

# THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

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## ST. LOUIS CATHEDRAL GIVES SKINNER ORDER

### FOR A LARGE FOUR-MANUAL

Christ Church, of Which Arthur Davis Is Organist, Will Have New Instrument to Take Place of Old Roosevelt.

Christ Church Cathedral at St. Louis, Mo., is to have a large new organ, filling a long-felt want in that prominent Episcopal church. Arthur Davis, organist and choirmaster of the cathedral, has given many recitals on the old Roosevelt instrument and the church is musically famous. To the Skinner Organ Company has been awarded the contract for the instrument, which is to be a comprehensive four-manual.

The specification for the organ, as it is to be immediately installed is as follows:

#### GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Claribel Flute, 8 ft., 61 pipes.  
Violin Diapason, 8 ft., 61 pipes.  
Gemahorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
\*Trombone, 16 ft., 61 pipes.  
\*Tromba, 8 ft., 61 pipes.  
\*Clarion, 4 ft., 61 pipes.  
Chimes (from Solo), 20 notes.

\*Ten-inch pressure and enclosed in Choir expression box.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Cedeckt, 8 ft., 73 pipes.  
Siccional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Octave, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Piccolo, 2 ft., 73 pipes.  
Waldhorn, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulcet (2 ranks), 8 ft., 134 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Harp, 8 ft., and Celesta, 4 ft., 61 bars.

#### SOLO ORGAN.

Orchestral Flute, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Tuba Mirabilis (extra pressure), 8 ft., 73 pipes.  
Chimes, 20 tubes.

#### PEDAL ORGAN.

Bombarde, 32 ft., Trombone, 16 ft., Tromba, 8 ft., and Clarion, 4 ft., 68 pipes.  
Open Diapason, 16 ft., Octave, 8 ft., and Super Octave, 4 ft., 56 pipes.  
Bourdon, 16 ft., Flute, 8 ft., and Flute, 4 ft., 56 pipes.  
Echo Bourdon (Swell), 16 ft.  
Echo Bourdon (Swell), 8 ft.  
Waldhorn (Swell), 16 ft.  
Metal Open Diapason (Great), 16 ft.  
Chimes (from Solo), 20 notes.

Mr. Davis, William H. Barnes of Chicago and William E. Zeuch of Boston, vice-president of the Skinner Company, collaborated in the preparation of the design.

## BIG ORGAN FOR DES MOINES

Reuter Company Awarded Contract for Shrine Four-Manual.

To the Reuter Organ Company of Lawrence, Kan., has been awarded the contract for a four-manual and echo organ of about seventy stops, to be installed in the new Za Ga Zig Shrine Temple at Des Moines, Iowa. The details of the specification are not complete, but will be ready in time for the September Diapason.

## CONSOLE AT SHRINE CIVIC AUDITORIUM, LOS ANGELES.



Charles Wakefield Cadman, the Composer, Is Shown Seated at New Organ Built by M. P. Möller and Recently Opened.

## VIERNE TO MAKE U. S. TOUR

Noted French Organist and Composer Coming Next February.

A cable dispatch to The Diapason late in July from Dr. Alexander Russell, concert director of John Wanamaker, contains the interesting announcement that Louis Vierne, the noted Frenchman, will make a tour of the United States next winter. M. Vierne will be here in February and March, according to the news from Dr. Russell. Further details were promised by mail, but were not received in time for this issue of The Diapason. Dr. Russell is in Paris, making arrangements for next season. There have been efforts at various times to persuade Vierne to come to America, but he has always declined invitations. In view of his high reputation and the popularity of his works among American organists his coming will be awaited with interest and he is expected to add to the fame established for French organ playing by Bonnet and Dupre, who have preceded him. Although almost entirely blind, M. Vierne is reported to have enjoyed better health in the last year or two and has been able to attend to his duties as organist of Notre Dame in Paris.

## NOVEL PLAN FOR A SCHOOL

Estey Organ to Be Placed in Large New Building at Irvington, N. J.

Harold Godshalk of the Estey Organ Company's New York office reports an unusual plan for installing a high school organ he has just sold.

"The members of the board of education, in planning the Frank H. Morrell High School, Irvington, N. J., were especially interested in the installation of equipment that would provide ample facilities for recreation, so their gymnasium will be one of the best in the state. They realized that the usual arrangement for showing of games or gymnastic exhibitions was not entirely satisfactory because only a limited number of spectators could see the work on the gymnasium floor with the usual gallery arrangement. The gymnasium in this high school, therefore, will be on a level with the stage of the auditorium, with specially-built folding doors at the back of the stage, opening to a width of 60 feet and 35 feet high, which will make it possible for those seated in the auditorium to have a view of the gymnasium floor through this stage opening. A beautiful auditorium, which seats 3,000 people, is arranged with an orchestra pit to accommodate thirty or forty musicians, as well as the organ console.

"The organ will be so placed that by

opening the doors in the rear of the organ chambers the full tone can be heard readily in the gymnasium and used for the folk dancing and drills.

"The organ specification is rich in orchestral color and, in addition to ample fundamental tone for the auditorium, will include a harp, chimes and xylophone."

## ORGAN FOR AILING CHILDREN

Wurlitzer Company Gift to Chicago Tuberculosis Sanitarium.

One thousand children, patients of the Municipal Tuberculosis Sanitarium in Chicago, had the time of their lives on July 7 when an organ in the theater, donated by the Rudolph Wurlitzer Company, was formally dedicated. The children had gathered in the auditorium for a half hour before 11 o'clock, the time set for the dedication, and there was a continual hum until the superintendent announced that the dedication was in order.

Ambrose Larsen, who plays from the Wurlitzer every evening and Sunday afternoon for the listeners in on WGN and WLIB, presided at the organ. The ceremonies opened with the entire gathering singing "The Star-Spangled Banner." Next Mr. Larsen played a march he had written and dedicated to the sanitarium. Then came a classical number. One or two of the youngsters asked if Mr. Larsen could play jazz and the rest of the entertainment was devoted to popular music. Miss Venita Brady of St. Louis, who will make her musical comedy debut in "The Vagabond King" next September, was the soloist of the day. Miss Brady is only five feet tall and resembled in size many of her audience. So interesting was the dedication ceremony that it lasted into the afternoon and word was sent to the kitchen that luncheon was to be delayed.

## Four-Manual Wicks Opened.

The large four-manual organ built by the Wicks Company at Highland, Ill., for the First Evangelical Church of Waterloo, Iowa, was opened June 20 with a recital by C. Albert Scholin. The organ is a memorial to Louis E. Altstadt and was placed in the church as a gift by his parents, Mr. and Mrs. Charles F. Altstadt, and his sister, Charlotte. In addition to the main organ the echo division placed in the tower chamber is complete and has Deagan chimes. The organ has forty-eight stops and thirty-one couplers, with a total of 2,160 pipes.

## PHILADELPHIA READY TO RECEIVE ORGANISTS

### PROGRAM FOR CONVENTION

Presentation of Prizes at Annual Meeting of N. A. O.—Outings at Atlantic City, at duPont Estate and at Exposition.

Nearly everything is in readiness for the nineteenth annual convention of the National Association of Organists, to be held in Philadelphia, Aug. 31 and Sept. 1, 2 and 3, with a get-together on Monday evening, Aug. 30. No effort has been spared in preparing a program which will provide a wealth of recitals, discussions and recreational features. Two interesting features of the convention will be the playing of the organ composition winning the Austin Organ Company prize and the gold medal of the N. A. O., and the reading of the papers winning the prizes donated by The Diapason. These two prizes have led to a keen contest and the results are awaited with much expectation.

The Sesquicentennial Exposition in Philadelphia will be at its height at the time of the convention and the N. A. O. members are to be the guests of the American Organ Players' Club of America on a visit to that exposition.

Every member who attended the 1924 convention in Atlantic City will look forward to the outing in that city on Thursday, Sept. 2. Senator Emerson L. Richards has done everything in his power to make that day an enjoyable one. He has provided for bathing facilities and has invited the N. A. O. members to be his guests at a luncheon at the Elks' Club. The organ, said to be the second largest in the world, which he designed for the Atlantic City High School, will be used for recitals.

Another pleasant outing will take place on Friday afternoon, Sept. 3, when a visit will be made to "Longwood," the estate of Pierre S. duPont in Delaware. There will also be a recital there.

The organ and orchestral concert in the grand court of the Wanamaker store planned for Wednesday evening, Sept. 1, will be one of unique interest in that it will include a repetition of the three organ and orchestral numbers heard at the festival concert under the auspices of the Illinois council of the N. A. O. in Chicago last winter.

Among the recitalists and speakers at the convention are: Rollo Maitland, Edward Eigenschenk, Charles M. Courboin, Firmin Swinnen, Arthur H. Turner, Arthur Scott Brook, George William Volkel, Carolyn M. Cramp, Robert Morris Treadwell, Harvey Robb and Rowland W. Dunham.

Hotel rates are reasonable, but it is advisable to make your reservations at once by communicating with James C. Warhurst, room 403, 1520 Chestnut street, Philadelphia.

The program, which follows, ought to draw every organist to Philadelphia for this convention:

#### MONDAY EVENING, AUG. 30.

Gold Room, Elks' Club, Broad street at Vine—Registration and get-together.

#### TUESDAY, AUG. 31.

9:15 a. m., Greek Hall, Wanamaker Store—Registration.

10 a. m.—Addresses of welcome by W. Freeland Kendrick, mayor of Philadelphia; Dr. Herbert J. Tily, representing the Pennsylvania chapter of the American Guild of Organists; Rodman Wanamaker and Dr. John McE. Ward, representing the American Organ Players' Club. Response by President Henry S. Fry.

10:30 a. m.—Business meeting; reports of officers, committees and state presidents; election of nominating and resolutions committees.

11 a. m.—Paper and discussion, "Liturgies and Music." Rowland W. Dunham.

1 p. m.—Luncheon at Wanamaker's.

3 p. m.—At the Church of the New Jerusalem, Chestnut at Twenty-second street—Recital, George William Volkel;

reading of prize paper on organ playing; presentation of The Diapason prize; playing of the prize organ composition; presentation of the Austin Organ Company prize and the N. A. O. gold medal.  
8 p. m.—At Calvary Presbyterian Church, Locust street, west of Fifteenth—Recital, Carolyn M. Cramp.

WEDNESDAY.

Forenoon—Guests of American Organ Players' Club for a visit to the Sesquicentennial Exposition. Members will hear the organ recital given by E. Harold Geer, who is the official organist of the exposition for that day.

3 p. m.—At St. Clement's Church, Twentieth and Cherry streets—Recital, Arthur H. Turner; reading of prize paper on organ construction; presentation of The Diapason prize; greetings from organ builders; discussion; supper at Wanamaker's.

8 p. m.—Festival concert in the grand court of the Wanamaker store; organists, Rollo Maitland, Charles M. Courboin and Edward Eigenschenk.

THURSDAY.

Outing at Atlantic City.  
11 a. m.—Atlantic City High School—Informal recital by Arthur Scott Brook.  
12 noon to 1:15 p. m.—Bathing at the Richards baths.

1:30 p. m.—Luncheon at the Elks' Club as guests of Senator Richards.

3 p. m.—Guests of the Atlantic City Steel Pier.

3:30 p. m.—Concert by Edwin Franko Goldman's band.

4:30 p. m.—Recital at High School Auditorium by Rollo F. Maitland.

FRIDAY.

9:30 a. m.—Greek Hall, Wanamaker Store—Meeting of the executive committee with state and chapter delegates.

10 a. m.—Business meeting.

11 a. m.—Round-table discussion on "Plans for the Growth of the N. A. O.," Reginald L. McAll, presiding. Speakers, Robert Morris Treadwell, Miss Jane Whittemore, Dr. Percy B. Eversden and others.

12:30 p. m.—Luncheon at Wanamaker's.  
1:30 p. m.—Outing at "Longwood," the estate of Pierre S. du Pont. Recital by Firmin Swinnen.

7:30 p. m.—Banquet.

Programs of the recitals for the convention are as follows:

GEORGE WILLIAM VOLKEL.  
"Grand Choer Dialogue," Eugène Gigout.

"Soeur Monique," Couperin.  
Fugue in C, Buxtehude.  
Aria, Handel.  
Variations, Widor.  
"In dulci jubilo," Bach.  
Carillon-Sortie, Mulet.

CAROLYN M. CRAMP.  
Fantasia and Fugue on B-A-C-H, Liszt.  
Chorale Vorspiel, "We All Believe in One God," Bach.

"Goblin Dance," Dvorak.  
"In the Church," Novak.  
Toccata from "Oedipe a Thebes," Le Froid de Méreaux.  
Lullaby, Wagner.  
"Variations de Concert," with Pedal Cadenza, Bonnet.  
"Memories," Dickinson.  
Toccata, Jepson.

ARTHUR H. TURNER.  
Prelude and Fugue in A minor, Sjögren.  
"Aftonrid," Hägg.  
Third Organ Sonata, Borowski.  
"Sportive Fauns," d'Antalfy.

ARTHUR SCOTT BROOK.  
"Jubel Overture," Weber.  
Andante Grazioso, Hummel.  
Largo (manuscript), Arthur Scott Brook.  
Concert Overture, D major (manuscript), Arthur Scott Brook.

ROLLO MAITLAND.  
Concert Overture in C major, Hollins.  
Evensong, Mark Andrews.  
Chorale No. 1, in E major, Franck.  
Fugue a la Gigue, Bach.  
Pastorale, de Maleingreau.  
Festival Postlude on Ancient Melodies, Russell King Miller.  
Allegretto in B flat major, Lemmens.  
Scherzo-Caprice, Maitland.  
Improvisation on a given theme.

FIRMIN SWINNEN.  
Allegro, Sixth Symphony, Widor.  
Berceuse, Dickinson.  
Scherzo, Widor.  
Toccata and Fugue in D minor, Bach.  
"May Night," Palmgren.  
Berceuse and Finale, Stravinsky.  
"The Swan," Stebbins.  
Finale ("New World" Symphony), Dvorak.

**Runkel as Guest Organist.**  
Kenneth E. Runkel will be guest organist of the Hennepin Avenue M. E. Church, Minneapolis, this summer, this being his seventh consecutive engagement. He has an Austin four-manual with echo at his disposal in this prominent church. Mr. and Mrs. Runkel have completed three years of successful teaching and the conducting of the Aeolian Choir of over a hundred voices at Baylor University, Waco, Tex.

HANDSOME NEW ESTEY STUDIO AT LOS ANGELES.



This picture reveals the handsome interior of the new studio of the Estey Organ Company at Los Angeles, Cal., which is located at 730 West Seventh street. C. W. McQuigg is in

charge of this territory. The organ is located behind the large drapery at the farther end of the room. It is a thirty-stop residence organ with automatic player equipment.

MIDMER-LOSH FOR EDISON. DEDICATION AT MARION, OHIO

Organ for Recording to Be Installed in Wizard's Laboratory.

Arrangements have been made by Thomas Edison for the installation of a Midmer-Losh organ in his laboratory at West Orange, N. J. A large number of Edison records have been made at the Midmer-Losh factory during the last two years and their popularity has encouraged Mr. Edison to have this permanent special instrument built in his laboratory. The harmonics lost in recording have been replaced to a large extent by the derived harmonics provided usually in a Midmer-Losh organ, so that the result as delivered on the Edison phonograph has been a satisfactory representation of true organ tone.

The Edison records have been made by Frederick Kinsley, organist of the New York Hippodrome, who has participated in the design of this recording organ. Mr. Kinsley was a student for several years in Paris under Vierne and other French masters. However, the Edison titles are drawn largely from current standard and classical music written for other instruments and selected for their beauty and popularity irrespective of the instrument for which they were composed.

Serves Florida Church 25 Years

After serving for twenty-five years as organist and choir director of the First Presbyterian Church, Jacksonville, Fla., Mrs. Charles Davies has resigned to devote her time to the Florida Conservatory of Music. Mrs. Davies holds the unique position of being the only organist in the city with a record of twenty-five years in the same church. She is a member of the American Guild of Organists, and has recently been made secretary of the branch chapter of that organization which was established in Jacksonville. Mrs. Davies is head of the Florida Conservatory of Music and has been successful in that undertaking.

West Tennessee Chapter.

The regular meeting and luncheon of West Tennessee chapter, A. G. O., was held July 7 at noon. The following old members were reinstated: W. H. Estes, Miss Mary E. O'Callaghan and Miss Agnes Powers. The chaplain-elect, the Rev. C. F. Blaisdell, D. D., rector of Calvary Episcopal Church, made an interesting talk on "The Ministry of Music."

THE DIAPASON.

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CHURCH AT ASHEVILLE ORDERS LARGE PILCHER

EDIFICE WILL COST \$600,000

Four-Manual, with Echo and Solo, to Be Placed in New Structure of First Baptist Church in the North Carolina City.

The First Baptist Church, Asheville, N. C., the Rev. Dr. R. J. Bateman, pastor, will complete a new church plant about Jan. 1. The walls of the auditorium form an octagon with a high dome ceiling. A four-manual organ with an echo division will be furnished by Henry Pilcher's Sons. The main instrument is to be back of the choir over the baptistry. The solo and echo will be placed at opposite sides over the vestibule.

The completed structure will represent an expenditure of something over \$600,000 and many think it will be the handsomest church in that section.

Following is the specification of the organ:

GREAT ORGAN.

- Open Diapason, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Open Diapason No. 2 (small), 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Wald Flöte, 4 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole d'Orchestre Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Violina, 4 ft., 61 notes.
- Mixture (Dolce Cornet, Twelfth and Seventeenth), 122 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Contra Viole, 16 ft., 73 pipes.
- English Diapason, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Dolce Celeste, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp Marimba (Floating, Solo, Swell, Choir), 49 bars.
- Tremolo.

SOLO ORGAN.

- Stentorphone (Large, scale 38), 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gross Gamba Celeste, 8 ft., 73 pipes.
- Gross Flöte, 4 ft., 61 notes.
- French Horn, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Ophicleide, 16 ft., 85 pipes.
- Tuba, 8 ft., 73 notes.
- Clarion, 4 ft., 61 notes.
- Tremolo.

ECHO ORGAN (Floating).

- Echo Flute, 8 ft., 61 pipes.
- Viole Aetheria, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Cathedral Chimes (Floating, Great, Swell and Choir, Deagan Class A), 25 tubes.
- Tremolo.

PEDAL ORGAN.

- Bourdon (Resulant), 32 ft., 32 notes.
- Open Diapason (Large scale), 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Liebllich Gedeckt, 16 ft., 32 notes.
- Contra Viole, 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Tuba Profunda, 16 ft., 32 notes.
- Violone, 16 ft., 32 notes.

Couplers, to the number of thirty-six, forty-one combinations and eleven pedal movements are provided.

Carleton H. Bullis is spending the summer at his home in Milwaukee, after a year of study in New York which followed his departure from Cleveland, where he was organist of the Temple. Mr. Bullis took graduate work at Columbia University and intended to go back to Cleveland, but was awarded the Victor Baier fellowship in church music for an additional year's study, which has influenced him to plan to return to New York for another winter.

"WANTS" in the Organ World

Our classified advertising department, which has grown into a comprehensive exchange for those who wish to purchase organs, or to sell them, or who seek to buy or sell anything that is required by organists and organ builders, in addition to serving as a means of placing organists and organ builders in positions, is too valuable to overlook.

IT MAY BE FOUND ON PAGE 26.

## GROUP OF ORGANISTS ATTENDING PACIFIC COAST CONVENTION AT PASADENA, CAL.

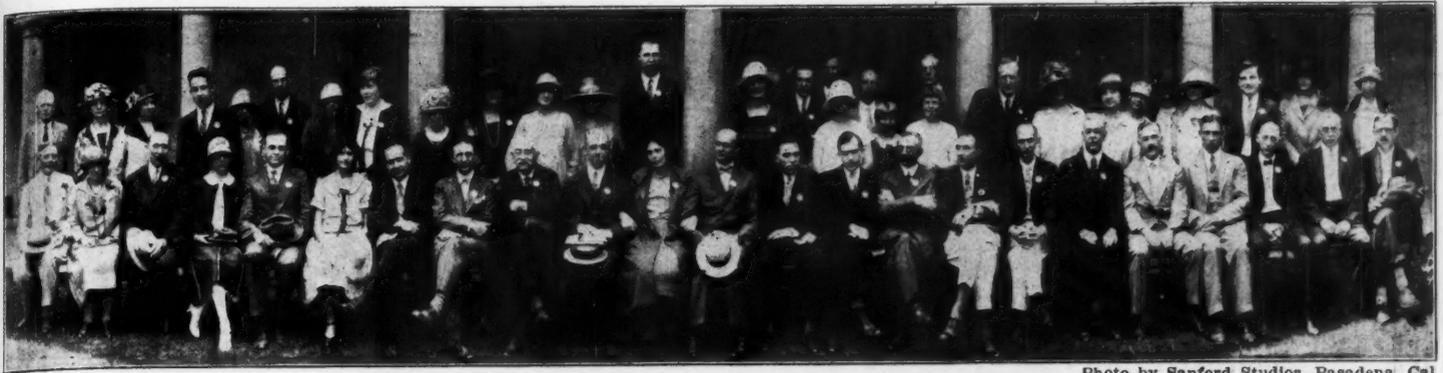


Photo by Sanford Studios, Pasadena, Cal.

MENTALLY AFFLICTED  
BENEFITED BY ORGAN

## HOSPITAL CARRIES OUT PLAN

How Bees Helped Dr. Arthur H. Harrington in His Project to Place Instrument in Rhode Island Institution.

How the organ can be used in the treatment of diseased minds and can give comfort and joy to those afflicted in this manner is being illustrated forcefully in the State Hospital for Mental Diseases at Howard, R. I. The conception of the idea of installing the organ, the various steps toward the fruition of the plan, the dedication of the instrument, the way in which the patients themselves assisted to carry out the plan of the hospital head—all this forms a fascinating story. The organ—a three-manual of twenty-eight sets of pipes, electro-pneumatic action and a total of more than 1,300 pipes—was opened formally with a recital on the evening of May 16.

This organ originally was built by the Hall Organ Company of West Haven, Conn., about 1915 for St. John's Church, Great Barrington, Mass. Subsequently this church received a large gift for the purpose of placing in that church an organ of exceptional scope. The first organ as it then stood was rebuilt by William W. Laws, Beverly, Mass. The fundamental parts of the instrument, pipes and wind chests were retained, but all the action was made electric and the choir was added to the swell and the great. The organ was set up in the Imperial Theater at Pawtucket, R. I., in 1920. The opportunity to purchase this organ for the hospital presented itself when the Imperial Theater changed hands. It was purchased from Thomas E. Marsden, a well-known citizen of Providence, who made the acquisition of the instrument possible through the generous terms he offered. The organ stands in the congregate dining hall, which is 178 feet long and 100 feet wide and seats 1,088 persons.

Arthur H. Harrington, M.D., superintendent of the hospital, is the man who originated the plan for the organ and to whom the credit is given for carrying it out. How a few hives of busy bees were his original aids is an interesting part of the story. In a pamphlet just issued by Dr. Harrington, entitled "The Story of the State Hospital Pipe Organ," he says that in 1920 he brought before the penal and charitable commission a plan for obtaining a suitable organ. The proposal was to raise the funds by subscription or other appropriate means without asking for assistance from the state treasury. It was shown that about \$500 had accumulated from sales of fancy articles, baskets and rugs, all made by patients. Dr. Harrington suggested that sums derived from this source be applied to the organ fund. He goes on to say:

"The proposal received the endorsement of the commission in its entirety, and the successors of that commission, now officially the state public welfare commission, have been enthusiastic, as an administrative body, in their authorization of further development, and individually most helpful in supporting the undertaking.

"It was decided that the sum of \$10,000 ought to be sought in order to procure an instrument which would fulfill the purposes for which it would be used and also to be in keeping with the setting in which it would be placed, which is a hall of unusual size for an institution, as well as having architectural distinction. Now there remained the execution of the plan. How far away its completion lay was hidden from view.

"A number of years ago the state purchased a farm which adjoined the lands of the state hospital. On this farm were a few bee hives. For years these were neglected, as there was no one at hand who understood the care of bees. Occasionally the farmer would bring in a few pounds of honey. Finally it was found possible to obtain the aid of Mrs. Florence Hinckley, who had studied bee culture at our state agricultural college. As the result of this arrangement the profits from the sales of honey were to be divided equally. The first year we divided \$34.68. The half of that sum, \$17.34, was the first money deposited to the credit of the proposed organ fund. Since that time we have been dividing the amounts from these sales each year, half being placed to the credit of the organ fund. While the receipts from this source are not large, yet in this cause every dollar is a sure help toward the goal.

"Thus the bees first of all started the organ fund on its way and, true to their instincts, have kept busy and have been adding something to the fund each season."

Oct. 1, 1925, the surplus from sales of fancy work, with the receipts from the sale of honey, amounted to \$2,000.

It appears that Dr. Harrington, observing the reactions of patients to various forms of musical expression, was led to believe that music in which the patients themselves were the performers offered the most promising results. For several years he himself drilled the patients in congregational singing, etc. Later, on his recommendation, Mrs. Karl B. Sturgis, an experienced organist and choir director, was placed in charge of the hospital musical activities. Oct. 9, 1925, a concert by patients was broadcast from Providence. Dr. Harrington, in a radio talk, after the concert, announced his plan to raise \$10,000 for an organ. Less than six months later his vision was realized in the completion of the instrument.

In answer to an inquiry by The Diapason, Dr. Harrington writes:

"I will add that the fund for the payment of the organ is practically complete and it all came about through a concert by our patients, radio talks and by the publicity given the cause by the Providence Journal. In no instance was any individual approached for a contribution.

"There was a dedication of this organ on May 16, and it was attended by 2,000 of the citizenry of Rhode Island. The organists on this occasion were León Truesdale, Frank Pritchard and John E. Bolan. The soloist was Lucy Marsh Gordon. There was a chorus of 200 voices from the Providence Festival Chorus under the direction of John B. Archer. This concert was complimentary to the public, who contributed the greater portion of the fund."

The ceremonies of dedication were simple. Mrs. Charles H. Remington

of the public welfare commission briefly lauded Dr. Harrington, who, amid a storm of applause, made a short response.

"When this hall was finished," said Mrs. Remington, "Dr. Harrington saw that it was incomplete without an organ. What you see here today is the vision Dr. Harrington saw then.

"Dr. Harrington is known from coast to coast as an authority on mental diseases. He was the first man to test and to use music in the treatment of the mentally ill. It is altogether through his efforts that we are able today to dedicate this organ to the service of mankind."

In response Dr. Harrington said in part:

"The most difficult thing about the dedication of this organ is to put into adequate words what I feel in my heart. To be sure I conceived the idea of this instrument, but it was not I alone who put it here. It required the hearty co-operation of the public welfare commission and of the general public.

"Music has frequently been tried before, but it has too often been tried in the wrong way, discarded and then forgotten. Today we see something being done for the mentally ill by adding music to other treatments in New York and Pennsylvania."

## Bonnet to Play at Great Fete.

Joseph Bonnet has been engaged to appear as solo organist at the national fete in celebration of the centenary of St. Francis d'Assisi at La Verna, Italy. Mr. Bonnet left Paris the latter part of July for the Arezzo mountains to participate at the festival organized by the Italian government and will inaugurate the organ just completed for La Verna, where the saint received his scars. His majesty the king, Mussolini and many other dignitaries will be present to do honor to the memory of St. Francis d'Assisi. Mr. Bonnet has concluded a busy season in Paris, where many Americans have been among his students. The recent tour to Italy, where he played before the royal family, brought forth many ovations and the highest praise from both press and public. Mr. Bonnet is giving much time to preparing specifications for the restoration of the organ at the Church of St. Eustache, Paris, where he plays. The work of taking down the organ has begun, and when completed it will be the most modern organ in Europe.

## Farewell Party for Jacobs.

A. Leslie Jacobs, choir director and organist of the First Presbyterian Church at Wheeling, W. Va., was honor guest at a farewell party held July 8 by members of the First Church choir on the lawn of the home of Miss Margaret Gonter, Elm Grove. Mr. Jacobs, who departed July 20 to assume directorship of musical affairs at the Worcester, Mass., Wesley M. E. Church, received a handsome wrist watch as a token of appreciation of the work he has done. The lawn of the Gonter home was handsomely decorated for the event. John Dunning presented the choir's gift to Mr. Jacobs with a brief talk expressing the singers' regret over Mr. Jacobs' departure from Wheeling and thanks for his efforts as director. The honor guest responded briefly. Musical numbers were enjoyed by the guests and a picnic supper was served.

ESTEY WILL REPLACE  
ORGAN RAZED BY FIRE

## FRAMINGHAM, MASS., ORDER

Grace Congregational Church Lets Contract for Three-Manual Before Plans for New Edifice Are Completed.

Grace Congregational Church of Framingham, Mass., has signed a contract for an Estey organ through the Boston office of that company.

Last spring fire destroyed the church edifice, which contained an organ less than two years old. The place which music holds in this church is illustrated by the fact that the organ contract has been signed before the final plans are ready for the builders. Stanley Heald of Framingham is organist and choirmaster.

The new organ is to be a memorial and is being given by a family of former parishioners. It will have three manuals and an echo organ. The manuals will have no borrowed or unified stops. The pedal organ includes two extended and four borrowed stops from the manuals.

Following is the scheme of stops:

## GREAT ORGAN.

1. Major Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Viol d'Amour, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Gross Flöte, 8 ft., 73 pipes.
7. Melodia, 8 ft., 73 pipes.
8. Flute Harmonic, 4 ft., 73 pipes.
9. Octave, 4 ft., 73 pipes.
10. Fifteenth, 2 ft., 61 pipes.
11. Tuba, 8 ft., 73 pipes.

## SWELL ORGAN.

12. Bourdon, 16 ft., 73 pipes.
13. English Diapason, 8 ft., 73 pipes.
14. Aeoline, 8 ft., 73 pipes.
15. Salicional, 8 ft., 73 pipes.
16. Voix Celeste, 8 ft., 61 pipes.
17. Stopped Diapason, 8 ft., 73 pipes.
18. Flauto Traverso, 4 ft., 73 pipes.
19. Flute Mixture, 3 rks., 183 pipes.
20. Contra Fagotto, 16 ft., 73 pipes.
21. Oboe, 8 ft., 73 pipes.
22. Cor Glorieux, 8 ft., 73 pipes.
23. Cornopean, 8 ft., 73 pipes.
24. Vox Humana, 8 ft., 73 pipes.

## CHOIR ORGAN.

25. Violin Diapason, 8 ft., 73 pipes.
26. Dulciana, 8 ft., 73 pipes.
27. Viol d'Orchestre, 8 ft., 73 pipes.
28. Viol Celeste, 8 ft., 61 pipes.
29. Clarabella, 8 ft., 73 pipes.
30. Unda Maris, 8 ft., 61 pipes.
31. Flute d'Amour, 4 ft., 73 pipes.
32. Piccolo Harmonic, 2 ft., 61 pipes.
33. Clarinet, 8 ft., 73 pipes.
34. Harp, 49 notes.

## ECHO ORGAN.

- (Playable from Swell manual and affected by Swell couplers and pistons.)
35. Echo Diapason, 8 ft., 61 pipes.
  36. Ethereal Viol, 8 ft., 61 pipes.
  37. Vox Angelica, 8 ft., 49 pipes.
  38. Rohr Flöte, 8 ft., 61 pipes.
  39. Chimney Flute, 4 ft., 61 pipes.
  40. Chimes, 25 notes.

## PEDAL ORGAN.

41. Resultant, 32 ft., 32 notes.
42. Open Diapason, 16 ft., 44 pipes.
43. Bourdon, 16 ft., 44 pipes.
44. Lieblich Gedeckt (from No. 12), 16 ft., 32 notes.
45. Contra Viol (from No. 27), 16 ft., 12 pipes.
46. Bass Flute (from No. 42), 8 ft., 32 notes.
47. Flauto Dolce (from No. 43), 8 ft., 32 notes.
48. Octave (from No. 1), 8 ft., 32 notes.
49. Trombone (from No. 11), 16 ft., 12 pipes.

Skinner Organ Company,  
New York City.

Gentlemen:

You may be interested to know that our Skinner Organ has been completely installed. The work was performed without the slightest hitch or inconvenience.

The organ is just wonderful, and words fail to express how charmed we are with it.

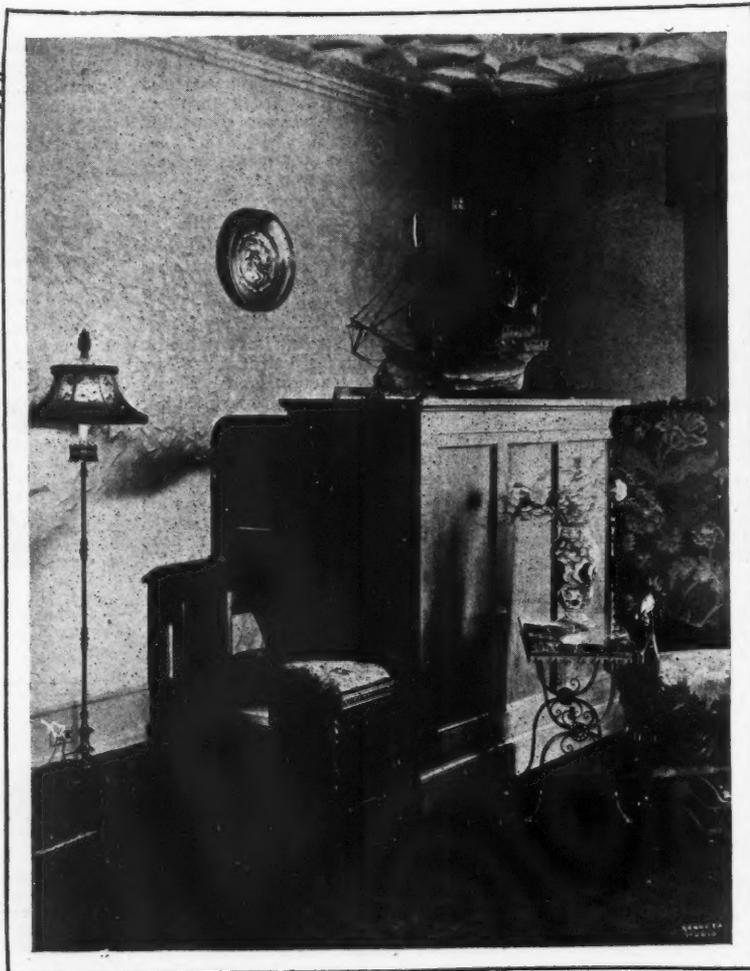
I am mighty pleased that it has worked out so satisfactorily, for, really, the organ seems to be part and parcel of the house itself, as it blends so perfectly with the surroundings of the room in which it is installed.

The Player attachment works beautifully. The expression is perfect and entirely free from any mechanical action.

Mrs. Rutherford's great pleasure and delight is to play the organ for our neighbors and guests, who are all as one—enchanted with its tone and impressed with the enjoyment it affords.

Very truly yours,

W. O. RUTHERFORD.



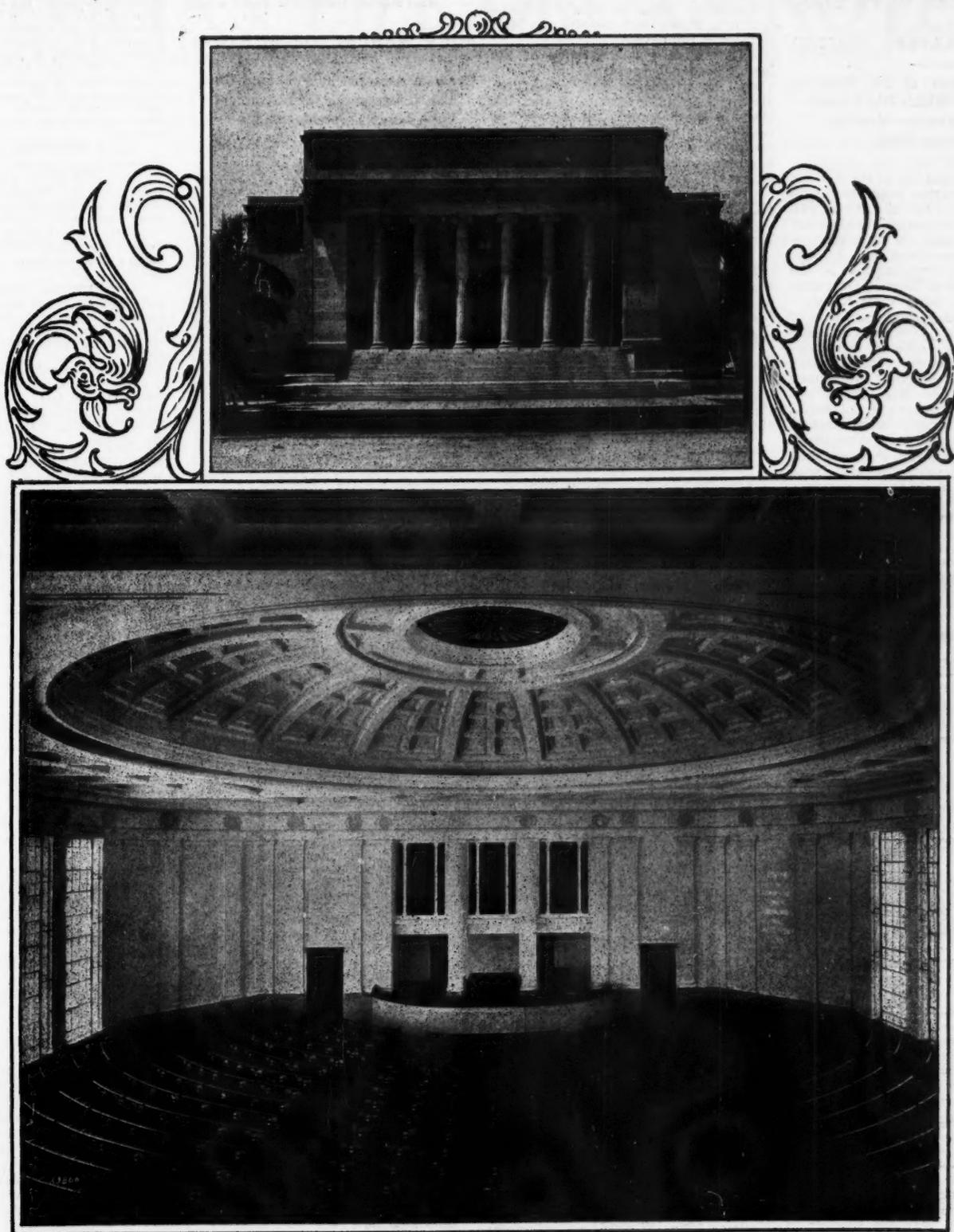
Skinner Organ Company

677 FIFTH AVENUE  
NEW YORK CITY  
ORGAN ARCHITECTS and  
BUILDERS

Churches — Auditoriums — Theaters —  
Residences

Works at Dorchester and Westfield, Mass.





There are now twelve new Skinner Organs in

## FLORIDA

The one shown above is the First Church of Christ, Scientist, Miami, Fla. Others recently installed are Scottish Rite Temple, Miami; Trinity Episcopal Church, Miami; St. Stephen's Episcopal Church (Coconut Grove), Miami; First Christian Church, Miami; Holy Trinity Church, West Palm Beach; Bethesda-by-the-Sea, Palm Beach; Riverside Baptist Church, Jacksonville; First Congregational Church, St. Petersburg; First Church of Christ, Scientist, St. Petersburg; State College for Women, Tallahassee; University of Florida, Gainesville.

# SKINNER ORGAN COMPANY

677 Fifth Avenue, New York City

Organ Architects and Builders

Churches—Auditoriums—Theaters—Residences

Works at Dorchester and Westfield, Massachusetts

**PHILADELPHIA WOMEN  
SUCCEED WITH CLUB**

**THEATER PLAYERS UNITED**

**Miss Viola Klais at the Head of  
Organization Which Has Closed  
Its Initial Season—Monthly  
Meetings Held.**

Philadelphia organists of the fair sex who play in theaters have their own organization this year, and it has just closed its first successful season after accomplishing much in the way of benefit for its members and for the profession. The organization is the Philadelphia Club of Women Organists and at its head is Miss Viola Klais.

During the four years' existence of the Fraternity of Theater Organists the women were excluded, numerous objections being offered. Last January this club decided to accept the women as an auxiliary, and Miss Klais was appointed president of the women's auxiliary of the Fraternity of Theater Organists and was advised to go ahead and select officers, which she proceeded to do, getting into touch also with those who were likely to become members.

The first meeting was held Feb. 28 at the Elks' Club. This meeting was attended by ten. The advantages and



MISS VIOLA F. KLAISS.

disadvantages of belonging to the Fraternity of Theater Organists as an auxiliary were discussed. As a result the women formed their own club. A resolution was adopted as follows: "The purpose of this club is to strive continually to raise the standard of music in the houses that depend wholly upon the organist for their musical attractions."

Meetings have been held the first Sunday in the month. There have been five meetings, the last one being on June 6, with a membership of thirty.

Charles Grakelow, director of public welfare, who was the speaker at the meeting and dinner in May, addressed the club on organizing and what was necessary to its success and progress.

The speakers at the closing meeting in June were Frank Buehler, managing director of the Stanley Company of America, and Joseph E. Fort, general manager of the West Philadelphia district. They were enthusiastic in their approval of the club and assured it of their support. Mr. Buehler offered the use of a theater and pictures for the purpose of giving Sunday night concerts and showing the correct and incorrect way of accompanying pictures.

At the June meeting Mrs. Edward Philip Linch, who is prominent in all the music clubs of Philadelphia and private organist to Mrs. E. Stotesbury, was made an honorary member.

There will be one "get together" in the summer in the form of a picnic. This will close a short but successful season until Oct. 3, at which time the club will resume monthly meetings.

Following is a list of the officers:  
President—Miss Viola Klais.  
Secretary and Treasurer—Miss Mary E. Slack.

Corresponding Secretary—Miss Ida Brandman.

Sergeant-at-Arms—Miss Julia Hunn.  
Hostess—Miss Janet Hollenback.  
Executive Board—Miss Minerva Crabtree, Miss Helen Shaplin and Miss Geraldine Bonneville.

Miss Klais is looked upon as the logical leader because of her twenty years' experience in this profession. During the short existence of the club she has given points on the proper cataloguing of music and on picture fitting, of which she is a teacher, and has read some articles on the fitting of pictures.

**FOR MOUNT HERMON SCHOOL**

**Three-Manual Estey Organ Is Ordered  
for Memorial Chapel.**

Mount Hermon School, Mount Hermon, Mass., is to have a new organ in its memorial chapel. The contract has been placed with the Estey Organ Company. There will be a three-manual console of the luminous stop type. The third manual is for an antiphonal organ. Two unified ranks of pipes, with seventeen straight ranks, make this a flexible organ for its size. The specification follows:

- GREAT ORGAN.**
1. Major Open Diapason, 8 ft., 73 pipes.
  2. Gross Flöte, 8 ft., 73 pipes.
  3. Harmonic Tuba, 8 ft., 73 pipes.
- Enclosed Section:**
4. Second Open Diapason, 8 ft., 85 pipes.
  5. Dulciana, 8 ft., 73 pipes.
  6. Gedeckt (from No. 10), 8 ft., 73 notes.
  7. Flute d'Amour (from No. 10), 4 ft., 73 notes.
  8. Octave (from No. 4), 4 ft., 73 notes.
  9. Fifteenth (from No. 4), 2 ft., 61 notes.
- SWELL ORGAN.**
10. Bourdon, 16 ft., 97 pipes.
  11. Open Diapason (from No. 4), 8 ft., 73 notes.
  12. Aeoline, 8 ft., 73 pipes.
  13. Sallcional, 8 ft., 73 pipes.
  14. Voix Celeste (Tenor C), 8 ft., 61 pipes.
  15. Gedeckt (from No. 10), 8 ft., 73 notes.
  16. Flute d'Amour (from No. 10), 4 ft., 73 notes.
  17. Piccolo (from No. 10), 2 ft., 61 notes.
  18. Oboe, 8 ft., 73 pipes.
  19. Cornopean, 8 ft., 73 pipes.
- ANTIPHONAL ORGAN.**
20. English Diapason, 8 ft., 73 pipes.
  21. Viol d'Amour, 8 ft., 73 pipes.
  22. Vox Angelica, 8 ft., 61 pipes.
  23. Clarabella, 8 ft., 73 pipes.
  24. Wald Flöte, 4 ft., 73 pipes.
  25. Vox Humana, 8 ft., 73 pipes.
  26. Chimes, 8 ft., 20 notes.
- PEDAL ORGAN.**
27. Open Diapason, 16 ft., 44 pipes.
  28. Bourdon, 16 ft., 44 pipes.
  29. Lieblich Gedeckt (from No. 10), 16 ft., 32 notes.
  30. Bass Flute (from No. 27), 8 ft., 32 notes.
  31. Flauto Dolce (from No. 28), 8 ft., 32 notes.

**Dedication at Lincoln, Ill.**

Charles Galloway of St. Louis gave the dedicatory recital June 25 on the three-manual Austin installed in the First Methodist Episcopal Church at Lincoln, Ill. This organ has forty-two stops, including an echo division. The total number of pipes is 2,550. The specification was published in the January issue of The Diapason. The organ is a gift to the church from Mr. and Mrs. W. J. Gullett. Mr. Gullett, a prominent grower of roses, is also deeply interested in the organ and was organist of the church for some years. Mr. Galloway's recital drew an audience which filled the edifice. His program consisted of the following: Concert Overture, Maitland; Rural Sketches, Nevin; Caprice, "The Brook," Dethier; "Variations on a Scotch Air," Buck; "A Summer Morning," Kinder; Scherzo-Cantabile, Lefebure-Wely; Evensong, Johnston; Toccata in F, Crawford.

**Dunham to Youngstown, Ohio.**

Rowland W. Dunham, F.A.G.O., who for the last year has been acting as organist and choirmaster of the Fountain Street Baptist Church at Grand Rapids, Mich., has accepted an offer of the position of organist and choirmaster at the First Presbyterian Church of Youngstown, Ohio. He will assume his duties there early in September. Emory L. Gallup, who presides regularly over the Grand Rapids organ, a large Skinner in one of the most beautiful edifices in this country, has been studying in Europe and returns this month from his leave of absence. Mr. Dunham, who formerly was at Columbus, Ohio, and then at Montclair, N. J., is well-known both as an organist and a composer.

**PITTSBURGH CHURCH  
BUYS A LARGE AUSTIN**

**FOUR-MANUAL OF 64 STOPS**

**Contract Awarded by East End Christian Congregation for Instrument  
—Large Three-Manual for  
Baton Rouge, La.**

One of a number of important contracts won by the Austin Organ Company in the last month is for a four-manual of sixty-four stops for the East End Christian Church of Pittsburgh, Pa. The entire instrument will be enclosed.

Following is the specification:  
**GREAT ORGAN (Enclosed).**

- Bourdon, 16 ft., 17 pipes, 73 notes.
  - First Diapason, 8 ft., 61 pipes.
  - Second Diapason, 8 ft., 73 pipes.
  - Doppel Flöte, 8 ft., 73 pipes.
  - Gemshorn, 8 ft., 73 pipes.
  - Octave, 4 ft., 61 pipes.
  - Harmonic Flute, 4 ft., 61 pipes.
  - Super Octave, 2 ft., 61 pipes.
  - French Horn, 8 ft., 73 pipes.
  - Contra Tuba, 16 ft., 97 pipes.
  - Harmonic Tuba, 8 ft., 73 notes.
  - Tuba Clarion, 4 ft., 73 notes.
  - Harp Celesta (from Choir), 8 ft., 61 notes.
- Cathedral Chimes (from Echo), 20 notes.**  
Tremulant.

**SWELL ORGAN.**

- Gemshorn, 16 ft., 73 pipes.
  - Violin Diapason, 8 ft., 73 pipes.
  - Viola d'Orchestre, 8 ft., 73 pipes.
  - Viola Celeste, 8 ft., 61 pipes.
  - Echo Sallcional, 8 ft., 85 pipes.
  - Rohr Flöte, 8 ft., 73 pipes.
  - Violina, 4 ft., 73 pipes.
  - Flauto Traverso, 4 ft., 73 pipes.
  - Echo Sallcet, 4 ft., 73 notes.
  - Dolce Cornet (3 ranks), 183 pipes.
  - Contra Oboe, 16 ft., 85 pipes.
  - Oboe, 8 ft., 73 notes.
  - Cornopean, 8 ft., 73 pipes.
  - Vox Humana (separate swell-box), 8 ft., 73 pipes.
  - Clarion, 4 ft., 73 pipes.
  - Harp Celesta (from Choir), 8 ft., 61 notes.
- Tremulant.

**CHOIR ORGAN.**

- Melodia, 8 ft., 73 pipes.
  - Viola d'Amore, 8 ft., 73 pipes.
  - Quintadena, 8 ft., 73 pipes.
  - Dulciana, 8 ft., 73 pipes.
  - Unda Maris, 8 ft., 61 pipes.
  - Celestina, 4 ft., 61 notes.
  - Unda Maris, 4 ft., 49 notes.
  - Flute d'Amour, 4 ft., 73 pipes.
  - Dulciana Mixture (3 ranks), 183 pipes.
  - Clarinet, 8 ft., 73 pipes.
  - English Horn, 8 ft., 73 pipes.
  - Harp Celesta (Deagan Grade A), 8 ft., 61 bars.
- Tremulant.

**ECHO ORGAN.**

- Echo Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Echo Gedeckt, 8 ft., 85 pipes.
- Echo Flute, 4 ft., 73 notes.
- Ethereal Mixture (3 ranks), 183 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Cathedral Chimes (pp), Deagan Grade A (A to A), 25 tubes.
- Harmonic Tuba, 8 ft., 73 notes.

**PEDAL ORGAN.**

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 56 pipes.
- Gemshorn, 16 ft., 32 notes.
- Echo Bass, 16 ft., 12 pipes, 32 notes.
- Octave, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Echo Flute, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Fagotto, 16 ft., 32 notes.
- Tuba Profunda, 16 ft., 32 notes.
- Harmonic Tuba, 8 ft., 32 notes.
- Tuba Clarion, 4 ft., 32 notes.

The contract for a large three-manual organ, with forty-eight speaking stops, has been awarded to the Austin Organ Company by the First Presbyterian Church of Baton Rouge, La. The specification is as follows:

**GREAT ORGAN.**

- First Open Diapason, 8 ft., 73 pipes.
- \*Second Open Diapason, 8 ft., 73 pipes.
- Viola de Gamba, 8 ft., 73 pipes.
- Flauto Major (Pedal ext.), 8 ft., 73 notes.
- \*Melodia, 8 ft., 73 notes.
- Octave, 4 ft., 73 pipes.
- Wald Flöte, 4 ft., 73 pipes.
- Tuba Harmonic, 8 ft., 73 pipes.
- \*French Horn, 8 ft., 73 notes.
- Cathedral Chimes (prepared for).
- Great Organ Tremolo electrically driven.

\*Interchangeable with Choir organ.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Tibia Clausa or Stopped Diapason, 8 ft., 73 pipes.

- Viola d'Orchestre, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Echo Sallcional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Mixture (3 ranks), 61 notes.
- Double Oboe, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 61 notes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Violin Diapason, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Rohr Flöte, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp (prepared for).
- Tremolo.

**PEDAL ORGAN.**

- Sub Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Bourdon Grande, 16 ft., 44 pipes.
- Bourdon Amabile (Swell), 16 ft., 32 notes.
- Violoncello (Great), 8 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Fagotto (Swell), 16 ft., 32 notes.
- Tuba Profunda, 16 ft., 32 notes, 12 pipes.

Preparation is to be made in the console for an echo organ of six stops. The echo is to be a floating division, playable from the choir or the swell.

**CARL AND CLIFTON CONFER**

**Noted Orchestral Conductor to Lecture at Guilman School.**

Dr. William C. Carl sailed on La France June 26, going directly to Paris. During the trip he conferred with Chalmers Clifton, conductor of the American Orchestral Society, who, with Mrs. Clifton, was a passenger. Mr. Clifton will begin his series of lecture-conferences on the orchestra at the Guilman Organ School early in the fall term. Each one will be illustrated by artists from the orchestra. The illustrations will show the possibilities of each instrument as well as the passages to be avoided. These lecture-conferences will be of inestimable value to organ students, not only in the study of orchestration but in organ registration as well.

Dr. Carl attended a reunion of the Guilman and Bonnet families at dinner July 4 at Margury's. Mr. and Mrs. Clifton were also guests at the dinner. After spending several weeks in Switzerland, Dr. Carl will return to New York the latter part of September.

**Mrs. Thomas Takes New Post.**

Virginia Carrington Thomas had a busy month in June, giving nine recitals and completing her coast-to-coast tour. She arrived in Jacksonville, Fla., July 4, to take up her duties for the year at the First Baptist Church there. An eight-column headline appeared in one of the evening papers, welcoming her to Jacksonville, followed by an interview with the pastor of the church, and Mrs. Thomas, and as a result her Sunday evening recitals are being played to capacity audiences. In addition to her recital and church work next year, Mrs. Thomas has been elected dean of the newly organized Florida chapter of the A. G. O. Mrs. Thomas' next appearance in recital will be at the Philadelphia Sesquicentennial, Aug. 27, when she will play a program of all-American composers, including the first complete performance of her own symphony.

**Jessie Willy Gives Recital.**

The beautiful Quigley Memorial Chapel furnished an appropriate setting for an organ recital July 7 by Jessie Willy of the Bush Conservatory faculty, and Miss Willy's program was well chosen for the setting. She opened with the exquisite "Stunde der Weihe" ("Hour of Devotion") by Bossi. Amid the calm and peace of the sanctuary, with many nuns in the audience, one was made to feel that it was indeed an hour of devotion. Swinging from the solemnity of the Bossi number into a lighter vein, Miss Willy played "Midsummer Caprice," by Johnston; "Contrasts," by J. L. Browne, and the allegro from the Second Symphony by Widor. Miss Willy closed her program with a group by Bonnet, in which the "Lied des Chrysanthes" stood out like a gem. The "Caprice Heroique" furnished a climax to a well-rounded program.

# AEOLIAN PIPE ORGAN NOTES

A Monthly Publication for Organists, with Special Reference to Residence Organs—RICHARD LEONARD, Editor

THE AEOLIAN COMPANY, PIPE ORGAN DEPARTMENT, FRANK TAFT, General Manager AEOLIAN HALL, NEW YORK

## ORGANS OF GREAT SIZE BUILT BY AEOLIAN IN AMERICA'S FINEST HOMES

Many Aeolian Residence Pipe Organs  
Are Numbered Among the Largest  
of Any Type In This Country

Even though many of its instruments are installed in residences where space is limited, The Aeolian Company builds Pipe Organs of every size and description, many of them of great size and tremendous resources.

The fact that a Pipe Organ is built for a residence does not necessarily mean that its specifications must be curtailed. It is an interesting fact that some of the largest organs in this country are those installed by The Aeolian Company in private homes. Some of the most notable of these are in residences in the following cities:

### NEW YORK

4 Manuals 75 Stops

### PHILADELPHIA

4 Manuals 94 Stops

### ROCHESTER

4 Manuals 126 Stops

3 Manuals 80 Stops

### WILMINGTON, DEL.

4 Manuals 94 Stops

### GLEN COVE, N. Y.

4 Manuals 97 Stops

### CHICAGO

3 Manuals 71 Stops

### ATLANTA

4 Manuals 92 Stops

### LOS ANGELES

4 Manuals 68 Stops

### OAKDALE, N. Y.

4 Manuals 120 Stops

### CLEARWATER, FLA.

3 Manuals 68 Stops

Some of these Organs are, of course, installed in homes of such palatial size that the Aeolian designers were given almost unlimited scope. The Organ of 126 Stops in Rochester is probably the largest residence Pipe Organ in the world. That in Oakdale, N. Y., is a close second with 120 Stops. Both are noble instruments, of resources and power that would be remarkable regardless of their place. Several Aeolian Pipe Organs in residences are equipped with 32 foot Open Diapason Stops.

Irrespective of size or space, however, Aeolian Pipe Organs are never over-assertive. The blend is always perfect and the voicing throughout has the refinement necessary to a home.

## STUDENTS AT AEOLIAN HALL

Pupils of Harold Gleason and Pietro Yon Hear Duo-Art Records

Two groups of aspiring young organists accompanied their masters to Aeolian Hall recently to hear the Duo-Art Records made by famous artists. Harold Gleason, the Director of Organ at the Eastman School of Music at Rochester and private organist to Mr. George Eastman, came with his pupils so that they might hear his playing as it is reproduced on the Aeolian Pipe Organ.

A few days previous, Pietro Yon, the noted Italian concert organist and composer, had brought about fifteen

## AEOLIAN ORGAN IN NEW YORK HOME OF CHARLES M. SCHWAB



of his students in for the same purpose. Most modern teachers and music educators agree that Duo-Art Records are among the most valuable means of instruction available. They are an inspiration to the student and a great incentive to practice and work.

Mr. Yon's visit was also the occasion of a farewell to his class. He sailed a few days later for Italy where he will spend the summer. He is Honorary Organist to the Vatican.

The students listened to several of Mr. Yon's Duo-Art Records of his own compositions. At his suggestion they also heard one of the last Duo-Art Records made by Enrico Bossi, just before his death. It was the late organist's playing of his own "Scherzo in G-Minor." Mr. Yon pronounced it a very fine roll—a living record of the art of his great compatriot.

Mr. Yon told of his own experiences in recording Duo-Art Records. "It was one of the severest tests that I remember to have undergone," he said. "The organist must be at his very best when he sits down at this organ to record his playing. It is much more exacting than merely playing for an audience, where slight slips and false notes may pass unnoticed, except by a very few. For this instrument there is nothing that may pass by—no mistakes to be forgiven. Everything that the organist does is instantly recorded and preserved."

Most thrilling of all Mr. Yon found listening to his records afterward. He felt that then the organist reaped a real reward for a fine performance.

Among the other noted organists visiting Aeolian Hall recently are Edwin Arthur Kraft, Ralph Kinder, Rollo Maitland, Palmer Christian, Charles Henry Doersam and William H. Barnes.

## AEOLIAN ORGANS ON RADIO

Stations In All Parts of Country  
Broadcast Their Music

Radio stations in all parts of the United States are broadcasting the music of Aeolian Pipe Organs. It has been found that these instruments are heard to great advantage on the air, due to the purity of their tone and the superior Aeolian method of voicing. The true organ tone, generally so difficult to retain in the broadcasting process, comes over with great clarity and fidelity when Aeolian Pipe Organs are played.

Station WHAP, New York City, broadcasts twice weekly from the Aeolian Pipe Organ in the residence of W. H. Taylor. In Los Angeles, The Aeolian Company of California, broadcasts a program from their studio organ on Friday and Sunday evenings, from eight to nine, over Station KFI.

The Aeolian Pipe Organ in the studio of M. Steinert & Sons, in Springfield, Mass., is heard regularly over Station WBZ. The studio organ of Sherman, Clay & Company, in San Francisco, has been broadcast regularly over KGO, while that of the Dreher Piano Company, of Cleveland, was heard over WEAR.

Atlanta, Ga., has heard the Aeolian Pipe Organs in the residences of Howard and Asa G. Candler, Jr., through Station WSB. An Aeolian Organ in the residence of J. W. Jenkins, in Kansas City, is broadcast over Station WDAF.

Mr. R. H. Combs, of Toronto, is installing an Aeolian Pipe Organ in his residence. On its completion it will be heard regularly over CKNC, the largest broadcasting station in Canada.

[ADVT.]

## NEW BRUNSWICK ORGAN SOON TO BE INSTALLED

FOR N. J. COLLEGE FOR WOMEN

Four-Manual Aeolian Pipe Organ  
Will Be Placed in Beautiful New  
Georgian Chapel

The great Aeolian Pipe Organ ordered for the New Jersey College for Women, at New Brunswick, N. J., has been completed by The Aeolian Company and is soon to be installed. It will be placed in the beautiful new chapel that has been in the course of construction for the past year.

A bequest of a large sum of money made possible the erection of the chapel. Part of the sum was set aside for the Aeolian Pipe Organ.

The instrument is of majestic size, a typical example of Aeolian Pipe Organ construction. It comprises four manuals, with 12 Stops in the Great Organ, 19 in the Swell, 13 in the Choir, 17 in the Pedal, 7 in the Solo and 4 in the Echo. Individual Harp, Chimes and Piano Stops, which may be coupled to any manual, bring the total to 75 Stops.

Provision is made in the Organ for 31 additional Stops, 17 of which comprise an Orchestral Organ. These Stops will be added in the future, when additional bequests and endowments are available, making the instrument one of the largest and most resourceful in this country.

An important feature of the Organ will, of course, be the Duo-Art Reproducing Action.

The New Jersey College for Women is affiliated with Rutgers College. The new chapel, an exquisite example of Georgian architecture, has a magnificent place on the campus. It stands on the hills bordering the river, just outside of New Brunswick.

The Organ will be placed behind the chancel, where it may be used advantageously for academic ceremonies. One of its most important uses, however, will be in connection with the classes in music and music appreciation. The students will be enabled to listen to the Duo-Art Records of the finest music, as it is interpreted by the world's great organists.

## ORGAN IN MANVILLE HOME

Residence Designed by Donn Barber  
Has Aeolian Instrument

The installation of an unusually beautiful and effective Aeolian Pipe Organ has recently been completed in the new home of Mr. H. Edward Manville, President of the Johns-Manville Company. The residence, in Pleasantville, N. Y., is one of the last creations of the late Donn Barber, the famous American architect.

Mr. Barber gained an international reputation through his work. In his youth he was an organist, and throughout his life he was keenly interested in music, particularly the organ. When designing the Manville home, he gave special attention to the plans for the Organ, cooperating with The Aeolian Company to secure an ideal installation.

## Stokowski Making Duo-Art Record

Leopold Stokowski, the Conductor of the Philadelphia Orchestra, who is retained by The Aeolian Company to assist in the development of Aeolian Pipe Organs, is now making an arrangement for this Organ of Debussy's "Prelude to the Afternoon of a Faun." The interpretation of this work is one of Mr. Stokowski's most notable achievements as an orchestral conductor.

## Chorale Preludes

By PERCY SHAUL HALLETT F. A. G. O.  
Paper read at the Pacific coast organists' convention, Pasadena, Cal.

Of late years the thoughtful organist must have noticed a very wide increase in the use of the chorale prelude. Not only are our best composers turning their attention to this beautiful form of composition, but they are finding their reward by the inclusion of these works, quite frequently, in the programs of the most distinguished artists, besides having the satisfaction of knowing they are used largely by organists of every degree of attainment in many countries, notably America, England and Germany. This we may regard as a most encouraging fact, showing, as it does, a tendency toward a real spiritual uplift in music discoursed by our beloved instrument and a recognition of the artistic beauty which is disclosed by so many of the preludes with which organ literature has been enriched.

Also it has directed attention to the hitherto shamefully neglected volumes of these works left to posterity by the great Leipzig cantor. For in the general mind and knowledge fugues and the B minor Mass were for a century almost the only things associated with the revered name of Johann Sebastian Bach. Yes, truly, they are a goodly heritage. Yet now there is slowly being unearthed an almost unending wealth of purest beauty contained in the immortal chorale preludes. Many writers and lecturers have found this subject a helpful one to ask their professional brethren to study with them and I have been helped in this respect by Dr. Hull and Dr. Macpherson in lectures delivered just before the great war. This in due acknowledgment. The latter says: "There are few purer art forms than that of chorale preludes," adding the remark of a great musician: "They can do no one any harm," which is a characteristically negative English expression of high praise.

After Bach, whose superlative genius overshadowed many works of real merit by his contemporaries, we have a long wait until Brahms, in his ripened experience, gave us the set of eleven beautiful preludes. Again a pause and then in our own day Max Reger and Sigfrid Karg-Elert, closely followed, in example, by Hubert H. Parry, have initiated the revival in this form of composition to which I have the honor to direct your attention for a short time today.

Perhaps one of the most important points to consider on this question is the attitude of the public to the chorale prelude, and my observation senses a distinct and encouraging, almost a surprising, appreciation of this art form. This may be due partly to the flexibility of form which is applied to the preludes and to the great range of emotion which they carry. "O Man, Bewail Thy Fearful Sin," "Glory to God in the Highest," "Sleepers, Wake, a Voice Is Calling," "Out of Deep Need I Cry Unto Thee" may be cited as examples of contrasting sentiment, but this merely scratches the surface, as they run the whole gamut of human emotion, and appeal to a man's better self, for, as Milton says, they "Bring all heaven before mine eyes."

I have placed Sir Hubert Parry's name with those two other great men—greater in this respect, perhaps, because I think that he, more than any other one man, has been instrumental in making the chorale prelude intelligible to the average organist. His writing is get-at-able from a technical point of view and, as Macpherson expresses it, his preludes "show the evidences of a mind and intellectuality of the highest order, combined with a sincerity of purpose and loftiness of aim that are at once the envy and admiration of his countless friends." This was said in reference to Parry's first set of seven preludes. Before his death he further enriched organ literature with a second set of seven, including one of great beauty on "Eventide" and a glorious maestosissimo full organ setting on "St. Thomas."

Another set which I believe will do

fine missionary work for the chorale prelude is that by T. Tertius Noble, which the A. P. Schmidt Company is now publishing. "Fine music, done in a big way," says Mr. Lester in The Diapason of the latest numbers, "Dun-dee" and "Picardy," while Mr. Milligan speaks very highly of the others in the same set, selecting "Rockingham" as "a little gem, a bit of serene and exalted thinking of the highest order." They are not lengthy, the earlier ones having three pages and the latter ones four, and the reviewers, American and English, agree in an Oliver Twist appetite for this fare and call for "more."

It is interesting to compare the ways in which musicians describe the chorale prelude. One realizes that they are saying the same thing in varying ways, that thing being the highest appreciation for them. Let me quote two examples:

Mr. Milligan writes: "Much more than a theme with variations; it is a mood picture, a development of the musical theme rather than a mere embellishment of it. Will these sincere and unaffected pieces of real music be lost in the uproarious flood of pretentious piffle?"

Dr. Macpherson, speaking of Bach, says: "He took quite a fresh standpoint. His predecessors had for the most part used the melody as their only source of inspiration, whereas Bach always looked to the words for guidance in his treatment. The result is that we arrive at his very soul in these compositions, which can be regarded as an epitome of his whole work."

Another thought comes to my mind as I write. I do not remember to have heard a chorale prelude badly rendered in a public presentation. Possibly there has been insufficiency, but by and large the rendering of these works is accompanied by a careful musical reverence which speaks the attitude engendered in a player by this form.

And now a few words on those giants, Max Reger and Karg-Elert. It is unfortunate that their music is so forbidding in appearance. Crowded with accidentals, often with curious time signatures such as 2/8, 7/8, 8/8, and looking very "black," they dissuade many an organist from delving farther than a first glance into their beauties. Of course, some of their work is distinctly difficult, but there is a lot of it that appears more difficult than it really is. Those who remember studying their Bach thirty or forty years ago will recognize this and mentally compare the unhelpful editions which were alone obtainable at that time with the "de luxe" editions the present generation enjoys, thanks to the enterprise of our editors and publishers. Perhaps a way may be found of clarifying the notation of these two modern writers, for as with Bach, so with them today,

"Beneath a frowning Providence  
There hides a smiling face,"  
or if you like,

"The bud may have a bitter taste  
But sweet will be the flower."

I confess that I have not yet taken my own medicine in the case of Max Reger, but in Karg-Elert I find an unending source of delight. Comparing the two, may I again quote Macpherson, who says in an illuminating paragraph: "It has been left to two young giants, Reger and Karg-Elert, to reproduce the texture and polyphony of J. S. Bach in modern harmonic idiom. It must be admitted that in many instances Karg-Elert's music seems to resemble Reger's after the latter's has been smoothed out with a hot iron. Max Reger has produced the idiom which Karg-Elert has adopted to a large extent. Though both of these composers frequently employ a chromatic phraseology, Karg-Elert seems to furnish his progressions with diatonic joints. He is smoother and less angular than Max Reger, whose occasional angularity, however, denotes great strength and determination."

Speaking of Karg-Elert Dr. Hull says: "In inspiration he ranks as an absolutist rather than a romanticist, although there is much that is romantic in his works. He has made the chorale prelude throb again with robust

life, but he is distinctly modern. One suspects him at times of thinking in the twelve-note scale and I am afraid he is not altogether blameless in the direction of 'sex-tonal' walking," quoting "Clair de Lune," Op. 72, as an interesting example. "His greatest strength lies in his harmony. The beauty of his long-drawn harmonic web is truly enchanting, while in the direction of phrasing and rhythm he is indeed a bold innovator." To this I may add he shows a most enterprising spirit in the matter of registration. We hardly like to try some of his combinations at first thought, but do it and notice how fitting they are to the passages he presents.

But not all men think alike, or if in the main they agree certain important modifications are demanded. To be fair, let me quote Dr. E. C. Bairstow, who in 1916 in a lecture says of these two men: "Cleverness unlimited, power misused in Reger and sentiment in Karg-Elert. Notes for the sake of notes, much noise and bustle covering up paucity of ideas. Poor themes developed on mechanical lines, little real inspiration or uplifting tendency." But later he says they "are admittedly the leading German composers of organ music of today. Their reverence for the chorale and for Bach places them at their best in the chorale prelude." This latter paragraph is quite a comeback after the first quotation. The sting of the great war then approaching the end of its second year possibly colored the first one, especially in the expression "power misused," and we can but admire the generous tribute of the second one, written amid such trying circumstances by one of the most gifted and highly respected English musicians.

Macpherson reminds us that Mendelssohn in a letter to one of his friends expressed "a great excitement at having at last discovered the right stops on which to play one of the Bach chorale preludes." With this authoritative opinion on the importance of registration we may consider that point to be of first importance, exceeding that of technical correctness, although of this latter we must necessarily demand a sufficiency as a sine qua non. Mendelssohn's work in introducing or encouraging Bach's music in England is a matter of record. Macpherson gives us another striking saying of his in speaking of Bach's setting of the communion hymn "Schmücke dich"; to Schumann Mendelssohn said: "If life were to deprive me of hope and faith this one chorale would bring them back." Macpherson adds: "Perhaps he would have said something good, too, of Brahms' setting. It is a work of serene beauty."

I think you will have already gathered that in my judgment a study of chorale preludes is co-incident with a growing musicianship, a deepening of the artistic insight and a strengthening of the spirit of enterprising emulation amongst the members of our profession. Our audiences are interested, especially when you play the chorale to them before you commence the prelude. They can then recognize the "subject" more clearly, and interest is sustained if the organist is careful to clarify his playing with intelligent phrasing. For you must study the phrasing in these works; that more than aught else is a crying necessity in these days of digital surprises and noisy ponderosity. Your auditors quickly tire of these things and begin to read their programs rather than listen with that intelligent expectancy, the presence of which is in some unknown way quickly conveyed to the player; and who is there among us whose heart does not burn as he gets "the feeling" of his audience?

Some of you will have noticed that the use of the C clefs is being called for by some composers. Are Brahms' preludes used less than they should be because use is made of these clefs? There are six charming preludes by Ethel Smyth, talented English lady, one of which has the pedal part, playing the melody, written in the tenor clef throughout, and also using the alto clef a little. These clefs are also used freely in the other numbers. They

help to clarify the look of the music, ledger lines being comparatively seldom necessary. Why do we tolerate the C clef placed on the third space in some of our choir music? One musician has aptly described this irritation as "conceived in ignorance and born of laziness." It does away with one's view of the "great staff" of eleven lines from which all our clefs are placed, and the octave transposition is just as necessary as with the G clef. I know of no greater irritation than to be fooled by that thing. Pardon this digression.

Now to sum up. How do the chorale preludes help us?

By presenting subjects of musical worth and of historical interest and of a growing familiarity.

By the obvious sincerity of purpose and high ideals with which the composer approaches his task.

By demanding the same of the player.

By calling for the best a man has in their presentation—phrasing, registration and musical reverence.

By their special appropriateness for our instrument.

By their complete range of emotional appeal in its best sense.

By the example of Johann Sebastian Bach.

I will name a few preludes which among others are well worth attention: "Rock of Ages," and others, by George Burdett.

"St. Flavian," Seth Bingham (Gray).  
Two Plainsong Melodies, Dr. Pierce (Ditson), and many similar compositions by this notable plainsong enthusiast.

Three by John E. West (Novello), "Heinlein," Wallace.

Two sets of three each, Ethel Smyth (Novello).

Two sets of seven each, Sir Hubert Parry (Novello).

Five by T. T. Noble (A. P. Schmidt Company).

Op. 78, and Op. 65, Karg-Elert.

Three Psalm Preludes, Herbert Howells.

Two sets, including "St. Mary," Dr. Charles Wood (Stainer & Bell).

Three—"St. Peter," "Darwell's 148th," and the Tallis Theme, Harold Darke (Novello).

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Have you noticed the rapidly increasing number of new links in the chain of notable Estey Organs? From Coast to Coast churches, schools, fraternal orders, and private owners are turning to Estey for three and four manual instruments.

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Canton, N. Y.	St. Lawrence University	Four Manual
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New York City	Church of Blessed Sacrament	Four Manual
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Boston, Mass.	Modern Theater*	Three Manual
Framingham, Mass.	Grace Congregational Church	Three Manual and Echo
Mt. Hermon, Mass.	Mt. Hermon School	Three Manual
Springfield, Mass.	Masonic Temple	Three Manual
Chicago, Ill.	College of American Surgeons	Three Manual
Chicago, Ill.	Masonic Temple Corporation	Three Manual
Easton, Pa.	First Presbyterian Church	Three Manual
Johnstown, Pa.	Memorial Baptist Church	Three Manual
Philadelphia, Pa.	St. Agatha's R. C. Church	Three Manual
Sharon, Pa.	First Presbyterian Church*	Three Manual
Cincinnati, O.	Walnut Hills Baptist Church	Three Manual
Columbus, O.	First Baptist Church	Four Manual
Dayton, O.	First Evangelical Lutheran Church	Four Manual
Youngstown, O.	St. Patrick's R. C. Church	Three Manual
Glendale, Cal.	First Baptist Church	Three Manual
Palo Alto, Cal.	Castilleja School	Three Manual
Sacramento, Cal.	Memorial Auditorium	Four Manual
San Jose, Cal.	Scottish Rite Temple	Three Manual and Echo
Detroit, Mich.	Faith Lutheran Church	Three Manual
Okmulgee, Okla.	St. Anthony's Church	Three Manual
Harrodsburg, Ky.	Christian Church	Three Manual
Orlando, Fla.	First Church of Christ Scientist	Three Manual
Orlando, Fla.	Residence, G. F. Freymark	Three Manual
Scarsdale, N. Y.	Residence, W. H. Aldridge	Three Manual

\*Rebuild

## ESTEY ORGAN COMPANY

BRATTLEBORO



VERMONT

## WORCESTER CHURCH TO HAVE BIG SKINNER

### SCHEME FOR WESLEY M. E.

**A. Leslie Jacobs, Who Assumes the Position of Organist in September, Will Preside Over a Large Four-Manual.**

A. Leslie Jacobs, who leaves the First Presbyterian Church of Wheeling, W. Va., to go to Wesley Methodist Episcopal Church at Worcester, Mass., is to preside over a new four-manual Skinner which is under construction at the Boston factory. The contract was signed recently and installation of the instrument is to be completed early in 1927. Mr. Jacobs goes to his new position early in September. The organ was designed by Mr. Jacobs with the assistance of William E. Zeuch, vice-president of the Skinner Organ Company. It will have a total of 4,154 pipes and seventy-three stops, including a few duplications. There will be thirty-two couplers, sixty-one combination pistons and a full complement of pedals, etc.

Following is the specification of the instrument:

#### GREAT ORGAN.

Diapason, 16 ft., 61 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Claribel Flute, 8 ft., 61 pipes.  
String Celeste (2 ranks), 8 ft., 122 pipes.  
Erzähler, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture (4 ranks), 244 pipes.  
\*Ophicleide, 16 ft., 61 pipes.  
\*Tuba, 8 ft., 61 pipes.  
\*Clarion, 4 ft., 61 pipes.  
Harp (from Choir), 8 ft., 61 steel bars.  
Celesta, 4 ft.  
Chimes (from Echo).

\*On high pressure in Choir box.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Voix Celeste (2 ranks), 8 ft., 134 pipes.  
Gamba, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture (3 ranks), 183 pipes.  
Waldhorn, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

#### CHOIR ORGAN.

Gamba, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Kleine Erzähler (2 ranks), 8 ft., 134 pipes.  
Flute, 4 ft., 73 pipes.  
Nazard, 2½ ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Harp, 8 ft., 61 bars.  
Celesta, 4 ft., 61 bars.

#### SOLO ORGAN.

Orchestral Flute, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft.  
French Horn, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Tuba Mirabills (20-inch wind), 8 ft., 73 pipes.

#### ECHO-ANTIPHONAL ORGAN.

Diapason, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Tromba, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes, 25 tubes.  
Tremolo.

#### PEDAL ORGAN.

Diapason (lower 12 resultant), 32 ft., 32 notes.  
Diapason, 16 ft., 56 pipes.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 56 pipes.  
Echo Bourdon (from Swell), 16 ft., 61 notes.  
Waldhorn (from Swell), 16 ft., 61 notes.  
Gamba (from Choir), 16 ft., 61 notes.  
Octave (aug. from Diapason, 16 ft.), 8 ft., 61 notes.  
Gedeckt (from Bourdon), 8 ft., 61 notes.  
Still Gedeckt (duplexed), 8 ft., 61 notes.  
Flute (from Bourdon), 4 ft., 61 notes.  
Super Octave (from Bourdon), 4 ft., 61 notes.  
Bombarde, 32 ft., 32 pipes.  
Trombone, 16 ft., 56 pipes.  
Tromba (from Trombone), 8 ft., 61 notes.  
Clarion (from Trombone), 4 ft., 61 notes.  
Chimes (duplexed from Echo).

## DUNHAM DEFIES THE HEAT.

### Recital of Highest Quality at Chicago Methodist Temple.

Although it was the hottest day of the year, Arthur Dunham had an audience of goodly numbers and still better enthusiasm for a recital at the Chicago Methodist Temple on the afternoon of July 21, when he played under the auspices of the Bush Conservatory, on whose faculty he is head of the organ department. The recital offered a fair example of the best in organ playing as it is cultivated today in Chicago. As one hears the exquisite color work and notes the agile technique and the force of this player, one wonders that Mr. Dunham was not heard oftener until the last year or two in recitals and that he ever strayed to other gods than the one of the organ. For he has style, force, temperament and all the equipment of the virtuoso.

The program opened in orthodox fashion with the Bach Fantasie and Fugue in G minor, played with virility and in a way to maintain interest. The other Bach numbers were the adagio and dolce from the Third Trio-Sonata, which was made to appear most lovely on the fine Skinner organ, and the Passacaglia. Clokey's "Mountain Sketches" gave variety and presented examples of present-day American or-

gan writing. Mr. Dunham interpreted them beautifully and made them rare little classics. A charming color piece was the Scherzo "Fete des Fees" by Marsh, which is to be commended to anyone with an organ that has resources for orchestral interpretation. Three of the "Hours in Burgundy" by Jacob were presented, and the last one, "Rain," made such an impression that Mr. Dunham was persuaded to repeat it. The great Finale from Franck's "Grande Piece Symphonique" made a strong closing selection.

Mr. Dunham can hardly be accorded a more eloquent commendation than a statement of the fact that he held his audience to the last note despite the discomforts of a temperature of 97 degrees.

### Lemare's Hands Are Pictured.

"Hands that paint colors in music" is the heading the San Francisco Call places over a series of interesting pictures of the hands of Edwin H. Lemare at the console in its issue of June 21. The pictures show Mr. Lemare making various changes in combinations, also in "thumbing," etc. In addition to the pictures, which cover three of the eight columns of the front page, there is a display head on how Mr. Lemare produces various colors on the organ. Mr. Lemare, who is municipal organist of Chatta-

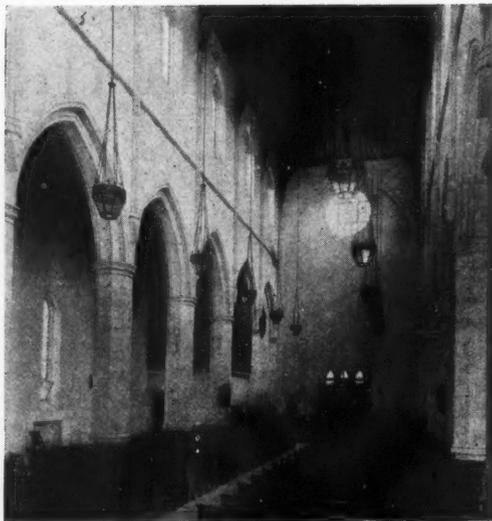
nooga, Tenn., has been in San Francisco rehearsing the orchestra for the Shrine music drama to be produced at the grove near Redwood City.

### Goes to Shreveport Church.

Dr. Frederic A. Dunster assumed the duties of organist and choir director of the First Presbyterian Church of Shreveport, La., July 4. Dr. Dunster received his musical education at Trinity College, London, and studied under Dr. Gordon Saunders, Dr. Joseph Bridge and Edward Silas. He went to Shreveport from Mobile, Ala., where he was organist and choir director of the Government Street Presbyterian Church and the Jewish synagogue. Dr. Dunster received the degree of doctor of music from the University of New York.

### Wins Eddy Scholarship.

Miss Marjorie Woodring won the Clarence Eddy scholarship this year at the Chicago Musical College. This talented young woman is from Denison, Tex., and after being with Mr. Eddy a few summers ago she continued her studies in New York with Pietro A. Yon. For her scholarship examination this summer Miss Woodring chose the Toccata and Fugue in D minor by Bach and the entire "Sonata Romantica" by Yon, both of which she played from memory.



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How John C. Deagan Has Labored to Standardize Pitch and to Amplify the Resources of the Organ

Working quietly from year to year either in his large factory on the north side of Chicago or in his laboratory in California, where he spends the winter months, is a man who has made most valuable contributions to the world of organ music in his own field. He has devoted his life to the invention and perfection of chimes, harps and other percussion stops, features without which no American organ of today is considered complete. John C. Deagan has done all this without blare of trumpets or—to make the figure more apropos—without the ringing of bells. But his contribution to the modern organ is none the less one of the important developments of this century, which has been marked by so many inventions which have revolutionized organ construction. There are few men whose achievements or whose personality are as interesting as that of Mr. Deagan, although we do not recall that he has ever appeared as a speaker at a convention of organists.

Mr. Deagan, enjoying a full measure of health and mental alertness, and a keen, inquiring mind, was from boyhood a musician of more than ordinary ability. His chosen instrument was the clarinet, and by diligent application he had at 20 earned an enviable reputation as an orchestra player and soloist.

An exceptionally inquisitive mind, a studious and restless nature, with a penchant for thoroughness that brooked no defeat, prompted him to delve into the science of acoustics, and he became an ardent student of Helmholtz's "Doctrine of the Sensations of Tone," after having, at a very early age, attended at South Kensington, London, a series of lectures on musical sounds by that great scientist.

Experiments carried on during his leisure hours aroused his interest in the glockenspiel—a series of toy bells introduced in German orchestras by Mozart. He realized the need for additional tone color and innovation in ensemble playing. With the ordinary small tools at hand and but an imperfect knowledge of this forerunner of the line of percussions that later heralded the Deagan name he produced his first set of perfectly tuned "orchestra bells." As he was blessed with that rare adjunct—a perfect musical ear—these bells, though crude in workmanship, were in excellent tune and, introduced into the orchestra, were an instantaneous success.

Though the Deagan glockenspiel gained quick recognition, it was not then realized that here was a pioneer effort, in that at no time previously had there been any attempt to mount wood or metal bars in a hanging position on the exact node supplemented with resonators. Aided by previous research and analysis these tones were developed on a scientific, basic principle from which throughout the evolution of these instruments there has since been no departure.

An ever increasing demand for similar devices nearly half a century ago soon impelled Mr. Deagan to devote all of his time to manufacture and improvements and, never content with the mere commercial aspect of his efforts, he experimented with various metals and alloys until the crude forerunner became the perfected orchestra bells, Parsifal bells, celeste song bells, etc., in the hand-played instruments and the tonally similar organ percussions of today.

Next a mere toy of foreign import—a series of roughly-tuned maple bars on ropes of straw and known to the music trade as the "straw fiddle"—drew Mr. Deagan's attention. Recognizing its possibilities as an orchestra and stage instrument he made several trips to Africa and other tropical countries and tested various woods until he obtained a tone quality more to his liking. This he found in a hard tropi-

cal wood, acoustically brilliant, clear, durable and musical beyond anything attainable in the product of our forests. To augment the volume and amplify the quality he began experimenting and using resonators, an innovation not theretofore attempted. And here his knowledge of physics and his study of tone development came to his aid. The result was the modern xylophone.

After the development of the xylophone came the need for a deeper, richer, more resonant and mellow tone. Knowing something of the peculiar tone developed among African natives by means of wooden bars mounted over gourds, a long series of experiments (involving the use of thinner bars and larger adjustable resonators) and long application and perseverance, developed the modern marimba, later redesigned by Mr. Deagan for use in the organ and named by him marimba harp. This is the best imitation of the true Italian harp tone ever devised for the organ. It has the same liquid, limpid quality, the same vibrant, penetrating tone and, like its forerunner, is capable of the most delightful runs and rapid arpeggios. The bars, thin, short and mounted by the suspended cord-and-post method, register much lower than the xylophone. The tone depends entirely on the resonator for its quality and augmentation, the bar itself, struck with padded mallet, being practically soundless, particularly in the lower register.

The demand for distant chime or church bell effects in band and orchestra compositions prompted the devel-



JOHN C. DEAGAN.

oping of so-called cathedral chimes, and a series of experiments disclosed the fact that because of its composite character and its inherent multiplicity of partials or overtones the true chime tone could be produced best with tubes of drawn bell metal, scientifically varied in length, diameter and wall thickness.

With the application of the chime stop to the organ came the need for educating organists on its character, for many of the less discerning were wont to play this colorful stop entirely too fast and more than one tone at a time.

Until the development of the entire line was well toward completion the many innovations in tonal effect had found a big outlet through the stage and for ensemble use in bands and orchestras. An outstanding example was that of the organ builders, who soon recognized in the solemn, dignified and stately tone of the newly-perfected cathedral chimes an ideal adjunct and promptly added a chime stop to their church organs.

The question of pitch had ever been in a chaotic state and when more than three decades ago the piano and organ manufacturers adopted A-435 as the standard international pitch, as a protest against the high or concert pitch of between A-454 and A-461 in vogue up to that time, Mr. Deagan, feeling that in the interests of uniformity and brilliancy a slightly higher pitch than A-435 was imperative, spared neither time nor expense in bringing about the adoption for orchestra and band of the Stuttgart standard—the pitch of the

latter days of Beethoven—A-440. Appearing before the convention of the American Federation of Musicians, of which organization he was a charter member, Mr. Deagan, through his influence among the more prominent musicians, was able to induce that organization to adopt his view and pronounce as standard the pitch now universally used. To such an extent was the federation with him that it is a matter of record that in enforcing their edict fines were levied in some localities on members failing to live up to the pitch requirements. When the organ became the beautiful theater instrument that it is today, its builders fell into line, with the result that, due to Mr. Deagan's effort, out of chaos and confusion has come a universal pitch, A-440, that meets every requirement of the musical world today.

Effective beyond every other influence in settling the mooted question of pitch was the Deaganometer—a device invented by Mr. Deagan whereby musicians are enabled to determine by both eye and ear the exact pitch they are using. Appreciation of this accurate pitch measure and the help it has been to large symphony orchestras has been expressed in personal letters and autographed photographs by such luminaries in the world of music as Frederick Stock, Walter Damrosch, Bodansky, Stransky, Sousa, Stokowski, Victor Herbert, Polacco, Paster-nack, Fred Innes, Percy Grainger and numerous others.

The demand in symphony orchestras for a celesta effect led to the development of a metal bar percussion which many years ago he produced successfully and to which he gave the name harp-celesta. Accurately tuned resonators augment the tone of the bars. The tone is of a liquid sweetness that has made this instrument by far the most popular organ stop (excepting possibly cathedral chimes) of all the musical percussions. A fact not generally appreciated, but which organ builders were quick to recognize, is that though percussion instruments were devised originally to meet the demand for tone color and innovation in ensemble playing, their maximum musical capacity is best appreciated in the beautiful blending and pointed tone effects they add to the organ pipes and because of the nicety with which mallets of exactly the right density throughout the register are provided for each tone of the scale. It has been Mr. Deagan's privilege to see the phenomenal expansion of the organ during more recent years and to realize that no organ is considered complete without its chimes and harp.

Mr. Deagan's travels having given him an insight into the use of carillon music as a community institution, he felt that far greater perfection was necessary to meet the more exacting musical demands of the American public; that carilloneurs should be chosen for their musicianship rather than their physical strength. To that end he omitted from his considerations the cast bell type and spent a generous fortune developing massive, scientifically proportioned, composite-toned bell metal tubes that are a giant out-of-door edition of the Deagan cathedral organ chimes. These tubes are tuned to minute accuracy and are played from the organ console by the regular organist, who is thus enabled to blend belfry chime music right into the church services.

For bringing such music easily within the reach of every community and for pioneer effort the world owes a debt of gratitude to J. C. Deagan, the master builder of musical percussion instruments, whose untiring zeal in the pursuit of ideals has bestowed on the world a legacy.

### Governor Congratulates Eddy.

One of the many congratulatory messages received by Clarence Eddy on the occasion of his seventy-fifth birthday, recorded in The Diapason a month ago, is a telegram from the governor of Massachusetts. The message was as follows: "May I add my congratulations on your seventy-fifth birthday anniversary and your accomplishment as a musician. Alvan T. Fuller, Governor."

### RECITALS AMID THE PLAYS

#### The Irving, "Legitimate" House in New York, to Install Estey.

A twenty-two-stop Estey organ, with harp and chimes, is to be installed in the Irving Theater, New York City. This is believed to be the first organ to be installed in any "legitimate" theater in New York. The owners have in mind the fact that the average orchestra does not take a great deal of interest in preparing a musical program for intermissions during dramatic productions. Therefore it is planned to install an orchestral organ, so that it will be possible to employ a good organist who will be able to play eight complete recitals a week during the intermissions.

The specification is definitely orchestral; the list of imitative stops will indicate that it is an orchestral instrument rather than a concert organ. The specification contains first violins, cello, viol d'orchestre, concert flute, orchestral flute, piccolo, clarinet, muted violin, saxophone, orchestral oboe, bass viol, contra bass, cello and bassoon, as well as harp and chimes. Two unified stops are employed. The remainder of the organ is built on the straight principle.

The theater will be used for religious services on Sunday and at that time the organ will also be of service.

#### Mrs. Lohnes to Play New Organ.

The large Austin four-manual to be installed in the First Methodist Church at Warren, Pa., the specification of which appeared in the issue for June 1, will be played by Mrs. Charlotte Hall Lohnes, organist of the church. Mrs. Lohnes is also head of the organ department in the Warren Conservatory of Music. The organ will have fifty-seven stops and will be a feature of the new edifice, being erected at a cost of \$400,000.

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**INSTALLED IN ONEONTA, N. Y.**

**Large Möller Three-Manual in New First Methodist Church.**

M. P. Möller has just completed a large three-manual organ in the First Methodist Church at Oneonta, N. Y., and it is an important part of the equipment of the new edifice of that church. There is an echo division placed on the opposite side of the auditorium from the main organ.

Following are the specifications of the instrument:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 73 pipes.
  2. First Open Diapason, 8 ft., 61 pipes.
  3. Second Open Diapason, 8 ft., 61 notes.
  4. Doppel Flöte, 8 ft., 73 pipes.
  5. Clarabella, 8 ft., 73 pipes.
  6. Gemshorn, 8 ft., 73 pipes.
  7. Flute Harmonic, 4 ft., 73 pipes.
  8. Octave, 4-ft., 61 notes.
  9. Tuba, 8 ft., 73 pipes.
  10. Viole, 8 ft., 73 pipes.

- SWELL ORGAN.**
11. Bourdon, 16 ft., 97 pipes.
  12. Gedeckt, 8 ft., 73 notes.
  13. Orchestral Flute, 4 ft., 73 notes.
  14. Quint, 2 3/4 ft., 61 notes.
  15. Fifteenth, 2 ft., 61 notes.
  16. Tiercena, 1 3/5 ft., 61 notes.
  17. Open Diapason, 8 ft., 73 pipes.
  18. Flauto Traverso, 8 ft., 73 pipes.
  19. Viole d'Orchestre, 8 ft., 73 pipes.
  20. Viole Celeste, 8 ft., 61 pipes.
  21. Sallcional, 8 ft., 73 pipes.
  22. Aeoline, 8 ft., 73 pipes.
  23. Sallcet, 4 ft., 61 notes.
  24. Mixture, 3 rks., 61 notes.
  25. Cornopean, 8 ft., 73 pipes.
  26. Oboe, 8 ft., 73 pipes.

**CHOIR ORGAN.**  
(Enclosed with Great.)

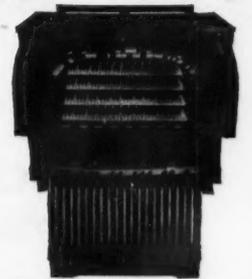
27. English Open Diapason, 8 ft., 73 pipes.
28. Doppel Flöte, 8 ft., 73 notes.
29. Melodia, 8 ft., 73 notes.
30. Dulciana, 8 ft., 73 pipes.
31. Flute, 4 ft., 73 notes.
32. Gemshorn, 8 ft., 73 notes.
33. Gemshorn Celeste, 8 ft., 61 pipes.
34. Tuba, 8 ft., 61 notes.
35. Viole d'Gamba, 8 ft., 73 pipes.
36. Clarinet, 8 ft., 73 pipes.
37. Dulciana, 4 ft., 61 notes.
38. French Horn, 8 ft., 73 pipes.
39. Unda Maris, 8 ft., 61 pipes.
40. Harp, 49 bars.

- PEDAL ORGAN.**
41. Open Diapason, 16 ft., 44 pipes.
  42. Small Diapason, 16 ft., 32 notes.
  43. Bourdon, 16 ft., 44 pipes.
  44. Lieblich Gedeckt, 16 ft., 32 notes.
  45. Flute, 8 ft., 32 notes.
  46. Octave, 8 ft., 32 notes.
  47. Violoncello, 8 ft., 32 notes.
  48. Tuba, 16 ft., 12 pipes, 32 notes.

- ECHO ORGAN.**  
(Played from Great.)
49. Echo Flute, 8 ft., 73 pipes.
  50. Flute, 4 ft., 61 notes.
  51. Muted Viole, 8 ft., 73 pipes.
  52. Violin, 4 ft., 61 notes.
  53. Vox Humana, 8 ft., 61 pipes.
  54. Chimes, 20 tubes.

Ben J. Potter at Grove Park Inn.  
Ben J. Potter, who for the last seven years has been organist and choir-master of Trinity Church, Atlanta, Ga., and head of the organ and theoretical departments at Brenau College, has entered upon the new duties of organist at the Grove Park Inn, Asheville, N. C., and organist and choir-master of the famous Biltmore Church. Mr. Potter gave his opening recital on the large four-manual Skinner organ July 4 before a large audience, which greeted him with enthusiasm. He will give a recital daily at 9 in the evening at the inn. Before leaving Trinity Church, Atlanta, his choir made him a presentation of a silver and gold fruit and salad bowl. The Sunday-school presented him with a pair of massive silver candlesticks. At the farewell service in Trinity Church, citizens of Atlanta paid high tribute to Mr. Potter, both as a man and as a musician.

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WHAT THE CRITICS SAY:

THE RECORDER, GREENFIELD (MASS.), FEB. 10, 1926—  
Clarence Eddy, world-renowned organist, honored his native town with a visit last evening and thrilled and charmed a capacity audience at the Second Congregational Church with the powers and beauties of his musicianship, which seem to grow instead of diminish as he advances into the autumn of life. Mr. Eddy's music seems to be gifted with eternal youth, so rich is its quality and so perfect its technique.....

SPRINGFIELD, (MASS.) UNION, FEB. 12, 1926—He played a most interesting and exacting program in a thoroughly interesting manner. His pedal technique is prodigious and his range of registration is large. He belongs to the school of organists who revel in lovely effects and in smooth flowing tone similar to the old art of bel canto which seems to be rapidly fading away. It is said that few, if any, organists have so large a repertoire as Mr. Eddy.....

SPRINGFIELD (MASS.) REPUBLICAN, FEB. 12, 1926—Clarence Eddy, the most distinguished of American organists, appeared at the Auditorium last evening..... In opening new organs he must hold all the world records..... This youthful energy of half a century of recital giving has not abated—Robust and physically vigorous..... It is a delight to hear on the organ such clean and luminous playing with no finger stopping a hair's breadth of time too long on a key.....

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### News From St. Louis

By DR. PERCY B. EVERSDEN

St. Louis, Mo., July 21.—Summer months and vacation time afford scant news. Although St. Louis is gradually coming into its own in the recognition of the many attractions it offers as a summer resort, many of our organists continue to consider it proper to seek their recreation in other climates. Thus one seeks seclusion in Maine; another craves the wider vision of the West; the academic quaestor of the Guild hies to an Eastern seat of learning; the city of brotherly love draws our world's fair organist; another dispenses of her charms at Chautauqua, while others, constituting the majority, are continuing the even tenor of their ways, with possibly a little let-up in the selection of their programs, but faithfully ministering to their congregations of regulars and summer guests.

The recent grand opera week has suggested to some that St. Louis should have a big organ in connection with the other properties of the municipal opera and has emphasized the fact that none of our high schools is yet equipped with an organ, though in the later buildings chambers for organs have been built. That we are moving toward a proper goal is shown in the announcement that the authorities of historic Christ Church Cathedral have contracted with one of our leading organ builders to replace the worn-out Roosevelt with a new four-manual instrument. The new organ is to be ready for use early next year and the cathedral organist, Arthur Davis, who has labored long and earnestly toward placing a suitable organ in this edifice, will then reap his reward. Plans are being developed for the placing of a large organ in the new

Municipal Auditorium. This will meet another long-felt need. At present we have no auditorium of adequate size where a large chorus can be heard with organ accompaniment, and interest in choral work has suffered in consequence. Dean Wismar has done splendid work on a limited scale with his Bach choir and big are the possibilities which some of our leading chorus directors are forecasting with the coming of this new auditorium. It will do more for the organ in St. Louis than anything else.

Anent elaborate church programs, we heard of a good retort recently given by an organist to his bishop. The divine had officiated at a special church service for which the organist had prepared a musical program with much care. At its conclusion the bishop informed the choirmaster that he did not approve elaborate musical services, and that if he (the organist) wished to please the bishop he would in the future confine his programs to more simple selections. The surprised organist promptly informed his lordship that the program was prepared not with the thought of pleasing the bishop but for the greater glory of Almighty God. We don't know what the bishop said.

#### Clarence F. Read's Season.

Clarence F. Read, organist and director of the First Baptist Church, Rome, N. Y., concluded a busy musical season with the presentation of a Mendelssohn program. At these special musical services the church has been taxed for seating capacity, and at some of them people were turned away. The following services have been given during the year: Anthem program, "The Harvest Cantata," Garrett; Armistice Day commemoration; "Ancient and Modern Spirituals"; "The Story of Christmas," Matthews; "The Light of the World"; "Daughter of Jairus," Stainer; "A Five Days' Journey in Palestine"; "In an Easter Garden"; spring songs, Mothers' Day, Memorial Day program.

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June 19, 1926



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The Will A. Watkin Company of Dallas, Texas, have engaged me to give the dedicatory recital on the four-manual organ at the Fort Worth Seminary and I am looking forward with much anticipation to this concert.

With Best Wishes,

Sincerely,

PAOLO CONTE

HILLGREEN, LANE & COMPANY

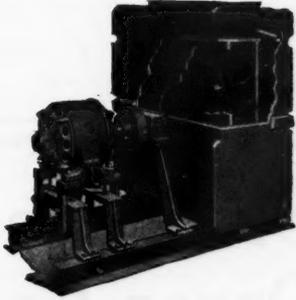
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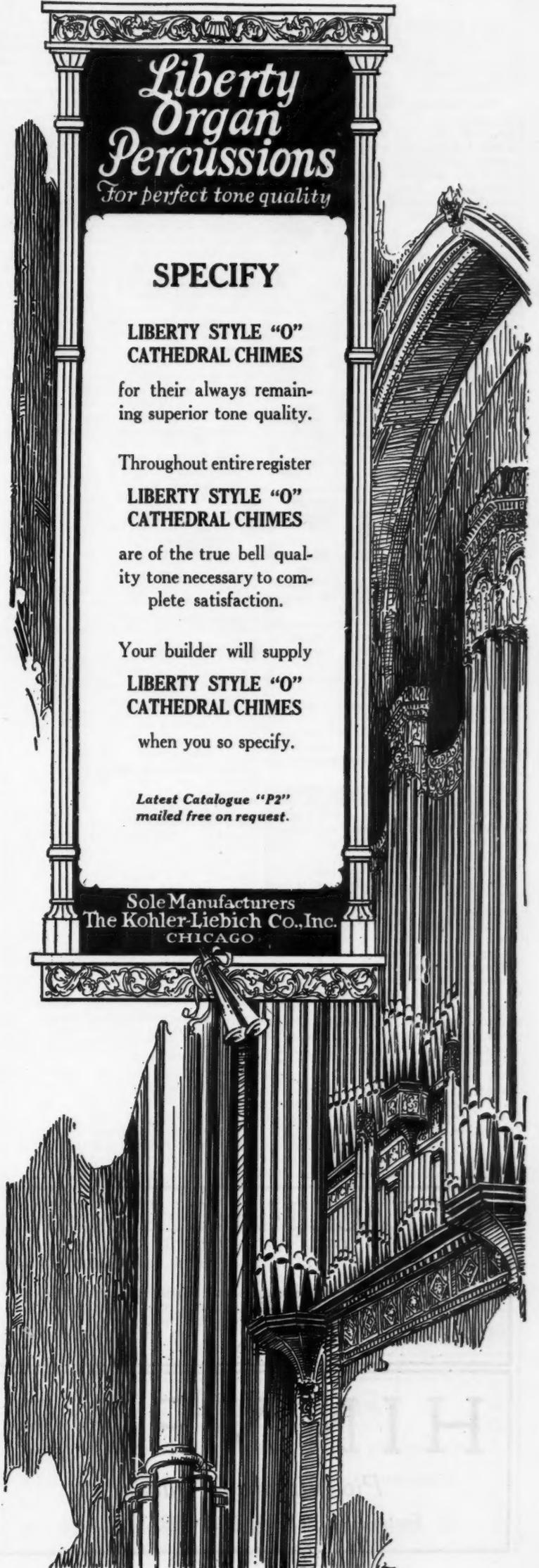
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**Radio Musings**

By HAL FINGON

These scattered remarks were started under the title "The Organ in Radio," but, like that memorable conversation between the walrus and the carpenter, so many extraneous affairs crept in, ranging in character from cabbages to kings, that some such nondescript caption as the above seems more appropriate.

As for radio, it has been claimed that it reproduces extremes of compass imperfectly, or only with much difficulty. However that may be, it has been one experience that piccolos and resultants, if not heard, at least do not materially affect the general scheme of things by their absence; and steadily the conviction grows that the widely accepted rules of good organ registration will hold true in radio as they do everywhere else. Is a mezzo-forte passage turgid by reason of superfluous doppel flötes and bourdons? It will be so in radio. Do diapasons (may their tribe increase) render a like passage clear and wholesome, as they should? Radio will faithfully convey that clarity and wholesomeness. Whatever microphone problems exist, such as number, distance apart and position with relation to the organ chamber, they apparently do not affect the overtones upon which tone color depends, and obviously cannot affect such features as tempo, phrasing, etc. So it would seem that the burden of proof rests mostly on the player himself, as it does where radio is not concerned.

For one interested in organalia, listening in is an education. Never before were there so many performers playing on so many instruments. Never were there such opportunities to learn from the masters or to profit by the mistakes of those a notch or two lower than the masters. One moment finds one in the pit of a theater; the next, in the choir of a cathedral. (But would that there were not fewer theaters, but more cathedrals.)

Why does the terrible tremolo tremble when jazz is played on a studio organ? As well, perhaps, ask why do the nations so furiously rage at peace conferences? There doesn't seem to be much beauty about it, while orchestral jazz can be very beautiful indeed. The vibration of a saxophone is appealing, like Charlie Chaplin; the hiccupping of strings, reeds and flutes with tremolo on wide open swell hardly appeals, not even in a Satanic sort of way. Yet so many do it that it has evidently become a sacred tradition.

Of brighter hue is the matter of improvisation, particularly in serious vein. Theater organists have taken the lead and are setting a fast pace for their brethren of the church. Associated, as they are, with orchestras, they tend to use orchestral colors and broad, symphonic phrases, which is well. These never harmed a soul, not even (drop, ye heavens!) a church congregation.

What small things go to make or

mar, in this matter of service playing! An added counterpoint here, the omission of a pedal there—the flick of an eyelash expressing volume. Recently there came over the ether what proved to be a baccalaureate service from one of our Eastern colleges. Directly we set the dial our ears pricked up. What bracing atmosphere was this? Young male voices singing with artistry, feeling, almost abandon. The clergyman speaking with unwonted verve and vigor! It was a fine summer day, to be sure, and graduation comes but once. However, we will air our own pet theory for better or worse: It was the organist and "St. Ann."

Just what he did to this noble tune is no matter—he has probably forgotten himself; but we venture a guess that he prepared his accompaniment beforehand, or else took time to let the words sink in and play freely upon his imagination. So well calculated was the setting to inspire his singers with fervor and his minister with eloquence, that all else sung or said took on the same rich splendor.

It is not technique that works this miracle, neither is it genius (that disease, says Huneker, like the tenor voice, or the pearl from an oyster). What does seem to turn the trick is hard thinking, adequate practice and, when the time comes, a little devil, if you please.

The moral for this tale? Even so. The next hymn we chanced to hear was played through seven times without change; registration all loud 16, 8, 4 and 2-foot stops.

One rather hesitates to pass ex-cathedra comment on the subject of modern organ composition, though the act of opening one's mouth and putting one's foot in it is always a highly amusing spectacle. All of us know, or think we know, good playing when we hear it. But can any one of us venture an opinion, no matter what, on Baumgartner's "Divertissement" and know that the world, or our portion of it, will not have us by the ears the next moment? Batiste is dead; long live Maleingreau! Ah, but we heard a Batiste offertory the other day which tickled our fancy beyond what we thought was possible. Perhaps a previous helping of strawberry shortcake had something to do with it. Then again—Our dander was up, and no mistake, when a college paper referred to Vienne as "an eccentric French composer." We could listen to his five symphonies on end, and are there more? Bring them on—which proves us eccentric too, no doubt.

Whatever our personal preferences, let us have all seven courses from Largo's Handel to a tasty dessert prepared by Mr. Honegger and yclept "Atlantic 643" or "Grand Trunk 879." Sooner or later, and let us hope not to the impairment of our digestive systems, we may discover what agrees and what not. One thing we know: We heard Farnam.

"Ah! did you once see Shelley plain, And did he stop and speak to you?"

To have come in contact with this master, albeit but once and through the medium of antennae and dry cells, is to have found "sermons in stones, and good in everything."

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**With the Moving Picture Organist**

By WESLEY RAY BURROUGHS

**Popular Songs in Features.**

There is much argument over the advisability of playing popular numbers in feature films. Many maintain that they should be used only on comedies, while others say that audiences like to hear pieces that are familiar. We believe that on heavy dramatic features no popular numbers should be used unless there is a direct cue, or a cafe or cabaret scene, where, of necessity, a popular number is required because of the dancing. With this exception, we believe in the use of popular airs on comedy features. This class of films is neither drama nor hilarious comedy; so why is it not better to play a piece that will accentuate the idea of the story, bringing it forcibly to the mind of the audience, and invariably getting a laugh, than to neglect the opportunity presented? By playing a mediocre piece the organist's work falls into the rut into which so many fall, but by seizing every chance, particularly on comedies, he soon makes a reputation for clever thinking and pleases the patrons immensely.

An excellent example is "The Rain-maker," featuring William Collier, Jr. (Metro-Goldwyn), in which he plays the part of a jockey who wins success because his steed is a "mud-horse" and can do better in rainy weather, and also because of an injured arm, by which he can sense the coming storm and "pray" for rain successfully. This film would be a flat failure without the interpolation of song hits, as the following will show.

"Don't Mind the Rain" opened the feature. After Collier leaves the hospital, and he and Chocolate, his colored servant, are at the race-track, he prays for rain, which immediately comes, when "Let It Rain, Let It Pour" is very appropriate. At the very end, where Chocolate pours water on the lovers from an upper balcony, "It Ain't Gonna Rain No Mo'" brought down the house.

These three pieces are "rain" numbers. Other popular songs are effective on this film also. "Somebody's Lonely" for the love theme fitted well, and on the scene in the western dance hall "Let Me Linger," or any other up-to-date hit, is effective. At title "The Job," Van Alstyne's sentimental song, "Old Pal," can be used for Mike, which piece is used again at his death, where Nell sits by his bedside in the tent. At title "Sweltering Weeks" Collier tells Nell of his dreams about her and here "I'll See You in My Dreams" was ideal. Previously in this feature, where Nell soothes him by singing, there is a direct cue for Geibel's familiar song, "Sleep, Kentucky Babe" (White-Smith Company).

It will be seen readily that these songs, the words and music of which are universally known, play their important part in the fitting of music to the picture, either a sentimental or comic situation, far better than a more serious quiet or neutral number would do. We have found it a great help to sub-divide the popular songs, usually fox-trots, into several smaller groups—"rain numbers," "dream pieces," "moonlight works," etc.—so that they may be found quickly when needed.

Film producers are endeavoring to provide theater managements with educational and instructive short reels, usually of one-reel length, to offer an interesting and pleasing program thereby. A recent release by the Fox Company, "Poland, a Nation Reborn," is unusually good. Two good Polish mazurkas are needed to open. When the crack regiment passes by, play on the trumpet and tuba in short, snappy, martial style (swell partly closed), continuing the mazurka, as the scene is short, not being long enough to change to a military march. At title "The Warsaw ballet," the xylophone may be utilized in triplets still playing the mazurka. At title "It is not necessary" play a short bugle call on the trumpet stop. At title "Far from," etc., improvise in pastoral style as the view shows sheep in pasture, moun-

tains and valleys until title "The national dance," when another short mazurka will fit. When music of "When Good Fellows Get Together" is shown play Bullard's "Stein Song" (Ditson). The final cue is the title "An idyl that might," etc., where the organist should play an idyl to the end.

**New Photoplay Music.**

New issues in Schirmer's Galaxy offer a variety of music for the picture. "Trees," by Rasbach, and "Love's Sorrow," by Shelley, are both suitable for quiet, neutral scenes, the latter being also adaptable for a pathetic love theme. "Dance of the Amazons," by Liadoff, is a virile E minor movement. Suite, "At the Fair," by J. Powell, is an arrangement of this writer's piano suite in orchestral form. "Merry-Go-Round" is a musical description of the children's favorite amusement. "Circassian Beauty" is a fascinating waltz of oriental texture.

RUSSIAN: "Song of the Czar," by Rimsky-Korsakoff. A sustained cello-like melody with a chromatic sequence of three notes followed by a dominant is the main idea. Should be classified under quiet-neutral also. With this is published R. Hahn's "Enchanted Hour," a theme for soft reed or horn solo. "Danse Siberiana," by G. Nicotra, opens with a clarinet solo, after which the dance—Gopak—is in F minor. A second selection contains a clever idea in fifths and sixths, and the harmonic minor scale is utilized near the end. "Desolation—Over the Steppe," by A. Gretchaninoff, begins in a slow, solemn style. The minor theme is assigned to the trumpet. With this is issued Lack's "Song of the Brook."

WESTERN: "In the Heart of the Redwoods," by F. Grey. A melodious six-four air in G. It will be appropriate on many western scenes. Quessal's "Love's Reverie," a pensive A major piece, issued as a double number, is for a love theme or a neutral scene.

SPANISH: "Aubade Mexicaine," by Dent Mowrey, is a Spanish serenade in A minor, full of original ideas. BRIGHT: "Valse Staccato" is based on Ravina's "Etude Mignonne" for piano. "The Faun," by M. Wright, is a sparkling three-four movement in D.

BOHEMIAN: "From Bohemian Woods," by Friml, suggests quiet, repose and contentment.

WOODLAND: "Dawn," by Pearl Curran, is a piece well worth adding to this and cataloguing it also in the light dramatic cover. Interesting harmonic ideas make this piece descriptive of the sunrise.

ROMANTIC AND DRAMATIC: "Romance," by D'Ambrosio. Many scenes in features begin with light dramatic action followed by that approaching the heavy dramatic style. This work may be divided, the tranquil part in D used for the lighter and the animated section in A for the latter.

WESTERN: Players looking for good western material will be interested in a new suite by F. Stahlberg. "Western Sketches" is in four parts. (1) "Tex" is evidently a favorite horse, and his master takes him out for an evening canter along the river road. (2) "Evening on the Ranch." Work for the day is over, the company assembles on the spacious porch, and one or more of them entertain the others with a banjo serenade. Here the organist can get a good imitation of the banjo by using strings and orchestral oboe with couplers. (3) "Storm Clouds." This is not a description of a storm, but a mysterious floating of storm clouds that threaten, accompanied by a rising wind, but the expected storm does not materialize. Register first with strings—right hand—and heavy reed stop (swell closed) and obtain the desired mysterious. (4) "The Ridin' Kid" portrays the familiar western rodeo. (C. Fischer.)

Several legitimate organ works by E. H. Lemare are of use to the theater organist. "A Song of Summer" is a solo for oboe in A flat. Its form makes it available for neutral scenes. "Spring Time" is a graceful three-four movement in G, with an excursion into A flat near the end, capricious in style and harmonically interesting. Two splendid organ transcriptions are Largo

from the "New World" Symphony by Dvorak and the lyric theme from "Symphonie Pathetique," by Tschai-kowsky.

**"The Complete Recitalist."**

Announcement is made from England of the approaching publication of a book which promises to be of value and interest. It is entitled "The Complete Organ Recitalist" and the editor is Herbert Westerby, Mus. B., F. R. C. O. The volume is to be issued on behalf of the British Organists' Benevolent League. There are thirty-four eminent contributors who with the editors have given their labor gratis in order that the proceeds may go to the charity mentioned. The work is treated from the historical and educational aspects and describes the organs, organ music and recitalists of Britain and America. A special price of \$2.50 is made to subscribers belonging to American organists' associations. To non-members the subscription is \$3 and to non-subscribers \$3.50. Prospectus and subscription forms can be had from the editor, "Sandon," Erith (S. E.), Kent, England.

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**AMERICAN ORGAN QUARTERLY**

Vol. 7 JULY, 1926. No. 18

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FORCES OF THE SKINNER ORGAN COMPANY FACTORY ASSEMBLED AT FESTIVE PICNIC.



The entire forces of the Skinner Organ Company turned from organ construction to more worldly pursuits on July 10, when they held a picnic at which there were contests in various

lines of valiant endeavor, none of which concerned the organ. There was a ball game played off by three teams. Among the athletic events were seventy-five yard dashes for men,

women, girls and boys, three-legged races for both men and women, and 100-yard relay races for men and women. Besides a tug of war for men there was a cigarette race for men and

a doughnut eating contest for women and girls. Prizes were awarded in each of the contests. The picture herewith reproduced shows the Skinner staff on the picnic day.

**Pupils of Martin in Recital.**

Five students in the Northwestern University School of Music, pupils of Stanley Martin, gave a recital of modern music in Fisk Hall, July 6. The performers were George McClay, Butte, Mont., who is now organist of the First Methodist Church of Wilmette; Sterling Wheelwright, Ogden, Utah; John H. Curtiss, Evanston; Archer Lambuth, Evansville, Ind., now organist and choirmaster of St. Paul's Church, and Porter Heaps, Evanston, organist and choirmaster of the First Congregational Church of Wilmette.

**Cleveland Church Consecrated.**

Elaborate ceremonies marked the consecration of the new edifice of Emmanuel Episcopal Church in Cleveland June 6 and 7. The occasion also marked the fiftieth anniversary of the parish. Henry F. Anderson, F.A.G.O., organist and choirmaster of the church, prepared a fine musical program for the services.

**Played by Walter Keller.**

Walter Keller's artistic and finished playing of the Concert Caprice by Turner on his program at the dedication of the organ of Trinity M. E.

Church at Joliet, Ill., won instantaneous and continued applause, it is reported. It was acclaimed as one of his most effective numbers.

**Dedicates La Marche Organ.**

Fred Faassen of Zion, Ill., gave the dedicatory recital on a two-manual organ built for the Norwood Park Methodist Church, Chicago, by La Marche Brothers. The recital was played July 1 and the program included these selections: Toccata and Fugue

in D minor, Bach; Solemn Prelude from "Gloria Domini," Noble; "In Summer," Stebbins; Intermezzo from "Cavalleria Rusticana," Mascagni; "Will o' the Wisp," Nevin; A Southern Fantasy, Hawke; Evensong, Martin; Russian Patrol, Rubinstein; Overture in C minor and major, Adams; "In the Garden," Goodwin; Midsummer Caprice, Johnston; Largo, Handel; Sextet from "Lucia," Donizetti; First Movement of Unfinished Symphony, Schubert.

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**RIEMENSCHNEIDER CLASS AROUND THE CONSOLES.**



Reading from left to right those in the picture are: Miss Julia Ward, LeRoy, Ohio; Mrs. Cora Conn Moorhead, Winfield, Kan.; Mrs. E. Stephens, Cleveland; Mrs. Otis Benton, Cleveland; Mrs. I. H. Freeman, Fort Wayne, Ind.; Mrs. Ida K. Mervine, Cleveland; Mrs. Ida M. Reeder, Lakewood, Ohio; Miss Gertrude Schneider, Columbus, Ohio; Mrs. Martha B. Pyne, Greensburg, Pa.; Mrs. Catherine K. Daniels, Lakewood, Ohio; Albert Riemenschneider; Miss Elma Werner, Natchitoches, La.; G. Criss Simpson, Joplin, Mo.; Miss Helen Vance, Ligonier, Pa.; Wayne Frary, Detroit, Mich.; Miss Mabel Poppleton, Columbus, Ohio; Miss Eleanor Crebbin, Cleveland; Fred Williams, Cleveland; Ernest M. Ibbotson, Detroit, Mich. Sidney J. Smith of Cleveland another member of the class, was not present when the picture was taken.

Nineteen organists from seven states attended the master class conducted by Albert Riemenschneider at the Baldwin-Wallace Conservatory of Music, Berea, Ohio, from June 28 to July 26. The ten organ symphonies of Widor, the works of Cesar Franck, Bach's preludes and fugues and Widor's "Bach Memento" were studied in the class sessions. They were discussed from the standpoint of analysis, interpretation and registration.

Every Wednesday afternoon was devoted to a recreational and social activity. The first Wednesday Mr. and Mrs. Riemenschneider opened their beautiful home on Edgewater drive in Cleveland to the class. A most enjoyable afternoon and evening was spent in listening to Mr. Riemenschneider

play on the organ in his home and in looking over his library. A delicious dinner was served. The class went to Cleveland for the second Wednesday afternoon and there had the pleasure of seeing and listening to two organs. One was the five-manual Skinner in the Auditorium, on which Vincent H. Percy played for the class. The other was the organ of Calvary Presbyterian Church, where Mr. Riemenschneider serves as organist. The third Wednesday was spent in LeRoy, Ohio. The last social event was a farewell dinner in honor of Mr. and Mrs. Riemenschneider, given by the class at the Regnatz the night before the last class session.

Two public recitals were given by members of the class at the close of

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**In Organ Position Half-Century.**

From Manchester, N. H., comes word that Arthur S. Hood on May 2 celebrated the fiftieth anniversary of his incumbency as organist of St. Paul's Methodist Church of that city. Mr. Hood is still as active as in his younger days.

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

CHICAGO, AUGUST 1, 1926.

### AN AMERICAN EXHIBIT

One word of advice to the organists who will play during the course of the Sesqui-centennial Exposition in Philadelphia will be apropos. We almost wish it were superfluous.

We venture to assert that American programs and the works of American composers for the organ should predominate in the recitals at the exposition. Any performer invited to play at Philadelphia who presents a program in which French, German, Italian or other foreign works, no matter how excellent they are, form the majority of the offerings, really will be committing a breach of courtesy—a statement which may seem too strong, but is not, in our opinion.

This is distinctly an American exposition. It was brought into being to display primarily the products and the achievements of America, and it is held in celebration of the 150th anniversary of the signing of the Declaration of Independence, which brought the United States into being. It is an occasion for displaying to the best advantage what the United States in the 150 years of its existence has done in organ playing, and likewise in organ composition, as well as in organ construction. The men listed for recitals have a splendid opportunity to arrange an unprecedented exhibit of the achievement of this nation along the three lines mentioned. It is hardly necessary to import anything to make the ensemble perfect, and those who do much of it will be spoiling the exhibit. If the United States cannot present a satisfactory product along this line, with the aid of its wealth of talent and a great instrument as a means of expression, it is time the American public be made aware of the fact.

We know that there are those who will agree with us, for several programs thus far received are made up entirely of American works.

We always desire to hear the great classics in organ literature of all times and all nations. The Diapason has never been provincial in its attitude. This, however, is the time for America to be on show.

### ON TO PHILADELPHIA

A certain Chicago newspaper editor whose name is famous in the history of the city made it his annual custom to write an editorial on "Chicago as a summer resort," calling attention to the prevailing coolness of the climate and the summer advantages of the second city of the nation. He has long ago passed to such reward as may await an editor, but those who have followed him have kept up the good custom.

The editor of The Diapason has made it a custom every year to call the attention of his constituency to the advantages of attending the annual conventions of the National Association

of Organists. He hopes to continue doing this annually for some years to come and predicts that his successors will see fit to continue this policy, though no doubt they will be quick to abandon many of his other ideas.

By offering every year a week of recreation, fellowship and the opportunity to hear what and how the other fellow plays and what his brother organists think, the N. A. O. has done a great service to the organist. More and more those for whom these benefits are prepared are realizing them. But a still greater attendance is to be desired. At least a thousand should be present at every convention.

This year the menu is rather unusually tempting. Aside from the recitalists, we have a composition prize and a set of prizes for the best papers. These are new offerings. On the entertainment side we have a trip to Atlantic City, a visit to the great estate of Pierre S. du Pont, near Wilmington, Del., where an organ heard by thousands when it is played by Firmin Swinnen is one of the delights, and, in addition to all this, the Sesqui-centennial Exposition, which by the time of the convention should be fully ready for business. Because of the exposition there are also low railroad rates from every part of the country. The great organ at the exposition and the world's largest organ at the Wanamaker store, as well as the famous Atlantic City high school instrument, are among the ones to be heard.

Professional men of every class realize the good in getting together and talking over their problems. The great fraternal organizations find benefit in their conventions and conclaves and go home from them refreshed in body and mind. Chicago has just witnessed the Catholic Eucharistic Congress, probably the largest church gathering in history. The organists have their chance at Philadelphia a month hence.

### ALL IN THE DAY'S WORK

One of the greatest of the organists of the present generation in America walked into the editorial office the other day.

"I heard \_\_\_\_\_ play last week at \_\_\_\_\_," he said. As the man he named is also one of the world's greatest, and as the two men, although very different in style and temperament, are rated among the elect, we pricked up our editorial ears a little more than we do in the usual course of business. "And it was great—wonderful!" he exclaimed. "I never heard him play so well!" [Still more were our aural appendages elevated.]

"Did he make any mistakes?" interposed the editor, in an effort to be facetious, knowing the notorious impeccability of the playing of the man who was the subject of the conversation.

"Yes, thank God, he made five of them! But he couldn't have played better if he had made a hundred."

### FRAMES A GOOD MOTTO

American organ builders will find points of interest in the experiences of their brethren in England as set forth in the annual report of Arthur Harrison, delivered before the Federation of Master Organ Builders at their twelfth annual general meeting in London in March. A copy of this address has just been received.

Mr. Harrison, after reviewing at length the strike which affected the industry in England in the course of the year, a labor dispute which he characterizes as "the most serious in the whole history of organ building," goes on to recommend that "there is nothing to be lost, but everything to be gained, by doing the best work one can and charging an adequate price for it." This is the keynote and conclusion of his address, and it is indeed a safe recipe for organ construction here as well as in Great Britain.

"I again urge employers to endeavor to raise the average price level," said President Harrison, "for I am convinced that only by doing so will it be possible in these days of high working costs to raise or even maintain the standard of organ building in this country. No man can do artistic work if all the time he is thinking how

he can undercut the other man in price. Reasonable competition is healthy and necessary, but there should be competition in quality as well as in price; and you cannot have that unless prices are maintained at a level that enables good work to be done. Let no one think I am advocating high prices so that large profits may be made. What I am urging is the elimination of that ruinous price cutting which for long has been the curse of our industry, so that we may see better and better organs built, a higher average of quality and at the same time a fair reward from the industry for both the employers and the men. Without such elimination, none of these things is attainable. The difference between the best and the worst organs built in this country is much greater than it need be. \* \* \*

The higher we keep our own standard of quality the greater the inducement for the cheap and inferior builder to improve his work."

In reviewing business for the year Mr. Harrison makes an interesting point when he asserts that a shortage of work affected chiefly the firms which build the lowest-priced organs. He draws from this the following inference: "If that be so, it seems to me to be highly significant. For, if the falling off in orders be felt first by the lower rather than the higher price firms, may not that indicate that the public realize that the higher-priced organ is the better value in the long run? I commend this suggestion for your consideration along with my remarks on the evils of price cutting."

One of our readers in southern Florida with a sense of humor sends us a clipping of a headline in a newspaper in which a "monster" theater organ which is being installed is described as having "a voice range of one mile." "I clipped this to show you that the era of reckoning organ values by the ton is over," writes our correspondent, "and that hereafter your columns should speak of instruments according to the distance at which they can be heard." One of these days, our reader adds, Dr. Diggle will be able to listen in at Los Angeles on a Florida organ without using his radio. For our own part we hope that this new method of measuring the size of an organ will settle the old issue as to whether the number of actual speaking stops or the number of pipes determines the size of organs for purposes of comparison. How about it, Mr. Shuey? Next time you hear one, run as fast as you can, and when you can't hear the thing any longer, measure the distance from the organ. This has its advantages.

A very informative article, calculated for the enlightenment of the layman who is drawn into the negotiations for an organ purchase for his church, is printed in Chicago Commerce, the weekly paper of the Chicago Association of Commerce, in the issue of July 17. It is from the pen of Fred Griswold, one of the editors of that influential paper and an organist and organ fan. The article is headed "Organ Building Is Interesting Industry," and tells in language intelligible to the business man not familiar with organ construction how organs are made, what are essentials to be considered in a purchase, etc.

An appeal is being made for funds toward the cost (£732) of renovating the organ of St. John's Church, Birkenhead, which has been in use for thirty-eight years, Musical Opinion reports. The organ has a peculiar interest in that it was Hope-Jones' first organ, and during the years of its existence the industrial atmosphere of the town has told severely on the instrument, rusting its delicate wires and affecting its tone.

At Reykjavik, Iceland, a three-manual organ has just been installed in the Free Church. It was built by the firm of W. Sauer at Frankfurt on the Oder. Pall Isolfsson is the organist and the instrument has attracted the most favorable attention in musical circles of Iceland. The organ has thirty-six stops. It will not be long until we shall hear of an organ being installed at the North Pole.

## The Free Lance

By HAMILTON C. MACDOUGALL

While Parry's "Evolution of the Art of Music" has undoubtedly had considerable influence on the thinking of American musicians and his chorale preludes a certain vogue among organists, his concert music in general has seemed to us well-made, but stodgy. Aside from "Blest Pair of Sirens," for chorus and orchestra, set to Milton's verses, I doubt if many of us could name two of Parry's oratorios or give the titles of any of his orchestral works or his numerous songs.

Bearing in mind Parry's vogue in England, I have read the recently issued "Hubert Parry," by Charles L. Graves (Macmillan) with considerable eagerness, hoping to find in its pages an interpretation of Parry's music to those of us who found it uninteresting. But I am disappointed; Parry as a man stands out of the over 800 pages with clearness; he must have been one of the biggest-hearted, most generous and altogether admirable men of our day; one loves him just from reading about him. What I can't understand is how his physical vitality, his high spirits and love of sports of all kinds did not get into his music.

Two things may be said about Parry as a composer, either of which is illuminating: He seemed to belong to a class with an anti-emotional bias, and he cared little for the music of the Gilbert and Sullivan operettas.

The supercilious Easterner—and I fear there are a good many of us—occasionally is shocked out of his self-satisfaction; a born New Englander, I lost some of it as, last summer, I journeyed here and there in the West, keeping my eyes and ears open. It is to the Rocky Mountain region, East and West, that we must look for light. An interesting confirmation of this comes from programs of various workers in music; here, for example, is a sheaf of programs from Allan Bacon, dean of music in the College of the Pacific, California—programs delightfully catholic in tone and form. All over our western land there are fine musicians doing extraordinary work, but public attention is so focused on the happenings in the United States east of the Mississippi that much of this work fails of appreciative notice. There is, unfortunately, too much truth in what a dyed-in-the-wool Bostonian said to me the other day: "Well, Mac, it's like this—if a man in Kansas City gets a cold which develops into pneumonia, and death ensues, why nobody pays particular attention, but if a man sneezes in Boston it's telegraphed all over the United States."

### Barnes in Recital at Scranton.

William H. Barnes of Chicago was the guest organist at the Chamber of Commerce, Scranton, Pa., July 12, playing the new Kimball concert organ to an audience that taxed the capacity of the auditorium. It is an indication that the Scranton public thoroughly enjoys a good program of organ music when on a hot summer evening it turns out in large numbers. Mr. Barnes, the first guest organist to give a recital after the three recitals of dedication by Charles M. Courboin, presented in his gracious fashion a program that held the interest of the audience every minute. By his colorful registration and his delightful interpretation he established a reputation for himself in Scranton.

### Editor of Etude Honored.

Ohio Northern University, at its June commencement, conferred the degree of LL.D. upon James Francis Cooke, editor of the Etude, "for unusual ability and marked attainments in public affairs." In addition to his work in the field of music, Mr. Cooke has for many years been active in other fields, including business, patriotic service as a speaker and special investigator during the great war, literature, the drama, and in philanthropic and financial matters as president of the Presser Foundation.

**National Association  
of Organists Section**

WILLARD I. NEVINS, 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—Robert M. Treadwell, Wanamaker Auditorium, New York City.  
Headquarters—Concert Bureau, John Wanamaker, New York City.

**Camden Chapter.**

A group of a hundred music lovers was present to enjoy our June meeting, held in the Broadway M. E. Church, Camden, where a three-manual Hall organ has just been completed. One of the season's delightful programs of organ and vocal music was offered by two of our members, assisted by our friends Dorothy C. Warhurst, soprano, and Helen C. Warhurst, contralto. They were accompanied by their father, James C. Warhurst, who has taken a great interest in our chapter's activities.

The Toccata from Widor's Fifth Symphony was the outstanding number of the splendid renditions by Myrtle C. Eaver, organist of the church and prominent concert pianist. Among W. Lawrence Curry's scholarly contributions to the program a Processional in B flat was interesting because it was one of Mr. Curry's own compositions. Mr. Curry accompanies for and assists Dr. H. A. Matthews with the music clubs of the University of Pennsylvania.

Some plans have already been adopted for next season's work. They include the presentation of a guest recitalist through the kindness of Wilfred W. Fry; the playing of three members' recitals; the raising of the program at our monthly meetings to the dignity of a short recital; the offering of a number of educational talks, and the continuation of our policy of extending our activities to the outlying communities, visiting at least two new towns. So that the enthusiasm and energy which is kindled at the national convention may not wane, it is our intention to begin the season with a supper and get-together with our state president, Miss Whittemore, as guest of honor, to be followed by a short program. As an interesting feature we are also planning to enjoy a visit from our neighbors, the Central chapter. Along constructive lines, we are endeavoring to organize a choral body of solo voices with the purpose of providing contrasting work at our recitals

and for use in special church or festival services.

One sign that we are accomplishing results in spreading the fame of the organ, thus realizing an ideal, is our increasing membership, which has grown from seventy-seven last year to 135, including fifty-nine active and seventy-six associate members.

HOWARD S. TUSSEY,  
President.

**Central New Jersey.**

The executive committee held its monthly meeting Tuesday evening, July 5. Several matters pertaining to next season's activities were discussed. The committee assigned to the task of preparing the course to be taught by the chapter in the Trenton School of Religious Education on "Church and Sunday-School Music" has decided upon the outline of the course, and the lectures will be assigned shortly, so that those composing the faculty may begin planning their work. It is hoped that through this course we may be able to reach some who may not have become interested in our work, and thus widen the chapter's influence for high ideals in worship music. We consider this one of the finest opportunities yet offered for the chapter to deal directly with those who are concerned with the matter of good music in the churches, because of their connection with the Sunday-school, the teaching department of the church.

At a special meeting of the chapter two new names were added to the associate list—Arthur J. Burgner and J. Edward Myers, chairman of the music committee in his church. Some time ago the chapter adopted the policy of enrolling music committee members upon our associate list, feeling that we have through them direct contact with the churches and can more easily interest them in our chapter programs. We have now many of these committee members upon our roll, and they are all intensely interested in the things for which we are striving and are co-operating splendidly with us.

GEORGE I. TILTON,  
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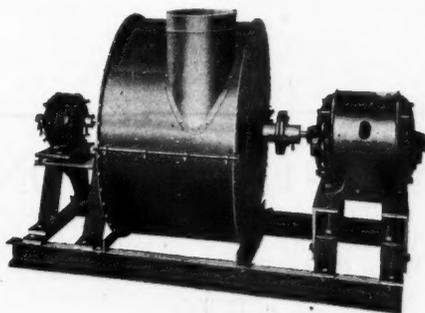
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# RECITAL PROGRAMS

**Joseph W. Clokey, Oxford, Ohio**—In a recital at Miami University June 13 Mr. Clokey played: "Piece Heroique," Franck; Forlane, Aubert; Cantilena, McKinley; "Song of the Basket Weaver," Russell; "Up the Saguenay," Russell; Third Sonata, Borowski; "By the Lake," Nevin; "L'Organo Primitivo," Yon; "Allegro Giocoso," Dethier.

At the First Presbyterian Church, Clyde, Kan., June 27 Mr. Clokey played: Meditation, Bubeck; Cantilena, McKinley; "In the Springtime," Kinder; Forlane, Aubert; "L'Organo Primitivo," Yon; "By the Lake," Nevin; "Noel," Guilman.

Mr. Clokey visited Chicago on his way to the Pacific coast and took part in a recital on the new Casavant organ at St. James' Methodist Church, at which the following of his works were used: "Mountain Sketches"; cantata, "The Vision"; anthem, "Hymn Exultant"; cantata, "For He Is Risen."

**Wilhelm Middelschulte, L. L. D., Chicago**—Mr. Middelschulte gave the following program in his recital at the University of Notre Dame on the afternoon of July 25: "Fantasia Contrapuntistica," Busoni; Andante (from Fantasia for a Mechanical Clock), Mozart; Sonata in E minor (violin and organ), Mozart (violin), Father Aloys Mergl; "Benedictus," Reger; Chorale in A minor, Franck.

**Henry S. Fry, Philadelphia, Pa.**—Mr. Fry gave the last recital of the season in the vesper series at Carleton College, Northfield, Minn., June 13, by invitation of James R. Gillette. Mr. Fry played this program: Concert Overture, Maitland; Andante Cantabile, Widor; "Wedding Chimes," Faulkes; Chorale in A minor, Franck; Menuetto, C. Ph. E. Bach; Gavotte, Martini; "Variations de Concert," Bonnet.

**Henry F. Anderson, F. A. G. O., Cleveland, Ohio**—In a recital July 14 at the Cleveland Museum of Art, Mr. Anderson, organist of Emmanuel Church, offered the following program: Toccata and Fugue, D minor, Bach; "Soeur Monique," Couperin; "Siciliano," Bossi; Scherzo in E minor, Bossi; Finale (First Symphony), Vierne; Concert Caprice, Archer; Intermezzo, "Wedding Chimes," Faulkes; Minuet, Dethier; "Prece della Sera," Brocca; Military March, "Pomp and Circumstance," Elgar.

**James R. Gillette, Northfield, Minn.**—Mr. Gillette's final program of the season at Carleton College June 6 consisted of numbers requested by the college student body. The offerings selected were: Overture, "Poet and Peasant," Suppe; "Song of the Volga Boatmen," Traditional Russian Melody; March, "Pomp and Circumstance," Elgar; Serenade, Brigo; Slavic Rhapsody, Carl Friedemann; "Memories," Dickinson.

**Ralph Kinder, Philadelphia**—Mr. Kinder of the Church of the Holy Trinity gave two recitals, the programs of which consisted entirely of works by American composers, at the Sesquicentennial Exposition in July. His offerings were as follows: July 9—"Marche aux Flambeaux," Barton; Canzonetta, McCollin; Persias Suite, Stoughton; "In the Afterglow," Strang; "Burlasca e Melodia," Baldwin; "In Springtime," "At Evening" and "Exultentus," Kinder.

July 10—Processional March, Fry; "By the Firelight," Pallatt; Fantasia on a Southern Melody, Lord; Spring Song, MacFarlane; Scherzo, Dethier; Arietta, "In Moonlight" and Toccata in D major, Kinder.

**Adolph Steuterman, F. A. G. O., Memphis, Tenn.**—Mr. Steuterman, organist and choirmaster of Calvary Church, gave the following program in an opening recital on a two-manual Miller organ at the First Presbyterian Church of Greenwood, Miss.: Toccata and Fugue in D minor, Bach; Andantino, Lemare; "Ronde Francaise," Boellmann; Minuet in G, Beethoven; Scherzo in G minor, Bossi; "Invocation," Mally; Gavotte, Debut-Ponsan; Serenata, Rogers; "Hymn of Glory," Yon; "To a Wild Rose," MacDowell; "Pilgrims Chorus," Wagner; Spring Song, MacFarlane; Coronation March, Meyerbeer.

**James Philip Johnston, Pittsburgh, Pa.**—Mr. Johnston played the following program July 8 at the Philadelphia Sesquicentennial Exposition: Overture to the Occasional Oratorio, Handel; Passacaglia and Fugue in C minor, Bach; Caprice in B flat, Guilman; Rhapsody, James Philip Johnston; "The Baptism of Jesus," from "The Temptation," Carl Whitmer; Communion, Torres; "Little Bells of Our Lady of Lourdes," Harvey B. Gaul; "Grand Choeur Dialogue," Gigout.

**William H. Barnes, Chicago**—Mr. Barnes gave the following program in his recital at the Sesquicentennial Exposition at Philadelphia July 14: "Caprice Heroique," Bonnet; Andante Cantabile, String Quartet, Tchaikovsky; "Ronde Fran-

caise," Boellmann; Largo, Dvorak; Scherzo, Rogers; Andante (Symphony 6), Tchaikovsky; Berceuse, Dickinson; "Beside the Sea," Schubert; Allegro con brio (D Minor Sonata), Mally.

In a recital on the new Kimball organ at the Chamber of Commerce, Scranton, Pa., July 12, Mr. Barnes played: "Caprice Heroique," Bonnet; Reverie, Bonnet; Allegretto, Volkman; "The Legend of the Mountain," Karg-Elert; Scherzo, Rogers; Andante (Sixth Symphony), Tchaikovsky; Nocturne, Ferrata; "Ronde Francaise," Boellmann; Allegro con brio (D Minor Sonata), Mally; "Beside the Sea," Schubert; Scherzo (Fifth Sonata), Guilman.

**Harold D. Smith, Ithaca, N. Y.**—Professor Smith has played these programs at Cornell University:

July 6—Sonata No. 3, Mendelssohn; Andante, Stamitz; "Meditation a Sainte Clotilde," James; Scherzino, Ferrata; Nocturne, Foote; Toccata and Fugue in D minor, Bach.

July 11—Sonata No. 1, A minor, Borowski; Scherzo, from Sonata in E minor, Rogers; "Harmonies du Soir," Karg-Elert; "Echo," Yon; "Cathedral Shadows," Mason; Toccata, from "Esquisses Byzantines," Mulet.

July 13—Sonata in the Style of Handel, Wolstenholme; Andantino in D flat, Lemare; Canon in B minor, Schumann; Sapphic Ode, Brahms; "Premiere Arabesque," Debussy; "Piece Heroique," Franck.

**Paul G. Hanft, Los Angeles, Cal.**—Mr. Hanft, organist and choirmaster of St. James' Church, played a recital at the Harvard School chapel, assisted by the St. James choir, June 29. The organ numbers were: "Priere a Notre Dame," Boellmann; "Night," Jenkins; "Day Dreams," Lacey; "Jubilate Deo," Silver; "Song of Sorrow," Nevin; "Song of Joy," Stebbins; "Laudate Dominum," Sheldon.

**Paul Allen Beymer, Cleveland, Ohio**—Mr. Beymer, organist of the Temple, gave the following program in a recital at Trinity Episcopal Church, Houghton, Mich., June 30: Concert Prelude and Fugue, Faulkes; "Softening Shadows," Stoughton; Menuetto from Symphony No. 11, Haydn; Serenade, Rachmaninoff; March in D, Guilman; Processional, Urteaga; Communion, Torres; "L'Organo Primitivo," Yon; Evensong, Johnston; Grand March from "Aida," Verdi.

**Frederick C. Mayer, A. A. G. O., Columbus, Ohio**—In a private vesper recital on the Schenk memorial organ in Divinity Hall, Capital University, Columbus, Ohio, July 18, Mr. Mayer played: Toccata in D minor, Nevin; Berceuse, Guilman; Rustic Dance, from Pastoral Suite, Demarest; "Marche Nocturne," MacMaster; Meditation, Sturges; "St. Ann's" Fugue, Bach; Londonderry Air, Irish folk song; "A Desert Song," Sheppard; "Adieu," Friml; "Pomp and Circumstance," military march, Elgar.

**Charles A. H. Pearson, Pittsburgh, Pa.**—Mr. Pearson gave the opening recital on a two-manual organ built by A. J. Schantz, Sons & Co., Orville, Ohio, at the First Christian Church of Waynesburg, Pa., July 1. His selections included: Toccata and Fugue in D minor, Bach; Largo from "Xerxes," Handel; Gavotte from "Circe," Beaulieu and Salmon; Reverie in D flat, Dickinson; Sonata in the Style of Handel, Wolstenholme; Allegretto from Seventh Symphony, Widor; Concert Variations, Bonnet; Potomac Park Boat Song, Shure; French Ronde, Boellmann; Grand Chorus in D, Guilman.

**Charles Heinroth, Pittsburgh, Pa.**—Dr. Heinroth closed the season at Carnegie Music Hall with these programs:

June 26—Overture, Nocturne, Scherzo and Wedding March, from "Midsummer Night's Dream," Mendelssohn; Melody, Gluck; "Invitation to the Dance," Weber; Fugue in D major, Bach; Variations from the "Kaiser Quartet," Haydn; Humoresque, Dvorak; "Marche Slav," Op. 31, Tchaikovsky.

June 27—Overture to "William Tell," Rossini; "Adieu," Friml; "Clock Movement," Haydn; Scotch Fantasy, MacFarlane; Pastorale in A, Theile; "My Old Kentucky Home," in memoriam Stephen C. Foster, Foster; Toccata in F, Widor.

**Caspar P. Koch, Pittsburgh, Pa.**—Dr. Koch's last recital of the season at North Side Carnegie Hall, on the afternoon of June 27, was marked by the following program: "Chorus of Pilgrims," "To the Evening Star" and Assembly March, from "Tannhauser," Wagner; "In Summer," Stebbins; Intermezzo, Callaerts; "The Sunken Cathedral," Debussy; Finale from Fifth Symphony, Beethoven.

**Claude L. Murphree, Jr., Gainesville, Fla.**—Mr. Murphree gave the following program on the Andrew Anderson memorial organ, built by Skinner, in the University of Florida auditorium July 4: Fanfare Triumphant, W. D. Armstrong;

Largo (from "Xerxes"), Handel; "Thistedown" (Capriccio), J. H. Loud; "Mistledown," from "Il Trovatore," Verdi; "Minuto antico e Musetta," Yon; Twilight Sketches ("Dusk" and "The Butterfly"), Lemare; "Song of the Volga Boatmen," arranged by H. J. Stewart; "On the Avenue" (from "Sketches of the City"), Gordon B. Nevin; "Up the Saguenay" (from "St. Lawrence Sketches"), Russell; "The World Is Waiting for the Sunrise," Ernest Seitz; Overture to "William Tell," Rossini; "The Star-Spangled Banner."

In a recital at the same place June 27 Mr. Murphree played selections from the music dramas of Richard Wagner, as follows: Introduction to Act 3, "Lohengrin"; "O Thou Sublime, Sweet Evening Star," "Tannhauser"; "Pilgrims Chorus," "Tannhauser"; "Elizabeth's Prayer," "Tannhauser"; Grand March, "Tannhauser"; "Good Friday Spell," "Parsifal"; "Dreams"; "Walter's Prize Song," "Die Meistersinger"; "Liebestod," "Tristan and Isolde"; "The Ride of the Valkyries," "Die Walkure."

**Ray Hastings, Los Angeles, Cal.**—In a Wagner program given at the Auditorium June 20 Dr. Hastings played: March on Themes from "The Nibelungen Ring"; "Album Leaf"; "Love-Death," from "Tristan and Isolde"; Prelude and "Elsa's Dream," from "Lohengrin"; "Pilgrims Chorus," from "Tannhauser."

**Frank Howard Warner, Bronxville, N. Y.**—In a wedding recital June 26 Mr. Warner used these selections: "Procession to the Minster" ("Lohengrin"), Wagner; Reverie, Debussy; "May Night," Palmgren; "Will of the Wisp," Nevin; "Marche Pittoresque," Kroeger; "Liebeslied," Kreisler; Lento from "Pierrot Pieces," Cyril Scott; Arabesque, No. 1, Debussy; "On Wings of Song," Mendelssohn, Whiting.

**Rudolf K. Mueller, New York City**—Mr. Mueller gave a recital on the Estey organ in the Seventh Presbyterian Church, Broome and Ridge streets, Sunday evening, June 27, playing as follows: Festival Prelude, Faulkes; Evensong, Johnston; "Ronde Francaise," Boellmann; Quartet from "Rigoletto," Verdi; "To a Wild Rose," MacDowell; Preludio and Adagio, from Third Sonata, Guilman; "Vision," Rheinberger; "Miserere" from "Il Trovatore," Verdi; Toccata in G major, Dubois.

**Helen W. Ross, Laurel, Miss.**—Mrs. Ross, who is passing the summer in Laurel and enjoys her work at the new organ in the First Presbyterian Church, gave the following program in a recital July 16: Toccata and Fugue in D minor, Bach; Minuet, Boccherini; Largo ("New World" Symphony), Dvorak; "The Bee," Lemare; "Variations de Concert," Bonnet; "Romance sans Paroles," Bonnet; "Soeur Monique," Couperin; Toccata (Symphony 5), Widor.

**Andrew Baird, Poughkeepsie, N. Y.**—In his programs at Arden House, the home of Mrs. E. H. Harriman, Mr. Baird recently played these programs:

June 28—Prelude and Fugue in C major, Bach; Second Sonata, Van Eyken; Elevation, Guilman; Rural Sketches, Nevin; Serenata, Moszkowski; Offertory in F, Wely; "Eloquence," Sydney Smith; Romance, Svendsen; Triumphal March from "Eli," Costa; Scherzo, Hoffman; Evensong, Martin; Overture to "Prometheus," Beethoven.

July 6—"Marche Militaire," Shelley; "Chant Negre," Kramer; "Chant for Dead Heroes," Gaul; Sketches of the City, Nevin; "Jubilate Amen," Kinder; "Medi-

tation a Ste. Clotilde," James; "Hymn of Glory," Yon; Scherzo, Dethier; Pastorale, Arthur Foote; "Chinoiserie," Swinnen; Romance, Andrew Baird; American Rhapsody, Yon.

**G. Criss Simpson, A. A. G. O., Joplin, Mo.**—Mr. Simpson gave the following program in a recital at the First Presbyterian Church June 21: Prelude and Fugue in A minor, Bach; Chorale Prelude on "O Sacred Head," Bach; Symphony in E flat (first movement), Maquaire; Intermezzo in D flat, Hollins; Concert Overture in C minor, Hollins; "Moonlight," Karg-Elert; "La Concertina," Yon; "Chant Amoureuse," Simpson; First Concert Study, Yon.

**Walter J. Barron, Miami, Fla.**—Mr. Barron gave a delightful private recital, assisted by Mario Armellini, violinist, at the home of Mr. and Mrs. Louis D. Gates in Miami June 22. The organ selections included: "La Nuit" ("Trois Impressions"), Karg-Elert; "Romance sans Paroles," Bonnet; "The Bells of St. Anne de Beaupre," Russell; Scherzo, Bossi; Nocturne, Ferrata; "The Brook," Dethier.

**Kate Elizabeth Fox, F. A. G. O., Watertown, N. Y.**—Mrs. Fox, organist of the First Presbyterian Church, gave the recital at the Sesquicentennial Exposition July 15, and her program was as follows: Concert Overture, Maitland; Adagio (Second Movement from Sixth Symphony), Widor; "Romance sans Paroles," Bonnet; Chorals in A minor, Franck; Serenade, Rachmaninoff; Toccata and Fugue in D minor, Bach; Intermezzo, Callaerts; "In the Church," Novak; Allegro (from "Sonata on the Ninety-fourth Psalm"), Reubke.

**Clarence Mader, A. A. G. O., Pasadena, Cal.**—In a recital at the Holliston Avenue Methodist Church on the afternoon of July 13 Mr. Mader played this program: Chorale Preludes—"Out of Deep Need I Cry unto Thee," Karg-Elert; "The Blessed Christ Is Risen Today," Bach, and "O God, Thou Good God," Karg-Elert; First Symphony (Allegro), Maquaire; "The Caravan of the Magi," Maunder; "The Little Shepherd," Debussy; Andante in D, Hollins; "Ronde Francaise," Boellmann; "Grandmother Knitting," Clokey; "Festal Commemoration," West.

**Dudley Warner Fitch, Los Angeles, Cal.**—In a twilight recital at St. Paul's Cathedral June 20 Mr. Fitch presented these selections: Symphony in C minor, Holloway; "Gesu Bambino," Yon; Chorale, "Erachienen ist der herrliche Tag," Bach; Fantasia, Saint-Saens; "Die Antwort," Wolstenholme; "Prelude Solonelle," D. W. Fitch; "Chanson Triste," Nevin; "Grand Choeur in March Form," Guilman.

**Fred Faassen, Zion, Ill.**—Among Mr. Faassen's programs in Shiloh Tabernacle have been the following:

July 7—Romance in D flat, Lemare; "The Tragedy of a Tin Soldier," Nevin; Melody, Dawes; "The Death of Ase," from "Peer Gynt" Suite, Grieg; "Will of the Wisp," Nevin; Londonderry Air, arranged by Coleman; Minuet in G, Beethoven.

July 11—Prelude to "The Deluge," Saint-Saens; Triumphal March, Harris; "A Sea Song," MacDowell; "The Bells of St. Anne de Beaupre," Russell; Improvisation on "Pilgrims," Calver; "The Holy City," Adams.

July 14—Intermezzo from "Cavalleria Rusticana," Mascagni; "Narcissus," Nevin; "Lamentation," Guilman; "Chanson," Friml; "In the Garden," Goodwin; "Wedding Chimes," Chaffin; Meditation from "Thais," Massenet.

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## Who's Who Among American Organists

### John McE. Ward.

Dr. John McE. Ward, M.D., is well known in the organ world through his long and vigorous connection with the American Organ Players' Club and his tenure of thirty-eight years as organist and choir-master of St. Mark's Lutheran Church, Philadelphia, and he is still going strong. He has attended every convention of the N. A. O. except one since its organization, is a member of the executive committee and takes an active interest in its practical workings. He is vice president of the Lancaster Association of Organists and also helps guide its affairs; is a member of the executive committee of the Pennsylvania chapter of the A. G. O. and also its past treasurer.

Born in Philadelphia, John McE. Ward sang in several of its boy choirs, including old Christ Church, made famous by its association with the



JOHN McE. WARD.

fathers of our nation. He became organist of this historic church in 1878, continuing until 1887, when he studied with Samuel Warren of New York. Jan. 1, 1888, he began his work at St. Mark's and is anchored there hard and fast ever since.

Dr. Ward has a four-manual Hall organ to play, designed by himself and considered one of the most beautifully toned instruments in the city. He has a mixed vested choir of thirty and renders monthly a cantata or other large musical work. Practically all of the standard and popular works have been presented on these occasions.

Celebrating his twenty-fifth anniversary as organist of St. Mark's, in December, 1911, the vestry presented him with a handsomely bound set of resolutions expressing its regard, signed by the pastors and every member of the council. A purse from the congregation accompanied the gift.

Dr. Ward gave the first performance of Mendelssohn's "Hymn of Praise" by a church choir in his native city. He played recitals at all of the national exhibitions in the United States, including the Centennial in 1876, and is vice chairman of the organ committee of the Sesquicentennial. He is deeply interested in organ construction, and many of the organs in and around Philadelphia bear the imprint of his efforts to raise the musical and mechanical value of the king of instruments.

Among Dr. Ward's compositions are numerous settings of the Lutheran Church liturgy as used in St. Mark's and other churches, various anthems, seven cantatas, organ arrangements, etc. He is co-editor of the Church Song, formerly used as a standard hymn book in the Lutheran Church. He has lectured on musical subjects frequently, some of the titles being "President's Address" (1900), "Program Making," "Acoustics," "Pedal and Swell," "High Wind Pressure for Organ Stops," "Organ Music for Organ Recitals," etc.

### Walter Wild, F. R. C. O.

There is a group of organists whose success in the church and the theater has been equally marked—who worship God on the first day of the week and serve Mammon on the other six, as one might put it. To this group belongs Walter Wild, whose attainments have won him fame as an all-around musician.

Mr. Wild at present is organist and director at the Clinton Avenue Congregational Church, Brooklyn, where he has been since 1920. At the same time he is the first organist at the noted Strand Theater, New York City.

Mr. Wild was born in England in 1893. At the age of about 5 years he began to play the piano. He won many prizes as a performer on that instrument in his youth at various competitive festivals in his native country. It was intended that he should become a concert pianist, but a love for the organ became too strong to be resisted and so he became "converted" into a concert organist. Mr. Wild took up the study of the organ in 1909. In January, 1913, he passed the examination for associate of the Royal College of Organists and in July of the same year passed the test for the fellowship of the Royal College of Organists.

Mr. Wild held various church positions in England and Scotland before coming to the United States ten years ago. In 1917 he was appointed organist and director at the Shadyside Presbyterian Church, Pittsburgh, Pa., and he was made director of music at the Pennsylvania College for Women the following year. In 1920 he moved to New York and accepted the post at the Clinton Avenue Congregational Church which he still holds. He also entered "movie" work and achieved distinguished success in this special field. Mr. Wild was president of the Society of Theater Organists in 1925.

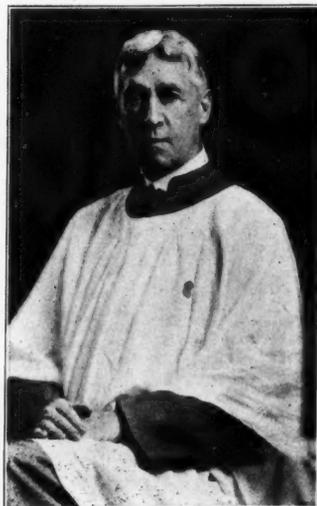
In addition to being a performer, Mr. Wild is a composer. A number of his songs have been published by the H. W. Gray Company. He has given many recitals in England, Scotland and the United States.

Mrs. Wild is also an accomplished musician, being Edith Gaile, well-known church and concert soprano.

### Ernest Arthur Simon.

Ernest Arthur Simon, whose twenty-fifth anniversary as organist and choir-master at Christ Church Cathedral, Louisville, Ky., was observed at the cathedral June 13, as recorded in the July issue of The Diapason, is rated as the dean of organists of Louisville.

Mr. Simon was born in London and studied under several noted teachers



ERNEST A. SIMON.

of that country, one of whom was Fountain Meen, organist of the Sacred Heart Society, and at Trinity Church, London. Mr. Simon came to this country in 1889, and was choir-master

and organist in several churches before he went to Louisville twenty-five years ago. Two of these churches were St. Bartholomew's Episcopal, Chicago, where he was for four years, and the Church of the Redeemer, Chicago, at which Mr. Simon stayed for seven years.

Several years ago Mr. Simon was called to St. Paul's Episcopal Church, Baltimore, one of the largest churches in the East, to succeed Miles Farrow, who is now organist at the Cathedral of St. John the Divine, New York. This honor was declined by Mr. Simon because he believed his field was in Louisville.

### Helen Hogan.

Helen Hogan, a native of England, of Irish-English parentage, but now a resident concert organist of the United States, has achieved a reputation through the brilliancy of her organ playing not only on this continent, but in Europe. An excellent proof of her rating in Paris, where she has studied with the best masters, is the fact that she will play a recital this month be-



MISS HELEN HOGAN.

fore the students of the Fontainebleau School. In the United States she has given many recitals, especially in Rhode Island, where she makes her home.

Miss Hogan was born in Stockport,

England. Her mother, Sarah Wilby, was a descendant of John Wilby, a noted madrigal writer of the late sixteenth century. Her father, James Henry Hogan, was of Irish birth.

She received her first organ lessons from her eldest brother, who was organist of St. Mary's Church, Stockport. Coming to this country at an early age she made her first appearance in public as a piano soloist. At 13 years of age she received her first appointment, as organist of the High Street Methodist Episcopal Church, Pawtucket, R. I.

Miss Hogan has studied extensively in Europe with the late Enrico Bossi of Rome, and Charles Marie Widor and Abel Decaux of Paris, but the greater part of her preparation has been with Joseph Bonnet, with whom she has studied since 1920. She is a pupil in composition of the late Andre Gedalge and in piano of Isadore Philipe of the Paris Conservatoire.

Miss Hogan has given many concerts in and about New England and New York and in Europe, playing with great success in Paris, Monaco, Rome, London, Stockport, Lincoln and other European cities. She is the first woman to give a recital in an English cathedral, which she did March 6, 1925, in Lincoln Cathedral. She is an ardent admirer and exponent of the French school of organ playing. A tribute to her ability in this field is her engagement to give a recital in the series at the Fontainebleau School of Music Aug. 12, in which series such names as those of Bonnet, Dupre, Ravel, Hure and other artists of distinction appear.

Miss Hogan is at present organist and director of music at the Central Congregational Church, Providence, R. I.

### Norden to Conduct New Chorus.

A new choral organization, the Brahms Chorus of Philadelphia, has been formed by about seventy-five former members of the Mendelssohn Club. N. Lindsay Norden has been appointed the conductor. This chorus will consist of highly-trained voices, and will give two concerts during the season of 1926-27, assisted by prominent soloists. The chorus will be enlarged at once to 100 singers, and because of the high standing of the participants the concerts promise to be of exceptional interest. The chorus will present only the finest choral music, in the main a cappella.

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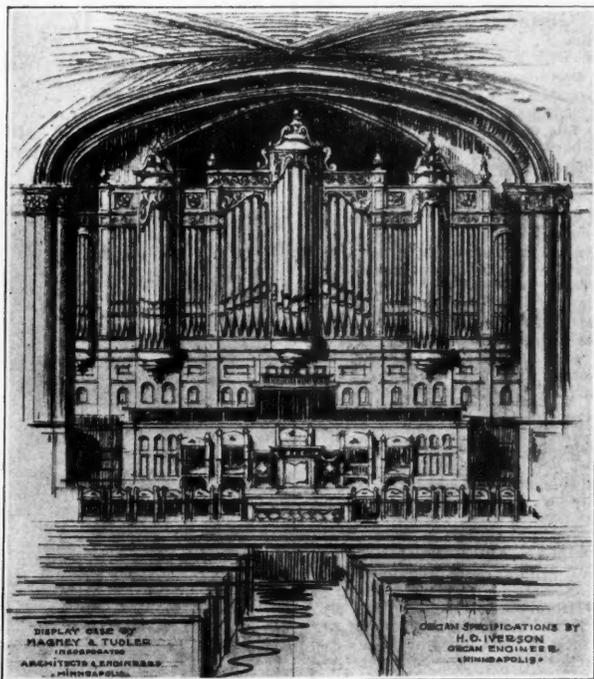


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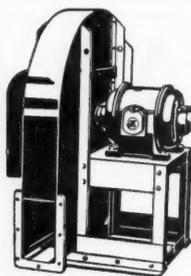
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## SEIBERT'S SEASON IS BUSY

Exposition Recital July 3 Last of Long Series of Programs.

Henry F. Seibert closed his fourth season with a recital at the Philadelphia exposition July 3. He played sixty recitals last season. Three trips were made to Florida, playing a series of recitals at Gainesville, three in St. Petersburg, three in Lake Worth, two in Fort Lauderdale and one each at Sanford, Miami and Winter Park. Two were played in Macon, Ga., to audiences numbering 7,500; two in Buffalo to audiences numbering 5,000, and two were given in the Washington Auditorium. Some of the other appearances were at Portsmouth, Ohio; Wilmington, Del.; Reading, Pa.; East Stroudsburg, Pa.; Petersburg, Pa.; Wilkes-Barre, two recitals in Philadelphia, one at Fort Washington, Pa.; another at Baltimore; a Skinner radio recital in New York, and programs at Jersey Shore, Pa.; Williamsport, Pa.; Lock Haven, Ridgway, and New York Institute for the Blind; East Orange; Emaus, Pa.; Bloomsburg, Gettysburg, Freeport, L. I.; four additional recitals in Reading, and others. Several informal recitals were played in Town Hall, New York. Mr. Seibert also carried on his regular and special work at Holy Trinity Lutheran Church.

Mr. Seibert is teaching a class of pupils from out of the city and also from New York. During the summer he devotes at least four hours each day to practice in preparation for next season's work. He plans, with his family, to spend some time at the seashore. Bookings are already coming in for next season.

## POSITIONS WANTED.

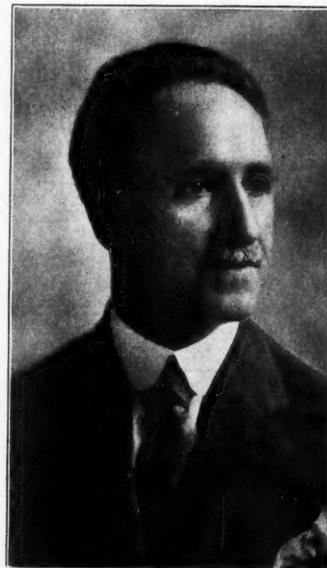
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### Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., July 22.—Before a large assemblage of people in the Houghton Memorial Chapel, Wellesley College, the Rt. Rev. C. L. Slattery, D. D., bishop coadjutor of Massachusetts, ordained the Rev. A. Vincent Bennett to the priesthood of the Episcopal Church on July 4. The occasion was extraordinary for a number of reasons. First of all, it took place in the chapel of a non-sectarian institution during the conference of church workers. The Rev. Mr. Bennett had at one time been a clergyman of the Methodist Church. Also he has long been known in local musical circles as an excellent musician. For several years he had been organist and choirmaster at King's Chapel, Boston, as successor to Malcolm Lang, and when at length he became organist and choirmaster at St. John's Chapel, Cambridge, he in turn was succeeded by Raymond C. Robinson. After leaving the Episcopal Theological Seminary Mr. Bennett became the musical director and rector's assistant at the Church of the Messiah, Boston. Here he organized a large chorus for the study of church music and did very efficient work in the parish. It is understood that the Rev. Mr. Bennett has accepted a call to Holy Trinity Church, Philadelphia, as assistant to the rector, the Rev. Floyd W. Tomkins, D. D. In that case we are positive that his musical gifts will be valued as highly as they were in Boston.

A good friend of music has sent me a clipping from the July issue of the Red Cross Courier that tells all about Walter J. Clemson, M. A., of Taunton, Mass., a former dean of the New England chapter, A. G. O., as well as a founder. The article was illustrated with a picture of Mr. Clemson taken in his lovely garden and in a characteristic pose, neither boutonniere nor cigar being absent. Last June brought the forty-first anniversary of his founding the choir at the Church of St. Thomas, Taunton, and also of his service as organist and choirmaster.

The Summer School of Church Music at Wellesley College, of which Thompson Stone was the dean, was a great success. The organ recitals, as must be regretted, were not especially well attended in spite of interesting programs given by Frederick Johnson and Richard G. Appel, A. M.

On Sunday afternoon, July 4, Mr. Appel gave a unique program, entitling it "The Christian Year in Organ Music," whereby he sought to illustrate the hymns and chorales used during the liturgical season by means of chorale Vorspiele by older and more modern masters. Theoretically this was a splendid idea, but it was not quite as fortunate when put into practice without words of elucidation. In certain cases the preludes on what should be perfectly familiar tunes were so far-fetched as to leave the listener stranded and guessing what it was all about. In the words of another, never has the organ in the college chapel sounded better than it did during the course of this particular recital.

Lloyd del Castillo, who formerly was organist at the Fenway Theater, afterward at Utica, N. Y., and more recently at the Rialto, New York City, has returned to Boston to be organist at the Metropolitan Theater. He is held in high regard in the musical profession as a brilliant organist and as an excellent composer. At each performance he features some popular song in a way that is both entertaining and instructive.

During the funeral services of the late Senator Weeks held at the First Parish Church, West Newton, E. Rupert Sircom, organist and choirmaster, was given a splendid opportunity to play many selections of fine organ music that would fit the case. This he did with good taste and at the same time exemplified the kind of instrumental music that best suits such occa-

sions. His vested chorus was also heard in several hymns.

From advance indications, the New England chapter, A. G. O., will be very active during the next season. The new dean is Professor John P. Marshall, who has long directed the musical interests at Boston University.

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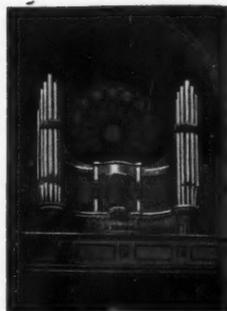
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## Church Music

By THE REV. DON H. COPELAND  
From a sermon preached at Christ Episcopal  
Church, Dayton, Ohio, June 27, 1926.

"And when they had sung a hymn, they went out into the Mount of Olives."—St. Matthew 26:30.

It is one of the glories of our religion that it touches all phases of human life and endeavor and lifts them up to higher and nobler levels. All of the arts have been dedicated to the glory of God and many of their greatest masterpieces have had religious subjects. This is true of poetry, drama, painting, architecture and music.

Music has played a very important part in the worship of Christendom, and it is my desire to give you a sketch—for it can be only a bare outline in our limited time—of the part it has played; and especially to reveal something of the types of church music and the principles by which we are governed in our ministry of music, for such it is, here at Christ Church.

"And when they had sung a hymn, they went out into the Mount of Olives."

Our text thus reveals that at the very institution of that rite which was destined to become central in our religion, music played its part.

It is a far cry from that simple service and supper in the upper room in Jerusalem to a choral celebration of holy communion—but the roots of the one are in the other, musically as well as otherwise. It was inevitable that music should play a great part in Christianity, for Christianity came as a religion of joy in a world of darkness. The outstanding note of all Apostolic preaching, as you have been repeatedly told, was the message of the Resurrection. The Apostles suffered everything to declare this glad news—this gospel. They must perform break into song. How could they help it?

References to music in the scant literature of the times that have remained to us are few. St. Paul at one place says: "I will sing with the spirit and I will sing with the understanding also." In another letter occurs this sentence: "Speaking to yourselves in Psalms and hymns and spiritual songs, singing and making melody in your hearts to the Lord." In his letter to the Ephesians he has a similar sentence. The author of the Epistle to the Hebrews quotes Psalm 22: "I will declare Thy name unto my brethren; in the midst of the church I will sing praise unto Thee."

Almost immediately those first Christians encountered opposition which mounted to persecution—first by the Jews and then at the hands of the Roman government. They were forced to meet in secret and for that reason they could develop music very slightly until after the beginning of the fourth century, when the persecutions ceased. We know that their singing continued, for they took over the Jewish use of the Psalms and we have a letter preserved from Pliny, governor of Bithynia, written to the Emperor Trajan (c. 111-113 A. D.) wherein he describes the Christians as singing at their meetings.

At the rise of Christianity music was, of all the arts, the least developed and most infantile. Most nations had crude instruments of various kinds, but such music as there was generally was vocal. In theory and practice the music was strictly subordinate to the words. It was scarcely more than a recitative. In style, usage and probably to some extent in actual melodies also, the music of the primitive church forms an unbroken line with the music of pre-Christian antiquity. Some writers try to trace Christian music back to the Jews. Others, stressing the antipathy to everything Jewish and Pagan, endeavor to make out a case for an original Christian music, a pure Christian folk-song. Both of these endeavors have met with little success. Their application is but local. The majority of the early Christians were part and parcel of the Graeco-Roman life. In this case, as in other matters, they took over the existing art and practice. The very names for the so-called ecclesiastical scales betray their Grecian

origin: Dorian, Phrygian, Lydian, Hypo-Dorian, etc.

A new era in the history of church worship came with the edicts of Constantine in the early fourth century. The most important fact connected with the church music of that time is the transfer of the office of song from the laity to a choir of minor and major clergy. This change took place everywhere, but at different periods. The chief motive for this change seems to be the necessity of preventing the intrusion of heretical doctrines, for the numerous heretics depended much upon hymn singing for the propagation of their ideas.

The earliest recorded attempt at formal arrangement of church music that has come down to us is given by the historian Theodoret. He describes one Flavianus and Diadorus as dividing the choristers of a church of Antioch into two parts, instructing them to sing the Psalms responsively. This was done to combat Arianism. The Bishop of Antioch, Leontius was Arian. He was compelled to introduce the same system in his church.

The music of the Christian church has passed through three great typical phases, each complete in itself, yet the product of an orderly, never-ceasing development, and each directed and molded by the religious and social ideas of the age which produced it.

1. The music of the first of these phases is the liturgic chant, which we know as plainsong. This was unharmonized and employed exclusively in every portion of the church's worship down to the introduction of part singing in the eleventh and twelfth centuries. When first we get a glimpse of the nature of the actual music used in the early church it is a crude form of plainsong. This is sometimes called Gregorian chant, for the tradition of 1,000 years ascribed to Gregory the Great the honor of revising and composing a great number of the chant melodies which became the authorized model for the whole western church. Recent investigation has forever taken this glory from him. The composition and compilation of the liturgic songs, which was ascribed to St. Gregory, is in truth a work of the Hellenic popes at the end of the seventh and beginning of the eighth centuries.\*

The question naturally arises—shall we use plainsong in our services today? Much can be said for and against its use in our worship. Samuel Sebastian Wesley, grandnephew of John Wesley and one of England's really great composers and organists, said in a letter to a pupil: "Your question about Gregorian tones has caused me much pain. I beg to assure you that I am a musician, a Protestant, and yours truly, S. S. Wesley." Sir John Stainer wrote: "I feel strongly that the beautiful plainsong versicles, responses, inflections and prefaces to our prayers and liturgy ought not to be lightly thrown aside. Shall we throw them into the fire to make room for the neat and appropriate excogitations fresh from the blotting pad of Mr. A., or Dr. B., or the Rev. C., or Miss D.?"

The life of a religious community, such as the old Benedictine monasteries and their present-day descendants afford, is essentially a life of self-control and repression. It is objective, contemplative. Such action as there is follows well-defined and regulated limits. There is frequently a tinge of mysticism. For such an objective, controlled and ascetic life plainsong is eminently fitted. It is vague, abstract and diffused. It utters the mood of prayer, not of an individual agitated by hopes and fears, but the prayer of the church, a universalized prayer. It is fitting to keep the more earthly emotions in the background and to liberate the mystical longings of the religious. We, however, have to deal with the so-called "modern man." He is loud in his demands for "self-expression." He lives a life of action. Big deals put through by big business! Golf, automobilism, baseball, played from the bleachers! Subjective, rather than objective; his own self and its demands uppermost. It is the age of the school girl who delights to exhilarate in the thrills shooting up and down her spine

\*Dickinson—"Music in the History of the Western Church."

while she luxuriates in the whole gamut of emotions as they are luridly portrayed on the "movie" screen. What, some would say, have these in common with the music of contemplation and austere self-control? Must we not provide them with modern music, whose message is personalized emotion and self-expression even to the point of abandonment? (The most extreme example is the better class of ultra-modern jazz, which is almost irresistible in the compulsion of its rhythm to action. In other words, keep your feet still if you can.)

But Sir John Stainer was right. We must use that which will lift the mind and the heart away from the mundane and up to the heavenly, that for the time being will tend to submerge Dayton and industrial expansion and summer clothes, and vacation plans and troubles and what not, and, in terms of the psychologist, free our foreconscious mind to receive impressions from the architecture and windows, the chanting of the choir and the music of the organ, the words of the Bible and the prayers of the service, and the movements of the ministers and the exhortations of the sermon—that we may leap up for a little while to the things of the spirit and be fortified and refreshed again for our weekly contact with the world.

Yes, plainsong has its legitimate place.

2. The second phase through which church music has passed is the unaccompanied contrapuntal chorus, based on the Gregorian key system. It covers the era from the twelfth century to the sixteenth inclusive. This phase of church music, culminating in the works of Palestrina in Rome, Orlandus Lassus in Munich, and the Gabriellis in Venice, suffered no decline, and gave way at last to a style in sharp contrast with it, only when it had gained an unassailable historic position.

Generally there are from four to eight melodies in such a chorus which weave in and out, each pursuing the even tenor of its way and rarely clashing with any of the others. When the scholastic doctors were debating the number of angels that could stand on the point of a needle, the musicians of the time were trying to see how many of these melodies they could write to be sung simultaneously. Some achieved as high as forty! It is interesting to note that this polyphonic or many-voiced chorus music was the creation of the same time and place as Gothic architecture. A genuinely Gothic church building that never resounds with the music of the sixteenth century may be said to be an incomplete building. Everything I said regarding the otherworldly and impersonal character of plain chant can be repeated with manifold emphasis of this style of music.

3. The third form of Christian music is that which now generally prevails—the mixed solo and chorus music, with free instrumental accompaniment, based on the modern major and minor scales instead of on the old Dorian, Lydian modes, etc. It arose in the seventeenth century, a product of the secularization of art that came with the Renaissance spirit. Remember that. It is secular in origin, although that fact cannot reasonably be held against it.

I have had occasion in the past to address groups of clergy and others on the music of the church and I have always pleaded for the exercise of an eclectic taste. Of what this consists you know pretty well by attending **Christ Church services**. In so far as it is possible our worship ought to make use of the following elements:

Plainsong.  
Anglican chants.  
Sixteenth century chorus music.  
The English cathedral school as represented by Purcell, Wesley, Parry, Stanford, etc.

The German chorale and cantata.  
Music of the standard modern type as represented by Gounod, Beethoven, Liszt, Verdi, Haydn, Cherubini, etc.

The modern Russian.  
A little of the modern Spanish.  
The cream of American church music, which will be but a following of one or the other of the national types.  
And lastly a little of the ultra-modern French religious music.

Christianity has never been able to do without music, but we ought always to feel that the rendering of any but our best is an unworthy oblation to Almighty God. Its purpose is high and noble. In the words of Milton: "There let the pealing organ blow, To the full-voiced choir below, In service high, and anthems clear, As may with sweetness, through mine ear

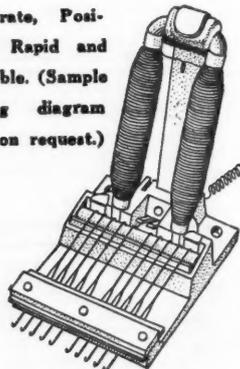
Dissolve me with ecstasies,  
And bring all heaven before mine eyes."

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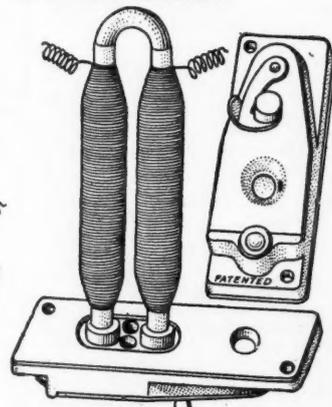
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## The Spirit of the Organ

By J. B. JAMISON

Apparently the paper specification of a proposed organ may be excellent, the layout orthodox, the voicing of the builder's individual stops known to be beautiful, the mechanism proved faultless, and everything point to a thoroughly satisfactory ensemble—and yet the finished instrument turn out to be bafflingly intractable and unwieldy, if the colors will not blend, and full organ lacks the cohesion to make it rich and solid. Blend and cohesion seem to be the last essentials considered by builders who in other ways rate as our best, and organists appear to overlook or tolerate the condition. The most naive testimonial I have ever seen recently summed up the situation. A celebrated organist wrote of his organ that to the beauty of the flutes, the this and that of the reeds, the dignity of full organ, etc., mixtures had now added cohesiveness of the ensemble. If his estimate was correct, the inference is that there was a lack of cohesion before. True cohesion, however, cannot be added to an ensemble, but must be built into it by the voicing and regulation of each stop, and mixtures should simply paint the lily.

If the stops themselves have not inherently vivid timbres, mixtures will not cure the defect more than partially, but will merely add a glitter to a dull ensemble, much as varnish does to wood, or polish to cold stone. If the grain of the wood or the texture of the stone is beautiful or otherwise, then polish will bring it out, but it is not a part of the thing to which it is applied.

An organist known for his accurate appreciation of what the organ really is once defined "blend" to me as "a stop's ability to change the color of another stop—a chemical union, not a physical mixture." There is another quality, at first thought closely allied to blend, which we shall term "fusion," but nothing could be farther apart, for practical use, than the two.

Twenty years ago there was current a mid-Victorian survival of that staid reaction, in America, in the form of what has been called "quartet choir" organs. Made up of quiet stops, the essence of modesty, nothing in them could clash. An anemic nephew, the residence organ type, still persists, whose pallid stops are said to blend, whereas they only fuse. They can be pleasing in contrast because melody and accompaniment lend form to replace lack of color difference—just as you can see a slate roof on a gray house—and as most of their stops were delicate shades, almost any of them could be added to others and no harm done. We must say at once that in organs, as in everything else, all is relative, and a weak stop may be so much weaker than its retiring partner that a change of a sort results when they are put together, but a narrow scope and an inhibited field do not constitute the ideal instrument on which to interpret all kinds of music, and such an organ cannot claim general interest.

One of the attributes of a good diapason is a colorless tone that, drawn with a vivid stop, increases its power, but does not materially change its timbre. Skimmed milk poured into coffee may overflow the cup, but it takes cream to get the effect most of us desire.

The industry and art of organ building has as a whole evolved past this diluted tone stage, and with the introduction of orchestral strings and reeds, etc., the concert organ has taken on the nature of the orchestra in a way. But the timidity with which the color question has been approached, together with unskillful voicing, incorrect ideals of timbre for the major stops, has, more than the mechanism, held the organ back from the place of honor and interest it should occupy.

Orchestral instruments are primary colors to an extent few organ stops can ever be. Nothing in the way of tone could be more vivid than its strings, woodwinds and brasses, yet

the symphony has an ideal ratio of power among its components that blends it into a cohesive integer. Whereas the cymbal, in its effect on full orchestra, might be compared to a mixture, with its vast celeste formed from no two instruments being played exactly in tune, with every instrument reeking with partials—rich on that very account—the orchestra needs nothing in the way of a mixture individually or collectively. There is very little fusion and practically all blend, and that is what makes and keeps it interesting.

Vivid organ stops will and do blend—the orchestra proves that. The danger in any organ specification lies in a lopsided apportionment of color and power, monotony in the make-up of the separate tone families (flutes alike, strings similar, etc.), and, above all, in a lack of life in the individual stops.

There is a certain class of stop, so-called "organ tone" voices, responsible for most of the trouble. Every complete specification needs its share of old-fashioned gambas, broad and unisicive, dulcianas, gemshorns, spitz flutes, etc., to constitute a restful contrast to what might otherwise be a too nervous ensemble, but some of our best builders persist in tincturing what ought to be their orchestral (blending) stops with "organ tone." They kill the flexibility and ensemble when they do. There is only one use for organ tone voices, and that is fusion. A corollary would be: "Never use a fuser where a blender is needed." Another corollary, and more to the point, "Never have the blenders even remotely like fusers in timbre"—not if an interesting organ is desired. This is the rock on which many of our skippers crash. The old placid stops have to be there, but should be kept to themselves.

Organ pipes, the most colorful, even, have not the rich endowment of partials that naturally scintillate from the instruments of the orchestra, and in addition to mixtures to supply these missing partials, the 8-foot or major stops themselves must be of many widely different fundamental timbres to build up a full organ rich in interior harmonics—something no mixture can do—if the cohesive entity of the orchestra is to be even approached. This is an almost impossible problem for the voicer of prejudiced or groove mind, and a fascinating one for the selector.

If this sounds improbable and you agree with Hope-Jones that the organ will approximate the blend of the orchestra, and its cohesion, by following the physical layout of the orchestra, with primary colors, and few of them, try it out on some of our alleged best organs built that way—with a lack of true variety for one cause or another. The units will answer you first and some of our most revered straights will corroborate. If ever an organ needed mixtures it is the unified type. One might say that the best way to size up the cohesion, or lack of it, of any organ, is by the degree one estimates mixtures would improve it. If the bulk of the stops are hybrid church-orchestral they cannot be expected to blend. The orchestrally inclined stops must be as accurate approximations as possible to their prototypes. If they are not, they will fuse or muddy, and the ensemble will be dull, uninteresting and quickly exhausted.

New colors elude the organist who draws with every pleasant expectancy a salicional and a flute and finds his string too broad; who adds a flute to a reed and discovers the reed too fluty. An uplifting buoyant effect so vital at times in choir accompaniment can never come from a cold, dead flute, or an organ equipped with all cold flutes—lovely and reverent in themselves, perhaps, but lacking the sparkle and life to inject those qualities into a combination. Fluty trebled reeds will never light full swell with clarion fire, but will need mixtures to help them. Thick strings will muddy a piston group, but can never make it vibrant. Such strings—organ-toned hybrids—have their uses too, but should be limited to not more than one division of the organ.

Fads and reactions have swung the spirit of the organ from side to side

during the last twenty years, but have not pushed it far forward. Audsley was right.

Wiping out the quartet choir type—its natural victim—came the Hope-Jones idea. Long ago he used to make a fifteen-set unit with the built-in power range of a seventy-five stop cathedral organ. His aeoline celeste, behind lead shades, could be made so soft you had to guess if you heard it or not; his tuba, on high wind, was so powerful as absolutely to dominate the little ensemble. You got the faraway, delicate pianissimo, the reverent communion service breath of tone, and the stunning majesty of a big reed—an organ in itself—all within a trifle more than a dozen sets of pipes. Every stop was a different color—there were so few of them—and most of them were orchestral. Of course there were wide gaps in the build-up, both in volume and color. He placed his strings, flutes and reed foundation tone in separate boxes—a clever scheme—and thus approached more than well, within his narrow limits and premise, the individual color-volume control of the orchestra. Occasionally he had to bridge color gaps with hybrid tone, such as his oboe-horn. He had to.

Today there are builders who would quickly and angrily deny the least insinuation that their work resembles Hope-Jones—their apparent methods are so dissimilar. But they and Hope-Jones took two roads to the same destination—and he arrived first.

If an organ has fifteen or fifty sets of pipes, what difference does it make in the cohesion of the ensemble and the gradualness of the build-up if both specifications show a limited color range and a small percentage of pp stops, a large share of mf work and a sizeable allotment of ff voices—and nothing much in between? Like Hope-Jones they seek a very soft tone, a middle ground of slightly more than average power, and an impressive full organ—a spectacular spread. And while twenty years ago he proved his ability by accomplishing this with relatively few sets of pipes, they, today, prove their inability by doing the same thing with three times as many, or four, or ten.

Bound by his unit system, he discarded true pipe delicacy of variety and volume, and relied on shades, cross unification and duplexing for his substitute variety. Supplied with more than enough money to pay for plenty of the real thing, they persist in disregarding the fitting of each stop-stone, build up a dry wall of tone, gappy and without cohesion, and then dump the mortar-mixture over the chunks. They will not sacrifice a stop to the ensemble. Either they look at it that way—or they look the other way.

This pp, mf, ff apportionment fights cohesion, this confusion of blend and fusion hurts true blend, the lack of realization that interest and cohesion thrive on variety of volume as well as variety of color, kills utility, playability and ensemble. There is the designer who hears in his mind the organ fitted only to the church; the follower after Hope-Jones who has removed the coarseness of his work, and at the same time the life of it, by "refinements"—who took Hope-Jones' word for it that mixtures were superfluous, and also took away from his layouts his substitutes for them. Then the gentlemen who pin orchestral reeds to a monastic coldness of strings and flutes; the timid ensemble idealist who fears reeds, yellows and blues. All the various victims of commercial inhibitions, the necessity for maintaining an advertised standard of "character," pipe voicers, pigment makers, who cannot see the picture as a whole, contribute their bits, good and bad, and ignore what would seem to be primary principles of artistic work.

Look about and recall, on the one hand, how many four-manual organs you know, of the type called magnificent, made up of pp, mf and ff stops—nothing much else—with rough diapasons, with the swell diapason but one or two degrees smaller than the great first open, and like it in color, too; with two swell 8-foot flutes of practically the same power; with all strings broad and thick, with the swell salicional a little brother to the solo gamba, his toes, his lips and even his

voice; with all the flutes of the concert variety, breathy and cold, imparting to full organ their share of hardness; with reeds all turning fluty at the top. Or, on the other hand, with velvety diapasons, strings keen to the point of acidity, a cloying suffocation of tibia clausa type flutes, hollow and theatrical, reeds smooth at all costs. With full organ like a raw-boned giant, or pudgy, heavy and feminine—glacially cold, without humanity, or sugary sweet, without virility.

To sum up: The austere organ will not blend. The orchestral will not fuse. Both need mixtures. The church type with fusion strings and hard flutes is dull and cold. The unit is too coarse. The modified unit too refined. They all lack interest.

If to a compromise of the first two types, with the balance in quantity of apportionment in favor of the orchestral, and a sufficiency of fusion stops as a soothing contrast, mutation couplers and mixtures were added, and if every tone family were graduated in color and power—if the strings ran the gamut from the dulciana, through the sober viol d'amour, the salicional with golden glint, the viol d'orchestre, keen and positive, up to a three-rank celeste of the solo; if the flutes were part placid, part sparkling, part stopped, part open, part harmonic, part metal, part wood, varied in scale and nature and well distributed—if Audsley's remark on the Albert Hall organ—"What it needs is wood tone, not better tone"—were thoroughly applied; if some of the reeds were smooth, some rough, some tranquil, some fiery, and all carried their character high up instead of tiresomely and disastrously turning fluty around high C, and foundation tone, adequate and varied, were furnished, we could look for a build-up of true delicacy, a satisfying supply of blending stops, a restful antidote of fusion stops—real flexibility and cohesion—inherent.

Partial unification ornamenting a complete structure of real pipe work will permit all this to be done with fifty sets of pipes. The cost need not exceed \$35,000 though the best materials, workmanship and voicing be supplied. The race from now on will be to the builder with the biggest library of really varied blending stops, who can qualify in composition also.

### Miss Cramp in New Post.

Miss Carolyn M. Cramp has accepted the position of organist and director at the First Methodist Church of Pottsville, Pa., and has entered upon her new duties there. Miss Cramp has already enrolled a large class. She left New York to go to Pottsville. In the metropolis she had an important post as organist and teacher of music at the Newtown High School and so well pleased were the New York school authorities with her work that they did not accept her resignation and instead granted her a leave of absence. In making the change Miss Cramp met with a peculiar misfortune. The moving van carrying her furniture caught fire and many of her possessions were destroyed. One item in the loss is a two-manual electric Estey studio organ. Nearly all her furniture also was burned, as well as her organ music.

### Indiana Organist Breaks Arms.

Mrs. Olin Bell, Mus. B., organist of the First Baptist Church of Muncie, Ind., is recovering from an unusual and distressing accident which put her out of the running for some time. On the way to church on the night of March 7 she slipped, fell backward and broke both arms, also injuring her head and spine. After five weeks she was able, nevertheless, to resume her piano teaching and now she is back at the organ. Mrs. Bell has held her present position nearly nine years.

In the course of a series of six afternoon lecture-recitals by the directors of the Pittsburgh Musical Institute, two afternoons—July 12 and 26—were devoted to the six organ sonatas of Felix Mendelssohn by William H. Oetting. Mr. Oetting played the sonatas and lectured on them. Charles N. Boyd gave talks, July 8 on "Discords" and July 19 on "Schubert's Counterpoint."



By WILLIAM LESTER.

American Indian Fantasie, by Charles Sanford Skilton; published by J. Fischer & Bro., New York.

This ambitious opus will prove to be a worthy addition to the growing list of important compositions based upon thematic material of the truly native stock.

Personally I have never been keenly impressed with the real aboriginal themes as being intrinsically beautiful or possessing great emotional appeal to a cultured taste. They always struck me as rude and rough rhythmic episodes, offering little for development—and this verdict has stood, even allowing for the exceptions found in some of the work of Cadman, Troyer, Farwell, et al. And this fine organ work by Mr. Skilton does little to disprove my thesis. It is an excellent piece because of what the technical equipment and poetic imagination of the composer have been able to erect above the episodic and somewhat monotonous Indian foundation themes. These are three in number. After a stirring page of introduction, the first folk theme is stated—an Arapahoe ghost dance melody, cast in varied measure lengths marked by a drumlike series of low Gs in the pedal. A succeeding four pages is evidently original to Professor Skilton, leading up to an elaboration of a Winnebago love song. Another bridge passage introduces the final native theme used, a gambling song, from the Rogue river, Oregon. After a brilliant development of this, the theme of the introduction appears again, following which there is a sonorous close. Such music as this will find little place in the church scheme of things, but it will add a splendid filip of color and barbaric splendor to a recital program, and it will serve as a gold mine for the "movie" organist in search of such material.

"Supplication," by Gerhard T. Alexiss; "Song of Exultation," by Lily Wadhams Moline; published by Gamble Hinged Music Company, Chicago.

The church organist, on the lookout for attractive and worthwhile service numbers, should not overlook these two new issues. They will repay attention. The first is a melodic inspiration, without any technical difficulties to speak of, well set for the instrument and revealing a nice sense of construction. Its quiet beauty will find wide use for service prelude or as a relief number in a recital.

The Moline opus is more ambitious in frame and more individual in thematic content and harmonic idiom. It also requires a more highly developed technique than the first; though, even at that, it demands little above the ordinary. It will be grateful music both to the performer and to the lis-

tener. A prophecy of much popularity and universal use will not be amiss in this reference, unless this reviewer is much mistaken.

Aubade, by Edwin H. Lemare; "Forest Chimes," by F. Leslie Calver; published by the Arthur P. Schmidt Company, Boston.

Lovers of a good tune—albeit not too original a one—will find much to please in the Lemare piece. That it is well set for the organ, and registered to a nicety, goes without saying. The Aubade will supply many a hearer with a whistly tune, and the rushed organist, "movie" or otherwise, with an easy, effective solo number. And the publisher will probably have a good sale of the piece. So everyone will be happy! The Calver title is aimed at the lucky organist who has an instrument sporting chimes, harp, vox humana and all the fixings—here is a piece that will call for all these stunts, in a legitimate fashion and in an artistic manner. Not great music, by any means, but respectable for all of that—and that is much these days!

"In My Father's House Are Many Mansions," by M. Austin Dunn; published by the White-Smith Music Publishing Company, Boston.

This is a sacred solo, evidently planned to be in the moderately easy class, but which will prove to be difficult to do well, unless my experience goes for naught. The attempt to give individual rendering to every fragment of the Scriptural text used makes for a sort of hodge-podge impression, too, and the melodic contours do not always make for ease of enunciation. The harmonic vocabulary used could have been made more specific by a little more care in the chord-spelling, which would have meant easier reading.

"The Comfort of God's Love," by George B. Nevin; published by the Arthur P. Schmidt Company.

This duet for tenor and soprano, or alto and baritone, ought to attain wide popularity, for it is easy, broadly melodic, with a well-balanced sense of text illustration and the fitness for service use so well marked in the writings of this composer.

#### Heinroth Closes His Season.

Charles Heinroth closed his season at Carnegie Music Hall, Pittsburgh, with the regular recitals on June 26 and 27. After the Sunday program Dr. Heinroth departed for Philadelphia, where he gave three recitals on the organ at the Sesquicentennial Exposition. He left July 7 for a three months' stay in Europe, returning for the first recital of the thirty-first season Oct. 2.

#### Hugh Porter at Chautauqua.

Hugh Porter again presides at the organ this summer at Chautauqua, N. Y. Besides his accompaniment work with the choral organizations, Mr. Porter will give a series of Sunday afternoon recitals of organ music in historical sequence, from the forerunners of Bach to contemporary composers.

## Firmin Swinnen's Washington Auditorium Recital

The Washington Times, Jan. 22, 1926:

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## An "Early Victorian" Organ

By WALTER LINDSAY

On Franklin street, north of Brown, in Philadelphia—a neighborhood which is now decidedly the worse for wear, but which I recollect as "a desirable residence section"—there stands a plain but well-proportioned brown-stone building, now occupied by one of the Unitat congregations affiliated with the Roman communion, but which was originally, and for many years, St. Jude's Episcopal Church, and is still sometimes referred to as "old St. Jude's." The building is in the Early English style—very narrow windows in a great expanse of wall—and is distinctly churchly, inside and out. How the architect happened to give the church people anything so tasteful and appropriate is a puzzle, for it dates from the middle of the nineteenth century, when the classical craze still held sway. In those days the highest praise that could be bestowed on a building was that it was "elegant"; and no public edifice, of whatever character, was felt to be truly elegant unless it had a Greek portico in front. Old St. Andrew's, for instance, in Philadelphia, is copied from an Ionic temple at Teos, dedicated, if you please, to Bacchus—of all disreputable models for a Christian church! But old St. Jude's still stands a monument to an unusual freak of good taste; and in that building stood the instrument which during my childhood and youth represented to my mind the word "ORGAN."

Looking over the specifications that appear in The Diapason, and comparing them with this old organ, it occurred to me that an account of it might be of some interest; for I suppose comparatively few present-day organists have ever played such an instrument, and I doubt whether the younger generation has any idea that such an affair ever existed. I never had any official connection with it, but as a child I used to play it frequently, as a substitute for the organist, the late T. B. Wunder; so that I grew pretty well acquainted with it and its peculiarities.

The organ stood in one of the transepts, on a high platform, and in appearance was dignified, but sombre. The design was Gothic, to match the church, and the front was of a pattern we seldom see nowadays: it had three crocketed gables, like the three portals of a cathedral; the arches, where the doors of the cathedral would be, formed the openings in which the display pipes were ranged. The decoration of the latter was very severe—a dark slate blue, sparingly banded in a sort of reddish ochre, with just a trifle of gilding. The exposed pipes were those of the great open diapason, and I really think it was the biggest-scaled C; but this must have been bigger than that. As I look back on it it seems more like nine, though, of course, I know better.

An elaborate system of lifting lids and sliding panels gave access to the console; and then we would be able to see the name plate:

"SIMMONS AND FISHER,  
BOSTON."

Who were Simmons & Fisher? I have never run across the name in any account of organ building. Perhaps somebody can throw light on the subject.

There were two manuals, and no overhang to the keys, so that the swell keys were quite far away, and, in fact, they were set well into the body of the case. The white keys were covered with ivory—pretty yellow by my time—and the black keys were very sharp on the edges and extremely narrow—assigned, apparently, to be hard to hit. The stop-knobs were in vertical rows, two rows on each side; the knobs were tall and flat, the rods thick and cut perfectly square. The names of the stops were engraved in script, those of the great organ on white ivory plates, those of the swell on dark red almost black, so that they were illegible; the mechanical

stops had bright yellow knobs, with scarlet wooden plates.

The pedals were very narrow, not wider than your finger, and very close together—so much so that an organ builder who was there once, superintending some repairs, and who had rather large feet, was quite unable to put down less than two pedals at a time. The sharp pedal keys had no defined front end at all, but sloped down imperceptibly between the naturals; consequently, if you pedaled on a natural and got a little too far forward, as the natural key went down your foot would carry down the sharp key also.

The swell pedal was at the extreme right and was of the hitch-down variety; but as the swell-box was quite thin there was really not a great deal of difference in effect whether the pedal was down or up.

There was a tracker action of course (a stiff one, too), and it demonstrated the "tracker touch" to perfection. The resistance was all at the start; as soon as the key moved it fell almost of its own weight. This was so pronounced that the player felt exactly as though he were breaking a little stick every time he touched a key—a more disconcerting sensation it would be hard to find.

There were two composition pedals, big iron things, almost the size of a soup ladle; one brought on the octave, twelfth and fifteenth and the other took them off—that was all. No great pedal reversibility, not to mention the other conveniences that we have come to take for granted. The couplers were of the tumbler pattern, which meant that they could not be thrown on unless the hands were taken from the keys, otherwise either the coupler would stick half-way or something inside had to give. In fact (owing largely to the location of the organ, which was rather draughty) all the stops were inclined to stick; and I remember my father telling about an organist who was there before my time, a very impatient man, who, when a stop was refractory, would seize it with both hands and drag it out by main force, with the result that, likely as not, the pin would break off and the stopknob come out three-quarters of a yard or so!

It will be seen that this instrument, like so many of the old organs of which we read, seems to have been designed without much thought for the convenience of the player. But it was in its tonal arrangements, after all, that it presented its most striking peculiarities.

The foundation was, of course, the big fat open diapason I have mentioned—a stop of great volume and extreme grandeur. Then came a gamba. This was of the old-style "bell gamba" type—the pipes were conical, with a sort of funnel soldered on at the top, and with large flexible ears for tuning purposes. These ears made the pipes take up so much standing room on the chest that the 8-foot C pipe, on which the ears must have been at least six inches long, was crowded off entirely, and stood in solitary state, on a sort of step, projecting from the extreme rear of the great organ. The tone was good, and for the style of pipe not especially slow in developing.

There was a 16-foot stop on the great, called "eoline" for some reason; I have no very distinct recollection of it except that it served for a "thickener." The clarabella and stopped diapason, as was the custom, formed one stop, the upper half being the clarabella and the lower half the stopped diapason. The trumpet was similarly divided into a treble and a bass, so that you could play a trumpet solo and its accompaniment on the same manual if you kept the solo above middle C and the accompaniment below it. The octave, twelfth and fifteenth were about as usual. The soft 4-foot tone was represented by an unimitative open flute; and by the way of a mixture there was a sesquialtera of five ranks. I suppose this stop, being voiced pretty strongly, would have caused the late Dr. Audsley great discomfort, but it was certainly effective against the full organ. I can remember yet how I used to stand in our pew, when I was a tiny child, and wonder what it was that made the staccato passages in a loud piece sound

just as though somebody banged a pair of cymbals with each chord!

The pedal organ consisted of one stop—a vast wooden 16-foot open diapason that fairly shook the earth when it was going. However, as we shall see later, it was not necessary to use a loud pedal all the time.

The swell organ proper contained an open diapason, stopped diapason, octave, twelfth, flageolet, viol da gamba, bourdon, hautboy, 8-foot trumpet, 16-foot tenoroon trumpet and 4-foot clarion. The viol da gamba was really a very delicate string-toned aeoline. It was about the softest stop I have ever heard; even close by the organ the sound of ordinary conversation rendered it entirely inaudible. There was also a knob on this side called "pedal check"; this locked the pedals, so that they could not be played at all until this stop was drawn, thus preventing unseemly noises during the spoken parts of the service!

But—and here was the distinguishing feature—the swell organ was a "tenoroon swell"—the stops all quit at tenor C! None of them had any pipes in the 8-foot octave; but this octave was represented by three supplementary stops, which were drawn on their own stop-knobs, and had only one octave of pipes each—swell bass bourdon, which carried the 16-foot tone down to the bottom; swell bass violoncello, which formed the bass for loud effects, representing, as it did, the lower octave of the swell open diapason, and swell bass stopped diapason, which served the same purpose in soft combinations.

Now see how this worked out. For manual playing on the swell alone a fair to middling bass could be provided by drawing one or more of the bass stops. But suppose we wanted a solo on the hautboy, with accompaniment on the great and a soft pedal. The big pedal diapason was out of the question. But on investigating the couplers we would find that the swell to great and the swell to pedal both stopped work at tenor C, as the swell manual did; and there were two supplementary couplers, swell bass to great and swell bass to pedal, which acted only on the lowest octave of the swell keys. So for our effect mentioned above we would draw, say, the clarabella and stopped diapason on the great, for the accompaniment, and hautboy on the swell for the solo. The lowest octave of the swell not possessing any hautboy pipes, and thus remaining silent, we would draw on that the swell bass bourdon and swell bass stopped diapason, and couple the swell bass to pedal. Then, by keeping the solo above tenor C, and the pedal part below it, we would have the swell organ supplying both the solo and the pedal parts, the former on an 8-foot reed tone, the latter on a soft 16 and 8-foot flute tone, while the accompanimental chords appeared in a soft 8-foot flute tone on the great.

Or suppose we wished to play alternately loud and soft on the great. We would draw a loud combination and use the pedal open diapason and the great to pedal. Then we would draw the swell bass bourdon and the coupler swell bass to great. We would play the loud passages on the loud great, using the pedals. Then for the soft passages we would cut down the great and instead of using the pedals we would keep the left hand below tenor C; the bass part, being coupled to the soft 16-foot of the bass octave of the swell organ, would give the general effect of a soft 16-foot pedal. You will notice that we have not drawn anything on the swell except this one 16-foot stop in the bass octave; we might therefore arrange a third effect on the upper octaves of the swell organ—say some brilliant reed combination—and by keeping the left hand above tenor C we would produce a tone color in decided contrast to both of the other two.

"But this was all 'faking'!" cries the earnest student. Sure it was. But isn't it a fact that except on very large and complete instruments a good part of every organist's skill consists in judicious "faking," even at the present time? Honest now? It is a question of degree rather than of kind; though it must be confessed that Simmons & Fisher required more than a fair use

of it from the organists who had to play the organ in old St. Jude's.

Perhaps I have given the impression of a rather contemptuous attitude toward the old organ, and if so I am sorry; for I regarded it with affection and look back on it with the most pleasant recollections. And, after all, the main point is, how did it sound? Well, it must be admitted, the organ music of the present day and many of the accompaniments of the present day literally could not have been played on it at all. But for the kind of music for which it was meant, and under the hands of someone who understood it, the effects were wonderfully fine. On a festival day, when the choir (of boys and men) would be augmented and supported by a quartet of brass instruments, and when the church would be jammed to the doors with a huge congregation, all accustomed to singing, the effect of all those big fat stops, rolling out till even in the street outside, a hundred feet away, you could feel the pavement thrilling under your feet, was more than good—it was overwhelming! But if some of our boys and girls, clever as they undoubtedly are, were to be put down to a mechanism like that, and were told that they had to accompany an elaborate Anglican service on it at short notice—what would they say, I wonder, and what on earth would they do?

### Makes Recital Tours in Automobile.

Minor C. Baldwin, the veteran organist who for many years has given recitals throughout the country, dropped in at the office of The Diapason in July when passing through Chicago. Dr. Baldwin left several of his compositions, which have a strong popular appeal. He travels in a high-powered automobile and is perhaps the only organist who makes his tours in this manner. With him he carries his publications, which are published by himself. He is on the road nearly all the year, stopping only to rest for a short period in the summer. He plans a tour of Hawaii, Australia and New Zealand next season.

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**Southern  
California News**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., July 20.—Little has happened in the organ world in Los Angeles since the convention last month. Either everyone is afraid to play after the splendid performances given, or they are all busy practicing. The only exception, as far as I know, is Sibley G. Pease, who continues the weekly recitals at the Elks' clubhouse. These recitals are, of course, for members only, and are not open to the public.

Lynnwood Farnam is visiting his sister in the city and is renewing old friendships and making many new ones. He will go from here into Canada for a visit with his parents and return to New York in September.

The Arterraft Organ Company has installed a small organ in the studio of the Wiley B. Allen Company. This firm, which has its office and factory at Santa Monica, is expanding and expects soon to have its own pipe-making department under the direction of Mr. Bolton. It has a number of contracts on hand which keep the plant busy.

Miss Edith Boekenkroeger, the talented organist of the Wilshire Christian Church, has been spending her vacation up north. The new church is rapidly approaching completion and is a magnificent structure. It is to be hoped that they install an organ worthy of such a home.

Albert Riemenschneider will hold his master class in San Diego beginning Aug. 5 and continuing for three weeks. This class gives California organists a splendid opportunity to study with this master at a very moderate expense. I hope a number will take advantage of it.

From reports received, Walter F. Skeele is having a good time abroad. His pedal technique was rather uncertain on the boat, but as soon as he landed things righted themselves and he is feeling fine.

Dudley Warner Fitch, who is taking Dean Skeele's organ pupils at the college during his absence, is busy with a large class.

I have received a letter from Warren D. Allen of Stanford, who is at present in England. He is having a glorious time. Mr. Allen is to give a recital at St. Margaret's. This is the church

where Edwin H. Lemare was organist so long and where the Saturday afternoon recitals are a feature of London musical life. Harold Gleason also will play there in August. Mr. Allen met Granville Bantock, the composer, who invited him to Birmingham to meet G. D. Cunningham, the city organist, one of the foremost recitalists in England today. There has been some talk of Mr. Cunningham's coming to the United States next season. If he does we have a treat in store. Another interesting meeting was with Dr. Harold Darke, organist of St. Michael's, Cornhill, and one of the best Bach players in London.

Mr. Allen will be abroad until the early part of September. On his way home he is to give some recitals at the Philadelphia exposition.

Dr. Dinty Moore is holding his annual master class for one-legged theater organists at Venice. There was a report that one of the students had been kidnapped, but it turned out that she had only gone to the postoffice to fill her fountain pen.

**German Organ Problems Taken Up.**

The program of the conference held at Freiburg by German organists and organ builders to discuss the furtherance of German organ art indicates that the meeting, held July 27 to 29, brought together the leading performers and writers on the subject in Germany. The sessions were held at the University of Freiburg under the leadership of Dr. W. Gurlitt, together with the president of the Federation of Master Organ Builders of Germany, Dr. Oskar Walcker. The announced object was to discuss questions that have arisen recently in connection with organ music and the construction of organs. Among the recitalists were Professor Karl Straube of Leipzig, Karl Matthei of Winterthur, who played the famous Praetorius organ; Professor A. Sittard of Hamburg and Günther Ramin of Leipzig. A number of papers and addresses also were listed.

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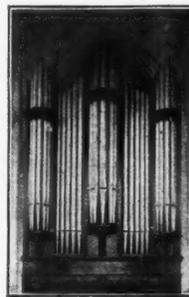
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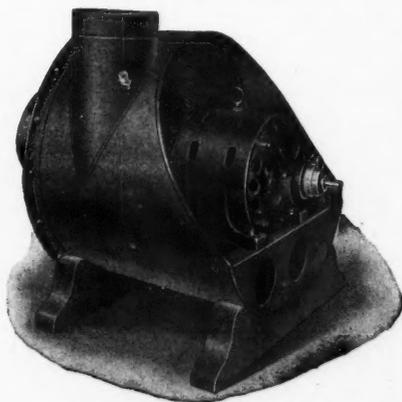
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