

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Sixteenth Year—Number Twelve.

CHICAGO, NOVEMBER 1, 1925.

One Dollar a Year—Ten Cents a Copy.

FOUR-MANUAL KIMBALL WILL GO TO GUTHRIE

LARGE ORDER IN OKLAHOMA

Scottish Rite Cathedral Purchases
Instrument—Foundation Tone
and Straight Specification
Are Features.

After an investigation covering more than two years, the W. W. Kimball Company has been awarded the contract to build a large four-manual organ for the Scottish Rite Cathedral at Guthrie, Okla. A noticeable feature of the specification is in the foundation tone and mutations. Each stop, with the exception of the augmenting in the pedal, is an independent set of pipes.

Following is the scheme of stops:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. Open Diapason (Ped. Ext.), 8 ft., 53 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Tibia Clausa (Ped. Ext.), 8 ft., 53 pipes.
5. Melodia, 8 ft., 73 pipes.
6. Gamba, 8 ft., 73 pipes.
7. Gemshorn, 8 ft., 73 pipes.
8. Octave, 4 ft., 73 pipes.
9. Twelfth, 2 2/3 ft., 61 pipes.
10. Fifteenth, 2 ft., 61 pipes.
11. Mixture (drawing 9 and 10), 6 rks., 244 pipes.
12. Double Trumpet, 16 ft., 73 pipes.
13. Harmonic Trumpet, 8 ft., 73 pipes.
14. Clarion, 4 ft., 73 pipes.
15. Chimes, 8 ft., 20 bells.
16. Harp, 49 bars.
Tremolo.

SWELL ORGAN.

17. Bourdon, 16 ft., 73 pipes.
18. Diapason Phoron, 8 ft., 73 pipes.
19. Clarabella, 8 ft., 73 pipes.
20. Stopped Flute, 8 ft., 73 pipes.
21. Viola, 8 ft., 73 pipes.
22. Voix Celeste, 8 ft., 73 pipes.
23. Viola Celeste, 8 ft., 73 pipes.
24. Salicional, 8 ft., 73 pipes.
25. Harmonic Flute, 4 ft., 73 pipes.
26. Cornet, 5 rks., 305 pipes.
27. Contra Fagotto, 16 ft., 73 pipes.
28. Cornopean, 8 ft., 73 pipes.
29. Oboe, 8 ft., 73 pipes.
30. Vox Humana, 8 ft., 73 pipes.
31. Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR (Orchestral) ORGAN.

32. Contra Viole, 16 ft., 73 pipes.
33. Viola Diapason, 8 ft., 73 pipes.
34. Concert Flute, 8 ft., 73 pipes.
35. Flute Celeste, 8 ft., 73 pipes.
36. Dolce, 8 ft., 73 pipes.
37. Unda Maris, 8 ft., 73 pipes.
38. Forest Flute, 4 ft., 73 pipes.
39. Violina, 4 ft., 73 pipes.
40. Nazard, 2 2/3 ft., 61 pipes.
41. Piccolo, 2 ft., 61 pipes.
42. Tierce, 2 3/4 ft., 61 pipes.
43. Septieme, 1 1/2 ft., 61 pipes.
44. Orchestral Oboe, 8 ft., 73 pipes.
45. Orchestral Clarinet, 8 ft., 73 pipes.
46. Harp, 49 bars.
Tremolo.

SOLO ORGAN.

48. Stentorphone, 8 ft., 73 pipes.
49. Melophone, 8 ft., 73 pipes.
50. Cello (Ped. Ext.), 8 ft., 53 pipes.
51. Cello Celeste, 8 ft., 73 pipes.
52. Solo Flute, 4 ft., 73 pipes.
53. Tuba Profunda, 16 ft., 73 pipes.
54. Tuba Mirabilis, 8 ft., 73 pipes.
55. Tuba Sonora, 8 ft., 73 pipes.
56. English Horn, 8 ft., 73 pipes.
57. French Horn, 8 ft., 73 pipes.
58. Tuba Clarion, 4 ft., 73 pipes.
Tremolo.

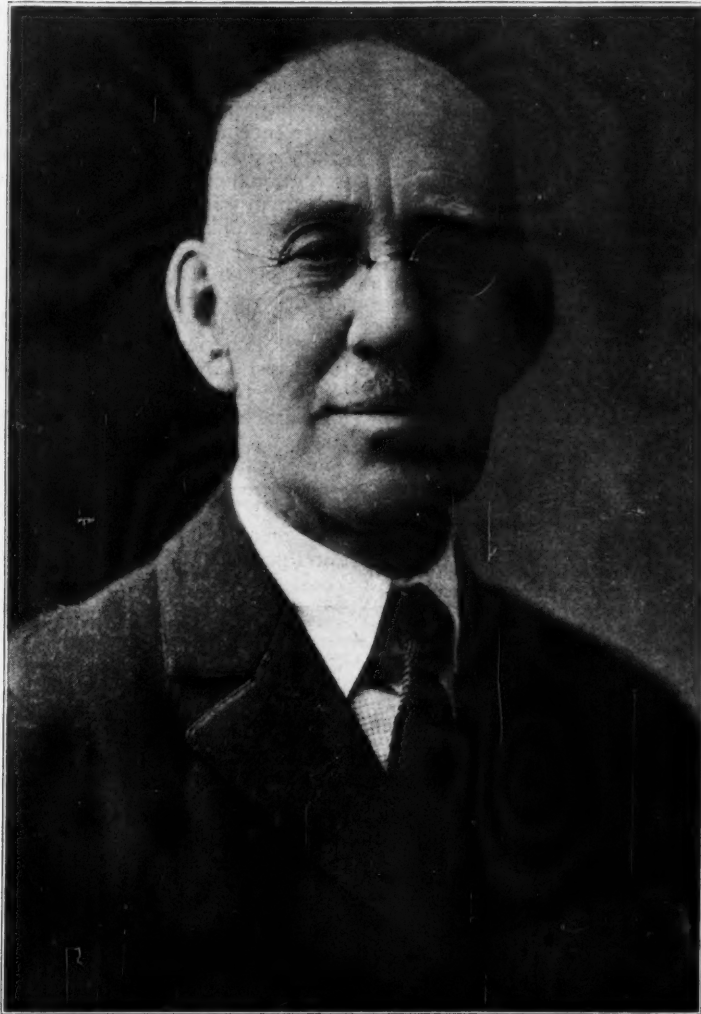
PEDAL ORGAN.

59. Acoustic Bass, 32 ft., 32 notes.
60. Open Diapason, 16 ft., 32 pipes.
61. Open Diapason (from No. 1), 16 ft., 32 notes.
62. Bourdon, 16 ft., 32 pipes.
63. Lieblich Gedeckt (from No. 17), 16 ft., 32 notes.
64. Violone, 16 ft., 32 pipes.
65. Contra Viole (from No. 32), 8 ft., 32 notes.
66. Octave (from No. 61), 8 ft., 32 notes.
67. Flute (from No. 62), 4 ft., 32 notes.
68. Still Gedeckt (from No. 63), 8 ft., 32 notes.
69. Cello (from No. 64), 8 ft., 32 notes.
70. Flute (from No. 62), 4 ft., 32 notes.
71. Tuba Profunda (from No. 53), 16 ft., 32 notes.
72. Contra Fagotto (from No. 27), 16 ft., 32 notes.
73. Contra Fagotto (from No. 25), 16 ft., 32 notes.
74. Tuba (from No. 53), 8 ft., 32 notes.

Baldwin Plays at Queen's Hall.

Samuel A. Baldwin played with the orchestra conducted by Sir Henry Wood at Queen's Hall, London, in the promenade concert Sept. 12, by special invitation. The organist of the College of the City of New York used Bach's "St. Ann's" Fugue as his solo number.

GEORGE A. BURDETT, LONG A LEADER IN BOSTON.



WIN FONTAINEBLEAU HONOR

Seven Diplomas Awarded to Americans After Examinations.

The organ department at the American Conservatory of Music in Fontainebleau, France, had an interesting summer under Charles Marie Widor and Henri Libert. Eighteen organists were enrolled in the class—which was more than the direction of the school had expected. Practice facilities were adequate to allow everyone to practice four or five hours a day.

The strict examinations which were given to the members of the class resulted in the awarding of seven diplomas to six organists, as follows:

- Diplomas for ability of performance:
Miss Emily Boeckell.
Lawrence Cook.
Miss Margaret Funkhouser.
Herbert Irvine.
Mrs. Forrest McGinley.
Alexander F. Schreiner.
- Diploma for ability as teacher:
Alexander F. Schreiner.

M. Camille Decreus, director of the school, is more than delighted with the results in the organ department and the excellent new Cavaille-Coll instrument presented to the school by the American committee in New York.

Five organ concerts were given in the course of the summer. Charles Marie Widor inaugurated the new organ June 30. Marcel Dupre, Georges Jacob and Henri Libert each appeared subsequently. The final concert of the school season was presented to a full house by four representatives of the class: Lawrence Cook, Mrs. Forrest McGinley, Miss Emily Boeckell and Alexander F. Schreiner.

The recital by members of the class was given Sept. 21. Mr. Cook played two Bach chorale preludes and the Fi-

nale from Widor's Sixth Symphony; Mrs. McGinley played the Prelude from the Gothic Symphony and the Scherzo from the Fourth by Widor; Miss Boeckell interpreted two movements from Mendelssohn's Second Sonata and Bach's Prelude and Fugue in G major, and Mr. Schreiner played Schumann's Canon in B minor and the variations from Widor's Fifth Symphony.

GUILD TO MEET IN BUFFALO

Decides on Convention in June, 1926, Marking Anniversary.

At a meeting of the council of the American Guild of Organists, held Oct. 12, it was decided to hold a Guild convention on June 8, 9 and 10, 1926, at Buffalo. This will commemorate the thirtieth anniversary of the founding of the Guild.

Gleason Returns from Europe.

Harold Gleason has returned to Rochester, N. Y., after six weeks in Europe. In London Mr. Gleason gave a recital at St. Margaret's Church before a large audience. A tour was then made through Holland, Belgium, Germany, Italy, Switzerland and France. In Germany Mr. Gleason spent a day at Rotha, playing and listening to the marvelous old Silbermann organ, described so well by Oscar Schminke in The Diapason. At Baireuth Mr. Gleason attended the Wagner festival. Another interesting experience was flying from Paris to London. While in Paris Mr. Gleason visited the American School at Fontainebleau and tried the new organ recently installed there. Mr. Gleason was accompanied on the trip by his friend Carl F. Paul, organist of Salem Church, Rochester.

MARVEL AT HOLLINS' COMMAND OF ORGAN

FIRST RECITAL IN NEW YORK

Large Audience Enthusiastic Over Performance at Wanamaker Auditorium—Lack of Sight Seems No Handicap to Him.

Playing under the honorary auspices of the National Association of Organists, Dr. Alfred Hollins opened the fifth season of recitals on the large organ at the Wanamaker Auditorium in New York City on the afternoon of Oct. 7.

Many noted recitalists have made their American debuts in this place under the direction of Dr. Alexander Russell. Dr. Hollins was the first blind organist to play the opening recital of an extensive concert tour. If one had failed to see Dr. Hollins escorted to the console and had only heard him play, undoubtedly the thought that he might be blind would have been farthest from one's mind. There was a technical mastery, a wide range of expression and color such as you would expect from one who was endowed with full vision. The facility with which he manipulated such a complex organ was almost uncanny.

The program opened with the Mendelssohn F minor Sonata, played in a sound manner. After shorter numbers by Turner, Wolstenholme and himself, he led up to the Bach Toccata in F major. This number gave convincing proof of his powers.

T. Tertius Noble offered two themes for the improvisation. The one which was said to have been devised while going to bed, being more lively than the one devised upon arising, was chosen by Dr. Hollins for a very clever exposition. He wove about this many of the well-known anthem themes of Mr. Noble and even included phrases from "The Star-Spangled Banner." This won much applause for Dr. Hollins. The program was brought to a close with Hollins' own Triumphal March. As an encore he added his charming Scherzo.

An audience of more than 1,500 persons greeted Dr. Hollins in this most auspicious debut of his American tour. The critics of the daily press gave the recital enthusiastic reviews.

Immediately after the recital Dr. Hollins departed on his transcontinental tour. During October he played in Washington, Wilmington, Toronto, Watertown, Hamilton, London, Madison, St. Paul, Fort William and other cities. During November he is booked to appear in Edmonton, Calgary, Vancouver, Victoria, Tacoma, Portland, Salem, Walla Walla, Spokane, Helena, San Francisco and other far western cities.

Owing to the great demand for Hollins' recitals arrangements have been made to extend his tour two months longer than originally planned. This represents a 100 per cent increase in dates and will keep him in this country until the end of January or the early part of February.

Upon meeting Dr. Alfred Hollins for the first time, one is impressed with his spirit of tranquility—an atmosphere which so violently contrasts with our American life. Arriving via Montreal, he came to America for his third visit. He brings a profound musicianship tinged with the inevitable Hollins "spirit" which seems to displace the quietness of his nature when musical subjects are the topic of conversation. His keen desire for a deeper knowledge of our life, music and great modern organs gives us a clew to the factor which has made for such a remarkable career as his. It must have been that same intense desire for the knowledge of music which led him through the difficult early years of a musical education. Although born blind, Dr. Hollins began the study of

music at the age of 5 years and from then until his twelfth year he was largely self-taught. At the age of 12 he entered the Royal College for the Blind, which was founded by an American, at Norwood, and studied under Dr. E. J. Hopkins. Later he studied piano with Hans von Bulow. It was as a pianist that Hollins first visited America. Here he played with Theodore Thomas' Orchestra and the Boston Symphony Orchestra. He has made concert tours to Australia, Africa and Germany. In Berlin he performed the remarkable feat of playing three piano concertos with orchestra at one concert. Dr. Hollins is the only blind man to have received the honorary degree of doctor of music from the University of Edinburgh.

When asked concerning his own compositions he said: "Although less known than some of my other compositions, I consider my Andante in D as one of my best works. It is written for the diapasons."

Regarding modern organ music Dr. Hollins said: "Modern organ music contains much that is most admirable, but when it becomes too involved, as much of it is, it ceases to be beautiful and becomes only clever. I fear that much of it, while sounding very well on one organ, may become almost impossible when transferred to another instrument."

Dr. Hollins expressed a great admiration for American organs.

PLAYS AT CAPITAL FESTIVAL.

Farnam at Skinner Organ Dedication in Library of Congress.

With his appearance Oct. 28 and 30 in two of the programs at the dedication of the Skinner organ in the auditorium of the Library of Congress, Washington, D. C., Lynnwood Farnam opened his 1925-1926 season. His first appearance at the Washington festival was in the chorale prelude by Bach, "To God on High." This is written in G major, but Mr. Farnam played it in A flat and held the last note until the orchestra joined him in its number, which is a setting of the "Canticum of the Sun" by Charles M. Loeffler. This number starts on a low D sharp pianissimo and for that reason when Mr. Loeffler learned that the organ would be available he suggested that Mr. Farnam play the prelude and merge it into the orchestral selection, for which he has written a special organ part. The orchestra was under the direction of Frederick A. Stock. At this recital Mr. Farnam also played the Concerto in F major by Handel.

If you are moving this fall, be sure to send The Diapason your new address. If for any reason the address on the label of your copy of the paper is incorrect, please notify this office promptly.

TEACH CLERGY MUSIC IS RECOMMENDATION

ADVICE TO EPISCOPALIANS.

Commission on Church Music, Which Includes Prominent Organists, Makes Report to Convention at New Orleans.

Elevation of the standards of church music through education of clergy along musical lines is proposed in a report of the national Episcopal commission on church music, at the general convention of the church in New Orleans.

Clergymen as a group are not particularly musical, the commission finds. Since Episcopal clergy are not inclined along musical lines, the commission recommends that courses in history and practice and appreciation of church music be established in all the theological seminaries. The growing importance of music in religious services today is emphasized by the commission.

"It is impossible to overestimate the importance of competent instruction of all candidates for holy orders," says the report, "in the principles of church music. Music occupies an important place in the services of every parish. Rightly used, it is an invaluable inspiration to worship."

The commission calls upon accomplished lay musicians of the church to assist in raising present church music standards and in providing literature on the subject.

Musical authorities on the commission were Dean Peter C. Lutkin, Northwestern University; Miles Farrow, New York; Ralph Kinder, Philadelphia, and Wallace Goodrich, New England Conservatory of Music.

Hollins at Watertown, N. Y.

The people of Watertown, N. Y., feel a just debt of gratitude to Mrs. Kate Elizabeth Fox, organist of the First Presbyterian Church, for her enterprise in bringing the best outside organ talent to that city, in addition to her own excellent work in recital and church service. Early in the year she managed a recital by Marcel Dupre and this fall she engaged Alfred Hollins. Dr. Hollins gave a recital at Mrs. Fox's church Oct. 15 and charmed a large audience. A special feature was his improvisation on two themes by Mrs. Fox and Gerald F. Stewart of Trinity Church, Watertown.

THE DIAPASON.

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CLASSIFIED ADVERTISEMENTS

WANTED—HELP.

WANTED — VOICER FOR high-grade flue work, by firm in middle west. Experienced and active man is assured best wages or salary; steady work, with a favorable chance to become financially interested if desired. When applying, please state details of experience fully, and wages or salary expected. This will be an exceptional opportunity for the right man to connect with a high-class organization now enlarging its field of operation and activities. Address M 8, The Diapason.

WANTED — WOOD PIPE maker, experienced; accustomed to finest work only; console, windchest and action foremen. All mechanics in all departments. Eastern factory. Address K-9, The Diapason.

WANTED — EXPERT CONSOLE men. Steady employment; good pay. Hall Organ Company, West Haven, Conn.

WANTED — FIRST-CLASS ORGAN man capable of erecting, tuning and repairing pipe organs, Fotoplayers and other theater instruments. Permanent position for a good mechanic. Address W. J. Dyer & Bro., St. Paul, Minn. [12]

WANTED — ORGANIST (MALE) FOR moving picture theater; one who has had at least two years' experience. Must have library. Six days. Evening work only. Julius Freedman, Forest City, Pa.

WANTED — ORGAN TUNERS, steady work, splendid chance. Louis F. Mohr & Co., 2899 Valentine avenue, Bronx, New York City. [11]

WANTED — EXPERIENCED TUNER and maintenance man. Also able to complete new organs. The Votteler-Holtkamp-Sparling Company, 3265 West Thirtieth street, Cleveland, Ohio. [10]

WANTED — ORGAN BUILDERS in all lines, cabinet maker, metal pipe maker, also first-class working foreman for mill work, one who can handle men and care for machinery. The Bennett Organ Company, Rock Island, Ill. [11]

WANTED — EXPERIENCED WIND Chest and Action man. The Aeolian Company, Garwood, N. J. [11]

WANTED — EXPERIENCED ORGAN man. Write qualifications. LINK, Binghamton, N. Y. [12]

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

WANTED — FIRST-CLASS FLUE voicer, capable of turning out high-class work, by well established firm in the middle west. Address G 5, The Diapason.

WANTED — FIRST-CLASS WOOD pipe maker; steady work and good pay guaranteed by company in the middle west. Address F-7, The Diapason.

WANTED — FIRST-CLASS METAL pipe makers, day or piece work, by old reliable firm in middle west. Address E 3, The Diapason.

WANTED—METAL AND ZINC PIPE makers; also voicers. Dennison Organ Pipe Company, Reading, Mass. [11]

WANTED—MILL MAN, CONSOLE, action and erecting room men. Modern factory. Good wages. Apply M 4, The Diapason.

WANTED — GOOD OUTSIDE ERECTION men wanted. Hall Organ Company, West Haven, Conn.

WANTED — SEVERAL FIRST-CLASS reed pipe voicers; also metal pipe makers. Address K 7, The Diapason.

WANTED — FIRST-CLASS TUNER. Must know modern organ action. Address L 7, The Diapason.

ORGAN PRACTICE.

ORGAN STUDENTS IN CHICAGO: Practice at Bush Conservatory, 839 North Dearborn street. Twenty-five hours, \$10. Modern organ.

FOR SALE—ORGANS, ETC.

FOR SALE — REASONABLE, GOOD second-hand King organ, removed from Bethlehem Presbyterian Church, Philadelphia, Pa. Electric blower and about thirty-eight stops, all in good condition. Could be set up by same party that has taken it down. Ask for photograph and full particulars. George A. Magee, 2823 North Broad street, Philadelphia, Pa.

FOR SALE—CANADIAN PIPE ORGAN factory, almost new, fully equipped with machinery and materials. Good prospects for business and an opportunity for some American manufacturer to establish a Canadian branch. Apply to Warren Organ Company, Limited, Barrie, Ont. [1]

FOR SALE—MODERN TWO-MANUAL electric action organ, fourteen stops, only six years old. Will give demonstration, \$2,500 cash, f. o. b. New York City. Bargain for quick buyer. United Organ Repair Co., 1490 East Ninety-fourth street, Brooklyn, N. Y.

FOR SALE—PIPE ORGAN. CONTAINS twenty stops. Will sell whole organ or pipes alone. For particulars write to the Reverend Pastor, St. Joseph's Church, 1015 North Campbell avenue, Springfield, Mo.

FOR SALE — TWO-MANUAL AND pedal bass rebuilt Lyon & Healy reed pipe organ. Excellent condition, good as new. \$550.00 with lever pumper, \$650.00 with motor and pump. Also some fine rebuilt chapel organs of best make. A. L. White Manufacturing Co., 215 Englewood avenue, Chicago, Ill.

FOR SALE — A NEW ORGAN WITH part old pipes, electro-pneumatic action, detached console, two-manual, thirteen speaking stops, eleven couplers. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE—TWO-MANUAL KILGEN organ, in good shape. As we have built a new auditorium and installed a larger organ, we offer the old one to anyone interested. Information furnished by G. E. McClure, Treasurer, Webster Groves, Mo.

FOR SALE — PIANO-ORGAN CONSOLE, two-manual and pedals, full compass, key and pedal contact spreaders intact (cables cut off). About eighteen draw stops and ten couplers; tilting tablets. Would suit organist or learner for pedal practice. Description and price on application to Roehl Brothers Storage, 526 Alfred street, Detroit, Mich.

FOR SALE — GOOD EIGHT-STOP Bates & Culley pipe organ, guaranteed. Very reasonable. United States Pipe Organ Company, Crum Lynne, Delaware County, Pa.

FOR SALE—AEOLIAN PIPE ORGAN and player, built by Votey; five hundred player rolls. Good condition; reasonable. Address M 2, The Diapason.

FOR SALE — FIRST-CLASS, WELL- equipped organ repair shop. Address M 7, The Diapason.

WANTED—MISCELLANEOUS.

WANTED — WANT TO PURCHASE played organ for home. Desire three-manual of about sixty stops. Second-hand Aeolian or any good make. Will not consider junk that is so far out of date it will cost more to rebuild than to buy new. Please give list of stops, date organ was built, present location. Address H-2, The Diapason. [12]

WANTED—A FEW USED ORGAN pipes, if in good condition. Must be reasonably priced. What have you? Address M 5, The Diapason.

WANTED — SMALL PIPE ORGAN, suitable for practice. State type of action and console, stops, location, price. Address School of Music, Sanborn Hall, Delaware, Ohio.

WANTED—ANOTHER 1,000 ORGAN- ists and choir directors to try out the special church service programs so successful last season. John B. Waterman, 696 West Main street, Battle Creek, Mich.

WANTED — COPY EACH OF HOPKINS & Rimbault, "The Organ," Wolfgram's "Treatise on Organ Building," Roosevelt organ factory catalogue. Address K 4, The Diapason.

POSITION WANTED.

POSITION WANTED — MARRIED man desires position as foreman on organ action and pneumatics. First-class references. Address M 3, The Diapason.

WANTED—POSITION WITH REAL future in production or other executive work. Applicant is college graduate with machine shop and wood-working experience, and is just starting fifth consecutive year of such work with one of the largest and best organ companies. Address M 6, The Diapason.

POSITION WANTED — FIRST-CLASS voicer, thoroughly experienced in flue and string stops, seeks, for personal reasons, good position in California. Work only as voicer desired. Address L 6, The Diapason.

A MAXIMUM supply of wind for every demand that can be made on the Organ, a minimum of noise in operation, a machine simple in its construction, requiring attention as to oiling about once every three months, first class in material and workmanship, manufactured by a company that devotes its best efforts toward the production of machines of the highest type of perfection.....these are the features embodied in the **SIMPLEX ORGAN BLOWER.**

Write for Prices

B. F. BLOWER CO., Inc.
Fond Du Lac, Wis.

BIG DALLAS CROWDS HEAR NEW CITY ORGAN SIXTEEN RECITALS BY EDDY

Barton Four-Manual Receives Splendid Introduction—Dedication of Four-Manual Austin in School at Wichita.

Sixteen recitals by Clarence Eddy in as many days gave the large new Barton four-manual organ in the Fair Park Auditorium at Dallas, Tex., a splendid introduction to the people of that city. Mr. Eddy played every day from Oct. 10 to 25 at noon and gave programs that represented every school of composition and every angle of taste. Supplementing Mr. Eddy, Ralph Emerson, who plays for the radio from station WLS in Chicago under the auspices of the Bartola Company, played from Oct. 10 to 16 at 6 o'clock every evening.

Mr. Eddy gave the dedicatory program on the organ on the afternoon of Oct. 10 and was heard by great crowds not only of Dallas residents but of visitors to the state fair. His offerings for the initial recital included: Concert Overture in C minor, Hollins; "Afterglow," Grotton; Prelude and Fugue in D major, Bach; "An Indian Serenade," Vibbard; "Heroic Piece," Rossetter G. Cole; "An Algerian Sketch," Stoughton; Fanfare Fugue, Lemmens; "The Curfew," Horsman; "Swing Low, Sweet Chariot," Ditton; "Hymn of Glory," Pietro A. Yon; Berceuse, Eric Webster; Toccata in F (from Fifth Symphony), Widor.

Among other programs by Mr. Eddy were these:

Oct. 23—Toccata in F major, Bach; "Evening Bells," Chauvet; Persian Suite, R. S. Stoughton; "To a Wild Rose" and "A. D. MDCXX," MacDowell; Theme, Variations and Finale, Thiele; "Traumerel," Schumann; Wedding March, Faulkes.

Oct. 24—Coronation March, Svendsen; "Evening Chimes," Wheelton; Sonata in Style of Handel, Wolstenholme; Canon in B minor, Schumann; "Love Song," Ferrata; Toccata in G, Dubois; "Nightingale and the Rose," Saint-Saens; "Within a Chinese Garden," Stoughton; "Laudate Domini," Sheldon; "Russian Romance," Friml; "Ancient Phoenician Procession," Stoughton.

Oct. 25—Concert Piece in E flat minor, Thiele; "Kamennoi-Ostrow," Rubinstein; Sonata in D minor, No. 1, Guilman; Allegretto in E flat, Wolstenholme; "Finlandia," Sibelius; March from the "Queen of Sheba," Gounod.

The complete specification of the Dallas organ, built at the factory of the Bartola Musical Instrument Company in Oshkosh, Wis., appeared in The Diapason May 1.

From Dallas Mr. Eddy went to Wichita, Kan., to dedicate the Jessie Clark Memorial organ in the high school auditorium, the latest addition to the school organs of the country. This is a four-manual Austin. Here he gave recitals on Oct. 29, both afternoon and evening.

Before returning to Chicago Nov. 8 Mr. Eddy will fill several other engagements for recitals in the cities of the Southwest. Oct. 26 he played in the Methodist Church of McAlester, Okla., Nov. 3 he will play at Oklahoma City in the First Christian Church and the following day at the Tulsa Auditorium. Another important date was for a recital at the Texas State College, at Denton, Oct. 23, on a new three-manual Möller.

O'Dell Goes to London, Ont.

Ernest O'Dell, F. A. G. O., has been appointed organist and choirmaster of Cronyn Memorial Church (Anglican), London, Ont., where he has a mixed choir of fifty voices and the promise of a new three-manual organ. He will also teach piano and theory at the London Institute of Musical Art. Mr. O'Dell entered on his new duties Sept. 1. On resigning his previous position at the First Presbyterian Church, Walkerville, Ont., Mr. O'Dell was presented with a beautiful bridge lamp by the members of the choir as a token of esteem and appreciation of his services as organist for the past three years.

CHATTANOOGA SEASON IS ON

Edwin H. Lemare Heard by Audience of 3,500 at First Recital.

Approximately 3,500 persons attended the nineteenth recital, opening the second 1925-6 season of organ concerts by Edwin H. Lemare, municipal organist, at Chattanooga, Tenn., Oct. 11, at the Memorial Auditorium.

During the course of the program Mr. Lemare played Chopin's "Marche Funebre," as a tribute to Charles E. James, master builder of the city, whose funeral services were held a week previously at the Memorial Auditorium.

When Mr. Lemare, who returned Oct. 9 from a trip through the West with his wife and family, appeared, he was greeted with a thunder of applause which lasted several minutes. His first number was Bach's Toccata and Fugue in D minor. Next was the "Viennese Refrain," transcribed for the organ by Mr. Lemare, and made into a popular classic through the violin adaptation of Fritz Kreisler. The melody has been slightly revised by Mr. Lemare.

Lemare's own "Twilight Sketches," which bears the inscription "To my friend, Mrs. D. P. Montague, Chattanooga, Tenn.," received much applause. The five tone poems are entitled "Sun-down," "The Thrush," "The Glow Worm," "Fire Fly" and "Dusk." Mr. Lemare states that he gathered his material for these pieces in Europe, making a special study of the winged songsters of England, Italy and other countries, several of his works being based on the actual melodies of their songs. The European origin is also indicated in the reiteration of the "winding" of the forest horn in the distance, which occurs several times in "Dusk."

The last number on the program was the finale from Dvorak's symphony "From the New World."

The recital was free to all who came. Mr. Lemare is to play a recital every Sunday afternoon at 4 o'clock, a nominal admission fee to be charged.

Kraft to Play Before M. T. N. A.

Arrangements have been made with the railroads of the country for a fare and a half for the round trip on the certificate plan for those attending the 1925 convention of the Music Teachers' National Association, to be held at Dayton, Ohio, Dec. 28 to 30. This arrangement is contingent upon the presentation of at least 250 of these certificates, properly validated. The program for the meeting is virtually completed and will soon be sent out by the secretary, Donald M. Swarthout of the University of Kansas. Headquarters for the association will be at the Hotel Miami. The local committee, under the leadership of Chas. M. Kelso, has arranged a number of musical and social features for the entertainment of the visiting members. A concert by the Westminster Choir, under the direction of John Finley Williamson, will be one of the events of the three days' session. Through the courtesy of Colonel and Mrs. Edward A. Deeds there will be a complimentary organ recital at their residence by the Cleveland organist, Edwin Arthur Kraft.

Funeral of Henry Eyre Browne.

Impressive funeral services were conducted Sept. 27 by the Rev. Dr. John F. Carson, pastor of the Central Presbyterian Church, Brooklyn, N. Y., for Henry Eyre Browne, prominent Brooklyn organist, who died on Sept. 25, as recorded in the October Diapason. Death occurred at the home of his daughter, Mrs. M. G. Avery, 1382 East Twenty-seventh street. Many friends of long standing attended the services. Mr. Browne, who was 79 years old, was a descendant of an old English-Irish line of organists and organ manufacturers. He followed his ancestral calling from early boyhood. At the age of 15 he became organist at Anthen Memorial Church, located in those days in West Forty-eighth street, Manhattan. He later served as organist at Plymouth Church, during the pastorate of Henry Ward Beecher. Then he was for thirteen years organist for the Rev. T. DeWitt Talmage in Brooklyn Tabernacle.

NEW WORK BY C. S. SKILTON

"The Guardian Angel," Oratorio, Composed at Peterboro Colony.

Charles Stanford Skilton of Lawrence University, Kansas, successful composer of organ and orchestra works based on Indian themes, has just published with J. Fischer & Bro., New York, an oratorio, "The Guardian Angel," for solo and chorus of mixed voices and children's chorus, with orchestral accompaniment. The story of the work, from the pen of Abbie Farwell Brown, is taken from a Carolina legend. The work was composed while both author and composer were residing in the MacDowell colony in Peterboro, N. H. This truly full-fledged American work has been selected for first performance to be given under the auspices of the Kansas Federation of Music Clubs at Independence, Kan., in the latter part of April, 1926.

The publishers of the Skilton oratorio also announce that they have released for press the late Dr. Audsley's "swan song," his "The Temple of Tone," and feel confident that the date of publication will be shortly after Nov. 1. Dr. Audsley's manuscript was adhered to in every detail and the book therefore will appear just as the author would have it.

ORGAN NEW ON 43D BIRTHDAY

Dedicated Oct. 6, 1882, at Salem, Mass.; Reopened Same Day, 1925.

An interesting event occurred at Salem, Mass., Oct. 6 when the organ in the First Church of Salem, originally opened on Oct. 6, 1882, was exhibited in its new incarnation, with Nathaniel Nichols at the console. The original instrument was built by Hook & Hastings and the same historic firm rebuilt the organ. The original dedication in 1882 took place with Henry M. Dunham of Boston at the keyboard. Mr. Nichols, a former pupil of Mr. Dunham, played a program which included one selection presented by Mr. Dunham in his recital forty-three years ago—the Adagio in E major by Maily. The list of offerings included: Prelude and Fugue in E minor, Bach; Adagio, E major, Maily; Largo, Handel; "In Moonlight," Kinder; "Grand Choeur," D major, Deshayes; Service Prelude, J. K. Paine; Funeral March, Chopin; "In Paradisum," Dubois; "Fiat Lux," Dubois.

Invitation to Composers.

The Oklahoma Federation of Music Clubs announces a manuscript organ recital to be given at the annual federation convention in Oklahoma City in April, 1926. The program is to be open to all composers of the United States. The compositions are to be organ solos not over five minutes in length of performance. Manuscripts must be sent the chairman not later than Feb. 15, 1926, marked with a nom de plume and accompanied by a sealed envelope containing the name of the composer, his address and postage for return of manuscript. A composition committee consisting of Edwin Vaile McIntyre, Oklahoma City; Charles F. Giard, Oklahoma University, and Marie M. Hine, Tulsa, will select the best ten compositions submitted and these ten numbers will make up the convention program. The winners in this contest will be invited to play their numbers on the program, or, if unable to be present, a substitute will be accepted or provided. Address manuscripts to John Knowles Weaver, chairman of composition, O. F. M. C., 822 South College avenue, Tulsa, Okla.

Opens Casavant at St. Paul.

The inaugural recital on a three-manual Casavant organ in the Dayton Avenue Presbyterian Church, St. Paul, Minn., was played Sept. 24 by James R. Gillette, head of the organ department of Carleton College, assisted by Harry Phillips, baritone, director of the Macalester College conservatory of music. The program: Slavish Rhapsody, Carl Friedemann; "Song of the Swan," Blumenthal; Gavotte in F, G. Debat-Ponsan; "Song of Gratitude," Cole; Sonata No. 5, Guilman; Fantasietta and Variations, Dubois; "Country Gardens," Grainger; Meditation, Edward J. Sturges; Epilogue, Russell King Miller.

DUNCKLEE COMPLETES 25 YEARS AT CHURCH ANNIVERSARY IN NEW YORK.

Has Been Organist for Quarter of a Century at the West End Collegiate—Recital on Oct. 4 Marks Occasion.

A noteworthy anniversary was observed at the West End Collegiate Church, West End avenue and Seventy-seventh street, New York City, on Oct. 4, when Henry Hall Duncklee completed his twenty-fifth year as organist of the church. During this long term of service Mr. Duncklee has been absent only four Sundays, exclusive of the summer vacation. Under his direction the superior order of the music of this church has been recognized throughout the city and far beyond.

Mr. Duncklee was born in Newark, N. J., the son of George O. Duncklee, who himself was a church musician and composer and an intimate friend



HENRY HALL DUNCKLEE.

of such musicians and composers as Lowell Mason, Thomas Hastings, George F. Root and William B. Bradbury. At the age of 8 years Mr. Duncklee began the study of music and at 17, while still attending school, he became the organist of the North Baptist Church of Newark. Thence he was called to the Park Church of Newark and later to the Roseville Avenue Presbyterian Church. On Oct. 1, 1900, he became the organist and musical director at West End Collegiate.

Mr. Duncklee's musical education was received entirely in the United States and his musical life has been entirely in this country. He has been a member of the American Guild of Organists for a number of years and is a charter member of the National Association of Organists.

A special recital on the afternoon of Oct. 4 by Mr. Duncklee marked the anniversary.

Degree Conferred on Nevin.

At its founders' day exercises Oct. 21 Lafayette College conferred the degree of doctor of music upon George B. Nevin, a resident of Easton, Pa., and known throughout the country as a composer of sacred music and also as a grower of roses. Mr. Nevin is the first person on whom Lafayette has ever bestowed this honorary degree. Mr. Nevin was a student at Lafayette in the class of 1883. He is the writer of a number of sacred songs and cantatas. "The Incarnation," a Christmas cantata, was one of the outstanding musical successes of last year. His latest work is "The Gift of God," a musical setting of the conversation of Jesus with the woman of Samaria at Jacob's Well. Mr. Nevin is the father of Gordon Balch Nevin, the successful organist and composer.

HONORS PALESTRINA ON 400TH ANNIVERSARY

NATIVE TOWN CELEBRATES

Memory of "Prince of Music" Acclaimed in Town After Which He Was Named—Born in 1525 in the Sabina Hills.

Writing in the Musical Times of London, "W. H. G. F." describes a celebration in honor of the memory of Palestrina in his native town. He says: "The picturesque town of Palestrina, built on a spur of the Sabina Hills, was no doubt en fête on Aug. 26, as a municipal holiday, to celebrate the fourth centenary of the birth of the 'Prince of Music.' Here, in ancient Præneste, he received the name by which he is known all over the world. True it is that the exact date of his birth has not been ascertained, although many hold that it was on June 24, 1525, surmising that the name John was given him in honor of St. John the Baptist, whose feast falls on that date. This surmise, however, will not stand, inasmuch as the great composer's patron saint was St. John the Evangelist, and it is not at all unlikely that he was really born on Dec. 27, 1525. But be that as it may—and it is only a matter of a few months—the good people of Palestrina resolved to keep Aug. 26 as the four-hundredth anniversary of the birth of their distinguished townsman.

"Among the arrangements were solemn high mass sung in the presence of Cardinal Vincenzo Vannutelli, Bishop of Palestrina, dean of the sacred college, now in his eighty-ninth year, who, it will be remembered, came over as the representative of the holy father at the consecration of Armagh Cathedral (at which, by the way, John McCormack sang as a member of the Palestrina Choir); placing, by the mayor of Palestrina, of a bronze wreath on the monument of the composer, in the principal piazza, and a grand sacred concert of the master's works in the cathedral in the afternoon, followed by various festivities in the evening.

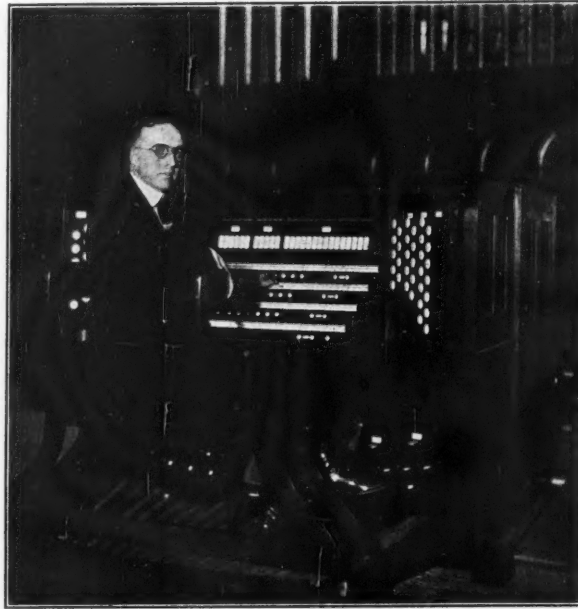
"Giovanni Pierluigi Sante was born at Palestrina in 1525 (most probably on Dec. 27), and having been accidentally 'discovered' as a boy soprano in 1537, was placed in St. Mary Major, Rome, under Rubino Malapert (a Fleming) and Firmini le Bel (a Frenchman), studying music there for seven years. On Oct. 23, 1544, he was appointed organist of the cathedral of Palestrina, and on June 12, 1547, he married Lucretia de Goris.

"Chosen choirmaster of St. Peter's, Rome, by Pope Julius III. (who had been bishop of Palestrina), in September, 1551, the young Palestrina soon showed a taste of his quality by the publication of his first Book of Masses, in 1554—four of the masses being for four voices, and one for five—dedicated to Pope Julius III. This work at once proclaimed him to be a master of polyphonic writing, and in January, 1555, he was admitted a member of the Pontifical Choir, the mandate being in the pope's own handwriting. Less than a year later he was appointed choirmaster of St. John Lateran, a period of his life associated with his immortal 'Improperia' and a set of 'Lamentations,' but in the autumn of 1560 he returned to St. Mary Major as choirmaster.

"A vast amount of legend and fiction has accreted regarding the composition of the famous mass of Pope Marcellus, which was in reality not published till 1567. It is by no means unlikely that Palestrina wrote, or at least sketched out, his mass under the inspiration of Pope Marcellus, whose short reign extended to three weeks—April 9 to 30, 1555—and though only issued to the public in 1567, in his 'Leber Secundus,' the work existed in manuscript several years previously, almost a decade before Pope Pius IV. ordered a reform of church music. It was sung in the Sistine Chapel on June 19, 1565, and was afterwards commended by a papal brief as a model of what church music should be.

"In 1570, on the death of Animuccia, Palestrina resumed his old post as master of the Julian Chapel in St. Peter's, and for twenty-two years con-

MARSHALL BIDWELL AT HIS SKINNER ORGAN.



tinued to astonish the musical world by his numerous compositions. In the words of Asola (1592), 'he is the ocean toward which all streams flow.' He suffered much domestic affliction, yet labored on incessantly at his art. As late as 1590 appeared his mass, 'Æterna Christi Munera.' He passed away on Feb. 2, 1594, being interred the same day, according to custom, his body being consigned to the tomb to the strains of his own beautiful setting of 'Libera me, Domine,' a five-part psalm for three choirs. His coffin bore a leaden plate with the inscription, 'John Peter Aloysius Palestrina, Prince of Music.'

JOHN BERGSTROM, VETERAN.



John Bergstrom recently celebrated his seventy-third birthday and received congratulations of his friends at his bench in the Midmer-Losh factory, where he has spent the last thirty-seven years, coming directly from the factory of the elder Willis in London. He was visited at the Midmer-Losh factory by the younger Henry Willis on his recent trip to America and was recalled by Mr. Bergstrom as an infant in arms. After salutations were exchanged and acquaintance was renewed Mr. Willis remarked: "Oh, you're the man who carved the picture frame in my old home." As the picture shows, Mr. Bergstrom is still hale and hearty and looks forward to another thirty-seven years at console details on Midmer-Losh organs.

To Play in Bryan Temple.

Mrs. Florence Clayton Dunham, formerly of Fairmont, W. Va., has been engaged as organist and director at the William Jennings Bryan Memorial Temple in Miami, Fla. The contract for the organ in this noteworthy church has been awarded to Midmer-Losh, Inc., as recorded in The Diapason last month. Mrs. Dunham, who recently moved to Miami, is a former pupil of Clarence Eddy.

CAREER OF 67 YEARS WITH ONE FIRM ENDS

GEORGE S. RICHARDS DEAD

Remarkable Record by Head of Wood Pipe Department of Hook & Hastings Company, Who Passed Away in September.

After serving the Hook & Hastings Company in an important capacity for more than two-thirds of a century, most of the time in charge of the wood pipe department, George S. Richards died late in September at his home in Waban, a suburb of Boston, Mass. The career of Mr. Richards is a remarkable one in the history of American organ construction. It seems safe to say that he was with one organ factory longer than any other man.

Mr. Richards went to the Hook & Hastings Company when a boy of 14 years. He assisted his father in making wood pipes until he was 18 and then enlisted in the Union army and fought through the four years of the civil war. He was honorably discharged after having served with distinction, most of the time in the cavalry branch of the service. He then returned to the Hook & Hastings Company, and later took charge of the wood pipe department, continuing in that capacity for sixty-three years. This, with his service prior to the war, gave him a record of sixty-seven years' employment with one firm.

During this long period Mr. Richards saw many changes in the art of organ building, and many in the ranks. He always loved his special work, and felt that the success of the organ depended to a great extent upon his part of the construction. He was a man of fine character and well liked by his associates.

WIN SCHOLARSHIPS IN TEST

Names of Those to Whom Four Berolzheimer Awards Are Given.

The free scholarships offered by the city chamberlain and Mrs. Berolzheimer at the Guilman Organ School for the coming season have been awarded to:

Kenneth Yost, East Orange, N. J.
Mary Richardson, Fort Worth, Tex.
Helen Torbert, Maplewood, N. J.
Ada Keigwin, Mount Vernon, N. Y.

The competitors came from all parts of the country to participate in the contest presided over by the committee of examiners. These scholarships are offered annually to young men and women of talent.

George O. Lillich has been appointed assistant professor in the organ department at Oberlin College and now is associated with Dr. George W. Andrews and his aids in this well-known center of organ culture. Oberlin Conservatory this semester has 160 students registered for organ study and in the near future hopes to have a building devoted exclusively to that department. Mr. Lillich last year was at Washington State College, Pullman, Wash.

FOR VERMONT UNIVERSITY

Welte Organ Is Purchased—Theater Organ With Self-Player.

In addition to a large three-manual organ for the Ira Allen Chapel of the University of Vermont, specifications of which will be printed in a later issue, the Welte-Mignon Corporation reports a number of smaller sales.

The Bronxville Theater in the aristocratic Westchester County suburb of the same name, New York, and the Rosedale Theater, Westchester avenue, the Bronx, have ordered three-manual units. Mathew Chrystmos operates both houses in connection with his Yonkers chain, and Miss Florence Blum is his head organist, playing at the Broadway, Yonkers. Console elevators will be used, and both organs are to be equipped for reproduction of the Welte library of artist recorded rolls, it being the intention of the owner to entertain early comers with concert selections and thus start the picture performance with a good house. It is not intended to attempt picture accompaniment with the rolls, but they may be featured in an occasional solo, the composition, the recording organist and any other interesting facts being stated on the screen announcement. This is believed to be a novel use of the reproducing organ.

Another Welte organ is being built for the Englewood Theater, Englewood, N. J., this also being a three-manual unit.

Willard L. Groom, organist and choirmaster of Christ Church, La Crosse, Wis., was taken ill with pneumonia immediately after arriving in Chicago, his old home town, and was confined to his bed for ten days. He has recovered and is back at his work in La Crosse and at St. Teresa's College, Winona, Minn.

ROLLO MAITLAND

Concert Organist

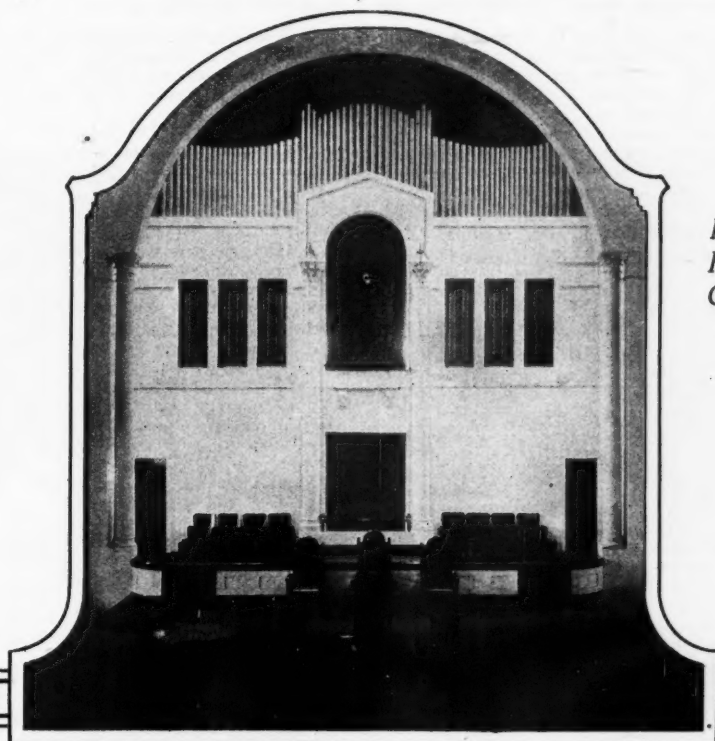
"He played so that his audience understood."

Pennsylvania Grit, Williamsport, February 22, 1925.

Concert Management

JEANNE SCOTT

P. O. Box 4518, West Park Station, Philadelphia, Pa.



*Interior
First Baptist Church
Gastonia, North Carolina*

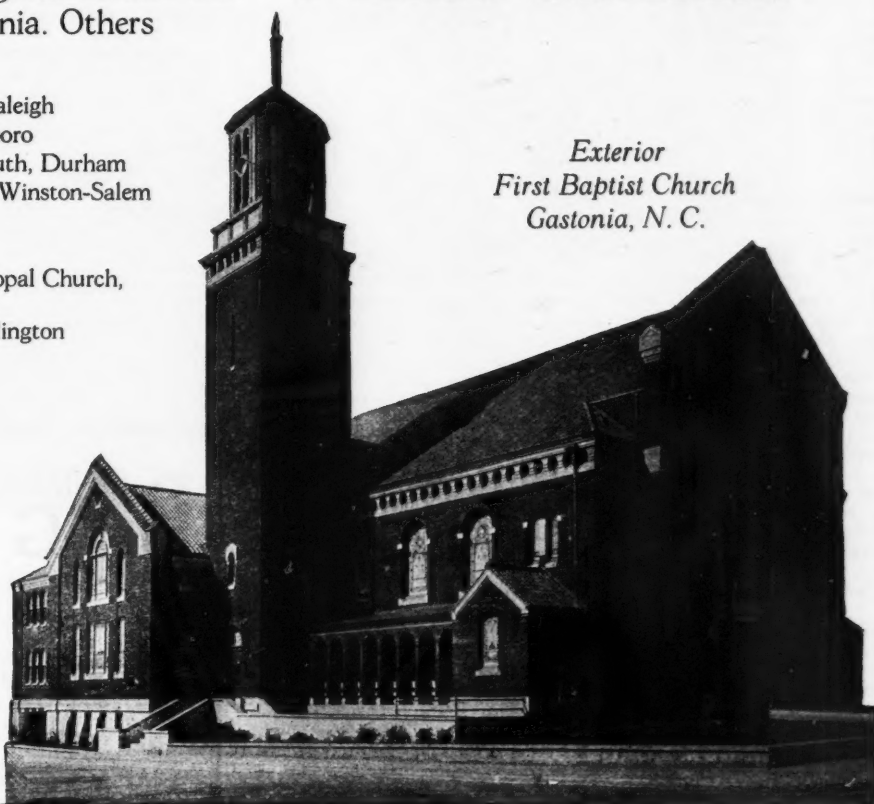
The Skinner Organ in the First Baptist Church Gastonia, North Carolina



SEVERAL NEW SKINNER Organs have recently been installed in the State of North Carolina, the one shown in these illustrations being that in the First Baptist Church, Gastonia. Others are:

- First Christian Church, Raleigh
- Temple Emanuel, Greensboro
- Trinity M. E. Church, South, Durham
- Brown Memorial Church, Winston-Salem
- Elon College
- Christian Church, Dunn
- Chapel of the Cross Episcopal Church, Chapel Hill
- First Baptist Church, Burlington

*Exterior
First Baptist Church
Gastonia, N. C.*



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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR

NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, St. Clement's Church, Philadelphia.

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

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

Treasurer—Hugh Porter, 52 Gramercy Park, New York City.

This month the CIPHER, official local paper of the Camden, N. J., chapter, makes its appearance in a neatly-printed form. This is another step of progress for that chapter. In Trenton the Central chapter has a rival paper called the Keynote. The first issue is filled with a full program of activities for the season. This chapter has also been instrumental in bringing about the formation of a choir league. The league hopes to build up greater interest in choral music and will produce some interesting work this winter.

Dr. Percy B. Eversden in St. Louis has begun a real campaign for a wonderful N. A. O. organization. Dr. Hollins will play for that chapter in December and many other important meetings are contemplated. The vice-president of that state is Charles Galloway. Two local state chapters are being formed at the present time.

The headquarters council is planning to hold a reception for the Dayton Westminster Choir on Nov. 12 when it gives its first concert in New York City. Every organist is urged to attend this concert and the reception, if possible. We had Mr. Williamson at our Cleveland convention and we know that we cannot afford to miss hearing his choir.

The charming Alfred Hollins is with us and the success of his tour is such that he will remain six weeks longer than at first anticipated. It has been a pleasure to meet Dr. Hollins. In spite of his blindness, his interest in every phase of our complex American life is intense. His prescription for a broader musicianship was nicely stated when at the N. A. O. reception he said: "We must not only know music, but many other things, to become artists." From the modesty, simplicity and earnestness of Dr. Hollins we may learn much.

Executive Committee.

The monthly meeting of the executive committee was held at the new headquarters, 113 West Fifty-seventh Street, Oct. 19. Those present were: President Fry, Chairman McAll, Miss Whittemore and Messrs. Sammond, Porter, Biggs, Farnam, Stanley, Maitland, Ambrose, Russell, Priest and Nevins. Following the reports of the secretary and the treasurer, several state reports were heard. Miss Whittemore gave a program for the Union-Essex council for the winter. Paul Ambrose from the Central New Jersey chapter told of publishing the Keynote. This is to be a quarterly periodical. It was voted that notes of congratulations be sent to both of the New Jersey publications, the CIPHER of Camden and the Keynote of Trenton.

Miss Elsie Dresser of Hartford, Conn., was authorized to begin the formation of a chapter in that locality. The executive committee took action to co-operate with the Illinois council for its usual winter organ and orchestral concert. Dr. Percy B. Eversden, state president for Missouri, sent a fine account of the meetings already planned for that state.

Plans were begun for the usual mid-winter meeting of all state presidents and local chapter presidents late in January. At that same time a farewell dinner will probably be given to Dr. Hollins.

A committee consisting of Lynnwood Farnam, Dr. Alexander Russell,

Senator Emerson L. Richards, John Priest and Reginald L. McAll was appointed to work out final details regarding the prize organ pieces for the 1926 convention.

The treasurer's report showed that there was a good balance on hand but that there were still some delinquents for 1925 dues.

Reception to Dr. Hollins.

Alfred Hollins was tendered a reception by the headquarters council at St. Thomas' Church Monday evening, Oct. 5. A large number gathered to pay honor to the distinguished guest, who had just arrived from Scotland for his third visit to America, and the early part of the meeting was spent in meeting and talking with Dr. Hollins. Later T. Tertius Noble voiced a brief welcome to all. He spoke of his great admiration for Dr. Hollins and recalled many of his experiences with him in England. Dr. Hollins told of the many kindnesses which were bestowed upon him and the willingness of all to help to lighten his work here in preparation for his tour. He charmed all with his rare humor and grace. He stressed one point to all who are devoting themselves to music when he said: "I believe we should not only know music, but we must study many sides of life in order to broaden our outlook toward music."

Dr. Alexander Russell gave a brief review of the present tour and urged all N. A. O. councils to decide at once on a Hollins recital.

Following this informal reception, Dr. Hollins played a short recital consisting of: Concert Overture in F minor (new), Scherzo, Spring Song, Andante in D and Triumphant March, from his own works, and the Bach Prelude and Fugue in D major. As a theme for improvisation he chose the opening phrase of Mr. Noble's anthem, "Rise Up, Sons of Men."

Central New Jersey.

At a meeting of the choir directors and organists of Trenton, held Sept. 28 at the Third Presbyterian Church, the United Choirs Association of Trenton was formed. The new society at present includes the choir directors of Trenton only, but those of towns adjacent to the city are to be invited to affiliate with the local organization. The objects of the new association are to bring choir directors into closer relationship; to promote the formation of a choral society composed of church choir members, for the public presentation of the best forms of sacred choral music, and to arouse greater public interest in sacred choral art and in the best types of church composition. Formation of the United Choirs Association was sponsored by the Central New Jersey chapter and it is hoped that the new association will do for the choirmasters what the chapter has done for the organists.

Mrs. Kendrick C. Hill entertained the chapter at her home Oct. 6. This was the first meeting of the fall. The new president, George I. Tilton, presided and brought before the members the plans of the executive committee for the year's activities. The social hour following the meeting, with the refreshments provided by Mrs. Hill, was most enjoyable. We were pleased to welcome four new members to the society—Miss Addie Messerschmidt of Morrisville, Pa., and Miss Nellie Willmore, Miss Neta Sexton and William McAdams of Trenton.

The Keynote made its first appearance at this meeting and was received with enthusiasm. The magazine will contain news of the activities of the chapter and also articles on various phases of the organist's profession. It will be issued quarterly, the subsequent numbers to be in December, March and June. In this month's issue, under the heading "Personalities," there appears a tribute to Paul Ambrose, first vice-president of the chapter and its organizer and constant sup-

porter. The Keynote is under the capable editorship of Miss Isabel Hill as editor-in-chief, with Mrs. Wilfred Andrews and W. Augustus White as associate editors.

E. G. MYERS, Secretary.

Hudson Chapter.

Formal organization of Hudson chapter was effected at a meeting Oct. 20 in the Claremont Avenue Presbyterian Church, Jersey City. Robert M. Treadwell, at whose call the organists were gathered, was elected president. A committee will present nominations for other officers at the next meeting, which is to be held Nov. 8 at the studio of Mrs. Bula C. Blauvelt, Jersey City. William Schmitt is temporary secretary. The state president, Miss Jane Whittemore, was present and set forth objects and advantages of membership. Mr. Treadwell gave a short recital on the three-manual organ, playing the following numbers: "Marche Solennelle," Maily; "Hymne Celeste," Friml; Short Prelude and Fugue in D minor, Bach; Processional March and Berceuse, Kinder; "Variations de Concert," Bonnet. On urgent request, Mrs. Treadwell sang "The Lost Chord." Refreshments were served.

Ecclesiastical Art Viewed.

Members of the Lancaster chapter of the National Association of Organists were privileged on Sunday afternoon, Oct. 4, to view the beauties of ecclesiastical art embodied in the chapel of the Reformed Theological Seminary, which include wood carvings from Oberammergau. The recently installed organ was open for inspection and H. A. Sykes played a group of organ numbers as follows: Meditation, Bubeck; Prelude to "Lohengrin," Wagner; "Legende," Dvorak; Largo from Sonata, Wolstenholme.

Kentucky Chapter.

The first meeting of the Kentucky chapter, N. A. O., for the fall was held Monday evening, Oct. 12. This chapter plans to continue monthly musical services by active members of the association. Miss Margaret McLeish will give the first recital on Nov. 24 at the Warren Memorial Church.

W. Lawrence Cook, who returned to Louisville in October after three months' study in Paris, gave us a most interesting talk on his travels abroad, and an outline of his work, with a description of the large organs and cathedrals of Europe.

Alfred Hollins will give a recital in Louisville about Jan. 11 under the auspices of this chapter.

MAURICE DAVIS, President.

Delaware Council.

The first round-table and get-together dinner of the Delaware chapter was held at the Rodney Square Inn

Oct. 1, with twenty-eight in attendance. Encouraging plans were made for the season. The address of the evening was made by the Rev. Carlisle Hubbard, D. D., pastor of St. Paul's M. E. Church. He praised the work of the chapter and said he had always found good fellowship and co-operation among organists. He also said he felt it was this chapter that had created the enthusiasm that made it possible to get the new organ at St. Paul's. He offered the organ and church to the chapter for a concert or recital, with all the proceeds to go to our treasury, so we might enlarge our scope of work.

A series of recitals on the St. Paul's organ was announced, with the following members taking part: Miss Sarah Hudson White, T. Leslie Carpenter, Firmin Swinnen, Herbert Drew, Miss Gladys Dashiell, Miss Margery Hill and Wilmer Calvin Highfield.

Miss Elizabeth Wilson, formerly organist of Christ Episcopal Church, has been engaged as organist of the Second Baptist Church.

Monmouth Chapter.

Monmouth chapter is to have a luncheon Nov. 30, and is making plans for its recital by Alfred Hollins.

Union-Essex Chapter.

Because its regular meeting fell on Columbus Day, Union-Essex postponed its annual get-together dinner to Oct. 19. The dinner was served in the private hall of the Florence Moore tea room, Elizabeth. Arthur L. Titsworth of Plainfield was toastmaster. Greetings and regrets were read from three chapter presidents who were unable to attend—Mrs. Bruce S. Keator of Monmouth, Senator Emerson Richards of Atlantic City and Howard Tussey of Camden. Harry S. Martin spoke for Union-Essex and Miss Jane Whittemore presented its plans and program for the season. Robert M. Treadwell represented the new Hudson chapter and George I. Tilton gave an inspiring account of the activities of Central chapter. The Rev. John H. M. Dudley concluded a delightful evening with a vigorous address on the duty of the organist to raise the standard of church music.

Camden Chapter, New Jersey.

Another innovation characterizes the opening of our second season—the CIPHER is in print. When we started the issue of our paper last January, our imaginations were let loose; we looked into the future to that time when the CIPHER would assume the appearance of a real publication, worthy of the ideals of the organization whose message it carries.

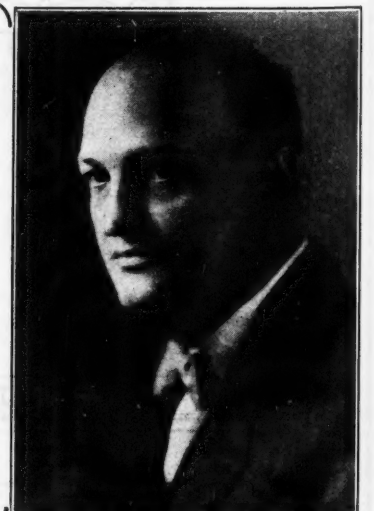
The first issue of the CIPHER contained a few thoughts on the adage "Contentment is the first sign of decay."

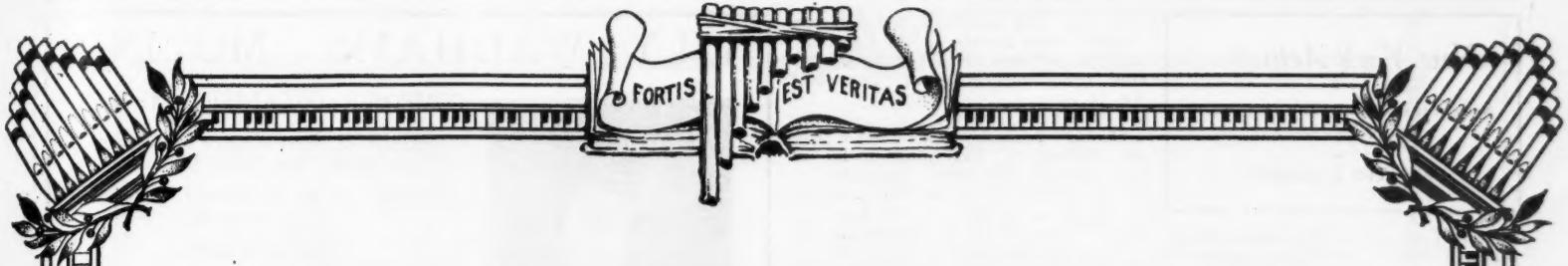
RICHARD KEYS BIGGS

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New York Activities

News of the Organists and Their Work in the Metropolis

By RALPH A. HARRIS

New York, Oct. 21.—David Hugh Jones, F.A.G.O., has been appointed to the position of organist at the Westminster Presbyterian Church, Dayton, Ohio. This position is a very important one, the Dayton Westminster Choir having won fame all over the continent under the direction of John Finley Williamson. Mr. Jones will play the new four-manual Skinner organ about to be installed in Westminster Church and will have at his command a two-manual organ in the chapel. He will be the teacher of organ and theory in the new choir directors' school recently founded by Mr. Williamson. The Westminster Church maintains four volunteer choirs—two senior, one intermediate and one junior. Mr. Jones will be the assistant director of all these organizations.

Mr. Jones is a native of Portsmouth, Ohio, of Welsh descent, of a family rich in musical tradition for generations back. He came to New York in 1918 and studied organ with Dr. William C. Carl and T. Tertius Noble and theory with Clement R. Gale and Warren R. Hedden. He is a post-graduate of the Guilman Organ School and a fellow of the American Guild of Organists, 1924. He has held several church positions in and about New York, and during the last season was organist and choirmaster at the First Presbyterian Church, Rome, N. Y. During the summer he has been relief organist for Dr. Carl at the Old First Presbyterian Church on Fifth avenue and for Harold V. Milligan at the Park Avenue Baptist.

David McK. Williams, with his mixed choir of fifty voices at St. Bartholomew's Church, Park avenue, has been giving at the four Sunday vesper services during October Mendelssohn's "Elijah."

Professor Samuel A. Baldwin has begun his nineteenth year of public organ recitals in the Great Hall at the College of the City of New York, giving his 1021st recital on the afternoon of Oct. 4.

Dr. John Hyatt Brewer gave a special Dudley Buck program at the evening service in the Lafayette Avenue Presbyterian Church, Brooklyn,

Oct. 18. His program included the Allegro from Sonata 1, "At Evening" and the anthems "Rock of Ages," "O God, the Protector," and "Fear Not Ye, O Israel."

George William Volkel, who won the William C. Carl gold medal, at his graduation from the Guilman Organ School last June, and is this year an instructor at that school, has succeeded Miss Carrie M. Cramp as organist and musical director at the Ninth Church of Christ, Scientist, whose meetings are held in the Town Hall. The organ is a new Skinner four-manual.

The Skinner Organ Company recently installed in the Church of the Resurrection, of which Clement Campbell is organist and choirmaster, part of a large instrument. The present installation, covering parts of the great, swell and pedal organs, has cost \$21,000. The proposed four-manual, seventy-five stop \$40,000 organ will be completed at a future date. The specifications, which were drawn by Mr. Campbell, assisted by Lynnwood Farnam, include the usual mechanical devices and some unusual ones. The later installation will include a choir to great quint coupler, couplers for the various expression pedals, pistons for releasing all sixteen-foot stops or all sixteen-foot couplers, and another for operating pedal 32's.

Seder Re-engaged for Radio.

Since the opening of the recital season Edwin Stanley Seder, F. A. G. O., has been heard in dedication recitals by large audiences in several states. Sept. 25 he gave the dedication recital on the three-manual Estey organ in the St. Joseph, Mo., municipal auditorium before 3,000 people; Sept. 29 the dedication recital on the three-manual and echo Estey at Madison, Wis., before an audience of 2,000, and Oct. 23 the dedication recital on the two-manual Möller organ at DeKalb, Ill. Oct. 9 he filled a return engagement at Fort Wayne, on the four-manual organ at the First Presbyterian Church which he opened last spring. A capacity audience of 1,500 attended. Nov. 4 Mr. Seder will be the recitalist at Messiah Lutheran Church, Chicago, on the recently-completed Austin organ. Mr. Seder has been re-engaged by Lyon & Healy to give a series of Sunday afternoon radio concerts on the Estey organ through WGN, from 2:30 to 3:30, at which he is to be assisted by vocal and instrumental soloists. The first program, given Oct. 25, was devoted entirely to American compositions, by Becker, Cole, Zimmerman, McKinley, Banks and Vibbard.

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Who's Who Among American Organists

George A. Burdett.

Prominent among the leaders in the distinguished organ world of Boston for more than a quarter of a century—standing for all that is best in organ playing—has been George A. Burdett. For many years he was organist of the Harvard Church in Brookline. He has held the office of dean of the New England chapter of the A. G. O. at various times and is a founder of the Guild. Through his compositions for organ and choir he is known throughout the United States.

George Albert Burdett was born in Boston June 17, 1856. He came of a musical line, his father having been in youth organist at the historic "Bulfinch" Church at South Lancaster, Mass. As a child he was well grounded in piano, organ and harmony. He studied in 1872 in Dresden with Fischer, a man conservative to the core and a great exponent of the strict discipline of Bach, and yet radical enough to play Schumann's "Abendlied" with the solo in the pedal (8 ft. in a real 'cello tone!). The winter of 1873 and 1874 was spent at Hanover, Germany, in intensive study of the organ with two masters. He was given many opportunities here to assist the court organist in playing for services at the court chapel.

Immediately upon his return to this country Mr. Burdett accepted a call as organist and choirmaster at Harvard Church, Brookline, a close and distinctive suburb of Boston, where his twenty years of service developed the musical ministry into great and ever growing significance and all-around worth. Mr. Burdett was graduated in 1881 from Harvard College, summa cum laude (highest honors) in music, having taken all Professor J. K. Paine's courses in all forms of theory and composition. He assisted Professor Paine in many ways, in his work of publishing his compositions and as college organist. While in college he was leader of the glee club for three years, and brought that chorus to such proficiency that it was made the "acting chorus" (with Mr. Burdett as director) in the Greek play ("Oedipus Tyrannus") in 1881, for which Professor Paine composed elaborate music.

After graduation came further study in orchestration and piano at Cambridge and a year in Berlin with that nestor of organ, Haupt. Mr. Burdett also continued his study of the elements and technique of composition with Kiel. It is interesting to note that fellow students were Philip Hale and Arthur Bird. After his return to this country he soon entered upon the round of work that constitutes the career of the typical modern and broadly-trained musician—teaching, playing, conducting, coaching, lecturing and writing.

In the twenty years at Harvard Church he had many tempting calls, among which were three to New York. In 1895 he accepted one of peculiar scope and importance—that to Central Church in Boston, where he was enabled to put into practice many of his high ideals for worship music. Here Mr. Burdett conducted the vesper service, often with large chorus or smaller choir, with a double quartet and often with orchestral instruments assisting. The oratorios, cantatas and masses of ancients and moderns were constantly drawn upon.

After sixteen years in this position, having received repeated calls to the former fold, he returned in 1911 to Harvard Church. A few years ago he retired from church playing to devote himself to composition and his publication interests.

Mr. Burdett is a founder of the American Guild of Organists and was one of the committee of three (with S. B. Whitney and Henry Dunham) appointed from headquarters in New York to arrange illustrative services before New England had a chapter. He was appointed later to organize and to be dean of the New England chapter, the second in the Guild. Several years later he was twice elected dean.

Mr. Burdett for several years was a

trustee of the New England Conservatory and also chairman of the board of visitors to the music school at Wellesley College. For many years he has served as a member of the committee of visitors in the department of music at Harvard University. He has been for twenty-five years a prolific composer, chiefly of church music. His anthems are in use all over the country. For the past ten years his publications have been more in the organ line. A set of meditations on familiar hymns, published by the Arthur P. Schmidt Company, is a feature of this work. These are all recent publications.

John Winter Thompson.

"A bush leaguer"—that is John Winter Thompson's own characterization of himself. After becoming acquainted with him one is compelled to admit that if his position does not glorify him, he, like Aristides, glorifies the position. Mr. Thompson is a strong proof of the fact that there is a place in the small community for a big organist, for in his position at Knox College and in the community at Galesburg, Ill., he is doing a work that is most important. Besides his playing, which is of the finest and most inter-



JOHN WINTER THOMPSON.

esting type, he has been the educator of a number of men who have gone into the organ world to make important places for themselves. When Mr. Thompson was asked for some data concerning his career he wrote: "I have spent all my life in this small town—partly because none of the large cities have ever gotten out of breath trying to run me down, but principally because I like the home-like qualities and the intimate relationships of the small town."

John Winter Thompson was born Dec. 21, 1867, on a forty-acre farm near the hamlet of Leland, Mich. The family moved to Oberlin, Ohio, in 1879. There he was graduated from the high school in 1884 and from the Oberlin Conservatory of Music in 1890. He also took two years of college work at Oberlin. In September, 1890, he began work as a teacher of organ, piano and theory at Knox College, one of the outstanding small colleges of the middle West, situated at Galesburg, Ill.

In June, 1891, Mr. Thompson married Miss Mary J. Moon of Streator, Ill. In 1892 he took a leave of absence of two years and went to Leipzig, where he entered the Royal Conservatory, studying organ under Paul Homeyer, piano with Bruno Zwintscher and theory with Gustav Schreck. He was graduated in organ and theory in the spring of 1894. That fall he returned to Knox College. The growth of the organ department soon crowded out piano teaching and he has been teacher of organ and theory to the present time.

In the year 1921-22 Mr. Thompson studied with Bonnet, Oldberg and

Sinding. In his theory classes today he has just 100 pupils and has had to confine his organ work this year to a few advanced students, an assistant taking care of the preparatory work.

Mr. Thompson served three terms as president of the Illinois Music Teachers' Association. He has at his disposal a four-manual Möller organ and his work at the Central Congregational Church is his chief delight. He is one of those organists who never select a prelude without conference with the pastor and it is his constant effort to make his selections not merely organ numbers, but an integral part of the service. His congregation does him the unique honor of sitting in absolute quiet through his postludes. No one stirs until the last note has been played.

Mr. Thompson has composed a number of fine things both for organ and choir. His works include:

Anthems—"Hear, Oh Lord" (John Church); "Jesus, Lover" (John Church); "Hear My Prayer" (Schirmer); "Saviour, Thy Dying Love" (Schirmer); "Just As I Am" (Schirmer); "Jerusalem, the Golden" (Schmidt); "Spirit of God" (Carl Fischer); "Day Is Dying" (Carl Fischer); "Dear Lord and Father" (Carl Fischer); "There Were Shepherds" (Carl Fischer).

Organo—"Adoration" (Gamble); Adagio Religioso (Gamble); Romance (Summy); "Cathedral Echoes" (A collection of pieces published by Ashmall). He is also the author of "A Course in Harmony," published by the White-Smith Company.

Marshall S. Bidwell.

One of the best products of the New England organ pedagogues, Marshall S. Bidwell went out into the central West several years ago, into a thriving small city of Iowa, with a college as his principal field of labor, and has made himself a great power for good in his community. His case is a vivid illustration of the appreciation which can be awakened for good organ music in the smaller communities if the right man undertakes it with intelligence and patience. Mr. Bidwell counts as one of the fruits of his work at Cedar Rapids the recent installation of a four-manual Skinner organ of forty-six stops in his church. Here he gives weekly recitals and draws large audiences. For instance, on the last Tuesday of September he had 400 listeners.

Marshall Bidwell began his study of the organ at an early age. His first organ teacher was Herman L. West, who gave him lessons on a sixty-stop Roosevelt organ—a magnificent instrument in Great Barrington, Mass., his home. Before that time he studied piano with Ulysses Buhler, now of Pittsfield, Mass. His first church position was at Stockbridge, Mass., where at the age of 16 he was organist and choir director at the Congregational Church. Three years later he entered the New England Conservatory of Music, Boston, where he studied organ for four years with Wallace Goodrich. During his junior and senior years Mr. Bidwell assisted Mr. Goodrich as instructor in the organ department, and also taught piano in Boston and vicinity for four years. He was graduated

in 1917 and the same year came the tests for associate of the American Guild of Organists. During his student days in Boston he was organist of the Center Methodist Episcopal Church of Malden, Mass., one of the largest churches in New England.

Since 1919, Mr. Bidwell has been organist of Coe College, Cedar Rapids, Iowa, and organist and choir director of the First Presbyterian Church. His weekly lecture-recitals have attracted much attention and are an important factor in the musical life of the city. These recitals (broadcast by station WJAM) are given every Tuesday at 5 o'clock.

Mr. Bidwell has also ventured into the field of composition, his "Evening Idyll" for organ being published by the Arthur P. Schmidt Company, Boston.

The summer of 1921 was spent in France, where he studied with Widor and Libert, and was awarded first prize in organ playing at a competition at Fontainebleau.

Among the recitals he has given was one on the municipal organ at the St. Paul Auditorium. He played before the Iowa State Music Teachers' Association at the convention in Des Moines two years ago, giving a whole program at the Central Christian Church.

John F. Hartwell.

One of greater Boston's best known organists is John F. Hartwell. Mr. Hartwell was born in New Milford, Conn., in 1880. At the age of 15 he entered the New England Conservatory of Music, where he studied organ under Henry M. Dunham, graduating in 1899 in the organ soloists' class. This was followed by two years of postgraduate work at the conservatory, augmented by instruction in counterpoint and composition from Dr. Percy Goetschius.

Mr. Hartwell has served as organist in several churches in and about Boston, including the Second Congregational and Pilgrim Church in Dorchester, the Melrose Highlands Congregational and the First Baptist Church, Malden. At present Mr. Hartwell holds three positions and has four organs at his disposal. He was engaged in 1901 as organist and instructor in organ and piano at Perkins Institution for the Blind, Watertown, where there is a three-manual Hook & Hastings. Seven years ago he was appointed organist and choirmaster at the Church of the New Jerusalem (Swedenborgian), Newtonville, where he presides over a four-manual Hutchings organ. Five years ago Mr. Hartwell was elected to the important position of organist at Temple Mishkan Tefila, Boston, where he presides over two new Frazee organs, the larger being one of Boston's finest, which is placed in a most effective auditorium in the new temple just completed at a cost of \$1,000,000.

T. William Street, late organist and director of St. David's Church and the Majestic Theater, Austin, Tex., has been appointed organist at the new Metropolitan Theater, Morgantown, W. Va., which has a large Wurlitzer organ.

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OPENS THIRTY-FIRST SEASON

Heinroth Resumes Pittsburgh Recitals Inaugurated in 1895.

When Charles Heinroth, director of music and organist at Carnegie Institute, Pittsburgh, touched the keyboard of the large organ in Carnegie Hall Saturday night, Oct. 3, he opened the thirty-first organ recital season. The first recital in the hall was given Nov. 6, 1895. That was the night after the dedication of the building, and the organist was Frederic Archer, the first of the three organists Carnegie Institute has had in the period of thirty years.

When Andrew Carnegie decided to present a library to Pittsburgh in 1890 he proposed at once to add to it a music hall which should contain a great organ. He further made provision for a series of recitals on the organ with a view of "creating in the people a love of music." Carnegie appointed Archer himself. The first audiences were large and enthusiastic. Archer was at the same time conductor of the Pittsburgh orchestra.

The first Sunday recital was given Dec. 13, 1896, after a hard fight against prejudice and opposition. In those days concerts on Sunday were deemed frivolous and, by some, wicked. The results of the plan have been gratifying, with the audiences increasing steadily, until today it is impossible to find a seat for the Sunday recital unless you arrive at the hall considerably before the first number is played.

Edwin H. Lemare succeeded Archer. He resigned in 1905, with the interregnum between Lemare and Heinroth, who came in 1907, filled by candidates for the position and by guest organists.

Allen Fulford of Sioux Falls, S. D., has been appointed organist of the Hippodrome Theater at Herrin, Ill. Mr. Fulford is a graduate of the Victoria College of Music in London and has been for some years active in his profession at Sioux Falls.

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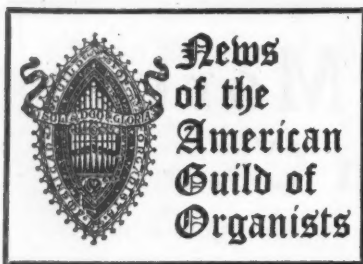
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News of the American Guild of Organists

Headquarters.

The following were elected associates at the last council meeting:

Walter Hirst, Warren, Ohio.
Marion Hutchinson, Minneapolis, Minn.
Mildred Eakes, Cincinnati, Ohio.

District of Columbia.

The first meeting of the year 1925-26 of the District of Columbia chapter was held in the choir room of the Church of the Epiphany on the evening of Oct. 5. The new dean, Adolf Torovsky, A. A. G. O., was formally introduced by Miss Maud G. Sewall, F. A. G. O., who as subdean had acted as dean during the closing months of the past year. The regular order of business was followed in the reading of minutes, presentation of applications for membership, convention reports and outlines of program plans for the year. With all the enthusiasm of good "first-nighters" plans were proposed and discussed, and the appointment by the dean of a program committee promises to introduce a most interesting year for the chapter. One of the features agreed upon was a joint musical service by the members of the chapter and their choirs, to be held Christmas week. The largest attendance was recorded of any business meeting yet held, and a drive for new members as well as a revival of interest among old members was decided upon.

Illinois Chapter.

The first dinner of the season was held at the Cordon Club in Chicago on the evening of Oct. 27 and was well attended. Dean Stanley Martin presided and past deans were the guests of honor. The former deans present, all of whom were called upon for a word of encouragement to the chapter, included Rossetter G. Cole, Dr. Walter Keller, S. E. Gruenstein and Herbert E. Hyde. The principal topic of the evening was the Guild convention held in Chicago last June. Various incidents of the convention and the success of the gathering were discussed and a letter from Warden Sealy, expressing appreciation of the hospitality extended, was read.

Indiana Chapter.

The first meeting of the season was held Sunday, Oct. 4, at 2:30 p. m., in the Church of the Advent. The minutes of the last meeting were read by the secretary and approved. Plans were made to bring Alfred Hollins, English organist, to Indianapolis, the date to be settled later. Mr. Whitehouse, delegate to the convention in Chicago, gave an account of the convention program.

Eastern Oklahoma.

The Eastern Oklahoma chapter held its first meeting of the season Oct. 5 at the Tulsa College of Fine Arts, on which occasion Mr. and Mrs. John Knowles Weaver extended hospitality to the Guild. The studios of the school were made attractive with decorations of cut flowers and ferns and forty guests were present. Guild members from out of town included Miss Josephine Bruner of Sapulpa and John M. Truby of Bartlesville, sub-dean of the chapter.

The program consisted of reports of the delegates to the national convention of the A. G. O. held in Chicago last June. A brief musicale followed, Dean Weaver playing organ numbers by Chicago composers. His first was a Toccata by Charles H. Demorest; second, Sonata No. 2, first movement, by Lily Wadhams Moline. Prior to playing this, Mr. Weaver said he was giving this number not alone for its intrinsic merit, but also in compliment to the fair members of the chapter,

among whom are several talented composers.

Texas Chapter.

The Texas chapter held the first meeting of the fall season at the Y. W. C. A. with Mrs. J. L. Price, the new dean, presiding. The recital committee, of which Carl Wiesemann is chairman, announced a series of recitals to be given, one each month, at the different churches. The first event was a Guild service at St. Matthew's Cathedral Oct. 17. Plans for a very attractive year-book were outlined by the program committee. A luncheon was given Oct. 14 at the Athletic Club in honor of Clarence Eddy, who was in the city at that time to preside at the installation of the organ in the new Fair Park Auditorium.

Following are the chapter officers:
Dean—Mrs. James L. Price, A. A. G. O.
Sub-dean—Carl Wiesemann.
Registrar—Mrs. Brice Twitty.
Treasurer—Mrs. Walter Alexander.
Secretary—Mrs. Ada Sandel Knauer, A. A. G. O.

THREE-MANUAL TO COLLEGE

Wheaton Institution Buys Austin for Its New Church Edifice.

Wheaton College, at Wheaton, Ill., a suburb of Chicago, has awarded to the Austin Organ Company the contract for a three-manual organ to be placed in the beautiful new College Church of Christ. The specification of this organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Tibia, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viol d'Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Chimes, 20 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 73 notes.
Stopped Flute, 8 ft., 97 pipes.
Flute, 4 ft., 73 notes.
Open Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Muted Viol, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

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

ECHO ORGAN.

(Prepared for in Console)
Cor d'Nuit, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Viole Aetheria, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Double Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Second Bourdon (from Swell), 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Trombone (Great Tuba extended and enclosed), 16 ft., 12 pipes, 32 notes.

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What Sudden Blaze of Song	.12
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The Shepherds12

MEN'S VOICES

GENA BRANSCOMBE—	
Hail Ye Tyme of Holidaves	.12

WOMEN'S VOICES

ORLANDO A. MANSFIELD—	
He Shall Be Great (Trio)...	.12
PURCELL J. MANSFIELD—	
Good Christian Men, Rejoice (Trio)10
THREE CHRISTMAS CAROLS (Trio)12
Kitson—The Shepherds Had An Angel.	
Northcote—Sweet Was the Song.	
Colborn—In Bethlehem.	

TWO-PART CAROLS

PURCELL J. MANSFIELD—	
The First Nowell.....	.12
Carol, Sweetly Carol08
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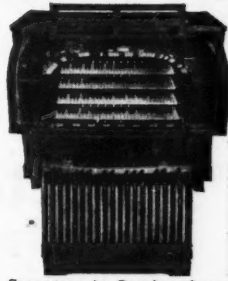
In celebration of the fifth anniversary of the establishment of the present Midmer-Losh firm, which succeeded the old concern of Reuben Midmer & Son, the Midmer-Losh Company occupied its large new building at Merrick, L. I., in October. At the same time the occasion was marked by the distribution of gifts among the employes in the factory.

This new building is three and a half stories high and 104 feet long, making a 50 per cent increase in the principal factory buildings exclusive of the lumber sheds and storage houses. The new erecting room provides a place suitable for the erection of the largest organs and the new voicing rooms accommodate pipes 20 feet long.

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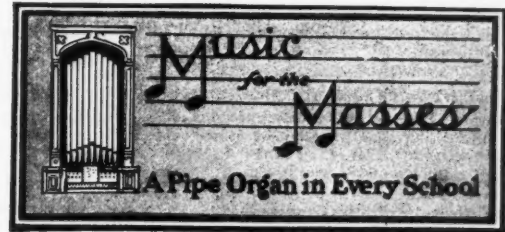
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**The Organ at Sydney
as Officially Described**

Through the courtesy of James E. Dale of Rahway, N. J., The Diapason has come into possession of an interesting description of the great organ in the town hall of Sydney, N. S. W., the matter being suggested by the recent communications concerning the size of the instrument. Mr. Dale sends a copy of official information on the organ issued by the municipal council of Sydney in 1922.

The organ was built thirty-six years ago. Besides having five distinct manuals, it has a total of thirteen mixture stops, and four thirty-two-foot stops in the pedal and one in the great. These include stops of both wood and metal. The following is quoted from the descriptive matter issued by the Sydney council:

The great organ in the Sydney Town Hall is one of the largest, finest and most powerful organs in the world, and represents the sum of all the mechanical and artistic skill in organ construction accumulated during centuries of patient labor and experiment, and is, moreover, in itself, an object of great beauty in the great hall in which it is set.

The organ is situated at the level of the uppermost tier of the orchestral platform, and is set in an elliptic case about sixty-eight feet long and twenty-six feet wide. In this recess are placed all the pipes, which are bright spotted metal, uncolored, the organ case being painted white and gold. The pipes number about 9,000, ranging in speaking length from three-eighth inch to sixty-four feet, and are controlled by five manuals, with pedal organ controlled by five manual claviers and one pedal clavier. Each manual has a compass of sixty-one notes, from CC to C in altissimo, and the pedal organ has a compass of thirty notes, from CCC to F. The number of speaking stops is 127, distributed as follows: Great organ, 28; swell organ, 24; choir organ, 20; solo organ, 21; echo organ, 8; pedal organ, 26. There are also thirty-nine combination studs, sixteen couplers and two tremulant stops, one acting on the choir organ and another acting on the swell and solo organ.

The components may be summarized as follows:

- Great Organ, 28 stops, 40 ranks, 2,428 pipes.
- Swell Organ, 24 stops, 31 ranks, 1,891 pipes.
- Choir Organ, 20 stops, 22 ranks, 1,342 pipes.
- Solo Organ, 20 stops, 20 ranks, 1,220 pipes.
- Echo Organ, 8 stops, 15 ranks, 915 pipes.
- Pedal Organ, 26 stops, 32 ranks, 960 pipes.

There are also fourteen stop handles regulating couplers, bringing their total to the enormous number of 140. * * *

The other combinational accessories are: Four pedals, eight studs to great organ stops; eight studs to swell organ stops; seven studs to choir organ stops; seven studs to solo organ stops; three studs to echo organ stops, and six pedals to the pedal organ stops. The last named six combination pedals are independent of and additional to the eight studs which, at the will of the performer (by drawing No. 14 of the couplers), operate upon the pedal as well as upon the great stops.

The famous 64-foot reed, which was an innovation, has proved a signal success. Since the completion of the organ "in situ" there have been many minor changes in the mechanism of the instrument, notably the alteration of the louvred shutters to the swell organ, the conversion of the ordinary swell pedals into balanced pedals, the erection of two additional swell-boxes to the choir organ, four swell-boxes to solo organ, with new pedal, etc. An addition has also been made by the fixing of a carillon in communication with the keyboard.

Below the organ, and disconnected from same by fireproof door, is the bellows room, in which the huge air reservoirs, etc., are fixed. The wind pressure is communicated by the action of either gas or an auxiliary hydraulic engine in the basement of the building and from which it is necessary sometimes to obtain as much as eight to nine horsepower.

The organ has been proclaimed a perfect specimen of tonal and mechanical excellence, and for this, as well as its exquisite touch, has earned encomiums for the builder from such organists as the late W. T. Best, Dr. J. F. Bridge, Mr. Hoyte, Mr. Jekyll, M. Wiegand, E. H. Lemare, Alfred Hollins and others. The organ was built by Hill & Sons, London, was commenced in 1886 and was opened by the great organist, W. T. Best, city organist, Liverpool, England, on Aug. 9, 1889, over three years being occupied in its construction, the total cost being £16,300.

Use of the instrument is permitted only to recognized and approved organists. Hire of hall does not include the organ. The city organist must be consulted by the hirer.

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WHAT NEW YORK CRITICS SAID OCTOBER 8

New York Times: "Hollins stirs audience at Wanamaker's.....improvisation stirred his hearers to admiration.....a tone picture of musical form and beauty."

New York Tribune: "Hollins displays technical mastery.....wide range of expression and color of ample variety and fine points of shading marked his performance.....Bach Toccata convincing illustration of his powers.....blind since birth, the only sign of this apparent yesterday was his escort on and off the stage."

New York Evening Post: "Nothing in his playing indicated lack of sight, for his technique was masterly, his expression and color excellent and the fine shading of Bach's Toccata a joy."

WHAT WASHINGTON SAID OCTOBER 10TH

Washington Herald: "Throng is thrilled by blind organist.....displayed new and undreamed of beauties in the great organ.....performance delightful.....his playing has tenderness, good taste, great refinement throughout, rare buoyancy and rare accuracy."

WHAT TORONTO SAID OCTOBER 14TH

Toronto Evening Telegram: "Hollins gave a magnificent recital. Rather than proving a stumbling block, Dr. Hollins' blindness seems rather to give him a more innate understanding of music and a more complete mastery of his organ.....undoubtedly one of the finest organists ever heard in Canada."

NOTE:

So great is the demand for Hollins recitals that arrangements have been completed to extend his tour two months longer to the end of January, 1926.

50 RECITALS ALREADY BOOKED.....WRITE AT ONCE TO

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THIRD ORGAN TO SAME CITY

Austin Company Awarded New Contract at Uniontown, Pa.

The Austin Organ Company has won a contract to build a three-manual organ for St. Peter's Episcopal Church, Uniontown, Pa. This is the third instrument in that city, the first being completed about eight years ago. Elisha Fowler arranged the details and Daniel Philippi, organist and choirmaster of the Church of the Ascension, Pittsburgh, had charge of the specification and voicing. The instrument is to be completed for Easter, 1926. The specification follows:

GREAT ORGAN (In Choir Expression Box.)

Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft. 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Traverse Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Posaune, 8 ft., 73 pipes.
French Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft. 61 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
English Horn or Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Echo Bourdon, (From Swell), 16 ft., 32 notes.
Octave (Extension), 8 ft., 32 notes.
Gedeckt (Extension), 8 ft. 32 notes.
Still Gedeckt (From Swell Bourdon), 8 ft., 32 notes.


Climbs Peak in Automobile.

Walter Peck Stanley returned to New York early in October after a vacation spent largely at Manitou, Colo. Mr. and Mrs. Stanley motored over a thousand miles and took the great automobile drive up Pike's Peak. Mr. Stanley has opened his new studio at 157 West Fifty-seventh street and is also busy with his church work at the large North Reformed Church of Newark, N. J.

Harry M. Hinrichsen, American representative of Peters' Edition, writes that the 125th anniversary of the founding of the famous house of Peters will be celebrated this season by musicians here and abroad with performances featuring early scores and editions of the masters as published by Peters. A century and a quarter has passed since Franz Anton Hoffmeister, a close friend of Beethoven, decided, at the suggestion of Beethoven himself, to issue an authoritative edition of the world's best music. The undertaking and the spirit of authenticity and accuracy in which it was conceived were continued by Carl Fred-

erick Peters, who became the director of the firm which Hoffmeister founded.

Henri A. Keates, well-known picture organist of many years' experience, has been appointed organist at McVicker's Theater, Chicago. Mr. Keates comes to Chicago from the Liberty Theater at Portland, Ore.



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- Bethlehem Lutheran Church (Rebuilt).
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- Shiloh Tabernacle, Zion, Ill. (Rebuilt).

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MILLIONS FOR CIVIC MUSIC

Twenty-eight Cities Report Possession of Municipal Organs.

Nearly five million dollars is expended yearly for civic music in the 762 cities and towns which replied to a questionnaire sent out recently by the National Bureau for the Advancement of Music to various mayors. The actual figures follow:

For municipal music.....\$1,254,481.17
For public school music... 3,621,008.82

Total annual expenditure...\$4,875,489.99

The complete results of the bureau's investigation are contained in a book entitled "Municipal Aid to Music in America." This 297-page volume contains an exposition and analysis of the findings in a survey of municipal music as the initial move in a nationwide campaign to stimulate greater appropriations for music. The book was written for the bureau by Kenneth S. Clark, after a survey covering more

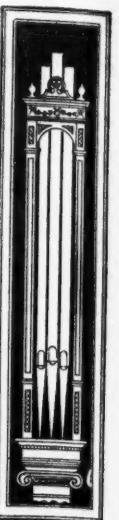
than a year.

Municipal organs seem to be making strides, it is set forth, with twenty-eight cities reporting the possession of an organ. Fifteen of these employ municipal organists.

Anna Carbone Is Appointed.

Miss Anna Carbone, the talented New York organist who has been heard in many recitals, has been appointed organist of the Judson Memorial Church of New York City, at Washington Square.

Helen W. Ross of Chicago, who has passed a year in study in Paris, sailed for home on the Leviathan Oct. 13 after a brief visit in England. She gave a farewell recital in Paris for her friends in that city before her departure. For two Sundays she played at the American Church in Paris and also gave a program at a wedding. Mrs. Ross returned to her home in Chicago Oct. 27.



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RECENT NEWSPAPER CRITICISMS:

Portland (Oregon) Oregonian, Nov. 4, 1924.—Under the touch of Clarence Eddy, celebrated American organist, the instrument at the public Auditorium spoke with a majestic voice last night. * * * Mr. Eddy made his tonal mixtures with marked deliberation and exactitude, and the results fully justified his care. * * * He is an honorary member of the St. Cecilia Academy in Rome, an Officer of the French Academy, and has had honors heaped upon him, carrying the name and fame of America into the high places of art in the world.

Portland (Oregon) Journal, Nov. 4, 1924.—Clarence Eddy played the organ at the Auditorium Monday night, and convinced one that he was dealing with the King of all musical instruments. It was a King, too, that did everything the Dean of organ playing wanted it to do. * * * The Third Sonata by Felix Borowski, Chicago composer, proved a magnificent composition in four movements. The program came to a thrilling close with "Grand Choeur Dialogue" by Eugene Gigout.

Portland (Oregon) Telegram, Nov. 4, 1924.—Clarence Eddy, eminent American organist, gave a most enjoyable recital last evening at the Municipal Auditorium. Mr. Eddy is complete master of his instrument, and his program was so chosen that the tastes of all music lovers might be satisfied. * * * The most delightful number on the program was the Third Sonata by Felix Borowski, a beautiful composition, beautifully played. * * * The organist was enthusiastically received by an appreciative audience.

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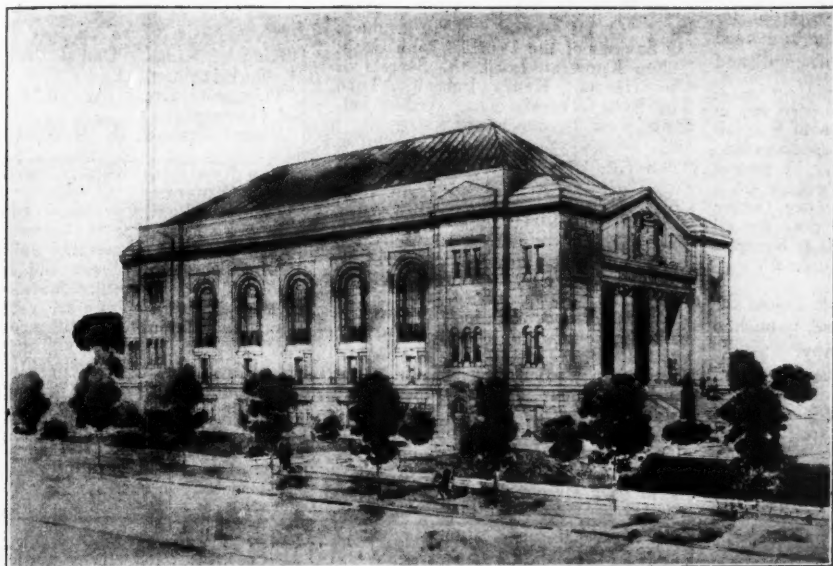
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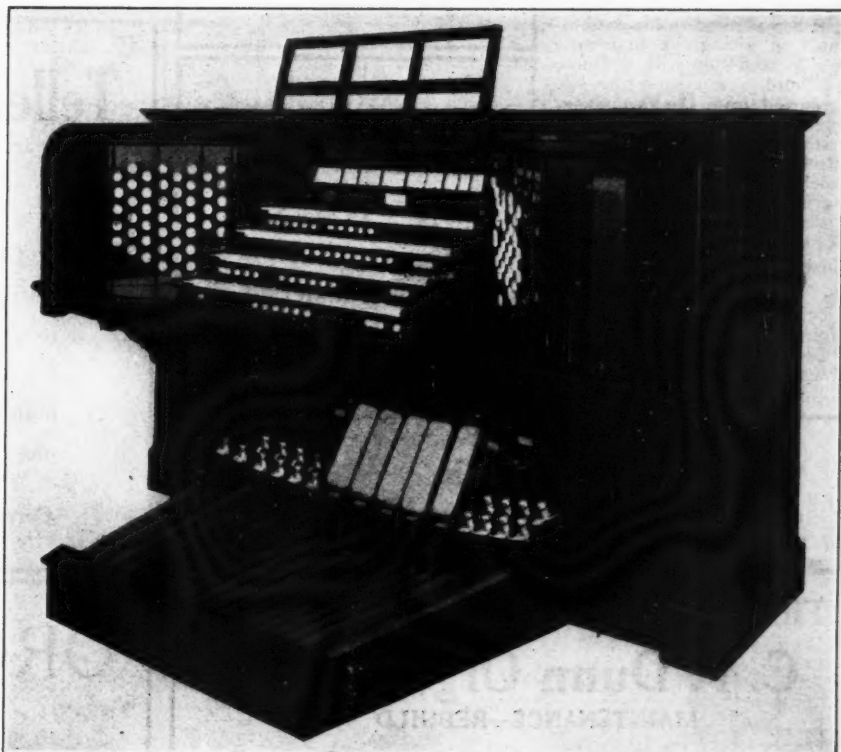
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BY HAROLD V. MILLIGAN.

Andantino in D flat, Humoresque. "Unda Maris," Andante Grazioso, Spanish Serenade, Alpine Dance, "Above the Clouds," "Chanson Caprice," Nocturne, "May Time," Five Sketches, by Edwin H. Lemare; published by Forster Music Publisher, Inc., Chicago.

The fecundity of this composer is a matter of amazement to us. We have been reviewing organ music about ten years and during that time his name has seldom been absent from our columns. If every other organ composer should become paralyzed we are quite confident that Mr. Lemare could cope with the situation single-handed and provide all the music necessary for years to come. We are astonished to observe that the highest opus number on this present, and for the moment latest, output from his facile pen is 154. At a rough guess we should have placed the estimate much higher. As long as he can keep on shaking tunes out of his sleeve, we see no reason why Mr. Lemare should not keep on writing organ music to the end of his days. There is apparently no end to his melodic invention and he long ago learned all there is to know about putting together these delightful little morceaux. Since the days of the perennial Andantino in D flat his organ pieces have been in constant demand.

"Emmaus," by J. Frank Frysinger; published by Theodore Presser Company.

There is always a place for simple melodies and Mr. Frysinger can write them as well as anybody. Although of kindergarten simplicity, his music finds its useful place. In the present instance he has adhered to his customary formula in giving his first melody to a solo reed stop with a simple pedal-and-chord accompaniment, but he has departed from the formula in the second passage (which is customarily a sustained, hymn-like section in four-part harmony) by giving the counter melody a harp-like accompaniment in arpeggios.

"Our Yesterdays," by Mason Slade; published by Forster Music Publisher, Inc.

"Our Yesterdays" appears to have been originally a sentimental ballad of the "End of a Perfect Day" type. It has been arranged for organ and

will doubtless be useful to the theater organist.

The Organist, a bimonthly journal devoted to the pipe organ and reed organ, by E. L. Ashford; published by Lorenz.

This bimonthly magazine of organ music caters to the player of a small organ with limited tonal resources and technique. The music may be played on a melodeon or reed organ, or on a small pipe organ. There are twelve pages in this number and they are all suitable for church use. It is interesting to note that this is volume 29.

Easy Anthems with Simple Solos, edited by Charles S. Morse, published by Oliver Ditson Company.

This is the second volume of its kind edited by Mr. Morse and it should be very successful. The idea is an excellent one and it has been carried out in excellent fashion. There are many choirs which have few or no solo voices and yet desire impressive and beautiful devotional music, however simple it must of necessity be. To meet this need seems to us an admirable and altogether praiseworthy effort, and we congratulate Mr. Morse and the Ditson Company on the successful accomplishment of their purpose. The classics are well represented in the admirable collection, including such tried and true favorites as "Arise, Shine, for Thy Light Is Come,"

J. W. Kalliwoda; "I Heard a Voice from Heaven," John Goss; "Lead Me, Lord," Samuel Sebastian Wesley; "Lift Up Your Heads," John L. Hopkins; "O Day-spring," John Stainer; "O Saviour of the World," John Goss; "Thou Knowest, Lord, the Secrets of Our Hearts," Henry Purcell; "Turn Thy Face from My Sins," Arthur Sullivan.

"The Gift of God," cantata for general use, by George B. Nevin, published by Oliver Ditson Company.

This short cantata, which tells the story of the woman of Samaria, is suitable for general church use. It will occupy about twenty-five minutes in rendition and, therefore, fits in well with the usual church program. It is written with all the skill of which Mr. Nevin is a well-known master. The music is fluent and singable, never complicated, never straining after an effect, but always plausible and convincing within its limited range. We have always maintained that it is better to do a simple thing sincerely and

well than to strain after elaboration and artificiality without the necessary inspiration.

CANTATAS.

"King of Kings," Daniel Protheroe (H. T. FitzSimons). "Tidings of Great Joy," E. L. Ashford (Lorenz).

"King Immanuel," R. M. Stults (Lorenz). "The New-Born King," Charles H. Gabriel (Lorenz).

Of these four Christmas cantatas the one by Protheroe is the most ambitious. The three cantatas published by Lorenz are quite easy and can be performed by a volunteer chorus without any difficulty. They are very melodious and undoubtedly will meet with favor.

Protheroe's "King of Kings" is not at all difficult, although it will require good solo voices, as the choral portions are not as prominent in the work as is sometimes the case. The composer has produced an admirable effect with very simple needs.

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Organists and Business; Duty to Next Generation

By RALPH KINDER

Philadelphia, Pa., Oct. 7, 1925.—To the editor of The Diapason: A young, energetic and far-seeing organist came into my studio recently and exclaimed: "Well, I've had a fine boost in salary from the manager."

"Good," I replied, "how did it come about?"

"I just went to him," answered the young organist, "and told him that I wanted a raise. He asked me what I thought I was worth and I told him that the salary I was worth he was unable to pay, but that I would accept \$— a week, and he gave it to me then and there."

The business-like attitude of this young organist impressed me and has caused me to wonder how many members of the profession are blessed with this amount of business instinct, or, rather, when it comes down to hard pan, how many of us are blessed with any business instinct.

We all believe in the importance of acquiring ability in our profession; but does it ever occur to most organists that to be able to sell this ability properly and profitably is of equal importance? Do any of our splendid schools of organ playing make it a point to emphasize the importance of business methods in the musical profession? If not, isn't it about time that the subject were given serious consideration? Does any private teacher ever talk to his pupil about the necessity of being able to sell ability, talent and time profitably? Or do we think our work is ended when we have taught our student how to play Bach and Widor at a free recital?

I believe there was never a time when our country possessed so many fine organists as the present, but how many of them have given any thought or study to the matter of selling that which it has been so costly to buy?

It would be a waste of time and ink to refer to the increased cost of nearly every commodity used in our daily life. Even the shoes with which we play our pedals and the scores from which we read our notes have advanced in price materially in the past few years. How many of us in the last few years have materially advanced our recital fees? Not many can answer in the affirmative, I dare assert. Why? Simply because we seem to be so anxious to see our names in print, so eager to advertise ourselves and to get the jump on the other fellow, that we are content to make a joke of the profession.

Can it be denied that an organist—not the ambitious 16-year-old boy or girl, but one mature and experienced—for the sake of getting a "job" will write and offer to go to a church and play a recital on a fifty-fifty basis? Naturally church authorities are not turning down any such opportunities. Can it be denied that many an organist, well-known and with great ability, seems to consider it an honor to be invited to play a recital for a mere "thank you"? Can it be denied that well-known organizations, composed of many of our leading organists, invite colleagues to play recitals in different cities of this land and offer them in return a fee sufficient only to pay expenses? And the shame is two-fold when organists accept the invitation.

Some of us to whom Dame Fortune has been kind are not caring personally whether or not a concert organist sees fit to throw in trading stamps with the playing of a recital on a fifty-fifty basis; but there are coming along many talented students in organ playing who are seriously asking what incentive there is in following a profession whose members in so many cases cannot seem to realize that there is a business side to the profession which certainly should be given an equal amount of consideration with the artistic side. And it is because of my interest in these young students, just entering upon their musical career, that I am sending out this appeal to the

older organists to do all in their power to make their chosen profession financially attractive to the younger men and to take a definite stand against this cheapening of one of the greatest talents entrusted to mortals.

Nothing is finer than that the boy or girl loving the organ and its music, but unable to afford the fee of the teacher, be given every possible assistance, and that the public be educated to appreciate and love all that we have found to appreciate and love in the king of instruments; but in this endeavor we should see to it that the pleasures and luxuries which come to the average business man and the respect shown him by the community because of the success he has attained in that business are not denied the organ profession.

THE CHURCH ORGANIST.

St. Louis, Mo., Oct. 8, 1925.—Under the above caption a writer in an October contemporary writes that "the privileges and opportunities of the church organist have increased in value and number most perceptibly, and will increase as time goes on."

'Tis a consummation devoutly to be wished, but do facts bear out the statement? Further he states "that the theater is taking the good players and the churches must pay more to retain organists" and cites one lone instance in a small town where the organist's salary has been increased to \$150 a month. How many cases might be quoted—and not alone in the small towns, but in the larger cities and even metropolises—where the organist plods along year after year for the same meager stipend!

Your contemporary further says: "The organist will be expected to make himself a part of the working forces of the church in its efforts to better the community rather than to be merely an extraneous unit." One is tempted to paraphrase a certain line and sing: "O happy day that fixed THY lot."

A fairly extensive experience has convinced the undersigned that, with some notable exceptions, the churches themselves—and by this is meant the officers and members of the congregation—do not apparently recognize any duty which they, as a body, may owe to the community in which, often without invitation, their edifice is built.

Is it not true that the average congregation builds, equips and maintains its edifice for the convenience and comfort of itself with little if any thought of any obligation to its community? Speaking particularly of the organ and the organist, is it not true that the instrument is placed and the organist "hired" not only primarily, but generally altogether, as the accompaniment or auxiliary to the services of the church, and that any other purpose, such as recital, teaching or practice, is viewed with pious horror or objection of expense, etc.? And many an organist has bowed to the inevitable or turned to the theater or some other sphere of activity.

In this city—a village of over 800,000—the writer knows personally of one instance where the organist of one of the largest churches in the city was graciously permitted to teach ONE pupil on the organ in the church, and another where the organist was asked if he could confine his teaching to one day per week, on account of the expense. A third presumptuously asked his church's officers for permission to use the church auditorium and organ for a pupils' recital and, being refused, was told that such a thing had never been heard of. All this in a city boasting of some good organists, a few of whom are graciously permitted to teach on the church organ, but whose pupils must practice elsewhere, or where they can.

Quoting your contemporary again: "There will always be the earnest musician who will prefer the work of teaching to that of anything else and to disseminate the knowledge of the best, and in this work the church organist might well find the major part of his vocation and mission." Yea, verily, but the church must first awaken to its glorious possibilities of providing such earnest musicians with the necessary implements; the church

must first awaken to its responsibilities both to the community in which it thrives and to its God who wills not that the talent (organ) should be buried in a napkin (securely locked from Sabbath to Sabbath).

Who is to blame for existing conditions? Both church and organist. The former must be brought to see the larger responsibilities that are shared with the greater opportunities, and the organist must realize the important part he is to play in all that the church center puts forth for the uplift and advancement of those without its pale and firmly stand for a proper recognition of his work, not only in the matter of a stipend, but for all the ministry of the organ in whatsoever channel.

This will come only through co-operation and united efforts on the part of the organists themselves. So long as one organist is willing to "succeed" at a lower salary, or another will throw away any portion of his birthright for a mess of pottage, things will remain as they are; but when the organists realize, as various branches of industry have realized, that in union there is strength, and will combine in organization to stand only for what will best raise the standard of organ playing and promote the true interests of both church and organist, then will be brought to pass the vision of your contemporary:

"Every church of any size could easily be a center from which, with intelligent effort, the finest of musical influences might radiate; and the combined efforts of serious-minded church organists would eventually result in great things, not only for sacred music, but also for music generally."

Very truly yours,
PERCY B. EVERS DEN.

The executive committee of the New Coliseum at St. Louis has awarded to George Kilgen & Son of that city the contract for an organ to be installed by December. The instrument is to be in place in time for the production of "The Miracle."

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CHICAGO, NOVEMBER 1, 1925.

OUR DUTY TO THOSE WHO COME

"After us the flood" should not be the slogan of the organists of America, in the opinion of Ralph Kinder, the prominent Philadelphia organist and teacher, who sounds a call in this issue of The Diapason which every organist in this country should read. Mr. Kinder says we owe the next generation something, and one important thing needed badly, according to his opinion, is the inculcation of business sense.

As long as the organist does not value himself and his services no one else will value him. This is an old truth. In calling attention to the need of business methods Mr. Kinder emphasizes what The Diapason has said many times. If it is impossible to make the profession of the organist financially attractive to young men of talent it will soon be impossible to persuade men to enter it. You may think that the law of supply and demand will take care of the situation, but that would require a long time and the adjustment would come after the present generation is gone.

Mr. Kinder probably realizes, as do leading teachers generally who have discussed the subject with the editor of this paper, that when a pupil who wishes to take up the organ seriously as a lifework approaches one of these teachers to ask: "What are the rewards? What may I expect if I succeed in making a thoroughly capable organist of myself?" the answer, if frank, cannot be very encouraging. He might well answer in the words of the hymn: "Many a sorrow, many a labor, many a tear." Take one large city we have in mind in this country: If we look over the record for the last five years we find that it has lost at least five of its best organists—men of the virtuoso class—who have gone to other fields because of lack of prospects, or have devoted themselves largely to other lines of musical work. It may be, as one great organist once said across the dinner table at an A. G. O. chapter meeting, that poverty has made the greatest musicians, instancing Bach and others, but in this prosperous country we can hardly expect talent to thrive on an empty pocketbook.

As Mr. Kinder plainly points out, the organists are more to blame for the situation than anyone else. Many of them underbid one another for desirable posts and they play recitals for which, if you will calculate the time spent in preparation, travel, correspondence, etc., as well as wear and tear on music, they receive less per hour than a trolley car motorman and so little compared with a journeyman plumber that the latter would look upon the organist as his social inferior.

Mr. Kinder's remarks receive very pertinent support in a communication

from Dr. Eversden, who reveals some of the facts of the situation in one of the largest cities of the middle West. Glib statements will not gloss over the facts. If churches which desire first-class music wish to have the sources of supply kept open and desire the oncoming generation of organists to be thoroughly and expensively trained, they must recognize the rights of the organist. Not a few years ago the churches were confronted with a shortage of ministers, the theological seminaries being without enough students, for the same reasons. We understand that is being corrected. The same can be done in our profession through business sense and the dissemination of the facts by the organists. The individual must help, and as Dr. Eversden points out, the organizations of organists should put forth their efforts.

GOSPEL HYMNS RECALLED.

Those of us who have passed the two-score year mark will remember the "Gospel Hymns" of the '80s—a manifestation of religious music then of a new type. They had many faults from a musical standpoint and some of them were without merit, to be sure; but they came from the heart and they reached the heart. "Hold the Fort, for I Am Coming," "Wash Me and I Shall Be Whiter than Snow," "Rescue the Perishing" and a number of others of the Moody and Sankey days were melodious and they won popularity where the best hymns of the church failed. Some of the writings of P. P. Bliss and of McGranahan had qualities which were not to be gainsaid. They were so much better than some of the output—which is as poor as it is voluminous—of a later period that comparison is not possible. The men of that day seemed not to produce their stuff by the ream for revenue, to sell while an intensely advertised and well-financed evangelistic campaign might last. That is why some of those early Gospel Hymns have lived to be placed in the best hymnals of various churches today.

All this is recalled by the death last month at Newark, N. J., of Hubert P. Main, a member of the old firm of Biglow & Main, which published the original "Gospel Hymns." This publishing house is said to have sold more than 70,000,000 copies of the various volumes of hymn collections and Mr. Main composed fully 1,000 tunes for them. He also collected during his lifetime probably the greatest library of hymn-books, consisting of more than 7,000 volumes. This last, no doubt, of the hymn writers of his generation reached the age of 87 years.

We used to laugh sometimes at the character of such songs as "O Where Is My Wandering Boy Tonight," but we did not foresee the day of rag and jazz, which has made possible the use of some things which are called "sacred songs" through a courtesy which almost seems sacrilege.

GERMAN ORGAN PROBLEMS

They are having their troubles in Germany. Several interesting topics came up at the annual meeting of the Federation of Master Organ Builders of Germany, which was held at Hanover Aug. 22. Dr. Oskar Walcker, the president of the federation, presided over the meeting, which was unusually well attended. Mr. Walcker reported that although in general business was good throughout the past year for the builders, rising wages and costs of raw materials have made necessary such increases in prices as to make exportation of German organs difficult. He reported that prices in foreign countries were in many instances lower than those of German-built organs. Various members had complained that Czecho-Slovakian builders were selling at much lower quotations and causing a destructive form of competition.

President Walcker also reported steps to establish a trade school for organ builders. This subject was discussed at length.

Another subject which appeared to concern the organ builders of Germany deeply was the recent agitation on the part of groups of organists in opposition to modern tendencies in organ

construction. The presiding officer reported that the builders' efforts on behalf of the development of organ building had received a severe setback through a meeting of organists in Hamburg recently. He also cited the reproduction of the Praetorius organ, as a consequence of the researches of Professor W. Gurlitt of Freiburg, for the purpose of interpreting the organ music of the middle ages in its true form, which was not possible on modern organs of today, it was claimed. The opening of this organ in December, 1921, at Freiburg University by Dr. Karl Straube was recorded at the time in The Diapason.

A second blow to modern organ designing was noted in a recent statement of General Musical Director Schmidt of Vienna, who in issuing a new organ composition made known in harsh language that he was writing for the organ as it is found in the cathedrals, and not for "so-called modern instruments which endeavor to imitate the instruments of the orchestra." The general musical director, whose works for the organ are not in our repertory—the more shame to us—must compose interestingly if his compositions are like his "pieces" for the paper. Any attempt at making the organ orchestral, rather than traditional, quite arouses Mr. Schmidt, and he apparently derives considerable relief from telling about it, but his language is not suited in all points for translation in the columns of The Diapason. At any rate, he says he never would compose a line—although he writes quite a few paragraphs—for the modern organ, for "merely to listen to such instruments, equipped with all modern achievements, gives me torture and nausea." The modern organ is as far removed from the orchestra as it is from the real organ, he avers.

The polemic of the Vienna man has provoked considerable discussion in the professional press, especially in the Leipzig Zeitschrift für Instrumentenbau. The organ builders have taken the thing very much to heart, it seems.

HEINROTH AND PITTSBURGH

When Harvey B. Gaul writes for publication he says what he means, and he says it so that everyone who reads knows he means it. There is nothing ambiguous in his sentences and the language is not abstruse. Mr. Gaul is an organist and a composer of the front rank, as well as a musical critic. When he writes about an organist he writes intelligently—something the musical critics are not always equipped to do. It is for the reasons cited that we were interested in a paragraph in Mr. Gaul's department of the Pittsburgh Sunday Post of Sept. 27 concerning the Carnegie Music Hall recitals of Charles Heinroth. Mr. Gaul says among other things:

There is one form of music in this town about which we never need be hypercritical, about which we need never stick our tongue in our cheek and say one thing and mean another, and that form is the Carnegie organ recital as presented by Charles Heinroth.

Of all the agencies and forms of music which we have we doubt if there is one that is comparable to the Heinroth Saturday night performance. First of all he has an inexhaustible library; he never confines himself to dull Dubois and blowsy Batiste, as do so many of the console brethren, but rather does he include a movement of a symphony by Beethoven, Dvorak, Tschaiikowsky, and top it all off with a Bach toccata or fugue. As to Bach, there is no one who can project the great cantor as can he. When he injects his thumb into "The Wedge" the finger-breaking fugue becomes the liveliest kind of gigue. As for the "G Minor," the "B Flat" or any of the other masterpieces, they are done with a finish and zest that are remarkable.

We admire him for his dash and sparkle, his speedy and often witty registration; but most we admire him for his cleanliness and phrase-perspicacity. It must be his Teutonic forbears trickling through his fingers, but we suspect that the secret is nothing but greasy, grubby practice that does the trick.

There is nothing better in this town than a Heinroth Saturday night recital. There is always a splendid program and it is always brilliantly played. After you hear one of these recitals you know what is wrong with the "movies."

Mr. Heinroth's success in Pittsburgh is one of the most encouraging things in the present-day history of the organ in America. There are various distinguished municipal organists and they receive the acclaim that is their due. But, unfortunately, the average tenure of the municipal organist

is too brief. He flourishes like a green bay tree and then is cut off—the fickle public demands a change. Today they crowd into the hall to hear the recitalist and the great organ. Soon they are sated with his programs and the audience dwindles. Politics enters the situation and there is a change—not always for the better.

As for our church organists, some of them belong to the class who seldom die and never resign, and they cling to their positions for upwards of twenty-five years. The columns of The Diapason record their tenacity and their ability to satisfy their congregations.

The great concert organists, of course, come and go. They display their virtuosity from night to night and they win return engagements. But their strength lies in their ability to electrify their hearers through sheer superior technical and interpretative ability. They can use the same program over and over again, for they seldom play in one place more than three times in a season. They are the great traveling apostles of organ music—circuit riders, we might call them.

But here is Dr. Heinroth, different from these classes. He has a public post, where he plays every week twice during the season, where he must hold his audiences by continually interesting them. His programs must be catholic, diversified and appealing to every taste. The Pittsburgh organist has met the requirements with eminent success year after year—we do not recall how long. We agree with Mr. Gaul when he says that his playing is what it is for the reason that "greasy, grubby practice does the trick." Mr. Heinroth is to be congratulated for being able to do what a few men in the United States—we could name only a few—do; and we congratulate Pittsburgh on its ability to enjoy the fine things that Andrew Carnegie gave to it. In some cities with much less reputation for commercialism and much more for the cultivation of art it has not been done.

A word in behalf of the so-called "one-legged" organist is spoken in this issue by Edward Benedict. Though a theater organist of high reputation, Mr. Benedict, be it said, has two nether limbs and knows how to use both of them on the pedals. But he sees good reasons for the way in which the upper notes of the pedal keyboards in theater organs are saved, while the right leg of the organist reposes gracefully on the swell pedal. As counsel for the defense he puts up a good plea, and, what is best of all, it is humorous. As this is the first published defense of the "monoped" organist we have ever seen, we advise our readers to note what Mr. Benedict says.

R. G. Hailing, the progressive Scottish organist and composer, whose interest in things organistic is never confined to his own side of the ocean, and whose compositions are played generally by organists in America, received recognition from the Queen of England recently when his piece, "The Call of Spring," was played by S. S. Page, organist at Crathich Parish Church, Sept. 13, as the offertory at a service attended by the British royal couple. After the service the queen made special inquiry concerning the title of the composition.

Writing from a small college town in the central states, a well-educated and experienced young organist speaks as follows concerning his work, which he took up only recently: "Your editorial on the small town is especially meaty. Living now in a small town myself, I believe that one's usefulness can be enhanced there if one wills and does, as much as in a large place."

The program of the Queen's Hall promenade concerts in London, a copy of which one of our readers sends us, contains at the top of the page this prominent notice: "Gentlemen are politely requested to refrain from striking matches during the performance of the various items." There is one pet peeve of which no complaint has been made on this side.

The Free Lance

By HAMILTON C. MACDOUGALL

Speaking of the ultra-modern composers, the discord mongers, I am reminded of the extremely unpleasant and gritty comment of a friend of mine who sat next to me in a concert featuring a composition by Roussel: "My G—! Just think; he's alive and may write another!"

The leopard cannot change its spots, and those of us who are spotted all over, and thickly, too, with the clichés of classicism find great difficulty in accommodating ourselves to those moderns who go to the other extreme of advocating an entirely new—uncompromisingly new—vocabulary and sentence structure. My profane friend who doesn't like Roussel ought to examine his own compositions by the light of a severe criticism; he will find his works shot through with stereotyped expressions that are the common property of every music-maker from Haydn to the time of Mendelssohn, although he will have—I hope—combined these conventionalities in a new way.

Those of us, also, who pick out here and there from our dear friend Darius Milhaud agonizingly acute discords, and who hold them up triumphantly to the popular ear as a proof of the supreme tonal wickedness of the modern French school, will find in any simple air places where bass and melody, or inner voice and melody, bump each other; but the bumping is of the kind sanctified by the classics. We, the complainers, to be consistent ought to groan over the E flat of the clarinet in the slow movement of the Beethoven Fifth Symphony as Fetis did—and prove ourselves as big fools! Why do we not broaden out a bit?

What do you consider to be the greatest orchestral composition written from 1732 to 1910? I imagine that the ordinary, simple-hearted music lover would at once reply: "The Beethoven Fifth Symphony." I have never asked myself that question, and I imagine that I would be extremely puzzled to give a reply satisfactory to myself or anyone else. I was, therefore, astonished to have an orchestral friend of mine say, out of whole cloth—no one had asked his opinion—"Brahms' First Symphony is the greatest work ever written for orchestra."

When I was still in my 'teens I played a good many piano duets with a friend. It was at the time Brahms' First Symphony was in process of incubation. (I do not mean to be disrespectful, dear Brahms admirer.) Money was pretty scarce with both of us, but I ordered a copy of the impatiently-waited-for work. It finally came, and I remember with what joy and enthusiasm I hurried home and found Ned so we could bring to our cars the strains that had been so praised—so rapturously praised. We played the first page of the duet—and no more! Our Haydn-Mozart-Beethoven souls were so saddened by the severities and coldness of this reserved music that we could not feel the sweep and large beauty of it. All that proves nothing except that our youthfulness found no youth in the Brahms.

The newspaper reports of Mr. Hammond's invention applied to the piano for the purpose of "feeding the tone," as the inventor puts it, are in some respects rather misleading. I had an opportunity to hear the invention in May; it was then stated that "there is a great loss of tone in the piano immediately the key has set the string in vibration." The purpose is to feed the tone so that it will not diminish so rapidly; in order to accomplish this there are shutters above the strings and below the sounding-board. The shutters to me seemed to be made of metal, their edges lined with felt so as to secure a close contact at their edge. These shutters are opened or closed at the pleasure of the performer.

I understood from Mr. Hammond at the time that it is the closing of the shutters that provides the reflecting metallic surfaces "feeding" the tone. In the organ, I need not point out, it is the opening of the shutters that increases, or apparently increases, the tone. I need not point out, either, that the piano with Mr. Hammond's addition is still a piano and not an organ, although capable of a more beautiful tone than the ordinary instrument. I did not hear the exhibition in September, but the published accounts do not lead me to believe that there were material changes so far as regards the shutters, their function and effect.

Mark Hambourg is reported to have asserted that "jazz is the black man's revenge on his white brother."

Seconds Mr. Funkhouser.

Pittsburgh, Pa., Oct. 19, 1925.—Editor of The Diapason: I wish to express my appreciation of Mr. Harold Funkhouser's splendid article in The Diapason for Oct. 1, on "Adjustable Combination Pistons of the Modern Organ." The setter piston type of combination action has always impressed me as being the best adapted to the needs of the organist, and I have been deeply disappointed to see so many builders desert it in favor of the system which makes it impossible to "capture" an elaborate combination without remembering all the stops and couplers desired, and handling them a second time. Mr. Funkhouser has explained the situation so admirably that I hope all organists and builders will read it carefully, and give the matter some thought. Your journal is a most valuable forum for the discussion of such important subjects.

Sincerely yours,
CHARLES A. H. PEARSON.

Organ Music for Easter.

Boston, Mass., Oct. 14, 1925.—May we suggest for lists of Easter organ music the following numbers:

George A. Burdett—Postlude on "Alford" ("Ten Thousand Times Ten Thousand").

Rossetter G. Cole—Heroic Piece.
Henry M. Dunham—"Easter Morning" (tone poem).

H. V. Milligan—Allegro Jubilant.
M. Moussorgsky—March of Victory.
Stanley T. Reiff—Festival Prelude.

Yours very truly,
THE ARTHUR P. SCHMIDT CO.

Service for Radiocasting.

New York, Oct. 10, 1925.—Editor of The Diapason: During the last few months we have had so many requests for information regarding organ radio-

casting that we wish to take this opportunity to say to any or all of those organists who may be contemplating or who are now broadcasting programs, services or recitals that we shall be glad to place at their disposal our experience and advice, gained from two and one-half years of such work. This, of course, applies only to Skinner organs.

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**FOUR THOUSAND HEAR
COURBOIN IN LONDON**

AT WESTMINSTER CATHEDRAL

**Opening Recital of English Tour
Proves Marked Success—Flies to
Brussels for Special Recital at
Conservatory.**

At the opening recital of his English tour at Westminster Cathedral, London, Oct. 8, Charles M. Courboin was greeted by an audience of 4,000 people, according to reports which have reached America. Individual comments from prominent English organists ranged from such praises as "the greatest master of registration I ever heard" to "a command of rubato playing which I have always sought and never found"—while the critic of the London Daily Telegraph reported on Oct. 10 as follows:

"Magnificent is the only word to describe the organ recital by Charles M. Courboin on Thursday. Mr. Courboin is guest soloist of the Wanamaker organs in New York and Philadelphia. From this fact we had deduced that his registration plans would be on a big scale. Bach's Passacaglia confirmed our deduction. The fund of tonal wealth held by the fine Willis organ was drawn upon to the fullest extent and, indeed, seemed to be increased by compound interest. At times one was fearing lest Mr. Courboin had reached his climax too soon, but by subtle changes of color and by rhythmic variations he went from strength to strength until he reached that breathless interrupted cadence; then, with percussions as from some mighty hammer, he brought the glorious work to a persuasive end. Of the many performances of the Franck Choral in A minor which we have heard, we can with assurance pronounce Mr. Courboin's the mightiest. It was the 'magnificat' of a triumphant warrior."

Following the London recital, Mr. Courboin, accompanied by Mrs. Courboin, flew to Brussels, to play a special recital at the Brussels Conservatory of Music, where he spent years as a student under Maily. Preceding his London appearance Mr. Courboin played two recitals in Antwerp to large audiences, winning enthusiastic praise from the local critics. The Courboin English tour which will last until about the middle of November will carry him through England into Ireland. He will return to America shortly before Thanksgiving and enter upon the second transcontinental tour, playing recitals in nearly fifty cities in the United States and Canada and appearing eight

times with symphony orchestras throughout the country.

Some Questions Propounded.

Binghamton, N. Y., Oct. 14, 1925.—Editor of The Diapason: Anent some remarks of the Guild examiners in your last issue, Busoni and Reimann among others have edited the piano works of Bach. Has anyone done a like work for organ?

What have we to equal the Jonas "Master School for Piano," a work covering the entire field of piano technique by fifteen of the world's greatest pianists?

Where may the student receive advantages similar to d'Indy's "Schola Cantorum"?

Is it not significant that the richly-endowed Curtis School has no department for organ?

Have we three organ teachers comparable to Josef Hoffman, Harold Bauer or Godowsky?

Do any of our concert organists play with the artistry of Kreisler or Paderewski?

Our eager, ambitious and brainy students are asking for bread. In common honesty, what are they getting?

FRANCIS J. O'CONNOR.

Rushworth & Dreaper, the British organ builders, have received an order for the reconstruction of the organ at New College, Oxford. It is of interest to note that parts of the present instrument are of great antiquity, being the work of William Dallam (1602-65).

E. M. Haas of Bethlehem, Pa., on Aug. 2 completed thirty years of service as organist and choirmaster of St. Peter's Lutheran Church.

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The Church Organist

By HAROLD W. THOMPSON, Ph. D.

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Organ Music for Weddings.

In sending out my questionnaire to leading organists regarding church music, I hesitated about asking concerning compositions for weddings. The tradition demanding the use of two marches by Mendelssohn and Wagner is rigid nearly everywhere in this country, and as for recital music before the ceremony, it is hard to say what is not appropriate, so long as it is not doleful. Still, I hoped to hear of new things in the way of marches, and I wondered how many organists used love-song tunes as preliminary recital music. The lists which I received follow:

Barnby-Clough-Leighter—"O Perfect Love." (D)
 Beethoven—Minuet.
 Best—Wedding March. (N)
 Boellmann—"Menuet Gothique" (Suite Gothique). (Du)
 Boex—"Marche Champetre." (Ch)
 Bonnet—"Romance sans Paroles." (Du, Le) 2.
 Byrd—Pavane (Carl's Historical Collection). (B)
 Candlyn—"An Indian Legend." (G)
 Carl—Music for Weddings, ed. no. 192. (B)
 Chaffin—"Carillon." (Maxwell)
 Dethier—"The Brook." (F) 2.
 Dethier—Festal Prelude. (F)
 Dubois—"Cantilène Nuptiale." (S) 2.
 Dubois—"In Paradisum." (Le)
 Dubois—"Laus Deo." (Le)
 Dubois—"Messe de Mariage." Suite. (Le) 9.
 Faulkes—"Marche Nuptiale" in E. (S) 2.
 Faulkes—Wedding Song. (S)
 Fletcher—Toccat. (N)

Franck—Pastorale. (Du)
 Gigout—Cantilène. (S)
 Goldmark—Wedding Song. (Schott)
 Goldmark—Bridal Song, Wedding Symphony. (Ch) 4.
 Grieg—"Wedding Day on Troldhaugen."
 Grieg—"Morning Voices." (S)
 Groton—"Caress." (D)
 Guilmant—Nuptial March in E. (S) 4.
 Hollins—"Benediction Nuptiale." (N) 4.
 Hollins—Epithalamium. (G)
 Hollins—Caprice. (S)
 Jensen—Bridal Song. (S) 2.
 Jepson—Wedding Song. (S)
 Jongen—Improvisation-Caprice. (Du)
 Kinder—Arietta. (F)
 Kinder—Caprice. (S)
 Kinder—"In Springtime." (F)
 Kreisler—"Liebesfreud."
 Lemare—"Benediction Nuptiale." (Schott)
 Lemare—"Cantique d'Amour." (N)
 Lemare—"Chant de Bonheur." (S)
 Lemare—"Minuet Nuptiale." (N)
 Lemare—"Spring Song." (G)
 Liszt—"Liebestraum." (G, Summary) 3.
 Lemare—Sposalizio.
 Lucas—Wedding March. (Chappell)
 MacMaster—"Orange Blossoms." (B)
 Massenet—Meditation from "Thais." 2.
 Massenet—"Le Rêve," from "Ma non." 2.
 Mendelssohn—Wedding March. (B, Presser) 15.
 Meyerbeer—Coronation March.
 Nevin, Ethelbert—Venetian Suite, arr. for organ. (St) 2.
 Nevin, Ethelbert—Wedding Piece.
 Nevin, Gordon Balch—"Will o' the Wisp." (Summy) 2.
 Noble—Elizabethan Idyl. (F)
 Parker—Wedding Song. (S) 2.
 Pierné—Suite. (Du)
 Rheinberger—"Vision." (D)
 Rogers—March from First Suite. (S)
 Rogers—Intermezzo, First Suite. (S)
 Rogues—"Noces d'Or." (Du)
 Saint-Saens—"Benediction Nuptiale." (S) 3.
 Salome—"Marche Nuptiale" in E flat. (Le)
 Soedermann—Swedish Wedding March (Su) 3.
 Taylor—Grand March. (Ascherberg, London)
 Truette—Nuptial Suite. (St)
 Verdi—March from "Aida." (S)
 Vierende—Scherzo, Second Symphony.
 Wagner—March from "Lohengrin." (S) 17.
 Wagner—"Elsa's Dream."
 Wagner—Introduction to Act 3, "Lohengrin." 2.
 Wagner—"Dreams." (B)
 Wagner—Prize Song from "Mastersingers." (Schott) 2.
 West—Wedding Procession.
 Widor—March, Third Symphony. 2.
 Widor—March, First Symphony.
 Wolstenholme—"The Question and the Answer."
 Woodman—Epithalamium. (S)

Marcel Dupre to Tour Europe.

Dr. Alexander Russell, concert director of Wanamaker's, who has just returned from a European trip of ten weeks, reports that Marcel Dupre, the famous French organist, has concert bookings this season which will take him to England during November and December, where he will follow the tour of Charles M. Courboin, and during the winter he will visit many cities in France, Switzerland, Italy, Belgium and Spain. His annual Trocadero recital will take place in the early spring of 1926. Dupre's long-awaited treatise on the art of improvisation will appear soon in the French edition, published by Leduc of Paris. In addition to these varied activities M. Dupre is said to be at work on a number of new compositions not only for organ but for unusual combinations of instruments.

For Instruments in All Schools.

Plans for a season of activities by the Music Industries Chamber of Commerce were completed by its board of directors at a meeting in New York Oct. 16. Instruction in the playing of

musical instruments in every grade school in the United States is the ultimate aim of a campaign started at the meeting, when a resolution from the executive board of the National Association of Music Merchants was referred to the advisory committee for the National Bureau for the Advancement of Music, with instructions to bring back to the board plans for such an activity, which, it was the opinion of the board, should be made a major activity of the chamber. The Hotel Commodore, New York City, during the week of June 7, 1926, was decided upon as the place and date of the next convention of the music industries.

Paris Position for McAmis.

Hugh McAmis, who is in Paris, having just begun his second year of study with Joseph Bonnet, has been appointed organist and choirmaster of St. Luke's Chapel (American Episcopal). He will give a recital after Christmas. Mr. McAmis spent his summer vacation in a delightful motor trip in France, Switzerland and Italy. He writes concerning The Diapason: "One fairly eats it over on this side of the water. There is never a more welcome bit of mail."

Opens Möller Organ at Albion, N. Y.

Harold Gleason gave the dedicatory recital Oct. 4 on the organ in the First Baptist Church, Albion, N. Y., rebuilt by M. P. Möller. The organ is now one of the largest and finest between Rochester and Buffalo, and is attracting much attention in the community. An audience that filled the church and Sunday-school to overflowing was present for Mr. Gleason's recital.

Harold Gleason played at the dedication of the three-manual Skinner organ in St. Luke's Church, Rochester, N. Y., on Oct. 5. The organ, which was designed by Mr. Gleason, is built along cathedral lines, with a remarkable swell organ containing the new four-rank Willis type mixture. Mr. Gleason will give a complete recital in November.



CHARLES M. COURBOIN

Wins Triumphs in European Tour

Opening Recitals in Antwerp and London call forth rare praise

—WHAT ANTWERP SAID, SEPT. 23—

Antwerp Neptune: "Charles Courboin is without doubt the most moving of all organists. One cannot imagine a more absolute perfection in playing and interpretation than that which he realizes. It was a veritable enchantment."

Antwerp Le Matin: "Courboin has a vast reputation. This is justified because, besides his qualities of solid technic, he possesses an erudition and musical taste of the finest quality. Many were turned away and had it not been for the sanctity of the place, the audience would certainly have accorded to Mr. Courboin a demonstration."

—WHAT LONDON SAID OCTOBER 10TH—

London Daily Telegraph: "Magnificent is the only word to describe the organ recital given by Charles M. Courboin at Westminster Cathedral, Thursday. The fund of tonal wealth held by the fine Willis organ was drawn upon to its fullest extent and indeed seemed to be increased by compound interest. Of the many performances of the Franck Chorale in A minor which we have heard we can with assurance pronounce Mr. Courboin's the mightiest. It was like the magnificent of a triumphant warrior."

Courboin returns to America late in November to enter upon his second transcontinental tour which, in addition to recitals in 50 cities of the United States and Canada, includes eight appearances with Symphony orchestras.

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The Schlieder Principles of Music Pedagogy

An Account of His Summer Course in Paris

By ROLLO F. MAITLAND

No more appropriate place could have been found by Frederick Schlieder to conduct his intensive summer courses in musical creation and expression than the Schola Cantorum in Paris. It is situated in the heart of the Latin Quarter, near the Sorbonne and the Pantheon, and not far from the beautiful Luxembourg Gardens.

The Schola Cantorum was founded in 1896 by Vincent d'Indy, Alexandre Guilmant and Charles Bordes. Its first object was the execution of plainsong after the Gregorian tradition and the revival of music of the period of Palestrina. From this beginning it grew into one of the most important music schools in France, with an enrollment of over 300 pupils during the winter season. The present large, quaint old building has been the home of this institution since 1900. The building itself was in much earlier times a monastery of the English Benedictines. The exiled King James II. of England took refuge with these monks and his remains were deposited there.

The windows of the school building look out on a courtyard and garden, across which is the pension, where not only several of Mr. Schlieder's pupils stayed, but many other students, both French and of other nationalities, made their temporary abode. Connecting the school and the pension, at one end of the courtyard, is a two-story building, the upper floor of which is the auditorium of the school. Here there is a fine three-manual Cavaille-Coll-Mutin organ, which was undergoing repairs, and therefore was not available for our use, although some of us did have an opportunity to try the instrument.

At the other end of the courtyard, however, is a low, one-story building, containing several practice rooms, in one of which is a small two-manual organ by Cavaille-Coll, which was very satisfactory for practice. This organ is entirely enclosed in a swell-box, operated by a balanced pedal in the center of the panel under the manuals. On the great are a principal and flute harmonic, 8 ft., and octave, 4 ft. On the swell are a gamba and bourdon, 8 ft., a flute dolce, 4 ft., and a flageolet, 2 ft. The only pedal stop, a soubasse of 16 ft., is controlled by a lock-down pedal, as are the two manual to pedal couplers and the swell to great coupler. The manual stop-knobs were over the upper manual, several inches apart. There is something unmistakably different in the character of tone between French and American organs, which is rather hard to describe. It was noticeable even in this small organ.

The large class-room overlooking the garden is used in the winter by M. d'Indy for his composition classes. It was in this quaint old room that Mr. Schlieder conducted his classes in the creative method of music pedagogy. The work was most interesting and helpful. Many of us had taken the work with Mr. Schlieder before, one member of the class having studied it at intervals for nearly ten years. We had acquired a knowledge of the principles, but owing to the many duties of our profession we had not the time, or thought we had not, to do the practical work involved. This is by far the most important part of the work, and last summer the members of the class came to Paris primarily to work under Mr. Schlieder's almost constant supervision, and work we did, accomplishing some remarkable results. There were also several beginners in the class who did splendid things in the five weeks.

The classes began on July 10 and continued every weekday till Aug. 13. Mr. Schlieder began teaching in the morning at 9 o'clock, and taught without recess till 12:30. In the afternoon,

PRESENTING A GROUP OF "SCHLIEDERITES."



From left to right: James W. Bloecker, Miss Alice Fell, Rollo Maitland, Grisha Monasevitch, Miss Nina B. Bell, Miss Eleanor Van Etten, Frederick Schlieder, Miss Ethel Burton, Mrs. Marguerite Edgerton, Miss Sophia Meltzer, Miss Dorothy Moran, Miss Leonora Maisel, Miss Katharine E. Lucke and Walter H. Nash.

except Saturday, he conducted an organ class for an hour and gave private attention and assistance to those of the class who needed it. Several of us who were taking the work from the pedagogic standpoint attended all the classes and practiced two hours a day at the piano and one or two hours at the organ. One of the members of the class rented a piano in her room at the pension. Thus it can be seen that we were all kept busy, and yet, as I have stated, the work was most interesting and enjoyable, and all the members entered it with zeal and enthusiasm.

The principal objective in Mr. Schlieder's method is to teach self-expression in music. Although improvisation is one of the chief factors in the work, it is used as a means to an end, and there is as much of value in Mr. Schlieder's work for the interpreter as there is for the creator. Music is life. The interpreter must recreate what has been expressed by another in order to give this expression new life. Notes on a staff have in themselves no life. The student is taught to feel and express music consciously through the ability to create rhythmic impulses and express them from within. Rhythm in its many phases is made the basis for the whole work, because rhythm, in its broadest sense, is an expression of life, being everywhere apparent in life-expression. In all life there is substance and the motion of substance. This motion of substance is ordered by a supreme Cause. The principle of ordered motion is the same, whether in the quadrillions of vibrations per second of light, the scale of from sixteen to four thousand-odd vibrations per second cognized as sound, the rhythm of the measure and the phrase, or the great rhythm of years and centuries. "Rhythm," says Mr. Schlieder, "is vibration old enough to walk."

Rhythm in music is the great motive force, and tone is the substance to be moved. Tone, and the various forms of motion—in other words, the motion of tone in ordered time—constitute the vocabulary for musical expression. This vocabulary includes seven factors, or, as Mr. Schlieder calls them, consciousnesses, under two great heads. Under the head of rhythm are meter, form and futurization. In the tonal group are key, scale, melody and harmony. These "consciousnesses" are developed, in a way, simultaneously, as all parts of a plant or tree develop from a seed.

It was because of this supreme importance of rhythm that the first period of each day through the course (about forty-five minutes) was devoted to this subject and all the students were required to be present. Exercises were given to make us feel and express rhythmic vitality from within as Cause. These consisted of contraction and relaxation of the arm muscles; the contraction making us feel

a throb from the very center of our being like an electric spark. This was developed into arm exercises to acquire the feeling for the beat, the measure and the phrase. We were instructed to keep up the practice of these exercises daily, as the feeling for rhythm is elusive and is lost if not exercised. We were given four important points to observe in the doing of these exercises—first, feeling the impulse; second, counting aloud, to make sure of feeling the impulse; third, relaxing and slightly retarding the end of the measure, and, fourth, a greater relaxation and ritard at the end of a phrase. These last two points are as important as the impulse, as relaxation and a slight ritard are necessary to acquire energy for a new impulse and to make sure that the person doing the work is really the orderer, and is not being pulled by outside circumstances.

From this point rhythm as applied to finger technique was developed. We were made to feel the same impulse or throb with the flexing of the finger. The idea was stressed that the rhythmic vital impulse as expressed through the motion of the finger is the important element. The finger muscle is a tool, to be taken proper care of, but not to be developed for its own sake. Various groupings of the fingers were given, also scales. The important part was that these were all practiced first in the air and then applied to the keyboard. As the work progressed certain passages from piano compositions were selected. The fingering was first practiced in the air according to finger groupings and then according to rhythmic groupings, all without notes. This was done in order that we might be thoroughly conscious, as Cause, of every motion made. Then the notes of the run were given and the practice was applied to the keyboard, with astonishing results.

This technical drill proved a revelation. If there is any "royal road" to the acquisition and maintenance of a fluent, flexible technique, this is surely it. Perhaps the best argument for this system of rhythmic drill in technique may be found in a letter which I received from one of the members of the class early in October. This lady, like many another busy teacher, had been forced to neglect technical practice during the last few years, with the result that she had lost what had been a good, fluent technique. She writes that since her return to America she has assiduously practiced the finger drill given this summer and has been amply repaid; she has regained her technique.

The second period in the morning was devoted to the beginners' lyric group. This group started with the development of key-consciousness—the feeling for the "one" of the key, and, in contrast, that which is not "one." From this point the following

items were worked out and music embodying these actually was created by the group:

Scale tunes in the right hand; simple harmonic vocabulary in the left hand, with first closed and then open chords—major harmonies; rhythmic patterns in two-four, three-four and four-four meter, with half-notes, quarter-notes and eighth-notes, ternary form; minor mode; near-key modulation; extension; motive and complement and phrasing.

Not only were all these factors clearly and thoroughly explained, but the students were required to practice them in the order given until each person was able to feel them as a part of himself or herself. By the end of the five weeks the members of this group were able to improvise or write out a composition embodying all of these factors and do it from within as Cause—real self-expression. Other points touched on in this group were the putting of harmony in the right hand with inharmonic melodic tones; putting the melody above or below the harmony in the right hand, etc. These points were given the group for further development.

The remainder of the morning—about an hour and a half each day—was devoted to the advanced members of the class. This group formed the harmonic and contrapuntal section of the class. The members of this group had been given work in two and three-part counterpoint, but a thorough review was given, and much time spent on four-part counterpoint. In order to make clearer to my readers the method of approach adopted by Mr. Schlieder to this portion of the work, I shall quote from notes taken at the first session of this group:

"Counterpoint begins with the scale. There is no difference in treatment at the start between counterpoint and lyric—they both begin with a tune. The cantus firmus in counterpoint is simply a tune. The drawback in the old method of teaching counterpoint is that the cantus firmus is always given, rather than being created. It is a very simple expression of melody. Two, three and four-part counterpoint are larger expansions of harmonic construction. As the work progresses we are more particular in contrapuntal than in lyric expression. In two, three and four-part counterpoint we talk of textures. The concordant two-part textures are thirds, sixths, fifths and octaves. Those which are inharmonic are seconds, fourths and sevenths. They are inharmonic because they naturally progress to the concordant texture. There is a certain spiritual effect of these intervals, as textures. Our work consists in the practice of the progression of textures. Make your mind follow one voice as lead, even to four and five-part textures."

As will be seen from the foregoing, "texture" is a term applied to the relation or relations of one tone to another in an interval or chord. For instance, in a three-part chord the distance between each two voices was carefully noted. In the four-part chord of C in open position with the root on top the outer voices are two octaves apart, the right hand plays a sixth, the left hand a fifth and there is a sixth between the two hands. This is one form of open texture. Do I hear someone say: "Rather a mechanical way to learn chords?" Decidedly not. These textures were learned and practiced, until, like the elements in the lyric work, they became thoroughly a part of one's consciousness. Each chord texture had its own series of natural progressions, which were learned and practiced in the same manner.

Form was always a very important element in the work. After the textures and their progressions were thoroughly practiced the group was required to apply the rhythmic principle to the creation of phrases and periods. Inharmonics were also employed, also figuration of the various voices. The result of this work was the improvisation of a chorale in form. As an indication of the value of the work, the results achieved by one of the members of this group are notable. This lady, previous to her work with Mr. Schlieder, had had no instruction in music. She started with the intensive

course given last year, took about five months' private instruction during the winter and the intensive course last summer. By the study and practice of all the phases of the work so far described she was able to approach the performance of music, improvising in ternary form (and very creditably), music of a kind which she could not play from notes. This was due to her thorough understanding of cause rather than playing by mere imitation. She was taught to play from notes in order to equalize the situation. Her playing of the technical passages described above in connection with the finger drill was excellent; her tone was good, and her conception of rhythm very clear. She also had a thorough understanding of the four-part textures as far as given in the contrapuntal section.

The specific application of Mr. Schlieder's ideas to organ playing was most interesting. He himself is an organist of high reputation, a fellow of the American Guild of Organists, and for many years was organist and choir-master of one of the most important churches in New York City. This position he relinquished to devote his entire time to the spreading of the new gospel of self-expression in music. It is thus evident that he is thoroughly qualified to apply the fruits of his study and research to the king of instruments.

The organ class met from 2 till 3 in the afternoon in the room which contained the small organ mentioned above. The course of study and practice followed the contrapuntal, as was to be expected. We began with pedal exercises to acquire the ability to express rhythmic vitality through the feet, in the same manner in which we expressed it through the fingers. The only difference in the mode of practice was that because it was rather impractical to practice pedaling in the air the exercises were applied at once to the pedal clavier. Scale tunes were then played on the pedals in phrase form, as in the beginners' work. Following this the regular two-part work was carried on, between right and left hand, right hand and pedal and left hand and pedal, preparatory to the creation of what Mr. Schlieder called the "Pin-head Fugue."

It would be difficult to conceive of a clearer method of teaching the construction of the fugue than this. The entrances and episodes were shown and practiced as in a full four-voiced fugue, but there were never more than two voices. The form was divided into three distinct sections, each with its entrances and episodes, after the manner of the earlier fugues of Bach. In our practicing of the improvisation of the fugue form we were cautioned always to use the same order of entrances and episodes, till we became free in the expression of this form. Too much cannot be said of the value of this practice. Given a thorough working knowledge of the forms, it was comparatively easy to put material into them, much as the iron founder pours metal into his molds. Thus the improvising of a fugue, which had seemed a marvelous feat, became at least possible to those who worked to attain it.

Three-voiced work was next taken up and the improvising of trios for two manuals and pedal practiced assiduously. This led to the three-voiced fugue, which was clearly comprehended after the excellent preparation we had. By the end of the five weeks the members of this group were able to improvise and write creditably a three-voiced fugue in tripartite form, with stretto.

It is impossible, in an article such as this, to give more than a general outline of the work, but if I have written enough to make my readers desire to know more about it the purpose of writing the article will have been accomplished.

May I repeat that while improvisation is one of the chief factors in the work, it is a means to an end, and that end is the expression of one's self through music. Making music an integral part of one's being is of inestimable help in the interpretation of written compositions. I have found, since my return to America, that the

application of the rhythmic principles to the practice of organ compositions—the finger impulse, the measure impulse, the phrase impulse, counting aloud and, no less important, the measure and phrase relaxations—accomplishes most remarkable results in the learning of notes. Pupils given this method do not need to practice notes with a metronome—they themselves, with their rhythmic vitality, are metronomes, governing their movements in time; they themselves are the orderers rather than some mechanical instrument, and they are thoroughly conscious of what they are doing. The old form of slow practice—from eye to finger—accomplished only one thing—the pressing down of the right keys, generally. In many cases what musical feeling the pupil had was deadened by the drudgery. By the new form of rhythmic practice the feelings are quickened and the composition develops into the consciousness of the pupil as a seed develops into a great tree.

After our strenuous, but most enjoyable, five weeks in Paris, several members of the class, including the writer, had the rare privilege of accompanying Mr. Schlieder to Lausanne and resting with him in that quiet and beautiful mountain town. He is now hard at work there on his books, which

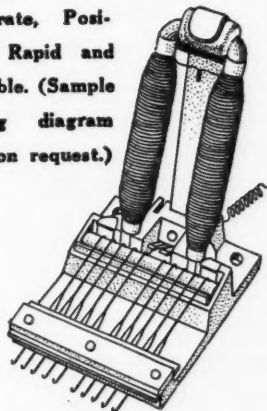
are to give to the world his message. He will return to America in December. All success to him and his noble work!

Teaches Music for Church School.

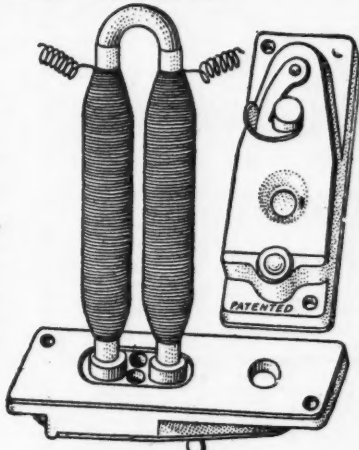
Splendid progress is being made this season by the Training School in Church School Music, conducted in New York under the auspices of the Greater New York Federation of Churches, department of religious education, in co-operation with the Training School for Christian Workers. This is the second year of the school, which strives to improve Sunday-school music through training those who take charge of it. The faculty consists of Miss Grace Leeds Darnell, F. A. G. O., organist of the First Congregational Church of Westfield, N. J.; Reginald L. McAll, organist of the Church of the Covenant, New York City, and the Rev. Milton S. Littlefield, D. D., pastor of the Union Church of Corona, L. I., and editor of hymn-books. Miss Darnell teaches vocal leadership and Mr. McAll has courses in musical leadership and in playing for the church school. The new year was opened Oct. 15 at 7 Gramercy Park West and courses will continue on Thursday evenings until April 22, 1926.

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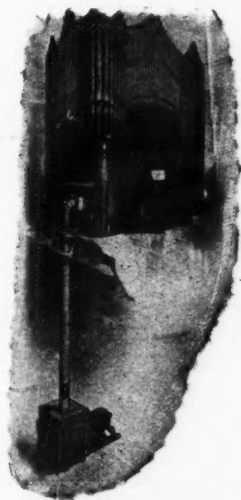
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tore; "Emmaus" (new), Frysinger; Humoresque, "On Vacation, Hastings; "Forgiveness," Hastings; Grand Fantasia on themes from "Faust," Gounod-Durand (with Leona Hastings Blank at the piano).

Edward G. Mead, F. A. G. O., Granville, Ohio.—In a faculty recital Sept. 30 in Swasey Chapel Mr. Mead, who this year became a member of the Denison University faculty, played the following program: Prelude and Fugue in A minor, Bach; Pastoral, Cesar Franck; "Will o' the Wisp," Nevin; Second Meditation in F sharp minor, Gullmunt; "Evening Bells and Cradle Song," Macfarlane; "Liebestod," Wagner; Allegro Cantabile (Fifth Symphony), Widor; Finale from First Symphony, Vierne.

Willard L. Groom, A. A. G. O., La Crosse, Wis.—Mr. Groom, organist and choir-master of Christ Church, gave the following program in a recital at St. Rose convent chapel, Winona, Minn., Sunday afternoon, Sept. 20: Fugue in G minor, Bach; Vorspiel to "Lohengrin," Wagner; Gavotte in F major, Beethoven; "Dawn," Jenkins; Andante from Symphony Pastorale, Tschalkowsky; Slumber Song, Lester Groom; "Porquol," Czerwonky; Chorale, "Priere a Notre Dame," and Toccata, Boellmann.

Helen M. Hewitt, Potsdam, N. Y.—Miss Hewitt played the following program at the Normal Auditorium Oct. 1: Fantasia and Fugue in G minor, Bach; Andante Cantabile from Fourth Symphony, Widor; Gavotte, Martini; Chorale and Variations, Mendelssohn; Londonderry Air, arranged by Coleman; Scherzetto, Vierne; Adagio, Mark Andrews; Finale (First Symphony), Vierne.

Miss Emily Roberts, Chicago.—Miss Roberts, of the organ faculty of the American Conservatory of Music, participated in a recital under the auspices of the conservatory at Kimball Hall the afternoon of Oct. 10. She played these selections: Prelude for organ on "The Missa Est," Sowerby; "Carillons," Sowerby; Romance, Emily Roberts; "Elves," Bonnet; Finale in B flat major, Cesar Franck.

Frank M. Church, Athens, Ala.—In a faculty recital at Athens College Oct. 9 Professor Church, director of the conservatory, played these organ selections: Grand Chorus in G minor, Hollins; Scherzo, Symphony in G minor, Lemare. Professor Church also played a piano group.

Harold D. Smith, Ithaca, N. Y.—Professor Smith's recent programs at Cornell University have included the following:

Oct. 2—Processional to the Cathedral, from "Lohengrin," Wagner; Elegy, T. Tertius Noble; "In Moonlight," Kinder; "Cortege," Debussy; "Echo," Von; "Valse Triste," Sibelius; "Rosace" and Toccata from "Esquisses Byzantines," Mulet.

Oct. 9—Con moto maestoso, from Sonata 3, Mendelssohn; "Botschaft," Schumann; Prelude, Fugue, Variation, Franck; "Les Heures Bourguignonnes," "En Revenant des Vignes" and "Chanson de Pres-soir," Georges Jacob; Nocturne, Grieg; "Fantasie sur deux Noels," Bonnet.

Miss Gertrude Simon, St. Louis, Mo.—Miss Simon, a pupil of Walter Wismar, played the following selections in a program at Jesus Evangelical Church Oct. 18: Festival Overture, Christiansen; Theme and Variations in A flat, Hesse; Canon in B minor, Schumann; "Pale Moon," Foster-Slade; Indian Summer Idyll, Edgar B. Smith; Scherzo Pastorale, Federlein; "Contrasts," Browne; "Angelus," Massenet; "Wait on God," Rahn; Meditation, Spinney; Festal March, Weiss.

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The One-Legged Organist: A Word on His Behalf

By EDWARD BENEDICT

The quintessence of opprobrium, the ultimate concentrate of scorn, the superlative of invective hurled forth by the legitimate organist upon the head of his theatrical colleague is "one-legged organist." It sums up tersely the feelings of one who has climbed Parnassus via Bach, Guilman and Widor toward a parvenu lately graduated from the submerged ranks of mere "piano players."

Mingled with the scorn is a touch of envy, too, for who will deny that the monopod has many times gained fame and pecuniary reward far in excess of that accumulated by his more conservative brother?

The phrase "one-legged organist" was not coined especially for the theatrical player. For years teachers have been accustomed to apply the epithet to pupils who are too lazy to disengage the right foot from its comfortable place on the swell pedal when duty called. The theatrical player, however, brazenly flaunted his one-leggedness in the face of a hostile world and even gloried in his shame.

How did he get that way? It certainly is not easier to let one foot do the work of two. There must be some other reason why the upper half of a theater organ's pedals retains its virgin varnish year in and year out while the lower octave wears down to the contacts.

To my mind it is the radical change in organ construction which is responsible for this one-legged style of playing. First, the electric swell action enabled the player to produce accents, thus giving a welcome vitality to what had hitherto been a somewhat sombre art. This new way of using the swells, plus a constant use of the tremolos, seemed to please theater audiences, and so the organist's right foot and the swell pedals became inseparable pals.

The advent of high wind pressures enabled the voicers to produce stops of marked individuality, in distinct contrast to the innocuous flutes, reeds and strings of yesteryear. The theater organist soon found that the quickest way to invoke the managerial wrath was to play with his swells open. Patrons complained that the music was "too loud" and that it "hurt their ears." In other words, keen strings, kinuras, tubas and tibias could not be served undiluted to the cash customers without incurring their vehement displeasure. This state of affairs made it necessary to close the swells tight when two-foot pedal passages were played, a very unsatisfactory procedure.

The fact that the "movie" organist played almost entirely from piano or orchestral music was another factor influencing him toward one-footism. The tendency was to let the pedals play the simple bass notes, all bass passages being taken care of on the manuals. With the sixteen-foot reeds on second touch any bass melody could be brought out quite satisfactorily with the left hand.

It seems to me that the only logical way to play modern keen-voiced, high-pressure organs is with the one-foot pedal system. I have heard two of America's foremost theater organists attempt "two-foot" passages on mighty-voiced units and the result, while spectacular on account of the elevated consoles, could hardly be classed as musical.

Mind you, I hold no brief for the one-legged system. Accuracy is not

always humanly possible and solo passages can be rendered only in a jerky and disjointed manner. A friend of mine who was pianist in a New York vaudeville theater persuaded the management to install an organ. A few weeks' practice at a convenient church and he was ready for his debut as a "movie" organist. The ambiguity of his foot work prompted me to inquire as to just what system of pedal technique he employed. His reply was illuminating. "It's very simple, Benedict. Any note I happen to hit is the right one."

The one-legged theater organist is here to stay until the organ builders devise new means of operating the swells. Just what form this invention will take the future alone will tell. I favor a tilting back-rest to operate the swells while both feet are busy on the pedals. A double touch to work the shutters has also been suggested.

Jumping to the coda, I would request you legitimates to temper your scorn with pity. Perhaps the one-legged organist is such through circumstances and not entirely through inclination.

At Work Under Norden's Baton.

The Reading Choral Society has begun rehearsals for its first concert, to be held the week before Christmas. As usual, the society will have the assistance of forty men from the Philadelphia Orchestra. On the program will appear Bach's "Bide with Us," Saint-Saens' "The Heavens Declare," Dvorak's "Te Deum" and one or two smaller works. This is the sixth year of the choral society under N. Lindsay Norden's direction, and the season promises to be an especially successful one. At the second concert in April the society will give "Samson and Delilah," by Saint-Saens. The chorus numbers 175 singers, and since the majority of these have been in the society since its beginning, the work will, as in past seasons, be on an unusually high plane. Both concerts will be held in the Strand Theater, Reading, and eminent soloists will assist.

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With the Moving Picture Organist

By WESLEY RAY BURROUGHS

Improvisation (Continued).

There are sections of various films on which no published composition would apply and on which a bit of good improvising is the best solution. Last month we gave a feature-dramatic illustration; this month some examples from comedies are offered.

On a recent "Aesop's Fable" the cat and the mouse in an automobile approach a river. The wheels of the car detach themselves and follow the river bed, while the body skims the surface, and they are joined again at the farther bank. Playing a lively comedy allegro in two-four measure, the organist, alert to bring a laugh, plays in strict tempo a rapid descending passage, continues two measures in the lower register and then plays an ascending passage as the two parts reunite. There are chances galore on these cartoons and comedies for clever improvisation.

Mack Sennett's "Feet of Mud," starring Harry Langdon, offers several good points. Opening with a lively popular number, as the football is kicked high in the air, the upward movement follows with the corresponding scale in the music. As Langdon runs an allegro is played and on the interior scene of Nina's home a waltz, following him closely as he trips twice over her father's feet. On the title "The Engineering Job" use a fox-trot played with staccato chords illustrating the hesitancy and indecision he portrays and three glissando effects as he attempts to spear the newspaper. In the subway scenes the rush of the people may be accompanied by rapid chromatic chords, both hands close together, with no pedal part. At title "In Chinatown" a typical Chinese allegretto, improvised on basic Chinese characteristic themes (four sixteenths, two eighths, two eighths and a quarter, two four-eighths, two sixteenths, eight quarter) fits the film more closely than a published work, and leaves the player free to put in effects. As the priest lights the incense use a minor oriental incantation.

Often in films great surprise is expressed by one of the characters. An abrupt and decided pause, stopping short for a few seconds, is unusually effective. In "Eve's Secret" Betty Compton arrives at the inn and, expecting to see the prince, is astonished to behold the duke (Jack Holt) standing at the top of the stairs. Here a few bars of silence, and then agitato as she struggles with Holt.

Theatrical improvisation is entirely different from that required in church work. Theater organists should practice improvising numbers (and this work may be done in part at home on the piano) so that they can, offhand, play a military march, a romance, a quiet or neutral number, a light or heavy dramatic piece, and oriental and Russian dances, an Italian barcarolle, piquant and bright French pieces, Scotch, Irish, Spanish, etc.

It is on dramatic scenes that possibly the most difficult work is demanded. Choose a well-defined theme of eight measures, generally in the minor, and announce it on the reed stops, either loud or soft, according to the picture, develop it and follow with a variety in registration, strings and woodwind, phrases on the clarinet or horn. As the dramatic scene is nearly over, a few improvised bars on the harp to the key of the next number afford relief from the organ tone. One point to avoid is too much repetition of the theme proper. One player we heard repeated his idea constantly with the result that he spoiled an otherwise meritorious idea. Insert a second theme, episode, strettò, etc.

Luz's Symphonic Color Guide.

Ernst Luz, chief director of the music of Loew's Theaters, has published a "Symphonic Color Guide" for accompanying motion pictures, which suggests to picture musicians that they think, see, do and win with colors. While it cannot be gainsaid that many

have thought of the general idea, Mr. Luz is the first to develop it and to write a book on the subject.

Defining the difference between synchrony and mimicry and remarking that "burlesque synchrony is harmful," he immediately comes to the vital point by showing that music is the photoplay's substitute for dialogue (stage action) and a medium where-with to intensify the action, and play upon the human senses.

Mr. Luz designates (1) red for the evil, mystical, ominous, the heavy character and dangerous foreboding; (2) white, the emblem of purity and love for the love theme; (3) dark blue to depict temper, agitation, tumult or suspense; (4) dark green, accepted as being associated with envy and jealousy, for the seductive, oppressive, depressive or vampire illustrations; (5) yellow for relief or transformation numbers, either frivolous or serious; (6) black for sorrow, death, dirge or funeral march; (7) brown or sepia for the pastoral or rural scenes, including horticultural, botanical, nautical and folksongs and dances; (8) purple, long the emblem of emperors and kings, for royalty, to accentuate the regal or ancient atmosphere; (9) orange for oriental scenes; (10) gray as an alternate color to duplicate previous moods to a lesser degree; (11) light blue as an alternate color for dark blue; (12) light green as an alternate color for dark green.

Applying these colors to a musician's repertory, the suggestion is made that the player should use colored tape and make up albums containing compositions that depict these various screen situations, and after determining the piece of music required, by having the color scheme in mind, turn quickly to the corresponding colored tape. Many excellent suggestions are given as to cataloguing the library, selecting music, screening and cueing pictures.

As a practical illustration of this method: Taking hold of the red tab the album opens to music illustrating the heavy character. Children appear and the yellow tab provides a juvenile number. There is a struggle; light blue has a number correctly fitting the screen action; a love scene requires turning to the white tab. A vampire appears; the dark green tab, and so on.

The fact that the Loew policy in many cities is to change the feature daily, almost precluding a previous screening every night, and the corresponding setting up of the show, makes a method like this a great help in making it easier for the organist to play the feature. In any event, Mr. Luz has started a new train of thought among picture players and one that deserves careful consideration. Covers, tabs and music with color designations may be had from the Music Buyers' Corporation, 1520 Broadway, New York City.

Correspondence.

G. R., Scarborough, England.—In addition to the two books (one by Lang & West, published by the Boston Music Company, and the other written and published by Mrs. M. M. Mills) noted last month in answer to another correspondent, see this month's review of Mr. Luz's color idea.

Tri-Cities Club Elects Graham.

A. Cyril Graham, head of Augustana Conservatory of Music, was made honorary president of the Tri-City Organists' club, at the monthly dinner meeting held in October at Rock Island, Ill., in appreciation of his enthusiastic work for the club. Professor Graham was organizer of the club, and has done much to promote its interests in the year of its existence. After supper at the Johnson cafeteria, the members adjourned to Trinity Episcopal Church, to hear an instructive lecture on "Hymns and Hymn Tunes" by the new rector, the Rev. Howard A. Lepper. He gave a sketch of the origin of hymns beginning with plainsong down to modern time. Mrs. Harvey Sangren, organist of the church, illustrated the talk by playing hymn selections on the organ. The next meeting will be held Nov. 9.

Artists or Artisans?

By JOHN PRIEST, S. T. O.

In reviewing the organists' profession during the past fifteen years, and in attempting to forecast the future, it has always seemed to me that one of the most promising developments has been the increasing use of the organ in the theater. Restricted heretofore to the church and an occasional concert hall, it has now been brought into intimate touch with the great masses who never go to a concert and seldom to church. And this familiarizing process has been easy and painless, because there is no doubt that the modern picture house offers a unique setting for the presentation of good music, the subdued lights, luxurious appointments and comfortable arm-chairs all contributing to promote in the patron a genial frame of mind, which will be enhanced by a good program of pictures.

Now the average "movie" fan would most certainly rebel at having to sit through two solid hours of music (especially organ) if there was nothing to do but listen, but his capacity for unconscious assimilation of musical nourishment while his conscious attention is focused on the screen is apparently unlimited. In fact, he would certainly feel the want of music if it were suddenly withdrawn.

Here is a wonderful opportunity for spreading the gospel of the muses. You have your audience not only in a receptive mood, but with its conscious attention almost wholly diverted. You can then proceed to inoculate it with small doses of worthwhile music, not only without exciting suspicion, but actually producing a friendly reaction. And having acclimated your audience to music of a higher level during the films, the next step is to offer short musical diversissements, where the music, be it an overture, instrumental or vocal solo, assumes the principal role and challenges recognition for its own sake. Here again the response of the average audience to music of genuine worth has been refreshing.

Popular taste demands certain qualities—easily apprehended melodic outline, vigorous rhythm, dramatic climax, colorful instrumentation. It does not warm to music that is frail or academic; nor does it wax enthusiastic over the "bunk" that is being increasingly handed out to it under the pretense of pleasing the public.

I have heard Liszt's "Les Preludes," Tchaikovsky's "Capriccio Italien," even Dukas' "L'Apprenti Sorcier" and Mascagni's Hymn from "Iris" greeted rapturously in a famous New York house. I have heard the concertmeister stand out and play a portion of a Mendelssohn or Lalo concerto and halt the show. And I have heard more recently a jazz version of "Tannhäuser" in place of the overture, given by a typical jazz leader, who did his utmost by verbal appeal and inviting antics to whoop up applause, fall distinctly flat.

Organ solos as an integral part of the program were almost unknown in New York until a few years ago. It was the custom (and still is in some houses) to allot four or five minutes to the organist between shows, with the house lights on and the audience coming and going. Although put down as an organ solo, it practically amounted to filling in. In view of these almost insurmountable handicaps, if an organist could elicit a scattering hand for his performance he was doing well. If he got a spontaneous outburst he could feel justly proud. This sometimes happened, even for a Bach fugue or a Widor symphony. Impossible? Well, contemporary news so records.

Now I am not claiming that Bach and Widor, etc., are especially suited for display use in a theater program. Far from it. At best one could use only one or two compositions of either, and then only occasionally. Berlin and Gershwin are a safer diet; and between these two sets of extremes there

is a vast available literature, out of which I pick, at random, Tchaikovsky, Grieg, MacDowell, Herbert and Kreisler. But let us not be fanatic about names. A Bach or Widor partisan is no more unreasonable than the man who arrogantly rules out those composers simply because they are Bach and Widor.

It matters little who composed the music one plays, so long as it has the qualities which will please the listener. It matters everything that it be played as a musician and an artist must strive to play it, and that it be a genuine piece of music, played for its own sake, for its own beauty, for its own emotional effect upon the audience.

Unfortunately for the self-respect of the theater organist today, there is a growing tendency among a certain class of players to strive for recognition, not legitimately through their art, but by resorting to half-baked vaudeville. Playing a popular song or ballad with the accompaniment of slides is entirely legitimate, as the music is the important thing and the slides merely help to bring it home to the audience. I heard a particularly tasteful example of this form of solo at the Rivoli, New York City, this week, when Mr. Ransbottom played "Sometime" with refined and graceful artistry. But in the so-called organ novelties there is usually nothing of any musical value, sometimes not even anything clever from a vaudeville standpoint. Recently I heard one in which the player set out to exploit his rather odd physical appearance, and the musical part of his stunt consisted merely in playing, with the same heavy registration, the choruses of several topical songs having a faint reference to the physical characteristic involved. There was not even any trick playing, except an imitation of someone snoring. Another example, from the facile brain of one of the "world's greatest" species, concluded with a screen shot of a garbage pail. I could not help but think what an eminently fitting receptacle it would have been for the preceding (de)composition. Also I remember there was very little applause on this particular afternoon, and a few hissed, which goes to show that while Barnum was right, so was Lincoln.

Professional self-respect is seemingly dead or dormant in many cases. A reputable Broadway organist cheerfully donned a cat's head while playing "The Kitten on the Keys," but just ask a Broadway leader to conduct the "Midsummer Night's Dream" overture attired in an ass' head, and see what answer you would get. It is a pity that of all musicians the organist seems readiest to turn himself and his art into a zany.

Well, it is claimed the material rewards are greater. I know for a fact that this is not always the case, by any means. Even if it were true, however, is there no aesthetic moral code, is one's career dominated by the pay envelope, shall one throw overboard the study and practice of musical art and spend the time generating wise cracks?

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Southern California News

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., Oct. 20.—The Southern California chapter of the A. G. O. held its first meeting of the season on Oct. 5 at the Cedar Inn. There was a fine attendance and everyone seemed happy over getting together again. After the meeting there was a recital at St. Vincent's Church by the organist, Amedee Tremblay. This was Mr. Tremblay's first public recital in Los Angeles and the church was full. The recital was one of the best heard for some time. Not only was the program interesting, but it was played in an interesting way. The writer especially liked Mr. Tremblay's playing of the Chorale in A minor by Franck and his own suite of four pieces.

Edwin H. Lemare was in southern California for a week during the past month and his many friends were glad to meet and hear him again. He played a radio program at the First Methodist Church Oct. 9. The church was filled, and while the program was of a light nature, to satisfy the radio audience, those present seemed to enjoy his playing greatly. His big numbers were the Bach Fugue in G, the Hollins Overture and the Schubert Unfinished Symphony—the last one of the best on the program. Of course the Andantino brought down the house, as usual, and Mr. Lemare responded by playing "Moonlight and Roses." By the way, he told me that this arrangement of the Andantino has already sold over a million copies. I for one am glad that he is getting a royalty on this at last. It has been arranged as a sacred song and as an anthem. Mr. Lemare also gave a recital in Redlands.

On Oct. 19 Arnold Dann of the First Methodist Church, Pasadena, gave the opening recital at the United Presbyterian Church, Pasadena. Mr. Dann is one of our best players and the recital was a great success. The numbers that seemed to appeal most strongly to the audience were the Hollins Spring Song, the Widor Scherzo from the Fourth and the Fantasia on a Welsh March by Best.

Among the new organ contracts the most interesting is one for a Kimball organ to be installed in the Congregational Church at Onenata Park. Stanley W. Williams, the Kimball representative here, has worked out an interesting specification and we shall look forward to hearing it in the not too distant future. Another contract is for the First Baptist Church in Fresno. This is for a Welte organ. Walter Poulton of the organ department of Barker Brothers prepared the specification.

Otto T. Hirschler gave a recital at his church, the First Methodist of Long Beach, Oct. 19. Mr. Hirschler is making a name for himself in Long Beach and the growing attendance at his recitals must warm his heart. His most interesting numbers were the Solemn Prelude of Noble, the "Echo Bells" of Brewer and the allegro con moto from the Whiting Sonata.

C. Albert Tufts, who has been for the last nine years organist at the Second Church of Christ, Scientist, in Los Angeles, has resigned to become organist of First Church in Long Beach. Mr. Tufts has a large following in Los Angeles which will prevent his living in the beach city. He will teach there, however, one or two days a week.

Ernest Douglas and Dudley Warner Fitch gave the opening recital on the Kimball organ in the Church of the Redeemer Oct. 28.

At the meeting of the A. G. O. Oct. 5 it was suggested that we hold the second Pacific Coast convention in Pasadena next year. Nothing definite was done at that time, but I do not believe that there is any doubt that we

shall have a convention here in the coming year. So I suggest that you start saving your pennies now and join us when the time comes. I promise you the time of your life.

School Opens With Waiting List.

The twenty-seventh season at the Guilman Organ School in New York started under the most favorable conditions. The enrollment is so large this year that both Dr. Carl and Willard Irving Nevins have been obliged to establish waiting lists for those who desire organ study with them. The master class under Dr. Carl resumed its sessions Oct. 7, and important practical subjects are covered each week. One to be featured is memory playing. Each student is required to memorize and to play without notes the prepared work. Several of the graduates and students have recently been appointed to important posts as organists. George William Volkel goes to the Ninth Church of Christ, Scientist, Town Hall, New York City; David Hugh Jones to Westminster Presbyterian, Dayton; John S. Irwin to the Church of Christ, Scientist, Jackson Heights, New York City, and Frances Anson to the Presbyterian Church, Harlem.

City Makes Money; To Buy Organ.

Red Wing, Minn., a thriving city on the Mississippi river near St. Paul, the first town in the northwest, according to statements by its citizens, to assume control of the amusement business, has been so successful that its profits now exceed \$30,000. The proud citizens are talking of using the surplus to install a new organ in the city auditorium, one of the two local theaters. The public ownership project centers in the municipal auditorium, which is managed by the owner of the other theater. Red Wing's municipal theater, which was the first municipal playhouse in the United States, was presented to the city twenty years ago by the late T. B. Sheldon. Under provisions governing acceptance of the gift, the city is compelled to maintain the project.

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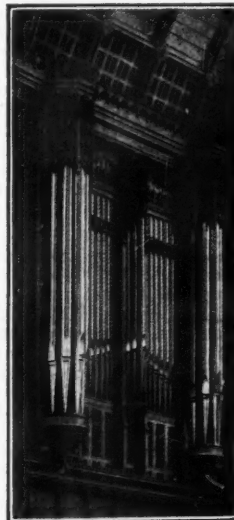
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The Springfield Union, March 11, 1925.

SWINNEN THRILLS BY HIS ORGAN-MASTERY..... Filled Grace Church to its doors. Evening Journal, Wilmington, Del.

HUNDREDS SWAYED BY ART OF CELEBRATED ORGANIST. Firmin Swinnen selected a program last evening that gave complete satisfaction to his audience of as many hundred people as can crowd into the large auditorium at St. Paul's Church. The celebrated organist was the attraction that could have put one of those S. R. O. signs on the church door, if such signs are ever made for church doors. Wilmington Morning News, Oct. 16, 1925.



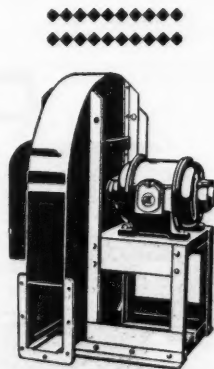
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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Oct. 22.—Leland A. Arnold, president of the Truette Organists' Club, admirably described as a kind of seer the first meeting of the club held at the new studio of Mr. Truette on Huntington avenue, when he wrote: "Our meetings should be pre-eminently instructive, for that is our second purpose of existence. And I believe that the program will be interesting, instructive, and of 'good cheer.' Let us make this a real reunion and a real housewarming to Mr. Truette, and take this opportunity of paying our respect to our teacher, and to wish him well in his new workshop."

In response to the call of the president, about thirty persons attended the first meeting. The spaciousness of the studio, its appointments and furnishings called forth words of admiration. As will be observed from the program, Mr. Truette's Suite in G minor held the place of honor, the "Grand Choeur" being the movement to win special favor. The Pastorale by Guillemant for piano and organ was played by Miss Annie B. Stowe and P. L. Walker. Raymond Floyd and Miss Ida Louise Treadwell played the three movements—Allegro Symphonique, Intermezzo and "Grand Choeur"—of the Suite by Truette. Serenade and Allegro Cantabile, Widor, for piano and organ, were played by Miss Ruth Smith and Miss Vera Farson.

The program of music being ended, Mr. Truette made an address on the subject of the "unit organ." He demonstrated clearly the significance of the duplexing of registers, and told of an experience of his own in giving a large program on an organ of only five registers. By the law of permutation there were available a multitude of good combinations by the duplex system. By means of charts he made clear just what took place when a register having ninety-seven pipes was utilized for four registers. Organ technique had to be changed to meet such a system, he said, and theater organists have discovered a mode of treating the unit organ to which only praise can be given for the wonderful results obtained.

Refreshments and social converse followed the address of Mr. Truette. The next meeting is scheduled for Nov. 18, at the home of Mr. Arnold in Brookline.

Richard Phelps of Arlington has resigned as organist at St. John's Church, Charlestown, and has begun his duties at St. James' Church, Roxbury. George A. Tower of Fitchburg has taken Mr. Phelps' place in Charlestown. Mr. Tower, a professional singer, has served as choirmaster in several Episcopal churches in or near Boston.

Boston at present is stirred over two large theaters just opened. The new Keith-Albee Boston Theater contains a large Wurlitzer organ presided over by A. D. Richardson from the Rialto, New York. According to the daily press, Hugo Riesenfeld selected Mr. Richardson. Mr. Richardson was a prize pupil at the Damrosch conservatory and mastered the organ under the direction of Gaston Dethier. After the war he entered moving picture work and his accomplishments are regarded as sensational.

Not far distant from this new Keith-Albee theater stands the enormous Metropolitan, said to be the most gorgeous and the largest theater of its type in the world. It contains a large Skinner organ of four manuals. This organ is supplied with all the attach-

ments and devices used for imitative purposes and special effects. The organist generally played in a "legitimate" manner and quite devoid of the theatrical. In itself this playing in style and matters of taste was exceedingly agreeable and attractive. Almost more than the organ, an orchestra of symphonic proportions received attention for a truly musical performance of Tschaiakowsky's "1812 Overture."

On the occasion of the opening of the new Casavant organ at St. Paul's Church, Dedham, Arthur H. Ryder, organist and choirmaster, played a twenty-minute recital at the close of matins Sept. 27. He also used the hymn "Christ Is our Cornerstone," the music for which was composed by Horatio Parker, at one time organist of this parish. Mr. Ryder's selections were "Hosanna," Dubois; "In Paradise," Schumann, and Largo, Handel. The organ is a three-manual.

Carl F. Pfatteicher, who has direction of the music at Phillips Academy, Andover, has returned from a summer on the continent, where he studied organ and carillon playing. Recently he has given attractive programs of carillon music on the memorial bells at Andover. Upon invitation in November he will present an address on "Musical Tramps Abroad" before the members of the New England chapter, A. G. O., at the first social.

Harold Schwab gave an organ recital complimentary to the faculty of the New England Conservatory of Music Oct. 7, in Jordan Hall. His program represented a rare presentation of organ music. It was as follows: "On the Mountaintop," from Sonata, "In the Highlands," Dunham; "Soeur Monique," Couperin; Chorale Prelude on Croft's 136th, Parry; Intermezzo from Symphony 3, Vierne; Prelude in E minor, Bach; "Ave Maria," from "Cathedral Windows," Karg-Elert; Fantasia in E flat major, Saint-Saens; "Christmas in Settimo Vittone," Yon; Adagio Triste, from Sonata Cromatica, Yon, and Allegro Vivace, from Symphony 5, Widor.

At the First Methodist Church, Medford, Sept. 24, Francis E. Hagar, organist, played at a concert the following selections: Spring Song, Hollins; "The Primitive Organ," Yon; Londonderry Air, Irish folk tune; "Minuetto Antico e Musetta," Yon, and Toccata, Symphony 5, Widor. Mr. Hagar has studied many years with Harris S. Shaw.

PRANCE TO MUSIC OF ORGAN.**Horses Perform Feats at Chicago Riding Club—New Instrument In.**

As the latest development in the extension of the field of the organ, Chicago boasts the installation of a large instrument in a fashionable riding club. Feats of horsemanship to the accompaniment of an organ just completed by the Rudolph Wurlitzer factory marked the opening of the fall season at the Chicago Riding Club Oct. 16.

"Musical rides" by members of the club, who include many of Chicago's "Four Hundred," followed a recital by Jesse Crawford of the Chicago Theater. The organ concert was the instrument's christening. The Chicago Riding Club is the only institution of its kind in America devoted to equestrian sports to possess such an instrument.

William A. Goldsworthy of New York gave the opening recital Oct. 6 at the Second Congregational Church of Greenfield, Mass., on the organ built by M. P. Möller.

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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Oct. 19.—Leroy Lindsay, organist of Gethsemane Baptist Church, has been elected to the post of musical director of the Philadelphia public schools. He was one of the assistants to the previous director, Dr. Pearson, who held the position for about thirty-five years, and who retires because of age.

The new Kimball organ in the Summerfield M. E. Church was formally opened on Sept. 27 with a recital by Kenneth A. Hallett, organist of the church. It is a thoroughly modern instrument of three manuals and thirty-five speaking stops.

The new Hall organ in Centenary M. E. Church was opened on Sept. 27. The Royal Trumpeters and a large chorus choir assisted.

Ronald O'Neill, late of Norristown, has accepted the position as organist of the Tenth Presbyterian Church.

St. Matthew's Episcopal Church is celebrating its one hundredth anniversary this month. It is interesting to note that for over fifty years of this time Albert T. Gardiner has been organist and choirmaster, and is still the active and honored incumbent.

The organ in the First Baptist Church, presided over by Frederick Maxson, was thoroughly renovated and improved by the addition of some modern stops during the summer months. A vested choir now occupies the site of the former incumbents.

Amelia H. Thorn substituted for William Schwartz at Union M. E. Church during July and August. Mr. Schwartz in addition to his musical duties as director of the Chelsea Hotel orchestra, was guest organist at St.

Andrew's Lutheran Church, Atlantic City, N. J.

Pietro A. Yon gave a recital on the new Kimball instrument just completed in the Summerfield M. E. Church Oct. 22 to a crowded auditorium, playing with his usual virility and artistry.

Miss Frances McCollin is giving a series of "informal musical talks" at her studio from Oct. 8, continuing weekly until March 4. The first subject is "What is Music?" The series is then progressive, comprising rhythm, melody, harmony, musical forms, cantata, opera, ballet, instruments, composers from before Bach to Debussy, and American music.

Rollo Maitland gave a recital on the three-manual Bartholomay organ in the First M. E. Church, Haddon Heights, on Oct. 1.

H. DeK. Rider to Wheeling.

Henry DeKoven Rider of St. Louis, Mo., has been appointed musical director and organist of St. Matthew's Protestant Episcopal Church, Wheeling, W. Va., succeeding Paul Allen Peymer, who has assumed a similar position at the Temple in Cleveland, Ohio. Mr. Rider has had charge of music in large churches of the East. For several years he was in New York City.

Poister at Work in Paris.

Arthur W. Poister, the Sioux City, Iowa, organist, writes from Paris that he has begun his work with Marcel Dupre and that he and Mrs. Poister will remain in France until next June. They are making their home at the Hotel Versailles.

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St. Mark's Lutheran Will Have Instrument of Thirty-eight Stops, of the Straight Type, Replacing Old Roosevelt.

St. Mark's Lutheran Church of Kansas City, Mo., is soon to have a large new organ, a gift to the church from Mr. and Mrs. Hans Dierks. The instrument, which is to be built by the Reuter Organ Company of Lawrence, Kan., will replace an old Roosevelt that has served the congregation for many years.

The new organ is to be a four-manual "straight" organ of thirty-eight stops, and will have 2,072 pipes, in addition to a harp and set of chimes. The echo division, which will be playable from the fourth manual, will be placed in the tower at the rear of the church. The specifications provide for a complete equipment of accessories, including thirty-three adjustable combinations and twenty-nine couplers.

Following is the specification of stops:

- GREAT ORGAN.**
1. Diapason, 8 ft., 73 pipes.
 2. Doppel Flöte, 8 ft., 73 pipes.
 3. Viol d'Gamba, 8 ft., 73 pipes.
 4. Clarabella, 8 ft., 73 pipes.
 5. Erzähler, 8 ft., 73 pipes.
 6. Octave, 4 ft., 73 pipes.
 7. Flute Harmonic, 4 ft., 73 pipes.
 8. Tuba, 8 ft., 73 pipes.
 9. Chimes, 20 tubes.
 10. Harp, 49 bars.
- SWELL ORGAN.**
11. Bourdon, 16 ft., 73 pipes.
 12. Diapason, 8 ft., 73 pipes.
 13. Gedeckt, 8 ft., 73 pipes.
 14. Viole d'Orchestre, 8 ft., 73 pipes.
 15. Salficional, 8 ft., 73 pipes.
 16. Voix Celeste, 8 ft., 61 pipes.
 17. Aeoline, 8 ft., 73 pipes.
 18. Flauto Traverso, 4 ft., 73 pipes.
 19. Flautino, 2 ft., 61 pipes.
 20. Cornopean, 8 ft., 73 pipes.
 21. Oboe, 8 ft., 73 pipes.
- CHOIR ORGAN.**
22. Violin Diapason, 8 ft., 73 pipes.
 23. Concert Flute, 8 ft., 73 pipes.
 24. Dulciana, 8 ft., 73 pipes.
 25. Unda Maris, 8 ft., 61 pipes.
 26. Flute d'Amour, 4 ft., 73 pipes.

27. Clarinet, 8 ft., 73 pipes.
- ECHO ORGAN.**
28. Echo Salficional, 8 ft., 61 pipes.
 29. Fern Flöte, 8 ft., 61 pipes.
 30. Vox Humana, 8 ft., 61 pipes.
- PEDAL ORGAN.**
31. Acoustic Bass, 32 ft., 32 notes.
 32. Diapason, 16 ft., 44 pipes.
 33. Bourdon, 16 ft., 44 pipes.
 34. Lieblich Gedeckt, 16 ft., 32 notes.
 35. Violone, 16 ft., 12 pipes, 32 notes.
 36. Major Flute, 8 ft., 32 notes.
 37. Dolce Flute, 8 ft., 32 notes.
 38. Cello, 8 ft., 32 notes.

PRAISE FOR DR. THOMPSON.

[From the New Music Review.]
 Dr. Harold Thompson of Albany, whose fine, liberal-minded work in the columns of The Diapason is well known to all American organists, has left, with Mrs. Thompson, to spend a year of study in Europe. Dr. Thompson was one of the first scholars named by the Guggenheim Foundation to do research work in Europe, and the New Music Review feels sure that on no better shoulders could the honor have fallen. The trustees of the foundation require convincing evidence that candidates are scholars of unusual attainments in advanced study, as shown by the previous publication of contributions to knowledge of high merit, or by exceptional aptitude for research, or that they are persons of unusual and demonstrated ability in some one of the fine arts. This is, so to speak, a "very tall order." But everybody who knows Dr. Thompson knows that he is just the man for such an appointment. He is not strictly a professional musician. But it is just in that point that his strength—like that of Sir Henry Hadow—consists. For he brings to the criticism of music an extraordinary freshness of vision, unbiased by most of the prejudices with which we professionals are burdened. Hence the great success of his columns in The Diapason. Hence also the success of his two valuable compilations on church music, "Anthems of Today," published by The Diapason, and "The Choirmaster's Guide," which, written in collaboration with Dr. and Mrs. Clarence Dickinson, is published by the H. W. Gray Company.

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- GREAT ORGAN.**
1. First Open Diapason, 8 ft., 61 pipes.
 2. Second Open Diapason, 8 ft., 85 pipes.
 3. Doppel Flöte, 8 ft., 73 pipes.
 4. Melodia, 8 ft., 85 pipes.
 5. Gamba, 8 ft., 73 pipes.
 6. Ophicleide, 16 ft., 97 pipes.
 7. Tuba, 8 ft., 73 notes.
 8. Clarion, 4 ft., 73 notes.
 9. Principal, 4 ft., 73 notes.
 10. Concert Flute, 4 ft., 73 notes.
 11. Cathedral Chimes, 25 tubes.

- SWELL ORGAN.**
12. Gedeckt, 16 ft., 97 pipes.
 13. Small Diapason, 8 ft., 73 pipes.
 14. Stopped Diapason, 8 ft., 73 notes.
 15. Gamba, 8 ft., 73 notes.
 16. Viole, 8 ft., 97 notes.
 17. Violin, 4 ft., 73 notes.
 18. Twelfth, 2 3/4 ft., 61 notes.
 19. String, 2 ft., 73 notes.
 20. Piccolo, 2 ft., 73 notes.
 21. Tierce, 1 3/5 ft., 61 notes.
 22. String Mixture, 3 ranks, 183 notes.
 23. Viole Celeste, 8 ft., 73 pipes.
 24. Viole d'Orchestre, 8 ft., 73 pipes.
 25. Flute Harmonic, 4 ft., 73 pipes.
 26. Flute d'Amour, 4 ft., 73 notes.
 27. Oboe, 8 ft., 73 pipes.
 28. Cornopean, 8 ft., 73 pipes.
 29. Vox Humana, 8 ft., 61 pipes.
 30. Harp, 49 bars.

- CHOIR ORGAN.**
31. English Open Diapason, 8 ft., 73 pipes.
 32. Orchestral Flute, 8 ft., 85 pipes.
 33. Dulciana, 8 ft., 73 pipes.
 34. French Horn, 8 ft., 73 pipes.
 35. Clarinet, 8 ft., 73 pipes.
 36. Solo Flute, 4 ft., 73 notes.
 37. Piccolo, 2 ft., 61 notes.

- ECHO ORGAN.**
(Played from Great manual)
38. Echo Bourdon, 16 ft., 97 pipes.
 39. Echo Flute, 8 ft., 73 notes.
 40. Wald Flöte, 4 ft., 73 notes.
 41. Muted Viole, 8 ft., 85 pipes.
 42. Echo Violin, 4 ft., 73 notes.
 43. Vox Angelica, 8 ft., 61 pipes.
 44. Unda Maris, 8 ft., 61 pipes.
 45. Cathedral Chimes, 25 tubes.

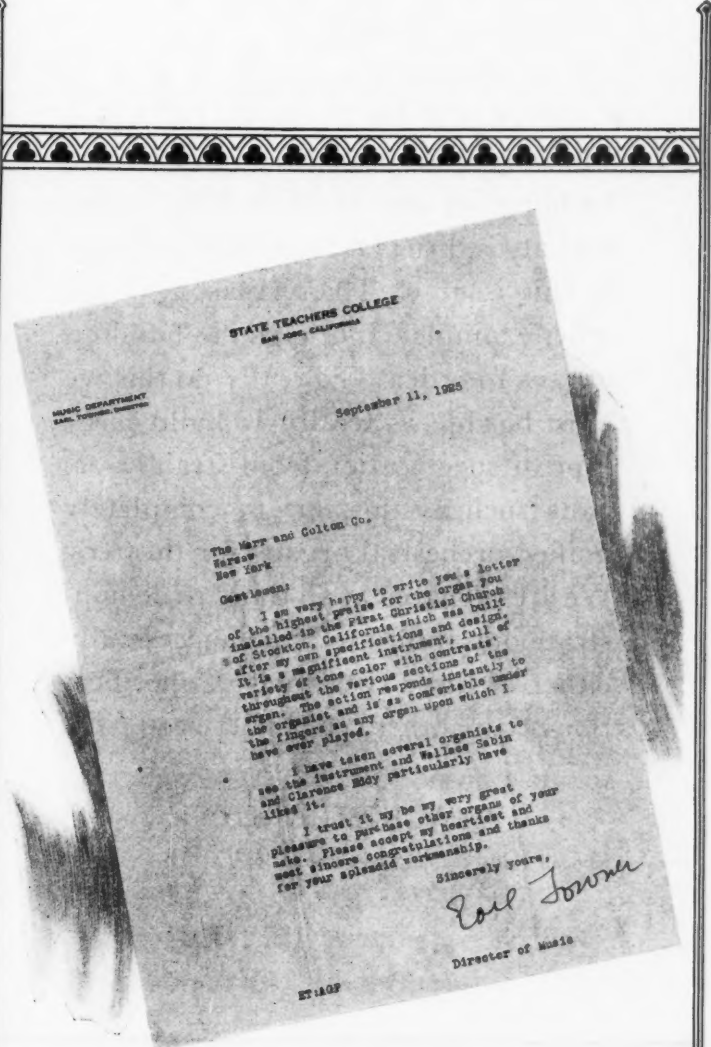
- ECHO PEDAL.**
46. Echo Pedal, 16 ft., 32 notes.

- PEDAL ORGAN.**
47. Contra Bourdon, 32 ft., 56 pipes.
 48. Diapason Resultant, 16 ft., 32 notes.
 49. Bourdon, 16 ft., 32 notes.

50. Bass Flute, 8 ft., 32 notes.
51. Double Open Diapason, 16 ft., 44 pipes.
52. Lieblich Gedeckt, 16 ft., 32 notes.
53. Ophicleide, 16 ft., 32 notes.
54. Octave Diapason, 8 ft., 32 notes.
55. Cello, 8 ft., 32 notes.

Plays Large New Estey Organ.

A. Leslie Jacobs, organist and director at the First Presbyterian Church of Wheeling, W. Va., played for the opening services Oct. 16 and 18 on the four-manual Estey organ placed in the magnificent new edifice of the First Baptist Church of Youngstown, Ohio. The specifications of this organ have been published in The Diapason. Mr. Jacobs gave a half-hour recital before each of three services and on the evening of Oct. 18 had an audience of 1,800 people.



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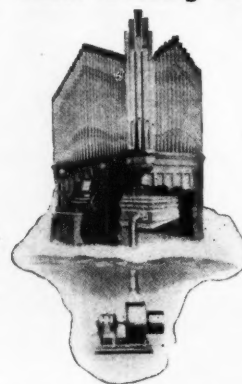
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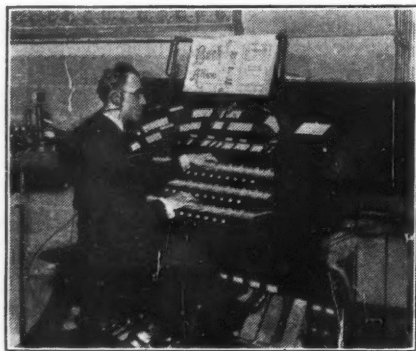
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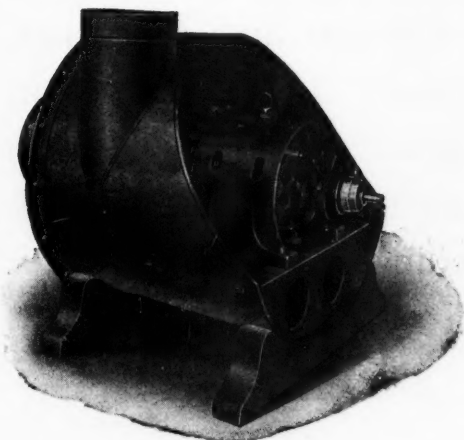
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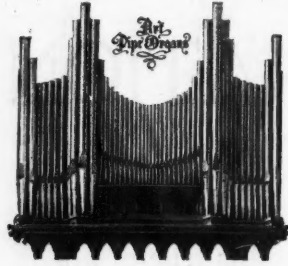
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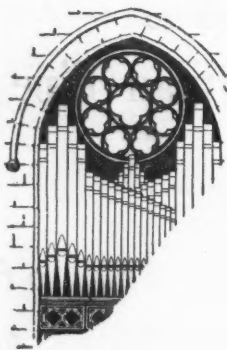
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