

THE DIAPASON

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Seventeenth Year—Number Ten

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CANDLYN WINS HONORS FOR BEST COMPOSITION

PAPER PRIZE TO C. P. KOCH

Albany Man's "Sonata Dramatica" Captures \$500 Austin Purse and N. A. O. Medal—Diapason Prize to Pittsburgh Man.

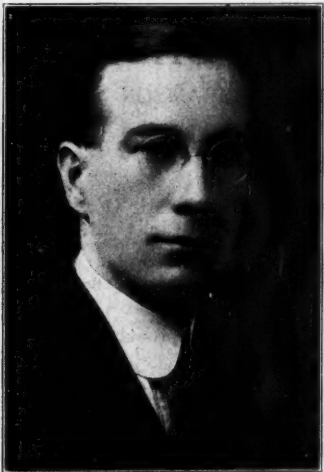
T. Frederick H. Candlyn of Albany, N. Y., is announced as the winner of the composition prize of \$500 offered, through the National Association of Organists, by the Austin Organ Company. He also receives the gold medal offered by the N. A. O. The composition for which the prize is awarded and which is to be played in public for the first time, at least in part, at the Philadelphia convention, is entitled "Sonata Dramatica."

Caspar P. Koch, Mus. D., for many years organist of Carnegie Hall, North Side, Pittsburgh, Pa., is the winner of the prize offered, through the National Association of Organists, by The Diapason for the best paper submitted on a subject connected with organ construction. This prize is one of \$50. The second prize of \$25 is awarded by the judges to George W. Stanley, Jr., Providence, R. I.

The competition for the prizes mentioned, all of them offered for the first time in connection with the annual convention of the N. A. O., has been keen.

It was expected that the winner of the composition prize would play his work at the Philadelphia convention, but Mr. Candlyn is in England, having departed at the urgent invitation of his mother, whom he had not seen for eight years. He will not return in time for the convention. It has been planned therefore to have Charles M. Courboin play the middle movement at the convention, reserving the premiere performance of the work in its entirety for the early fall in New York City.

More than forty compositions were submitted to the judges appointed by the N. A. O., illustrating the interest aroused by the generous offer of the Austin Company and the N. A. O. The perusal of so many manuscripts



T. FREDERICK H. CANDLYN.

created a huge task for the judges, and delayed announcement of the result until late in August. All the manuscripts will be returned to the composers early in September.

As this issue goes into the mails the Philadelphia convention is about to open.

All the programs of the recitalists with the exception of Harvey Robb were published in the August Diapason. Mr. Robb's program is as follows: "Meditation a Sainte Clotilde," Philip James; Fugue in G minor,

Program of the N. A. O. Convention, Meeting at Philadelphia

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, "Liturgic and Music," Rowland W. Dunham.

3 p. m.—At the Church of the New Jerusalem, Chestnut at Twenty-second street—Recital, Carolyn M. Cramp, F. A. G. O.; reading of prize paper on organ construction by George W. Stanley, Jr.; 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.

8:15 p. m.—At Calvary Presbyterian Church, Locust street, west of Fifteenth—Recital, George William Volkel and Harvey Robb.

WEDNESDAY.
Forenoon—Guests of American Organ Players' Club for a visit to the Sesquicentennial Exposition. Members will hear the organ recital given by Caspar P. Koch, who is the official organist of exposition for the days of the convention.
3 p. m.—At St. Charles Church, Twentieth and Cherry streets—Recital by Arthur H. Turner; playing of prize paper on organ construction by Caspar P. Koch; presentation of The Diapason prize; greetings from organists; discussion; supper at Wanamaker's.

7:30 p. m.—Banquet at Elks' Club, Senator Emerson L. Richards, toastmaster.

THURSDAY.
Outing at Atlantic City.

11 a. m.—Atlantic City High School—Informal recital by Arthur Scott Brook.

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

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

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

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.

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

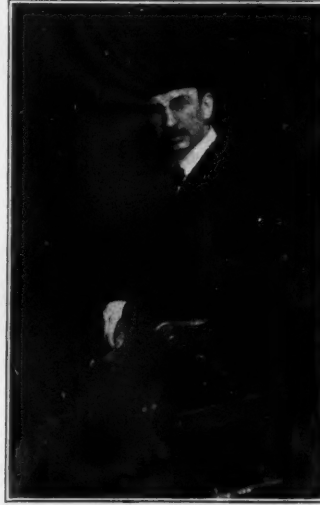
8 p. m.—Festival concert in the grand court of the Wanamaker store; organists, Rollo Matland, Charles M. Courboin and Edward Eigenschenk.

Back: "The Ninety-fourth Psalm," Reubke.

Mr. Candlyn, though still a young man, is known to the world of organ and church music through his compositions, which have received the highest commendation of the critics and have been used by the best players. He is a member of the faculty of the New York State College for Teachers at Albany.

Mr. Candlyn was born in Northwick, England, and is a graduate of the University of Durham. After coming to this country and holding organ positions in the vicinity of New York, he was appointed organist and choir-master of St. Paul's Episcopal Church, Albany. Mr. Candlyn served with the American Expeditionary forces for twenty months, nine months of which were spent in France, and returned to the United States in 1919. In 1920 he was appointed an instructor in music at the New York State College, Albany. In 1919 he was the winner of the Clemson gold medal of the American Guild of Organists.

DR. CASPAR P. KOCH.



M'AMIS MADE CITY ORGANIST.

Appointed to Preside at Municipal Organ of San Antonio, Tex.

Hugh McAmis, F. A. G. O., recently back from France after two years of organ study, during which period he was organist at St. Luke's Chapel, Paris, has been appointed municipal organist of San Antonio, Tex., his home city. The large Moller organ in the city auditorium will be ready for use by Sept. 1 and will be dedicated with a public recital. Plans are being formulated to hold a semi-weekly municipal recital at the noon hour.

Mr. McAmis, who is a native San Antonian, has won wide recognition as an organist. Born with musical talent, he began to cultivate it early, and at 17 was assistant organist at St. George's Church in New York City. He has appeared in recital in France and England, having played his debut in the famous American cathedral. He is a graduate and post-graduate of the Guilman Organ School of New York City, and has two diplomas and a grand prix from Fontainebleau, France.

Mr. McAmis has composed a "Municipal March," which he has dedicated to Mayor Tobin. He will play it in public for the first time at the organ dedicatory recital.

NEW FACULTY IS ANNOUNCED

Noted Men for Department of Church Music at Northwestern.

The faculty of the department of church and choral music which will be added to the Northwestern University School of Music at the opening of the fall semester has been announced. It will include Dr. Peter Christian Lutkin, dean, who will direct the new department, with the assistance of Arthur Stanley Martin, in organ, choir training and service playing, and of Oliver Seth Beltz in history. A series of special lectures will be given by notable musicians, including Canon Winfred Douglas, on "Plain Chant and Gregorian Music"; Waldo Selden Pratt, on a subject not yet announced; H. C. Fricker of Toronto on "Choral Training"; F. Melius Christiansen, on "The Successful Choir," and H. Augustine Smith, on "Church Music and the Correlated Arts of Ritual and Worship." "Congregational and Community Singing," and "Visual and Dramatic Art." Dr. Douglas is music editor of the New Hymnal of the Episcopal Church. Dr. Pratt is professor emeritus of public worship in the Hartford Theological Seminary, author of a history of music and editor of the American volume of Grove's "Dictionary of Music." Mr. Fricker is director of the Mendelssohn Choir of Toronto.

DES MOINES TEMPLE ORGAN SPECIFICATION

TO STAND IN \$1,500,000 BUILDING

Reuter Company to Construct Instrument of Sixty-Nine Stops for Shrine Auditorium Seating 4,000 People.

The Shrine Temple Building Association of Za Ga Zig Temple, Des Moines, Iowa, after an investigation lasting a year and a half, awarded the contract for its new organ to the Reuter Organ Company of Lawrence, Kan., as announced in The Diapason Aug. 1. The organ is to be a four-manual and echo of sixty-nine stops.

The new temple is under construction and will cost, when completed, over \$1,500,000. The main auditorium, in which the organ will be installed, will have a seating capacity of approximately 4,000. The organ will be entirely under expression, and with the exception of the echo will be placed in chambers on each side of the proscenium arch.

In addition to the specification of stops, which follows, the organ will be equipped with a complete line of accessories:

- GREAT.
1. Double Diapason, 16 ft., 85 pipes.
 2. First Diapason, 8 ft., 73 pipes.
 3. Second Diapason, 8 ft., 73 notes.
 4. Doppel Flöte, 8 ft., 73 pipes.
 5. Violoncello, 8 ft., 73 pipes.
 6. Clarabella, 8 ft., 73 pipes.
 7. Erzähler, 8 ft., 73 pipes.
 8. Octave, 4 ft., 61 notes.
 9. Wald Flöte, 4 ft., 73 pipes.
 10. Tromba, 8 ft., 73 pipes.
 11. Chimes, 25 notes (from Echo).
- SWELL.
12. Bourdon, 16 ft., 73 pipes.
 13. Diapason, 8 ft., 73 pipes.
 14. Tibia Clausa, 8 ft., 73 pipes.
 15. Stopped Diapason, 8 ft., 73 pipes.
 16. Viole d'Orchestre, 8 ft., 73 pipes.
 17. Viole Celeste, 8 ft., 61 pipes.
 18. Salicional, 8 ft., 73 pipes.
 19. Aeoline, 8 ft., 73 pipes.
 20. Traverser Flute, 4 ft., 73 pipes.
 21. Principal, 4 ft., 73 pipes.
 22. Nasard, 2 1/2 ft., 61 pipes.
 23. Piccolo, 2 ft., 61 pipes.
 24. Tierce, 1 3/5 ft., 61 pipes.
 25. Cornet, 3 rks. (draws Numbers 22, 23 and 24), 61 notes.
 26. Contra Fagotto, 16 ft., 85 pipes.
 27. Fagotto, 8 ft., 73 notes.
 28. Clarion, 4 ft., 61 notes.
 29. Cornopean, 8 ft., 73 pipes.
 30. Orchestral Oboe, 8 ft., 73 pipes.
 31. Marimba Harp, 8 ft., 49 notes.
- CHOIR.
32. Contra Viole, 16 ft., 73 pipes.
 33. Diapason, 8 ft., 73 pipes.
 34. Concert Flute, 8 ft., 73 pipes.
 35. Dulciana, 8 ft., 73 pipes.
 36. Unda Maris, 8 ft., 61 pipes.
 37. Flute d'Amour, 4 ft., 73 pipes.
 38. English Horn, 8 ft., 73 pipes.
 39. Clarinet, 8 ft., 73 pipes.
- SOLO DIVISION.
(High Pressure.)
40. Stentorphone, 8 ft., 73 pipes.
 41. Major Flute, 8 ft., 73 pipes.
 42. Gross Gamba, 8 ft., 73 pipes.
 43. Gamba Celeste, 8 ft., 61 pipes.
 44. Ophicleide, 16 ft., 85 pipes.
 45. Tuba Mirabilis, 8 ft., 73 notes.
 46. Tuba Clarion, 4 ft., 61 notes.
 47. French Horn, 8 ft., 73 pipes.
 48. Saxophone, 8 ft., 73 pipes.
- ECHO DIVISION.
(Playable from Solo and subject to Solo couplers.)
49. Diapason, 8 ft., 61 pipes.
 50. Echo Violin, 8 ft., 61 pipes.
 51. Dolce Flute, 8 ft., 61 pipes.
 52. Flute Celeste, 8 ft., 49 pipes.
 53. Quintadena, 8 ft., 61 pipes.
 54. Vox Humana, 8 ft., 61 pipes.
 55. Chimes G-G, 25 notes.
- PEDAL.
56. Contra Bourdon, 32 ft., 32 pipes.
 57. Diapason, 16 ft., 44 pipes.
 58. Second Diapason, 16 ft., 32 notes.
 59. Bourdon, 16 ft., 44 pipes.
 60. Violone, 16 ft., 32 notes.
 61. Lieblich Gedeckt, 16 ft., 32 notes.
 62. Flute Major, 8 ft., 32 notes.
 63. Flute Dolce, 8 ft., 32 notes.
 64. Cello, 8 ft., 32 notes.
 65. Still Gedeckt, 8 ft., 32 notes.
 66. Trombe, 8 ft., 32 notes.
 67. Ophicleide, 16 ft., 32 notes.
 68. Clarion, 4 ft., 32 notes.
 69. Echo Bourdon, 16 ft., 15 pipes.

THREE-MANUAL ESTEY FOR OKMULGEE CHURCH

ALL IS UNDER EXPRESSION

B. T. Pettit of Dallas Closes Deal for Instrument in Beautiful Edifice—James S. Ellingwood Assists with Scheme.

St. Anthony's Catholic Church at Okmulgee, Okla., has placed an order for a three-manual organ with the Estey Organ Company through the southwestern sales office at Dallas, Tex., represented by B. T. Pettit. St. Anthony's is a new church and one of the most beautiful in Oklahoma.

The organ will be divided and placed in specially arranged chambers at each end of the choir loft. Three grilles will form the front of the chambers.

James S. Ellingwood of Okmulgee assisted in the preparation of the specifications, which follow:

- GREAT ORGAN.**
1. Major Open Diapason, 8 ft., 73 pipes.
 2. Second Open Diapason, 8 ft., 73 pipes.
 3. Viola da Gamba, 8 ft., 73 pipes.
 4. Crosse Flöte, 8 ft., 73 pipes.
 5. Octave, 4 ft., 73 pipes.
 6. Tuba, 8 ft., 73 pipes.
- SWELL ORGAN.**
7. Bourdon (unified), 16 ft., 97 pipes.
 8. Violin Diapason, 8 ft., 73 pipes.
 9. Salicional, 8 ft., 73 pipes.
 10. Voix Celeste, 8 ft., 61 pipes.
 11. Aeoline, 8 ft., 73 pipes.
 12. Stopped Diapason, 8 ft., 73 notes.
 13. Flute, 4 ft., 73 notes.
 14. Piccolo, 2 ft., 61 notes.
 15. Violina, 4 ft., 73 pipes.
 16. Dolce Cornet, 3 rks., 183 pipes.
 17. Oboe (Labial), 8 ft., 73 pipes.
 18. Cornopean, 8 ft., 73 pipes.
 19. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
20. Gelgen Principal, 8 ft., 73 pipes.
 21. Clarabella, 8 ft., 73 pipes.
 22. Viol d'Amour, 8 ft., 73 pipes.
 23. Gemshorn, 8 ft., 73 pipes.
 24. Wald Flöte, 4 ft., 73 pipes.
 25. Dulciana, 8 ft., 73 pipes.
 26. Quintadena, 8 ft., 73 pipes.
 27. Clarinet (Labial), 8 ft., 73 pipes.
- PEDAL ORGAN.**
28. Resultant, 32 ft., 32 notes.
 29. Open Diapason, 16 ft., 44 pipes.
 30. Bourdon, 16 ft., 32 pipes.
 31. Violone, 16 ft., 44 pipes.
 32. Lieblich Gedeckt, 16 ft., 32 notes.
 33. Violoncello, 8 ft., 32 notes.
 34. Bass Flute, 8 ft., 32 notes.

The organ will have 1,994 pipes, twenty-one combination pistons, twenty-one couplers, six pedal movements and luminous type console. The entire organ will be under expression.

KIMBALL TO PEORIA CHURCH.

Three-Manual Organ Purchased by the Second Presbyterian.

The W. W. Kimball Company has received an order for a medium-sized three-manual for the Second Presbyterian Church of Peoria, Ill. The instrument is to be installed by the end of November. Following is the specification of stops:

- GREAT.**
- Diapason Phanon, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Gemshorn, 8 ft., 73 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Trumpet, 8 ft., 73 pipes.
 Harp, 49 bars.
 Chimes (prepared for).
- SWELL.**
- Bourdon, 16 ft., 97 pipes.
 Horn Diapason, 8 ft., 73 pipes.
 Stopped Flute, 8 ft., 73 notes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 notes.
 Nazard, 2 1/2 ft., 73 notes.
 Flautino, 2 ft., 73 notes.
 Tierce, 1-3/5 ft., 73 notes.
 Oboe Horn, 8 ft., 73 pipes.
 Vox Humana, with vibrato, 8 ft., 73 pipes.
- CHOIR.**
- Quintadena, 8 ft., 73 pipes.
 Melodia, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Wald Flöte, 4 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Harp, 49 notes.
 Chimes (prepared for).
- PEDAL.**
- Acoustic Bass, resultant, 32 ft., 32 notes.
 Open Diapason, 16 ft., 12 pipes.
 Bourdon, 16 ft., 12 pipes.
 Lieblich Gedeckt, 16 ft., 32 notes.
 Flute, 8 ft., 32 notes.

BANDMASTER SOUSA SEATED ONE DAY AT THE ORGAN.



Photo Copyright by Atlantic Foto Service.

The picture presented above is considered strong evidence that even a bandmaster can take an interest in the organ. John Philip Sousa is here shown with Arthur Scott Brook, official organist of the Atlantic City High School, and Senator Emerson L. Richards, designer of the organ, at the console of the great instrument in the

Atlantic City High School. Mr. Richards is at the left, Mr. Sousa in the center and Mr. Brook at the right. Mr. Sousa on a recent visit showed special interest in the synthetic tones and double harmonic tubas of this instrument, built by Midmer-Losh, and expressed deep appreciation of Mr. Brook's playing.

SCHOOL WILL REOPEN OCT. 5.

Institution Under Dr. Carl's Direction Ready for 28th Year.

The Guilman Organ School will reopen Oct. 5 for its twenty-eighth year. The application list is most flattering, and indicates an unusual attendance. The number of students is limited in order that each one may receive personal attention in all departments of the work.

The annual catalog, recently issued, gives a synopsis of the plan of study. All students registered at the school attend the weekly master classes under Dr. Carl's direction. Pupils studying with Dr. Carl become playing members, and pupils studying with the other members of the faculty attend as listeners. Dr. Carl personally supervises the criticism at the class, going into the details of each study or piece played. To aid the students in forming a foundation for future teaching, each member is required to conduct a portion of one class and give corrections and suggestions. The school makes a specialty of preparing students for the annual examinations of the American Guild of Organists. Practically all of the graduates are members of the Guild either as associates or fellows. Frequent opportunities are given for attendance at important recitals and concerts.

Dr. Carl will return from Paris the latter part of September, and other members of the faculty will be in New York then.

Guilman Summer Course Closes.

The summer course at the Guilman Organ School in New York closed Aug. 11 and was one of the most successful in the history of the school. Pupils were registered from Texas, Georgia, North Carolina, Canada and many nearby states. A large part of the course was devoted to the study of Bach, and stress was laid upon the necessity of making the works of that master the foundation of sound organ playing. Mr. Nevins, who conducted the course, left for a brief vacation in western New York on Aug. 16, having played a recital at the Sesquicentennial on Aug. 10.

Harold Clark to University.

The appointment of Harold Clark, organist, of Wellesley, Mass., to a position on the faculty of the college of music at the University of South Dakota is announced by Dean W. R. Colton. Mr. Clark will be acting professor of musical history and theory during the absence on leave of Miss Marjorie Dudley and will be the official organist of the university. Mr. Clark is a graduate of the New Eng-

land Conservatory of Music. His academic work was taken at St. Stephen's College, Annandale, N. Y. He will begin his work at the university at Vermilion at the opening of the new school year, Sept. 13.

THE DIAPASON.

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ST. THOMAS' CHAPEL ORGAN.

Skinner of Three Manuals to Be Placed in New York Edifice.

St. Thomas' Chapel in New York, at 230 East Sixtieth street, is to have a three-manual Skinner organ. It is not to be a large, but an interesting, instrument, the specification of which is as follows:

- GREAT ORGAN.**
- Diapason, 8 ft., 73 pipes.
 Claribel Flute, 8 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 Tromba, 8 ft., 73 pipes.
 Chimes (prepared for in console), located in Choir.
- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Mixture, 3 rks., 183 pipes.
 Flute Celeste, 2 rks., 8 ft., 134 pipes.
 Flute, 4 ft., 73 pipes.
 Corno d'Amour (Oboe quality), 8 ft., 73 pipes.
- CHOIR ORGAN.**
- Concert Flute (Big Scale), 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Flute, 4 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Tremolo.
- PEDAL ORGAN (Augmented).**
- Sub Bass, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Echo Lieblich (from Swell), 16 ft., 32 notes.
 Octave, 8 ft., 12 pipes.
 Gedeckt, 8 ft., 12 pipes.
 Still Gedeckt (from Swell), 8 ft., 32 notes.

Van Dusen Closes Busy Summer.

Frank Van Dusen closed a busy summer session at the American Conservatory in Chicago on Aug. 7, and he and Mrs. Van Dusen will spend a few weeks of rest at Black Lake, Mich. Mr. Van Dusen will spend a short time early in September in New York City and in Philadelphia, where he will attend the convention of the National Association of Organists, and will return to resume his teaching at the American Conservatory on Sept. 9.

The Tours of the
Dayton
Westminster Choir

Director: JOHN FINLEY WILLIAMSON

We solicit the special interest in our work of choir directors and organists—

FALL TOUR 1926—Commences Cincinnati, Oct. 28th (engaged by Alumni Asso. of Cin. Cons. of Music).
 Ends Winston-Salem, N. C., Dec. 11th (engaged by School of Sacred Music).
 Tour terminates here owing to the approach of the festive season.

JANUARY, 1927—Akron, O., (engaged by the Akron Ministerial Association) Toledo and Detroit.

APRIL 18th, 1927—Chicago, Ill., (engaged by Biennial National Federation Music Clubs of U. S. A.).

Commencing Sept. 1st the choir will rehearse five times weekly.

For full information address the General Manager,
M. H. HANSON,
 437 5th Avenue New York

THE DAYTON WESTMINSTER CHORAL ASSOCIATION

LOUIS VIERNE'S VISIT IS AROUSING INTEREST

EAGER TO HEAR FRENCHMAN

American Organ World Looks Forward to Recitals in February and March by Organist of Notre Dame and Noted Composer.

News from Paris by cable to The Diapason, as published in the August issue, of the arrangements for a recital tour in the United States by Louis Vierne, has aroused great interest in every part of the country. The two months—February and March—which the organist of Notre Dame in Paris will pass in America are expected to be filled with engagements in the larger cities. Dr. Alexander Russell, concert director of John Wanamaker, announces that Vierne's American debut will take place in the New York Wanamaker Auditorium in a Vierne festival consisting of three recitals early in February.

For several years, ever since M. Vierne returned to his post at Notre Dame after a long illness, rumors have been abroad in America concerning his projected tour, but it remained for the Wanamaker concert direction to translate these expectations into concrete facts. M. Vierne thus follows in the path of other famous organists introduced through the Wanamaker organization.

The compositions of Louis Vierne, especially in the field of organ music, long ago won him a position of international fame. His five organ symphonies, works of great breadth, of superb construction and brilliant coloring, are in the repertoire of the best organists and it will be a privilege for organists, students and lovers of organ music generally to have the opportunity of hearing them played by the composer himself upon an American organ, where their orchestral possibilities may be disclosed to their fullest extent.

Trained in the severe school of French musicians, a pupil of Franck, Widor and other notable composers, Vierne won the first prize in organ in 1894 at the age of 24. Two years previously he had been appointed Widor's assistant at St. Sulpice and became Guilmant's assistant at the Conservatory until the death of the master in 1911. Among his own pupils Vierne has numbered Dupré, Bonnet, Jacob, Barie and Boulanger.

Always noted for his gift of improvisation, M. Vierne has served to develop this gift among many of his pupils. As a performer he has been noted for the clarity and purity of his style, mellowed by years of experience. It is said that M. Vierne is preparing a special arrangement for orchestra and organ of certain movements from his symphonies, grouped under the title of "Pieces Symphoniques," which he will play for the first time on his American tour.

New Atlanta Post to Scheirer.

James E. Scheirer, formerly organist and choir director of the Second Baptist Church, has accepted the position as organist and choir director of Trinity Methodist Church, Atlanta, Ga. Mr. Scheirer succeeds Ben J. Potter, who has gone to Asheville, N. C. Mr. Scheirer has served prominent churches in Pennsylvania as organist and choir director. He is a former pilot in the United States air service and still holds a first lieutenant's commission in the reserve corps. During the war he organized and directed an army band at Dallas, Texas.

Lemare Recitals Begin in October.

Edwin H. Lemare, municipal organist of Chattanooga, Tenn., with Mrs. Lemare and their two children, is spending the summer at the Huntington apartments in San Francisco. Mr. Lemare was invited to California to direct the rehearsals of the symphony orchestra which will furnish music for the Shrine music drama to be given at Shrine Grove, near Redwood. Mr. Lemare and family will return to Chattanooga Oct. 1 and he will resume his weekly organ recitals the first Sunday in October.

COMMITTEE ON REBUILDING PARIS TROCADERO ORGAN



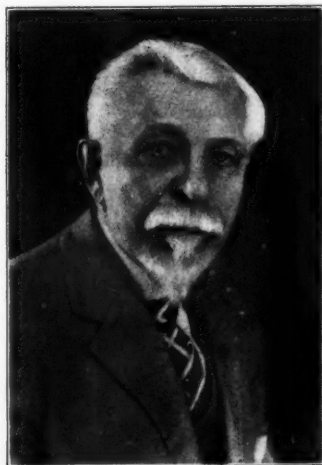
Reading from left to right—
Upper Row: Edouard Monet, secretary; M. Macie, secretary; Felix Rouget (master of choir St. Eustache); Alexander Cellier (organist Temple de l'Etoile).
Middle Row: M. Lotocart (Neuilly), M. Libert, (St. Denis), M. Mulet (St. Philippe au Roule).
Bottom Row: Marcel Dupré, Charles M. Widor, chairman of committee, and M. Leduc (Publisher).
Members of committee missing from photograph: M. Dallier (Madeleine), M. Bonnet (St. Eustache), M. Vierne (Notre Dame), Lawrence Whipp (American Trinity Church).

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FIFTY YEARS ON THE BENCH LARGE UNIT FOR STUDENTS

Indiana Organist Also a Physician, Dentist, Sculptor and Poet.

At the celebration of the ninety-sixth anniversary of the Moravian Church of Hope, Ind., recently, note was taken of the fact that seated at the organ bench was Dr. Eugene E. Regennas, 78 years old, who is completing his fiftieth year at this post. He was born at Nazareth, Pa., and grew up in the musical atmosphere of the Moravian school in that locality. His musical instruction was largely on the violin, and also in harmony. However, the organ always had a great fascination for him and he purchased a reed organ and himself constructed a set of removable pedals for use in his home for practice. In recognition of his ability and services the church in 1914 replaced the antiquated pipe organ with a new and modern Hinners two-manual, which has been a source of delight to



DR. EUGENE E. REGENNAS.

Dr. Regennas. Even though 78 years of age and having many other interests, Dr. Regennas is seldom absent from a Sunday service of his church.

Dr. Regennas is a versatile man, as he not only is active in the practice of medicine, but is a graduate dentist and also an artist of some ability and a sculptor, as well as a poet.

The Church of the Epiphany, Ashland boulevard and West Adams street, Chicago, which is now the Episcopal pro-cathedral, plans the reconstruction and modernization of its large organ.

Chicago Musical College to Have Four-Manual Built by Möller.

An important addition to the facilities of the Chicago Musical College, which has made strides in equipping its new building, is to be a large unit theater organ of four manuals. The contract for the instrument has been let to M. P. Möller. It is to be installed in October, in time for the regular fall and winter work of the organ department of the college. This will be an instrument of 120 stops, besides a full equipment of couplers, the stops being derived from thirteen sets of pipes. In addition to all the tone colors of the organ there will be every trap and mechanical device used in theater work, some of the interesting features including, besides the usual thunder sheet, auto horn, tambourine, gongs, etc., a door bell, a surf effect, rain effect, a baby cry and a wind effect. The console will be detached and of the horseshoe pattern, finished in white enamel, striped with gold. The college is going to heavy expense to provide this addition to its organ facilities for its pupils.

Prizes Offered for Anthems.

In announcing a new prize competition in practical church choir music, the Lorenz Publishing Company of Dayton, Ohio, emphasizes the fact that the leading criteria in the decision will be, first, attractiveness and, second, practicability. Though consideration naturally will be given to such technical points as freshness of text, correctness of harmony, logical development of melodies and symmetry and variety of form, emphasis will be laid on "the spontaneous appeal to the singer and the hearer that we call attractiveness," and on the careful elimination of all "unproductive difficulties and the adaptation to the limitations of efficiency in volunteer choirs, which we call practicability." Anthems are to be judged without regard to their grade of difficulty; opportunity is offered to the simplest compositions on equal terms with the elaborate anthem linked with a corresponding organ accompaniment. The twelve prizes, for hitherto unpublished anthems—one of \$150, two of \$75, three of \$50 and six of \$35 each—will be awarded by the editor and associate editors of the Lorenz Company, which reserves the right to purchase, for at least \$25, any competing anthem not winning a prize. This contest closes Feb. 1, 1927.

Memorial Presbyterian Church at St. Augustine, Fla., has signed a contract with the Estey Organ Company to rebuild its old Roosevelt. It will have four manuals and echo, and sixty-seven stops.

HALL ORGAN FACTORY HAS BUSIEST SEASON

ORDERS MAKE NEW RECORD.

Among Twenty-two Instruments Under Construction Is One for the Second Reformed Church, New Brunswick, N. J.

With twenty-two organs under construction in the factory and three others being erected in churches, the Hall Organ Company enjoys the busiest season in its history. Most of these organs are large three-manuals. A three-manual divided organ is being installed in the First Baptist Church of Baltimore, a four-manual in Christ Church, Bronxville, N. Y., and a three-manual at Abbot Academy, Andover, Mass. Contracts have just been received from Riverside, Cal., and New Brunswick, N. J. The specifications of the last-named instrument, for the Second Reformed Church, follow:

- GREAT ORGAN.**
Double Open Diapason, 16 ft., 73 pipes.
Open Diapason (Sc. 35), 8 ft., 73 pipes.
Second Diapason (Sc. 42), 8 ft. (ext. of Open Diapason, 16 ft.), 73 notes, 12 pipes.
Erzähler, 8 ft., 73 pipes.
Clarebella, 8 ft., 73 pipes.
Octave, 4 ft. (from Second Open), 61 notes.
Harmonic Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 8 ft., 61 pipes.
Tuba, 8 ft., 73 pipes.
Chimes, 8 ft., 20 bells.

- SWELL ORGAN.**
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 12 pipes, 73 notes.
Concert Flute, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes, 73 notes.
Nazard, 2 1/2 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Dolce Cornet, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe Horn, 8 ft., 73 pipes.
Vox Humana (with Vibrato), 8 ft., 61 pipes.

- CHOIR ORGAN.**
(Enclosed with Great.)
Horn Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Melodia, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

- PEDAL ORGAN.**
(Augmented.)
Open Diapason, 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Pedal Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes, 12 pipes.

The summary of the organ shows thirty ranks of seventy-three pipes each, eight ranks of sixty-one pipes, two of thirty-two pipes and four extensions of twelve pipes each. The total number of pipes is to be 2,060.

Choir Surprises Dr. Ward.

Dr. John McE. Ward's choir of St. Mark's Lutheran Church, Philadelphia, was supposed to hold its final rehearsal of the season July 2. Instead of a rehearsal the meeting resolved itself into a surprise party at the home of Mrs. Mayor, one of the choir members. Most of the evening was spent poking fun at the "venerable" organist, concluding with a presentation of a cartoon made by Mr. Mayor, a local artist, including a speech on "Good-Looking Organists I Have Met." Refreshments were served.

Foundlings' Gift to Davan Wetton.

After thirty years in the position of organist and director of music at the London Foundling Hospital, Dr. Davan Wetton has retired, his term of office ceasing with the removal of the institution from London. The boys and girls of the hospital showed their affectionate esteem by presenting him with three silver ash-trays, purchased out of pennies contributed from their pocket money. Dr. Wetton has accepted the post of organist and choir-master at Christ Church, Lancaster Gate.

Those Who Aspire

By EDWARD BENEDICT

"My husband died a short time ago and left me on my own resources. I have just got to get something to do as I have (one, two, three or more) children to look after and my funds are decidedly limited. I used to play piano quite a bit when I was younger, but, of course, I haven't done a thing with my music since my marriage. You know how little time one has for art when there is housekeeping to be done and babies to be cared for!

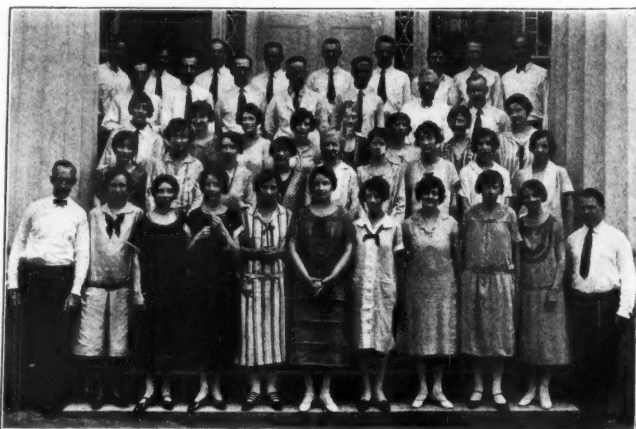
"A friend of mine has a cousin who plays in the 'movies,' and while I don't want to criticize anyone, I'm sure I could do as well as she does if I really got down to work. Now, Mr. Benedict, if I study hard just how long will it take and how much will it cost before I can make \$60 a week in some little 'movie,' and can you guarantee me a position?"

This is the classic formula. Sometimes divorce is the cause of widowhood, but the underlying motive is always there—to get a \$60 a week job after a few months' study by capitalizing the money a hard-working dad provided for the aesthetic culture of his darling daughter.

The scheme undoubtedly has merit, especially from the viewpoint of the aspirant, but the grief which the teacher must underwrite before the \$60 comes in every week is well-nigh immeasurable. Liabilities which present themselves at the first lesson are stiff fingers, rusty technique and inability to concentrate, to be followed in a few weeks by disillusionment and the realization that it is not nearly so easy as it looks.

By this time the friend's cousin comes in for a little over-due appreciation and we can often see our pupil sitting directly back of her console—not to copy anything, goodness knows, but just to see how she does it.

Eventually our aspirant may be

GROUP AT SUMMER SCHOOL OF SACRED MUSIC.

John Finley Williamson, conductor of the widely known Dayton Westminster Choir, has just concluded a summer school of sacred music at Winston-Salem, N. C. The school was in session from July 26 to Aug. 15. The Civic Music Commission of Winston-Salem, under the direction of William Breach, promoted the school as one of the features on its summer program. In establishing such an institution the desire of the commission was to promote the cause of better church music all over the country.

The sessions were held in the buildings of Salem College. No more beautiful spot could have been found anywhere. The campus is a secluded woodland dotted with quaint buildings of English architecture. This quiet, delightful place is enveloped with an air of remoteness and rest which goes with its musical traditions, which are of the best. This is the community where the old Moravian chorales are

parking her own beaded bag on some console at 6:55 each evening, but it means yeoman work on the part of

sung and where, every year, thousands from all parts of the United States gather to attend the services of Passion Week and the Easter sunrise service.

The phases of church music which Mr. Williamson took up in his classes were history, repertoire, choir organization, group singing, psychology of music and of worship, and relation of choir-master and organist. The lectures were given in the forenoon. In addition to his classroom work, Mr. Williamson trained two choruses, one an a cappella choir of forty selected voices. The larger chorus, numbering about 200, was made up of the church singers in Winston-Salem. After three weeks he presented to the citizens of Winston-Salem a remarkable body of singers responding to his slightest wish and following him on Aug. 13 through a most exacting program which was given in the Reynolds auditorium.

The lessons will consist of fifty minutes devoted to explaining how much better a composition

sounds when the right notes are played, with ten minutes left for registration and the business of the organ proper. "I hate sharps," is a call to combat which the teacher must not decline. A dictaphone record of a lesson period would be punctuated with recurring admonitions: "You must count that measure out. Now try it again, please. One, two and three, four. Watch your pedals. F sharp does not fit into a B flat chord."

People seem to drift into the "movie" organ game like our widowed friend, lured by the fat salaries and easy hours which prevail, but how few have the requisite musical training or natural talent to succeed! Quite often the dissatisfied church organist presents himself at the studio as a candidate for "movie" honors (and emoluments). His problem is truly baffling. The better church organist he is the more he will have to unlearn. Two-foot pedal becomes one-foot. Legato becomes staccato. A few months in topsy-turvy land and he is liable to find himself in that deplorable state in which he is neither one thing nor the other.

Verily I say unto the church organist: "Ye cannot serve Bach and Berlin." If you must go into theater work, burn your bridges behind you, for a double life is hard to lead even by experts.

The profession is too young as yet, I suppose, for juvenile students to consider it seriously as a life work, but of this much I am sure: The star players of the future will have received their early training in that modern school of pedagogy which teaches playing by ear, composition, improvising and transposition from the very start. The art is many-sided and it is such training which will fit "movie" aspirants properly to render classics and jazz, imitate choo-choos and improvise tone-poems, and eventually raise the "movie" organist to his proper place, where he can hob-nob on terms of equality with other recognized virtuosi.

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By F. N. SHACKLEY

Soprano and baritone carry most of the solo work in this number. Orchestral accompaniment may be used if desired.

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Oliver Seth Beltz, Assistant Professor of Music History.

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H. C. Fricker, Mendelssohn Choir, Toronto.

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H. Augustine Smith, Boston University.

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April 19, 1926.

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677 Fifth Ave.,
New York City.

Dear Sirs:

I am writing to tell you what great pleasure I have derived from my organ which you installed in my apartment in October last. It has been used every day since that time, and has never given the slightest trouble, either when played automatically or by hand; in fact it works perfectly and is beautifully voiced. I have a very large collection of your rolls, both automatic and semi-automatic, and while they are all exceedingly good, I think some of the full automatic rolls are exquisitely beautiful. In my opinion your library of music rolls is so full and diverse as to be capable of satisfying anybody. One thing more I should like to say in appreciation of the work done by your men who installed the organ. They were always courteous and gentlemanly and, in fact, did all their work with practically no inconvenience at all to the household, although we were occupying the apartment at the time the work was going on. I cannot speak too highly of my instrument, nor of the Skinner Organ Company generally.

Yours very truly,

/s/ ERNEST HOPKINSON.



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Traditional Busy Bee Has Nothing on Modern "Movie" Conductor

By BERT E. WILLIAMS, A. A. G. O.

Since The Diapason was first founded, the writer has been a constant reader. This is not a boast, but rather a proud record. It justifies the statement, however, that he is acquainted with organists' viewpoints.

It has been repeatedly brought to his attention that "movie organists" are held in rather low esteem by most writers, while theater orchestras of the better sort, when mentioned, are spoken of in distinctly respectful terms. Many readers are doubtless unfamiliar with the mechanics of "working a show" from the conductor's desk, and perhaps a word would be enlightening.

The writer is at present touring over one of the great chains of motion picture theaters as guest conductor, and the details as listed below are composite features of many houses, and not of a single isolated theater.

In equipping the theater, rooms have been provided for the conductor, associate conductor, solo organist, concertmaster, librarian and arranger. In many there is a room for the orchestra manager. The conductor and organist are invariably furnished with pianos in their rooms, as well as house 'phone, outside 'phone, desks, wash rooms, etc.

But while "back stage" is interesting, it is the orchestra pit itself that holds the attention. Music stands are no longer makeshift affairs, but beautiful and substantial racks, screwed to the floor. Chairs are swivel, and likewise fastened to the floor. Extraneous noises are silenced. Under the floor of the pit are patented resonators which aid the instruments in filling these big houses. The conductor's console holds the attention, for it is from here that the entire show is handled. Let us list the signals he has at his fingers. First, there is an array of push buttons, all necessary, but the list is a bit amazing. Here it is:

1. Emergency bell. Rings all over house, and calls every employe to his station.
2. Curtain signal.
3. Stage lights.
4. Projection signal.
5. Booth lights (spots).
6. Conductor's call bell.
7. Assistant conductor's call.
8. Organist's call.
9. Musicians' call.

There are two light switches, one for the musicians' stands and the other for the conductor's stand. There is a rheostat for dimming the stand lights. There is a house telephone with about twenty stations on it. And last, there are in many theaters the buttons controlling the "elevator pits." Above the music are mounted three speedometers showing how fast the film is running, and a tiny light bulb which may be flashed by the stage electrician, signaling that the stage is ready.

Now for the actual handling of a show. The conductor raises his baton for the overture. Under him sit an average of thirty-two men. He touches the light switch, opens the rheostat, signals the booth to project the "trailer" announcing the overture, signals the stage to open curtain, watches for the end of the trailer, signals stage to close curtain, rings for lights from stage and booth, and proceeds with his music. During the performance each change of lights is called for by pressing a button, and the electricians move the controls into positions called for by a "light-plate" which must be furnished them in advance.

At the conclusion of the overture a bell calls for lights out, another to start projection and a third to open curtain. Now the pictures are under way, but they may not proceed at an even pace. At a certain title the bell

M. L. JONES, DEAGAN MANAGER, WHO RECOVERS HEALTH.



M. L. Jones, who is known to organ builders as well as to organists throughout the country because of his long connection with J. C. Deagan, Inc., is rounding out ten years with that concern. For nine years of that time Mr. Jones has been the sales manager. Mr. Jones has recovered fully from a recent illness which took him away from his desk. He is now feeling better and more energetic than

for some time previous to his hospital experience and the picture above shows him seated at his desk since his restoration to health. Mr. Jones is a practical musician as well as a business man and for some years played in the best orchestras, which gives him a useful knowledge of music. With this he has the ability to win and hold the confidence and the friendship of those with whom he deals.

signals again for faster or slower, so that the scene shall end with the music. And so to the end.

A conductor is absolutely dependent on the players under him for his success. His attention must be centered on the interpretation of the music. Think, then, of the concentration required to read the score, conduct the men, watch the cues on the screen, the speedometers, and manipulate the various signals!

Organists please note: Conductors are allowed no "time out" for changes of "registration."

Bert E. Williams as Conductor.

Bert E. Williams, well-known organist of both churches and theaters in various cities, and for a number of years a resident of Hartford, Conn., spent three weeks in Chicago as one of the conductors of orchestras for the Publix Theaters Corporation. From Chicago Mr. and Mrs. Williams went to St. Louis the middle of August. Thence Mr. Williams will go to Kansas City, Dallas, Memphis and Atlanta, before returning to New York. Mr. Williams has graduated from the ranks of theater organists to the more exalted class of conductors and is doing noteworthy work in the large houses to which he is assigned.

Dedication at St. Henry, Ohio.

A large two-manual organ, built by the Votteler-Holtkamp-Sparling Company of Cleveland, was blessed on July 15 at St. Henry, Ohio, by the Rev. Ignatius Wagner, Ph. D., provincial of the Order of the Most Precious Blood. Paul C. Tonner, music instructor at St. Joseph's College, Collegeville, Ind., presided at the console. It was a gala day for the parish and a large crowd gathered from far and

CHRISTIAN'S MASTER CLASS

Work Done at University of Michigan—Recital Tours Booked.

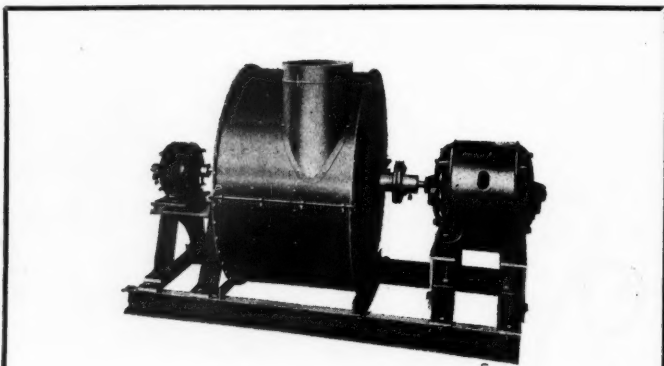
Palmer Christian held an organ master class this summer at the University of Michigan. Several organists of exceptional ability and experience were in attendance for repertoire coaching, etc. In addition to his teaching Mr. Christian gave two recitals for the university summer session and spent much time in preparing his next season's programs. His recital bookings for early fall include the dedication of organs at Jackson, Mich.; Wheeling, W. Va.; Akron, Ohio, and a recital at Cedar Rapids, Iowa. Mr. Christian has been booked to appear as soloist with the Detroit Symphony Orchestra under Gabrilowitsch on Dec. 9 and 10. He will make a trans-continental tour in February and March, covering the middle West, the South and the Pacific coast.

Big Tour for Choir.

The impression John Finley Williamson and the Dayton Westminster Choir made on their first Eastern tour is to be followed by a second one which will begin at Emory Hall, Cincinnati, Oct. 28. For this concert the Daytonians have been engaged by the alumni association of the Cincinnati Conservatory of Music. For Nov. 7 the choir will return to Dayton, to participate in the dedication of the newly-built Westminster Church, and then will start on their tour East, which will bring them to Oberlin College Nov. 9; Cleveland Nov. 10; Erie, Pa., Nov. 11; Pittsburgh, Carnegie Hall, Nov. 12; Buffalo, Elmwood Music Hall, Nov. 14; Rochester, N. Y., Nov. 15; Syracuse, Nov. 16; Utica, Nov. 17; Schenectady, Nov. 18; Troy, Nov. 19; Pittsfield, Mass., Nov. 20; Springfield, Mass., Nov. 22; New York City, Carnegie Hall, Nov. 23; Brooklyn Academy of Music, Nov. 24; Newark, N. J., Nov. 25; Trenton, Nov. 27; Philadelphia, Academy of Music, Nov. 29; Camden, N. J., Nov. 30; Wilmington, Del., Dec. 1; Baltimore, Lyric Theater, Dec. 2; Washington, D. C., Auditorium, Dec. 3. Then they will visit Norfolk and Richmond, Va.; Raleigh, Durham and Winston-Salem, N. C.; Roanoke, Va., and Bluefield, W. Va. April 18 they have been engaged to sing in Chicago for the delegates to the biennial of the National Federation of Music Clubs of the United States.

near to hear the instrument, which, with its power and dignity, delicacy, artistic blending and voicing, befits the magnificent church. St. Henry's choir, Messrs. Knapke, Panning and Tonner took part in the two programs rendered. Mr. Tonner's recital included two of his own compositions—"Lac-tare" and "In Jubilation."

Dr. Clarence Dickinson is one of the wanderers in Europe this year. A card from him says that he and Mrs. Dickinson, who were then at Lake Como, were on their way north after a fascinating time among the Greek temples of Sicily. They met Dr. Harold W. Thompson of Albany in June in Edinburgh.



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Who's Who Among American Organists

James Philip Johnston.

In James Philip Johnston, Pittsburgh has a fine example of the earnest, progressive type of young organists, whose work is making their influence felt. Mr. Johnston presides at the large four-manual Austin organ in the East Liberty Presbyterian Church and here he gives recitals which attract fellow organists from every part of the city.

Mr. Johnston was born Oct. 8, 1899, at Wooster, Ohio, and is a member of a musical family, for he has a brother and a sister who are aspiring to be



JAMES PHILIP JOHNSTON.

organists. The family moved to Beaver Falls, Pa., and then to Bellevue, Pa. Regular attendance at the recitals of Dr. Caspar P. Koch at North Side Carnegie Hall, Pittsburgh, instilled in the young man's mind at the age of 6 years the ambition to be a great organist, Dr. Koch appearing to him as an even greater hero than a fireman or a railroad conductor. He felt, therefore, as if he had achieved a high honor when he was invited by Dr. Koch to play on Dec. 30, 1924, one of the recitals in connection with the opening of the new organ in North Side Carnegie Hall. In 1907 the family moved to Blue Ash, Ohio, near Cincinnati, and Mr. Johnston's father is teacher of mathematics in the Woodward High School of Cincinnati. Mr. Johnston was graduated from this school in 1918.

Mr. Johnston studied organ at the College of Music of Cincinnati, an institution which has trained many of the best musicians of the country. His teacher there was Mrs. Lillian Arkell Rixford. He not only received a diploma, but won the Springer gold medal in 1919. He held successively the position of organist in St. Paul's Methodist Church and that in the Auburn Presbyterian Church of Cincinnati.

Mr. Johnston moved to Pittsburgh in 1919 to become organist of the East Liberty Presbyterian Church. He has continued his studies since then in counterpoint, composition, improvisation and organ under Carl Whitmer, becoming a fellow of the American Guild of Organists in 1924. He is entering upon his third year as secretary of the Western Pennsylvania chapter of the Guild.

The East Liberty Presbyterian Church is one of several large and influential churches of that denomination in Pittsburgh, and its organ was opened in March, 1920. A half-hour recital is given preceding the Sunday evening service throughout the year. Last season two special recitals were given, and others are contemplated for the future.

Mr. Johnston acquired an inspiration and help when he married five years ago. Mr. and Mrs. Johnston have a young daughter, Margaret Ellen.

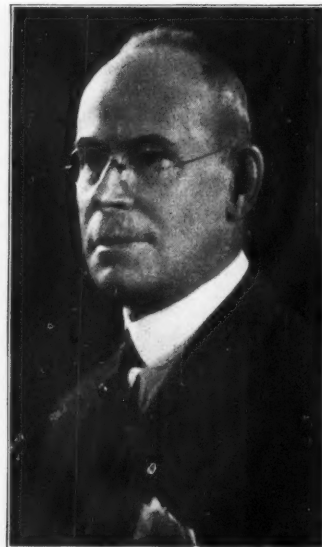
Mr. Johnston gave a recital at the Sesquicentennial Exposition July 8,

Frederick W. Riesberg.

If variety is the spice of life, Frederick W. Riesberg is one of the organists who have plenty of seasoning in their work. He is a rare combination of pianist, organist and newspaper man. It is presumed that whatever graces he has gained in his work as a musician are offset by the more worldly pursuits of a writer on music. Be that as it may, Mr. Riesberg possesses a charm which his wide experience as a journalist undoubtedly has enhanced.

Mr. Riesberg does not reveal the date of his birth, but it is not so long ago as to cause comment and not so recently as to class him as a youth. He is a pupil of Liszt and under this master he acquired much of the knowledge which he imparts as professor of piano and department head at the New York School of Music and Arts, Riverside Drive and Eighty-seventh street. Since 1923 he has been organist and director at the Greene Avenue Baptist Church, Brooklyn, where he presides over a large three-manual Austin organ. On July 6 he gave the recital at the Sesquicentennial Exposition in Philadelphia. This was the third time he has been heard at a great fair, for he played at both the Pan-American in Buffalo in 1901 and at the St. Louis Exposition in 1904. Mr. Riesberg has been a member of the executive committee of the National Association of Organists for six years and has been one of the active group which has made that body the success that it is. Mr. Riesberg's newspaper work is done on the Musical Courier of New York and his reviews of concerts in that prominent weekly are known to musicians the country over.

Like some young men and more young women, Mr. Riesberg feels a certain delicacy about revealing his age. In answer to the cross-examination of The Diapason on the point of



FREDERICK W. RIESBERG.

his modernity or antiquity, Mr. Riesberg said:

"Replying to your inquiry I have to report that I was born more than fifty and less than 100 years ago, in Norwich, N. Y., known as the smallest incorporated city in New York State, where Gail Borden started his milk products, also the home of the Maydole hammer and of Unguentine. Our summer home is here on the highest mountain, where as a boy I picked strawberries and gathered chestnuts—and still do. What with radio, our car, family of one wife and two home-grown daughters, frequent guests, etc., we pass a pleasant summer."

Adolf Torovsky.

Presiding at one of the largest organs in one of the most prominent churches of the national capital, where

he is heard from Sunday to Sunday by visitors from every part of the world, is a young man who modestly writes that he has not accomplished wonders, but of whom great things are expected and whose achievements to date have won him recognition wherever he is known. Adolf Torovsky has been since 1919 organist and choirmaster of the Church of the Epiphany in Washington. He is serving his second term as dean of the District of Columbia chapter of the American Guild of Organists. For Mr. Torovsky is recognized not only for his musical ability, but for his sincerity in all he does.

Mr. Torovsky was born at Annapolis, Md., the son of a naval officer. He studied music at the Peabody Conservatory of Music in Baltimore and



ADOLF TOROVSKY.

received a teachers' certificate and a diploma from that institution.

Mr. Torovsky began his church career as a choir boy at Old St. Anne's Church, Annapolis. His first position as organist was at St. Anne's Chapel. Then he was assistant organist at St. Michael and All Saints', Baltimore, and thereafter assistant organist at Emmanuel Church, Baltimore, and organist at the Bishop Paret Memorial Chapel in the same city. From the last-named post he went to the Church of the Epiphany in Washington seven years ago. Mr. Torovsky is also organist and choirmaster at the Mount Vernon Seminary for Girls in Washington.

He became a colleague of the Guild

in 1916 and passed the associateship examination in 1919.

On Sunday evenings from October to June Mr. Torovsky gives recitals at Epiphany Church on the four-manual Skinner organ.

Death of Veteran Pipe Maker.

One of the veteran skilled craftsmen who have made pipes for organs in America for many years passed away June 15, when F. A. Moesch died at his home at West Haven, Conn. His death was caused by an attack of acute indigestion. He had gone to the factory of the Hall Organ Company as usual that day, but was taken ill while at work and brought home, where a stroke of apoplexy brought the end. Mr. Moesch was born at New Haven, Conn., Aug. 29, 1857. He went to Boston at the age of 19 years and entered the employ of Hook & Hastings, where he learned the trade of making metal pipes. He worked for a number of organ firms until 1910, when he became a pipe maker for the Hall Company and remained there until his death. He leaves a widow.

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(Signed) A. L. Findar,
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The letter reproduced on the left is typical of opinions often expressed upon installations made by this company

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Use for Chorale Prelude in the Church Service

By WALTER WISMAR
Dean of the Missouri Chapter, American
Guild of Organists

St. Louis, Mo., Aug. 14.—Editor of The Diapason: When my August Diapason arrived I paged it through leisurely (one vacation joy) until I came to the article by Percy Shaul Hallett, entitled "Chorale Preludes." My interest having been aroused, I began its perusal at once, and have read, studied, and referred to it again and again since. Let me say at the outset that I am heartily in accord with the author's views and that I am glad he has brought the subject to the attention of the California organists and through your excellent paper to all organists who subscribe to The Diapason.

Long ago I reached the conclusion that one of the best, the most interesting as well as the most logical introductions to the hymn the congregation is to sing is a prelude that contains the melody of the hymn or a part of it. As to form, length, style, that must be left to the taste, ability and discretion of the organist. There may be a time when, for instance, all of Dr. Roland Diggie's Concert Fantasia may be appropriate as a prelude to "Nearer" ("Open Now Thy Gates of Beauty"); there may also be a time when judicious cuts are necessary and advisable—an easy matter in this case because the Fantasia is a set of variations.

There was a time when a sharp distinction was made between a prelude and a postlude, between secular and sacred music. I am sure no organist will hesitate today to use a big, joyous number on a hymn or any other theme, even though it is entitled "Postlude," as a prelude, especially for a festal day. Aneant secular and sacred music there comes to mind something Dr. Humphrey J. Stewart wrote in the July Diapason ("Organ Recitals"):

"If the recital has to be given in a church, the program should be appropriate to the sacred character of the building, for I confess that I am old-fashioned enough to deplore the growing tendency toward the use of purely secular music in the sanctuary. It always gives me an unpleasant feeling to listen to music suitable only to a secular recital, or perhaps even to a moving-picture show, within the walls of a building dedicated to purposes of worship."

If Dr. Stewart, a renowned concert organist, has such a high regard for the church and such a lofty ideal for organ recitals, should not we church organists strive all the more to make suitable and appropriate selections for the service?

What can be more suitable and appropriate than a prelude on the hymn? I realize the difficulties. There is a dearth of preludes on the English hymn: as a rule they are somewhat more difficult to play than certain obvious numbers. I am organist at a Lutheran church, where the German chorale melodies are still in preponderant use. To the German chorales there are hundreds of preludes from one or two lines long to one or two pages or more. They may not be of the same artistic high level as the Bach and Brahms preludes, but they give practical service, and many of them reveal the composer's intimate and remarkable knowledge of counterpoint. I have searched music catalogues and music magazines at every opportunity for old and new compositions on the English hymns, and have added everything available and procurable to my library; still the demand exceeds the supply. Every organist must have noticed the increased output of chorale preludes in the recent years.

One of the reasons, as already stated, for the seeming neglect of the chorale prelude is its difficulty. It takes more time, thought and application to prepare a chorale prelude than most of the other numbers that are in popular use. Like a fugue, it cannot very

well be performed at sight. Many of the preludes look formidable, perhaps do not satisfy on first or second trial. They may require hours and weeks of study before they sound convincing and presentable, especially the compositions of Reger and Karg-Elert, as Mr. Hallett points out. But it will bring its own reward; it will call "for the best a man has in their presentation—phrasing, registration and musical reverence."

We believe that the musical reverence of the audience, too, will be touched and quickened. It is a well-known pedagogical axiom to proceed from the known to the unknown. The known in the case of the chorale prelude is, of course, the melody of the hymn, and it surely is easier to follow its exposition, or variation, or ornamentation, or development, etc., than any new or strange theme. If the purpose of the prelude is to put the congregation in the proper devotional mood, to prepare it to sing, then surely the chorale prelude's the thing! And, in passing, it will give the organist all the opportunity in the world to show his skill and his musicianship.

The chorale prelude may be useful and appropriate, not only as a prelude, as introductory number or offertory, but it may serve well also as the postlude. It may clinch the sermon or the day better for the Christian congrega-

tion than any elaborate or brilliant masterpiece in which the organist delights to revel. It may send many a Christian home singing in his heart. It also gives the organist an opportunity to make good use of those melodies which the congregation seldom or never uses or with which it is not acquainted.

When an organist makes it his aim to use chorale preludes in the service there will not be any danger of monotony or of acquiring a new and singular hobby. There will still be opportunity aplenty to play any other good, beautiful and appropriate number, because, as already stated, there is a scarcity of sufficient material, or because this or that chorale prelude may not seem just the desired and suitable thing for such and such an occasion. The organist is at liberty, of course, to play anything his fancy and good judgment may dictate.

But if our aim is better church music, higher standards, we think the chorale prelude would prove a mighty factor in accomplishing this desideratum!

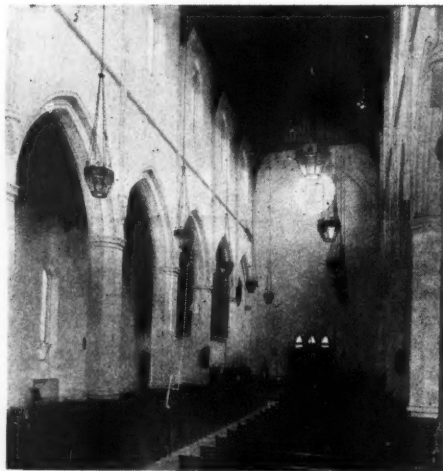
WALTER WISMAR.

P. S.—Mr. Hallett has appended to his article a number of preludes, some of them unknown to me, in spite of my frequent and diligent search. Would it be possible to encourage the organists

to send the names of preludes on English hymns to The Diapason, which list might be sifted and arranged, as Dr. Harold W. Thompson has done so many good things, under the caption: "Quartet and Chorus?"

Eddy Starts for Pacific Coast

Clarence Eddy left Chicago Aug. 19 on a tour to the Pacific coast. He went first to Vancouver, B. C., and will go thence to Victoria, Seattle, Tacoma and Portland. At the last-named city he will give four recitals in the Liberty Theater. From Portland he will proceed to San Francisco, Los Angeles and other points. The week of Sept. 20 Mr. Eddy will open a large Kilgen organ in the Scottish Rite Cathedral at Omaha on his way home. He will return to Chicago in time to dedicate the new People's Church and its Kilgen organ the first week in October. Mr. Eddy spent a few days early in August as the guest of two of his pupils at Pontiac, Mich. Among recitals booked by Mr. Eddy just before he left for the West were one on Aug. 24 at the Metropolitan Church, Victoria, B. C., another at the Liberty Theater, Portland, Ore., Aug. 29, one at the Community Church, Longview, Wash., Aug. 30, and another at St. Vincent's Catholic Church, Los Angeles, Sept. 14.



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William Thomas Best, Born One Century Ago

By HARVEY GRACE

[The subjoined article from the pen of Harvey Grace appears in the Musical Times (London) of Aug. 1 and is a timely review of the life and work of a great figure in the organ world.]

In a conversation, toward the end of his life, with a young organist named Freudenberg, Beethoven said: "I, too, played the organ a great deal in my youth, but my nerves could not stand the power of the gigantic instrument. I place an organist who is master of his instrument first among virtuosos."

The organ in Beethoven's day was still a clumsy affair, and he must have had vivid recollections of his early struggles with the example at the Minorites' Church at Bonn, where, as a boy, he played at the 6 o'clock mass.

A player able to produce a thoroughly satisfying artistic result from an instrument on which little tonal variety is possible without frequent resort to mechanical changes involving dextrous (and sometimes strenuous) use of hands and feet, well deserves some such handsome tribute as that paid by Beethoven. Even today, when the organ is both richer in resource and far easier to handle, a first-rate recitalist probably uses more mental and physical energy than any other performer, with the additional strain of having to adapt himself to a fresh set of conditions (tonal scheme, touch, acoustics, stop positions, etc.) with every instrument he plays. Yet it is a notorious fact that, however fine his performance, he meets with far less recognition than the pianist or violinist of equal, or even inferior, quality.

For these reasons, the centenary of the birth of one of the greatest organists of any age or country calls for special notice, if only by way of protest against the lack of appreciation of the organist as concert player. The biographical facts concerning Best are so easily accessible that there is no need to go over them in this article. It will be of more use and interest to glance at his achievements and personality.

Any discussion of Best's work must treat of him under three heads—as player, composer and transcriber. His importance lay in the first and third of these roles, but he is by no means negligible in the second, as I hope to show.

Best was an outstanding proof that, despite the proverb, a man may teach himself and yet not have a fool for his master. A few lessons in boyhood were sufficient to start him. Mewburn Levien tells me that he thinks Best's first instructor was his elder sister, who was by way of being an organist. Then came a brief spell with the Carlisle Cathedral assistant, followed by a little more help from an official of the blind asylum at Liverpool. Some knowledge of counterpoint was obtained from John Richardson, a practitioner of whom I can discover nothing but that he is said to have done two such ill-sorted feats as drink himself into the workhouse, where he died, and compose a set of "Lamentations" which were long in use in Roman Catholic churches.

From this humble beginning Best developed a technical and interpretative mastery so complete as to impress even such musicians as Liszt and von Bülow. "I had no idea," wrote the latter, "that the organ could be played as Mr. Best played it." And probably it couldn't be, for Best's only rival at that time seems to have been Schneider of Dresden; and the late Heathcote Statham, a capital judge and one who heard Best play almost weekly for fifteen years, was of opinion that in the matter of execution he "could have played Schneider's head off." And he points out that (like so many other English artists) Best seems to have been more highly esteemed on the continent than in his own country. An English musician who had just returned from a tour over a great part of Europe told Mr. Statham that he was surprised at Best's widespread reputation abroad; if they knew of no

other English musician, he said, they had all heard of Best.

In considering Best's attainments as a player, we may pass over, as taken for granted, his keyboard technique, and concentrate rather on the interpretative side, especially registration—a department of organ playing in which, both as performer and transcriber, he has exercised so much influence.

Concerning his manual technique, it should, however, be pointed out that he was a first-rate pianist. Mr. Statham relates that he once heard him play the pianoforte for a whole evening, and was so much struck by the delicacy of touch and beauty of tone that he urged him—without success—to give one or two pianoforte recitals in the smaller concert room at St. George's Hall.

Appropos of this foundation of pianoforte technique, it is worth noting that Best, in the very first sentence of his "First Organ Book," is emphatic on the point: "It is necessary that the student of the organ should be acquainted, previously, with all that concerns the technical difficulties of the keyboard of a pianoforte." And he follows this up with a formidable list of studies from the Little Preludes of Bach, and the rigors of Plaidy, to Herz's "Etudes de l'Agilite," and the Op. 70 of Moscheles.

He had beautiful hands, "rather thick at the knuckles [says Mr. Statham] and with long taper fingers, which struck the keys with the precision of mechanical levers; it was impossible to see more beautiful and yet quiet execution."

Best's well-known vanity concerning his hands was understandable, for an Italian sculptor was so much struck by their beauty that he made a cast of one of them. (This model was presented by his widow to the late Lord Russell of Liverpool.)

Looking at Best's transcriptions, one naturally receives an impression that the prime quality in his registration was its reproduction of orchestral effects. Yet it was evidently something far more individual and artistic. After all, such reproduction or imitation may be achieved by any player, provided the necessary stops are available. Best, however, seems to have been gifted with—or, rather, to have developed—an instinct for registration corresponding to that which some composers discover for orchestration. He seems to have been the Berlioz of the organ. Concerning this faculty, Mr. Statham says:

"The intuitive perception which Best seemed to have as to the precise timbre which suited the character and expression of the music was one of the most remarkable qualities of his playing. He did not use the stops merely according to ordinary and recognized combinations; at least, he departed from these whenever the special character of the music seemed to require it. I can remember, when he was playing the Overture to 'Jessonda,' how the very sound of the first chord seemed to give a certain oriental tint to the music; the stops had been carefully combined so as to give something different from the ordinary great organ tone. And it was the same in everything he played; whatever the character of the passage might be, we were sure to have the stop or selection of stops that suited it best."

For the encouragement of young players who may think that Best did this sort of thing easily, it may be pointed out that there is ample evidence as to its having been the result of sheer hard work. Though nobody could more readily grasp the potentialities of an unfamiliar organ, Best would spend hours on even a small instrument, trying all the available combinations, and, if possible, discovering their effect in different parts of the building. Mr. Levien tells me that he possesses a manuscript on which is a carefully worked-out scheme for the registration of Mendelssohn's Sonatas, prepared by Best for recitals he was to give at Rome. (How many players bother much about the registration of these works, even on their own organ!)

We are reminded of this unsparing thoroughness when we read the closing sentences of the section on "The Art of Registering" in his "First Or-

gan Book": "No more fatiguing exercise for the mind of an executant can be imagined than the consecutive display of different organs of large size. Each instrument demands its own special study, and every minute detail of tone in an organ previously played must be entirely banished from the memory before a performance upon another can be undertaken with any degree of success."

Nor were these scrupulous pains confined to his solo playing. After a performance of "Elijah," accompanied by organ alone, he said to Statham: "Getting up those accompaniments was the hardest day's work I ever had in my life." Yet, so far as the mere playing of notes was concerned, he could have done it to the general satisfaction with very little trouble. But the satisfaction would not have been shared by Best, who felt it incumbent on him to reproduce as faithfully as possible the details of the orchestration. Again, at a performance of "The Messiah," with organ alone (says Statham):

"* * * he deliberately suppressed a great deal of the most typical organ tone, playing the pedal part, for instance, with violone tone instead of the open diapason, arranging the organ all through so as to get as much of the effect of string tone as possible where strings were to be represented. * * * As to his representation of the wind instrument parts in Mozart's accompaniments, I remember Hullah expressing his astonishment at it. 'I went to a performance without a band,' he said, 'and I heard all the wind parts perfectly distinct, just as if the band had been there.'"

And as an example of Best's unremitting attention to detail, the same authority tells us that in playing a Mendelssohn pianoforte piece in which there was a scale-passage which soared up beyond the range of the organ, instead of modifying the passage in order to bring it within the organ compass—a quite excusable step—Best began it on the great with an 8-foot stop, and when the limit of that keyboard was reached, finished it on the solo with a 4-foot stop of similar character. There was not the slightest break in the flow or change in the tone. It was, as Statham says, a little thing, but it was characteristic of his passion for accuracy.

It would be easy to multiply examples of this kind, but there is no need; readers who possess a few of Best's arrangements can easily find instances. Instead, attention may be drawn to a point that is often overlooked by organ composers and arrangers, but concerning which Best was fastidious. I quote Statham again:

"The aesthetic finish [of his transcriptions] is shown not only in the choice of stops, but in the very manner in which chords are placed; there is never a note too much in a chord; it is always placed, and the notes distributed, so as to have the best effect. * * * It is quite possible on the organ to render a chord ineffective or muddy from putting too many notes into it, or grouping them badly—a mistake that will never be found in Best's arrangements."

Side by side with this careful avoidance of muddiness should be noted Best's knack of obtaining sonority, especially in quiet passages, by the use of octaves in the left hand—an effect evidently suggested by certain uses of the wood-wind instruments of the orchestra.

By the way, there are still folk who condemn mixtures. Here is Best's view, as expressed in this preface:

"The mixture work, when artistically composed and tempered in its progress through the gamut, constitutes the distinguishing test of a good organ builder. No other legitimate means exists of adding harmonious power to an organ; without stops of this class, the effect of the great works of Bach and other composers is irreparably lost and the organ at once descends to the low level of a mere museum of imitative stops, while the unique grandeur of its position among musical instruments is totally effaced"—which is an over-statement of a good case!

Best's arrangements are almost invariably on the difficult side, calling for good technique, an organ of ample resource, and skillful management.

Sometimes he carries his demands too far. According to Statham, the transcription of the "Magic Flute" Overture was an early experiment. Statham suggests that nobody but Best himself could have played it; probably the present-day development of organ technique and registration facilities may have brought it within range of practical politics. Still, it remains a forbidding piece of work, with its elaborate registration, swift manual changes, and huge stretches. It is said that when he was asked to play to Wesley, Best chose this work. Wesley's comment at its close was brief: "Ah! you are young!" Admiration no doubt had a dash of envy in it—the more so as Wesley had competed for the post at St. George's Hall when Best was appointed.

As a composer, Best was unequal, but he wrote a few things that well deserve a long life in the repertory. His "March for a Church Festival" is deservedly popular, but there are other pieces that are even better. He was a capital hand at a fugue, the one in E showing his powers to great advantage. There are some effective pages in his "Six Pieces for Christmas." These are in his "Collection of Pieces expressly Composed for Church Use"—a set that contains other good things, including a Wedding March that might well relieve the "Lohengrin" Bridal Chorus and the "Midsummer Night's Dream" March. Best probably wrote it because of his objection to the Mendelssohn piece, on the ground of its being "theater fairy music." He objected also to playing the "Saul" Dead March; "music written to commemorate a Jewish suicide [he said] was not suitable for the funeral of a Christian who died in his bed." Hence, perhaps, the inclusion of a Funeral March in the set of pieces mentioned above.

Any reference to Best as a composer would be incomplete without a mention of his admirable "Art of Organ Playing," wherein is the fruit of an experience all the more valuable for having been acquired largely through self-tuition.

Inevitably his skill in registration affected his playing of Bach in a direction that is now not generally approved. His own edition of Bach is over-registered, and the result is apt to be unsatisfactory, even when such treatment is comfortably manageable. Statham says that he was at his best in playing Bach, and gives instances of particularly striking performances. Putting aside the question of registration, as a matter on which widely different opinions are allowable, there can be no doubt that his playing of Bach gained enormously from a characteristic that seems to have impressed all who saw and heard him play—that is, an almost uncanny self-possession and nervous control. This, at the back of his marvelous technique, must have made his playing of a long work of Bach a memorable experience. As to accuracy, Statham says that, although he heard him play many hundreds of times, he remembered hearing him make only one mistake:

"He was playing Beethoven's Funeral March from the A flat Sonata from memory, and in the first bar of the *trio* he played the *tremolando* through only a quarter of the bar instead of the half-bar. I saw him shake his head, and it was set right in the next bar."

His remarkable control and steadiness in playing long and difficult works has been ascribed to a peculiar source. Best had an extraordinarily slow pulse—so slow that I understand it was made the subject of an article in the *Lancet* by the late Dr. Charles Hayward, who attended Best medically. Dr. Stanley Mellville (president of the Royal Society of Medicine), who knew Best's playing, and who is himself a pianist, suggests that the very slow pulse had a great deal to do with Best's steadiness and absence of hurry or "nerves" throughout long and exacting performances.

That Best was a man of unusual force of character is evident from the technical thoroughness and brilliance which he achieved practically unaided. He was, in fact, a type of man who would have distinguished himself in almost any walk of life. That his per-

sonal popularity was far less than his merits deserved was due to his strong views and his pungent method of expressing them. The stories of his shrewd and biting tongue are so numerous that anything like a representative collection is impossible in the limits of an article. Allusion should be made, however, to a subject that called forth a great many of his best-known *obiter dicta*, namely, his consistent stand on behalf of the organist's calling.

"Every small singer [he used to say] is allowed to come down to the front of the platform and get *en rapport* with the audience, but there am I, far away, stuck behind a sort of tombstone, perhaps, with the back of my head to the audience."

He missed no opportunity of showing that, although the audience saw no more of him than the back of his head, he claimed the same courtesy that would be given to a more fortunately placed soloist. Thus, at a banquet where the after-dinner program included an organ solo by Best, the chairman announced: "The organ will now play." Best continued his conversation with a neighbor as if he had not heard; whereupon an attendant came up: "Didn't you hear, Mr. Best? The organ will now play." "Damn the organ! Let it play!" replied Best, quietly, but with terrible distinctness, and went on with his conversation till placated by a message from the chair.

One more example: During the interval between the two parts of an oratorio he received a message that people would like to hear the organ during the re-assembling of the audience and chorus. Best, with good reason, took this ill. Would the executive think of asking a pianist or orchestra, or in fact any performer other than an organist, to play while folk were clattering to their seats? However, as they wished to hear the organ they should hear it; and he promptly cut four little wedges from a lead pencil, drew the diapasons, and left the chord of C wedged down during the interval. Practical reproofs of this sort, however, make many enemies and few friends, and undoubtedly Best paid the penalty.

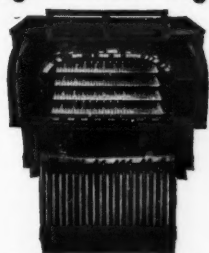
"You have wonderful ability," said a friend to him, "but though you've got the world at your feet, you have the devil at your elbow."

"What do you mean?" asked Best. "Your sharp tongue," was the reply. I cannot resist quoting one little anecdote from Statham's book:

"One day he saw on the counter of a music shop a new organ piece by an amateur of more social than musical importance, written out in three staves for an obbligate pedal part, but with nothing for the pedal but one long note at the end. Best looked it over silently till he came to this, when he said, putting on a look of surprise: 'Ha; there's a note for the leg, I see!' And one realized that the composition was judged."

It is a pity that no biography of Best seems to have appeared. Such a volume would be of great personal interest, and might be made of permanent value to organists by the inclusion of copious information concerning his methods, both in real organ music and transcription. There seems to be an abundance of material scattered about in odd books and periodicals, awaiting a sympathetic biographer. Perhaps the centenary of his birth will stir up some suitable writer to undertake the long overdue task of worthily commemorating a great artist and a remarkable man.

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WHAT THE CRITICS SAY:

Chicago Daily News, July 28, 1926—Clarence Eddy's career is a record of successful striving and an achieved goal. When a little boy in Greenfield, Mass., it is told, he sold cigarettes made out of sweet-fern, pop-corn balls and "pink lemonade," so that he alone could pay for his music lessons. These first lessons bore fruit and were followed by study in several New England cities, and finally by work under August Haupt in Berlin. His name soon became internationally known, and in recent years, among other honors, he has been made a member of the French Academy and an honorary member of the St. Cecilia Academy in Rome.

Mr. Eddy has long been a resident of Chicago, where he has been a teacher in the Chicago Musical College, and organist in many prominent churches. He has made innumerable concert tours in this country; fifty years ago, on one of his earliest tours, he played at the Centennial in Philadelphia, where he is again to play at the Sesqui-centennial this fall.

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 Vox Celeste, 8 ft., 73 pipes.
 Flute Celeste, 2 rks., 8 ft., 134 pipes.
 Principal, 4 ft., 73 pipes.
 Flute, 4 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Corno d'Amore, 8 ft., 73 pipes.

CHOIR ORGAN.

Gedeckt (from Swell), 8 ft., 73 notes.
 Flute Celeste (from Swell), 8 ft., 73 notes.

PEDAL ORGAN (AUGMENTED).

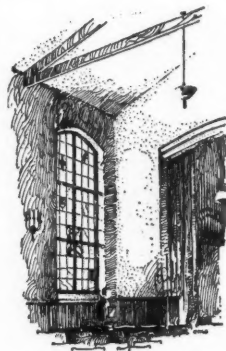
Bourdon, 16 ft., 32 pipes.
 Gedeckt, 8 ft., 12 pipes.
 Sub Bass, 16 ft., 32 notes.

Italian Ovation for Bonnet.

In honor of the 700th anniversary of the death of St. Francis of Assisi, Joseph Bonnet was engaged by the national committee of Italy to appear as solo organist. In the town of La Verna, where St. Francis received his scars and where he preached to the birds, a new organ had been erected in honor of the event. Mr. Bonnet played a recital July 25. An audience of many notables and members of the aristocracy accorded him an ovation. Although the recital was held in the church, the applause was prolonged. The program contained a group of the early Italian masters, Gabrieli, Frescobaldi, Martini, followed by one of the early French, Du Mage, Couperin and Clerambault. The other numbers were selected from the works of Bach, Franck, Guilmant, Widor and Bonnet.

Plays for Crown Prince of Sweden.

Frank W. Asper of Salt Lake City gave a recital for Crown Prince Gustavus Adolphus of Sweden and the crown princess on the great organ at the Salt Lake City Tabernacle July 9 and Mr. Asper was probably the only American organist heard by the crown prince on his recent tour. At the conclusion of the recital both the crown prince and the princess thanked Mr. Asper and inspected the organ. Numbers on the program included "Finlandia," by Jean Sibelius; "To My Wife," by Lemare, a Swedish folk song and the Swedish national anthem. The prince expressed special pleasure over "Finlandia," which is descriptive of the Finnish fight for freedom in the days of the Russian czarist regime. Members of the royal party were presented at the tabernacle with handsome programs of the recital in blue leather, embossed in gold. The leather booklet contained the organ program and pictures of the crown prince and princess.



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 PAGE 26.

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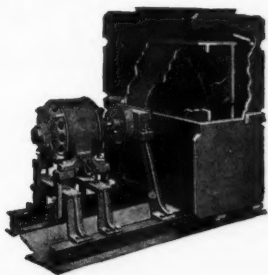
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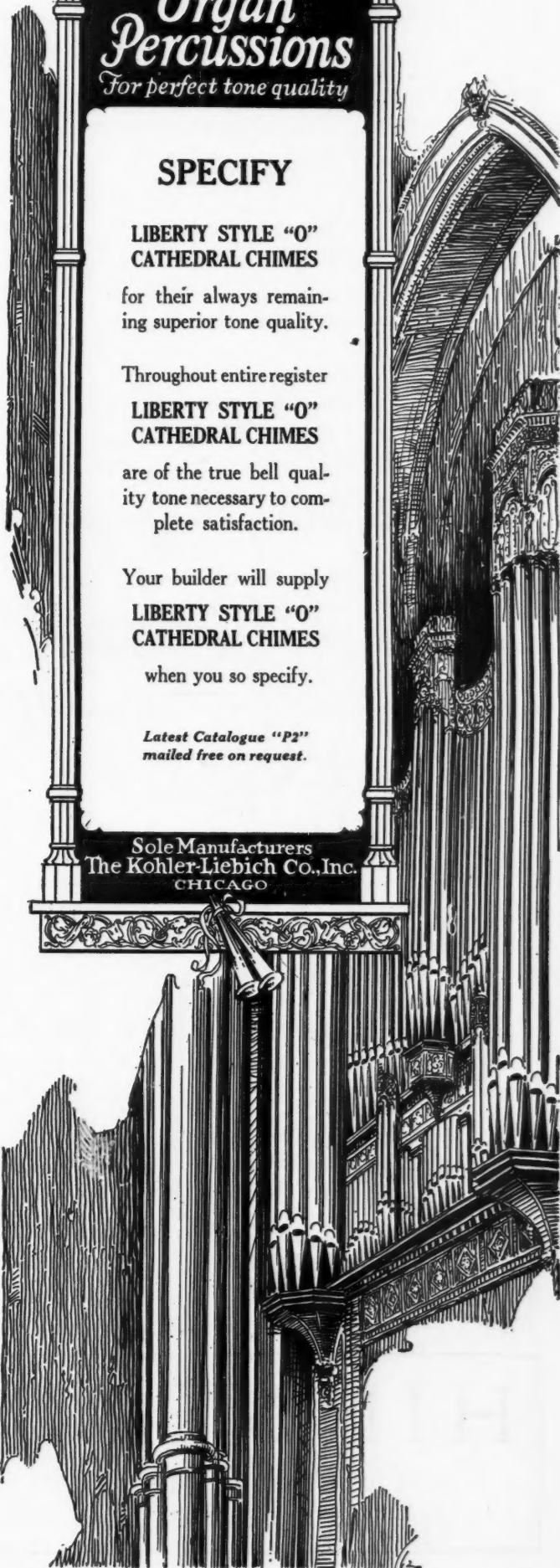
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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Aug. 21—August is a month when organists engage in pursuits calculated to refresh them before beginning the strenuous program of the season. Some are traveling, Dr. Charles Heinroth being in Europe and Daniel R. Philippi on the Pacific coast. Albert Reeves Norton, A. A. G. O., has left for Atlantic City and New York, to wind up at the N. A. O. convention at Philadelphia. Others who are expecting to attend this convention are Charles A. H. Pearson, William H. Oetting and Harold E. Schuneman.

Still others have been away and have returned, or are remaining in the city, substituting in churches other than their own. Dr. Charles N. Boyd is playing at the First Presbyterian Church, where John A. Bell is organist. Charles A. H. Pearson at Rodef Shalom Temple and the Second United Presbyterian, Wilkinsburg, Earl Mitchell at the Shadyside Presbyterian, and the writer at the East Liberty Presbyterian are substituting for themselves. Homer Whitford of

Dartmouth College is playing for A. B. Jennings, Jr., A. A. G. O., at the Sixth U. P. Church.

Several new and large organs are due, one is already installed in the Smithfield Street M. E. Church, a four-manual Möller, and Shadyside Presbyterian will soon have a four-manual Skinner. There will be a four-manual Austin in the new East End Christian Church. The Sewickley United Presbyterian, where Mrs. Walter Rye is organist and director, will also have a new Austin.

Three Pittsburgh organists have played at the Sesquicentennial Exposition in Philadelphia—Dr. Heinroth three recitals and Mr. Jennings and the writer one each. Mr. Jennings is to represent the N. A. O. with a recital at the Canadian convention at London, Ont.

Organ for Melbourne Town Hall.

The agent-general for Victoria is inviting tenders from British organ builders for a concert organ for Melbourne Town Hall, to replace the instrument recently destroyed by fire, the Musical Times announces. The new organ is to be a four-manual, of eighty-nine stops and thirty-one couplers.

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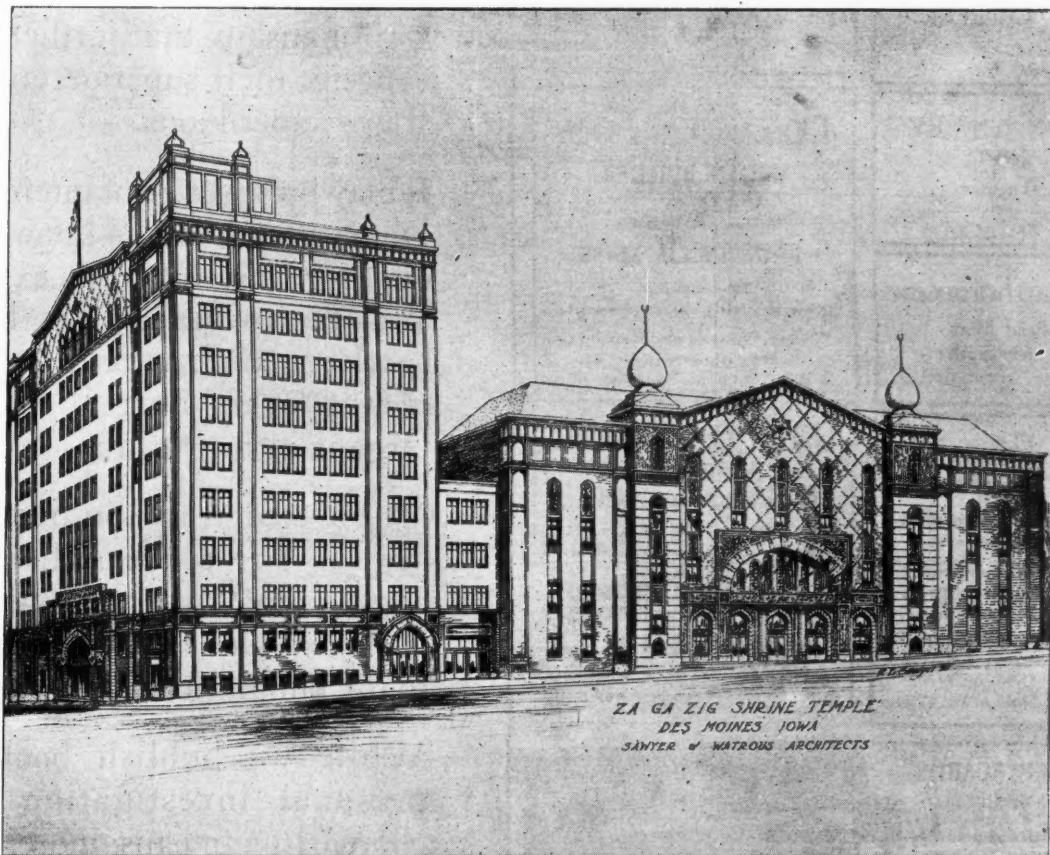
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Austin Catalogue Work of Art.
A new catalogue just issued by the Austin Organ Company is one of the most beautiful pieces of typographical work which has reached this office for some time. This is entirely aside from the wealth of information the book of fifty-six pages contains. The pictures are works of art such as the frontispiece, representing the Fourth Congregational Church of Hartford, Conn.; cuts of the interior of All Saints' Cathedral, Albany; Medinah Temple, Chicago; Balboa Park, San Diego, Cal.; the Chapel of the Intercession in New York; the Cincinnati Music Hall, the Eastman Theater at Rochester, N. Y., and a large number of others. There are also pictures of various types of consoles built by Austin. An interesting feature is a large gallery of pho-

tographs of prominent organists, which accompany their letters of praise for the product of the Austin factory.

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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

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

CHICAGO, SEPTEMBER 1, 1926.

BEST'S CENTENARY

One hundred years ago on Aug. 13 there was born in England a figure in the history of the organ whose importance and picturesqueness have hardly been surpassed in the last century. What William Thomas Best did for the organ and for organists will keep his memory fresh through the centuries. Self-taught, he became a great teacher. His "Organ School" and "The Art of Organ Playing" have been standards the world over. His playing aroused enthusiasm for the instrument throughout Europe and there are still those who recall his remarkable performances. His compositions, while not his chief claim to fame, have merit and usefulness far above the average.

With his musical ability Best had brilliancy and unusual force of character. His biting tongue kept him from having as many admirers as his ability merited, but his championship of the cause of the organist has placed all of us today in his debt. Who has not heard the story of the lord mayor who at a banquet announced that "the organ will now play" and how Best ignored his bombastic repetitions of the announcement, finally answering, "Well, let it play"? His recitals at St. George's Hall, Liverpool, became famous and we recall how the late Dr. Audsley would speak with awe and admiration of Best's playing there. In 1880 he was offered knighthood, but having a cordial aversion to titles, he preferred to accept a civil list pension. He died in 1897 in Liverpool.

Best's centenary deserves attention from organists the world over. No biography of him has been written, but Harvey Grace has a very interesting article on Best in the August Musical Times of London, containing many anecdotes. We are reprinting this article in another page because of its interest to our readers on this side of the water.

RUINING A PRELUDE

We have heretofore made mention of the metamorphosis of Lemare's Andantino in D flat and its rebirth under the more euphonious and mellifluous name which fits it so well—"Moonlight and Roses." Despite the vogue of this organ composition for a number of years, its sale has multiplied prodigiously in its rebuilt form. The only fly in the ointment now is that the piece seems to be rendered useless for the church organist, whom it served long as a convenient prelude, especially in the hot summer months.

One of our readers sends us a clipping from a New England daily in which appears a dispatch from Waterbury, Conn., which is very much like some other stories that have reached us. Mrs. T. J. Healey played the Andantino at St. Patrick's Church as part of the musical program for the

11 o'clock mass, quite to the consternation of some of the worshippers, according to the news dispatch. The Waterbury cognoscenti, however, did not seem to know the history of the evolution of the famed Andantino, and we read:

Only a timely recognition of the original by certain of the congregation's more discriminating music lovers and an explanation by Mrs. Healey avoided an organized protest. * * *

Parishioners, horrified at what they believed to be a gross imposition on the church, voiced their disapproval by declaring it [the prelude] to be "sacrilegious." Miss McDonnell [music instructor in the public schools] said she did not recall the name of the original text, but explained to several of the parishioners who approached her that she did not think it was "Moonlight and Roses," but a classical selection which closely resembled it.

We have a lot of trouble in this world over the use or misuse of excerpts from operas, etc., by adaptation to church music. Now we seem also to have a problem in the adaptation of our pure organ music to popular use, with the consequence that it may become necessary to place a program note on the church folder sometimes like this:

"The organ prelude, while it may remind some of our parishioners who are more familiar with the 'movie' theater than with the house of God of some popular song, really is from one of the standard oratorios [or written for a religious festival] and has been appropriated latterly by the devil and his representatives."

FROM CLAVICYMBALE TO 1926

It is a far cry from the clavicymbale to the modern four-manual organ—about as far as from the original sedan borne by two husky men to the present-day eight-cylinder sedan of seventy horsepower. Those of our readers who are especially well-versed in musical history probably know that the "clavicymbale" was an early name for the harpsichord and that it was a two-manual forerunner of the pianoforte. Some of these well-informed ones also recall, no doubt, that Bach wrote for this instrument. [We shall not endeavor to catechize anyone on the subject.]

But Bach did write a very interesting and a voluminous work for the clavicymbale. It is known as the "Goldberg Variations" and is one of the few compositions of the great master that are in a humorous vein. And one of the world's great Bach scholars of today, a resident of Chicago, has transcribed this work for the modern organ, editing it carefully and making it utilize cleverly the modern resources of registration and tone color. This work will be in press very soon and is to be published in the fall by C. F. Kahnt in Leipzig.

Wilhelm Middelschulte is the Bach authority who has accomplished the task as outlined above. He has worked on it a long time and a glance over the proof sheets at once created the conviction that here is a real novelty for the recitalist looking for something of pronounced interest—though the use of the word "novelty" may seem a paradox.

Bach wrote this set of variations—full thirty in number—in 1742. A pupil of his, Johann Gottlieb Goldberg, was private pianist, or "clavicymbalist," to a Russian count, Hermann Karl von Keyserling, the czar's ambassador at the court in Dresden. This count asked his pupil to request Bach to write a "quiet but cheerful" work for his favorite instrument, and Bach complied. His labor was rewarded, for the count was so pleased that he sent him 500 gold ducats for his trouble—a tidy sum, we suspect. Mr. Middelschulte has done some most fascinating work with the series of variations, which portray many moods and styles. While the entire set is rather forbidding because of its length, there are movements of various degrees of difficulty and of varying styles, adapted to the many needs of the organist. We can even see wherein they will be of great use to the "movie" player.

But the object in calling attention to the task the Chicago organist has carried out is to show that the day of art for art's sake is not past and that some serious men in this country are

thus contributing, without expectation of financial reward, to the organ and its literature. We shall be interested in a careful study of the seventy-six or more pages of the Middelschulte transcription and its reception by the leading organists.

WILLIS AS A PUBLISHER

A strong plea for the maintenance of the purity of the well of organistic information is made by the editor of the American Organist in a protest against the publication of an organ magazine—the Rotunda—by Henry Willis & Sons, the noted English builders. In these days when public utility magnates are found to be contributing heavily to the campaign funds of senatorial candidates and men at the head of state utility commissions, when influence of every kind makes itself felt in disingenuous ways, every champion of untainted news should be supported and encouraged. But there are one or two points which Mr. Buhman has overlooked and which mitigate the alleged offense of Mr. Willis.

The editor of the American Organist maintains in letters to Mr. Willis, in brief, that an organ builder should use the mediums at his disposal rather than launch a paper of his own, and that he has no more right to enter the publishing business than the publisher of an organ paper has a right to open an organ factory. He cites the laws in the United States which compelled certain railroads to dispose of the coal mines they owned and the act which requires publications periodically to publish sworn statements as to their ownership. The latter provision would make no difference in the case of the Willis paper, as Mr. Willis plainly admits that the magazine is his and the reader thus may take what he says as an editor or leave it alone, as he may see fit. Mr. Willis replies to his American confrere that he has been perfectly open in what he has done and that there is no concealment of the fact that the Rotunda is the Willis house organ.

We can hardly become alarmed over the actions of Mr. Willis. We do not know how it is in England, but in America the reader of a publication is rather a hard fellow to fool. He will read what the various editors have to say and he will be interested in the information they have to impart. But he forms his own conclusions. There was a day when the average man permitted his favorite editor to do his thinking for him and he voted as the leading paper of his party dictated. In those days an editor was a great and powerful man. Now he merely renders public service, like the gas company.

It has been proved by the history of newspapers that only the unquestionably independent paper succeeds. People want information and facts, and they wish to be assured that they will get them in an unbiased form. They naturally distrust every publication which is dominated by any special interest. We have had examples galore of this. The papers which were owned by this or that rich man, who tried through them to boost his own interests, have failed utterly, while those which have been published purely as independent business enterprises have flourished. We believe that English organists will always take everything they read in the Rotunda with a reservation, saying to themselves: "This is Willis' organ and, of course, there may be a motive back of what he says."

In view of his frankness it is doubtful if Mr. Willis has any desire to influence the organ world unduly through the publication of his paper. But if he has any such intention we are sure he is wasting effort and cash.

A SUBSTANTIAL BUSINESS

The New York Times, which on Sept. 19 will celebrate the seventy-fifth anniversary of its founding, asked The Diapason a short time ago for a list of concerns within its circle which have been in existence for a period of seventy-five years or longer. Seven establishments which today are strong and healthy factors in the organ business of the United States were found that have passed the three-quarter-century mark. This is a gratifying record, for it is a large proportion of the

entire number of builders of organs. In these days when the gloomy statisticians tell you of the brevity of the life of the average business concern it is a satisfaction to know that while the organ business does not create millionaires, there is an element of safety that makes it one of the most substantial lines of manufacture. There are no swollen profits, no great trusts and combinations, and no sensational business developments among organ builders—and likewise there are few pinpricked balloons and financial bubbles to mar the history of the business. The record of organ making in this country is a story of conservative, devoted men, and the result has been an output of instruments which reflect the character of their makers.

The return to Europe this summer of Dr. Albert Schweitzer, the remarkable man who is an organist, theologian, philosopher and physician, from his hospital work in French Equatorial Africa is delayed by the fact that he has found it necessary, owing to dysentery and famine, to move his hospital from Lambarene on the Ogowe River, just south of the equator, to a new site, Musical Opinion of London reports. This may mean that it will be the late autumn before he is able to contemplate acceptance of the many invitations to lecture or to give his Bach organ recitals in the chief continental capitals, and in England, through which he supports his hospital work. He has also been asked to lecture in Japan, but it is doubtful if he will be able to spare time for such a journey. In a letter to friends in England, Dr. Schweitzer explains that the moving of his hospital has become necessary owing to the famine which broke out at the end of last year, and the impossibility of isolating properly on the present site his many patients, who have grown in number from an average of forty to 120 on the restricted area at the station which is also occupied by the Paris Evangelical Mission.

Dupré Buys Guilment Organ.

News comes from Paris that Marcel Dupré has purchased the organ built by Alexander Guilment in his home at Mendon. This historic instrument, built by Cavaille-Coll, is well known to many American organists, as Guilment gave his lessons on it during the last years of his life. Dupré's new home is also at Mendon, with grounds adjacent to the Guilment estate. Here Dupré is building a special music room, fifty feet long, twenty wide and eighteen feet in height, in which the Guilment instrument will be installed. Dupré has just closed his first season as the new professor of organ at the Paris Conservatory, a post to which he was unanimously elected upon the death of Gigout. In addition to these new duties he has had one of the most successful of his European seasons, playing in Italy, France, Switzerland, Belgium and England. He was chosen as soloist by Sir Henry Wood at the recent Handel festival at the Crystal Palace, where he played a Handel concerto with an orchestra of 500 musicians before an audience of 20,000. During the performance of the concert Dupré improvised a cadenza in the Handelian style and was recalled five times by his great audience. At Lincoln Cathedral in June he attracted an audience of 7,000, and late in the spring drew 4,000 to the Trocadero in Paris for the recital, which he gave for the benefit of the fund being raised for the repairing of the great Trocadero organ. While on his English tour Dupré signed a contract with the English branch of the Victor Company to make phonograph records. The first records were made in Queen's Hall on the reconstructed organ, the recordings being made twelve miles away by radio-telephone.

New Post for Harry E. Mueller.

Harry Edward Mueller, who has resigned as organist of the Grove Park Inn at Asheville, N. C., has been appointed organist and choirmaster of the First Presbyterian Church of Huntington, W. Va., and begins his work there on Sept. 1. The Huntington church is a large and prominent one and Mr. Mueller goes to a field of importance and promise.

The Free Lance

By HAMILTON C. MACDOUGALL

Well, it's September and the organist will soon be "on the job" again. He has had a vacation, which has been too long for his pocket-book, unless indeed he be one of those gifted individuals who are able to see money in anything, and he is now wondering what to sing on the first Sunday, whether the soprano will be in voice, or whether the alto will be sulky. One of Mary Wilkins' New England stories is about a farmer who, when anything unfortunate happened to him, would simply sit down wherever he happened to be and stay there indefinitely. I remember a contralto in one quartet choir which I directed who would sulk when unable to read a passage; there was nothing to be done except to wait until she recovered her good nature.

Let's get Sinclair Lewis to write a novel about quartet choirs; there's material a-plenty for another "Main Street."

Speaking of organists, do you think they practice or attempt to practice the great American art of "getting by"? "Getting by" has at least two aspects—the aspect of doing absolutely nothing more than you must do to hold your job; or doing your job superficially, but at the same time fooling the other fellow so that he thinks you are doing it well. Playing the same old things; singing the same old anthems; doing the same round of cantatas; vamping difficult places in accompaniments instead of buckling down to work and doing them letter-perfect. I do not hold myself guiltless of some or all of these things, and I suspect there may be others in the same boat.

There is, however, something to be said on the other side. Are not churches adepts—all of them some of the time, and some of them all the time—at "getting by"? Warden Sealy has told me of the salaries paid organists on the Pacific coast—salaries shamefully low. Isn't paying to an organist—a competent organist—a salary that everybody knows to be inadequate a method of "getting by"? Can you not understand how a good musician badly paid, unsympathetically treated, will do no more than is necessary to "get by"? It is human nature, although it is human nature in one of its unlovely aspects.

Schweitzer, co-editor with Widor of the Bach edition published by Schirmer, is on his way from darkest Africa to civilization. It is well known that he is a medical missionary of a strongly evangelical type as well as a Bach lover and a great Bach organ player. It is an unusual combination; is it not? Whenever he gets back to Germany his Bach recitals are the event of the time; crowds, admiration, appreciation follow him. It seems to be evident that Schweitzer is not one of the "getting-byers."

It would be interesting to know what are the hobbies of organists. We are safe in saying tramping, golf, swimming, automobiling, boating, fishing; but what about other forms of recreation like stamp collecting (please do not laugh!) and hunting for antiques? One of these days it would be entertaining to send around a questionnaire and find out about the tastes of our profession as regards recreation. Touring in one's car seems to be popular and if one takes along a camping outfit, the whole thing may be managed somewhat inexpensively. I know two fellows who take a two weeks' trip in their flivver and sleep every night in the car if the weather be good. I know another musician who lives in his sail-boat; I always envy his absorption in the boat as spring begins to suggest getting it into the water and reconditioning it. Great fun!

For a long time I have been wondering whether it would not be possible for the Guild to take more posi-

tive steps in regard to some of the practical problems of our profession. Is the time ripe for a division of the responsibilities between the organist east and the organist west of the Mississippi? Would it be possible to preserve a dignified attitude toward the unprofessional public, but at the same time strike aggressively for some of the things that we all want? Is it not feasible to increase largely the membership of the Guild by throwing responsibility for the increase on a western body of equal rank with the body now known as "The Guild"? In other words, why not have at least three active, equal-in-authority, central, governing sections represented in a small governing council with supreme power, these sections having offices in New York, Chicago and San Francisco? (The supreme council could meet in the three cities named alternately.)

It is easy to ask questions that are awkward to answer, and it is not only possible, but even probable, that every question I have asked has been answered fully and sanely in the inner councils of the Guild at New York. It may be well, however, for the Guild to ask itself honestly, without heat or passion, whether it is doing all it can in practical ways to impress the public it serves with the necessity of doing a great deal more for the organists' profession than it has yet done or than it wants to do.

Perhaps the very best thing accomplished by the Guild—and I expect that many of my readers will disagree with me—is the founding of the examinations; it has been especially good for the younger men in that it not only has given them a standard to work for, but also has given them the means of calling the attention of the older men to their capabilities. We older men have to be bumped and jarred into recognition of the younger ones. Do you not remember how it was with you when you were in the early twenties? Did the leaders of the profession notice you at all? Did they ever praise you for anything you did? No! With here and there a noble exception you were ignored, for the older men saw in you a possible supplanter. Such is human nature, although again in its less lovely aspect.

The Guild has done something to help here. But its work has hardly begun and many of us would like to see it go on with renewed energy to some of the larger things.

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RECITAL PROGRAMS

Miss Carolyn M. Cramp, Pottsville, Pa.—Miss Cramp, organist of the First M. E. Church, gave the recital at the Sesquicentennial in Philadelphia Aug. 7 before a good audience, playing this program: Overture to "Die Meistersinger," Wagner; Chorale Prelude, "We All Believe in One God," Bach; Gavotte, Martini; "Soeur Monique," Couperin; "Variations de Concert," Bonnet; "Angelus," Massenet; Prelude and Fugue on Bach, Liszt; "Gobelin Dance," Dvorak; Andante from "Symphonie Pathétique," Tchaikowsky; "Will-o'-the-Wisp," Nevin; Berceuse, Dickinson; Toccata, "Thou Art the Rock," Mulet.

J. Frank Frysinger, York, Pa.—Mr. Frysinger played this program in his recital at the Sesquicentennial Exposition, in Philadelphia July 26: Sonata in the Style of Handel, Wolstenholme; Air from Orchestral Suite in D, Bach; St. Anne's Fugue, Bach; Spinning Song, Mendelssohn; Largo from "New World" Symphony, Dvorak; Siciliano, Fry; Caprice, Kinder; "Sunset," Laudate Domini and "Emmaus," Frysinger.

George H. Fairclough, St. Paul, Minn.—In his recital at the music auditorium of the University of Minnesota on the afternoon of Aug. 6 Mr. Fairclough played this program: Overture to "Euryanthe," von Weber; "A Song of Summer," Lemare; Scherzo from Sonata in E minor, Rogers; Allegro Moderato from Symphony in E minor, Schubert; Air in D, Bach; "Chinoiserie," Swinnen; "Piece Heroique," Franck; "Liebestraum" in A flat, Liszt; Concert Variations, Bonnet.

In a recital July 9 Mr. Fairclough played: Allegro, Sixth Symphony, Widor; "La Brume," Gaul; "Marche Russe," Schminke; Londonderry Air, arr. by Lemare; "The Water-Sprite's Frolic," H. J. Stewart; Prelude and Fugue in D, Bach; Fireside Sketches, Clokey; "Eventide," Fairclough; "Finlandia," Sibelius.

Miss Jennie M. Carroll, Philadelphia, Pa.—Miss Carroll, organist of Old Swedes' Church, who gave the daily recital at the Sesquicentennial Exposition Aug. 11, presented these offerings: Prelude and Fugue in B minor, Bach; Pastorate from First Sonata, Guilman; Sonata Cromatica, Yon; Allegretto, Lemmens; "Ave Maria," Schubert, transcribed for organ by Gordon Balch Nevin; Concert Overture in C, Hollins.

Warren D. Allen, Stanford University, Cal.—Mr. Allen, who is traveling in Europe and who passed five delightful weeks in England before going on to the continent, gave his first London recital at St. Margaret's Church, Westminster, on the afternoon of July 17. His program was as follows: Elegia, Romance, Moreton; Bourree in D major, Sabin; Toccata for the Elevation, Frescobaldi; Three Chorale Preludes ("Rejoice Now," "Adorn Thyself, My Soul, with Gladness" and "In Thee is Joy"), Bach; Fantasia in D flat, Saint-Saens; Scherzo from Symphony, Op. 18, Edward Shippin Barnes; Serenade, Farjeon; "Litany," Schubert; "Carillon," from "Twenty-four Pieces in Free Style," Vierne.

Charles Galloway, St. Louis, Mo.—Mr. Galloway gave three recitals at the Philadelphia Sesquicentennial in August, and his programs were as follows:

Aug. 18.—Toccata in C, d'Evry; Sonata in A minor, Borowski; Scherzo in G minor, Bossi; Rural Sketches, Gordon Balch Nevin; Finale in B flat, Franck.

Aug. 19.—"Rhapsodie Catalane," Bonnet; "Carillon," DeLamarter; "The Brook," Dethier; "Iste Confessor," Guilman; "Love's Old Sweet Song," Molloy-Lemare; Prelude and Fugue on the name "Bach," Liszt.

Aug. 20.—Prelude and Fugue in A minor, Bach; "Mountain Sketches," Clokey; "Rejoice, Ye Pure in Heart," Sowerby; Scherzino, Ferrara; "Vision," Torjussen; "Marche aux Flambeaux," Guilman.

Edwin Arthur Kraft, Cleveland, Ohio.—Mr. Kraft, organist of Trinity Cathedral, gave a recital at the Cleveland Museum of Art Aug. 18, playing the following program: First Sonata, Salome; Minuet, Haydn; Nocturne, Dethier; Fugue in G minor, Bach; Serenade, Rachmaninoff; Cantilena, McKinley; "Fantasie Symphonique," Cole; Intermezzo and "Romance sans Paroles," Bonnet; Toccata, Matthews.

T. Frederick H. Candlyn, Albany, N. Y.—Mr. Candlyn has given a series of recitals for the students of the New York State College for Teachers and the public at St. Paul's Episcopal Church during the college summer session. His programs have included the following:

July 15.—Sonata in the Style of Handel, Wolstenholme; Andante Cantabile (Fourth Symphony), Widor; "Souvenir de Printemps," Holbrooke; Rhapsodie on Breton Melodies, Saint-Saens; Nocturne and "Chant de Bonheur," Lemare; Fountain Reverie, Fletcher; March from "Aida," Verdi.

July 22.—First Movement (Unfinished

Symphony), Schubert; "Chanson," Candlyn; Andante Cantabile, Tchaikowsky; "Suite Gothique," Bollmann; Canon in B minor, Schumann; "Meditation a Sainte Clothilde," James; Russian March, Schminke.

July 29.—Fantasia and Fugue on B-A-C-H, Liszt; Allegro, Andante and Toccata, from Fifth Symphony, Widor; Minuet in G, Beethoven; March in D, Bach; "Moment Musical" and "Ave Maria," Schubert; Madrigal, Lemare; Toccata, "Thou Art the Rock," Mulet.

Aug. 5.—March, "Pomp and Circumstance," No. 4, Elgar; Evening Song, Baintow; Two Hebrew Melodies, arranged by Noble; Scherzo from Fifth Sonata, Guilman; Largo (from "New World" Symphony), Dvorak; Andante (Sonata in A), Borowski; Fugue on "Ad Nos, ad Salutarem Undam," Liszt.

Maurice Garabrant, New York City.—Mr. Garabrant gave the following program in a recital at St. Thomas' Episcopal Church on the afternoon of Aug. 1: Triumphal March, Noble; Romance, Svendsen; Canzone, Hall; Prelude and Fugue in C minor, Bach; Cantabile, Jongen; "Meditation Serieuse," Bartlett; Three Norwegian tone poems, Torjussen; Toccata, Fifth Symphony, Widor.

Paul C. Tonner, Collegeville, Ind.—Mr. Tonner, of St. Joseph's College, gave two recitals on the new organ built by the Voteller-Holtkamp-Sparling Company at St. Henry's Church, St. Henry, Ohio, July 15.

His programs follow:

No. 1.—Sonata, Op. 42, Guilman; Reverie, Baldwin; "Pilgrims' Chorus," Wagner; "Laetare," Tonner; "Will of the Wisp," Nevin; "Dawn," Nevin; Fantasie and Storm, Flagler.

No. 2.—Allegro from C Minor Sonata, Guilman; Minuet, Mozart; "Venetienne," Godard; "In Jubilatione," Tonner; "Hope," Munro; Fountain Reverie, Fletcher; Overture to "William Tell," Rossini.

Russell Hancock Miles, Urbana, Ill.—Mr. Miles of the University of Illinois has been giving recitals at Syracuse University, Syracuse, N. Y., during the summer session. Among his programs, played on Tuesday evening, have been the following:

June 29.—Sixth Sonata, Mendelssohn; "Au Couvent," Borodin; Prelude (dedicated to Mr. Miles), Berwald; Andante du Quatuor, Debussy; "Danse Arab," Tchaikowsky; "Alleluia," Bossi.

July 27.—Passacaglia, Bach; "Clair de Lune," Karg-Elert; Theme, Variations and Fugue, Berwald; Gavotte, Martini; Allegro, from Sixth Symphony, Widor; Indian Serenade, Vibbard; "Hymn of Glory," Yon.

Hugh Porter, Chautauqua, N. Y.—Mr. Porter, who delights the many summer visitors at Chautauqua with his organ recitals, gave the following program July 1: "Variations de Concert," Bonnet; Springtime Sketch, Brewer; "In Autumn," Brewer; "Calm as the Night," Bohm; Capriccio in F, Lemaigre; Torchlight March, Guilman.

In a historical series of programs he has played:

July 4.—Early masters: Voluntary on the One Hundredth Psalm-tune, Purcell; "The Earl of Salisbury," Byrd; Pastorate, Scarlatti; "Care Selve," Handel; "Benedictus," Couperin; Suite in F, Corelli.

July 11.—Bach program: Chorale Prelude, "In Thee is Joy"; Andante, Fourth Trio-Sonata; Fugue in G (a la Gigue); Aria in A; Toccata in F.

July 18.—Handel and the Viennese composers: "The Harmonious Blacksmith," Handel; Andante from Pastoral Sonata, Beethoven; Minuet from the "Jupiter" Symphony, Mozart; Andante from Symphony in D (Clock movement), Haydn; Minuet in G, Beethoven.

July 25.—The Romantic period: Sketch in F, "Abendlied," and Fugue on B-A-C-H, Schumann; "Am Meer," "Moment Musical," and March in E flat, Schumann.

John McE. Ward, Philadelphia, Pa.—In his recital at the Sesquicentennial Exposition July 7 Dr. Ward offered these selections: Festival Prelude, Schminke; Serenade, Moszkowski; Prelude to "The Deluge," Saint-Saens; Minuet, "Samson," Handel; Pavane, Brissou; Cantilena Pastorale, Guilman; Prelude and Intermezzo, "Cavalleria Rusticana," Mascagni; Canonet and "Grand Choeur," Faulkes.

For a religious service at the Sesquicentennial auditorium July 11 Dr. Ward played as follows: Festival Prelude, Schminke; Largo, Handel; Impromptu, Hoffman; "Adoration," Borowski; "Hallelujah Chorus," Handel.

Grace Chalmers Thomson, Atlanta, Ga.—The inaugural recital on the organ built by Hillgreen, Lane & Co. for the First Baptist Church of West Point, Ga., was played on the evening of May 31 by Miss Thomson, organist and choirmaster of St. Philip's Cathedral, Atlanta. Miss Thomson was greeted by an audience which packed the church. Her selections were

as follows: Toccata in D minor, Bach; "Little Bells of Our Lady of Lourdes" and Vesper Processional, Harvey B. Gaul; Sonata in C minor (Allegro Maestoso), Guilman; Largo, Handel; Andante from "Symphonie Pathetique," Tchaikowsky; "Song of the Volga Boatmen," Russian folk-song; Fountain Reverie, Fletcher; "In Summer," Stebbins; Offertory, Lemaigre; Solemn Prelude, Noble; "Hallelujah," Handel.

Frederick C. Mayer, West Point, N. Y.—In his seventy-sixth recital at the West Point Military Academy, played Sunday, June 6, Mr. Mayer presented a program which included: "Une Fete a Trianon," Henri Rouhier; "Procession to the Cathedral," from "Lohengrin," Wagner; Song without Words, Tchaikowsky; First Sonata, F minor, Mendelssohn.

Frank M. Church, Athens, Ala.—Mr. Church, director of music at Athens College, gave a series of six recitals on the four-manual Skinner organ in the Florida State College for Women at Tallahassee, the dates being June 25 and July 2, 9, 16, 24 and 30. Mr. Church's programs have included the following:

July 2.—Concert Piece, Parker; Allegretto from Seventh Symphony, Beethoven; Caprice, Cuthbert Harris; Toccata in D, Mailly; Cradle Song, Schytte; "Dance of the Hours," Ponchielli; Adagio and Allegro, Rheinberger; "Dawn," Sheldon; Fantasia on Swiss Melodies, Breitenbach; Overture to "Zampa," Herold.

July 9.—Grand Chorus in G, Hollins; Humoresque, Dvorak; Caprice, Capocci; Prelude and Fugue on B-A-C-H, Liszt; Lullaby, Fernandez; Toccata in E, Callaerts; Fantasia, Beobide; "Matti-nata," Stieckles; Finale, First Symphony, Vierne; Overture to "Euryanthe," Weber.

July 16.—"A Joyous March," Sowerby; "An Arabian Song," Fuleihan; "Chanson Triste," Arthur Nevin; Finale, First Symphony, Maquire; "The Death of Ase," Grieg; Cradle Song, Harker; "Marche Melodique," Diggle; Hawaiian National Hymn, arranged by Lemare; "My Heart Ever Faithful," Bach; Variations on "Last Rose of Summer," Buck; Largo, "New World" Symphony, Dvorak.

July 24.—Prelude in G sharp minor, Reger; "Memories," Dickinson; "Verme-land," Hanson; Toccata from Fifth Symphony, Widor; Prelude in E minor, Chopin; Fantasia, Sjogren; Andante from Sixth Symphony, Tchaikowsky; "Scene Orientale," Kroeger; "To a Wild Rose," MacDowell; "Hosannah," Lemmens; Finale in B flat, Franck; "Song to the Evening Star," Wagner.

Emily C. Boekell, F.A.G.O., New York City.—Miss Boekell played the following recital programs before the evening services, at Calvary Baptist Church, during July:

July 4.—Maestoso, MacDowell; Nocturne, Dethier; Adagio from Symphony 6, Widor; Largo, Handel.

July 11.—"In Summer," Stebbins; Intermezzo, Rogers; "Hosannah," Wachs; "Ave Maria," Schubert.

July 18.—Prelude in C minor, Bach; Preamble and Theme with Variations, Rogers; Canzone, Hall.

July 25.—Sonata in F minor, Rheinberger; "To a Wild Rose," MacDowell; "Legende," Hastings.

J. Lawrence Erb, Mus.D., F.A.G.O., New London, Conn.—Dr. Erb of Connecticut College gave the following program at the Lake Placid Club, N. Y., recently: Toccata and Fugue in D minor, Bach; Pastorate in F sharp minor, Faulkes; "In

Summer," Stebbins; Sonata 4, in A minor, Rheinberger; "From the South," Gillette; Grand Chorus in D, Guilman; Romance, Lemare; Triumphal March, Erb.

Claude L. Murphree, Gainesville, Fla.—Mr. Murphree, organist of the University of Florida, gave the following program in the university auditorium Aug. 10 to mark farmers' and fruit growers' week: Fantasia on "Old Hundred," John Hermann Loud; "To a Wild Rose," MacDowell; Minuet in G, Beethoven; "At Sunset," Diggle; "Circes' Palace," Stoughton; "Maryland, My Maryland," arranged by Lemare; "The Old Oaken Bucket," Howard Hanson; "The Rippling Brook," Gillette; Andantino in D flat, Lemare; "My Old Kentucky Home" (Fantasia), Lord; "War March of the Priests" (from "Athalie"), Mendelssohn.

At the First Baptist Church of Palatka, Fla., Aug. 2 Mr. Murphree played this program: Toccata and Fugue in D minor, Bach; Meditation from "Thais," Massenet; "The Primitive Organ," Yon; "Swing Low, Sweet Chariot," arranged by Lemare; "Within a Chinese Garden," Stoughton; "Thistledown," Loud; "From the Land of the Sky-blue Water," Cadman; "Song of India," Rimsky-Korsakoff; Anvil Chorus, "Trovatore," Verdi; "Love's Old Sweet Song," Molloy-Lemare; Toccata, Fifth Symphony, Widor.

Virginia Carrington Thomas, Jacksonville, Fla.—Mrs. Thomas gave the recital at the Philadelphia Sesquicentennial Aug. 27 and played her own Fantasia on "Star-Spangled Banner," written especially for the occasion and dedicated to the American Legion. She also gave the first complete performance of her own Symphony I, portions of which are based on negro folk-songs heard by Mrs. Thomas in the South during the past year. Her program follows: Fantasia on "The Star-Spangled Banner," Thomas; "Song of the Basket-Weaver," Parker; Scherzo from Sonata in E flat, Parker; "Pastel," Jepson; Prelude in C minor, Bingham; "Dedication" from "Through the Looking Glass," Taylor; "Divertissement," Baumgartner; Melody in A, Dawes; Symphony I, Carrington-Thomas.

Andrew Baird, Poughkeepsie, N. Y.—

At Arden House, the home of Mrs. E. H. Harriman, Mr. Baird has played these programs in his latest recitals:

Aug. 2.—Fugue in E flat (St. Ann's), Bach; Sonata in C minor, Guilman; Evensong, Schumann; "Andante Seraphique," Debat-Ponson; Offertoire in E, Batiste; "A Desert Song," Sheppard; Andante from String Quartet, Tchaikowsky; Toccata, Mailly; Meditation, Kinder; "By the Cradle," "The Last Spring" and "Album Leaf," Grieg; Prize Song from "Meistersinger," Wagner; March from "Meistersinger," Wagner.

Aug. 9.—Fanfare in G minor, Bach; "Ave Maria," Bossi; "Invocation," Mailly; Pastorate, Dubois; "Marche Triomphale," Dubois; Serenade, Rachmaninoff; "At the Convent," Borodin; Festival Toccata, Fletcher; Nocturne in E flat, Chopin; "At Evening," Buck; "An Indian Legend," Candlyn; Toccata in E, Bartlett.

Aug. 16.—Third Sonata in C minor, Guilman; Chorale Prelude, Bach; Pastorate, Wachs; "Where Dusk Gathers Deep," Stebbins; Scherzo, Guilman; "Carillon," DeLamarter; Torchlight March, Clark; "A Memory," Stebbins; Passepied, Delibes; "Sunset," Lemare; Symphonic Poem, "Les Preludes," Liszt.

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With the Moving Picture Organist

By WESLEY RAY BURROUGHS

Theme Cards.

The majority of feature films nowadays require the use of a theme, either as a direct cue—i. e., the music appearing on the screen—or as a general selection to be made for the love theme. The organist usually has his copy of the theme used within reach, so that he may place it on the music rack quickly when occasion demands.

An excellent idea, we have found, is to have colored cards cut to about three by five inches, and to place these in the feature music wherever the theme occurs, thereby serving as a reminder that the theme comes next in order. Where a second theme is played several times a green card may be used, and if a third theme is needed a yellow card is placed accordingly.

An exceedingly difficult picture to play because of the numerous changes necessary, many of them being of short duration, was "The Dancer of Paris," featuring Dorothy Mackaill (Metro-Goldwyn). The film also required three themes, being unusual in this respect. There was no doubt about the love theme to be used, as the music of Berlin's "Remember" appeared on the screen in the first reel. It was played on the piano, violin and phonograph during the feature's progress. Here the red card was used.

Several times in the play the star dancer a Spanish tango, for which we used the green card, and twice in the plot an oriental dance was needed, and the yellow card was utilized. Ketelby's "Arabian Nights" was the piece chosen for the third theme. We find that by putting the first and second themes on the organ at the left of the music rack and the third on the right side they may be quickly had as they are needed. The agility required in picking quickly the correct theme, playing it and placing it back for future use defies the statement that one cannot do two things at once, for the motion-picture organist has to do many things at one and the same time, and do them all equally well.

Several publishers issue cards with the word themes printed on them, these being best for the love theme only.

While on the subject of themes, it is amazing that many theater-goers of today do not seem to know why a selection is used in this manner. One woman was heard to remark that she didn't see why the orchestra played the same piece so many times! A man friend told us he heard "Roses of Picardy" (used on "The Dark Angel") played so many times that he knew it from memory. We enlightened him, giving the reason for the repetition, and he admitted that he had never before understood.

Where the theme used is a song it is best to begin with the chorus, playing it twice through, and if more is needed go back to the verse.

There are many works in orchestral and piano forms which it is well for the organist to have in his library. Some are standard compositions and others are comparatively new issues. We desire to call attention to a few of these this month. Sibelius' "Valse Triste" has the distinction of being written in waltz form, yet it is a pathetic number, portraying the sick mother as she hears the sounds of distant dance music, rises and endeavors to mingle with the happy throng, finally sinking exhausted on her couch. The gayety reaches a climax; there is a knock at the door, which flies wide open—and Death stands on the threshold! This excerpt is from incidental music to the drama "Kuolema" ("Death"), written by the composer's brother-in-law, Jarnevelde. Two editions are obtainable—the first the piano part of the orchestration (C. Fischer) and also an excellent piano solo (G. Schirmer).

In the celebration of this country's 150th year of independence many marches are being written, but the official one by Sousa has his charac-

teristic swing and brilliancy, with opportunity for the organist to obtain clever effects by use of the heavy reed stops. (S. Fox.)

"The Rescue of the Antioch" is a song written in twelve-eight measure by C. Tobias (F. Clark) and it has the stirring rhythm of songs of the sea, the old favorite "Asleep on the Deep" being a similar example.

New Photoplay Music.

Still another new series of loose-leaf picture music comes to hand. It is J. S. Zamecnik's third volume of original works. (S. Fox.) (1) "Accusation," a dramatic scene, is in different moods. A declamatory introduction leads to a rapid agitato, which, in turn, gives way to a thematic cantabile. After modulations it returns to B flat and ends in a grandioso style. (2) "Redemption" is a majestic movement suitable for a powerful climax, impelling love or a religious theme. (3) "A Mysterious Event" is not a straight mysterious, but a quiet, reflective minor piece depicting foreboding and eastern mysticism. (4) In "Premonition" the bass melody suggests tragic development, hallucination and despair. (5) "Rapture" is an animated number expressing joy. (6) "Evil Plotter" is tense with a subdued undercurrent of impending danger and conspiracy. (7) "Cup of Bitterness" depicts resignation to fate and tragic situations. It contains worth-while musical material. (8) "Fury" illustrates violence, confusion and disaster in a musically interesting way. (9) "Despised" is a slow, solemn andante showing grief and suffering. (10) "Jollity" is a bright, cheery bit in a happy mood.

Original Classifications.

The work of the theater organist is so diversified and complex that he often finds that new divisions of his musical library are necessary. Even after he has arranged his library in the accepted divisions, when he is obliged to hunt through several covers for a certain piece the fact is brought home to him that it is wise to sub-divide his music in additional covers, so that he can get the piece wanted with a minimum expenditure of time and energy. "The Raimaker" (W. Collier, Jr.) was an example. We went through our entire list of popular music to find two pieces that had to do with rain. So now a small cover contains: "Let It Rain, Let It Pour," by Donaldson (Feist); "It Ain't Gonna Rain No Mo'," by W. Hall (Forster); "Don't Mind the Rain," by Miller (Feist); "April Showers," by Silvers (Harms); "Lonesome Little Raindrop," by Hanley (Shapiro), and "Just Like a Rain-bow," by Earl (Shapiro). In the same manner other subjects may be treated. Another cover labeled "Auto and Aeroplane" contains: "A Motor Ride," by Bidgood (Hawkes); "Auto Rider's Frolic," by Seltzer (Philo); "Little Ford Ramble Right Along," by Gay (Foster); "Get Out and Get Under," by Abrahams (Abraham); "Aces High," by Boulton (Belwin), etc.

Speaking of popular songs, we wonder why it is that publishers issue the orchestrations with a different arrangement of the introduction than with the regular issue of the song. The "Sally" song of recent popularity is an instance. The orchestra begins with an entirely different opening. All of which means that the organist when he plays these numbers with the orchestra must "watch his step," as usually the orchestra leader gives him an utterly impossible copy like second cornet, second violin, etc.

Did you ever notice how easily an orchestra leader assigns a difficult or tricky part of the feature to the organist when he is really up against it? If the film calls for a piece of music by some direct cue and the leader doesn't have the number in his library, presto! "Let George do it," offers a very easy way out. Which proves that the organ is much more valuable in a theater than the orchestra, because the organist can play parts of films which the orchestra simply cannot do, and also shows the tremendous amount of music necessary in picture playing.

Next month, in response to many requests, an article on songs and num-

bers pertaining to "Home and Mother" will be published.

Charles A. Stebbins is enjoying himself roaming over Europe. Cards received by the editor of The Diapason indicate that he has been in Munich, where he looked over a collection of every known musical instrument at the marvelous German Museum, and at St. Moritz, Switzerland.

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PROGRAMS AT SCRANTON, PA.

Courboin Master Class Heard in Two Noteworthy Recitals.

The Courboin master class at Scranton, Pa., was brought to a close with two recitals on Aug. 3. The recital in the afternoon was at the Hickory Street Presbyterian Church and that in the evening at the Scranton Chamber of Commerce. The audiences were composed of invited guests. The program at the Hickory Street Presbyterian Church follows: Allegro Appassionato, Fifth Sonata, Guilmant (Emanuel Anderson); Two Chorale Preludes, Bach (Clarence Heckler); Finale, First Symphony, Vienne (Ruth White, A. A. G. O.); Prelude, Fugue and Variation, Cesar Franck (Frieda Nordt); Chorale in E, Franck (James McC. Weddell); Allegro Vivace, Fifth Symphony, Widor (Catherine Morgan). The program at the Chamber of Commerce was as follows: Prelude and Fugue in A major, Bach (William E. Bretz); Chorale Prelude, "Es ist ein Ros," Brahms (Ellen Fulton, F. A. G. O., L. R. A. M.); Chorale in B minor, Franck (Frederick Marriott); "Legend of the Mountain," Karg-Elert (Alexander McCurdy); Concerto for Piano and Orchestra, Mendelssohn (Robert Ruckman at the piano; orchestral part arranged for organ and played by Alexander McCurdy, Jr.).

The significant things about the playing, judged on the whole, were the general effect of authority in the style of everyone's playing and the artistic sense displayed in interpretation, wherein every possible detail is cared for in its relation to the musical content of each number. Besides these general characteristics the individuality of each player was discernible, so that variety appeared in the music selected for the performance. The class lasted three weeks and was an intensive course of study.

The personnel of the class included: Emanuel Anderson, engineer in charge of installation of the electric power plant on the Susquehanna River above West Pittston, whose hobby is organ playing; Clarence Heckler, organist of the First United Brethren Church, Harrisburg, Pa.; Ruth White, A. A. G. O., Scranton, Pa.; Frieda Nordt, assistant organist at Hickory Street Presbyterian Church, Scranton, Pa.; James MacConnell Weddell of Knox Conservatory of Music, Galesburg, Ill.; Catherine Morgan, organist of Haws M. E. Church at Norristown, Pa.; William E. Bretz, organist of Zion Lutheran, Harrisburg, Pa.; Ellen Fulton, F. A. G. O., L. R. A. M., organist of the Second Presbyterian Church, Scranton; Frederick Marriott, theater organist of Cleveland; Alexander McCurdy, Jr., organist of the Church of the Redeemer, Morristown, N. J., and Robert Ruckman, Morristown, N. J.

Special Offer on English Work.

Herbert Westerby, Mus. B., F. R. C. O., editor of "The Complete Organ Recitalist," announcement of which was made in the August Diapason, writes that intending subscribers to this English work have an extended period for sending in names. The latest date for reception of names from the United States and Canada is now Oct. 25. Not fewer than thirty-four eminent authorities have written for this work and all (including the editor) have done this gratuitously in order that a deserving charity, the British Organists' Benevolent League, may benefit by the whole of the proceeds. The book treats of the organists, organs and organ music of America and Britain. Members of the American Guild of Organists and the National Association of Organists receive a special price of \$2.75 and others \$3.25 within the time limit. The work contains 400 quarto pages and fifty plates. Prospectuses can be had from the editor, "Sandon," Erith, Kent, England. The names of subscribers will be inserted in the work.

Edward Benedict's sparkling essay on "The One-Legged Organist," in which he rushed to the defense of that crippled artist in a convincing and scintillating manner, to the delectation of readers of The Diapason, some months ago, is reprinted in full in the August Etude.

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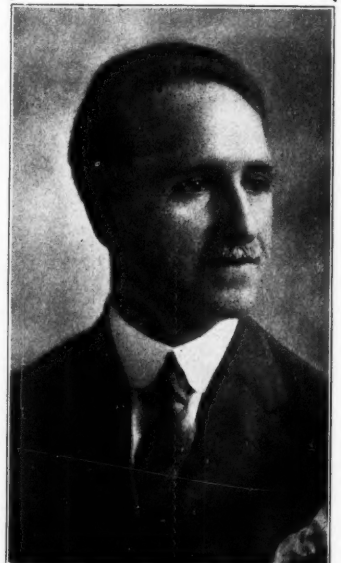
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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Aug. 23.—In the midst of his vacation in Maine, Everett E. Truette was obliged to hasten back to Boston because of the serious illness of Mrs. Truette. She was placed in a hospital and underwent an operation from which it is understood she has rallied and is on the way to recovery.

A remarkably complete small organ has been installed in St. John's Episcopal Church, Beverly Farms, by the Frazee Organ Company of Everett. There are eight registers on the great organ, eleven on the swell and six on the pedal. Before an audience that filled the church, on Sunday afternoon, Aug. 15, Wallace Goodrich, dean of the New England Conservatory of Music, played the following program: Chorale, "Break forth, O Beauteous, Heavenly Light" (Christmas Oratorio), Bach; Chorale Vorspiel, "Herzlich thut mich verlangen," Bach; Fugue, G. minor, Bach; "La Fete-Dieu," Dubois; Rhapsody on a Breton Melody, Saint-Saens; Study in Canon form, Schumann; "Priere a Notre Dame," Boellmann; Chorale in A minor, Franck.

While many churches fall into desuetude during the warm months it is necessary only to go to the Cathedral Church of St. Paul, Tremont street, on a Sunday evening to observe that there are many people who love to assemble in places of dignified worship in the summer time. So much is this the case that each Monday the Boston Globe gives abundant space to tell about the excellent choir of men and women under the direction of Leland Arnold and the splendid sermons of Dr. Edward T. Sullivan. The musical selections in August have included Beethoven's "Hallelujah" ("Mount of Olives"), "Benedictus qui Venit" from Gounod's "Messe Solennele," Haydn's "The Heavens Are Telling" ("Creation"), several choruses by Russian composers and special solos.

Recently there was installed at Loew's State Theater on Massachusetts avenue a large three-manual Wurlitzer organ. It sounds like an unusually fine instrument. As for that, the organist at this theater, Roy Frazee, is an exceptionally fine performer and plays with good taste both in accompanying the pictures and in the organ solo featuring the regular performances. It will be observed that his solo work is played from memory.

A large Wurlitzer organ has been installed in the State Theater, Massachusetts avenue. The music at this beautiful theater has been greatly improved during the last six months. An excellent orchestra of symphonic size has been a special attraction.

E. Rupert Sircom is the summer organist and choirmaster at the New Old South Church, Copley Square, and is featuring recitals in conjunction with the morning services.

King's Chapel is holding services during the summer. The music is in the care of Raymond C. Robinson, who is directing a chorus choir and giving organ recitals from Sunday to Sunday.

There is another sanctuary in Massachusetts that attracts large congregations during the summer months and that is St. Stephen's Church, Cohasset. This church is noted for its excellent chimes.

The Skinner Company is rapidly bringing to completion the new gallery organ for Trinity Church. Its opening recital is awaited with impatience.

Russell H. Miles in New Position.
Russell Hancock Miles of the musical faculty of the University of Illinois, has resigned as organist and director at the First Congregational Church of Champaign, Ill., to accept a similar position at Emmanuel Episcopal Church.

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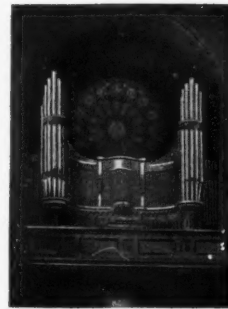
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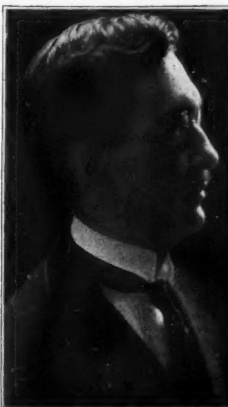
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Some Reflections on Organ Terminology

By ROBERT PIER ELLIOT

Now that console measurements are fairly well established, we might turn our attention to something else. It might be said in passing, however, that adherence to the rules is about on a par with observance of the eighteenth amendment in many quarters.

Without presuming to lay down any laws for organ building, I submit the results of some reflection on terminology. One builder frankly commits himself to unit organs or unit orchestras; another builds unified organs; a third, straight organs; a fourth, duplexed organs. Several builders combine two or three of these styles in one instrument. Some of these builders state accurately the number of stops and the number of pipes. Others give no indication beyond a stop list which obviously contains many duplications. Some use the designation "pipes" and "notes," leaving the reader more or less in the dark unless he is good on the adding machine (with subtracting attachment).

One builder thinks unification is terrible. Stops play all over the organ and you don't know where they really belong. Another builder who practices unification freely never crosses a stop from one swell chamber to another, and maintains that his swell organ is strictly a swell, his great (and choir, if enclosed in the same chamber) keeps to itself, his solo likewise. This one maintains that the other builder, with a swell organ in a swell-box or chamber, plays three stops out of his solo organ on the swell manual, and then plays three stops of the swell organ on the choir manual, all being in different boxes or chambers, and with no indication of the source of the sound. Another builder duplexes all or part of the stops of one manual onto another manual, and puts up a dual expression plea.

I have my opinion as to what is right and what is wrong with these practices, and I practice what I preach, but theory rather than practice, or a principle combining theory and practice, is my subject, and I leave my opinion as to the rights and wrongs of these different practices for some future occasion.

A nous moutons. There can be no difference of opinion as to what constitutes a straight organ. That is what they had to build in the old organ days, and with all the modern facilities some people do it yet. A straight organ is unquestionably an instrument with one set of pipes for each stop and one pipe in that set for each note of the manual or pedal to which the stop belongs (unless it happens to be a tenor C stop, shy its bass octave). This would be true whether the manual pipes numbered sixty-one for each stop, or whether a sixth octave were provided above the compass of the keyboard to validate the octave couplers of the organ.

An absolutely duplexed organ is hard to find, but I have seen specifications from one builder which seemed to cover such an instrument, all of a first manual and all of a second manual being drawn and playable on a third manual, and, if my memory serves me right, all of the pedal stops being duplexed at octaves so each 16-foot had its corresponding 8-foot. The manual stops, on the other hand, were what is known as cross-duplexed, playing at the same pitch on their original and their derived manuals. I have an opinion on this subject, but I promised to refrain from expressing opinions. Another, and possibly a saner method of duplexing, appears in an organ which has, for example, an open diapason on the great and a vox humana in the swell, which play in their own locations only, and three, four or more stops common to both manuals, with or without the pedal having a duplexed stop or stops. The word "duplexed" tells its own story. There can be only two uses of a duplexed stop, whether at the same pitch on two man-

uals, or on one manual and pedal, or at two pitches on one manual or on pedal only.

The third distinct division seems to be what first became known over here as the unit organ or unit orchestra, wherein each set of pipes has its own electric primary and can be drawn at one, two or more pitches on one, two or more manuals and/or pedal. In other words, each stop is a complete unit, of sixty-one, seventy-three, eighty-five, ninety-seven or more pipes, playable in various locations at various pitches.

Then comes what is commonly known as a unified organ (which may be a distinction without a difference), wherein some stops are absolutely straight stops and others are unit stops, whether the unit stops are played at several pitches on their own manual or pedal, or over two or more manuals and/or pedal.

Still another instrument, not attempted by many builders, has a combination of straight, unit and duplexed systems, including some stops which play only in one location, others of which play at several pitches on one or more manuals and/or pedal, and others which are duplexed from one manual to another, or, in some instances, at octaves on their own manuals.

In Great Britain what we know as unification is known as extension. It is a fair enough term, but in this country there seems to be a different understanding of its application. Leaving aside what is sometimes known as the extension octave—the sixth octave added for the 4-foot couplers—extension has been considered to be more properly applied to the extension downward of an 8-foot stop to provide a 16-foot pedal stop, or with a 16-foot stop on manual and/or pedal into a 32-foot pedal stop. Extended stops over here are generally considered to be those which are carried down to the pedal at a lower pitch than they appear on the manual. If carried down to the pedal at the same pitch they are known usually as borrowed stops, unless they are part of a unit stop, or they may be known as duplexed stops if they are simply duplicated on the pedal at the same pitch. Originally certain builders applied the term "augmented pedal" to a pedal organ which contained borrowed or extended stops, and let it go at that, frequently listing thirty or thirty-two pipes after each stop on the pedal, although many of these stops had twelve pipes, or no pipes, the term "augmented" covering this "multitude of sins."

While "unification" seems to me more accurate as a description than "extension," which the British use indiscriminately for true extension and for what we know more generally as unification, I hesitate to use the word because of the disrepute into which it has been brought through abuse of the principle by those who do not know how to use it or do not build up to the quality its use demands, and through abuse in the other sense of attack by those whose system of construction does not lend itself to this modern line of work.

After this preamble come my questions. Can we in America agree upon a set of definitions which will clarify our organ specifications, and then can we agree with Great Britain? For example, upon the following:

That a *straight stop* is a set of pipes playable in one position only, and containing one pipe for each note of its manual or pedal keyboard. That a *straight organ* is an organ made up of such stops.

That a *duplexed stop* is a stop playable in two positions; as a cross-duplexed stop, playable at one pitch on two manuals or one manual and pedal; as an octave-duplexed stop, playable at two pitches on one manual or on pedal. A *duplexed organ* might be, strictly speaking, an organ made up altogether of these two classes of duplexed stops, or might be an organ in which duplexed stops were the dominating feature, the rest being straight stops?

A *unit stop* is one having its own electric primary, and playing more than two ways, whether at the same pitch on three manuals, or two manuals and pedal, or at different pitches on the same manual or otherwise, so long as it was more than the straight stops

playing one way, or the duplexed stop playing two ways. It might be a stop of any compass playable in any number of locations at any number of pitches. A *unit organ* or *unit orchestra* would be an organ made up of such stops, and this might be true even if a single one of these on each manual, or a single one in the organ, were left in one location only, because, all the others having their own individual electric primaries, this one would have to have its electric primary to be played.

An *extended stop* is a stop carried downward one or more octaves on the pedal organ. It is questionable whether such a stop might not be called a duplexed stop if it were played at 8-foot on one manual and 16-foot on the pedal, this being octave-duplexed; but the general understanding is that an octave-duplexed stop is duplexed onto its own division only, and that octave-duplexing and cross-duplexing cannot exist without having the stop become really a unit—that is to say, having its own electric primary. At all events, it is understood not to be practical, on account of the amount of tubing necessary. Perhaps I am wrong in this. I never made a duplexed stop.

I do not believe there is any great difference of opinion as to the foregoing definitions on this side of the water, but, as before stated, our British cousins apply the term "extension" to what we call unit or unification work, as well as to what we know as extension.

One type of organ remaining to be defined is what I have previously called the *unified organ*. Should this term be utilized, or should a better term be found for the excellent type of organ which is coming to have ever greater

vogue in this country, embodying a substantial group of straight stops on each manual and one or more unit stops available on manual, with or without equal availability on pedal, and in the case of two manuals enclosed in one chamber (as the common practice of great and choir), such unit stops being available on both these manuals at suitable pitches and/or pedal? Legitimately done, such unit stops are invariably secondary stops and the organ is balanced essentially without dependence upon them, and improved with their use. Is the term "unified organ" a sufficient distinction from the absolute unit, whether known as unit organ or unit orchestra? If so, would it apply properly also to the type of organ which contains straight stops, unit stops and duplexed stops?

Another question is whether an organ which is straight as to manuals may still be called a straight organ when it has manual stops borrowed and/or extended onto the pedal, or has pedal stops which play at two, three or four pitches on the pedal, although they do not run up to the manuals. Such an organ is essentially straight. It is also true that such an organ remains essentially straight in the results it produces, even though it may have a soft unit flute, a unit dulciana, or even a unit oboe horn in its composition. There's where we have to draw a line, and must it be drawn on tonal results or other technical characteristics?

By discussion we may come to some agreement.

An instrument of twenty-one stops and approximately 700 pipes, built by the Geneva Organ Company for the Masonic Temple at Forest Park, Ill., was installed early in August.

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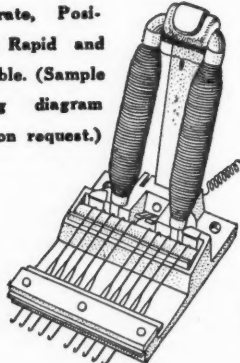
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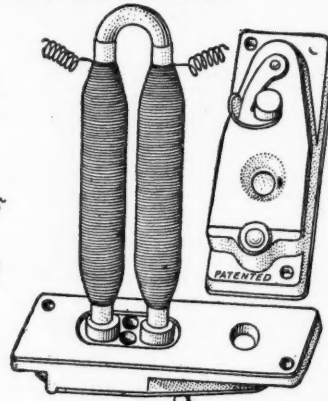
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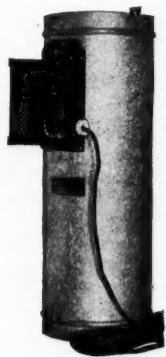
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Large Three-Manual and Two Smaller Instruments Purchased by Concordia Teachers' School at Seward.

To relieve a shortage of organs at the school, the Concordia Teachers' College at Seward, Neb., has purchased three new instruments. The contract has been awarded to the Reuter Organ Company of Lawrence, Kan. One of the organs is to be a large three-manual and will be installed in the chapel at the college. The other two will be two-manuals and will be used for practice purposes. The organs will be installed late in the fall.

Following is the specification of stops for the three-manual:

- GREAT.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Doppel Flöte, 8 ft., 73 pipes.
 3. Viol d'Gamba, 8 ft., 73 pipes.
 4. Gemshorn, 8 ft., 73 pipes.
 5. Flute Harmonic, 4 ft., 73 pipes.
 6. French Horn, 8 ft., 73 pipes.
 7. Chimes (Preparation in console). Tremolo.
- SWELL.**
8. Bourdon, 16 ft., 97 pipes.
 9. Open Diapason, 8 ft., 73 pipes.
 10. Stopped Diapason, 8 ft., 73 notes.
 11. Viol d'Orchestre, 8 ft., 73 pipes.
 12. Sallcional, 8 ft., 73 pipes.
 13. Vox Celeste, 8 ft., 61 pipes.
 14. Aeoline, 8 ft., 73 pipes.
 15. Wald Flöte, 4 ft., 73 notes.
 16. Nasard, 2 3/4 ft., 61 notes.
 17. Flautino, 2 ft., 61 notes.
 18. Cornopean, 8 ft., 73 pipes.
 19. Oboe, 8 ft., 73 pipes.
 20. Vox Humana, 8 ft., 73 pipes. Tremolo.
- CHOIR.**
21. Violin Diapason, 8 ft., 73 pipes.
 22. Concert Flute, 8 ft., 73 pipes.
 23. Dulciana, 8 ft., 73 pipes.
 24. Unda Maris, 8 ft., 61 pipes.
 25. Flute d'Amour, 4 ft., 73 pipes.
 26. Clarinet, 8 ft., 73 pipes. Tremolo.

PEDAL.

27. Sub Bass, 16 ft., 32 pipes.
28. Bourdon, 16 ft., 32 pipes.
29. Lieblich Gedeckt, 16 ft., 32 notes.
30. Violone, 16 ft. (Preparation in console).
31. Violoncello, 8 ft., 32 notes.
32. Dolce Flute, 8 ft., 32 notes.

The Reuter Company has also received a contract for a large three-manual from the Westport Avenue Presbyterian Church, Kansas City, Mo.

Allan B. Benedict Leaves Chicago.

Allan B. Benedict, organist at the Highland Park Presbyterian Church, near Chicago, since 1912, relinquished his work there Aug. 8. Recently he accepted a position which will take him and his family to New York City as residents. At a suitable time in the service Aug. 1 the Rev. Frank Fitt, in the name of the congregation, presented Mr. Benedict with two silver candlesticks and a silver fruit dish as a mark of their appreciation. At the close of the service many remained to express their regret over Mr. Benedict's departure.

Novel Scheme by McDowell.

J. B. Francis McDowell, organist of the Central Methodist Church, Columbus, Ohio, has designed the specification for a Steubenville, Ohio, organ along new lines, following an original modification of the Audsley principle of compound expression. In collaboration with his pupil, J. Sheldon Scott, organist of the First Congregational Church of Steubenville, the scheme was worked out successfully by A. J. Schantz, Sons & Co., of Orrville, Ohio. For the dedicatory service in June Mr. McDowell wrote an organ duet which he and Mr. Scott played to an appreciative audience. Mr. McDowell will give the dedicatory recital on the organ later in the fall.

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naturally answered and helped that he inevitably drifted into the deeper waters where his full-rigged ship carries now the expert sign, 'Barnes, Organ Architect.' In its wake will be found a schedule of places where he has touched port and left behind succor of enviable, original and valuable sort. To have him in this busy central western section is distinctly of importance in avoiding mistakes of construction or correcting those made, be they innocent, unwise or careless.

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particular place considered. He knows the minute details of construction from the valve of the tiniest pipe to the proper placing of an obstreperous tuba. To know what to do and what not to do embodies any proposition. And nowhere is intelligent knowledge needed more than in what is now written of.

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By WILLIAM LESTER.

"Spring Madrigal," "A Sunset Song," "Resignation" and "Epilogue"; four pieces for organ by Mabel Lee Hatch; published by the Arthur P. Schmidt Company, Boston.

Since these four pieces are easy as to technical demands, are well-set for the instrument, have the saving grace of melodic invention, and display more than a modicum of individuality, it will not be amiss to prophesy a certain popularity for them. All of them are built on the same plan—the a-b-a song-form, with little development and few liberties, and the tendency is along the lines of a single melody supported by a simple and usually conventional accompaniment figure. The titles are explanatory of the types; the first three are best suited for preludes; the last, a sprightly minuet, in fact, for a postlude.

"Fountain Sparkling in the Sunlight," by Hugo Goodwin; "Adoration," by John Winter Thompson; published by Gamble Hinged Music Company, Chicago.

The piece by Mr. Goodwin, subtitled "A Sketch," is a finely conceived, brilliant movement, following out with considerable fidelity the poetical suggestion of its title. The individual and contrapuntally virile theme which appears at the outset is set forth in bravura style, interrupted by a well-contrasted, flowing legato movement, into which are cleverly woven suggestions of the main theme. This latter appears as a finale in slightly varied guise, building into a scintillant close.

The number by Professor Thompson is much more simple in construction, and perhaps less significant musically. It is a well-made slow-moving melodic piece and will be especially valuable for preludial use in the church service.

"If on a Quiet Sea," by G. A. Grant-Schaefer; "He Will Lead Thee," by G. A. Grant-Schaefer; published by Arthur P. Schmidt Company.

The expert pen of this composer has here turned out two practical and at the same time artistic solos for service use. The texts are devotional in character, combining this worthy attribute with dignity; and the music has both personal idiom and common appeal—a not-too-prevalent combination of virtues.

"O Lord, Thy Word Endureth," by Edwin H. Lemare; "Approach, My Soul, the Mercy Seat," by John Winter Thompson; Magnificat and Nunc Dimittis, by Cuthbert Harris; published by the Arthur P. Schmidt Company.

Three anthems of varied type, but of a high degree of value. The piece by Lemare reveals the usual tuneful-

ness to be expected from that pen, and also a vigor of utterance not so common an attribute. The virile first theme is followed by a well-contrasted adagio movement set as a duet for contralto and tenor. This is succeeded by a deft fughetta that leads most effectively to a reprise of the first theme, and a sonorous close. It is easy enough to attract any volunteer choir, and effective to the point that it will appeal to the musician with a nice appreciation for the better points of writing. The Thompson anthem is a more simple product, both in content and in design; it will be mighty effective if done with due consideration for the suggested dynamic shadings. The settings of the two Episcopal texts are splendid, easy to sing, well-written and individual in emphasis. Unison writing is used to a large extent, cleverly varied by good part-writing at psychological spots. It should find cordial welcome from choirs of all denominations who want well-sounding music, devotional and vocally effective. The fact that the two numbers are easy to do will not be any drawback.

"O Thou Who Keepest the Stars Afloat," by Frank L. Sealy; "Sweet Saviour, Bless Us," by Edwin H. Lemare; "Thou Art the Way," by Ralph Horner; "My Peace I Leave with You," by Frances McCollin; Magnificat and Nunc Dimittis, by Henry P. Cross; published by Oliver Ditson Company, Boston.

This series of anthems from the Ditson press will surely be a rich mine for the live choirmaster to delve in, for it achieves a high average of excellence. The anthem by Mr. Sealy is a dignified setting of an unusual text by George MacDonald. While easy vocally, it has some very effective modal touches and contrapuntal weavings. Done by a good-sized choir it should sound exceedingly well. It is first-class church music in the dignified English style. Mr. Lemare again sets forth a melodious, appealing number in the second title listed above; it is varied by a pretty bass solo; will be equally usable by quartet or chorus. Of even simpler structure is the Horner piece. Unison writing for the chorus is employed frequently with good results, and it calls for soprano or tenor solo. This is the simplest number here recorded.

From the talented pen of Miss McCollin comes the masterly eight-part a cappella chorus, a work of unusual import and artistic value; an optional organ part is printed, but the vocal writing is so well done that the artificial thickening of instrumental duplication will be best omitted. The final anthem noted is a worthy sample of the better class of Anglican music; easy, dignified, vital and reverential. Solo voices called for are soprano (or tenor) and alto. Parts assigned to these, however, are largely episodic, the choral writing being the backbone of the musical structure.

Widespread use of such church music as the set here reviewed would certainly aid in solving the problem of how we are to improve the status of the music used in the churches.

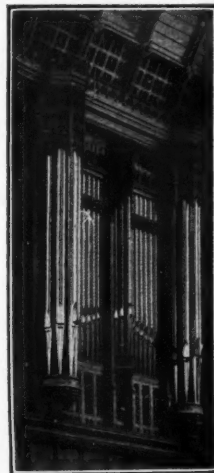
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Concert Organist

Rochester, N. Y.

May 24, 1924.

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TABLET TO HORATIO PARKER**Composer and Organist's Memory Honored at His Old Home.**

A memorial tablet to Horatio Parker was unveiled July 26 at the former home of the composer and organist in Auburndale, Mass., in the presence of students of the American Institute of Normal Methods. Charles E. Griffith, manager of the institute, a summer school for supervisors of public school music, spoke briefly of Dr. Parker's lectures at the 1916 session, in commemoration of which the memorial was planned. He then introduced Professor Edward Bailey Birge, head of the school music department of Indiana University, who, in his tribute, said among other things:

"This man leaves us, but his spirit remains, a precious possession that cannot be taken away. How especially true is this with reference to the creative artist, whose works constitute the inheritance of the race. Horatio Parker was such a creative artist. Born on this spot in 1863, he lived a busy life as student, composer, organist, conductor and teacher. His pupils will remember him admiringly and reverently as the teacher-composer. Many more will remember the distinctive character of his organ playing and of his orchestral leadership. But posterity will honor him as the poet-composer. A favorite pupil of Rheinberger, and a born contrapuntist, he easily mastered the intricacies of contrapuntal harmony. Though steeped in the traditions of Palestrina, and of Bach, Mozart and Beethoven, and though he was born into the period of the romantic school, and himself a romanticist at heart, he copied no one, but early performed the miracle of creating an individual style of his own. Though his published works comprise a formidable list of over eighty compositions, many of them of large dimensions, and covering the fields of organ, orchestra and chamber music, he had a mastery of choral composition all his own."

A chorus of 200 then sang Mr. Parker's "I Remember" for women's

voices. At the conclusion of the singing, Mrs. Parker stepped forward and drew aside the flag covering the bronze tablet, which is inscribed as follows:

This Tablet Marks the Birthplace of
Horatio William Parker
September 15, 1863
December 18, 1919
Scholar Teacher Composer Friend
Dedicated by
The American Institute
of Normal Methods
July 26, 1926

A performance of "Hora Novissima" in the evening closed the commemoration. Emil Mollenhauer, director of the Handel and Haydn Society, Boston, conducted the chorus. Maude M. Howes was accompanist and Blanche Bowden presided at the organ.

Hinners Has 114 Chicago Organs.

The Hinners Organ Company of Pekin, Ill., had a busy summer season and the last week of July organs were shipped to Detroit, Mich., Hoberg, Mo., and Starbuck, Minn., and in a few days the first division of a large organ will go to Chicago. This will make 114 organs delivered by the Hinners Company in Chicago and suburbs alone. Practically every Sunday of the year a Hinners organ is dedicated in a church in some part of the United States, it is pointed out, and some times three or four on the same Sunday. These go to all localities. Recently one was dedicated in an old New England church at Lewiston, Maine, and another in a beautiful church of Spanish mission architecture at Glendale.

Activities of Herbert F. Sprague.

Herbert Foster Sprague substituted at the organ in St. Matthew's Episcopal Church, New York City, during June for Dr. Walter Henry Hall of Columbia University. After a three-weeks' vacation at Grand Rapids, Mich., in July, Mr. Sprague returned to New York to play at the Audubon Theater for two weeks. Thereafter he will again take the place of Dr. Hall for five Sundays.

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Paul Esterly—Diversey Theatre, Chicago.
Phillip McDermott—Bethany Union Church, Chicago.
Earl Ivey—Jefferson Park Presbyterian Church, Chicago.
Mrs. Eva Bennett—La Crosse, Wis.
Amy Simpson—Crystal Theatre, Chicago.
Theodore Richards—Shade Theatre, Sandusky, Ohio.
Ramona Cruikshank—Faribault, Minn.
Carl Browman—Immanuel Lutheran Church, Chicago.
Helen Mackey—Mexico, Tex.
Majorie Cooney—Grand Theatre, Huntsville, Ala.
Harold Cobb—Trinity Lutheran Church, Oak Park, Ill.
A. B. Suhanny—St. Michael's Church, Chicago.
Sylvia Johnson—Madison, Wis.
Jack Redmond—Cedar Rapids, Ia.
Mildred O'Malley—Family Theatre, Dixon, Ill.
Marguerite Emonds—Lyric Theatre, Tiffin, Ohio.
Walter Kaphingst—Little Chute Theatre, Little Chute, Wis.
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Ruth Rieser—Plaza Theatre, Sandusky, Ohio.
Robert Evans—Dover, Ohio.
Harold J. Lyon—Legion Theatre, Marshalltown, Ia.
La Verne Peterson—Lindo Theatre, Freeport, Ills.
Edith Crawford—Kenosha, Wis.
Edith Garness—Sheyenne, N. Dak.
Whitmer Byrne—Ninth Church of Christ, Scientist, Chicago.
Mrs. Edna Thompson—Vision Theatre, Chicago.
Margaret Buckberg—Julia Gay Memorial Church.
F. Lewis Frechette—Le Petite Theatre, Kankakee, Ill.
John Dendor—St. Helen's Catholic Church, Chicago.
Florence Rasmussen—Fort Stanton, New Mexico.
Mrs. Jessica Clement—Milda Theatre, Chicago.
George Csiga—Capitol Theatre, Whiting, Ind.
Milton Herth—Rialto Theatre, Racine, Wis.
Mrs. Florence Campbell—Calvary Presbyterian Church, Chicago.
Doris Armstrong—Jackson, Mich.
Nelson Kennedy—South Congregational Church, Chicago.
Harry Montgomery—Alton, Ill.
Florence O'Britts—All Saints' Church, Roseland, Ill.
Warren Johnson—First M. E. Church, Whiting, Ind.
Edith Royalty—Star Theatre, Elgin, Ill.
Lena Redding—South Bend, Ind.
Edith Herrstrom—Mankato, Minn.
Mrs. Mildred Fear—Allegan, Mich.
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Eugene Alders—Lincoln-Dixie Theatre, Chicago.
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Southern California News

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Aug. 20.—During the last few weeks there has been little of interest in the organ world. While most of the churches here keep the services going as usual, many of the organists are able to find substitutes for a few Sundays, or they go to the nearby beaches and return to town for the Sunday services.

Percy Shaul Hallett and Arnold Dann have been taking things easy after the convention by spending the summer at Newport. Ernest Ballard took a trip to the Yosemite. Stanley W. Williams was in San Francisco and at Balboa Park, and so on down the list—in fact your correspondent seems to be the only one who has not been away. Ernest Douglas has had his choir boys on their annual camping trip and Dudley Warner Fitch left with his boys the latter part of the month. How they do it year after year is a mystery to me. Surely St. Peter will remember them when the time comes. I took my twenty-five heathen to Catalina Island for one day, but it seemed like a week.

There has been an unusual number of organists visiting here in the last month. I believe all the bachelor organists of the country are making the trip. Anyway it is good to see them all and spend a few hours with them, hearing of their work and other interests. I have especially enjoyed the time spent with Daniel R. Philippi and his mother from Pittsburgh, Guy C. Filkins of Detroit, Arthur Redfield of New York, Thomas Perry of Cleveland and Hugh Quinton of Montreal.

Samuel A. Baldwin of New York, who is taking Warren D. Allen's place at Stanford University during Mr. Allen's absence abroad, is making many friends with his splendid recitals, the Sunday programs being especially well attended. Mr. Allen gave a recital at St. Margaret's Church, Westminster, on July 17 which from all accounts was a great success. He is now on the continent and will return home the latter part of September.

Death of Veteran Organist.

Andrew J. Kwasigroch, for nearly half a century organist of St. Stanislaus' Polish Catholic Church, Chicago, died Aug. 17 at his home on Warner avenue. At the funeral service in the church Aug. 19 requiem high mass was celebrated simultaneously at six altars in the church, for many years the largest in Chicago. Every available inch

of space was filled with flowers. Besides the six celebrants, headed by the Rev. John Sobieszczyk, pastor of St. Hyacinth's Church, who conducted the mass, there were thirty other priests in the sanctuary. Professor Kwasigroch was one of the unique figures among the organists of Catholic churches in Chicago. He was born in Poland more than seventy-five years ago and came to Chicago as a young man.

Wurlitzer in Lockport Church.

An organ just completed for St. Peter's Evangelical Church at Lockport, N. Y., was built by the Rudolph Wurlitzer Company. DeWitt C. Garretson, A. A. G. O., organist and choirmaster of St. Paul's Cathedral, Buffalo, gave the opening recital July 29, playing a program which consisted of these compositions: Festival Prelude on "Ein Feste Burg," Lenare; "Serenade Romantique," Mansfield; Intermezzo, Callieris; Fanfare, Shelley; Londonderry Air, Traditional; Scherzo, Federlein; Largo, Handel; "The Swan," Saint-Saens; Pastorale, Foote; Toccata, Dubois.

The Brahms Chorus of Philadelphia will undertake to produce original a cappella compositions at its concerts in the coming season. Manuscripts should be sent to the conductor, N. Lindsay Norden, as soon as possible. Compositions may be either sacred or secular, preferably the latter, and may be in four to eight parts. The text should be in English. Such compositions will be produced at the January or May concert.

William Lester, Chicago organist and composer, who presides at the organ in the historic New First Congregational Church, and who writes the reviews of new music for The Diapason, passed the month of August in Nova Scotia, accompanied by Mrs. Lester, the well-known soprano, and their son. Mr. Lester will be back early in September.

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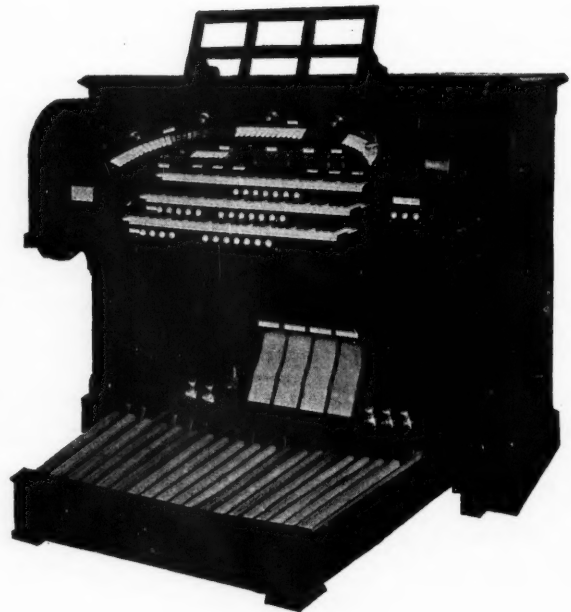
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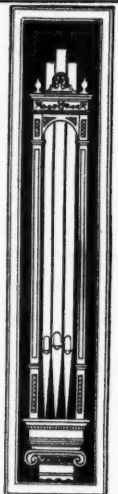
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A. G. O. Examination Requirements.

Guild examinations will be held at all centers, on Thursday, May 26, and Friday, May 27, 1927. Test pieces will be:

For Associates—Prelude and Fugue in G major, Bach; Cantabile in B, Cesar Franck.

For Fellowship—Sonata in E flat, Bach; Fantasia in F major, John E. West.

There are a few minor changes in the requirements that should be observed. In the associateship examination paper work, instead of the beginning of a sentence being given, the candidate will be called upon to write a hymn-tune to a stanza of words. In the fellowship examination paper work the candidate will be called upon to set a stanza of words to music. Questions in history of music will be supplemented with questions on the orchestra and on the subject of form.

Candidates are advised to secure fluency in all items on the list of tests at the organ and in the paper work.

All candidates must secure 50 per cent of the marks allotted to each item

and a total of 70 per cent of combined marks. If a candidate fails to secure 50 per cent of the marks on any one item, failure will result, even if the total exceeds 70 per cent.

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Dropping in on the Organists at Work

Interesting Picture of Several Well-Known Men as They are Found on a Summer Trip

By ALBERT COTSWORTH

On the first truly hot day in June Albert Riemenschneider was digging away at his beautiful organ in the chapel of Baldwin-Wallace College and Conservatory at Berea, Ohio. He was down to first principles as to what Oliver Wendell Holmes figured out for the rise and fall of generations in America—only three of them between shirt sleeves! And as he is plump as well as energetic and enthusiastic, he was wearing beads where men display them—on the forehead. It was a day or two before his prosperous "Summer School." It may be hazarded, too, that he perhaps kept a weather eye in the back of his head for possible applicants for further enlightenment as to Bach and Widor. That sort of an eye may account for the beaming smile he turned toward a question which followed a noisy progress down the aisle:

"I called to inquire whether you had room for one more humble supplicant in your Master Class as to Widor."

The smile wrinkled as Mr. Riemenschneider saw a bulky elderly figure clad in rusty serge trousers, tough, dust-laden shoes, a flaring collared khaki shirt, with rolled up sleeves, below a bald, bare head and grimy face, burned to a brilliant red from a day in the June sun, and with no baggage save a boy's school pouch. Then a quick recognizing gleam as he answered:

"No, you can't study Widor with me. What you need is a good dose of Bach, beginning with this." Whereat he turned to the organ and thundered out the theme of the B Minor Prelude—one of my pet abhorrences, according to report!

The remainder of the punishment was of different timbre and time forgot itself in pleasant roaming about the well-equipped school, in interviews with the associates, in the quick flow of words between two men who had much in common and mutual regard for what they stood for; in descent on his lovely organ; in happy anticipation of the coming busy days in Berea and San Diego—all of which have had note in The Diapason, as recognition of a purposeful, well-balanced life.

A final adjournment to a place where cool liquids clink in ice fitted into the scheme of things and there the bit in each man which is significant came out in pleased reference to a father who had served his day of life well, a boy who bade fair to make a mark and some hints of the family joys ahead on and in the drive to California. But a delicious hint of what Riemenschneider really means to Berea slipped out when the sturdy "cop," just off duty, said as he passed by: "Going along today?" The frank, easy reply: "No. Can't," and my inquiring eyes brought out: "I've taught most of the young fellows around here how to swim"—seemed fully as good a job for his day as playing all the Widor symphonies. It delighted an old chap who has some records along the same line.

All too soon the friendly "bus" for Cleveland cut the good time short.

In 1880, James H. Rogers owned twenty-four of the years of the century and was fresh from European study and musicianship. By the various influences which bless and berate life, he was dropped into the Congregational Church at Burlington, Iowa, as organist. With his New England ancestry, tradition of elegance of living, and the glamorous polish of some "years abroad," it may be guessed what he missed as well as what he found in his new range. Plenty of refined, educated people lived in such places, but "business" was "business" and music was not. The years have brought revenge. By very force of circumstance a man of Mr. Rogers' make-up saw and felt a poor future ahead, save as some struggling, loyal souls put them-

selves aside to give art a lift with no questions asked or price required. He succeeded Mrs. Russell Dorr to the two-manual Hook & Hastings organ. She had done heroic work in an endeavor to lift that church's music out of a deadly slough which was partly the fault of the period, partly the lack of any visible standard as to what was to be guide or criterion in worshipful music. But very largely the fault belonged to a musician who cultivated the shallowness pervading in such dark days of being jealous of any who in any sort of way attempted to approach music save through her. The envies now left to prima donnas entered nearly every field of music in the earlier Western development. This player got hold of Viviani's "Silver Trumpets" March for a postlude. To prevent anyone securing a duplicate of the treasure, she cut off the page headings and pasted a blank sheet over the title page! For years the "crack piece" of the choir was Kotzchmar's "Te Deum." Many, many days after her regime closed, I found the rolled-up copies in an inside corner of the organ chamber!—an afterglow of her resentment at being discharged.

While these items are cited, they are not to be accorded entire precedence. But they do help explain why a musician of Mr. Rogers' type soon shook the dust of such surroundings from his lively feet and left the church to darkness and, eventually, to me.

Gratitude is so easily fulsome, and then it is embarrassing. But in his short stay in that busy, prosperous town, which was yet pitifully niggard in recognizing its need of just such a man as the young musician, Mr. Rogers managed to stage a sort of renaissance. His vivid personality, eager, generous spirit, merry heart, lively wit, surcharged musical emotion, and the endless new and fresh angles supplied from such abundance of character, drew every imaginative nature toward him. He had so much to give, wanted to give it, had to give it, and knew how to give it so thoroughly that he carried a sort of invisible torch which lighted a lot of dark corners and illuminated many faces. We flocked about him, hung about him, did anything he asked us and felt complimented just to let him so oblige us.

When he departed the musical atmosphere was a changed one. He had left tangible evidences in the presence of printed music in the alcoves, but more indelibly held were the impressions, reticences, suggestions and, most surely, the ambitions.

After forty-five years of separation, during which the only contact was a written one, we came together in his handsome studio in Carnegie Hall, Cleveland. I burst open the door, much as I had done in other years. The unchanged youthfulness of unquenchable spirit was in the figure and face of the man who rose from his manuscript and let shining eyes say even more than the voice did as hands met again.

For once I should like to write a lot and dare not try. He wouldn't like it and I would blunder. Neither may I record the renewed charm in the old manner. Such things alter only for the better. The same quip and jest, the same hiding of fine motive in deft shifting, the same warm, impulsive, bubbling zest for what the moment brings, the same incisive cleavage from sentiment, yet an inherent tenderness as manly as it is enviable. When I persisted and insisted on trying to tell him how much he had helped me, there was an unforgettable twinkle in his eye, above a grave face, as he said: "But I never intended to help you." When I spoke of "his writings," he tossed back: "My published works! They'd fill a freight car!" These are better memory measurements and glimpses than a ton of words.

I may not tell of the lovely home and family life, of such unaffected hospitality that "manners" were forgotten in prolonged stay. And I do not add one word of obvious reminiscence. This jaunt into the past was a sort of Sentimental Journey, but its emotion was all held into place for fruitful future use. The returns and rewards along all lines for him have been generous, and I let the chronicle rest there.

But I insist on adding that men are

ever building better than they know while the House of Life is in process. Many a by-product is apt to turn up later, whether one intends it to do so or not.

Everyone who has met him willingly grants Harold Gleason the right to be a bit of an aristocrat. He carries it so well it becomes an admirable trait rather than a cumbrous decoration. Along with it for him are the wholly human attributes of ability, poise and cordial fellowship.

In the mixture of stately dignity, efficient equipment, energetic enterprise and exquisite artistic entourage, which make up the stunning Eastman School, Mr. Gleason fits as a representative segment. When the somewhat outre figure described above as disturbing the meditations of Mr. Riemenschneider suddenly obtruded itself on the vision of Mr. Gleason, quite unafraid of and sure of itself, there had to be a perplexed, even incredible stare. In fact, the figure had not got by the many business barriers of clerks, porters and elevator men without visible shock at its incongruity. And I hasten to discount the imprudence of subjecting friends to such test. Without sufficient personal reasons the right way to pass the coin of friendliness is to use the form of currency in circulation. But after just a hesitant instant, Mr. Gleason was his very honest, kindly, cordial, genuine self, with every flavor of interest in his visitor and the great school of which he is so important a factor. But I would give a good deal to know just what his mental process was in that hesitant instant! If his office has three or four telephones and they were busy during my short stay; if there were knocks on the door or other signals to signify waiting applicants or pupils ready for a lesson; if all the environments were of rich completeness, there was also the undercurrent of demand that the user of them must qualify in a superior way to superior opportunity. I could not strive to leave a better picture of incentive to any young organist than this young man, standing securely there in almost luxurious surroundings which were not intended for weakening influences, but as demanding men who can use them in a purposeful way for further growth and extension. It was downright good to see whereunto young men may attain.

All too short a visit—but a threatening sky hurried me and pupils wanted their guide. In the early hours of the next day I passed the church where Mr. Gleason plays and the stately pile of tradition and memories where George Henry Day lives up to a past, enriches a present and sets pace for a future. Rochester is, as those who went not long ago to the N. A. O. well know, a beautiful city. The walk in early dawn along that lovely, shaded East avenue, with every suggestion of ease, culture and refinement, was definitely good. An elderly person had a quickening sense, alas, of how men's hopes, plans and visions go away in the too frequent punctuating signs of "For Sale."

"Park street" is the name of a hymn tune used more fondly in other days than now. Park street Church still stands on its old corner opposite Boston Common. When the sun sends shadows rightly, the golden dome of the state-house on Beacon street sends a bit of its shade as far as the stately old church. It has met change with change, and its lower story houses shops. Adjoining is still its old church yard, the "Granary Burying Ground." You can go into its gates and, under the shade of noble trees, talk to the resting-places of Samuel Adams, Paul Revere and John Hancock. Every atom of love of country touches a grateful spirit in the hush of these presences. Particularly does one raise a hat of affection for the man who signed his name right in the middle of the great Declaration and added the flourish which gave the signature immortality. If one forgets all the others, John Hancock left a legacy of unhesitating courage just in the way he wrote his name.

The caretaker of the church was so gracious and reminiscent that he nearly made up for my missing John Hermann Loud, who has been organist at Park Street these many years. We

missed one another by just one hour, so that when Mr. Loud was drilling away at something good for the 150th anniversary of the signing of that Declaration by John Hancock and the timid fellow who was assured that they would all hang singly if they did not hang together, I was on a fast train toward the West.

I roamed around the stately old place, touched the seat and console and music of Mr. Loud and felt his presence while I heard the good words spoken of him by one who perhaps can gauge currents of opinion more sagely than those who are more consultingly important. In a long course of events it has always seemed to be of canny importance to have the good will of caretaker, janitor or sexton—however the title be placed—for I've known them all and seen the evolution. By this valuable interpretation I garnered a lot about Mr. Loud, his pastor, congregation, choir and by-products, and am honestly glad of the situation as well as proud of the friendship involved.

I could only look at New Old South, where William E. Zeuch has everything his own fine way and does a noble task in a noble way. Somehow in the presence of the gorgeous murals in Public and Harvard Libraries and Museum, the passion in music was lost in the glories of imagination and color. We have nothing in Chicago to approximate the Abbey "Grail" and Sargent's treatment of the Dome of the Museum. We can easily match the treasures in the galleries, but hours did not satisfy me for the imperishable beauty of the graceful figures at play in shades of every dazzling hue and classic elegance. The things were alive.

I could only salute the place in Albany where Harold W. Thompson has tested so many musical endeavors and reported them in his fascinating columns in The Diapason. But I raised a reverent hat (or rather a dilapidated cap, much soiled by being carried in the hand instead of on the head) and sent this broad-souled spirit a wireless of greeting.

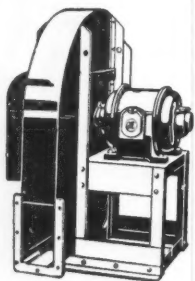
A "game leg" sent remaining plans to the bow-wows. There were to have been happy hours at "Ramblewood," with John W. Norton; salutations to the boyish Clarence Eddy in Burlington, Vt., and Greenfield, Mass.; a sight of Mrs. H. H. A. Beach and Mrs. MacDowell at Peterboro, with a round-up at Lake Chautauqua and some golden hours with Hugh Porter. This latter did come about, however, as well as chance pleasures when a shining white vitality of eagerness and accomplishment brought Fleda C. Jackson of Muskogee, Okla., into ken and kinship. She left with me a new assurance of an old truth when she reiterated her confidence thus: "Locality makes no difference in artistic development. It is all in you, and the uses you make of your ability, training and imagination."

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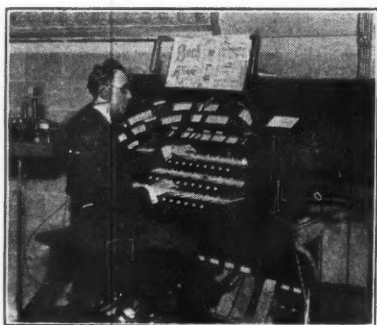
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