Saens; Barcarolle from "Les Contes d'Hoffmann," Offenbach; Melody, Dawes.

Edward A. Hanchett, Galveston, Tex.—In a recital given for the annual convention of the Texas Cotton Seed Crushers' Association Mr. Hanchett played: Grand March, "Queen of Sheba," Gounod; Concert Caprice, Turner; Nocturne in E flat, Chopin; "Narcissus," Nevin; "Good Night," Nevin; Toccata in G major, Dubois; Intermezzo, Rogers; Andantino, Lemare; Prelude in C sharp minor, Rachmaninoff; Adagio from Pathetique Sonata, Beethoven; "Tannhäuser" Overture, Wagner.

TO BUILD FOR THE TROPICS

Hall Must Overcome White Ants and Humidity in Canal Zone.

The Hall Organ Company is building an organ for the Union Church, Balboa, Canal Zone, where special precautions are necessary to guard against white ants and extreme humidity. With the co-operation of the department of agriculture at Washington, the organ will be made proof against these abnormal conditions.

Under construction at the Hall factory are three and four-manual organs for the following:

First Presbyterian Church, Oak Park, Ill., 4 manuals.

St. Mark's Lutheran Church, Philadelphia, 4 manuals.

First United Presbyterian Church, New Wilmington, Pa., 4 manuals.

Christ Church, Glen Ridge, N. J., 4 manuals.

Christ Church, Bronxville, N. Y., 4 manuals.

St. Michael and All Angels' Episcopal, Baltimore, 3 manuals.

Highland Presbyterian Church, Pittsburgh, 3 manuals.

Dwight Place Congregational Church, New Haven, Conn., 3 manuals.

Broadway M. E. Church, Camden, N. J., 3 manuals.

Princess Theater, Bristol, Conn., 3 manuals.

Strand Theater, Waterbury, Conn., 3 manuals.

Covenant M. E. Church, Evanston, Ill., 3 manuals.

First Church of Christ, Scientist, Phoenix, Ariz., 3 manuals.

United Congregational Church, Bridgeport, Conn., 3 manuals.

A further enlargement of the Hall factory is being planned.

Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Aug. 21.—Had the author of "Boston Notes" been informed beforehand that the famous Ruggles Street Baptist Church was to be utterly destroyed by fire, undoubtedly long before now he would have made a pilgrimage to the black belt and put in writing his impressions of the fine Hook & Hastings organ that had been in use since civil war days. When the organ was built Mr. Ford of the Youth's Companion, a multimillionaire, spared no expense in his endeavor to make this instrument the equal of any organ in Boston. In spite of the period when the organ was built, it was still very much up-to-date and included pneumatics to lighten the touch, as well as a pedalboard of normal compass. Just as the parish was about to enter upon a new era of prosperity, and the organ was to be modernized, the church was burned. A new edifice will be built away from the present neighborhood. During the present year the organist, William J. Samsel, has developed a large volunteer choir of good balance of tone that has been doing commendable musical work.

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After repeated strokes of paralysis extending over several years J. Frank Donahoe died in August. A solemn high mass of requiem was sung at the Blessed Sacrament Church the morning of Aug. 19, a large attendance being present.

As Mr. Donahoe was my organ teacher for three or four years and was always an intimate friend, I account it my privilege to say a few words in praise of him personally and of his musicianship. His father was a well-known Boston banker. He lost his fortune in the Boston fire in 1872, but afterward won a second one. Unfortunately, after his death, his son inherited little, and throughout life was obliged to earn a livelihood by playing and teaching. His mother was descended by direct line from the Roman Catholic branch of the Hohenzollern family, and her casket bore a bouquet of flowers sent by William, late Emperor of Germany. As a youth he was graduated at Boston College, and was regarded as possibly the most gifted of Eugene Thayer's organ students. The programs at First Church under Thayer's direction repeatedly record works played by Mr. Donahoe. His organ playing was firmly grounded on the traditional German school. During many years he practically never used a printed page of music on the desk when playing in church or concert, but by memory he could command any of the greater works of the masters.

At the age of 18 years, the Cathedral of the Holy Cross having been finished, Mr. Donahoe became organist on the new Hook & Hastings organ, at that time the second largest organ in the country, the building itself being the largest auditorium on the American continent. During twenty-five years this magnificent instrument, wonderfully adapted to the German school of organ music, was his pet.

After leaving the cathedral, Mr. Donahoe played in several Protestant churches, including a long term at the Hancock Congregational in Lexington, but while successful until his health broke, he loved the ancient liturgical service. He leaves a widow who is noted in ecclesiastical circles for her fine needle-work.

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At this writing it has not been officially announced to whom the position of organist-choirmaster at historic Christ Church, Cambridge, Mass., has been given. From all accounts, it is inferred that the musician selected is a student at the university. The list of applicants was a long one and the awarding of the position is awaited with interest.

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Charles H. Morse has returned from a European tour lasting six months, during which time he visited not only England, but several of the countries on the continent. For many years Mr. Morse was in charge of the music at Dartmouth College, and under his administration the glee club repeatedly won first place among college glee clubs.

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E. Rupert Sircom, organist and choirmaster of the First Unitarian Parish, West Newton, is the summer organist at the Old South Church, Boston, as substitute for Henry Wry. During August, A. Thorndike Luard played at the Park Street Church while John Hermann Loud was on vacation in New York State.

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A. C. Gourlie of Tampa, Fla., who represents the Midmer-Losh Company in that locality, writes from Ireland, where he is spending three months with his family, and sends a picture of the beautiful old organ in St. Michan's Church, Dublin. Mr. Gourlie years ago was organist of a Hope-Jones organ in a Presbyterian church at Dublin.

With the Moving Picture Organist

Valuable Notes for Theatre Players, Settings for Photo Dramas, Reviews of New Music, Etc

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 153 South Plymouth avenue, 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.

Orchestral Effects in Registration.

There is a saying among theatrical folk that it isn't so much how good the song or the joke is, but it is the knack of "putting it over" that counts. That is precisely what tells in the work of the picture organist. One may have a comparatively small organ, but if the specification includes a variety of tone color, and the quality is excellent, the possibilities of contrast in registration are more than many players seem to realize.

Nearly all theater organs worthy of the name—not including the detestable and impossible "half-breeds" (one manual and piano keyboard)—have an open diapason, flutes, several string stops (gamba or viol d' orchestre and viole celeste), vox humana, oboe or horn, trumpet or tuba (sometimes both), and possibly an orchestral oboe or other nasal stop, harp or chrysoglott, together with xylophone, chimes, bells, etc.

In playing a dramatic andante that contains a well-sustained theme, it is possible to register this in a variety of ways. First one may use open and flutes, giving a broad, majestic effect suitable for the expression of satisfaction, joy and happiness. The strings and vox humana lend themselves successfully to the portrayal of a neutral or quiet scene. Strings with a sub-octave coupler offer a good imitation of a 'cello, and the accompaniment should be a soft eight-foot tone. Strings with super-coupler imitate the violin closely.

Flute, piccolo, clarinet, oboe, trumpet, orchestral oboe and harp are reproductions of the corresponding orchestral instruments, and the theater organist has already familiarized himself with many combinations of these in obtaining ensembles characteristic of the orchestra. In using the trumpet (or tuba) for solo work, keep the swell-box containing these pipes closed, and play the theme an octave lower, with a substantial body of tone in the accompanying chords.

In bright, joyous scenes the piccolo is pleasing on a dainty staccato caprice, and a good contrast as a relief from the organ tone for a few moments is in the use of the xylophone for solo with a subdued accompaniment. Combinations of flutes and harp and strings and oboe are also very effective.

On pathetic scenes, in addition to usual formulae of vox humana, flute, etc., the sixteen-foot saxophone, or soft oboe and horn an octave lower, with accompanying arpeggios on the harp, make an unusually good way to register an adagio movement.

In oriental and African films the oboe, tuba and strings are indispensable. On Spanish scenes, if the organist is fortunate enough to have the organ equipped with castanets on the accompaniment manual, he can utilize these, and play the solo on strings and oboe, which give an excellent imitation of this class of music.

With scenes of military life the trumpet is necessary to portray the bugle calls and also in the marches and battle agitatos. A combination of piccolo and snare drum is realistic, and we suggest the use of this on the air "Dixie" where the scene is one of southern life.

On comedy films popular numbers are the most successful and please the audience. Where dancing scenes occur, if there is a close-up of the orchestra, attention must be given to whether the orchestra contains violins and other stringed instruments, or whether it is a dance ensemble of brass instruments and saxophones, and the corresponding stop should be drawn on the fox-trots and one-steps.

In all of this registraiton it will be seen that the player should have orchestral effects constantly in mind, and organists who tirelessly study the working out of new ideas in registration are the most successful in their work.

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The Metro-Goldwyn film "Proud Flesh," featuring Eleanor Boardman, Pat O'Malley and Harrison Ford, has the theme indicated very plainly. "La Paloma," by Yradier, is played twice, once on Spanish guitars and next on a player-piano roll. Open with a storm agitato, followed by Albeniz's Mazurka in D. At the title La Paloma play theme and then first section of Lacome's suite, "La Feria." At scene 2, ladies in auto, Hurry 33 by Minot. When auto stops use "Bon Vivant," by Zamecnik. Girl gets into auto: Galop A. B. 8 by Luz. Auto stops: Waltz. T: I'll never be able": "La Paloma." T: O'Malley was Cæsar: "Serenade Mignonne," by Leigh, and Selection "Eileen" by Herbert. T: What's the matter: Agitato 28 by Borch. D: Spaniard applauds: Waltz. D: Chinese servant appears: A two-four Chinese number—either "Chinese Tea Room," by Langey, or "Chung Loo," by Moret. T: In honor of Fernanda: "Marche Mignonne" by Janssen. T: I'm sorry: Fox-trot. T: Let me drive: "Road to Yesterday," by Ellis, second theme. D: Pat walks away: "Spain," by Jones, until T: Naturally: "By the Sea" by Holmes. T: Then in midst: "Canon" (Lyric Pieces) by Grieg. T: Since Fernanda's arrival: Spanish Tango. D: End of dance, A. B. C. 16, A 1, by Luz. D: Auto goes: Dramatic Tension. T: What's the idea: Heavy Agitato by Noyes. D: Fernanda opens door: "Melodie," by Paderewski. D: Fernanda comes: Second theme to end.

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In the following setting the point that is brought out is variety in music in playing a feature that is constantly mysterious without selecting numbers that are pure mysteriosos, which when played one after another become monotonous:

MUSICAL SETTING FOR "THE MONSTER." Lon Chaney, star.

Reel 1—(1) Dramatic Agitato, by Kempinski, until (2) Bowman's disappearance. "Rubeville" (suite) by Lake (first movement). (3) Mr. Rugg also managed. "Dancin' at Huskin' Bee" (second part). (4) D: Envelope; Help. "Reminiscences" (third movement).

Reel 2—Continue above until (5) Watson had keg. "By Heck," by Henry. (6) Everything was going. "The Sheik," by Snyder. (7) Johnny figured. Mysterioso 3, by Andino. (8) Meanwhile Mr. Rugg. Storm Agitato, by Norton.

Reel 3—Continue above until (9) D: Johnny falls on couch. "Spooks," by Cobb. (10) D: Door closes. "Conspiracy," by Savino. (11) D: Dr. Ziska comes downstairs. "A Grewsome Tale," by Zamecnik, to end of reel.

Reel 4—(12) T: I m going to get out. "March of the Trolls," by Hosmer, and (13) "March of the Spooks," by Baron, until (14) D: Door opens; Dr. Ziska comes. Sinister Mysterioso 32 by Berge.

Reel 5—Andante Mysterioso (15) by Lake until (16) Johnny enters with pitcher. "Humorous Drinking Character," by Roberts, until (17) Something's the matter. Mysterioso Hurry 28 by Berge. (18) Johnny counts ten. Mysterioso Tension 6 by Kempinski.

Reel 6—(19) T: I swallowed my gum. "The Plotting Foe," by Kilyeni, until (20) Gimme a match. Allegro Mysterioso, Agitato 3, by Axt (storm effects) to end of reel.

Reel 7—(21) D: Rugg in electric chair. "The Crafty Spy," by Borch, until (22) Rigo. "Allegro Infernale," by Borch. (23) D: Caliban at chair. "Torture Chamber," by Rapee, until (24) Capture the whole gang. "Lost World," by Friml. (25) T: A Sunday in June. "Chanson Joyeuse," by Ravina, to end.

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New Photoplay Music.

Wagner's "Album Leaf," not the familiar one in C, but his E flat opus, has been excellently transcribed by H. A. Fricker in Schirmer's Recital Series No. 55. The moderato theme lends itself well to organ adaptation. It will be good on a light dramatic or romantic scene.

From new piano solos we select a few of the best: "Remembrance," by P. Zilcher, may be registered by using strings and vox, or some other delicate combination of stops, for the left hand melody, and accompanying it with harp or flute.

Ballets: "Pierrot and Pierrette," by Leslie Loth. The first has an expressive rubato melody well offset by a graceful second part. The second shows the daintiness of the feminine partner.

Comedy Impressions

By JOHN PRIEST, S. T. O.

During the month of July two outstanding comedies were presented at the Strand Theater in New York. "Sally of the Sawdust," featuring Carol Dempster and W. C. Fields, and directed by D. W. Griffith, was followed by the "Gold Rush," with Charlie Chaplin, who returned to the screen after an absence of years.

The consecutive release of two such films, embodying, as they do, the art of those giants of the "movies," Griffith and Chaplin, is a unique event, and as they will both be shown throughout the length and breadth of the land, a few impressions on the way the musical scores were handled at the Strand may be apropos.

Being interested primarily in the organ, and writing for organists, I arranged my visit at a time when I knew I should hear the entire score played on the organ alone, between 5 and 7 o'clock. The organ at the Strand is an Austin. Eldest and now sole survivor of the fine trio of Austins that once graced Broadway, it still possesses considerable charm under the hands of Frederick M. Smith. Mr. Smith enjoys an enviable reputation among his professional colleagues. Perhaps less widely known than some others on Broadway, his work is equally well worth studying, and is hereby commended to all visiting organists making periodic pilgrimages to the Broadway houses, who might otherwise drop in at the Strand during the hours when he is off duty.

Mr. Smith musically is a New York product, having received much of his education at the Institute of Musical Art under Gaston Dethier. During his connection with the Strand Theater, extending over five years, he has worthily upheld and advanced the best organ traditions of that house.

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"Sally of the Sawdust" showed Mr. Smith at his best.

I am entirely out of sympathy with those organists who, in playing comedies, sacrifice music to effects. There should always persist a definite musical background, popular or other light numbers, and the comedy effects should be superimposed. Nothing is more tedious than to hear some "wise guy" on the bench trying to be funny through two or more reels at the expense of his (alleged) art. So far from being necessary, this method is not even effective. The more economically comedy effects are employed, the surer they hit the mark. And often a hint is better than a roar. Why fire off a sixteen-inch howitzer when a rifle will do the job just as well and not leave such a mess behind at that?

I have heard players who kept worrying an idea (originally happy) so long and loud that one felt like shouting "All right, I heard you the first time!"

Mr. Smith's work on the Griffith picture was a model of restraint, yet he missed no chance of coaxing a laugh or heightening an already comic situation. Frequent little snatches of conversation were interpolated on a fairly big flute. I liked this better than vox humana treatment. It gave a chirpy, Punch-voice quality, that fitted well the lovable McGargle, with his childlike naivete. An excellent mandolin effect was obtained from several string ranks in an upper register. The illusion for me was perfectly satisfying, and what more can one ask?

The Strand organ was installed more than twelve years ago and has no traps. In such cases there is all the more scope for an organist to use synthetic imagination. It is very handy to get a dog bark, train whistle or motor horn by pressing a button somewhere, but a clever player can reproduce these and other effects that will rate 100 per cent as far as illusion is concerned. On this occasion I did not miss traps. This is not to say they are superfluous, but that, given a resourceful organist, they are not indispensable.

Mr. Smith employed little snatches of old-time songs with skill. One illustration will suffice. Carol Dempster, the waif, had snatched some biscuits while the baker was out of the room, and hidden them under her dress, planning to share them later with her old foster father, who was, unbeknown to her, imprisoned in the oven. Finally released, he notices her altered appearance, due to the biscuit cache. Mr. Smith played a few measures of "Darling, we are growing old," and the shot went home. While McGargle was squirming in the oven, he played "A Hot Time in the Old Town Tonight." On the love episodes I liked the choice of MacDowell's "To a Wild Rose."

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I have just viewed Charlie Chaplin in the "Gold Rush" and am filled with admiration for its superb artistry. It is by all odds his finest creation.

It is somewhat tough on a player to have his handling of a new film reviewed on the opening day, but all the more credit is due him when he does a good job. Mr. Smith, though obviously working under tension, followed the screen action with meticulous skill. Two main themes were used to portray Chaplin in his role of hobo-miner, the "Bowery" emphasizing the comic side and the "Pretty Girl Milking Her Cow" suggesting the poor little runt's forlorn wistfulness. Excerpts from the "Sorcerer's Apprentice" by Dukas were employed with grotesque effect during the meeting of Chaplin and the villain in the cabin while the storm raged outside.

At the happy ending, when Chaplin and his partner, having located their lost gold mountain, blossom forth as millionaires, fur coats, silk hats and all, the old song "The Man that Broke the Bank at Monte Carlo" came in very appropriately. The blizzard scenes were played realistically and Mr. Smith gave a clever imitation of a turkey, using a vox humana and, I think, orchestral oboe.

The "Gold Rush" is a film that provides the imaginative player with endless possibilities. Even after two or three weeks one is still able to detect new subtleties, scope for further refinement of the score. It is truly a picture of "infinite variety."

Grosh Goes to Tarkio College.

Paul E. Grosh, who has been in charge of the organ work at Wooster University in Ohio, has accepted the position of director of the conservatory of music of Tarkio College, Tarkio, Mo., and will take up his work there in the fall.

Boston's Oldest Organ

Instrument in Christ Church, Built in 1821, Is Still in Regular Use

By S. HARRISON LOVEWELL

Although going, as he supposed, without disguise, The Diapason's correspondent was mistaken for an official boiler inspector when on an afternoon late in July he appeared as a pilgrim at Christ Church on Salem street, Boston, to learn at first-hand more about the oldest organ in Boston that is being used at all the regular services of this particular parish. Christ Church is by all means one of the most interesting landmarks in this country, and I would greatly enjoy writing a full descriptive article about it. This is hardly necessary, seeing that there are works available that sufficiently cover the ground. But in the matter of the organ the case is somewhat different.

John Edmunds, the state archivist, is very familiar with practically all that is known about the history of the Thomas Johnston organ. He has published an article on the life of the craftsman, Thomas Johnston, and in the near future plans to bring out a larger work on the history of the parish. But while considerable information can be obtained about this older organ and its builder, much less is known about the present instrument, unless it be that the historian of the parish, Charles K. Bolton, now in Europe, has material that treats the subject fully.

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For a stranger in the parish who wished to familiarize himself with the history of the organ it became necessary to spend a few hours in reading musty volumes of original records. While sitting in the comfortable "Honduras" pew, visitors kept coming and going. It is surprising how superficial these visitors are even when surrounded by objects of extraordinary interest. Few ever visit the tower to examine one of the finest chimes of eight bells in any church in America. These bells have been in constant use since 1744. On special occasions the Guild of Bellringers peal them. And it must be remembered that Paul Revere at an earlier time was one of the bellringers in this parish. And again, are the visitors interested in the fact that Major Pitcairn, who led the British at Lexington and Concord, was buried in the crypt of Christ Church after the battle of Bunker Hill? Would they care to know that the rector of Christ Church resigned his curacy directly before the skirmish at Lexington, and later became an exile?

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Christ Church is the daughter of King's Chapel. The corner stone was laid in 1722, the building being patterned after St. Ann's, Blackfriars, and the original being by Sir Christopher Wren. In 1739 there was an organ in the church, but this was replaced by the Johnston organ in 1759. The case which encloses the present instrument is the original Johnston case with slight changes, and is a work of much architectural beauty. The old organ has entirely disappeared, although it is likely that a few of its pipes may be in existence. Of this no one can be sure. Before the case stand four statuettes. They were taken from a French vessel during the French and Indian war by the privateer Queen of Hungary, commanded by Captain Gruchy, afterward junior warden of Christ Church. They represent cherubim and were given to the parish in 1746; so they are older than the Johnston organ.

Having gone this far, to all intents and purposes I have reached the end of the history of the organ of that period. To learn about the present instrument, it became necessary to study the treasurer's and proprietors' records, with the result that certain so-called facts are now refuted. The rest of this article is privileged to go its own way and does not depend upon what others have written.

The present organ, which contains none of the pipes of the Johnston organ, was built in 1821, for we read that April 23 of that year Mr. Goodrich rebuilt the interior of the organ at a cost of $1,200. The organist at that time was James Hooton, who received $25 per quarter, and his blower $2.50 for the same length of time. From the records it would be possible to extend the list of organists considerably, and such work to preserve the names of these musicians should be undertaken as part of the work of the local chapter of the American Guild of Organists. There are several items in the records referring to the organ built by Mr. Goodrich. As it happens, there were two different firms of organ builders in Boston in 1821. William and Ebenezer Goodrich (ancient name in Watertown "Gutterig" and later spelled "Goodridge") were brothers and were born at Templeton, Mass., just as the Revolutionary war came to its closing period. I find no statement that they were ever partners in building organs. William Goodrich for a short time traveled the country exhibiting a mechanical instrument called a physharmonicon. Later he returned to Boston and it is probable that he was the builder of the organ in Christ Church, as little is heard about Ebenezer. William also built the organ in the Roman Catholic Church at Franklin and Devonshire streets, this being the predecessor of the magnificent instrument at the Cathedral of the Holy Cross.

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Privately it has been said that within recent years the Goodrich organ has been rebuilt. I found no record to that effect. Dec. 8, 1884, for the sum of $1,200 Hutchings & Plaisted furnished the old organ with new actions, these actions having been constructed by them ten years earlier for an organ at Lawrence. I should be greatly interested to learn whether the pedalboard was included in the Hutchings & Plaisted contract. The pedalboard is practically up to the standard for two octaves and is comfortable in performance although the keys are not quite as broad as are those used today. Say what you will, the tracker actions would prevent some French and German music of modernistic character from being played.

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Everything in connection with the instrument was found to be in excellent condition. But it is too bad that the mechanism could not be modernized. The soft registers are very beautiful and the full organ, while not of great volume, has a characterful brilliancy. The pedal organ is weak, and because there is no coupler between the pedal and swell organs, the lower tones of the swell are not available. Nevertheless, the builder constructed a double diapason that is very creditable. Unfortunately the church has no pictures to illustrate the organ case, and permission for taking pictures could not be obtained; but the specifications of this fine old centenarian instrument are as follows:

SWELL ORGAN.

1. Stopped Diapason (bass and treble), 8 ft.
2. Principal (bass and treble), 4 ft.
3. Bourdon (bass and treble), 16 ft.
4. Open Diapason, 8 ft.
5. Viol d'Gamba, 8 ft.
6. Hautboy, 8 ft.
7. Cornet, 3 ranks.
   Tremolo.

GREAT ORGAN.

1. Trumpet, 8 ft.
2. Flute, 4 ft.
3. Sesquialtera, 3 ranks.
4. Fifteenth, 2 ft.
5. Twelfth, 2⅔ ft.
6. Keraulophon, 8 ft.
7. Principal, 4 ft.
8. Dulciana, 8 ft.
9. Open Diapason, 8 ft.
10. Stopped Diapason, bass; Melodia, treble, 8 ft.

PEDAL ORGAN.

1. Double Diapason, 16 ft.

Couplers: Pedal and Great; Great and Swell. Swell pedal fastens down; no mechanical accessories. Electric motor.

WIDOR AND BONNET VISITED AT SERVICES

FASCINATING PARIS SUNDAYS

Raymond C. Robinson Writes of Experiences on Tour—Modern Console, Etc., for Organ at the Church of St. Eustache.

Raymond C. Robinson, organist of King's Chapel in Boston, who has just returned after a summer in Europe, writes a very interesting account of his experiences in Paris in a letter to the editor of The Diapason, dated on board the liner Cedric Aug. 15. Mr. Robinson was accompanied abroad by Homer Humphrey, his colleague in the organ department of the New England Conservatory of Music and organist of the Second Church, Audubon Circle, Boston. The two men sailed June 30 and spent a month in intensive study with Joseph Bonnet.

Mr. Robinson's letter in part is as follows:

"The first Sunday we visited M. Widor at St. Sulpice and were his guests in the organ loft while he played high mass. The organ is a large five-manual, the specifications of which, as of many other great French organs, are available to organ students through Wallace Goodrich's book, 'The Organ in France.' The instrument is old and out-of-date as far as mechanical features are concerned, but perfectly glorious in tone, as are all these big cathedral organs built for the churches in which they are to sound. It has the usual French ventil system and straight pedalboard. There is only one swell-box pedal, at the extreme right, and of the ancient latchet variety.

"M. Widor is extremely affable and courteous and holds quite a reception each Sunday at his organ. Among his guests this particular Sunday were M. Charles Mutin, present head of the Cavaillé-Coll Organ Company, and an attache of the British embassy. Miss Hogan of Providence, a pupil of Widor, took us up to the console and introduced us when he appeared. Between his interludes he would explain very carefully in French (he speaks no English) what he would use as basis for his next improvisation and indicate the registration he would employ. Far below, at the other end of the great church, the clergy and congregation could be seen through the organ screen, too far away to be disturbed by conversation. For the offertory he played his new arrangement (MSS.) of one of the Bach Well-Tempered Clavichord preludes. Then he said he would show us how he could play with all the stops in. So he picked up his eyeglasses from their usual place on the lower left row of stopknobs, and, with some of us assisting, got in all the registers, finishing the service by use of the ventils, ending with a powerful improvisation on a plainsong.

"The next Sunday we went to hear Bonnet at St. Eustache, an imposing, massive structure near Les Halles, the great markets of Paris. There we heard high mass from below, where we could get the rich tone and tremendous power of the fine organ. After the sortie M. Bonnet, who is very sensitive to the presence of visitors in the choir loft, came down to find us and take us up to the console for the low mass. As he explained to me afterward, he does not usually play low mass in the summer, but this summer, we being there, he would do that service also. Thus we would have more chance of hearing certain things on which we were working. In this way he has been very kind, playing one of my favorite Bach chorale preludes, 'Unser Heiland,' and the 'Piece Heroique,' and for postlude the Chorale in A minor. We climbed the winding stone stairway, the same kind of stairway whether up to organ lofts of St. Sulpice, Ste. Clotilde, the roof of Notre Dame, or the prison chambers of Chateau de Vincennes. At the top he pointed out the ancient treadle pumps with which four men used to blow the organ bellows. His organ has perpendicular rows of stops on each side of the four manuals. Behind the player is one of the old rück-positif organs of which Bonnet is very fond. The usual ventils and straight pedalboard are here. Dr. Carl of New York was there and remarked on the unworn appearance of the old pedal keys. Bonnet explained that some of his predecessors in the old days had been 'very kind to the pedals.'

"I took my friend, Lawrence Cook, studying at Fontainebleau, to watch Bonnet play his last vesper for the summer. His improvisations were masterly and eminently churchly and fitting, for the organist of St. Eustache is a very devout and sincere Catholic. I had the unique privilege of assisting him in the registration of the last piece that afternoon, the last number for all time on the old console, for the organ is to be rebuilt as to keydesk and certain mechanical features this summer.

"One evening Mr. Humphrey and I went through the instrument with Bonnet and a Cavaillé-Coll representative on a tour of inspection and consideration of the changes to be effected.

"The night before we left for London M. Bonnet gave us a farewell dinner at his home. There we had the pleasure of meeting his father, also an organist, his mother and sister. A very delightful and a memorable evening and typical of M. Bonnet's unfailing cordiality and kindness! It did more than anything else to confirm our impression of Paris as a friendly city and one that we had a real regret in leaving.

"We heard a service at the Russian Church. The choir was magnificent, with a deep contra-bass, but that particular service had little of real musical value. It was very interesting to watch the people, standing, as all do in Russian service, for Paris is the home of many exiles of high Russian families. Very noticeable was their devout absorption in the ritual.

"A week in London was devoted to sight-seeing mostly, for organists are away in August. But we made one outside pilgrimage, to Canterbury Cathedral, where we had the good fortune of hearing evensong and seeing the organ and organist, as well as going over the historic cathedral."

New Music

BY HAROLD V. MILLIGAN.

Sunset, Starlight, Elegiac Poem, by Sigfrid Karg-Elert; published by the Arthur P. Schmidt Company, Boston.

The organ music of Sigfrid Karg-Elert first became known in America about fifteen years ago. Before the war his music was played a great deal by American organists, particularly two little pieces published by Novello, called "Harmonies du Soir" and "Clair de Lune." During the war his name disappeared from our programs, but it is reappearing, and new works from his pen are being issued. The Schmidt Company, which is putting out some of the most notable organ music of the day, has just published his opus 108, consisting of three compositions, each published separately, with titles as given above.

The style of Karg-Elert is so well known that an extended analysis is not necessary. His music is essentially harmonic rather than melodic. One feels that the melodies exist merely to carry on the harmonic changes and that the melodic line is constantly being changed and directed by the progress of the composer's harmonic thought, rather than the more usual instance of the harmonic pattern adapting itself to the melodic idea. One finds here the familiar Karg-Elert characteristics, the shifting harmonic colors, changing chromatically, the fondness for the augmented fifth, and other "modern" harmonies. The "Elegiac Poem" is in the key of G flat, and we suspect the publishers of changing the nomenclature from the composer's favorite tonality of F sharp. The "Elegiac Poem" is forte and fortissimo during most of its length, developing an impassioned and dramatic climax at full organ, but ending rather abruptly, pianissimo. "Starlight" and "Sunset" are naturally more peaceful in mood, and in them the composer indulges his fondness for passages of high tessitura.

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First Movement from Unfinished Symphony, Schubert; Lyric Theme from "Symphonie Pathetique," Tschaikowsky; Largo from "New World" Symphony, Dvorak; "Petite Histoire," Huerter. Transcribed for organ by Edwin H. Lemare; published by Oliver Ditson Company, Boston.

Mr. Lemare's transcriptions, of which there are many, always show an unusual sense of organ idiom and real skill in adapting the music to the instrument. He is not bound by convention, but is able to visualize the music in a new and always practical form, suited to the organ. In the Dvorak Largo, for instance, he departs somewhat from the commonly accepted version and redistributes the notes in a way that will make for clarity. The music of the other two symphonic transcriptions is as well known as that of the "New World" Symphony, and equally well suited to the organ. The whole first movement of the Tschaikowsky "Symphonie Pathetique" has been transcribed more than once. Mr. Lemare takes only one theme, the principal one, a procedure which will probably be of more practical value to most organists than the more elaborate transcriptions of the entire movement. The lovely main theme from the first movement of Schubert's Unfinished Symphony makes an ideal organ piece, although we do not remember ever having seen it in organ form before. Charles Huerter's "Petite Histoire" is a dainty and piquant little piece in a gay and frolicsome mood.

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Rip Van Winkle, Fantasia for Organ, by Clifford Demarest; published by G. Schirmer, New York.

Mr. Demarest's Fantasia might have been called "Legend" or "Romance" or any other general title. There is nothing in the music to identify it very definitely with the Rip Van Winkle story, although the composer undoubtedly had some analogies in mind in writing it. It is a rather extended piece of fifteen pages, employing several main themes of varying characters which are developed independently of each other in what one may call narrative form. The music is direct and straightforward in style, its diatonic simplicity being many miles removed from the chromatic complexities of Karg-Elert.

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Il Pastore Vagante, by Giovanni B. Fontana; published by Musical Advance Publishing Company, New York.

The only trouble with "The Wandering Shepherd" is that he doesn't wander far enough. The composer has hit upon a captivating little melody, but it is subjected to so little development that it counts for very little. A simple modulation now and then is to be recommended, even in the shortest and simplest pieces.

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Improvisation on "Pilgrims," by Leslie F. Carver; published by the Arthur P. Schmidt Company.

The Schmidt Company seems to be going in heavily for chorale improvisations. In addition to the recently published numbers by Burdett and Noble, it has several other compositions of this type on its list, the latest addition being an excellent fantasia on the tune "Pilgrims," more familiarly known as "Hark, Hark, My Soul." This beautiful tune has been treated with restraint and dignity by the adapter, but also with feeling. Its "expressiveness" lends itself well to this kind of treatment and the result is an admirable church prelude or offertory. The melody is constantly to the fore and never hard to locate; so the auditors will never be "at sea," as they are apt to be in more complicated essays. At the same time there is variety of mood and tone. A middle section builds up to a fortissimo, and is followed by a very effective passage in which the melody is accompanied by chimes. This chime passage will have to be edited slightly on many organs, as the range is F-F.

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Song Without Words, by William R. Spence; published by the Arthur P. Schmidt Company.

Mr. Spence has turned out a captivating little melody, which he presents with a simple accompaniment, but with musicianly taste and skill. The second theme is treated contrapuntally. An attractive little number of melodic character.

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Suite de Ballet, by H. J. Stewart; published by White-Smith Music Publishing Company.

This is such excellent "production music" that it is impossible to play it without visualizing some kind of a ballet. Whether it was written for an actual ballet or for an imaginary one we do not know, but it is undoubtedly ballet music par excellence. There are five numbers in the suite, and the titles give a clear idea of the character of the music, for the setting is perfect of its kind. These titles are: "Swaying Tree Spirits," "The Water Sprites' Frolic," "The Whirling Gnomes," "Revel of the Satyrs," and "Carnival Finale." All of these, from the delicate swaying rhythm of the tree spirits to the grotesque dance of the gnomes, are mirrored adequately in the music. These numbers undoubtedly will be attractive to theater organists, as well as to recitalists.

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In Pensive Mood, by Roland Diggle; published by the Arthur P. Schmidt Company.

A little piece of simple nature which offers nothing that is beyond the reach of the lowliest tracker. The A-minor melody is followed by a second tune in F major and on the return of the original melody there is some embellishment by the flute.

HAS SEEN LONG PROSPERITY

Meyer Finds Only One Dull Period for Organ in 37 Years.

Thirty-seven years' experience in the organ business in the United States are back of a statement of Jerome B. Meyer that he has seen only one dull period in all that time. This was for a few months after the close of the Chicago world's fair in 1893. While the organ business is rather notoriously one of small profits, the opinion of Mr. Meyer sheds an optimistic light on the solidity of the trade.

JEROME B. MEYER.

On Sept. 15, 1888, Mr. Meyer arrived from Europe and settled at Salem, Ohio. At an early age he received his inspiration from the noted organ builder, J. Rinkenbach of his home town in Germany, spending many hours each week after school at the Rinkenbach factory, watching the construction of the large cathedral organs. In due time it seemed natural to pursue the organ profession, and the pipe-making department having the greater attraction, this branch of the industry was followed up.

At the age of 22 Mr. Meyer had complete charge of a pipe-making department. For a number of years he served on the Lyon & Healy staff, heading the pipe-making department when this company was building organs.

Mr. Meyer has trained many young men in the art of making pipes and they are today holding good positions in the leading organ factories of the United States. Today, after serving the trade for many years, the firm of Jerome B. Meyer & Sons, in Milwaukee, is doing a flourishing business. Its workmanship and voicing are known throughout the United States and Canada and in foreign countries.

LaMarche Factory Escapes.

The organ factory of George E. LaMarche on Institute place, Chicago, narrowly escaped severe damage when the large building a part of which is occupied by Mr. LaMarche was the scene of a fire Aug. 10. Two persons were severely burned and a large financial loss to other tenants was caused, but Mr. LaMarche escaped any loss as the result of a fire wall and the prompt work of the underwriters' fire patrol, which covered with tarpaulins everything of value in that wing of the building.

The latest catalogue of the Wicks Pipe Organ Company, just off the press, is a valuable little volume in that it contains much general information on organs which purchasers will appreciate. One of the features is a condensed dictionary of organ stops, describing the principal stops of the organ. There are also pictures of organs built at the Highland factory and several carefully worked-out specifications.

SCHOOLS IN FRANCE STUDIED BY DR. CARL

WILL ADOPT METHODS IN U. S.

Head of Guilmant Organ School Visits Conservatories—Interpretation of Works of French Masters to Be Feature.

While abroad this summer Dr. William C. Carl has been devoting time to investigating the latest methods used in the conservatories of music today and will introduce several of them at the Guilmant Organ School this fall. Dr. Carl is also preparing a series of articles on important musical subjects in Paris, to be published during the coming season. While there he was the guest of Joseph Bonnet, who has recently moved into his new home. Together they visited the Conservatoire Nationale de Musique. After being received by Henri Rabaud, the director, they were conducted through the building, and all details regarding the plan of work used were minutely explained. The library and collection of old instruments is one of the finest in the world. Dr. Carl and Mr. Bonnet also spent an afternoon at the School of Arts and Metiers in the Latin quarter, in the interest of the new music and art center soon to be erected in New York.

Before sailing Dr. Carl, who is an active member of the mayor's committee on music of New York, was commissioned by the mayor and City Chamberlain Berolzheimer to visit the institutions of learning in Europe and prepare a report on his return for the music and art center. A half-day was devoted to the exposition of decorative arts on the banks of the Seine, which is attracting visitors to the French capital. Dr. Carl was entertained by Felix Guilmant and feted during his stay.

Among the new features decided upon at the Guilmant school, where there is a large enrollment already booked, will be the interpretation of the organ works of the great French masters, with illustrations at the organ. Dr. Carl will direct the symposiums devoted to this subject, as well as the lessons in the art of teaching the organ. Each student will be required to give a demonstration lesson before graduation. In the choir directing department each student will be given an opportunity to conduct during the course of the season.

The four free scholarships offered by City Chamberlain and Mrs. Berolzheimer are attracting wide attention this year. There will be many to enter the contest Oct. 2 from all parts of the country.

The school makes a specialty of preparing students for the annual examinations of the American Guild of Organists. Practically all of the graduates are members of the Guild, either as associates or fellows. Dr. Carl and the members of the faculty, Willard Irving Nevins, Clement R. Gale, Warren R. Hedden, Dr. Howard Duffield, George William Volkel, Lewis C. Odell, Charles Schlette and Lillian Ellegood Fowler, will return the latter part of September from their summer holidays, ready for the fall term scheduled to begin Oct. 6.

During Dr. Carl's absence abroad his place at the First Presbyterian Church, New York, is being filled by Carolyn M. Cramp, Willard Irving Nevins, George William Volkel, David Hugh Jones and Creed Howard.

William D. Armstrong, director of the Armstrong School of Music, Alton, Ill., gave an interesting lecture on "The Hymns of the Church" at the Alton Summer Assembly in Shurtleff College July 30. Mr. Armstrong devoted about half of the evening to a history of the development of church music and the other half to the illustration of the sacred songs of the various nations as they appear in the hymnals. At times he had his audience singing hymns with which they had long been familiar but concerning whose origin they were in ignorance. In his lecture he also spoke against the use of organ music in picture shows, stating the organ was built primarily for church use.