

# THE DIAPASON

Official Journal of the National Association of Organists DEVOTED TO THE ORGAN Official Paper of the Organ Builders' Association of America

Seventeenth Year—Number Eleven.

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## TOP OF A SKYSCRAPER TO HOUSE LARGE ORGAN

### FOR NEW ORLEANS MASONS

**Kimball Four-Manual Being Built for New Auditorium on Eighteenth Floor of Louisiana Grand Lodge Building.**

The W. W. Kimball Company has been awarded the contract for the organ to be installed in the main auditorium of the eighteen-story combined lodge and office building being erected by the Grand Lodge of Louisiana, A. F. and A. M., in the downtown district of New Orleans. The auditorium occupies the top section of the part of the building devoted to lodge halls and is a well-designed hall seating 1,500, having a completely equipped stage.

The organ is to be installed in chambers on either side of the stage and is to be equipped with double sets of swell shutters, one set opening into the auditorium and the other onto the stage. It will be possible through this arrangement to direct the tone to the stage when it is used to accompany singing or to have the organ play directly into the hall when used in recital. It is the intention of the grand lodge to make as varied use of this hall as possible and it is looking forward to having many organ recitals there.

The entire instrument is to be installed with the exception of the solo organ, which is to be prepared for in the console and is to be added at an early date.

#### The specifications follow:

##### GREAT ORGAN.

Bourdon, 16 ft., 73 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Tromba, 8 ft., 73 pipes.  
Tremolo.

##### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Clarebella, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 73 pipes.  
Viola, 8 ft., 41 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Plautino, 2 ft., 61 pipes.  
Mixture, 3 rks., 183 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Vox Vibrato.  
Harp, 8 ft., 49 notes.  
Celesta (from Harp), 49 notes.

##### CHOIR ORGAN.

Hohl Flöte, 8 ft., 73 pipes.  
Dolce, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Plauto Traverso, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.  
Chimes (Deagan), 8 ft., 20 tubular bells.  
Harp (from Swell), 8 ft., 49 notes.

##### SOLO ORGAN.

Melophone, 8 ft., 73 pipes.  
Cello, 8 ft., 73 pipes.  
Solo Flute, 4 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Chimes, 8 ft., 20 notes.  
Harp, 8 ft., 49 notes.

##### ECHO ORGAN.

Fern Flöte, 8 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Special Echo Vibrato.

##### PEDAL ORGAN (Augmented).

Acoustic Bass, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Bourdon (from Great), 16 ft., 32 notes.  
Contra Viola, 16 ft., 32 pipes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Octave (from Open Diapason), 8 ft., 12 pipes.  
Flute (from Bourdon), 8 ft., 32 notes.  
Still Gedeckt, 8 ft., 32 notes.  
Viola, 8 ft., 32 notes.  
Flute, 4 ft., 32 notes.  
Trombone, 16 ft., 12 pipes.  
Tromba, 8 ft., 32 notes.  
Super Octave (from Open Diapason), 4 ft., 32 notes.  
Chimes, 8 ft., 20 notes.

## REGINALD L. McALL, NEW PRESIDENT OF THE N. A. O.



## ALL RECORDS SMASHED AT N. A. O. CONVENTION

### TOTAL ATTENDANCE IS 383

**Philadelphia Meeting Marked by Variety of Entertainment—McAll Elected President—To St. Louis in 1927.**

#### NEW OFFICERS OF THE N. A. O.

President—Reginald L. McAll, New York.

Vice Presidents—Henry S. Fry, Philadelphia; Dr. T. Tertius Noble, New York, and Dr. Roland Diggle, Los Angeles.

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

Treasurer—Robert Morris Treadwell, New York.

Chairman of Executive Committee—John Wesley Norton, New York.

Members of Executive Committee—Hugh Porter, Carl K. McKinley, Dr. Clarence Dickinson, Dr. Oscar Schminke, Miss Lillian Carpenter, Mrs. Bruce S. Keator, Paul Ambrosio, Lynnwood Farnam, Rollo Maitland, Emerson L. Richards, Frederick W. Riesberg, Dr. Alexander Russell, Herbert S. Sammond, Walter Peck Stanley and Dr. John McE. Ward.

In the history of the organ in the United States the nineteenth annual convention of the National Association of Organists will be written down as the best-attended and perhaps the most enthusiastic meeting of organists thus far held on American soil. When the last session was reached on Sept. 3 those in charge of the registration at Philadelphia reported a total of 383 members and visitors registered. The four days were filled with refreshing things which made the trip to Philadelphia well worth while, and no convention has presented a greater variety of entertainment. The recitals were fully up to the standard, three excellent papers were presented and trips to Atlantic City and to the beautiful du Pont estate near Wilmington, Del., were among the outings, in addition to a luncheon at the Presser Home for Retired Musicians, a feature which had not been on the set program. The well-known fame of the city of brotherly love as the Athens of the organ in this country, the added attraction of the Sesqui-centennial Exposition, low railroad rates and proximity to the great Eastern centers all combined to increase the attendance, and the West and the South also sent many to the meetings.

Except for one day, when there were clouds and a shower, the weather was ideal for the convention. Three of the world's outstanding organs—the largest one, in the Wanamaker store; the new monster at the exposition and the famous high school instrument in Atlantic City—were among those used for the recitals, in addition to which there were the splendid large church organs at Calvary Presbyterian, St. Clement's and the Church of the New Jerusalem, and the beautiful residence organ at the du Pont estate.

All this setting was so favorable that those who came from all quarters of the nation were put in a mood to enjoy every part of the program and to delight in meeting new friends of whose activities and achievements they had read and others whom they had met at previous conventions.

The election of officers led to the advancement of Reginald L. McAll to the presidency, a matter of satisfaction to all because of his years of service to the association.

As the next meeting-place St. Louis was selected, and efforts are already under way to duplicate at the 1927 convention the attendance and the enthusiasm of 1926.

The only regret of the week was the inability to hear the composition which won the \$500 Austin prize and the N. A. O. Audsley gold medal—T. F. H. Candlyn's "Sonata Dramatica"—which, as announced in The Diapason last month, was awarded the honors by

## BACH PROGRAMS BY FARNAM VIERNE TO SAIL IN JANUARY

### Books Recitals in Which He Will Be Exponent of Cantor's Works.

On Nov. 7 Lynnwood Farnam will be the soloist at a Bach concert by the Society of the Friends of Music at Town Hall, New York. Last season Mr. Farnam gave three historical programs at the Cleveland Museum of Art, the first being devoted to Bach and his predecessors. As a result of this he has been engaged to play in an all-Bach recital at the same place on Jan. 12. Next will come his Bach series Monday evenings in February at the Church of the Holy Communion, New York, when he will present the entire forty-five chorale preludes of the collection known as the "Little Organ Book." On May 6 he will be the organ soloist at a Bach concert of the Cincinnati Music Festival Association.

Mr. Farnam at various times since 1908 has been giving organ recitals devoted to the works of Bach. In 1913 the occasional Bach program at Christ Church Cathedral, Montreal, invariably not only drew the largest attendance, but produced the largest collection as well. In later years at the Church of the Holy Communion, New York, the February Bach recitals doubled and trebled the size of Mr. Farnam's audiences.

### Yon Returns in October.

Pietro A. Yon, the organist and composer, who has spent the summer in his native country, Italy, is expected to return to New York Oct. 4 or 5, to resume his work at his studio and at the Church of St. Francis Xavier. J. C. Ungerer, the New York organist and manager for Mr. Yon, also will return to New York early in the month.

### THE DIAPASON.

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### Half of His Available Time in United States Already Booked.

Louis Vierne, whose approaching American tour is arousing widespread interest, is planning to leave for the United States the middle of January. Upon his arrival in New York he will make a number of records and at the same time familiarize himself with the Wanamaker organs in New York and Philadelphia. His debut recitals will take place in the early part of February in a festival devoted largely to Vierne's own compositions, notably his symphonies. Immediately following his New York and Philadelphia appearances, he will proceed upon his tour, first through New England and then to Canada and the West, returning through the middle West and playing his farewell recitals in Philadelphia and New York toward the end of March.

The Vierne management reports that even at this early date practically half of his available time is reserved, with bookings coming in daily.

Vierne has consented to play many of his own compositions on his tour. These will include not only the symphonies, but a number of other works, some of which have never been played in this country and others of which are being composed especially for the tour.

### To Dedicate Liverpool Organ.

It is announced that the organ in the Liverpool Cathedral, which is practically completed, will be dedicated at a special service Oct. 18, at 3 p. m. The ceremonies will be extended throughout the week, recitals being given as follows: Monday evening and Wednesday and Saturday afternoons by H. Goss Custard, organist of the cathedral; on Tuesday evening by Dr. Charles Macpherson of St. Paul's Cathedral; on Thursday evening by Dr. W. G. Alcock of Salisbury Cathedral, and on Friday evening by G. D. Cunningham of Birmingham Town Hall.

## NATIONAL ASSOCIATION OF ORGANISTS ASSEMBLED IN NINETEENTH ANNUAL CONVENTION.



the judges. It was announced by President Fry that as soon as Mr. Candlyn returns from a visit to England arrangements will be made for a presentation of the work in New York. It is planned to have Mr. Candlyn play his prize sonata early in November and the occasion will be marked also by a banquet and a reunion of N. A. O. forces from far and near.

The spirit of hospitality on the part of the Philadelphians and their neighbors was evident during every hour of the convention and the entertainment schedule was full to overflowing. The gratitude of the visitors was expressed on every hand for President Fry, James C. Warhurst, who worked unceasingly to make every detail of the arrangements perfect; John McE. Ward, head of the American Organ Players' Club; Senator Emerson L. Richards of Atlantic City; Rodman Wanamaker, the host at the Friday dinner; Pierre S. du Pont and his genial private organist, Firmin Swinnen; Rollo F. Maitland, and a number of others who spared neither time nor money to make Philadelphia a perfect host.

Enthusiasm was evident from the start, for the convention opened on Monday evening, Aug. 30, with one of the best-attended "get-together" receptions in its history. The spacious gold room of the Elks' Club was filled with old and new members and friends, and the reception committee did its best to give everyone a cordial welcome. Registration blanks revealed representatives from the West, South, North and East, touching the distant states of Utah, Georgia, Missouri and Maine and the Dominion of Canada. The total registration for that evening was 140.

Tuesday morning the scene shifted to Greek Hall at Wanamaker's. Scores were waiting to register at 9:15 a. m., and James C. Warhurst and his assistants were forced to work at top speed.

Promptly at 10 W. Freeland Kendrick, mayor of Philadelphia, was introduced by President Fry. In his introduction Mr. Fry spoke of the special honor it was to have this particular mayor welcome a group of organists because the mayor had been the moving force in providing a magnificent organ in a public place for the city of Philadelphia. He also spoke of Mayor Kendrick as having had much experience with ministers! Having been reminded of his not too pleasant experience with the clergy, the mayor began his address of welcome with a few words in defense of his plan to keep the Sesquicentennial open on Sundays, stating that he believed it made for better Americans to give 100,000 working men and women an opportunity of enjoying the educational features of that celebration.

Mayor Kendrick told of his great interest in music and how during his

administration a junior symphony orchestra of 150 boys, a large band and a harmonica band of several hundred had been organized. These young people are given lessons by the best teachers and are under the supervision of Leopold Stokowski. Many of these young musicians have been graduated to the greater orchestras of Philadelphia. The mayor said he believed that there were today 40,000 boys playing the harmonica in the city. One hundred and fifty of these form a band known as the mayor's own private band. This spirit of competition, he believed, tends to stimulate a desire for a higher musical education. In closing his address of welcome, he paid tribute to President Fry for securing the fine organ for the Sesquicentennial and said that he hoped the organ would be preserved and placed in a large permanent hall in Philadelphia. He urged all to attend the exposition and characterized it as a new declaration of hope, faith and peace on earth and good-will toward all men.

President Fry called for cheers for the mayor and his plan for a new building for the Sesqui organ, and all stood while Rollo Maitland played a melody dedicated to the mayor by the Shriners.

Following the mayor and in the absence of Rodman Wanamaker, George B. Christian of Wanamaker's gave a hearty welcome to all and voiced the desire that all would find their hopes and wishes gratified while in Philadelphia. Dr. Herbert J. Tily sent a telegram regretting his inability to be present, and urging all to work for great ideals in the realm of music.

Dr. John McE. Ward, representing the American Organ Players' Club, which is the oldest club of its kind in America, extended a hearty welcome and invited all to be the guests of the A. O. P. C. at the Sesquicentennial.

President Fry responded, adding his cordial welcome.

President Fry opened the business meeting which followed by calling for the usual reports from the secretary and the treasurer. The state and chapter reports followed. There were greetings from Delaware, Georgia, Kentucky, Missouri, New Jersey (including the Camden, Central, Union-Essex and Hudson chapters), Pennsylvania, North Carolina, Rhode Island and Canada. Each state and chapter told of most successful work during the season and of the many things planned for next year.

Just before the election of the various committees Charles M. Courboin, representing the musical department of Wanamaker's, gave his welcome to the association. He also spoke of the things Mr. Wanamaker had done for organ music, of how the Wanamaker organ had been an inspiration to all organ builders, and of the Wanamaker desire to do something fine for the organ world at large.

A nominating committee was elected as follows: Miss Lilian Carpenter, chairman; Miss Jane Whittimore, Walter Peck Stanley, Dr. John McE. Ward, A. Campbell Weston, George I. Tilton, Harvey B. Gaul, John W. Norton, Alban W. Cooper and Howard S. Tussey. The following resolutions committee was selected: Mrs. Rollo Maitland, Dr. T. Tertius Noble, Van Zandt Shipley and Dr. Percy B. Eversden.

At 11 o'clock Mr. Fry introduced Rowland W. Dunham, organist and choirmaster of the First Presbyterian Church of Youngstown, Ohio, who gave his paper on "Liturgy and Music." That paper is printed in this issue.

Immediately after Mr. Dunham's paper everyone assembled at the Theodore Presser store, where cars and busses were provided to convey the members to the Presser Home for Retired Music Teachers. The route of the drive passed through Fairmount Park and the famous Wissahickon Drive. After being shown about the Presser Home and the extensive grounds surrounding it the N. A. O. members were seated in small groups on the lawn, and were served with a delicious luncheon. During the period of the visit Dr. James Francis Cooke, president of the Presser Foundation, gave an outline of the many activities of that foundation. The first benefaction of the late Theodore Presser was the Presser Home for Retired Music Teachers. That was established in 1906, and is open to musicians who have taught at least twenty-five years and are 65 years of age or older. The second activity, founded in 1916, is known as the Department for the Relief of Deserving Musicians. That department is for the purpose of administering emergency aid to worthy teachers in distress. The third department, also established in 1916, is for the maintenance of scholarships in various universities and colleges. No mention of the foundation or of the founder is permitted to appear in the catalogues of these institutions. Dr. Cooke explained that Mr. Presser wished to consider himself as an educator, and not as a business man. He spoke of the great pleasure it gave the veteran publisher to provide these many benefits to musicians.

Following Dr. Cooke, Dr. John Lewis Haney, a member of the board of trustees of the foundation, gave a short talk in which he asked for the co-operation of all in spreading information regarding the opportunities of the Presser Foundation.

This outing was a delightful incident in the convention and when President Fry called for cheers for Dr. and Mrs. Cooke and others, they were given in the most hearty N. A. O. manner.

The honor of opening the series of convention recitals this year fell to a woman—Miss Carolyn M. Cramp, F. A. G. O., organist and choirmaster of

the First Methodist Church of Pottsville, Pa., and until recently of New York. Miss Cramp belongs to the growing young generation who are making their mark, and she proved her ability to the satisfaction of a large audience. Her selections, all played from memory, were well varied, and her entire performance demonstrated her versatility. She opened with the Liszt Fantasia and Fugue on B-A-C-H, which was played with good finish. The Bach chorale prelude on "We All Believe in One God" would have been better had Miss Cramp been more thoroughly familiar with the organ, the division of which between the chancel and the gallery, together with indifferent acoustics, made it difficult to gauge the proper registration for solo stops. Dvorak's "Goblin Dance," played mostly on the celesta, was a delightful bit and Miss Cramp made the Toccatina from "Oedipe a Thebes" by Le Froid de Mereaux sparkle. The Wagner Lullaby, arranged by Clarence Dickinson, was a lovely thing, as was Dickinson's new "Memories," whose coloring aroused enthusiasm, while the Bonnet "Variations de Concert" were played with dash and force. The closing number, Jepson's Toccatina, was interesting as a brilliant production by a brilliant American writer, but to the fundamentalist, such as the present reviewer, it did not make a convincing appeal.

The recital was played on the large new Austin four-manual at the Church of the New Jerusalem, over which Rollo Maitland presides.

Following the recital the paper which won the second prize offered by The Diapason for an essay on a topic connected with organ construction was read by George W. Stanley, Jr., of Providence, R. I., and President Fry presented the prize to Mr. Stanley.

Certainly there was everything for the orthodox organist to delight in at the Tuesday evening recital. It was held at the historic Calvary Presbyterian Church, one of the old downtown edifices of a city of historic churches. The organ is a four-manual Casavant of cathedral qualities and the resources not only of beautiful solo stops, but of a grand ensemble and an overwhelming power in the full organ. The program was marked not only by the familiar names of Bach, Buxtehude, Handel and Widor, but by those of Gigout, Mulet and Philip James. The old war horses were trotted out and they went through their paces in a way to leave nothing to be desired.

George William Volkel, A. A. G. O., only recently out of high school, but a seasoned player at the bench, a member of the faculty of the Guilman Organ School and a product of the tuition of William C. Carl, played the first half of the program, which has appeared in The Diapason. He began with a vigorous and assured rendition



## GROUP AT LARGELY-ATTENDED MEETING PHOTOGRAPHED AT LONGWOOD, HOME OF PIERRE S. DU PONT.



Photo by H. R. Stott.

of the "Grand Choeur Dialogue" of Gigout, following it by way of contrast with the "Soeur Monique" of Couperin, which was played with charming style, but perhaps not with the delicacy with which it has been interpreted by some of our greatest players. Buxtehude's intricate Fugue in C received a clean-cut reading. The variations from Widor's Fifth Symphony held interest throughout—which they do not always do when played by less accomplished artists—and were a feature of the evening. Mulet's Carillon-Sortie, which ended Mr. Volkel's part of the program, was done with the brilliancy which brings out its modern qualities. Mr. Volkel made a decidedly favorable impression and many were the predictions that here is one of the coming leaders of the American organ profession—another shining light first brought to public attention, as have been many others, through the N. A. O.

The second part of the program fell to Harvey Robb, one of the outstanding performers of Canada and representative at this convention of the Canadian College of Organists. He is the organist of Westminster Church of Toronto. Mr. Robb read into Philip James' "Meditation a Ste. Clotilde" the devotional spirit in which it was written and gave it one of the best performances ever heard of this selection. His second number was the Bach Great G minor Fugue. He closed with a really masterly performance of that colossal work, the Reubke "Ninety-fourth Psalm." Throughout its twenty-three minutes his hearers listened with rapt attention and Mr. Robb won admiration that seldom is accorded a player by his critical brethren at conventions.

Wednesday forenoon was passed by the visitors at the Sesquicentennial Exposition. The American Organ Players' Club, the splendid organization which for many years has upheld the standard of organ playing in Philadelphia, was the host, providing admission to the exposition grounds. After several hours passed in looking through the buildings and over the exhibits, the organists gathered in the great auditorium to hear the daily recital. E. Harold Geer, organist of Vassar College and a man who has made a name for himself as a recitalist throughout the country, was the player of the day. The great 200-stop instrument built by the Austin Company, which has practically reached the stage of completion, also was at its best and was the subject of many favorable comments. It aroused admiration especially from those who were conducted through its vast recesses by Ferdinand T. Rassmann of the Austin staff. Not only did its beautiful qualities in the softer effects make an impression, but it gave all the satisfaction of tonal power and grandeur that might be expected of so large an instrument. And the haste with which it had to be constructed

did not reveal any rough spots to the listener, apparently.

Professor Geer gave a well-balanced and very effective program. It opened with the Bach Toccata and Fugue in D minor, played with dignity, followed by the Saint-Saens Improvisation in E flat and Yon's charming "Echo." Clean, fluent organ playing was manifest in the Scherzo from Guilman's Fifth Sonata. T. Tertius Noble's Solemn Prelude was effective and appropriate, the composer, former president of the N. A. O., being in the audience. The Scherzino in E of Parker was very prettily done, with beautiful registration. A fine piece of color work also marked the playing of a movement from Mauro-Cottone's Sicilian Suite.

The program, which was opened with the Alpha of the recital organist in the form of the Toccata and Fugue in D minor, was brought to a finish with the Omega in the form of the Widor Toccata from the Fifth, which was played with clean technique. Mr. Geer's performance was received with very hearty and sincere applause not only from the body of organists gathered to hear him, but from a more than usually large audience of Sesquicentennial visitors who came to the daily recital.

From the exposition grounds the convention moved to St. Clement's Church, the beautiful old edifice where Henry S. Fry provides the music and where a most churchly organ, built by Austin, is a feature of a fine ecclesiastical church interior. Arthur H. Turner, municipal organist of Springfield, Mass., director of the Springfield Symphony Orchestra, and all-around musician, who in years gone by was a host of the N. A. O. when the convention was held in Springfield, was the performer of the afternoon. He opened with a smooth and scholarly interpretation of a Prelude and Fugue in A minor by Sjögren, the Swedish composer. Another Swedish piece, Hågg's "Aftonfrid," followed. It is beautiful in its serene portrayal of evening calm. Borowski's Third Sonata, first played at the Rochester convention three years ago by Palmer Christian, was the big number of the program. It is orchestral in character and design, as might be expected of the Chicago composer, and was played with brilliant effect by Mr. Turner, who, because of his work as an orchestral conductor, revels in such things. But an impression created at the time of the first performance persisted on this hearing—that this is not the distinguished Chicago man's most inspired organ work. Mr. Turner closed with d'Antalffy's "Sportive Fauns," a modern descriptive piece which is always effective.

After the recital the paper of Dr. Caspar P. Koch, organist of North Side Carnegie Hall, Pittsburgh, winner of the first prize offered by The Diapason for the best paper on a subject connected with organ construction,

was read by the author. It appears in full in another page of this issue. The paper was listened to with close attention, and its reading was followed by a brief but interesting discussion, in which Rollo Maitland, C. Seibert Losh, Charles C. Kilgen and others took part.

If anyone failed to receive sufficient inspiration from the recitals and other proceedings, his unmusical nature must have been cheered by the picture at the convention banquet, spread in the Gold Room of the Elks' Hotel on Wednesday evening. More than 300 sat down at the tables in the large room and filled the place to overflowing. It is many years since so large a company of organists has sat down at a festive board anywhere and the crowd broke the records for the N. A. O. Senator Emerson L. Richards of Atlantic City was the toastmaster and his happy introductions of the speakers gave zest to the proceedings, as he always does when he is in charge. The first one on whom he called was James Francis Cooke, editor of the Etude, managing head of the Theodore Presser Company, and known to musicians through his editorial work as perhaps no other man in his field. Mr. Cook not only made a sparkling speech, in which he referred to himself as a reformed organist, and compared the remarkable recent development of the organ with the lack of progress in other instruments, but he had sung a new setting of "The Lost Chord," entitled "The Lost Ford," whose humor convulsed the gathering.

Dr. Herbert J. Tily, organist, choral conductor and prominent merchant of Philadelphia, a rare example of what a capable business man with a passion for music can be in promoting musical appreciation and the cultivation of the art, gave some serious advice on the opportunity before the organist for the interpretation of the works left by the masters. Reginald L. McAll, who as chairman of the executive committee has labored unremittingly for the benefit of the association; President Fry and former President T. Tertius Noble, Dr. John McE. Ward, and S. E. Gruenstein, editor of The Diapason, were others called upon to add words of greeting. The dinner company rose at 11:30 after a most inspiring evening.

An unusually interesting feature of the banquet was the appearance of the Boy Harmonica Players of Philadelphia, who came by solicitation of Mayor Kendrick and at the invitation of the association, and opened the eyes of the diners with their demonstration of what an "orchestra" of trained performers on the mouth organ can do. Both the ensemble and solo numbers were a revelation to those who had never heard harmonica playing on this scale. Albert N. Hoxie, Jr., a philanthropic citizen who has devoted time to training the boys and who has also organized orchestras in which they play other instruments, explained the work done and made known the fact

that there were in Philadelphia today 67,000 mouth organ players.

And the next day to Atlantic City! Early on Thursday the convention forces were bundled into a fast special train at the Camden station of the Pennsylvania Railroad and rushed to the seashore. Arriving there in the care of the magnificent host of the day, Senator Emerson L. Richards, lawyer, banker, politician and organ fan (that last in capital letters), the visitors went first to the beautiful high school building. Here the municipal organist, Arthur Scott Brook, former president of the N. A. O., received the guests and then gave a brief program on the organ built by Midmer-Losh after the design of Senator Richards. It is a large and remarkable instrument, undoubtedly the greatest possessed by any school and one of the outstanding organs of the world, both for size and design. N. A. O. convention-goers became familiar with it two years ago when the convention was held in Atlantic City. Mr. Brook played the Weber "Jubel Overture" and an Andante Grazioso by Hummel, and then presented two interesting compositions of his own, still in manuscript—a Larghetto and a Concert Overture. The first is a pleasing melody, chiefly in the tenor register, then passing into the duet form. The Concert Overture is a work of considerable consequence, with a theme somewhat like folksong, working up to a dramatic climax such as is possible only on organs of the majesty and the pedal resources of the Atlantic City instrument. The composition made an especial appeal when repeated by request at the afternoon recital.

Next in order was bathing at the Richards bathing establishment and here the guests disported themselves in the ocean waves until time to go to the Elks' Club, where a party of 275 sat down to luncheon as the guests of Senator Richards. Three rousing cheers for the host, led by President Fry, closed the luncheon party. Still another item of entertainment was a concert by Edwin Franko Goldman's band at the famous Steel Pier, the feature of which was the Ebert orchestral arrangement of the Bach Great G Minor Fugue.

When the time came to return to the high school the heavens opened and a shower was the first untoward act by the weather man since the opening of the convention, the first two days of which were marked by the most hospitable atmospheric conditions Philadelphia ever could provide.

Rollo F. Maitland, F. A. G. O., the Philadelphian whose standing and achievements are well known to readers of The Diapason, was the recitalist of the afternoon and his performance was one of the brilliant features of the convention this year. From the opening number, Hollins' Concert Overture in C major, down to the final im-

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**ALL RECORDS SMASHED  
AT N. A. O. CONVENTION**

**TOTAL ATTENDANCE IS 383**

**Philadelphia Meeting Marked by Variety of Entertainment—McAll Elected President—To St. Louis in 1927.**

[Continued from page 3.]

provisation, which won special admiration, it was an example of Mr. Maitland's mastery of the art of making programs. And it was a relief to be in a place where pentup feelings could be released in applause. Judging from the ovation to the player there were plenty of these pent-up feelings. The Hollins number always gives satisfaction to at least one listener, just as it gives him satisfaction always to hear Maitland. It is a refreshing piece and was played in a refreshing manner. Mark Andrews' Evensong, from his Second Sonata, seemed rather long-drawn-out. The Franck Chorale in E major showed an understanding by the performer of the religious feeling which underlies these chorales. Bach's Fugue a la Gigue was played with sparkle and the Maleingreau Pastorale, which followed, was a concession to the demand for modernist works. Russell King Miller's Festival Procession on Ancient Melodies, written by a Philadelphia man and based on Hebrew melodies, is well knit together and interesting. Lemmens' Allegretto was very pleasing and Mr. Maitland's own Scherzo-Caprice was an odd bit full of charm.

Then came the improvisation, showing Mr. Maitland's marked talent in this field. The theme was presented by William T. Timmings of St. John's Church, Germantown. Mr. Maitland started out with it vigorously, in the minor, and worked at it with fascinating resourcefulness until the close, in which the powerful pedal supported a grand climax. Then, as an encore, he played by request Meale's "The Magic Harp."

The rest of the early evening was spent on the boardwalk until the special train took the large party to Philadelphia, all of them convinced that it was the end of a perfect day.

Friday forenoon a business session was held at the Greek Hall in the Wanamaker store and the important matters of the annual election and the selection of the next meeting-place, etc., were taken up. The nominating committee, of which Miss Lilian Carpenter was chairman, made its report, presenting the slate as published at the head of this account. By unanimous vote of the meeting the secretary of the association was instructed to cast the ballot of the association in favor of the ticket headed by Mr. McAll for president, and the result was received with enthusiastic applause. Mr. McAll responded briefly and then took the chair.

As a distinct tribute to the retiring president, Henry S. Fry, a motion was adopted to prepare a special resolution setting forth the appreciation of the N. A. O. for his services, and as members of that committee President McAll appointed John W. Norton, Rollo F. Maitland and Albert Riemenschneider.

Dr. Alfred Hollins of Edinburgh was elected an honorary member of the N. A. O.

Invitations for the 1927 convention were presented from Syracuse, N. Y.; Springfield, Mass.; Portland, Maine; Mackinac Island, Mich.; San Francisco, Cal.; St. Louis, Mo., and Atlantic City, N. J. Strong support for the St. Louis and Portland invitations came respectively from Dr. Eversden and Alfred Brinkler. Dr. Eversden told of the three famed wise men of the New Testament who went West and set them up as an example for the wise men among the organists of the East. He promised excellent entertainment and the facilities provided by various large new organs, as well as enthusiastic hospitality, as evidenced by the fact that the Missouri chapter of the A. G. O. had joined in the invitation to the N. A. O. forces. Mr. Brinkler, who made a strong plea for the Maine

coast city, with its fine organ, later withdrew his invitation in favor of St. Louis for next year, and it was voted unanimously to hold the 1927 convention in the great and growing city on the banks of the Mississippi. After some discussion of preferences for an early August or late August convention, it was voted to empower the executive committee to decide on the date.

The remainder of the morning was devoted to a discussion of ways and means of enhancing the usefulness of the association and enlarging its membership. Robert Morris Treadwell, treasurer-elect, presented an interesting chart showing the strength of the organization by states and giving plans for extending its bounds. Miss Jane Whittemore, the energetic president for New Jersey, the banner state of the association, made an informative statement in which she told of methods for benefiting the membership, increasing the interest of the members, and advertising the cause of the association adopted in New Jersey. Dr. Percy B. Eversden, state president for Missouri, recounted some of the methods which have resulted in a great growth in membership in the principal cities of the "show-me" state. A number of others spoke briefly, making various suggestions. Among these were expressions that at future conventions there be, in addition to the recitals on large organs, programs of practical value to the man or woman who presides over a two-manual instrument, as well as demonstrations of use to the choir director in his daily work.

One of the delightful events of the convention was the trip to Longwood and the recital by Firmin Swinnen on the Aeolian organ in the conservatory on the estate of Pierre S. du Pont, honorary member of the N. A. O. It required eight big busses Friday afternoon to convey the ever-increasing number of visitors from Philadelphia to this beautiful country residence, situated in a wonderful grove of trees in this picturesque district of hill and dell.

Those who had heard Mr. Swinnen play before were pleasantly anticipating another treat; to those who heard him for the first time the program was a revelation in color painting. Possibly the high lights were his rendition of Widor's Allegro from the Sixth Symphony, which, by the way, was given again at the conclusion of this program for the benefit of late arrivals who missed it as the first number; Clarence Dickinson's Berceuse, and the ever-welcome Toccata and Fugue in D minor of Bach. His lighter numbers evinced a marvelous resource of tone color, combined with a facility of faultless technique, with a clarity of rhythm ever present. His last number, the Dvorak Finale, brought him an ovation.

Mr. Swinnen gave a remarkably well-thought-out program, to show not only his own virtuosity but the many beauties of the great eighty-five-stop Aeolian organ. The only novelty was the Strawinsky Berceuse and Finale from the "Fire Bird." Another dreamy bit was Stebbins' "The Swan." It was great organ playing, colorful, orchestral and satisfying.

Following the recital, the delegates adjourned to the natural amphitheater where the official picture was taken.

Immediately after the Swinnen recital the crowd was rushed back to Philadelphia as fast as it is possible to move such a body of interested organists away from such a place to be in time for the complimentary dinner tendered by Rodman Wanamaker. Here again the crowd increased, so that the entire tea room of the Wanamaker store was required to feed the hungry multitude. Unfortunately Mr. Wanamaker could not be present to greet his guests, but the general manager of the store represented him, and acted as toastmaster. The crowd was so large and the rattle of dishes so great that it was difficult to hear the speaking, which was done by many of the celebrities, including Felix Borowski, Charles M. Courboin, Senator Richards, President Fry, Reginald McAll, Dr. Alexander Russell and several others.

**Fry's Service Recognized  
in Special Resolution**

At the dinner given by Rodman Wanamaker on the last day of the N. A. O. convention in Philadelphia a special committee appointed to express the feeling of the association toward the retiring president, Henry S. Fry, presented the following resolution, read by Rollo Maitland, and unanimously adopted by the convention:

"Whereas, The tenure of office of Henry S. Fry as president of the National Association of Organists has come to a triumphant conclusion with the present convention; and

"Whereas, Mr. Fry as one of the founders and thrice president has so unstintingly given of his time and talent, not only as an officer, but in the fine example he has set by his constant attendance at conventions and meetings of the national executive committee; and

"Whereas, Mr. Fry has always maintained the highest ideals for the organization, even as he has for his profession; and

"Whereas, Mr. Fry, through his winning personality, wholeheartedness and keen sense of humor, has endeared himself to all members of the National Association of Organists; therefore, be it

Resolved, That we as a body assembled in convention at Philadelphia express our sincere appreciation of the record thus far made by Mr. Fry, that an illuminated copy of these resolutions be presented to him, that they be spread upon the minutes and that they be published in The Diapason."

At 8:45 the party was conducted to the main court of the store, where already was assembled a large number of invited guests. Mr. Courboin opened the program with Maitland's brilliant Concert Overture, done with his usual mastery. This organ is perfectly satisfying in all respects. Not so the small orchestra used in connection with it for the three concertos with organ and orchestra. This proved

very inadequate at times in the immense place.

Sowerby's "Medieval Poem" was conducted by himself and played with royal good taste and discretion by Rollo Maitland. It is a mysterious and atmospheric sort of thing that has more or less definite reminiscence of Debussy and d'Indy, without establishing the mood as "Pelleas" does. On the whole the most original of the three concertos, and quite approved by the high-brows, made manifestly little popular appeal.

The next was Borowski's Rhapsody, conducted by the composer, with the solo part by Courboin. Here is something of more popular nature, the local press the next morning unanimously giving it first place. But again the high-brows thought otherwise.

A respite was offered by the genial Courboin, with two solos by Alexander Russell—"Song of the Basket Weaver" and "Up the Saguenay"—both charming and characteristic pieces done with finish, needless to say.

The last Concerto was by DeLamarter, called "Weaver of Tales," conducted by Felix Borowski, with organ part by Edward Eigenschcenck, who made the most of the opportunities offered with clean, spirited and thoroughly musically playing. Certainly he is a most gifted organist of the younger generation, who is also willing to work.

Chicago was well represented at the convention with not only all the composers and conductors for the concertos from that city, but one of the soloists. These concertos had their first hearing in Kimball Hall last May, under the auspices of the Illinois Council, N. A. O., and were written especially for that occasion. On the whole they were more satisfactory there, where there was not so much disproportion between the organ and orchestra. They were conceived for small orchestra and organ, but an orchestra of at least 200 would be needed to balance the organ at Wanamaker's.

This concluded the formal program of the convention, and it ended most fittingly in a blaze of glory.

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Mr. Arthur H. Marks,  
President, Skinner Organ Company,  
677 Fifth Avenue,  
New York City.

Dear Mr. Marks:

I have just returned from the South after an absence of over a month, and in the course of a delightful evening of organ music in my home, it occurred to me that you had never received a real expression of the efficient performance of your Skinner organ since its installation some three years ago.

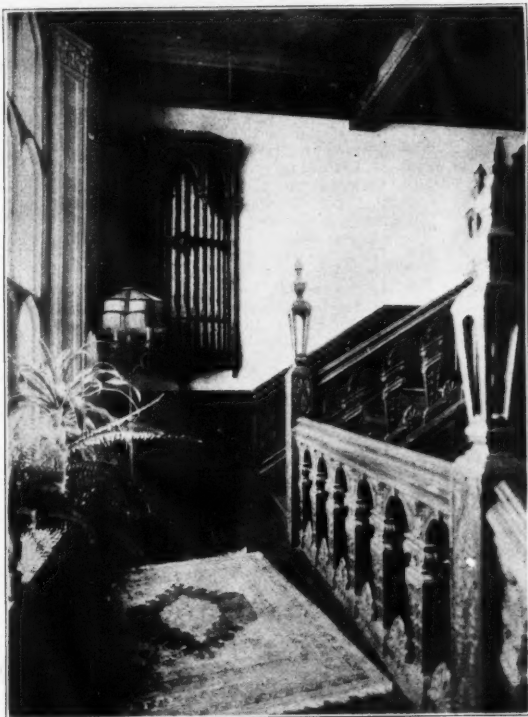
You will remember that, after a careful study of the residence organ field, I selected a "Skinner" and the result, after a long period of constant service, has justified my decision. As you probably recall, my specifications were somewhat unusual, namely—the organ should operate under full automatic control—also, semi-automatic and most important, always respond perfectly when the automatic attachments were cut out.

Artists usually are not so keen about residence organs, but you would be interested in hearing the artists who have played at my home and their expressions of enthusiasm of tone quality, perfect performance and acoustic properties of the Skinner installation.

The automatic controls have been completely satisfactory and the intricate mechanism is always ready to do its work and play beautifully your well executed rolls.

May I add that we have, at all times, received most courteous, prompt and efficient service from your organization.

Yours very truly,  
ROBERT LAW, JR.



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**ORGANISTS OF CANADA  
MEET AT LONDON, ONT.**

**JENNINGS U. S. RECITALIST**

Dr. Willan and J. W. Bearder Also Heard in Program at Well-Attended Meeting—Bearder Is Elected President.

BY H. G. LANGLOIS.

The annual convention of the Canadian College of Organists was held at London, Ont., on Aug. 30 and 31. The weather was favorable throughout and there was a good attendance at meetings and recitals. The visiting organists from Toronto, Montreal, Ottawa, St. Thomas and Hamilton, as well as other points, were royally entertained by the members of the London center.

The proceedings began with a luncheon to the council on Monday, after which the council held a business meeting. Matters affecting the welfare of the college and the election of officers were taken up. The secretary's report gave a short account of the activities of the executive committee during the year. The financial balance sheet showed a very favorable balance after deducting all expenses during the year.

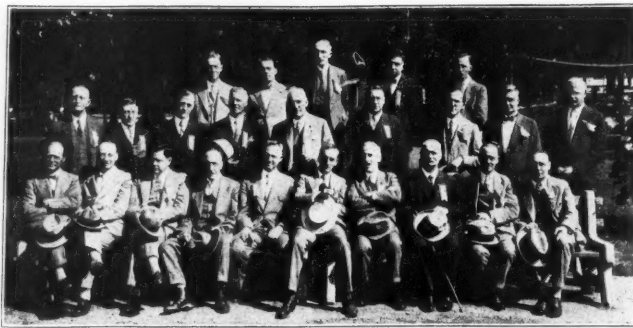
Following the business meeting the council and members were entertained with a motor drive to Springbank Park, after which a delightful garden party was given for them by Mrs. White, assisted by the ladies of the London Music Club, at her residence about six miles from London.

The event of Monday evening was a recital on the four-manual organ at St. Andrew's United Church, the recitalist being Arthur B. Jennings, Jr., of Pittsburgh, Pa. Mr. Jennings came as the official representative of the National Association of Organists. He played a varied, interesting and exacting program entirely from memory and delighted his audience with his masterly technique, phrasing and interesting registration throughout. Mr. Jennings played the following program: Overture to the Occasional Oratorio, Handel; Fantasie in C, Cesar Franck; Arabian Dance (from the Nutcracker Suite), Tchaikowsky; "Ronde Francaise," Boellmann; Chorale No. 2, in B minor, Franck; Siciliano, Henry S. Fry; "Orientale," Cui; Finale from First Symphony, Verne.

At 9 a. m. on Tuesday the council again met and prepared certain amendments to the by-laws which were ratified at the general meeting that followed. The feature of the general meeting at 11 a. m., after the report of the council meeting was read and amendments ratified, was a lecture by T. J. Crawford, Mus. B., F. R. C. O., on "A Method of Mental Musicianship as Applied to the Art of Improvisation." Mr. Crawford accompanied his lecture with blackboard illustrations of the relationship of chords and keys and examples of modulations and key relationships at the piano. His interesting lecture was followed with great attention and regret was expressed that the limited time allowed did not permit him to develop his ideas more fully. It was suggested that at future general meetings there should be more time for papers of this nature. The reports of local centers were also read at this meeting. Encouraging reports were read by the secretaries of local centers, Toronto, London, Winnipeg, Hamilton, St. Thomas, Montreal and Ottawa, dealing with the activities of these centers during the season.

In the afternoon the members made an inspection of the new Casavant three-manual organ in the Catholic Cathedral, of which Dr. Balogh is organist. Later in the afternoon a recital was given at Wesley United Church by J. W. Bearder, Mus. B., F. R. C. O., and Dr. Healey Willan, F. R. C. O. Mr. Bearder played: Sonata No. 9 in C minor, Op. 183, Merkel; "Chant de Noel" (Koleda), Surzynski; "Moto Perpetuo," Johnson; Caprice, Kinder; Toccata and Fugue in D minor (Dorian), Bach. Dr. Willan played: Overture, "Richard the First," Handel; Chorale Prelude on "Puer Nobis Nascitur," Willan;

**COUNCIL OF THE CANADIAN COLLEGE OF ORGANISTS.**



Rhapsody, Howells; Adagio from Sonata in A minor, Renzi; Finale in E, Bossi.

The convention concluded with an excursion to Port Stanley, on Lake Erie, and the annual dinner was held at the Port Stanley restaurant.

London center is to be congratulated on the success of the convention, which certainly ranks as one of the best the college has ever held. The 1927 convention will be held in Toronto.

The following officers and members of the council were elected by ballot for the season 1926-7:

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

President—J. W. Bearder, Mus. B., F.R.C.O.

Vice Presidents—A. H. Egerton, Mus. B., F.R.C.O.; H. A. Fricker, Mus. D., F.R.C.O., and G. H. Brewer, F.A.G.O.

Registrar—C. E. Wheeler, F.C.C.O.

Secretary-Treasurer—H. G. Langlois, Mus. B.

Council—Healy Willan, Mus. D.; C. E. Wheeler, Mus. B.; E. A. MacMillan, Mus. D., F.R.C.O.; T. J. Crawford, Mus. B., F.R.C.O.; H. Sanders, Mus. D.; Harvey Robb; Hugh Ross, Mus. B., F.R.C.O.; R. Tattersall; Cyril Moss, F.C.C.O.; Otto James, A.R.C.O.; J. E. T. Martin; A. G. Merriman, A.R.C.O.; C. V. Frayne; A. E. Whitehead, Mus. D., and W. H. Hewlett, Mus. B.

The secretary's report contained the following:

"Another year has gone since I had the pleasure of presenting my secretarial report in Toronto. All of you who were present will remember what a fine convention it was and with what interest both recitals and meetings were attended. The principal work so far as the council was concerned was that of getting the constitution into better shape and making certain changes regarding choosing of officers in accordance with the general resolutions passed at the Ottawa convention of 1924.

"I will leave the Toronto secretary to speak of the general and social side of the 1925 convention, but wish to draw your attention to the cordial relations established last year between the Canadian College of Organists and the N. A. O. of the U. S. A. Mr. Kraft, one of the outstanding organists, gave a complete recital and brought us the greetings of our fellow organists across the line. This year the cordial relations will be continued, and as you know the N. A. O. sent to us another distinguished recitalist, A. B. Jennings, Jr., of Pittsburgh. The N. A. O. convention being at the same time in Philadelphia, we are to be represented by Harvey Robb.

"The work of the executive committee during the past year has been general in scope, but has been most particularly concerned with the publishing of the Bulletin, of which two numbers have appeared. The editorial committee has passed approval on the matter to be published, but I feel that the thanks of all are particularly due to Dr. W. K. Vincent, who has acted as editor and has spared neither time nor trouble in arranging and editing the matter sent in by contributors from local centers."

**Christian with Detroit Orchestra.**

Palmer Christian, who is in great demand as organ soloist with noted symphony orchestras, will play with Gabrilowitsch's famous orchestra in Detroit Dec. 9 and 10. His choice is the Eric De Lamarer organ-orchestra Concerto in E major, a work which

Mr. Christian has made peculiarly his own. Palmer Christian has appeared with the Chicago, Detroit, Rochester, New York Symphony, New York Philharmonic, Cincinnati and Philadelphia orchestras. His season will open in September with recitals at Wheeling, W. Va.; Jackson, Mich.; Akron, Ohio; Cedar Rapids, Iowa, and other cities. His regular series of recitals at the music school of the University of Michigan will begin shortly after the opening of college. Mr. Christian will appear again in New York and Philadelphia during the season in association with the Rodman Wanamaker collection of rare Italian violins.

**Lutkins Opens Chicago Branch.**

T. L. Lutkins, Inc., the New York importer and manufacturer of leather for use in organs, announces the opening of a Chicago branch at 179 North Wells street late in September. This branch will enable the Lutkins house, which is known to organ builders throughout the country, to take better care of its western and central western trade. The head of the Chicago office will be Bernard Werner, who has been with the organization in New York, and his associates also will come from New York.

**Willard I. Nevins in Recitals.**

Willard Irving Nevins began his fall recital season by playing the opening recital on the three-manual Möller organ just installed in the First Presbyterian Church of Honesdale, Pa., on Monday evening, Sept. 20. Early in October he will play the dedicatory recital on the three-manual Midmer-Losh organ in St. Pancras' Roman Catholic Church, Glendale, L. I. Oct. 18 Mr. Nevins will play a recital in the high school of Passaic, N. J. At that time he will be assisted by the quartet of the First Presbyterian Church of New York City.

**YEAR'S PROGRAM MADE  
BY HARRISBURG BODY**

**CITY'S ORGANISTS ACTIVE**

Local Association in Pennsylvania Capital Arranges for Interesting Series of Recitals and Social Meetings.

At the season's first meeting of the executive committee of the Harrisburg Association of Organists, held Sept. 14 at the home of the president, Miss Violette E. Cassel, William E. Bretz, chairman of the program committee, told of events planned for the fall and winter.

Oct. 11 Reginald L. McAll of New York, recently elected president of the National Association of Organists, will give a talk on the work of the association and an endeavor will be made to enroll the Harrisburg organization as a chapter of the N. A. O. This lecture will be held in the parish-house of St. Stephen's Episcopal Church, and will be followed by a social meeting.

Nov. 1 a recital will be given by the members of the association at St. John's Lutheran Church, Steelton, with W. R. Stonesifer in charge.

Dec. 6 a social meeting will be held in the Camp Curtin Memorial Methodist Church. The Rev. George H. Ketterer will give a short address on "Church Music."

The January meeting will be held at the Pine Street Presbyterian Church and will be marked by a recital by Alexander McCurdy, Jr., organist of the Church of the Redeemer, Morristown, N. J.

Earl W. Echternacht, head of the music department of Irving College, will be the piano soloist at the piano and organ recital to be given in Grace Methodist Church in February, the date to be announced later. The organ parts will be played by members of the association.

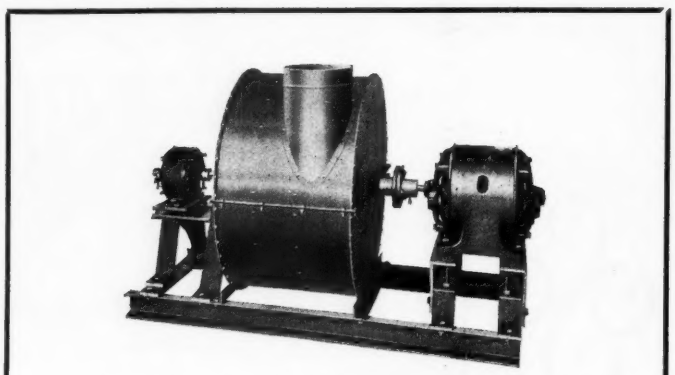
Mrs. John Henry will be in charge of the March program in the Fifth Street Methodist Church. J. O. Funkhouser of the Möller Organ Company will speak on "Organ Construction."

In April the members' recital will be given in the Pine Street Presbyterian Church.

The convention of the state association of organists will be held at Harrisburg in May, with the local chapter as host.

**To Sell Kimballs in New Orleans.**

Henri Wehrmann, who for years has been a leader in musical activities in and around New Orleans, has become associated with the Junius Hart Piano Company of New Orleans, Louisiana distributors of the W. W. Kimball Company of Chicago, to take charge of their organ department.



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**NEW FRENCH ORGANIST  
COMING FOR RECITALS**

**LANQUETUIT TO BE HEARD**

**Remarkable Young Genius Will Make  
American Debut at Wanamaker  
Auditoriums in New York  
and Philadelphia.**

In addition to the coming visit of Louis Vierne, titular organist of Notre Dame, the Wanamaker Auditorium concert direction announces that arrangements have been made to introduce another of France's geniuses in the organ field in a series of recitals on the Philadelphia and New York Wanamaker organs in October and November. Hitherto almost unknown except among a select coterie of musicians, the musical gifts of Marcel Lanquetuit as a virtuoso player of the



MARCEL LANQUETUIT.

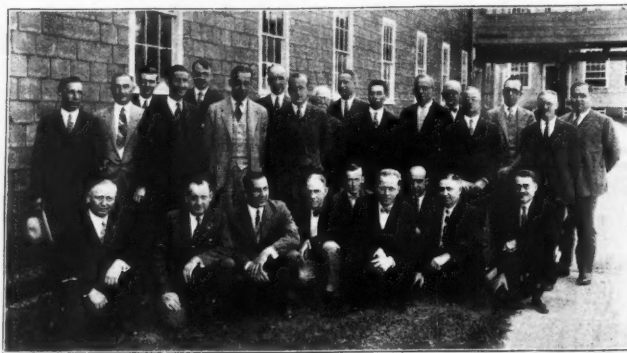
highest type, as a composer of distinction and as a genius in the art of improvisation resulted in his discovery and presentation under Wanamaker auspices.

M. Lanquetuit is 30 years old, a native of Rouen and member of a family long identified with music in that city. At the age of 9 he began his musical career as a choir boy in his father's choir at St. Godard's Church. He became a pupil of Dupre, studying with him for ten years. He was then presented to Gigout at the Paris Conservatory, and accepted in the Gigout organ class, and less than nine months later won the first organ prize at the Conservatory by unanimous vote of the judges, an honor which entitled him to the Guilman prize, founded ten years earlier. After five years' service in the French army during the war, Lanquetuit returned to Rouen and assumed the post of organist of the grand organ at St. Godard, in the same church where he had started his career as a boy. Through an increasing number of recitals in different cities, interest in Lanquetuit's gifts grew. It is said that he has improvised since 11 years old in every musical form, extemporizing canons, fugues and finally complete symphonies with the greatest ease.

Lanquetuit will make his American debut in the Wanamaker Auditorium early in October and will then play a series of recitals in Philadelphia and New York on the Wanamaker organs. He will be assisted in some of these programs by Marcel Hubert, a brilliant 19-year-old French 'cellist, first prize Conservatory, acclaimed as an artist of rare power by the European press. Both young artists will appear as soloists with the unusual chamber orchestra recently formed by Rodman Wanamaker with his collection of rare Italian violins, violas, cellos and basses.

**Wangerin Organ at Johnstown, Pa.**  
Charles A. H. Pearson, organist and director at the Second United Presbyterian Church and at Temple Rodef Shalom, Pittsburgh, gave the opening recital Sept. 6 on a two-man-

**ESTEY COMPANY'S SALES STAFF MEETS AT FACTORY.**



On Sept. 8 and 9 the sales staff of the Estey Organ Company held a convention at the Brattleboro, Vt., factory. The pleasant and satisfied faces of these men, according to reports, are due to the record-breaking twelve months just completed. Those in the picture are: Standing, left to right, H. H. Allen, F. W. Hall, R. L. Douglas, J.

E. Scheirer, R. E. Staples, J. P. Estey, Colonel J. G. Estey, Joseph G. Estey, L. W. Hawley, C. C. White, H. E. Kitchen, W. A. Vossler, W. H. Boyle, C. E. Briggs, E. L. Mehaffey, F. C. Duncklee and H. L. Godshalk. Kneeling, left to right, are J. W. Morrison, F. N. Hale, D. E. Dube, M. Austin, E. H. Duncklee, H. L. Pratt, G. S. Boyer, C. N. Moran and A. J. Bowers.

ual organ built by the Wangerin Organ Company of Milwaukee for the Homestead Avenue United Brethren Church, Johnstown, Pa. The instrument has twenty-two speaking stops, a set of chimes and an enclosed tuba, playable from both manuals. The specification was prepared by H. C. Fletcher, Wangerin representative in Pittsburgh. The entire organ except the great and pedal open diapasons is enclosed in expression chambers. Mr. Pearson's program included these selections: Toccata and Fugue in D minor, Bach; "The Angelus," Bonnet; French Rondo, Boellmann; "Evening Bells and Cradle Song," Macfarlane; Concerto No. 10 in D minor, Handel; Gavotte from "Circe," Beaulieu and Salmon; "Carillon," Vierne; Berceuse in G, Kinder; Concert Variations, Bonnet; Andantino in D flat, Lemare; Finale from Seventh Symphony, Widor.

**Opens Hillgreen-Lane Three-Manual.**

A three-manual built by Hillgreen, Lane & Co. for St. Stephen's Reformed Church at Perkasee, Pa., was dedicated Sept. 12. Russell S. Kramer, organist and choir director of the church, was chairman of the committee making the purchase of the instrument. Henry F. Seibert of New York played at the morning and evening services of dedication day and also gave a recital in the afternoon, the program of which was as follows: First Movement of Sonata Cronatica, Yon; "Ave Maria," Schubert; "The Pygmies" ("Tanglewood Tales"), Stoughton; "At Evening," Kinder; Caprice, Sturges; Largo, Handel; Paraphrase on "Pleyel's Hymn," Burnap; "March of the Priests," Mendelssohn; "To the Evening Star" ("Tannhäuser"), Wagner; "The Music Box," Liadoff-Heinroth; Toccata and Fugue in D minor, Bach; Familiar Hymns; "Marche Champetre," Boex; Concert Piece for Pedals, Yon.

An indication of the interest in and demand for the work being done by the National Bureau for the Advancement of Music is found in the fact that during July, August and the first half of September forty-seven orders were received for its book, "The Utilization of Music in Prisons and Mental Hospitals," from hospitals, medical schools, college libraries and physicians. This book was written by Willem van de Wall, field director of the committee for the study of music in institutions, of which C. M. Tremaine, director of the bureau, is one of the organizers, and which has promoted Mr. van de Wall's researches in the use of music as a factor in the treatment of mental cases and the rehabilitation of the delinquent.

Clarence E. Heckler has accepted the post of organist at Christ Lutheran Church, Harrisburg, Pa., where he will have a large three-manual Austin organ. Mr. Heckler was formerly at the First United Brethren Church.

**Carl F. Mueller's Activities.**

Two interesting announcements concerning Carl F. Mueller, the Milwaukee organist, have been published within the last few weeks. One is in the folder of the Grand Avenue Congregational Church and makes known that the church has renewed Mr. Mueller's contract for three years, a tribute to the esteem in which he and his work are held by the congregation. Incidentally the contract provides for an increase in salary. The other announcement concerning Mr. Mueller is by Edmund Gram, Inc., the prominent Milwaukee piano house, which makes it known that Mr. Mueller has been made the head of its new organ department. He will represent the Welte and Hall organs, and he has already closed several good organ contracts for that house.

Dr. Alle D. Zuidema, of the faculty of the Detroit Conservatory of Music and organist of the Jefferson Avenue Presbyterian Church, has returned, with his family, from Lunga Pausa cottage, on the shore of Macatawa Bay, where his vacation season was spent. In addition to his Sunday vesper recitals on the large four-manual Skinner organ over which he presides, he is active in teaching a large class in piano and the theoretical branches of the conservatory, and has recently been called upon in an advisory capacity in regard to several new organ installations.

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for Church Choirs**

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FIRST CONGREGATIONAL CHURCH  
SIDNEY, NEW YORK

April 6, 1926.

Beman Organ Company,  
Binghamton, N. Y.

Gentlemen:

The organ installed by Mr. Frank Beman in the First Congregational Church in January, 1895, at Sidney, New York, gives perfect satisfaction in every respect. We, after thirty-one years of use, can say that it is one of the best two manual organs both in tone and workmanship today in the Susquehanna Valley. It certainly was built to give satisfaction in every way.

Many are the words of praise from people who spend the Sunday in our city. At a recital or concert there are always inquiries as to who built the beautiful toned organ. All organists who have had the privilege of playing on it speak of it in the highest praise. At present the indications are that the organ is good for fifty years yet.

With our best wishes to the Beman Organ Company, we are

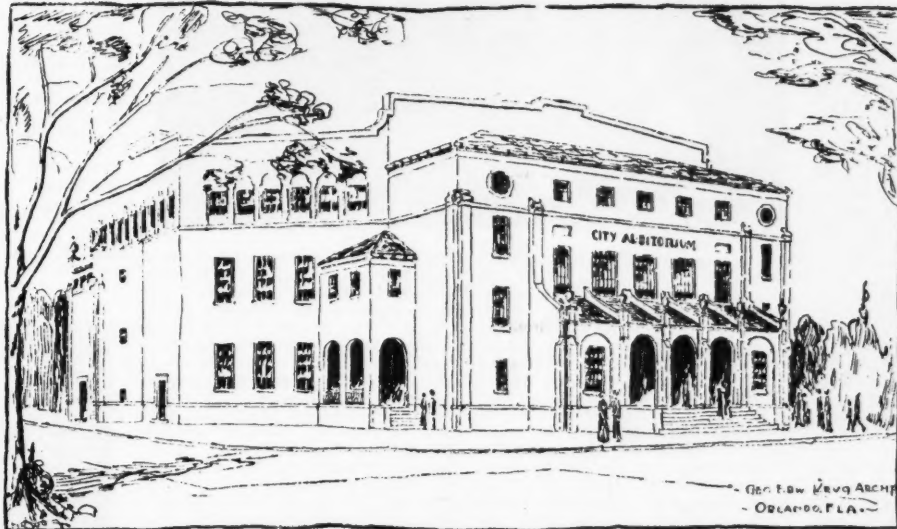
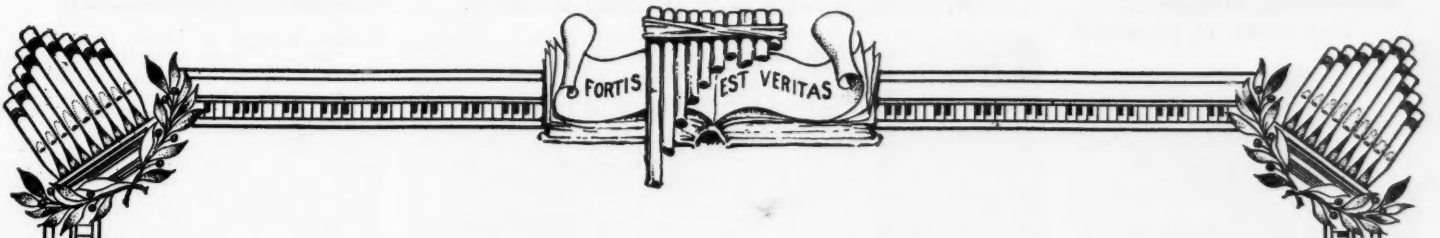
As ever yours,  
(Signed) A. L. Pindar,  
Organist.

The letter reproduced on the left is typical of opinions often expressed upon installations made by this company

**Beman Organs**  
BUILT BY ARTISTS AND ARTISANS SINCE 1884

**BEMAN ORGAN COMPANY BINGHAMTON, N. Y.**





Courtesy of Reporter-Star, Orlando, Fla.

*The First*  
**MUNICIPAL ORGAN**  
*to be installed in*  
**FLORIDA**  
*has been purchased by*  
**The City of Orlando**  
*from the*  
**ESTEY ORGAN COMPANY**  
BRATTLEBORO  
VERMONT

**MUNICIPAL ORGAN IS THE FIRST IN FLORIDA**

**INSTRUMENT FOR ORLANDO**

**Estey Company to Place Four-Manual of 100 Stops in the City Auditorium—Specification by Herman F. Siewert.**

Orlando is to have the first municipally-owned organ in Florida. The contract for a four-manual with a floating string section for the city auditorium has been placed with the Estey Organ Company of Brattleboro, Vt., through its Florida representative, F. W. C. Hayes.

Mayor Autrey, with typical Florida progressiveness, in announcing the purchase of the instrument emphasized the value of the organ to the city in future years because of the possibilities of broadcasting which have already been arranged for station WDBO to handle.

The Orlando Auditorium seats 3,300 people and good use will be made of the organ and building, it being planned to engage a municipal organist to give Sunday afternoon concerts during the winter and possibly another recital in the middle of the week. In addition the city plans to bring the "world's best organists" to Orlando for recitals.

The specification in its final form is the work of Herman F. Siewert, a well-known Orlando organist, who, after the contract was awarded, made a special trip North to try out the schemes on a number of the larger Estseys.

This will be the third Estey organ in Orlando, the new First Church of Christ, Scientist, and the new residence of George F. Freymark containing the other two. The luminous stop console will be furnished.

Following are the specifications:

**GREAT ORGAN.**

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Gross Flöte, 8 ft., 73 pipes.
5. Harmonic Flute, 8 ft., 73 pipes.
6. Gemshorn, 8 ft., 73 pipes.
7. Gemshorn Celeste, 8 ft., 73 pipes.
8. Mixture (12th, 15th, 17th, 19th), 4 rks., 244 pipes.
9. Octave (12th, 15th, 17th, 19th), 4 ft., 73 notes.
10. Wald Flöte, 4 ft., 73 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Trombone (voiced on heavy wind), 16 ft., 97 pipes.
13. Tromba (from No. 12), 8 ft., 73 notes.
14. Trombette (from No. 12), 4 ft., 73 notes.
15. Cathedral Chimes (Deagan Class A), 25 notes.

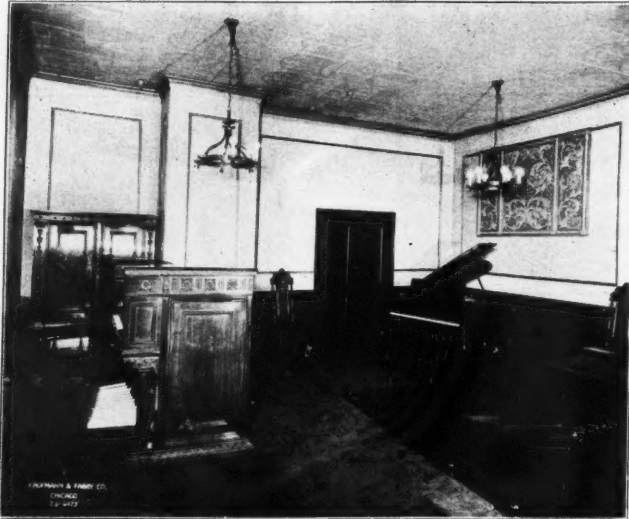
**SWELL ORGAN.**

16. Lieblich Gedeckt, 16 ft., 97 pipes.
17. Viol d'Orchestra (keen quality), 8 ft., 73 pipes.
18. Viol Celeste, 2 rks. (one sharp, one flat), 8 ft., 146 pipes.
19. Sallcional, 8 ft., 73 pipes.
20. Vox Celeste, 8 ft., 73 pipes.
21. Diapason, 8 ft., 73 pipes.
22. Tibia Plena, 8 ft., 73 pipes.
23. Gedeckt (from No. 16), 8 ft., 73 notes.
24. Flauto Traverso, 4 ft., 73 pipes.
25. Flute d'Amour (from No. 16), 4 ft., 73 notes.
26. Twelfth (from No. 16), 2 2/3 ft., 61 notes.
27. Piccolo (from No. 16), 2 ft., 61 notes.
28. Tierce (from No. 16), 1 3/5 ft., 61 notes.
29. Contra Posaune (10-inch wind), 16 ft., 73 pipes.
30. English Horn, 8 ft., 73 pipes.
31. Corneopean (10-inch wind), 8 ft., 73 pipes.
32. Vox Humana, 8 ft., 73 pipes.
33. Clarion (10-inch wind), 4 ft., 73 pipes.
34. Harp (Estey Patent), 49 bars.

**CHOIR ORGAN.**

35. Contra Viol, 16 ft., 97 pipes.
36. English Diapason, 8 ft., 73 pipes.
37. Clarabella, 8 ft., 73 pipes.
38. Unda Maris (tuned sharp to No. 37), 8 ft., 61 pipes.
39. Quintadena, 8 ft., 73 pipes.
40. Viola (from No. 35), 8 ft., 73 notes.
41. Dulciana, 8 ft., 73 pipes.
42. Vox Angelica (tuned sharp to No. 41), 8 ft., 73 pipes.
43. Violina (from No. 35), 4 ft., 73 notes.
44. Fern Flöte, 4 ft., 73 pipes.
45. Violette (from No. 35), 2 ft., 61 notes.
46. French Horn, 8 ft., 73 pipes.

**NEW STUDIO GLORIFIES ORGAN AMID BUSINESS.**



Hidden away in a quiet spot in the center of the business district of Chicago is an organ nook which is pictured above. It is the studio recently created as a part of the equipment of the organ department of the W. W. Kimball Company, in the seventeenth-story Kimball office building. Here, in the world of commerce, but not of it, on the second floor of the skyscraper, organists may be found from day to day enjoying either the residence organ or the theater organ which occupy the studio. The residence organ, with its artistic console, has proved a magnet for local and visiting organists, due in part to the fact that it represents the latest phase in organ construction. Of additional interest to the organist is the fact that this is a recording instrument. Among those who have recorded their playing are Charles M. Courboin, Alfred Hol-

lins, Hugh Porter, Stanley Martin, Herbert Hyde, Mrs. Ann Pearson Maryott, William H. Barnes, Allen W. Bogen and Edward Benedict. There is already a good library of rolls by these organists and others will be added rapidly to the list. The organ and the studio also attract those seeking organ installations in their homes.

On entering the studio one sees only the console. The tone seems to pervade the studio, but really speaks through ornamental grilles at one side, the recording machine being in another part of the building. There is built into the studio a cabinet for rolls to correspond with the console. In the illustration the south part of the room is shown. At the opposite end of the room is the console of the theater type, which is used for broadcasting as well as to show some of the phases of theater organ design.

47. Clarinet, 8 ft., 73 pipes.
48. Nazard (from No. 35), 2 2/3 ft., 61 notes.
49. Harp, 8 ft., 61 bars.
50. Harp, 4 ft., 49 bars.
51. Tierce (from No. 35), 1 3/5 ft., 61 notes.

**Second Touch on Choir Manual:**

52. Trombone (from Great), 16 ft.
53. Tuba Horn (from Great), 8 ft.
54. Stentorphone (from Solo), 8 ft.
55. Orchestral Oboe, 8 ft., 73 pipes.
56. Saxophone, 8 ft., 73 pipes.
57. Xylophone (from Solo).
58. Tibia Clausa (from Solo), 8 ft., 73 notes.
59. Cathedral Chimes (from Great).

**SOLO ORGAN.**

60. Tibia Clausa, 8 ft., 73 pipes.
61. Gross Gamba, 8 ft., 73 pipes.
62. Gross Gamba Celeste, 8 ft., 73 pipes.
63. Chimney Flute, 4 ft., 73 pipes.
64. Contra Harmonic Tuba (voiced heavy wind), 8 ft., 73 pipes.
65. Stentorphone, 8 ft., 73 pipes.
66. English Horn, 8 ft., 73 pipes.
67. Vox Humana (large size), 8 ft., 73 pipes.
68. Saxophone, 8 ft., 73 pipes.
69. Orchestral Oboe, 8 ft., 73 pipes.
70. Cathedral Chimes (from Great), 25 notes.

71. Tuba Profunda, 16 ft., 97 pipes.
72. Tuba Profunda (from Tuba Profunda 16 ft.), 8 ft., 73 notes.
73. Tuba Clarion (from Tuba Profunda 16 ft.), 4 ft., 73 notes.
74. Xylophone (single action), 37 bars.
75. Xylophone (repeating action) with resonators, 37 bars.

**FLOATING STRING ORGAN.**

76. Gamba, 8 ft., 73 pipes.
77. Gamba Celeste, 2 ranks (sharp and flat), 8 ft., 146 pipes.
78. Muted Violin, 8 ft., 73 pipes.
79. Soft String Mixture, 3 rks., 183 pipes.

**PEDAL ORGAN.**

80. Bourdon, 16 ft., 44 pipes.
81. Resultant Bass (from No. 80 and No. 82), 32 ft., 32 notes, 5 pipes.
82. Major Diapason, 16 ft., 44 pipes.
83. Second Open Diapason (from No. 1), 16 ft., 32 notes.
84. Contra Viol (from No. 35), 16 ft., 32 notes.
85. Lieblich Gedeckt (from No. 16), 16 ft., 32 notes.
86. Violone, 16 ft., 56 pipes.
87. Octave (from No. 82), 8 ft., 32 notes.
88. Viola (from No. 35), 8 ft., 32 notes.
89. Fourniture (from No. 35), 2 rks., 32 notes.

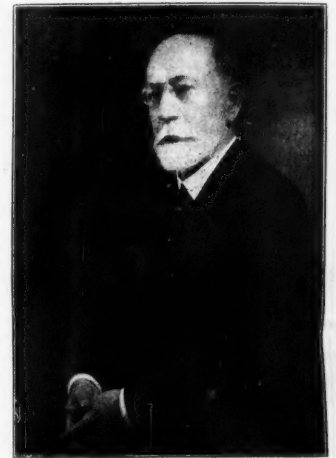
**CLARENCE A. WOODMAN DEAD**

**General Manager of Oliver Ditson Company Passes Suddenly.**

Clarence Albert Woodman, general manager of the Oliver Ditson Company, noted Boston music publishing house, died suddenly at Allston, Mass., of heart disease on the morning of Sept. 9. His passing was a shock to his business associates and all who enjoyed his acquaintance.

Mr. Woodman had risen to the high position he held in the music business through fifty-two years of active service with the house of Ditson, which he entered as a lad in 1874. He was a native of Braintree, Mass., and came on both sides of old New England stock, being a direct descendant of John Alden.

The Oliver Ditson Company was founded in 1835 by the late Oliver Ditson, who by acute vision and progressive methods built up a large and prosperous business. His death occurred in 1888 and by that time Clarence Woodman had absorbed Mr. Ditson's viewpoints and ideals. Mr. Woodman's many merits as an administrator were recognized by Charles H. Ditson, who succeeded his father, and after many rapid promotions Mr. Woodman in 1907 was made general manager of the house. He had the loyal support of every employe and each one



**CLARENCE A. WOODMAN.**

could look on Mr. Woodman as a personal friend.

Besides his widow and a daughter, Miss Flora Woodman, Mr. Woodman is survived by two sons and a brother, George M. Woodman.

Mr. and Mrs. George B. Nevin of Easton, Pa., reached New York Sept. 14 on their return from Europe. They spent three months, chiefly in England and France, and report having had a most delightful time. Through an arrangement, covered by international copyright, several of Mr. Nevin's compositions were taken over by a London firm for publication in the British Isles.

**HENRY F. SEIBERT**

Concert Organist

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*His success lies in his sheer "humanity"*

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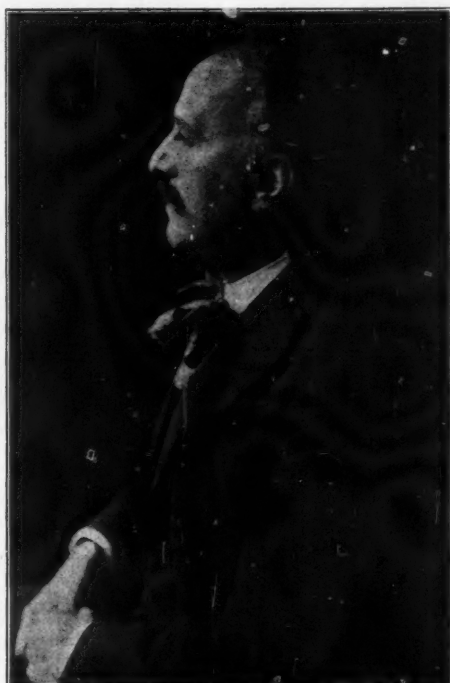
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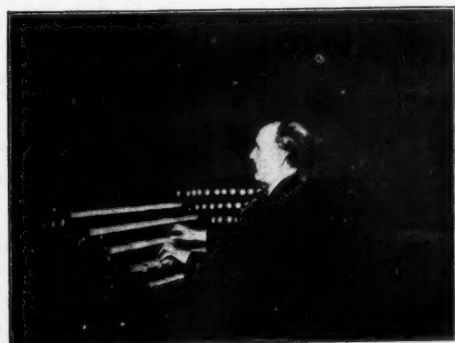
### Important Notice

*Requests for Vierne Recitals are pouring in so rapidly that the available dates in his all-too-brief tour will shortly be exhausted. In justice to all concerned we earnestly request careful examination of the itinerary below and immediate action, if interested.*

### PLAN OF TOUR

**FEBRUARY:** Debut Recitals, Wanamaker Organs in New York and Philadelphia: New England, Eastern Canada

**MARCH:** Western Canada, Pacific Coast, Middle West, Eastern Coast



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## Conservatism and Progress in Tonal Equipment of Organ

By DR. CASPAR P. KOCH

Paper winning the first prize offered by The Diapason for the best essay on a subject concerned with organ construction to be read at the annual convention of the National Association of Organists

A comprehensive history of the organ, embracing the evolution of its mechanical and tonal forces, remains as yet to be written. True, there are scattered treatises on the construction of its mechanical and tonal parts, from the days of Heron of Alexandria down to the present time, but they are more or less fragmentary and in many instances contradictory and puzzling to the modern student. Much, however, is to be learned from the documents that have come down to us, still more from the living products of the organ builders of the past, many examples of which have been preserved to us.

The service of the organ's mechanism must be measured by the effectiveness with which it assists in placing its tonal forces at the disposal of the organist. The final verdict, not rendered as yet, must be based upon that test. France has adhered to the tracker-pneumatic action with its "machine Barker." England is still, generally speaking, in the tubular-pneumatic stage; Germany and America, after having passed through both stages, have, for the present at least, committed themselves to the electro-pneumatic system. The direct electric action, which eliminates the primary and chest pneumatics, has been introduced sporadically in Germany (for the first time successfully, if I mistake not, in the mammoth organ of Centennial Hall in Breslau), in Italy and in America.

Since the particular form of action has a direct bearing on wind pressures—high pressures favoring actions embodying pneumatics, and low pressures favoring direct electric action—who may say but that the ultimate, the ideal, form of action is as yet to be evolved, uniting, possibly, two, the electro-pneumatic and the direct, within one and the same instrument? No mechanical hindrance must be permitted to thwart the efforts of the modern voicer to produce the desired tone in quality or quantity, nor must it hinder the performer in manipulating all its resources.

Two distinct tendencies are to be observed in respect to the tonal equipment of the organ. The one school points to the organ of Cavallé-Coll in France, or perhaps to the Walcker organ in Germany, as the ensemble instrument par excellence, reared to its present eminence on the basis of historical development. The other rejects as antiquated and cumbersome ballast, or at best tolerates as necessary evils, the mutation and mixture families of the medieval organ, and seizes upon the products of the modern voicer's art, particularly his solo registers of utmost refinement, as a sine qua non of the new instrument. This school visualizes an assembly of solo stops and groups of string, woodwind, brass and percussion registers, that may compete with and rival the modern orchestra, as the true instrument of the future.

To understand the organ of Cavallé-Coll it is necessary to turn to the specifications of such men as the Antegnati family (fifteenth and sixteenth centuries) of Italy, of Amigo (sixteenth century) of Spain, of Praetorius (seventeenth century) and the Silbermann family (seventeenth and eighteenth centuries) of Germany, and of Dom Bedos de Celles (eighteenth century) of France. Theirs was the age of polyphony. And polyphony demands a lucid, transparent ensemble. To produce this ensemble the tonal forces were confined to families of homogeneous stops. The stops, moreover, were not voiced as individuals, but as members of a large family, and the va-

rious families were so treated as to subordinate to a small as well as full ensemble. The organ voicer's art, transmitted through generations from father to son, consisted in developing qualities that tended toward subordination, and in sacrificing every disturbing quality, no matter how pleasing in itself, which interfered with this supreme requirement, even as a stone is hewn that it may be made to take its proper position in the edifice about to be reared.

The specification of a primitive forerunner of the modern ensemble organ is found in Antegnati's treatise on organ building and playing. There is a list of twelve stops constituting the organ in the cathedral of Brescia in A. D. 1580, representing diapasons and flutes only. The former appear in 16, 8, 4, 2½, 2, 1½, 1 and ¾-foot pitch. The flutes are in 8-foot and 4-foot pitch. The author indicates in a general way how a large variety of effects are produced by combining certain stops of various pitches to the exclusion of others. It is significant to observe that the two flutes are excluded from the ensemble and that they are to be reserved for special (solo) effects only.

Here, in a nutshell, do we have the elements of the early medieval organ as well as an indication as to the method of registration on the part of the organist of the period. We know that the "colorists" of the sixteenth and seventeenth centuries were adepts in this art, especially in employing the infinite combinational possibilities involving the use of mutation stops, the nazard, tierce, larigot and septième. These, again, were present in the 32, 16, 8 and 4-foot harmonic series. The music of the period was conceived for and demands these "coloristic" effects. No ready-made products of the modern voicer's art, no matter how beautiful and characteristic they may appear in themselves, can replace them. To attempt to do so would tend to rob the organist of some of the most priceless colors of his palette.

The renaissance of the mutations now in progress is to be greeted with genuine satisfaction. Not only in organ building is the revival apparent, but composers have been attracted by the scintillating effects of these imps among organ stops, which are ever ready to transform and even transmute the tone color of all stops with which they are combined. Such compositions as, for example, Karg-Elert's "Homage to Handel" are impossible on instruments lacking a full group of mutation registers.

Mutation stops, when not of too high a pitch, were extended throughout the compass of the keyboard without a "break." When very high pitches were introduced, made necessary or desirable by the extension of the compass, it became impossible to carry these small pipes unbroken throughout the full compass. As a result the high octave as well as mutation ranks were combined on a single chest, the "harmonic breaks" were introduced, made as inconspicuous as possible by breaking one rank at a time, and the mixture as we know it resulted. Thus the line separating the mutation from the mixture is clearly drawn. The so-called "split mixture" (the term itself is a misnomer) cannot, therefore, serve the purpose of the true mixture. Modern organists, battling bravely against odds, make a practice of playing certain passages in Bach (I have in mind particularly the close of the Toccata and Fugue in D minor) an octave higher in a vain attempt to relieve these measures of the ineffable dullness which invariably results when played on organs not liberally provided with penetrating mixture ranks.

While the old positive receives credit for having enriched the organ with mutations, it was the regal which provided the organ reed. Once adopted along with diapasons and flutes the chief concern of the voicer was to make the reed family an adjunct to, not a separate entity of, the organ's tonal body. The tongues were made thin, the wind pressure remained low. As long as these conditions prevailed the "rattle" remained. As a stop it was

not of great charm when sounded alone, but combined with the existing flue tone it served its purpose as a "chorus" reed admirably.

There remained the gamba or string family. It was introduced rather late in the long history of the organ (circa 1600). The narrow scales of today were, of course, not known. But the scale was sufficiently narrow to induce a hesitancy in speech. They were consequently never drawn alone, but always in conjunction with a "helper" or "coupler," a flute or diapason.

With the family of strings a disturbing element entered into the ensemble. While the old gamba and salicional, which were of considerably wider scale than the keen viols of today, still adapted themselves to the then existing ensemble, they nevertheless manifested a decided tendency to obscure the transparency of the tonal body of the organ either in part or as a whole. Not only in compositions of the polyphonic style was this noticeable, but also, though for obvious reasons less objectionable, in works of homophonic nature, or, better, of accompanied monody.

Thus was the value of every new stop family gauged by the readiness with which it merged with the organ ensemble. An exception to this observation must, of course, be admitted in the case of certain stops of the vox humana type. They, too, however, were drawn in conjunction with a "helper," not, of course, for combinational purposes as such, but for the obvious reason that the voicer's art had not then reached a stage in which these special registers could be made acceptable when made to stand alone.

In Dom Bedos the French were fortunate in having an artist of singular acumen in his treatise on organ building, *Le Part du Facteur d'Orgue*, to this day the Vade Mecum of the French organ builder, he gathered the experiences that had ripened in the centuries which preceded him, constructed his theories into an artistic unit, and, in fact, visualized the organ as it was to be shaped by the master hand of a Cavallé-Coll. Without a Dom Bedos a Cavallé-Coll is unthinkable. In Germany Johann Gottlob Töpfer set out to translate the book of Dom Bedos. But Töpfer's "Lehrbuch der Orgelbaukunst" resolved itself into a new work, in which the Teutonic elements, as was to be expected, received their due. For the Töpfer treatise was intended and written for the German organ builder and organist. The two schools have not merged even today, despite the fact that the organ fraternity of the two nations vie with one another in the admiration and cult of one Johann Sebastian Bach.

Thus far our observations have been confined to the development of organ tone on the continent of Europe.

England, long famed for its organs, specialized on tone along lines distinct from those followed by continental builders. It is highly significant that the English organs in the period preceding the Commonwealth were devoid not only of reeds, but of mutations as well as mixtures. As a sole exception is to be mentioned the third partial, the twelfth. The renowned Winchester organ of the tenth century, possessing 400 pipes divided among forty manual keys, did not have the mixture, as has long been contended. The pipes were unison and octave sounding only. During the period of the Commonwealth the organs were destroyed, and the Restoration found the English organ world, what remained thereof, without the foothold of tradition. Continental builders (the Schmidts and Harris) were invited to re-quip the English churches with organs. "Father Smith" introduced mutations, mixtures and reeds. But what concerns us chiefly today is the fact that the famous organ builders' contest between "Father Smith" and Renatus Harris resolved itself into a contest in the voicing of such stops as the vox humana, the cromorne and similar stops designed for the purpose of "soloing." The organ as an aggregation of solo stops, within limitations, of course, was inaugurated. The ensemble instrument as such was a result, rather than a prime factor. The stop was built, voiced and tested as a separate entity. In the art of individ-

ual voicing English builders produced results which have, as such, been equaled, if not surpassed, only by our own American artists. In England, too, was inaugurated the movement for creating an organ to rival the modern orchestra in variety and flexibility of tone. While it is now doubted that the swell-box originated in England, it is nevertheless true that the English placed a higher rating on its value and cultivated it more sedulously than did any of the continental nations.

Whatever the aberrations that may have resulted from the imitation of orchestra effects, it must also be recognized that the movement has vastly enriched the modern organ with many new tonal colors of surpassing charm—colors that were not dreamed of by the builder of yesteryear. Moreover, they have come to stay, no matter what the phalanx of purists and academicians may bring to bear against them.

There is, of course, this to be remembered. Let it be granted that the perfect imitation of the instruments of the orchestra is within the range of possibility. We are witnessing results that are bordering on the uncanny, and the end is not yet. The possibility, however, of reaching any large degree of tonal effects, such as the ensemble of the orchestra provides, will ever remain beyond the powers of any single performer. Every musician knows, and it is here therefore merely alluded to, that the disposition of the orchestra instruments to the voices or parts of the score, instrumentation or orchestration so-called, varies in one particular fundamentally from that of assigning organ registers to the parts of the organ score—"registering" or "registration," in other words. Two hands and two feet, no matter what the console equipment of the organ, no matter what the technical equipment of the organist, can never hope to reproduce tonally an orchestra score on the organ. This aside from the purely esthetic question involved.

With this clearly in our mind another vital question, which has been causing confusion, is answered. In the orchestra, no matter how individually the various instruments are voiced and developed tonally, a buoyant, lucid ensemble is always safe-guarded by the vast possibilities offered in the art of instrumentation. The score of the string section is not a doubling of the wood-wind section, nor does the latter double the score parts assigned to the brass. When it has been done (orchestration, too, has had its periods of experimentation and evolution) the resulting ensemble has been dull, thick and dreary.

That, too, is the disappointing feature when the numerous solo stops of the modern organ are united in ensemble. It is dull, muddy, opaque, colorless. No set or family of stops contributes a greater share to this melee than do the keenly voiced strings and celestes. When playing four-part harmony with our full organ every stop drawn is made to speak on these self-same four parts. There are as many, or nearly as many, duplications of these score parts as there are stops speaking—a condition inconceivable in an orchestra score. The fact, therefore, that a number of beautifully voiced organ registers disappoint when massed into the same score cannot be set aside by the fact, equally true, that a number of finely voiced orchestra instruments may produce a splendid ensemble.

The high-pressure reed needs be but briefly alluded to. Thick tongues and, consequently, high pressures are needed to produce a smooth, solid, sonorous tone. Here we have at once its virtue and its fault. When a French organ builder heard a typical high-pressure tuba of American manufacture he rejected it for the reason that it would fail to blend with his flue work. It has a tendency to usurp, to stand, not only apart from, but above its surroundings. That, from the standpoint of the voicer of the traditional school, is fatal. To us it will merely indicate its position in the stop appointment of our organ. While the low-pressure reed, with its flare and rattle, needs be retained for the ensemble, the high-pressure solo reed will be welcomed by the modern organist



to serve for passages which are, by their very nature, to stand apart from the rest of the tonal body.

The objection to our register crescendo voiced by many organists is also based, in the main, upon tonal grounds. In combining registers with one another the organist has in mind three attributes of tone—pitch, color, intensity. Our tonal crescendo, however, concerns itself with merely one of these, namely intensity, building up the ensemble from the softest to the loudest. Color, quality of tone and pitch are disregarded, though to the interpreter they may be of greater importance than intensity. The dulcianas, the flutes of all types, the strings, the reeds are all brought together, one upon the other in one grand melee, without scruple or mercy, to get along as well as they may.

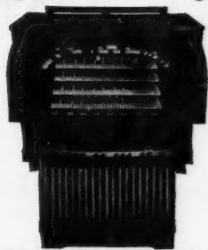
Opposed to this English, German and American contrivance stands the old European vent system, still in vogue in France today. It has an advantage in that the tone is built up in family groups, determined by the performer, with a resulting satisfying mass tone.

But the register crescendo has also come to stay, subject, undoubtedly, to a finer artistic function than is now assigned to it. It, too, can be regulated not only to produce an upbuilding of tone in the order followed in the organs provided with the vent system, but to permit of accomplishing this result in a smoother way. It, too, can be made adjustable, so that the order of succession may be determined by the performer, instead of being immutably fixed by the builder, or even, as is frequently done, by the erector. Malpractice has brought it into disrepute among organists of discrimination.

The purpose of this paper is to call to mind the double nature, tonally considered, of the organ. From what has gone before it should not be difficult to draw definite conclusions. Historically and artistically the organ is not necessarily an ensemble instrument nor necessarily a "soloing" instrument. The individual voice of the solo stop is here to remain. The harmonic corroborating stops have come, have gone, and are again appearing. The attempt, however, to provide the modern organ with all these heterogeneous tonal elements, hoping to make them blend into one harmonious whole, is bound to prove fatal. The laws of sound are immutable. We cannot alter them. But we can learn to understand them and properly to apply them.

The solution may be found by incorporating two separate tonal entities, each to stand apart—one the old ensemble organ, built about an artistic unit with its sparkling mutations, mixtures and chorus reeds, and, the other, a judicious collection of registers provided with all the tonal charm the modern voicer can give them. But the builder and the organist must keep them apart. That is the problem before us, a problem simple enough of solution once the importance of the problem and the feasibility of its solution are realized.

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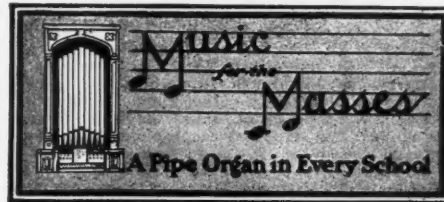
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Chicago Daily News, July 28, 1926—Clarence Eddy's career is a record of successful striving and an achieved goal. When a little boy in Greenfield, Mass., it is told, he sold cigarettes made out of sweet-fern, pop-corn balls and "pink lemonade," so 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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**STRIKE OF ORGANISTS  
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**MUSICIANS WIN INCREASE**

**Walkout Ends with Agreement by Which Pay Is Raised \$4.50 a Week for Two Years, with Further Advance Thereafter.**

After nearly a week of idleness caused by the calling of a strike early in September, the 3,000 moving-picture theater musicians of Chicago, including the organists, went back to work Sept. 10. That morning at 3:16 o'clock an agreement was reached between the theater managers and the musicians' union bringing the walkout to an end. The agreement provides for an increase of pay of \$4.50 a week for two years, with an additional increase of \$3 a week for the third year.

Up to the moment of settlement one question remained in controversy—that of the signing of a one, two or three-year contract between the exhibitors and the union under the new scale of wages. Representatives of the exhibitors and the union had reached an agreement to submit the other question that held up peace arbitration. This was whether certain houses, of which there are said to be twenty-nine, were to be allowed to cut their orchestras from four pieces to an organist or pianist if they desired. Dr. Karl A. Meyer, chief of staff of the Cook County Hospital, was agreed upon as the chief arbiter of this question. On the board of arbitration with the physician will be two representatives of the union and two of the exhibitors.

Former Judge George F. Barrett was chief spokesman for the showmen and James Petrillo, president of the Chicago Musicians' Union, represented the strikers. The exhibitors held out to the last for a two or three-year contract under the new scale of pay, while the union representatives wanted either a one-year contract or a provi-

sion for more wages at the end of one year.

**Cotsworths' Golden Wedding.**

The golden wedding anniversary of Mr. and Mrs. Albert Cotsworth of Chicago was celebrated by them with their five children and their grandchildren at their summer home in Buena Vista Park, Fontana, Wis., on the shores of Lake Geneva, Sept. 12. A cordial testimonial on parchment, handsomely engraved and framed, was presented to Mr. and Mrs. Cotsworth by the summer colony. An interesting aftermath of the celebration is a "sentimental journey" by Mr. and Mrs. Cotsworth in the private car of their son, Albert Cotsworth, Jr., general passenger agent of the Burlington Railroad, to Louisiana, Mo., where the couple met and were married, and thence to Burlington, Iowa, where they established their home half a century ago and where Mr. Cotsworth won his first fame as a church organist. Later they will attend the Sesquicentennial at Philadelphia, the home of another son.

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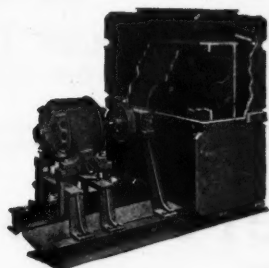


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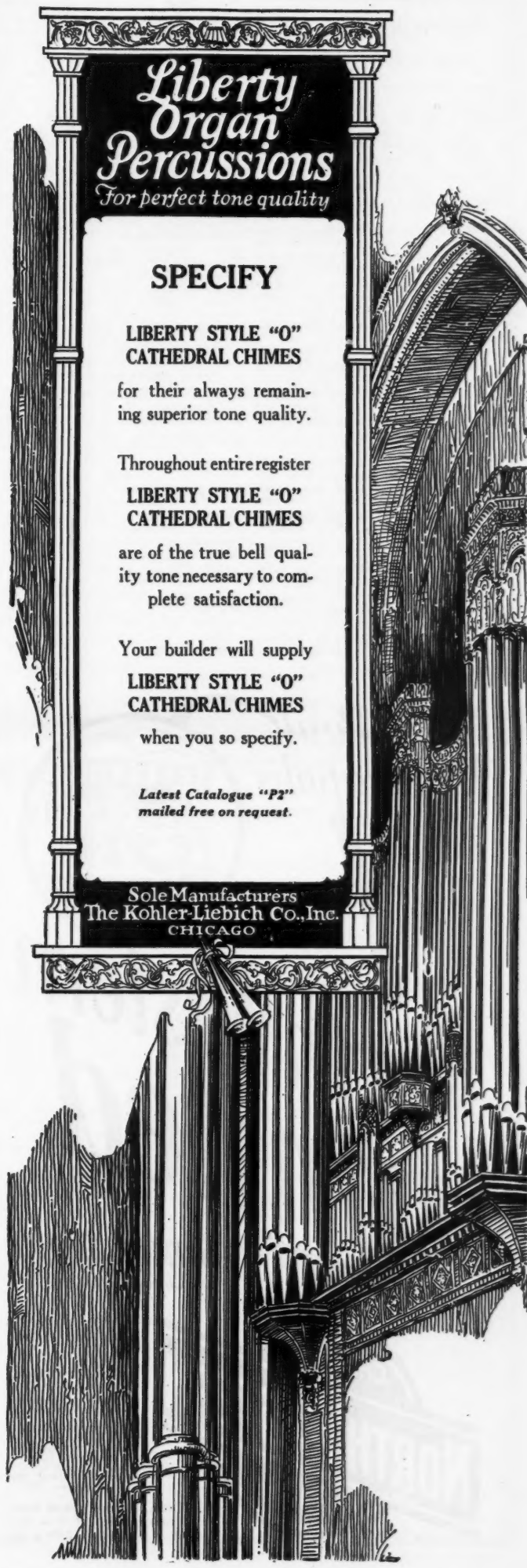
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**Pittsburgh News Items**

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Sept. 21.—Two effective Tellers-Kent organs have been installed this summer, a two-manual in the Pennsylvania College for Women and a three-manual, with choir located above and to the left of the sanctuary, in St. Peter's Catholic Church (Italian).

Beginning the last Sunday in June and concluding the first Sunday in September, twenty-six churches in the Bellefield, Oakland, Shadyside and Squirrel Hill districts united in evening services at Carnegie Music Hall. The music was under the direction of Earl Mitchell of the Shadyside Presbyterian Church.

The impressive new edifice of the German Evangelical Protestant Church, in the downtown district, is near completion, and a four-manual Möller organ is to be installed. H. Breitenbach is organist.

Father Raymond of St. Vincent's Arch-abbey, near Latrobe, will address the Musicians' Club this month on Gregorian Chant. He has recently studied this subject in the most important centers of research in Europe, including Solesmes.

John Groth, who received his master of arts degree from Carnegie Institute of Technology this year, is beginning his work as organist and choirmaster of Mercersburg Academy Chapel, where a four-manual Skinner organ has just been completed.

**Plays New Fairclough Composition.**

Hugo Goodwin, municipal organist, St. Paul, Minn., at his regular Sunday afternoon recital in the Auditorium Sept. 5 played for the first time a new composition dedicated to him by George H. Fairclough, which is named "Song of Happiness," and which was received with much approbation by the large audience present. Mr. Goodwin repeated it by request at the following Wednesday noon recital. He has also played several new transcriptions for the organ by Mr. Fairclough at recent recitals. The program on Sept. 5 was as follows: Prelude in C minor, Mendelssohn; Adagio Pathétique, Godard-Fairclough; "On Wings of Song," Mendelssohn-Fairclough; First Movement of Unfinished Symphony, Schubert-Fairclough; "Dreams" (Sonata 7), Guilman; "Song of Happiness" (MSS), Fairclough; "Salve Regina" (Symphony 2), Widor; Andante from String Quartet, Debussy; Allegro (Symphony 1), Maquaire.

**Gives All-American Program.**

Dr. George Henry Day, F. A. G. O., of Rochester, N. Y., gave an all-American program at the Philadelphia Sesquicentennial Aug. 17, featuring the "Pilgrim Suite" of M. Austin Dunn. All the selections were by native-born Americans and the complete program was as follows: Joyous March, Lawrence; Cantilene, Day; Pilgrim Suite, Dunn; Meditation, Banks; "Praeludium" (MSS.), Day; Springtime Sketch, Beebe; "The Seraph's Strain," Frysiner; "Song of Thanksgiving," Demarest. Dr. Day is looking forward to a busy season of musical services at Christ Church, Rochester, and expects to give his new cantata, "Dies Irae," a hearing in December. This cantata is now on the press.

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**A**RTHUR HAMMERSTEIN has bought for his new Temple of Music at Broadway and 53rd Street a Welte Philharmonic Reproducing Organ, the first large concert organ in a legitimate theatre. Though the house will not be finished until September, 1927, Mr. Hammerstein and his musical director, Herbert Stothart, had made their choice and acted upon it before signing the building contracts.

No expense will be spared to make this theatre, a memorial to the late Oscar Hammerstein, father of its builder, the finest and most artistic playhouse in New York. Its architecture is Gothic of the period of Francis I., even to beautiful stained glass windows that will occupy the space customarily given over to boxes. A bronze statue of the famous operatic impresario will stand in the foyer.

The three organ chambers are under the front of the stage, the only practicable location for an organ that is ever used with an orchestra, whether considered from the viewpoint of blended ensemble, of uniform pitch or of attack and release. The position chosen is equally advantageous for the organ as a solo instrument, in that it gives the organist better control of his medium through hearing the tone without time lag, and that the tone is heard in all parts of the house in the same intensity, as is true of the orchestra, similarly placed.

The main three manual console is in the orchestra pit near the conductor's stand. Means are also provided through the patented Multi-Control for giving an entire organ concert program by re-performing the work of the world's greatest organists as recorded by them on the Welte organ.

This organ departs from the typical "movie" organ scheme, in that delicacy and beauty are the *sine qua non*, and adequate volume is incidental to adequate variety. It exemplifies the belief of its builders that the public ear is not altogether closed to appreciation of musical tone in the theatre; and, while containing the essentials of a good organ, it provides equally the elements of a good orchestra, not omitting the musical percussion instruments. The drums and traps—a legitimate equipment, *not* including grunts, groans, squawks and other fake imitations—are under separate expression control from the two main organ expression chambers.

This is the sixth three manual Welte orchestral organ ordered for New York this year, and, like the other five, it was bought on merit, not on solicitation.

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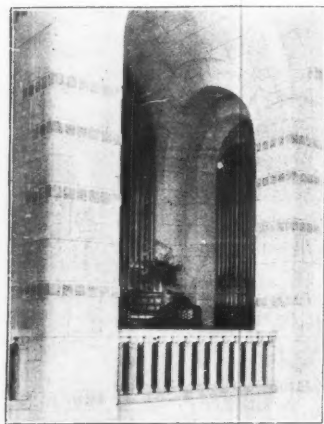
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## Who's Who Among American Organists

### Rowland W. Dunham.

Rowland W. Dunham, F. A. G. O., not only is an organist and choral composer of note among the present generation of Americans, but he is an interesting writer on the topics connected with church music. For some time he has conducted a department in the American Organist and previous to that it is recalled that his contributions to The Diapason from time to time aroused interest and discussion. At the recent N. A. O. convention in



ROWLAND W. DUNHAM.

[Seated at console of organ in Fountain Street Baptist Church, Grand Rapids, Mich.]

Philadelphia he presented a paper on his favorite subject which is printed in this issue.

Mr. Dunham was born at Melrose, Mass., and was graduated from the New England Conservatory of Music in 1908. He studied organ with George E. Whiting and later with Charles Marie Widor and Lynnwood Farnam. Mr. Dunham has held important posts in various parts of the country. After several years in New England churches he went to Washington, D. C., and then for ten years was at the First Congregational of Columbus, Ohio, famous as Dr. Washington Gladden's church. Then he was at Montclair, N. J., and for the last year filled the place of Emory L. Gallup at the Fountain Street Baptist Church of Grand Rapids, Mich., while Mr. Gallup studied in Europe. Now he is organist and director at the large First Presbyterian Church at Youngstown, Ohio.

Mr. Dunham passed the A. A. G. O. examination in 1910 and became a fellow in 1917. He has had wide teaching experience and has prepared many candidates for the Guild tests. He was the organizer and for five years the dean of the Central Ohio chapter. Mr. Dunham is also a member of the N. A. O., the Masonic order, the Sinfonia Society and the Sons of the American Revolution.

### Frank A. McCarrell.

One of the able men who constitute the large army of church musicians in the United States is Frank A. McCarrell, whose services are rated as indispensable at the Pine Street Presbyterian Church of Harrisburg, Pa.

Like so many church organists, Mr. McCarrell received his first training in a clergyman's home. He was born May 21, 1877, at Shelbyville, Ky., the son of a Presbyterian minister. When he was 7 years old the family moved to McKeesport, Pa., a suburb of Pittsburgh, where the following twenty years were spent. Mr. McCarrell received his general education in the public schools and at the University of Pittsburgh, from which institution he was graduated. He studied piano with Fred E. Cluff and William Aborn, and later piano, organ and theory with Harry G. Archer.

At the age of 14 he played the organ in the First Presbyterian Church of McKeesport. Later he organized and directed an orchestra in

the Sunday-school of the same church.

In 1900 he became organist of the East Liberty Presbyterian Church, Pittsburgh, one of the largest churches of that city. He remained in this position until 1904, when he went to Europe, studying piano in Berlin with Edmund Monod, theory with Edgar Stillman Kelley and organ with Heinrich Reimann. In September, 1905, he was appointed organist of Trinity Methodist Church, Denver. Here he had a four-manual Roosevelt organ of sixty-seven speaking stops, on which he gave monthly recitals. Wilberforce J. Whiteman, father of the famous Paul, was conductor of the choir, which had about 100 members. Paul was then a boy in his teens and for a short time was a member of a class in harmony taught by Mr. McCarrell.

In 1909 Mr. McCarrell went to Harrisburg, Pa., to become organist and musical director of the Pine Street Presbyterian Church. He has given numerous recitals and has been director of the Harrisburg Christian Endeavor Choral Union, an organization of about 100 voices, giving the standard oratorios; the Harrisburg Solo Choir, whose members are the leading solo singers of the city, and the Wednesday Club Chorus, this body being a women's choir in connection with the Wednesday Club, the oldest musical organization of the city.

The Pine Street Church is just having completed a new building, a beautiful Gothic structure designed by Cram & Ferguson. In it has been erected a four-manual Skinner organ. The three-manual Haskell organ in the church has been moved to the Sunday-school auditorium, where Mr. McCarrell's pupils will have a splendid instrument for practice. The church is one of the leading ones of



FRANK A. MCCARRELL.

the denomination, having a membership of over 2,000.

Mr. McCarrell was married in 1911 to Miss Lyde Holland Whisler of Shippensburg, Pa.

### George W. Stanley, Jr.

A candidate for the robes of the late Dr. George Ashdown Audsley who is in the budding was revealed recently when George W. Stanley, Jr., a college senior of less than 20 years, won the second prize offered by The Diapason for the best paper on organ construction to be presented at the convention of the National Association of Organists. Despite his youth he has made an intensive study of organ building.

Mr. Stanley, who is a resident of Providence, R. I., was born in that city Jan. 26, 1907. He is now a senior at Brown University, where he is specializing in electrical engineering. While at college he has studied harmony and composition with Professor Gene Ware, organist and head of the department of music. He is also studying organ playing with Myron C. Ballou, A. A. G. O., organist and

choirmaster of the First Universalist Church and organist of the Strand Theater, Providence.

Mr. Stanley has been organist of Providence chapter, Order of Demolay, for two years, and has substituted in a number of churches in and about Providence. His chief interest in the organ, however, lies in its design and



GEORGE W. STANLEY, JR.

construction, rather than in the playing. He has read two papers before the Rhode Island council, N. A. O. The first was entitled "Hope-Jones and His Relationship to the Modern Organ." The second was "Synthetic Registration, Its Uses and Abuses."

With the opening of the Sunday afternoon organ recitals in Pittsburgh for the season, the programs at North Side Carnegie Hall, Caspar P. Koch, organist and director, will be broadcast through station WCAE.

## REQUEST SUNDAY FEATURE

### Mrs. Bruce S. Keator Gives Program as Climax to Work of Summer.

"Request Sunday," Sept. 5, at the First M. E. Church, Asbury Park, N. J., was unique and interesting. Throughout the summer Mrs. Bruce S. Keator, the organist and director of music, received from visitors and church members requests for favorite selections to be included in the morning and evening programs of this day. Two-thirds of the requests were for chorus numbers.

Tuesday evening, rain or shine, during the year, there has been an average attendance of fifty at choir rehearsals. Dr. F. A. De Maris, the pastor, and Mrs. Keator arranged a series of ten special Sundays. The auditorium and Sunday-school temple have been filled to overflowing with enthusiastic worshippers, many having been turned away for lack of standing room.

Marjorie Squires, the contralto, who has recovered from her recent illness, was present Sept. 5, and the popular Russian chant by Kastalsky was sung by the double quartet of soloists, with Miss Squires in the recitative. Dudley Buck's Festival Te Deum in E flat was also one of the request numbers, as well as the Hallelujah Chorus by Handel. Betty Bailey, Mabel Corlew, Frederic Baer and Frederick Vettel were heard in solos. The male chorus sang "Steal Away to Jesus" and "Sweet Memories." Huntington Woodman's "Song in the Night" was a feature, also three trios for organ, harp and violin by Mrs. Keator, Mr. Pinto and Mr. Parker. There were fourteen selections in all, ending with the chimes in a requested number and Stainer's "Sevenfold Amen."

Beginning Oct. 1 Edward A. Hanchett will be located at Fayetteville, Ark., as chief organist of the new Palace Theater, which will open its doors to the public. Mr. Hanchett will open a large Barton organ, together with the opening of the theater.

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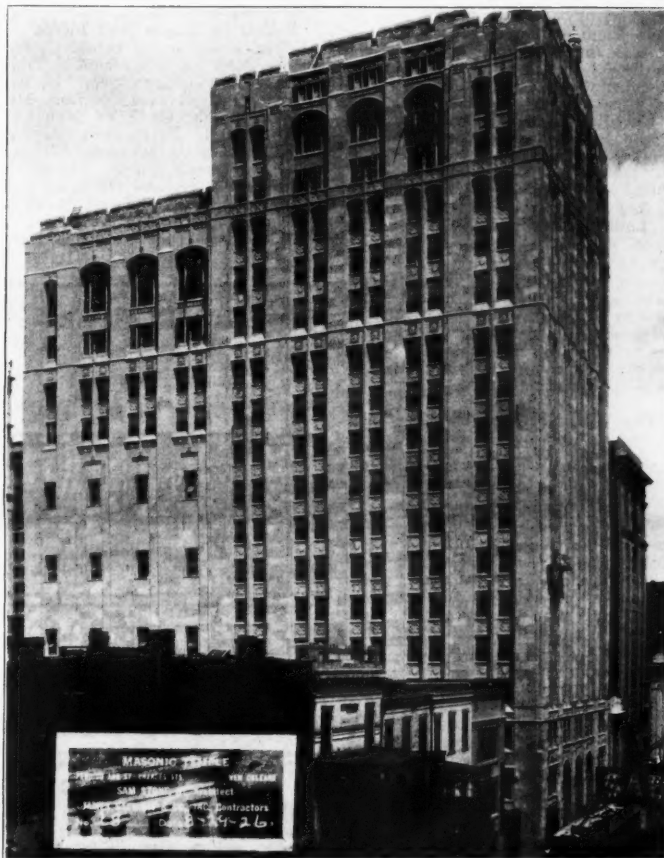
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By WILLIAM LESTER.

"Fanfare Triomphale," by W. D. Armstrong; published by Theodore Presser Company.

This brilliant, easy organ number has the added interest of being a work written for the 150th anniversary of the signing of the Declaration of Independence. For any festival occasion calling for such musical vesture, this piece is to be highly recommended. It opens with a resonant trumpet motive for full organ with reeds; this is succeeded by a slower-moving, chorale-like hymn of thanksgiving, which in turn leads to a reprise of the first theme in a more brilliant form. Well-written music of wide practical use.

Postlude on "Hanover," by F. Leslie Calver; Postlude on "Pro Omnibus Sanctis," by F. Leslie Calver; Nocturne in F, by Tchaikowsky, transcribed for organ by Harold Vincent Milligan; published by the Arthur P. Schmidt Company.

The two church pieces for organ built on familiar hymn tunes are of fine value for service purposes. They are well done, technically, easy to play, and make effective music. When programmed it may be best to sub-title the English names of the hymn texts usually associated with the tunes—at least my congregation seems to prefer them used this way. The Milligan transcription is also a fine piece of work. The piano idiom of the original is cleverly transmuted into fitting organ speech. On an organ with meaty, fast-speaking flutes the staccato passages should sound exceedingly well.

"Sunset's Ebbing Glow," by M. Austin Dunn; published by the White-Smith Music Publishing Company.

This simple piece will provide a splendid evening prelude, affording an unusually wide scope of coloring possibilities considering the lack of pretentiousness in its make-up. Chimes are introduced effectively, and a section for full organ affords contrast to the solo sections.

"Chant d'Amour," by Arthur Traves Grandfield, transcribed for organ by Roland Diggle; Prelude in G minor, by Rachmaninoff, transcribed for organ by Gordon Balch Nevin; published by the Oliver Ditson Company.

Two more arrangements for organ of works originally written for other instruments. Needless to say, noting the names of the arrangers, the work is well done. The first-named is a simple enough melody, attractive in its line, first laid out for oboe and flute, followed by a contrasting section on the great gross flöte. At the close of this division the original theme recurs, this time set for a more distinctive stop combination. It will prove out as an attractive melodic prelude or offertory, easy and fitting. The other title listed is a veteran war-horse, ever effective, and never-failing in its punch. Mr. Nevin has cleverly retained the pompous breadth of the piano version without running the risk of making it sound top-heavy by reason of the high tessitura of the original.

"Cantos Intimos," for organ or harmonium, by E. Torres; published by Casa Erviti.

It is not often that original organ compositions by native Spanish composers, and issued in Spain, reach us in this country. This distinctive little volume is a welcome stranger. The twenty pieces bound together are all short, running from one page to three, and are evidently designed as service numbers specifically. They are simple in construction and in texture, but breathe a curiously exotic atmosphere. This composer, whose name is unknown to me, is evidently no novice, for many fine examples of contrapuntal skill are shown within the

pages of the book, as well as many peculiar harmonic progressions, chromatic as well as modal in origin. Altogether a very interesting set of distinctive pieces.

"The Fisherman's Song and Pantomime," from "El Amor Brujo," by Manuel De Falla, arranged for organ by Maurice Besly; published by J. & W. Chester.

Admirers of the modernistic impressionism prevalent in contemporary cubist music will find this effusion of interest. It has all the earmarks of the radical of today, the short-winded two or three-note themes, the disassociated form of the same, the abrupt switches of keys, the incessant droning of pivot tones, with chromatic chord motions against the like, constant variations of tempi and spasmodic dynamic changes. Such music can be very individual and interesting in its orchestral dress; whether or not it survives the transmutation into organ idiom is another matter. In this case I am of the opinion that it will not. For church service purposes this number will not find a place; for novelty use on a recital program, yes. A modern organ of wide range of coloring possibilities and perfect mechanical control is essential.

"God is Our Refuge and Strength," by J. F. Ohl; published by the United Lutheran Publication House.

A solid chorale-type anthem, relieved by a melodious solo for soprano, closing with a virile fughetto. The sort of music which will sound out in fine style, even when done by a volunteer chorus. It is straight-away music of no particular distinction, but of honest sincerity and workmanlike construction.

"Thy Will, Not Mine," by Paul Ambrose; "Crossing the Bar," by E. L. Ashford; "Wondrous Star," by E. K. Heyser; "The Little Old Manger," by Ira B. Wilson; published by the Lorenz Publishing Company.

This sheaf of sacred songs will appeal to the singers in need of simple solos offering little hazard of vocal difficulties, with accompaniments which are never obtrusive nor afford other than support to the voice. They are all of them tuneful, and are furnished in several keys. Note that the two listed last are Christmas songs.

"Hear Me when I Call," by Alfred Wooler; published by Arthur P. Schmidt Company.

Like most of the sacred solos by this composer, this consists of a virile first part leading into a more subdued section, succeeded by a repetition of the main theme, another andante section, then a rousing finale. It suits the voice well, has a solid instrumental background, and should prove to be a valuable service song in the hands of a competent team. It comes in three keys. The text is Scriptural.

"O God, the Rock of Ages," duet by Walter H. Jones; published by Arthur P. Schmidt.

This is an easy sacred duet, for high and low voices, a setting of the familiar hymn by Bickersteth; starting in a devotional, restrained mood, it builds to a sonorous climax. Short passages for the separate voices add variety to the concerted work.

#### Death of Aeolian Veteran.

W. H. Price, who had been connected with the pipe organ department of the Aeolian Company in New York for twenty years, died at his home in Queens Village, L. I., in August. Many of the men and women in the organ department attended the funeral. Mr. Price was a well-known organist and arranger of music. He was organist for many years of a Brooklyn church, and was active in church and welfare work. He was a member of the Aeolian Employees' Association.

Francis S. Moore has been appointed organist and choir director at the Woodlawn Methodist Church, Chicago. Mr. Moore was for more than thirty years at the First Presbyterian Church, which a few months ago was amalgamated with the Woodlawn Presbyterian.

#### Artistic Catalogue for Kilgen.

"Seven Generations in the Building of Pipe Organs" is the title of the latest catalogue of George Kilgen & Son, Inc., the organ builders of St. Louis, which is just off the press. In addition to being a work of art, handsomely embellished with the Kilgen crest, the little volume is informative to the layman. It contains a chapter on "Pipe Organ Voices" which describes briefly and in a manner readily understood by the nonprofessional the various families of stops and the principal stops under each heading. In addition to this there is a chapter containing information required to estimate the size and prepare the specification of an organ intelligently. Clarence Eddy contributes a sane and useful article on "How to Purchase an Organ." Illustrations of a dozen important Kilgen installations are in the catalogue and the entire work is printed in the most beautiful style.

#### Recital by Edwin Hall Pierce.

Edwin Hall Pierce, F. A. G. O., Auburn, N. Y., gave a recital in Trinity Methodist Church Sept. 17, assisted by his advanced pupils. Mr. Pierce played Clokey's Mountain Sketches and Boellmann's Gothic Suite and with the assistance of Miss Marion Barnes, pianist, played a Theme and Variations for piano and organ, composed by himself, which is still in manuscript. Mrs. Jessie T. Thomas played the Andante from

Mozart's C Minor Concerto with organ accompaniment. Frank W. Derby played Bach's Prelude and Fugue in C minor and Liszt's "Liebestraum."

#### Organ Factory for Garrett, Ind.

Reports from Garrett, Ind., state that plans are being made for a building to house the Lamson Organ Company of Lima, Ohio, which will open a factory as a result of a contract made with the Garrett Industrial Association. A brick factory building will be erected at a cost of \$15,000. The Lamson Organ Company has been under a contract to sell its products to the Page Organ Company of Lima, but after Oct. 15, when the contract will expire, the company will sell independently, it is stated. The name of the company will be changed to the Garrett Pipe Organ Company and the product will be known as the "Hoozier" organ.

#### C. L. Heath Goes to Indianapolis.

Cheston L. Heath, formerly supervisor of music in the public schools of Norwalk, Ohio, and director of the choir of St. Paul's Episcopal Church, is now the organist and choir director of Christ's Episcopal Church, Monument Circle, Indianapolis, Ind. Mr. Heath received his musical education in New York, Boston, Paris and Italy. He studied organ under Henry Dunham, Boston; Clarence Eddy, Chicago; Alexander Guilman, Charles Marie Widor and Camille Saint-Saens.

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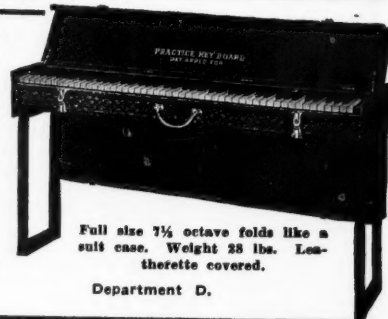
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## *Atlantic City Municipal Organ Organists' Convention, 1926*

*Rollo Maitland and Arthur Scott Brook playing.*

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The two hundred and fifty organists who heard those recitals will agree that this was perhaps the greatest organ music ever heard and therefore, as builders of the organ, this organization herewith extends to Messrs. Maitland and Brook its most public and grateful acknowledgment and thanks.

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# THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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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, OCTOBER 1, 1926.

A committee of prominent organists appointed by the authorities of a prosperous city to decide on the builder of the municipal organ not long ago studied the subject with the greatest care before making its recommendation. A member of the committee, writing to *The Diapason*, said: "It is only right to state that a two-year file of *The Diapason* played a large part in supplying information to the committee." Naturally there is satisfaction in being able to perform service of this kind.

In the preparation of our account in this issue of the Philadelphia convention of the N. A. O., which we have tried to make as comprehensive as possible, the editor had the able assistance of Willard Irving Nevins, N. A. O. editor; William H. Barnes and Dr. Percy B. Eversden.

## CONGRATULATIONS!

It is a genuine pleasure to offer congratulations to the National Association of Organists on the record made by the nineteenth annual convention of that body. As set forth in our news columns, this convention, held in Philadelphia, was the largest meeting of organists ever held in this country.

The steady increase from year to year in the attendance at the N. A. O. conventions is a tribute to the opportunities afforded at these yearly get-togethers. They make an appeal to the progressive organist's desire to hear his fellows play and to cultivate his social side by visiting with his brethren. They bring out new artists who are worth hearing and old ones who are favorites of their fellow organists. They give cultural advantages combined with recreation in a manner which thoroughly justifies the thought, time and money outlay involved in the arrangements. Whether it be the recitals, or the papers, or the repasts, or the trips arranged, they contain benefit for all of just the kind needed before returning to the routine duties and perplexities of the year. Rather than dwell upon the record of an attendance of 400 we should regret the fact that at least 1,000 men and women did not participate in the events at Philadelphia.

But the gratifying attendance at the convention is only one fact on which the N. A. O. is to be congratulated. Another ground for satisfaction is the election of Reginald L. McAll as president. In this office he succeeds a line of noted men who have lent dignity to the association. Such leaders as Frederick Schlieder, T. Tertius Noble and Henry S. Fry are so well known through their records that they have been an adornment to the body which has honored them.

There is a basis for the success of the National Association of Organ-

ists, and the formula is simple. It is the same one which has brought success to other associations and individuals. The aims of this body have been sincere, its ideals and policies have been unselfish. It has sought not only to benefit the organists of the United States through such means as the conventions, but to promote the cause of the organist in general and to enhance his standing as a professional man. In doing so it has always been evident that no individual or clique has sought personal aggrandizement through the association. Mr. McAll has worked for a number of years as chairman of the executive committee to take care of the many activities and plans taken up by the N. A. O. and his elevation to the highest office is merely recognition of the principle of civil service. His equipment as a church organist, as an executive, as a man with expert knowledge of the organ and as a hard worker qualifies him for his duties.

There is much still to be done for the organists through their two great organizations, and they must do it for themselves by support of the organizations. We therefore hope to see a quadrupling of the membership and of the crowd at the annual convention in the years to come.

## CLARENCE A. WOODMAN

The sudden death of Clarence A. Woodman of Boston removes from the world of music a man whose work was far more valuable to all of us than many realize. One reason for this is the fact that the general manager of the Oliver Ditson Company never sought the limelight, but went on for fifty-two years serving the interests of the musician in every field and building on the foundation laid by Oliver Ditson himself. In addition to being an indefatigable worker, who knew every detail of a great business and looked after it, he was a man of great charm personally, and he never was too busy for a friendly word with those of similar interests and tastes. At the same time he was loved by all the employees of the house of Ditson. His fellow publishers bestowed honors on him from time to time and he had been president of the National Association of Music Publishers and of the Boston Music Publishers' Association.

The life of Mr. Woodman directs attention to the service rendered to the organists (and all other musicians equally) by the publishers of the United States. To encourage the rising composer and to provide new things for the jaded appetites of critical players and audiences, at considerable financial risk, are some of the things the publisher is expected to do. Mr. Woodman's long and distinguished career is a shining example of the help given us by the leaders among these men.

## AWAKENING IN GERMANY

The German conference to discuss matters connected with the art of organ building and organ playing, previously mentioned in *The Diapason*, which was held in Freiburg late in July, was so well attended and so enthusiastic that a great awakening is promised. The attendance is reported as nearly 600 and the sessions continued four days, although it was intended to have a meeting of only three days. Professor W. Gurlitt of Freiburg University was the presiding officer. He and Dr. Oskar Walcker, the organ builder, were the originators of the meeting.

Writing in the Leipzig *Neueste Nachrichten*, a prominent daily newspaper, Dr. Adolf Aber says that in the midst of the various crises, economic and social, with which Germany has been confronted, little attention has been paid to the critical situation of the organ. Since Reger, he asserts, no great composer for the organ has come to the front; the organs in German concert halls have been relegated to the places of "museum exhibits," which are used only on very special occasions, and the "paralysis" which has come over the organ should cause deep concern. To solve the problem the Freiburg meeting brought together organists, organ builders, composers and teachers, who met in the hall which houses the famous Praetorius organ built several years ago. A de-

termination to lift the instrument out of its state of desuetude was manifest in the discussions and special interest was aroused by a paper of Fritz Lehmann of Göttingen on "The Modern Organ as an Instrument for Popular Education." It was generally felt that the organ must serve in other ways than merely as a church instrument.

It was decided to accept an invitation from Vienna, presented by Dr. Wilhelm Fischer, to hold the next convention in that city, and it is expected to meet there in 1928.

It may be expected that from the papers, the recitals and the enthusiasm at this meeting will grow a movement that will tend to enhance the importance and popularity of the organ in the same manner in which its field has been broadened and its uses multiplied in the United States.

How much time and trouble we would be saved if some people did not neglect their small obligations! Those who pay their bills promptly are always paying from 10 to 40 per cent extra to make up for those who are willful deadbeats or merely neglectful. This is true whether you buy a pair of shoes, a membership in an association of organists, or a *Diapason* subscription. But the weather is rather warm for preaching a sermon, and to preach it to those who will read this column is about as superfluous as it used to be for a minister to spend half an hour of the time of his eminently respectable parishioners in dwelling upon the evils of the saloon business.

"I suppose there is none of us who hasn't wept at music some time or other," says a writer in the *London Musical Times*. Quite so. But if there is, let us play for him some of the painfully modernist works for organ and orchestra.

## Willing to Hear One Another.

[An editorial in the *Musical Courier*.]

The nineteenth annual convention of the National Association of Organists, held in Philadelphia Aug. 31 and Sept. 1, 2 and 3, was the success it deserved to be. It is a notable fact that the organists of America constitute the only class of musicians who have properly organized, except the orchestra musicians, whose object is strictly commercial. In speaking of the organists' excellent and useful organization one should properly list all of those who, past and present, have been active in it. That, alas, is quite impossible. \* \* \* The convention was characterized by a wealth of good talks, covering a great variety of subjects and displaying much wisdom and common sense. There was also a wealth of good music, the organists being willing to listen to each other play. Perhaps this is the reason why the organists have been able to organize. It is difficult to imagine some musicians in other branches of the art listening patiently to their rivals' performance! Several prizes were awarded both for papers and for compositions. "A good time was had by all," and the organ world has made another big step forward. May the good work go on!

## Rossetter Cole Returns.

Mr. and Mrs. Rossetter Cole have just returned from Saline, Mich., where Mr. Cole spent June, July and August in composition and recreation. Mr. Cole obtained leave of absence from Columbia University for the summer session, in New York City, where since 1908 he has held the position of head of the department of music, in order to devote his whole summer to composition. Professor Clarence G. Hamilton of Wellesley College conducted his lecture courses in the history of music in his absence.

## Where Deity Is Not Considered.

A young clergyman gave out the weekly church notices as follows: "On Thursday, God willing, there will be a mothers' meeting at 5 p. m." "On Friday, God willing and the weather permitting, we will hold the church committee meeting at 7 p. m." "On Saturday, in any case, there will be the usual choir practice at 6 p. m." —Boston Transcript.

## SCHLIEDER BACK FROM PARIS

Course at Schola Cantorum Ends with Dinner—To Complete Book.

The third summer intensive course in creative harmony (lyric and contrapuntal improvisation) conducted in Paris by Frederick Schlieder at the Schola Cantorum terminated Aug. 25 with a complimentary dinner given for Mr. Schlieder by his pupils.

Mr. Schlieder will return to his New York studio Oct. 1 and will conduct his classes there until Jan. 1. Owing to the increasing demand for publication in book form of the basic principles of his teaching and their practical application, he will spend five months in southern France to complete the second and third volumes of his "Creative Harmonic Series." At the end of June Mr. Schlieder will return to conduct intensive summer courses at his New York studio.

During his absence the regular classes will be conducted by Rollo Maitland, James Bleecker and Mrs. Marguerite Edgerton.

## Comes to Convention from Alaska.

According to the latest issue of the *Cipher*, the monthly organ of the Camden chapter, N. A. O., Miss Frances Harland of Juneau, Alaska, was easily the "farthest from home" of all the visitors to the Philadelphia convention. As a guest of Miss Isabel Ferris she participated in a number of the events and reported having had a wonderful time. The fortunate winner of a scholarship at the Eastman School of Music, Miss Harland stopped over to visit friends and relatives and to attend the convention. Miss Harland has lived in the North since she was a small child, and until she reached the "States" had never seen a train or trolley or many other commonplaces of our so-called "civilization." She states there are two pipe organs in Juneau, but they are small and "wheezy."

## Recital by Miss Lohnes' Class.

Organ pupils of Miss Charlotte Lohnes, organist of the First Methodist Church of Warren, Pa., gave a recital at that church July 15 under the auspices of the Warren Conservatory of Music. The program and performers were as follows: "Suite Gothique," Boellmann (Miriam Trezise); Andante from Fifth Symphony, Beethoven; "Memories," Demarest, and "Song of India," Rimsky-Korsakoff (Laverne Reist); Temple Prelude, Petralli; "Gesu Bambino," Pietro Yon, and "Goin' Home," Anton Dvorak (Jane Driscoll); "Emmaus," Fry-singer, and Miniature Suite, Rogers (Laverne Reist); Chorale in A minor, Franck (Miriam Trezise).

## Death of Arthur F. M. Custance.

Arthur F. M. Custance, prominent Duluth organist and thirty-third degree Mason, died at his home Aug. 21. He was 62 years old. Mr. Custance was a member of Aad Temple, Mystic Shrine, of Duluth, and was, in 1919 and 1920, the official organist for the supreme council of the Ancient and Accepted Scottish Rite in the House of the Temple at Washington, D. C. He had been organist at St. Paul's Episcopal Church at Duluth for upwards of thirty-five years. He was also supervisor of music in the Duluth high schools. Mr. Custance is survived by his widow, who was formerly Mrs. Alberta Hughes of Minneapolis. Mr. Custance and Mrs. Hughes were married in St. Mark's Church, Minneapolis, June 15, 1926.

## Tour of the Dayton Choir.

The Dayton Westminster Choir, under the direction of John Finley Williamson, will begin Oct. 28 a tour which will last until a week before Christmas. This tour opens at Cincinnati, where the choir has been engaged to sing by the alumni association of the Cincinnati Conservatory of Music. It will go north as far as Buffalo, thence south as far as Raleigh, N. C., and return to Dayton via Durham and Winston-Salem, N. C., Roanoke, Va., Bluefield and Huntington, W. Va. Manager M. H. Hanson has received sufficient applications to warrant his having placed January and February at the disposal of the Southern states.



**DAYTON CHURCH ORDERS  
FOUR-MANUAL SKINNER**

**HAS BOTH SOLO AND AN ECHO**

**Swell Division Will Be Playable also  
from Separate Console in Chapel  
of Westminster Presby-  
terian Edifice.**

Westminster Presbyterian Church at Dayton, Ohio, has awarded to the Skinner Organ Company the contract for a four-manual which will be one of the city's largest church organs. It will have both a solo and an echo division. An auxiliary console is to be placed in the chapel of the church, at the right of the main auditorium, from which the swell organ may be played, that division opening into both rooms by means of a sound duct.

Following is the specification:

**GREAT ORGAN.**

- Bourdon (Pedal extension), 16 ft., 17 pipes.
- Diapason, 8 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Claribel Flute, 8 ft., 61 pipes.
- Swell Gedeckt, 8 ft.
- Swell Flute Celeste, 8 ft.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 61 pipes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Vox Celeste, 2 ranks, 8 ft., 146 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Mixture, 5 ranks, 305 pipes.
- Posaune, 16 ft., 73 pipes.
- Corno, 8 ft., 73 pipes.
- Corno d'Amore, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Claron, 4 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Gamba, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Celesta, 61 notes.
- Harp.
- Tremolo.

**SOLO AND ECHO ORGAN.**

- Cello, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 61 pipes.
- English Horn, 8 ft., 61 pipes.
- French Horn, 8 ft., 61 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Night Horn, 8 ft., 61 pipes.
- Chimes, 20 bells.
- Tremolo.

**PEDAL ORGAN.**

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Lieblich (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Twelfth, 5 1/2 ft., 32 notes.
- Terce, 3-1/5 ft., 32 notes.
- Bombarde, 32 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Posaune (Swell), 16 ft., 32 notes.
- Tromba, 8 ft., 12 pipes.

**Dedication at La Grange, Ill.**

The large three-manual Kimball organ in the new edifice of Emmanuel Episcopal Church at La Grange, a suburb of Chicago, was opened with a recital on the afternoon of Sunday, Sept. 26, by William H. Barnes. Mr. Barnes drew up the scheme of this organ. The church was filled.

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*New President of N. A. O.*

In selecting Reginald L. McAll as its president the National Association of Organists singled out a man of varied experience, thorough equipment and broad vision. He is a man of parts who has made his activity felt in many lines, though primarily he is a church organist. In addition to his church work, which has been marked by an incumbency of nearly a quarter of a century in the Church of the Covenant, New York City, he is a churchman whose work has been recognized by his own parish in electing him a ruling elder and by the Presbyterian general assembly in placing him on its commission on music and worship. He is also chairman of the committee on church school music of the Greater New York Federation of Churches. As a reform leader in the field of Sunday-school music he is in the front rank in a work which very much needs leadership. In the matter of organ construction Mr. McAll is also an adept, with years of experience in the design of instruments when he was connected with one of the largest builders in the United States.

As an executive Mr. McAll has been tried and not found wanting. He has been chairman of the executive committee of the N. A. O. for a series of years, and by his leadership has been responsible for many of the movements undertaken and carried out successfully by the organization. His weekday activities consist of the work of assistant secretary of the American Seamen's Friend Society.

Mr. McAll is the son of an English Congregational minister and was born in Essex. It was his father's cousin, the Rev. Dr. R. W. McAll, who founded the McAll Mission in France. Mr. McAll came to this country in 1897 and was graduated from Johns Hopkins University at Baltimore. He also took instruction in organ, theory and voice at the Peabody Conservatory, that city.

While at Peabody he became organist of St. John's Church, Georgetown, D. C., and left that position for the Church of the Covenant.

Shortly after moving to New York he married Miss Sarah Burwell, who had also been a student at the Peabody Conservatory. At this time he became connected with the Estey Organ Company, which was just beginning the manufacture of pipe organs, and for fifteen years he was interested in practical organ design and construction. He left the company in 1917 to serve with the Fifth French Army at Chalons, and was the first American leader of singing in the camps of the Champagne section.

Since returning to America he has been actively associated with the work of the American Seamen's Friend Society and has been chairman of the executive committee of the N. A. O.

Through his work at the Church of the Covenant Mr. McAll has made a real place for himself as an authority on church school music. The Sunday-school at the Covenant, long famous for the remarkable quality of its music under the leadership of the late J. Cleveland, has become even better known under his musical direction, and Mr. McAll has made this particular field his own. He organized the first training school for church school music in New York, and this school is in its third year, drawing workers and musicians from all over the city. Mr. McAll has visited many churches at distant points in the interest of better Sunday-school music and is often consulted by directors of religious education regarding their own problems in worship and music.

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Music by  
William Lester

1. Prophecy .....Mixed Voices
2. The Annunciation .....Mixed Voices
3. The Shepherds .....Mixed Voices
4. The Wisemen .....Men and Mixed Voices
5. The Manger .....Women's Voices
6. The Message of the Angels.....Mixed Voices

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- "Christmas" .....Gaston M. Dethier 1.00
- Variations on an Ancient Xmas Carol.....Gaston M. Dethier 1.00
- The Shepherd's Carol .....Frederick Chubb .40

**CAROLS**

- The Storke .....S. A. T. B.....Joseph W. Clokey .12
- The Knight of Bethlehem.....S. A. T. B.....F. C. Bornschein .12
- Holy Mother Sings .....S. A. T. B.....H. D. McKinney .15
- Holy Mother Sings .....T. T. B. B.....H. D. McKinney .15
- Christians Awake .....S. A. T. B.....Bohemian .15
- A Christmas Carol .....S. A. T. B.....A. Walter Kramer .12

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# RECITAL PROGRAMS

**Hamlin Hunt, Minneapolis, Minn.**—Mr. Hunt is again giving a series of three recitals on Monday evenings in October at Plymouth Church. These recitals always draw many music lovers of the city. The dates are Oct. 4, 11 and 18. The first two programs are as follows:

Oct. 4—Introduction and Allegro from First Sonata, Guilmant; Prelude in B minor, Bach; Spinning Song, Mendelssohn; "Noel," Mulet; "Tu es Petra," Mulet; "By the Burnside," MacCunn; Prelude on "Materna," Demarest; "Clair de Lune," Karg-Elert; "Hymn to the Stars," Karg-Elert; "The Fourth Beatitude," Franck; Intermezzo from "Cleopatra's Night," Hadley; "Spring," Hyde. Oct. 11—Allegro from First Symphony, Maquaire; Aria, Bach; Pastorale from Second Symphony, Widor; Finale from Sixth Symphony, Widor; "En Bateau," Debussy; Evensong, Baintow; Toccata, Gigout; "Dreams," Wagner; "Vermeiland," Hanson; "Eklög," Kramer; Londonderry Air, Traditional; Finale in B flat, Wolstenholme.

**Miss Edith Lang, Boston, Mass.**—Miss Lang will play her first radio recital of the season from station WBZ, the Harvard Club, on the evening of Oct. 13, at 8:30 Eastern standard time. Her program will include: "Cortege," Gounod; Intermezzo from "Jewels of the Madonna," Wolf-Ferrari; Serenade, Schubert; "March of the Little Fauns," Pierné; "Fair Harvard," Finale from First Symphony, Vienne.

**Rollo Maitland, F.A.G.O., Philadelphia, Pa.**—Mr. Maitland gave three recitals at the Sesquicentennial International Exposition in Philadelphia, as follows:

July 5—Program of numbers by American composers: "A Joyous March," Sowerby; Concert Overture in B minor, Rogers; "Mammy," J. Harvey Hebron (Philadelphia); Southern Rhapsody, Lucius Hosmer; "Indian Summer," Herbert; Canonetta, S. Marguerite Maitland (Philadelphia); Scherzo Symphonique, Russell King Miller (Philadelphia); Caprice, Ralph Kinder (Philadelphia); Fantasie-Improvisation on American Patriotic and Camp Songs, 1776-1926, Maitland.

Aug. 16—Overture, "Midsummer Night's Dream," Mendelssohn; Romance in D flat, Lemare; Toccata in F, Bach; Pastorale de Maleingreau; Caprice, "The Brook," Dethier; "The Bells of St. Anne de Beaupre," Russell; "The Magic Harp," Meale; "Liebesträume," No. 3, Liszt; Concert Overture, Maitland.

Sept. 8—Concert Overture in C, Hollins; Evensong, Andrews; Passacaglia, Bach; "Cherubs at Play," Frances McColin (dedicated to Mr. Maitland); "Dreams," Stoughton; Scherzo-Caprice, Maitland; "Marche Slav," Tschakowsky.

**Miss Gladys Hollingsworth, F.A.G.O., San Diego, Cal.**—Miss Hollingsworth, who was guest recitalist at Balboa Park, gave the following programs in the summer series on the outdoor organ:

July 30—Thanksgiving March, Lemare; Sicilienne, from "Bach's Memento," Widor; Prelude and Fugue in F minor, Bach; Chorale No. 3, A minor, Franck; "Ave Maria," Schubert; Allegro, Symphony 5, Widor.

Aug. 8—Festive March, Rogers; Arioso in A major, Bach; Fantasia and Fugue in G minor, Bach; Intermezzo, D flat, Hollins; Allegro, First Sonata, Borowski; Pastorale, Recitative and Chorale, Op. 92, Karg-Elert; Caprice, Kinder; "Rapsodia Italiana," Yon.

Aug. 13—"Piece Heroique," Franck; Adagio, Sonata Romantica, Yon; Chorale Variations on "O God, Most Pure," Bach; Fantasia in C major, Franck; Caprice, Kinder; Chorale, "Symphony Romane," Widor; Finale, B flat, Franck.

Sept. 7—Finale, Symphony 4, Widor; Chorale Preludes, "Hark! A Voice Saith, All Are Mortal," "We All Believe in One God," and "In Thee Is Joy," Bach; Fantasia in A major, Franck; Andante, Trio-Sonata 4, Bach; Concert Overture, C major, Hollins; Communion, Torres; "Piece Heroique," Franck.

**Marta Elizabeth Klein, A. A. G. O., New York City.**—Miss Klein gave the following program in a recital at the Madison Avenue Presbyterian Church on the evening of Sept. 12: Passacaglia, Frescobaldi; "Intercession," Op. 25, Bingham; Chorale Preludes, "I Cry to Thee, Lord Jesus" and "We Thank Thee, Lord Jesus Christ," Bach; "Benedictus," Couperin; "Elves," Bonnet; "May Night," Palmgren; Caprice, Banks; Chorale, No. 3, Franck.

This is Miss Klein's third year as associate organist of this church. Seth Bingham is regular organist and director of music.

**J. Warren Andrews, New York City.**—Mr. Andrews, past warden of the A. G. O. and organist and choirmaster of the Church of the Divine Paternity, gave the dedicatory recital on a two-manual Möller

organ in the First Methodist Church of Ridgefield Park, N. J., Sept. 17. His program included: Fugue, "St. Ann's," Bach; Serenade in F, Gounod; "Jubilate Amen," Kinder; "Village Harvest Home," Spinney; "Song of Sorrow," Gordon Balch Nevin; Largo in G, Handel; Fugue in G minor, the Great, Bach; Communion in G, Batiste; Pastorale from Sonata in D minor, Guilmant; "March of the Magi," Dubois; Gavotte, "Mignon," Thomas; "Marche Militaire," Gounod.

**Clarence Eddy, Chicago.**—In a series of three recitals played on the afternoon and evening of Sept. 4 at the Elsinore, Salem, Ore., in the course of his latest Pacific coast tour, Mr. Eddy offered these programs:

Program No. 1, 3 p. m.—Toccata and Fugue in D minor, Bach; Melody, Dawes; Rustic March, Boex; "Hymn of Glory," Yon.

Program No. 2, 8 p. m.—"Grand Choeur Dialogue," Gigout; "From the Land of the Sky-Blue Water," Cadman-Eddy; "Caprice Heroique," Bonnet; Indian Serenade, Vibbard; Wedding March, Faulkes.

Program No. 3, 9:40 p. m.—Fantasia on a Welsh Tune, Morgan; Russian Boatmen's Song, arranged by Eddy; Gavotte, Martini; Serenade, Schubert-Lemare; Processional March, Rogers.

At the Liberty Theater, Portland, Ore., Mr. Eddy gave four programs Aug. 29, repeating them at the Coliseum in Seattle Sept. 2. These programs included:

First Concert—Concerto in C minor, Hollins; "Pilgrims' Chorus," Wagner-Eddy; "Song of the Basket Weaver," Russell; "A Southern Fantasy," Hawke.

Second Concert—Toccata and Fugue in D minor, Bach; Melody, Dawes; Rustic March, Boex; "Hymn of Glory," Yon.

Third Concert—"Grand Choeur Dialogue," Gigout; "From the Land of the Sky-Blue Water," Cadman-Eddy; "Caprice Heroique," Bonnet; Indian Serenade, Vibbard; Wedding March, Faulkes.

Fourth Concert—Fantasia on a Welsh Tune, Morgan; Russian Boatmen's Song, arrangement by Eddy; Gavotte, Martini; Serenade, Schubert-Lemare; Processional March, Rogers.

**Andrew Baird, A. A. G. O., Poughkeepsie, N. Y.**—Two of Mr. Baird's recent programs at Arden House, the home of Mrs. E. H. Harriman, were as follows:

Sept. 7—Sonata in A minor, Borowski; "In a Mission Garden," Diggle; Intermezzo, Callaerts; Berceuse, Dickinson; March, "Pomp and Circumstance," Elgar; "Vision," Rheinberger; "Agnus Dei," Bizet; Offertory in E flat, Wely; "Chant de Bonheur," Lemare; "Aurete de Lubin," Durand; Berceuse in A, Faulkes; Overture to "Oberon," Weber.

Sept. 13—American Composers: Concert Overture, Maitland; Nocturne, Foote; Persian Suite, Stoughton; "Song of the Basket Weaver," Russell; Harp Nocturne, Yon; "Jubilate Amen," Kinder; "Little Bells of Our Lady of Lourdes," Harvey Gaul; Triumphant March, Kinder; "Dawn," Cyril Jenkins; "Will o' the Wisp," Gordon Balch Nevin; "To a Wild Rose," MacDowell; Toccata in D, Yon.

**Sibley G. Pease, Los Angeles, Cal.**—Recent recital programs given on Sunday afternoons on the new organ in the Elks' Temple had an average attendance of 400. Among the offerings were these:

July 18—Prelude and Fugue in D minor, Bach; Meditation in D flat, St. Clair; Capriccio, Lemaigre; "Dancing Girls of Delhi" (Suite, "In India"), Stoughton; "Romance sans Paroles," Bonnet; "By the Waters of Minnetonka," Lianeure; Prelude ("Lohengrin"), Wagner; "Deep River" and "My Jesus, I Love Thee," March (First Act of "Aida"), Verdi.

July 25—"Du Bist Die Ruh!" Schubert; "Poeme," Fibich; "The Swan," Stebbins; "Gavotte," Gossec; "Song of the Volga Boatmen," Russian; Oriental Sketch No. 3, Bird; "Narcissus," Nevin; "On Wings of Song," Mendelssohn; "Swing Low, Sweet Chariot" and "O Love That Wilt Not Let Me Go"; Introduction to Third Act of "Lohengrin," Wagner.

Aug. 1—Cantilene (Eleventh Sonata), Rheinberger; "Song of the Basket Weaver," Russell; Capricciotto in F, Pease; "Danse Characteristique," Rebkoff; "Humoreske," Dvorak; Suite, Sketches of the City, Nevin; "Drink to Me Only with Thine Eyes" and "I've Found a Friend"; "Prayer and Eastern Chorus" ("Cavalleria Rusticana"), Mascagni.

**Franklin Glynn, Worcester, Mass.**—Mr. Glynn, organist of All Saints' Church, gave the recital at the Philadelphia Sesquicentennial, Aug. 13, playing this program: "La Caprice de Nanette," from the "Petite Suite de Concert," Coleridge-Taylor; "The Angelus," Mansfield; Toccata in F major, Bach; Rondino in D flat, Wolstenholme; "Julliano of the Sea" and "All Babes" and the "Forty Thieves," from the "Arabian Nights"

Suite, Stoughton; Improvisation on "Old Black Joe"; Festal Toccata (MS), Franklyn Glynn; Etude de Concert ("Murmure du Vent"), Sauer; Grand Solemn March in E flat, Smart.

**Percy B. Eversden, St. Louis, Mo.**—In a series of daily recitals as official organist to the Indiana M. E. Conference, Dr. Eversden's programs were:

Sept. 14—Toccata and Fugue, D minor, Bach; "A Song of Sunshine," Hollins; "Consolation," Eversden; "Sonata da Camera," Peace; Intermezzo, Nobe.

Sept. 15—"Fantasy of Moods," Ford; "Consolation," Mendelssohn; First Sonata, First Movement, Guilmant; "In Dulci Jubilo," Bach; "Lied des Chrysanthemens," Bonnet.

Sept. 16—Andante Pastorale, Wely; Spring Song, Hollins; Festival March, Best; Theme, Varied, Faulkes; "Marche Pontificale," Lemmens; First Sonata, Second Movement, Guilmant.

Sept. 17—"March of the Magi," Dubois; "Ecstasy," Loud; Fantasia, Stainer; "Sœur Monique," Couperin; "Ein Feste Burg," Zinck; "Holy Night," Eversden.

Sept. 18—Prelude and Fugue in C, Bach; Andante, Batiste.

Sept. 19—Prelude and Fugue, E minor, Bach; Sixth Sonata, Mendelssohn; Berceuse, Guilmant; "Christmas in Sicily," Yon; "The Lost Chord," Sullivan; "Chanson sans Paroles," Bonnet; Evening Meditation, Diggle.

Sept. 20—Grand Offertoire, Wely; "Laudamus," Eversden.

**Claude L. Murphree, Gainesville, Fla.**—In his recital at the auditorium of the University of Florida on the afternoon of Sept. 19 Mr. Murphree played: Festival Overture, Flagler; Arioso, Bach; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; "In Moonlight," Kinder; Pastorale, Franck; Aubade (Morning Serenade), Lemare; Gavotte, Gossec; "Reve Angelique" (Kamennoi Ostrow), Rubinstein; First Sonata in G, Rene L. Becker.

**C. Gordon Wedertz, Chicago.**—Mr. Wedertz, organist of Sinal Temple, gave the following program at the Sesquicentennial Exposition, Philadelphia, Aug. 14, repeating it at Rajah Temple, Reading, Pa., Aug. 15: First Sonata, Borowski; "The Bells of St. Anne de Beaupre," Russell; "Pilgrims' Chorus," Wagner; "Kamennoi Ostrow," Rubinstein; Toccata and Fugue in D minor, Bach; "The Curfew," Horsman; "Pomp and Circumstance," Elgar; "Priere," Lemaigre; Overture, "William Tell," Rossini.

**Frank M. Church, Athens, Ala.**—Mr. Church, director of music at Athens College, gave the following program before an audience of 200 at the Westminster Presbyterian Church of Albany, Ala., on the afternoon of Aug. 29: "Cathedral Strains" (new), Bingham; "Swan Song," Saint-Saens; "Cradle Song," Harker; Overture to "Martha," Flotow; Largo, "New World" Symphony, Dvorak; "Triumphal Entry of the Boyards," Halvorsen.

**Russell Hancock Miles, Urbana, Ill.**—Mr. Miles gave the Philadelphia Sesquicentennial recital Aug. 21, playing as follows: Concert Overture, Maitland; Oriental Sketch, Bird; Gavotte, Martini; Allegro, from Sixth Symphony, Widor; "Souvenir Lointain" and "March Characteristic" (dedicated to Mr. Miles), Berwald; "Au Couvent," Borodin; "Hymn of Glory," Yon; "The Swan," Saint-Saens; "Alleluia," Bossi.

**Walter Wismar, St. Louis, Mo.**—A two-manual organ of 592 pipes, built by the Wicks Pipe Organ Company of Highland, Ill., for Immanuel Lutheran Church at Perryville, Mo., was dedicated Aug. 29 and Mr. Wismar gave a recital in which he played these selections: Prelude and Fugue in C minor, Bach; Variations on a well-known Hymn-tune, Jackson; Three Chorales, "In dulci jubilo," "O Sacred Head," and "In Death's Strong Grasp the Savior Lay," Bach; Festival Fantasia, Roeder; "Harre, meine Seele," Rahn; Largo and Hallelujah Chorus, Handel.

**Vincent H. Percy, Cleveland, Ohio.**—Mr. Percy, organist of the Euclid Avenue Congregational Church and a favorite organist with the radio fans, playing from WTAM, gave the following program at the Philadelphia Sesquicentennial, Sept. 4: Grand Chorus in D, Guilmant; "Angelus," Massenet; Minuet, Boccherini; "The Bells of St. Anne de Beaupre," Russell; Toccata, Widor; Serenade, Drigo; "Will o' the Wisp," Nevin; Concert Overture in B minor, Rogers.

**Fred Faassen, Zion, Ill.**—Among Mr. Faassen's most recent programs at Shiloh Tabernacle have been the following: Aug. 25.—Barcarolle from "Tales of Hoffmann," Offenbach; Prelude, Wagner; "Träumerei," Schumann; "In Summer," Stebbins; "Will o' the Wisp," Nevin; First Movement of the Unfinished Symphony, Schubert; Melody, Dawes.

Sept. 5.—Processional March in C, Hos-

mer; Evening Hymn, Marsh; "In the Garden," Goodwin; Festal March, Kroeger; "Under the Leaves," Thome; "At Evening," Kinder; Andantino in D flat, Lennare.

Sept. 8.—Serenade, Schubert; Sextet from "Lucia," Donizetti; "Aloha Oe," arr. by Lemare; Mignonette Overture, Baumann; Medley of Old Favorites, arr. by Seredy; "Pilgrims' Chorus" from "Tannhäuser," Wagner; Alpine Pastorale from Alpine Fantasy, Flagler.

Sept. 15—"Chanson Populaire," Aletier; "Elegie," Aletier; "Marche Funebre et Chant Seraphique," Guilmant; "Caresing Butterfly," Barthelemy; "Massa's in the Cold, Cold Ground," arr. by Lemare; March in G, Smart; Lullaby, Becker.

**Willard L. Groom, La Crosse, Wis.**—Numbers played in preludial recitals Sunday evenings in September at the First Presbyterian Church, La Crosse, Wis., included: Concert Overture in G major, Kinder; Melodie, Gliere; "Chant de May," Jongen; "Keep Me from Sinking Down," Diton; Chorale, Jongen; "Hosannah," Dubois; Toccata, Renaud; request numbers: "Pilgrims' Chorus," Wagner; Gothic Suite, Boellmann; Largo from "New World" Symphony, Dvorak; Festival March, Read.

**Parvin W. Titus, Cincinnati, Ohio.**—In an hour of organ music at Christ Church on a recent Sunday afternoon Mr. Titus played: Symphony 8, B major, Widor; Three Chorale Preludes—"Es ist ein' Ros entsprungen," Brahms; "Herzlich dich mich verlangen," Brahms, and "In dir ist Freude," Bach; Passacaglia, Bach; "Claire de Lune," Karg-Elert; Finale, B flat, Franck.

**Marshall Bidwell, Cedar Rapids, Iowa.**—Mr. Bidwell of the Coe College faculty gave a recital at the Methodist Church of Fayette, Iowa, Sept. 10, playing this program: Introduction and Allegro from First Sonata, Guilmant; Aria in D, Bach; Minuet, Boccherini; "Pilgrims' Chorus," from "Tannhäuser," Wagner; "Morning" ("Peer Gynt" Suite), Grieg; "Ave Maria," Schubert; Military March, Schubert; "The Swan," Saint-Saens; Marche Nocturne, MacMaster; Overture to "William Tell," Rossini.

In the first of his Tuesday recitals of the season on the new Skinner organ at the First Presbyterian Church of Cedar Rapids Mr. Bidwell had an audience of 400. He played: Festival Prelude on "Ein Feste Burg," Faulkes; Berceuse in G, Kinder; "The Music Box," Liadoff; Overture to "Oberon," Weber.

**Miss Jean Wiener, Atlantic City, N. J.**—Miss Wiener gave a program of popular type at the Sesquicentennial in Philadelphia Sept. 15 and the recital was broadcast by station WIP. Miss Wiener played: Sesquicentennial March, Sousa; "The Rosary" and "Narcissus," Nevin; "Cherie, I Love You," Goodman; Prelude, Rachmaninoff; Andantino in D flat, Lemare; "Valencia," Padilla; "Just a Cottage Small," Hanley; "American Fantasy," Herbert.

**H. T. Gilberthorpe, F. R. C. O., L. R. A. M., Bermuda, B. W. I.**—Mr. Gilberthorpe, organist of the Cathedral of Bermuda, gave the following program in a recital after the evening service Aug. 29: Allegro, Sixth Symphony, Widor; "Chanson de Jolie," Halling; "Lied," Wolstenholme; "Trumpet Tune and Two Airs," Henry Purcell.

**S. Wesley Sears, Philadelphia, Pa.**—Mr. Sears gave the following program at his recital at the Sesquicentennial Sept. 18: "Paean," Basil Harwood; Andante Cantabile, Widor; Intermezzo, Joseph Callaerts; "Ave Maria," Arkadelt-Liszt; Fugue in C major, Buxtehude; "Bonne Nuit," Reiff; "Ariel," Bonnet; Overture to "Rienzi," Wagner; Serenade, Schubert; Concert Etude, Yon.

**Irving C. Hancock, Philadelphia, Pa.**—Mr. Hancock, organist and choirmaster of the Church of the Savior, played this program at the Sesquicentennial Sept. 15: "Burlesque e Melodia," Baldwin; "Suite Gothique," Boellmann; "Romance sans Paroles," Bonnet; Toccata and Fugue in D minor, Bach; "Marche Militaire," Gounod; "Pan's Flute," Godard; Toccata in F, Widor.

**Dr. Ray Hastings, Los Angeles, Cal.**—On his recent Eastern trip Dr. Hastings gave a recital at the Presbyterian Church at Bainbridge, N. Y., Aug. 10. His program follows: "Marche aux Flambeaux," Clark; "O Star of Eve," from "Tannhäuser," Wagner; Largo, Handel; "Exultation," and "Improvisation," Hastings; Prelude No. 20, Chopin; "Love in Idleness," Macbeth; "The Lost Chord," Sullivan; Serenade, Toselli; Sextet from "Lucia," Donizetti.

On July 31 and Aug. 6 Dr. Hastings was recitalist at the Sesquicentennial Exposition in Philadelphia.



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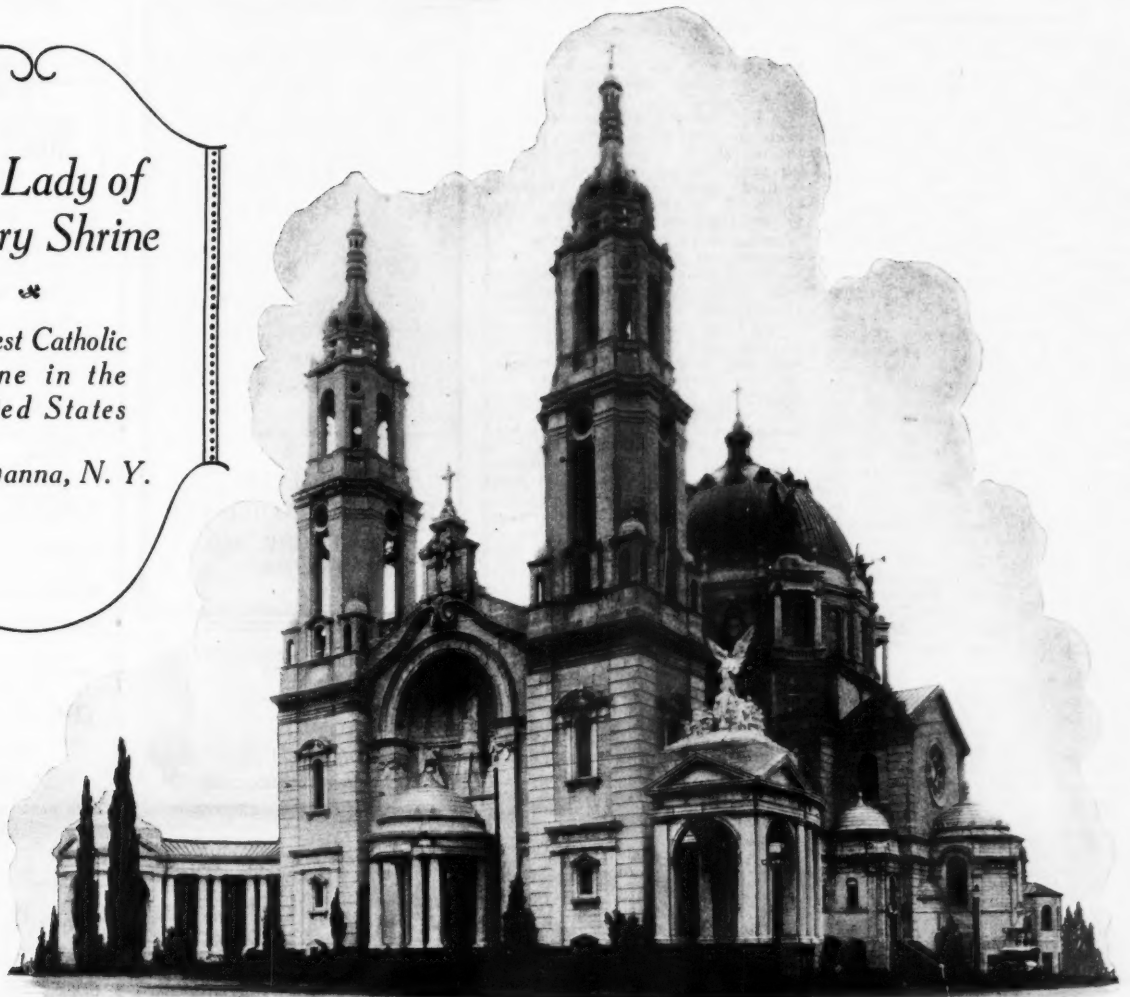


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**Home and Mother Songs.**

One classification of "movie" music that we have found it very helpful to assemble consists of the songs whose sentiment expresses the thoughts of home and mother. The majority of these pertain to "mother." Perhaps the most noted song of all is "Mother Machree," by Ernest Ball, which, while it has an Irish flavor, may be devoted many times to general use. Next comes Dvorak's "The Old Mother," which is contained in a suite of four gypsy songs (Schirmer). Third in popularity is H. P. Danks' "Silver Threads Among the Gold."

A modern and more recent work is the ballad "Mother," by Sigmund Romberg, issued separately, and also to be found in the light opera selection "Her Soldier Boy" (Schirmer), which was popular about a decade ago. A song used extensively by concert artists, and one which will well express the maternal feelings, is "Mother of Mine," by Tours. A few years ago "That Wonderful Mother of Mine," by Goodwin (Witmark), was heard on the vaudeville stage frequently. "Little Mother of Mine," by Burleigh (Ricordi) and "I Saw My Mother Smiling," by Young (United Music Company, Toledo), are numbers written in the lighter waltz tempo. "Mother's Hands," by Ager (Feist), and "Mammy o' Mine," by Pinkard (Shapiro), are in dance rhythm.

Among recent issues we find Maurice Baron's "When the Gold is Tinged with Gray," which has a melody that can be brought out beautifully on the organ on a soft solo stop. The same writer has published "Memories of Home and Mother," which opens with a theme in which the chimes may be utilized effectively, and in the latter part of the piece the harp and flute can be made to play the part of valuable accessories in accompanying the theme.

Two standard "home" songs are "The Home Country," by Laura G. Lemon (Boosey), and "Sweet Thoughts of Home," by Julian Edwards. The first is almost severe in its simplicity, but the second has long been one of our favorites. It was incorporated in the opera "Love's Lottery," which the composer wrote for Mme. Schumann-Heink, and as it lies in the contralto range of voice, the organ adaptation should be registered so as to bring out the air on a mellow, sonorous baritone stop. "Silver Head," by V. Lopez (Berlin), and "Cross My Heart, Mother, I Love You," by Williams (Shapiro), are two of the latest issues.

There are many instances in feature films where the picture requires more than the usual love theme, and as a mother theme is often necessary these numbers will prove very useful.

Theater organists undoubtedly have noticed the strange coincidence of the same class of music being in demand both on the feature and on the comedy. In a recent showing there was an extended scene in a Parisian cafe of an Apache dance. This occurred in "The Wilderness Woman." The comedy, which happened to be Mack Sennett's "Yankee Doodle Duke," had a similar scene. There was nothing to do but play Waldteufel's "Apache Dance" (E. Ascher).

Right in line with the main article this month we cannot refrain from mentioning a superstition that prevails among a number of theater musicians. Many leaders and organists refuse to play "Home, Sweet Home" because of their belief that if they do they will surely lose their positions.

In "Brown of Harvard," in which William Haines starred, the opportunity is given for use of many numbers in the organist's college cover. The love theme was "Love Will Find a Way," from the selection "Shuffle Along," played in rather slow tempo. Use college selections on the first of

the feature, and at the title "Great, I am the fellow," the popular number, "Yes Sir, She's my Baby." At Gwen Pomeroy's dance use a recent fox-trot and at fight a light hurry, at boys rowing play "Row, Row, Rosie" and at girl and boy at tree MacDowell's "At an Old Trysting-Place." At the title "In New London," use "My Wild Irish Rose," followed by "Sweet Adeline"; at title "At 9:30," a rousing march; at "Through the summer," "Appassionato Dramatico," by Berge; at "Once more Harvard," "Upidee"; when Tom began football, a lively one-step; when boy sees girl, the theme; at "Let go of her," "Dialogue," by Meyer-Helmund. For the football squad at play, "Legend," by Breil; when boy leaves house, Storm Music by Savino; at title "The morning of," "Tendre d'Amour," by Clements; at title "2 o'clock," "College Yell March"; when Yale appears, "Glory for Yale," by Friedmann (Feist), and when Harvard appears, "It's a Way We Have at Old Harvard." At title "The toss-up," play a one-step, and as game starts "Sis-Boom-Ah," by Smith (Fox); at title "Well for crying," "Bon Vivant," by Zamecnik; when player kicks goal "Yale Boola"; with Brown at phone, Sere-nade, by Jeffrey, and at title "The Last Quarter," "Bingo." For Harvard's ball use "Fair Harvard" (same melody as "Endearing Young Charms," Irish air), and then "True Blue," by St. Clair (Fox). At end of game play "It's a Way We Have at Old Harvard"; at hospital scene, "Elegie," by Massenet; at title "But the sacrifice," "Fair Harvard"; at title "Harvard is proud of you," "Une Pensee Tendre," by Clements; at "It's the Dickey," repeat "It's a Way We Have at Old Harvard" to the end.

The college songs useful on this feature will be found (unless otherwise noted with publisher's names) in Lake's Mammoth Collection (C. Fischer), "College Life," by Hinrichs (Schirmer), "College Overture," by Tobani (C. Fischer), and "Campus Echoes," by Rollinson (Ditson).

**New Photoplay Music.**

ORIENTAL: A new suite, "On the Nile," by B. Hilse, is of special value for picture work. (1) "The Sandstorm." The effect to be obtained in this movement is by repeated sixteenth notes in the orchestration, but on the organ it is better with rapid trills in the right hand, while the left absorbs the harmonies. (2) "The Bedouins are Coming." A subdued allegro, somewhat mysterious in style. (3) "In the Shadow of the Sphinx" is a delightful quiet and majestic number. A strikingly effective theme announced in octaves begins this part, followed by a quieter oboe theme.

Another suite on similar lines is "Babylon," by Justin Elie. (1) "Odalisks." A syncopated allegretto in duo form. (2) "Queen of the Night." Typical oriental. Soft reed solo with theme reflecting Eastern mysticism. (4) "Orgy." A bacchanalian dance interpreting the revels in ancient Babylon. Both of these suites are issued by C. Fischer.

Belwin's Incidental Cinema series numbers 41 to 50 includes a heavy tragic "Funeral Pomposo," by Hilse, a "Weird Mysterioso" by Kilyeni, with an ample supply of augmented chords; "Mournful Agitato," a partly agitated section followed by a dolorous air; "Anger Motive," containing abrupt dramatic chords depicting anger; Kilyeni's "Majestic Mysterioso," which is exactly what the name implies; the same writer's "Trembling Agitato," the trembling being done with the right hand while the left holds to substantial support; Borch's "Gossip," a staccato minor bit; Bradford's "Pleading Love Theme," a quiet, A flat piece; Bradford's "Appassionato Patetico," an excellent picture piece, and Ciganeri's "Dramatic Appassionato" in F sharp minor, a splendid short dramatic filler.

Other selected numbers in the same catalogue are:

Borch's "Intermezzo Symphonique," a melodious, expressive theme in D. "Sabot Dance," by R. Somerville, in which the composer makes use of the melodic form of the minor scale in the opening measures of the dance, and after the first section a rollicking part

appears in the major.

L. Guittard's "Danse Doriene," founded on Grecian motives in the Dorian mode. It has pleasing orchestral colorings and fits well on classic scenes which require a three-four rhythm.

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**OPENING AT ASHEVILLE, N. C.**

**Lewis & Hitchcock Three-Manual in Clubhouse for Women.**

At the opening of the Asheville Clubhouse for Women, Asheville, N. C., on Aug. 2, Harry Edward Mueller gave a recital on a three-manual organ built for the club by Lewis & Hitchcock of Washington, D. C. The entire instrument is under expression and the organ chambers are at the right and left of the stage. The specification is as follows:

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  5. Aeoline, 8 ft., 61 pipes.
  6. Gedeckt, 8 ft., 61 pipes.
  7. Flute, 4 ft., 61 pipes.
  8. Cornopean, 8 ft., 61 pipes.
  9. Cathedral Chimes, 20 tubes.
- SWELL ORGAN.**
10. Bourdon, 16 ft., 73 pipes.
  11. Diapason, 8 ft., 73 pipes.
  12. Salicional, 8 ft., 73 pipes.
  13. Vox Celeste, 8 ft., 73 pipes.
  14. Aeoline, 8 ft., 73 pipes.
  15. Unda Maris, 8 ft., 73 pipes.
  16. Gedeckt, 8 ft., 73 pipes.
  17. Flute, 4 ft., 73 pipes.
  18. Cornopean, 8 ft., 73 pipes.
  19. Flügel Horn, 8 ft., 73 pipes.
  20. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
21. Diapason, 8 ft., 61 pipes.
  22. Cornet Flute, 8 ft., 61 pipes.
  23. Flute d'Amour, 4 ft., 61 pipes.
  24. Clarinet, 8 ft., 61 pipes.
- PEDAL ORGAN.**
25. Open Diapason, 16 ft., 32 pipes.
  26. Bourdon, 16 ft., 32 pipes.
  27. Lieblich Bourdon, 16 ft., 32 notes.
  28. Flute, 8 ft., 32 notes.
  29. Still Gedeckt, 8 ft., 32 notes.

Mr. Mueller's program included these selections: "Paeon," Matthews; Evensong, Johnston; Rondo, Boellmann; "Dreams," from Seventh Sonata, Guilman; Reverie, Dickinson; Toccata from "Suite Gothique," Boellmann; First Movement of Concerto in A minor, Grieg.

**Frank W. Chace to Mobile.**

Frank Wilbur Chace, Mus. D., for a dozen years at the head of the musical department of the University of Colorado, at Boulder, is to return to Mobile, Ala., where, twenty years ago, he was organist of Christ Church. He will take charge of the musical services of Temple Shaari Shomayim and of the Government Street Presbyterian Church. Dr. Chace designed and presided over a large four-manual Austin organ at Boulder.

**Beebe Goes to Hill School.**

Joseph C. Beebe, who for a number of years has been organist and director of music at the South Congregational Church of New Britain, Conn., where he has given many recitals, has accepted the position of head of the music department at the Hill School, Pottstown, Pa., and began his new work there in September.

The percentage of students taking the full four-year courses in theoretical and practical music at the Pittsburgh Musical Institute is larger this year than in any previous season. The addition of the new concert organ to the institute facilities has attracted many organ pupils.

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## Liturgy and Music

By ROWLAND W. DUNHAM, F. A. G. O.

Paper Read at the Annual Convention of the  
National Association of Organists in  
Philadelphia

The topic assigned for this paper was "The Need for Further Knowledge and Sympathy on the Part of the Organist Regarding the Worship, Content and Liturgy of the Church Service." We have taken the liberty of reducing the title to the above. The subject is so comprehensive that it has caused no little hesitation in assuming the undertaking. So many angles are possible; ideas are so diverse; authorities are in such disagreement. We shall try to summarize certain aspects of our subject, with here and there a different and possibly "heretical" point of view, in an endeavor to meet the widely differing conditions to be met in our profession.

In most of our articles and dissertations church music is regarded as that particular species which is conventionally fitted to a liturgy or designed for use in such a service as an anthem. There exists, however, in America a departure from liturgical forms in such overwhelming proportions that we must grant the possibility of variation and deviation from these conventions for the services of these churches. The purpose of this paper will be to review the relation of music to liturgy and to consider its adaptability and limitations in relation to services with little or no set form. One may argue that formality is needed for common worship and that the music for such rituals should conform to definite standards and styles. The fact remains that existing conditions must be met in something approaching an adequate manner.

The word "ritual" (Latin "ritus," a custom, especially a religious rite) is a term of religion which may be defined as the routine of worship. It is the organized method of conducting religious worship. In the Christian church we also find in common use the technical term "liturgy." This, strictly, is the order for the celebration of the Eucharist, a service which very early assumed paramount importance. In Eastern Christendom the word is used in this sense exclusively. But in English-speaking countries the word "liturgy" has come to be used in the more popular sense to denote any or all of the various services of the church, whether contained in separate volumes or bound up together in the form of a Book of Common Prayer.

From earliest times and among all primitive people there has been an instinctive ordering of common religious worship into some sort of a ritual, whether written or not. For these rites musical accompaniment for certain parts of the services has been as natural as the singing of the mother's lullaby or the martial strains of the trumpet in warfare. It is to these attempts to unite tonal features with the ritual that the art of music owes virtually its entire development up to the time of the classic masters.

During the first six centuries of the Christian church there sprang up spontaneously a number of melodies for certain parts of the liturgy. These melodies, unwritten, and from sources unknown, comprise the origin of what is called plainsong. Under the supervision of Gregory the Great they were collected and classified for the various church feasts—whence the term, so much misunderstood, "Gregorian music." The only system that resulted from this classification consisted in a set of simple rules for the guidance of the singers to remind them of the particular melody to be used according to the dominant, or ascendant, note, and the final, or ending note.

At a much earlier period the Greeks had devised a system about which there has been considerable speculation. Recent investigators assert that this was in reality a system of tuning instruments. They are convinced that the basic scale was one corresponding to our unaltered minor scale, the

names Dorian, Phrygian, Lydian being given to describe various pitches based on instrumental tuning.

Latin theorists, notably Boethius (d. 524), were responsible for the use of these Greek names applied to a system which they themselves invented for the already existing plainsong melodies. Although many of the melodies defy the classification of this system, since they were purely spontaneous, it was for many years accepted as authentic, with a resulting confusion which has puzzled students even to the present time.

From the sixth to the thirteenth centuries came a constantly increasing number of melodies ("The Golden Age of Plainsong"), necessitating the invention of an adequate notation. (See "Notation" in Grove.) Experiments with vocal harmony served to increase the confusion. These were attempts to harness a purely melodic product to an artificially contrived process of combining tones harmonically. As composers began to venture with more elaborate and complex contrapuntal combinations a more concrete classification was required. This was the so-called modal system referred to by the theorist Glareanus, in 1547, wherein the fourteen modes are standardized and fitted with absurd Greek names of no significance whatever. Limited by such ill-suited materials we must marvel at the amazing results to be found in the compositions of the early Italian, Flemish and English schools.

The rise of secular music, with its demand for chromatics and modulation, brought about inevitably a more suitable scheme, equal temperament. Still the domination of the church upon the art remained, this time most notably at the hands of a German Reformation composer, J. S. Bach, whose use of the new method demonstrated its superiority. It is not unfair to identify the inception of modern musical art with the Reformation movement.

The contrapuntal style maintained its supremacy only a short time after Bach and Handel. And with them it was a decidedly instrumental species, based on the scale of twelve semitones, quite distinct from the vocal counterpart of the modal era. Opera and secular instrumental music soon swept into the discard the last remnants of the sacred style. Composers applied this new harmonic style to settings of religious words and we have the introduction of this so-called "secular" type of musical art into the church. Right here do we find the cause of the contention which brought about the return to modality in the Roman Catholic Church and the discussion still maintaining as to what constitutes sacred music. This we may discuss later.

Church music in America has had a great handicap in its origin with the early Puritan settlers. These seekers after religious liberty brought a few familiar Psalm-tunes for use in their simple services. At the close of the seventeenth century the number had decreased to just five. Original composition took impetus with the crude work of the uncouth Billings. Our advance during the last century may be summed up with the mention of three names—Lowell Mason, Dudley Buck and Horatio Parker.

The marked improvement in our church music may be attributed largely to the influence of the Episcopal Church. Naturally English traditions and standards have prevailed here. Choral ideals and practices have set an excellent example which denominational churches are rapidly finding worth adopting. The superior standard of its repertoire has made its way into the other communions, to the great decrease of the sentimental and trivial music formerly in vogue there. But in the Episcopal Church today we find a wide divergence in the matter of ritualistic elaboration. The Anglican branch which favors choral rendition of the service seems to be growing weaker. Choirs of men and boys become fewer each year. On the other hand, the branch which we shall venture to term the "American" assumes more and more domination and activity. This is perhaps inevitable in a country like ours. The use

of the singing voice for service declamation, necessary in high-vaulted, resonant cathedrals, appears, to many, to be highly artificial in the typical American church building.

For the highly-developed ritualistic church the use of contrapuntal music is ideal. Adherence to tradition in music may well be considered a requisite. But in the "American" branch of the church greater liberty has been taken in the music, with little or no use made of the masters of vocal polyphony such as Palestrina and Gibbons and a generous mixture of Victorian, oratorio, Russian and modern works.

There are many musicians who hold that there is a particular style of music that is essentially religious within whose limits all church musicians must keep. These individuals are high-minded and sincere. They base their premise on tradition and the suitability of the music to a liturgy and philosophy of a definite character. We might term them the fundamentalists of church music. The rigor of their tenets might well be unquestioned if all churches were in line with the ritualistic policy of a liturgical church. But, unfortunately, the vast majority of the churches in America have no liturgy whatever, and a strong branch of one which has one uses it with the greatest freedom and disregard of tradition.

There is, therefore, a large number of organists serving institutions where the limitations of these well-meaning and learned authorities would be not only unacceptable, but quite out of place. We may apply to organists who are thus reactionary, either from necessity or choice, in their departure from convention the term so often used in church circles today, the "liberals" of church music.

We all admit the beauty, religious mysticism and fervor of the strict music to whose limits we would be held by our fundamentalist friends. Yet among them there is scarcely unanimity as to its limits. Where some would permit nothing more "secular" than the polyphony of pure modal vocalism, others include the instrumental idiom of Bach and his contemporaries. More venturesome leaders accept that of Brahms, Martin, Franck, Baird, etc. The question as to the amount of chromaticism and dissonance that may be allowed in music for the church is an old one.

Many organists are sympathetic with, if not actually members of, some liturgical communion. There is an appeal to the artistic in the liturgies which the aesthetic must recognize. We have often heard the non-liturgical bodies referred to as outside the category of the word "church" entirely, and their buildings termed "houses of worship." Such a distinction might infer the need of a separate repertoire for their use. This would necessitate the publishers cataloguing their music as "church music" and "house of worship music," in separate booklets or headings. Who should say where the line should be drawn?

If we must insist upon literalism it is a question what might happen if it were followed in theological circles. There are many individual churches whose liturgy requires the nominal belief and even the verbal use of creeds which are far removed from the actual views of either minister or people. Many churches attempt to retain the traditional spirit of their predecessors in ritual and custom, and at the same time practice a theology distinctly foreign. In reality the number of strict liturgical churches in America is amazingly small.

No, we cannot divide our music for church use into sections to meet the confused divisions of the institution or the profession. Many of our modern anthems are as unsuited in text as in music to the liturgical churches. This does not in itself destroy their usefulness or their identity as church music. As there is a great diffusion of theologies, there must be a great variance in the type of music and texts to meet these traditions. And we must call it church music until a better name is found. Musicians who have the selection of music for these various churches must possess judg-

ment and an understanding of the actual conditions, theological and musical, in order to meet the needs of the individual groups they serve. Modernism in religion may shock the sense of sacred propriety in the fundamentalist just as a bit of modern musical composition for church use disturbs the equanimity of some of our profession. To link up the modern resources of music to meet the needs of present-day churches is quite in line with the changing of theology to agree with scientific advance.

It seems to the musical liberal that the essential which must be present in all true church music is sincerity. An effective reflection of the text, the inducing of a noble frame of mind, the stirring of the impulse to worship—these are the qualities that we must have in good religious music. Religion today is a virile, self-reliant force, or it is in vain. Mysticism and tradition alone can never keep religion alive. We maintain that there is a religious exaltation to be found in an anthem like Philip James' "Hail, Dear Conqueror!" which is ideally suited to the modern religious point of view, and which reflects our ideals far better than many of the contrapuntal products of the middle ages.

The question of dissonance is really removed from the problem. The composers during the era of pure choral music, entirely sacred in character, introduced gradually and naturally various dissonant elements. What has been a discord in any given period has become a concord in a later one. As Schoenberg says, "There are no harsh chords in music; some are merely less beautiful than others." The worthy recent church music has contained nothing that need alarm us, judged by developments in piano and orchestral music during the century thus far.

Nor is the objection to some of our recent music on grounds of impracticability a sound one. Our choral technique is just what we choir-masters build ourselves. A choir capable of singing effectively the Brahms "How Lovely" or a Bach motet should be able to manage the difficulties of modern anthems.

Perhaps the crux of the whole situation may be said to rest upon the question of the tangibility of musical art. It is trite to assert that the musical language is absolutely devoid of definite realism in its reaction upon human emotion and intelligence. While we may stir the feelings of the listener in certain directions, and may even cause tremendous emotional response, the idea of more than the merest suggestion, based upon experience, toward a concrete thought or mental picture or state of mind is entirely outside the bounds of the possibilities of tone. When we say that a composition is "churchly" we are basing our premise upon experience, upon preconceived notions purely traditional. These notions may conjure up worshipful moods if our experience permits. Yet the music itself can scarcely be nominated as sacred in nature for this reason. Another type of music which brings about a similar or a more vigorous religious state of mind is then quite as suitable for use in church, though it be in the supposed secular style. The tendency on the part of modern composers of church music to accept this view and to avail themselves more liberally of the material of modern art rather than bears out the argument that we may have music for our services today that is beyond the traditional limits of the materials of yesterday.

One of the amazing developments has been in the field of the organ. Here the attitude of the fundamentalist undergoes a real change. There are apparently wider limits for the instrument. In France the plainsong chant is answered by the organist's improvisation, frequently modern and dissonant. In America we discover service lists containing choral music of the most "churchly" sort, combined with organ music by Widor, Vierne or Sowerby. Shall we have one type for the choir and another type for the organ?

Then there is the matter of variety. Here, too, we appear to be better or-



ganists than choirmasters. While there is still too much cheap music played in church, there is a commendable catholicity in organ numbers which is not to be found in the choir lists. For many Sundays in the coming season it would be possible to name the anthems that will be sung at many churches in America which have a prescribed calendar. The suitability of these anthems may be unquestioned, but this yearly repetition seems to have been going on for some time with little prospect of variation. How many of us would be willing to listen to this particular anthem on this particular Sunday for the remainder of our lives? Convention may be a safe and sane guide, but it may also be a very tiresome one.

Church music must be a broad, unrestricted field for the investing of the church, whether it be liturgical or not, with a musical background that shall be beautiful, dignified and appropriate. We organists must study our particular requirements and meet the kind of conditions we face in the spirit of the present day, not bound by traditions that are unsuited and yet not losing our standards in an attempt to be merely conformists to an unworthy ideal.

Church music is in a state of confusion comparable to that of theology. We are advised as to our musical standards and failures at almost all of our conventions and in frequent issues of our journals. Yet our outlook is more hopeful than ever before. What we need to cultivate is that useful sixth sense, common sense. Let us give traditional music to traditional churches and modern music to liberal churches. There is room for us all and enough worthy music to go around.

The profession is proverbially lacking in many respects. It will, nevertheless, advance in usefulness by careful reflection as to its true function, the furnishing of church music in its most varied and appropriate phases to whatever form of service that may be required.

NEBRASKA WOMAN ORGANIST AT ORGAN IN HOME.



The illustration above shows Mrs. W. O. Eichelberger, wife of a prominent business man of Norfolk, Neb., and herself organist of the First Baptist Church, seated at the organ in her home. This instrument has attracted attention throughout the state and is one of the objects of pride of the thriving city in which Mr. and Mrs. Eichelberger are leaders in all things musical. Mr. Eichelberger is a former band leader and has charge of the music in the church in which his wife is organist. The organ was built by the Bennett Company of

Rock Island, Ill., and was installed by Emil Meurling of Reynolds, Ill. It has three manuals and a total of 1,432 pipes. There are eight stops on the great, ten on the swell, four on the choir and four on the pedal, in addition to thirteen couplers and twelve pistons. The organ chamber is ten by twelve feet and thirty feet high. Provision for the instrument was made when the residence was built. The swell and choir divisions are on the second floor and speak into a hallway connecting with a stairwell from the first floor.

**Mrs. Short Back from Europe.**  
Mrs. Laura Grant-Short, director of music and professor of organ at Rockford College, Rockford, Ill., has returned from her summer in Europe. While in Paris Mrs. Short spent some time studying with Joseph Bonnet, with whom she has spent many sum-

mers in study. Mrs. Short has built up the organ department of Rockford College and for this semester there are about thirty young women studying organ, using three organs constantly for practice. The music department of the college has one of the best facilities in the country.

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**Gleason Back from Europe.**

Harold Gleason of the Eastman School of Music has returned from a vacation in Europe. He was accompanied by Mrs. Gleason and traveled in England and France. Although invited to play at St. Margaret's in London again, Mr. Gleason preferred to have a complete rest after a strenuous summer school. Mr. Gleason has resumed his teaching at the Eastman School, with his time entirely filled, and his work as organist-director of the Brick Church and director of the Hochstein Memorial Music School. Mr. Gleason will open a Skinner organ in Rochester Oct. 3 and another in Geneva Oct. 14.

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An order of unusual size, which provides for the construction of eight large theater organs, was received in September by the W. W. Kimball Company of Chicago. Three-manual units are to be placed in the following theaters of the Stanley Company of America:

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Two theaters which have not been named as yet. One of these is in Philadelphia and the other at Frederick, Md.

These instruments make a total of more than forty Kimball organs bought by this firm.

**McKinley's Work in New York.**

Carl K. McKinley's orchestral piece "Masquerade" had its first New York hearing Aug. 21 at the Stadium concert at the Great Hall of the City College on the program offered by Frederick Stock, acting as guest conductor. The Chicago man's selection of this work received the enthusiastic approval of the New York critics. It was pronounced one of the most effective of the new American compositions offered this season. Mr. Stock introduced Mr. McKinley to the audience and the latter conducted his own work.

Helen W. Ross of Chicago, who went to Laurel, Miss., in the spring to take charge at the First Presbyterian Church and its large new Austin organ, has fallen in love with the South to such an extent that the people of Laurel have been able to persuade her to stay through the winter. Mrs. Ross has a good organ class and she writes that the first class lesson after the arrival of The Diapason each month is devoted to reading from the columns of the paper.

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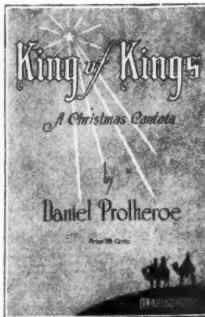
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**Boston News Notes**

By S. HARRISON LOVEWELL

Boston, Mass., Sept. 20.—Among the organists who spent the vacation period in Europe were Henry Gideon of Temple Israel, George Phelps of All Saints' Church, Ashmont, and Albert W. Snow, Emanuel Church, Boston. Mr. Snow reports a delightful trip. This season he has been added to the faculty of the New England Conservatory of Music as instructor in organ playing. He has resumed his Sunday afternoon recitals at the church.

The new Skinner organ in the west gallery at Trinity Church was used for the first time at services on Sunday, Sept. 19. Taken together the chancel and gallery organs make one of the largest and most comprehensive instruments in Boston.

We observe that after his successful summer in charge of the music at the Cathedral Church of St. Paul, Leland A. Arnold has returned to Trinity Church, Newton Center. The anthems for the morning service Sept. 19 were "Bless the Lord, O my Soul," Ivanoff, and "How Lovely is Thy Dwelling-Place," Brahms.

The Traveler reports the name and career of what is supposed to be the youngest motion picture organist in New England. Donald Murray of Mansfield, Mass., a high school graduate, is 17 years of age and plays in a Taunton theater. From all accounts he is very gifted.

It would be greatly appreciated by the writer of "Boston Notes" if someone who is interested would learn the facts about a very old organ now standing in the Unitarian Church at Gardner, Mass. It is said that the case is a veritable work of architectural art. The swell manual extends upward from tenor C; the great organ has a wider compass; the pedals have a compass of an octave. Originally this organ stood in a church at Templeton, Mass.

Dr. Archibald T. Davison returned to his post at Harvard University after an extended period in Europe in time to play the funeral service for President Emeritus Charles W. Eliot. For fifteen years Dr. Davison has directed the Harvard Glee Club and has been organist and choirmaster of the university. He was graduated from Harvard in 1906. He studied organ for a time under Widor in Paris and took first prize for his playing. In 1913 the French government awarded him the academic palm in recognition of his work as a musician. On Saturday evening, Sept. 11, at his summer home at Brant Rock, Dr. Davison married Miss Dorothy Stanley Sparrratt of Somerville, Mass. She is the daughter of Mr. and Mrs. Stanley A. Sparrratt and has been a teacher of drawing in the Samuel Adams school in East Boston.

While Dana Burdett was on vacation, Cornelius DuBose played the organ at the First Presbyterian Church, Brookline. Mr. DuBose is a student under Albert W. Snow.

Frederick Johnson of Bradford, Mass., was the organist at the Church of the Advent during August. His admirable playing received splendid recognition.

**Freeport Man on Coast Tour.**

Mauritz Lundholm, organist and choir director of the First Presbyterian Church, Freeport, Ill., has returned from a tour of the Pacific coast, playing fourteen recitals to good audiences, including appearances at the First Presbyterian Church, Seattle; Plymouth Congregational Church, Seattle; the First Presbyterian, Tacoma, and Centenary-Wilbur Methodist Church, Portland. Other recitals were at Vancouver, B. C.; Salem, Ore.; Belingham, Wash.; Salt Lake City, Utah; Denver, Colo., and Omaha, Neb.

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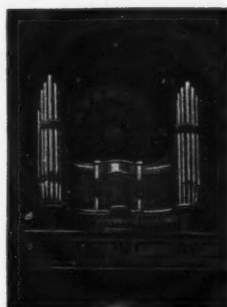
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Forrest R. Newmeyer is in charge of the large new Möller organ at the Frankford High School, Philadelphia, and also has charge of all the music in that school. A very interesting point in connection with the purchase of this new instrument is the fact that virtually the entire cost of the organ was met by the pupils themselves.

For the last ten years there has been in operation a plan of voluntary contributions of 3 cents a week by each student, a plan that is highly suggestive to those in charge of the music at schools in other places. The organ was designed by Mr. Newmeyer with the idea of obtaining as nearly as possible an ideal instrument for a school with limited space and also limited funds. Each division is in its own chamber and two and one-half-inch swell shades make a fine range of expression possible. Mr. Newmeyer writes that use of choir to swell couplers and the tuba playable from the choir have proved valuable features. The gemshorn celeste offers another beautiful effect.

The specification is as follows:

**GREAT ORGAN.**

1. Open Diapason, 16 ft., 73 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 notes.
4. Dulciana, 8 ft., 61 notes.
5. Gross Flöte (12-inch wind), 8 ft., 61 pipes.
6. Doppel Flöte, 8 ft., 61 pipes.
7. Gemshorn, 8 ft., 61 notes.
8. Principal, 4 ft., 61 notes.
9. Flute Harmonic, 4 ft., 73 pipes.
10. Fern Flöte, 4 ft., 61 notes.
11. Piccolo, 2 ft., 61 notes.
12. Cornet Mixture, 3 rks., 183 pipes.
13. Tuba Mirabilis, 16 ft., 61 notes.
14. Tuba Profunda (12-inch wind), 8 ft., 85 pipes.
15. Tuba Clarion, 4 ft., 61 notes.
16. Chimes, 25 bells.
17. Harp, 49 notes.

**SWELL ORGAN.**

18. Lieblich Gedeckt, 16 ft., 97 pipes.
19. Open Diapason, 8 ft., 73 pipes.
20. Sallcional, 8 ft., 73 pipes.
21. Voix Celeste, 8 ft., 61 pipes.
22. Viol de Orchestre, 8 ft., 61 pipes.
23. Gedeckt, 8 ft., 73 notes.
24. Concert Flute, 8 ft., 73 pipes.
25. Sallcet, 4 ft., 61 notes.
26. Flute d'Amour, 4 ft., 61 notes.
27. Twelfth, 2 1/2 ft., 61 notes.
28. Flautina, 2 ft., 61 notes.
29. Tierce, 1-3/5 ft., 61 notes.
30. Oboe, 8 ft., 73 pipes.
31. Bassoon, 16 ft., 61 notes.
32. Cornopean, 8 ft., 73 pipes.
33. Vox Humana, 8 ft., 73 pipes.
34. Vox Humana, 4 ft., 61 notes.

**CHOIR ORGAN.**

35. English Diapason, 8 ft., 73 pipes.
36. Viols, 8 ft., 73 pipes.
37. Dulciana, 8 ft., 73 pipes.
38. Unda Maris, 8 ft., 61 pipes.
39. Gemshorn, 8 ft., 73 pipes.
40. Gemshorn Celeste, 8 ft., 61 pipes.
41. Clarabella, 8 ft., 73 pipes.
42. Viola, 4 ft., 61 notes.
43. Fern Flöte, 4 ft., 73 pipes.
44. Flageolet, 2 ft., 61 notes.

**F. ARTHUR HENKEL AT THE ORGAN IN HIS HOME.**



In the foregoing, F. Arthur Henkel, the Nashville, Tenn., organist, is shown at the organ recently placed in his home. It is a three-manual Möller which was in a theater and had to make way for a larger instrument. It is a concert organ of splendid specifications, Mr. Henkel writes, and he has had it installed in a wing which

he has added to his house. R. J. Hatch, the Nashville organ man, has successfully revoiced it to fit the smaller space it occupies. WSM, the local broadcasting station, has wired up Mr. Henkel's residence for broadcasting weekly recitals, which are put on the air Friday evenings from 10:30 to 11 o'clock, central time.

**Philadelphia News**

By DR. JOHN McE WARD

Philadelphia, Pa., Sept. 21.—The Curtis Institute of Music has been given a large organ by a friend. The instrument now in course of construction will be housed in a new concert hall, under construction, seating 350. The console will be on the main floor, with tonal outlets arranged on either side of the stage. The organ will have six divisions, all under expression.

James W. Cheney is substituting at the organ of Arch Street Presbyterian Church the entire summer. He was formerly organist of the beautiful First Baptist Church in Pittsburgh.

Rossini's "Stabat Mater" was sung by an augmented chorus under the direction of Marion Spangler on Sunday, Sept. 12, at the Washington Memorial Chapel, Valley Forge. The cantata was preceded by a half-hour recital on the new national peace chimes by the organist, Theodore R. Paxson.

The First M. E. Church of Germantown has been presented a carillon of forty-seven bells by William H. S. Shelmerdine, in memory of his son. Howard R. O'Daniel was the former organist of this church, where he had a large and well-drilled male choir of about fifty voices, performing high-grade music. This set of bells will be of four octaves compass, chromatic, and will be played by a carillonneur.

which has a beautiful Casavant organ. She also played in Sayles Hall, Brown University, Providence, R. I., for a party of friends Sept. 1. Most of the summer was spent at South River Lake.

**Early Bookings for Seibert.**

Henry F. Seibert opens the season with bookings which will take the New York concert organist to various cities, including Weehawken, N. J.; Stroudsburg, Pa.; Philadelphia, Boston, Jacksonville, Fla.; two recitals at Reading, Pa.; Pottstown, Pa.; Wilkes-Barre, Richmond Hill, N. Y., and Oneonta, N. Y. He will also make recordings for the Estey Company.

**Dr. Carl Returns from Europe.**

Dr. William C. Carl has returned from Paris after a summer spent in France and Switzerland. He brought many novelties for the season which he will introduce in his recitals and at the special musical services of the First Presbyterian Church of New York. Arrangements for the re-opening of the Guilmant Organ School are being completed and the fall term will begin Tuesday, Oct. 5. The enrollment is unusually large and from all indications a waiting list will have to be established.

**Gives Recitals in Nova Scotia.**

Miss Elsie McGregor, the Indianapolis organist, returned the middle of September from an extended trip to Nova Scotia. She gave two recitals at Halifax—one at the old St. Paul's Church and the other at the Casino.

Among the activities which are due to commence in Scotland, the Glasgow correspondent of Musical Opinion reports, are Mr. Walton's Glasgow Cathedral autumn series of organ recitals. "It must be close on thirty years ago since Herbert Walton succeeded Dr. Peace at the cathedral, to whose initial enterprise we owe this series of organ recitals," writes the correspondent. "During Mr. Walton's lengthy tenure they have become one of the established features of Glasgow musical life."

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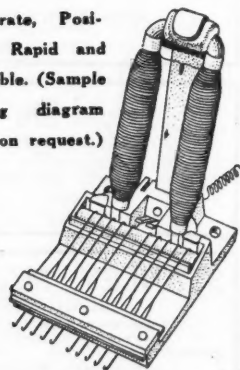
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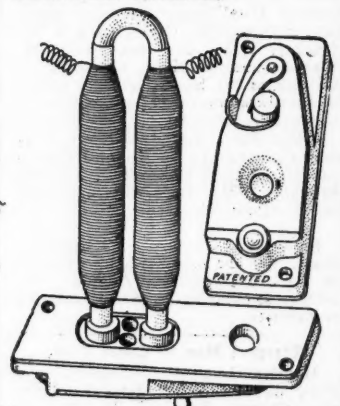
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## National Association of Organists Section

### Executive Committee.

The September meeting of the executive committee was held at the Town Hall Club, New York, on Monday, Sept. 20. Those present were President McAll, Chairman Norton, Miss Whittemore, Miss Carpenter and Messrs. Fry, Ambrose, Maitland, Schminke, Noble, McKinley, Stanley, Sammond, Wolf, Porter and Richards. In the absence of Mr. Nevins, Mr. Ambrose was elected secretary pro tem.

After the usual reports of the secretary and treasurer the business of the day began with the election of Miss Vera Kitchener as a member of the executive committee to fill the vacancy caused by the resignation of Dr. Dickinson.

A letter from Arthur B. Jennings, giving a report of the convention of the Canadian College of Organists, was heard with much interest.

A committee consisting of Miss Carpenter and Messrs. Stanley, Weston, McKinley and Noble was appointed to co-operate with the chairman of the executive committee in planning for the presentation of the Austin and N. A. O. prizes to Mr. Candlyn.

A new organization committee was appointed. Miss Whittemore is chairman pro tem and the members are Messrs. Ambrose, Sammond, Treadwell and Riesberg, with President McAll ex officio. Other committees named are:

Finance and Auditing—Messrs. Porter and Sammond.

Membership—Senator Richards, chairman; Messrs. Maitland, Farnam and Russell.

Following the regular business the members of the executive committee were guests of Chairman Norton at luncheon at the Town Hall Club.

### Central New Jersey.

At the September meeting of the executive committee general plans were made for the activities of the fall and winter season of the Central chapter. We will have two recitals by organists of national reputation—one on Oct. 26 by Henry S. Fry and the other in the spring by Richard Keys Biggs. We intend to hold two public services by combined quartet choirs—one immediately after Christmas in the nature of a carol service, the other during music week, which will be a festival

### Busy Season for Arthur C. Becker.

Arthur C. Becker, dean of the De Paul University School of Music, Chicago, has announced the opening of his fall and winter season. Mr. Becker is already busily engaged in teaching, but is preparing for recital tours later in the year. At an early age Mr. Becker studied organ with Wilhelm Middelschulte and Gaston Dethier and had successful posts as organist in well-known churches. Later he succeeded Walter Keller at St. Vincent's Church,

service. Our annual members' recital will be held in March. Besides these public events, we will hold monthly meetings, with special features for each event. At the October meeting we will have as our guests the associate members of our chapter. This list we have confined to members of music committees, and men and women of prominence in the business and professional life of our territory, for it is to them we must look for support in our plans for public recognition of the organ as a concert instrument and in bringing the church around to the view that, since music is an indispensable adjunct to the service, salaries should be attractive, and, where old instruments are in use, they should be displaced by modern organs. At the November meeting we plan to entertain the choirs which have sung for us in our public services. Meetings of this character should foster closer relations between the organists and the choirs.

One point of our program that we are stressing is the course which we are to teach this winter in the Trenton School of Religious Education, the topic being "Church and Sunday-School Music." In the formulation of this course we have been fortunate in having the advice of President Reginald L. McAll. Mr. McAll is eminently fitted to advise upon this topic, since he has made a special study of the subject, and has delivered many lectures upon church school music.

### Diapason for Promotion Work.

State presidents and heads of local chapters are to receive extra copies of this issue of The Diapason for use in promotion work and for distribution among prospective members. A limited supply has been ordered sent out for this purpose by headquarters.

### Hudson Chapter.

The three members of the Hudson chapter who attended our latest and greatest convention came home feeling well repaid for the trip. Those members were W. R. Miller, R. K. Williams and R. M. Treadwell.

Our first meeting will occur early in October, at which time we will give a report of the convention and consider plans for the coming season. These will include a dinner and several recitals and musical services.

Chicago, and it is general knowledge that this edifice is greatly respected throughout the country for the excellence and dignity of its musical service. Mr. Becker will be heard in recital at Kimball Hall this season under the management of Louise Thosaro.

Winfred H. Anthony, who has been in Chicago studying organ with Clarence Eddy, has been appointed to teach organ and piano at Stonewall Jackson College, Abingdon, Va., beginning with the fall term.

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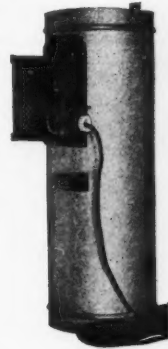
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## Tonal Design of the Theater Organ

By GEORGE W. STANLEY, Jr.

Paper winning second prize offered by The Diapason in competition under the auspices of the National Association of Organists, and read at the annual convention of the N. A. O.

Much material has been written about the design of the church and concert organ, but comparatively little has been written on the theater organ, which is now coming to the front very rapidly. Of course, when treating with a subject on which very little material of an authoritative nature is available, a considerable amount of personal opinion is inevitable. Therefore much of the following matter is the author's own personal opinion, obtained by study of the subject.

Before taking up the tonal design of the theater organ it is necessary to analyze the purposes to which it will be put. In the concert room and hall the organ occupies the premier position. Here attention should be paid to see that the organ has solo registers and excellent ensemble to fit it for its rank. In the church the organ is more for purposes of accompanying the vocal music. As such, numerous solo voices are not necessary. A true diapason chorus is essential, as are soft accompaniment stops. There is a tendency nowadays to increase opportunities for the use of the church organ as a solo instrument, and with this in view, solo registers may be justifiably added. In the average theater we again have the organ as a supporting medium, rather than in the principal role. That is, the organ should accompany the pictures. In this respect it is like the church organ. The theater organ must be able to simulate the moods of the pictures which it supports. Since the average "bill" consists of two features and a comedy or news weekly, nearly every type of music is necessary, from jazz to hymns. Therefore, since a large variety is necessary, and usually not much money is allotted for the organ, it becomes quite a problem to design the organ to fill best the role required of it.

It is even more essential in the theater than in the church that the organ chambers be spacious enough to give the pipes plenty of speaking room. Because of the necessary room many theater organs are divided, part being placed on each side of the proscenium. This has been found to be not only satisfactory, but desirable.

Because of lack of space no time will be given to mechanical design except to state that electric action should be used throughout. Low pressures such as used on many church organs should not be allowed. With the exception of possibly a few stops, a ten-inch wind is excellent. Brasses and traps might well be placed on fifteen or twenty-inch, particularly the traps. Prompt and positive speech is essential.

We will now approach the subject more specifically. In the first place the old-fashioned entirely straight organ is out of place. The cost and room occupied by this type is prohibitive. Neither is the unit orchestra the ideal type of instrument, although it is better than the entirely straight type. It therefore follows that a partly straight organ is to be desired. Furthermore, while a four-manual instrument is, of course, desirable, limited funds do not allow it. A three-manual organ judiciously laid out will be adequate for most theaters.

The instrument that will be here considered will be a three-manual of thirty sets of pipes, the total of which will be only slightly larger than the average organ possesses. While the nomenclature of the manuals is not important, it is suggested that the lowest manual be called "accompaniment," the second manual "great" and the top manual "solo." Furthermore, the organ shall be divided into five independent expressive divisions. The great, solo and traps shall be in ex-

pressive boxes, while the accompaniment is divided between two boxes. The accompaniment diapasons and flutes shall occupy one box, while the reeds and strings will be located in the other. This is along the lines of general unit practice. It is interesting to note that this is somewhat similar to the late Dr. Audsley's scheme of compound expression. There should be three swell pedals with the usual modern mechanism for coupling any or all of the boxes to any pedal. With the crescendo pedal this makes a total of four pedals. More than this number is not desirable, as it hinders quick selection of pedals. The harp should not be placed with the rest of the traps, but should be placed in one of the other chambers, preferably the solo.

Double touch should be applied to pedal, great and accompaniment organs. Pizzicato touch, while useful and advantageous, is here omitted, as it is desired to keep the cost of the organ as low as possible. The general scheme of the double touch here is to apply it to certain selected traps, brasses and couplers, with one or two other stops.

Under each manual should be five pistons. These pistons should affect stops on that manual and pedal, also couplers to that manual and manual to pedal coupler. Also under the great manual should be located five general pistons, acting on all stops and couplers. There should also be five pedal studs which may control the entire organ. These should not be duplicates of the five under the great manual. Pistons should be of the movable, adjustable type and should be adjustable at the console. Stopkeys should be used throughout, as this type has been found the most satisfactory. The couplers should be grouped with the divisions they control. For example, the solo to solo 4-foot coupler would be placed with the solo stops, but the solo to great 16-foot coupler would be placed with the great stops.

The specification follows:

### ACCOMPANIMENT

First touch—  
Tuba, 8 ft., 16 ft., 4 ft., 9 pipes.  
Kinura, 8 ft., 73 pipes.  
Clarinet, 8 ft., 4 ft., 85 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 4 ft., 16 ft. (Tenor C), 85 pipes.  
Viol, 8 ft., 4 ft., 16 ft., 97 pipes.  
Cello, 8 ft., 4 ft., 85 pipes.  
Diaphonic Diapason, 8 ft., 4 ft., 85 pipes.  
Tibia Clausa, 8 ft., 16 ft., 4 ft., 2 1/2 ft., 2 ft., 1 3/5 ft., 109 pipes.  
Orchestral Flute, 8 ft., 4 ft., 85 pipes.  
Chrysoglott.  
Sleighbells.  
Tambourine.  
Tomtom.  
Triangle.  
Solo, 8 ft.  
Solo, 4 ft.  
Solo, 16 ft.  
Second touch—  
Tuba, 16 ft.  
Diaphonic Diapason, 8 ft.  
Bells, 8 ft.  
Snare Drum.  
Tambourine.  
Solo, 8 ft.

### SOLO.

First touch—  
Harmonic Tuba, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Saxophone, 8 ft., 73 pipes.  
Tuba Clarion (from Acc.), 4 ft., 73 notes.  
Gross Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Stentorphone, 8 ft., 73 pipes.  
Philomela, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Flute Twelfth, 2 1/2 ft., 73 pipes.  
Harmonic Piccolo, 2 ft., 73 pipes.  
Seventeenth, 1-3/5 ft., 73 pipes.  
Harp, 8 ft.  
Chimes, 8 ft.  
Solo, 4 ft.  
Solo, 16 ft.  
Solo Unison Off.  
Accompaniment, 8 ft.

### GREAT.

First touch—  
Tuba (from Acc.), 8 ft.  
Tuba Clarion (from Acc.), 4 ft.  
Contra Viol (from Acc.), 16 ft.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 61 pipes.  
Muted Viol, 8 ft., 73 pipes.  
Muted Celeste, 8 ft., 61 pipes.  
Viol (from Acc.), 8 ft.  
Violina (from Acc.), 4 ft.  
Open Diapason, 8 ft., 73 pipes.  
Open Flute, 8 ft., 73 pipes.  
Harmonic Flute, 4 and 8 ft., 85 pipes.

Quintadena, 8 ft., 73 pipes.  
Glockenspiel, 8 ft.  
Xylophone, 8 ft.  
Sleighbells.  
Castanets.  
Indian Blocks.  
Great, 4 ft.  
Great, 16 ft.  
Great Unison Off.  
Solo, 8 ft.  
Solo, 4 ft.  
Solo, 16 ft.  
Accompaniment, 8 ft.  
Second touch—  
Tuba, 8 ft.  
Open Flute, 8 ft.  
Sleighbells.  
Solo, 8 ft.  
Solo, 4 ft.

### PEDAL.

First touch—  
Tuba (Acc.), 16 ft.  
Tuba (Acc.), 8 ft.  
Clarinet (Acc.), 8 ft.  
Octave Clarion (Acc.), 4 ft.  
Violine (Acc.), 16 ft.  
Cello (Acc.), 16 ft.  
Open Diapason, 16 ft., 12 pipes.  
Bourdon (Solo), 16 ft.  
Octave (Solo), 8 ft.  
Tibia (Acc.), 8 ft.  
Bass Drum Tap.  
Solo, 8 ft.  
Great, 8 ft.  
Second touch—  
Tuba, 16 ft.  
Diaphone, 16 ft.  
Bass Drum, tap.  
Bass Drum, roll.  
Snare Drum.  
Cymbal.  
Crash Cymbal.  
Tomtom.  
Solo, 8 ft.  
Great, 8 ft.

### TRAP DIVISION.

Chimes.  
Sleighbells.  
Xylophone.  
Glockenspiel.  
Bells.  
Chrysoglott.  
Snare Drum.  
Bass Drum Tap and Roll.  
Castanets.  
Chinese Blocks.  
Cymbal.  
Crash Cymbal.  
Tomtom.  
Tambourine.  
Triangle.  
Also a harp, enclosed with solo.  
These are distributed among the various manuals and pedals as shown above.

First it will be noticed that there is no diapason chorus. After studying this question for some time I have come to the conclusion that this is neither essential nor desirable in the theater organ. However, it will be noticed that each manual has inserted on it an 8-foot open diapason of some form. The great 8-foot open should be voiced to give a clean, firm diapason tone. The stentorphone might be voiced with a more mellow bloom to it. There is also practically no independent pedal organ. It consists (the independent part) of the twelve lower pipes of the open diapason, 16-foot. The compass of this stop is derived from the solo stentorphone, as is the pedal octave of 8 feet. The rest of the pedal is derived from the accompaniment. This pedal, with its five 16-foot stops and supporting 8-foot tone, is sufficient for an organ of this size.

There is no unification whatever on the solo organ. However, the 4-foot clarion of the accompaniment is borrowed to supply 4-foot reed tone. The great is also straight except that the 4-foot flute is extended down an octave, thus giving a soft 8-foot flute. Two units of the accompaniment organ are borrowed to the great in order to balance the division. The tuba unit makes up for the deficiency in reed tone, while the string unit provides 16 and 4-foot tone to the four 8-foot strings of the great.

It is apparent that the accompaniment organ is a real unit organ, independent and complete in itself. Thus we have two practically straight divisions giving a foundation to one unit division to create a satisfactory balance of tone. And we still keep the advantages of the unit type, while we have eliminated one very serious objection to it.

Another point of interest is the trap section. This is complete and yet not superfluous. After some debate it was decided that the additional cost of a piano did not warrant its inclusion. Attention is particularly called to the fact that all of the traps, with the exception of the harp, are in a separate swell-box. Thus the power of the

traps may be regulated to suit the amount of organ in use at the time. The harp is placed in a separate box because many pretty effects may be obtained by using the harp against another musical trap (one having pitch.) For example, a very good effect is to use for a solo combination 8 and 4-foot flutes with the harp, and accompany it with the xylophone and a soft string. With the harp and the xylophone in separate boxes the power of one may be regulated to suit the power of the other. The unit organ is in two subdivisions, as is usual with this type of instrument.

There are no soft stops such as the aeoline or dolce. This is because there is always more or less noise going on in the theater and such soft stops when used alone are inaudible, and in combination do not affect the tone sufficiently to warrant their inclusion. With good swell-boxes (which are essential) any one of over a dozen of the included stops will be soft enough for all practical purposes.

Attention is called to the quintadena. This is included, as are the twelfth and seventeenth of the solo, because of their great value in synthetic registration. The two mutation ranks should be as free from overtones as possible. There is a great field in synthetic registration, and this organ is well equipped for many synthetic results.

It may seem at first sight that a small number of couplers are called for. However, all necessary couplers are there. No accompaniment 16 and 4-foot couplers are necessary, as most of the stops are available at 16 and 4-foot pitch. Similarly no accompaniment to great 16 and 4-foot are necessary. Since practically all of the pedal organ is derived from the accompaniment, no pedal coupler from this division is required. Because of the many beautiful effects obtainable with unison off couplers they are inserted on the solo and great. Obviously none is required on the accompaniment.

As noted above, most of the twenty-two second touches are traps and brasses. There are five couplers, two diaphones, one flute, four brasses and ten traps. The advantages of double touch are so obvious that not much comment is needed. However, one of the most important uses in the theater is in having special traps on double touch, and then they are available immediately.

Although no mention of it is made in the specification, each box should be equipped with a slow-beating, powerful tremulant. In addition to these, the vox humana should have a rapid-beat tremolo. In addition to the tremolos several string celestes have been incorporated in the design.

An analysis of the classes of stops shows that there are eight reeds, eight strings, four diapasons (including the quintadena) and ten flutes, making a total of thirty sets of pipes. This is about in the generally accepted ratios of the different classes. Careful study of the scheme will show many advantages not apparent at first sight. The author readily admits that the scheme outlined is in some respects quite radical; yet it cannot in any sense of the word be called a trick or freak organ. The unit ranks should be voiced in characteristic unit style, while the straight ranks should be voiced in the regular manner. In this manner an even larger variety of effects may be obtained.

It will be seen, in recapitulation, that this organ is a true theater organ, not a modified church organ. It has a wealth of flute and string tone and all the special theatrical stops such as the kinura, for example. Every stop has been carefully selected to fulfill its share in the total. It may be asked why out of thirty sets of pipes in this organ two are given to mutation pitch—the solo twelfth and seventeenth—particularly so as the accompaniment organ has an extended flute containing these same pitches. It is done so that they may be properly scaled to fulfill their station in synthetic registration. The three requisites for synthetic registration are, first, selective mixture work; second, complete array of couplers, and, third, timbre-creating stops such as the quintadena. It will be seen that this organ has all three of



these requisites. Many synthetic stops of considerable beauty should be readily obtained in this organ, notably clarinet, oboe, English horn and saxophone. Synthetic registration is just beginning to be studied as practical rather than theoretical; and all organists should bear this in mind when designing the new organ.

The general idea underlying this design has been threefold:

First, to combine as many as possible of the advantages of the straight and unit organs and eliminate the disadvantages of each.

Second, to provide a true theater organ and to make the playing of it as simplified as possible.

Third, to provide as much as possible with a limited amount of money and room.

In closing the author does not intend that the impression be gathered that the above material is all there is to the tonal design of the theater organ. It is but the merest introduction, in which an effort has been made to present fundamentals rather than details.

**Miss Thomson's Choirs at Work.**

With the return of Grace Chalmers Thomson, organist and choirmaster of St. Philip's Episcopal Cathedral at Atlanta, Ga., from a vacation spent in the mountains of North Carolina, enrollment for the year has been opened in both the junior and senior cathedral choirs. The senior choir resumed work the second Sunday in September and early in October will sing Mendelssohn's "Elijah" as the first of a series of oratorios to be given during the winter.

**Death of Harry L. Woodstock.**

Harry L. Woodstock, organist of All Angels' Episcopal Church, New York, died recently as the result of a fall. The music at All Angels has been famous for many years largely because of its remarkable boy choir and the soloists developed there. Mr. Woodstock had a large four-manual Midmer-Losh organ, utilizing a few of the old Roosevelt stops. This instrument was completed in 1920.

**NEW CONCERTO BY CASELLA**

**Work for Organ and Orchestra Will Be Played by Courboin.**

News comes from Alfredo Casella, the Italian composer and conductor who is to make another American tour this season, that he has completed a work for organ and orchestra entitled "Concerto Romano." The work is scored for strings, three trumpets, three trombones and timpani, in three movements and takes about thirty minutes to play. It was inspired by the Wanamaker concert organs in Philadelphia and New York and written especially for these instruments. Mr. Casella completed the work in five weeks and writes that never before has he written "so quickly" and, he hopes, "so well." Charles M. Courboin will play the concerto in New York and Philadelphia at its first performance under the composer's baton some time after the first of the new year. The string section of the orchestra will be composed of the rare Italian instruments assembled by Rodman Wanamaker for concert purposes.

Mr. Courboin opened his season at Belmar, N. J., and Washington in late September. His third Pacific coast tour will begin toward the close of October, when he will play in New York, Syracuse and Watertown, following with recitals in November and December at Fort William, Winnipeg, Edmonton, Vancouver, Seattle, San Francisco, Los Angeles, Hollywood, Palo Alto, Salt Lake City and other western points. Mr. Courboin is already booked to play five times this season with symphony orchestras.

**Changes at Kansas University.**

Several changes and additions have been made in the faculty of the school of fine arts at the University of Kansas, according to an announcement by Dean Swarthout. Lee Greene, pianist and organist, replaces Stewart Dickson. Miss Helen Marcell is added to the faculty to take charge of classes in sight singing and ear training and students in organ. Enrollment in the school of fine arts for the year promises to be unusually large.

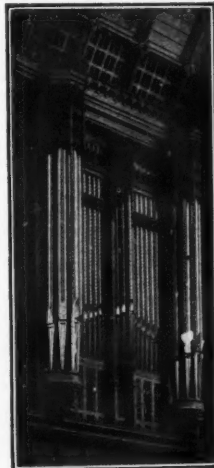
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## News From St. Louis

By DR. PERCY B. EVERSDEN

St. Louis, Mo., Sept. 17.—September saw all the local organists back at their posts, several immediately in the full rush of extra services connected with the Jewish festival of the New Year. Among these, Arthur Lieber is enjoying his new Kilgen organ in the splendid temple of the United Jewish Congregation, just completed, and William John Hall again had the satisfaction of playing these services for Temple Israel on the Kimball organ in the Scottish Rite Cathedral.

Everyone is congratulating the officers of the Missouri council of the N. A. O. on bringing the convention of next year to St. Louis. Several local organizations have asked for permission to assist, and there is every prospect that St. Louis will hold its own with those cities that have been so honored in the past. Several novel suggestions have been made, and though it is too early to formulate definite plans, it is within the realms of possibility that the convention of 1927 may present an international feature.

Speaking of novelties, your correspondent was engaged as official organist for the Indiana State M. E. Conference which was held at Evansville, Ind., Sept. 14 to 21, and gave daily recitals preceding the sessions, several of which were broadcast. So far as known this is the first time the organ has been so featured at the conferences of any church. He received very courteous greetings and entertainment from the Indiana organists.

While in Evansville we had the opportunity of playing on the municipal organ at which James R. Gillette for some time presided. It is in a deplor-

able condition of neglect. We understand that there is talk in some quarters of dismantling it and dividing it, like ancient Gaul, into three parts, for use in three of the city high schools.

Our newest theater, the Ambassador, boasts of having the largest Wurlitzer organ yet built, and Stuart Barrie is very proud of his new instrument.

Pietro Yon is expected to give some time this month a recital on the new Kilgen organ in the Collegiate (St. Louis University) Church. Mr. Yon made many friends during his visit here last year who will be delighted to hear him again.

Missouri chapter, A. G. O., at its September meeting were entertained with reports from the Buffalo and Philadelphia conventions, and promised every possible assistance in entertaining the N. A. O. delegates to St. Louis in 1927.

### Philippi Explores the West.

Daniel R. Philippi, organist and choirmaster of the Church of the Ascension and formerly associated with Dr. T. Tertius Noble in St. Thomas' Church, New York, passed through Chicago the middle of September and called at the sanctuary of The Diapason on his way back to Pittsburgh after a three months' vacation spent largely on the Pacific coast. Mr. Philippi was accompanied by his mother. His trip included the Canadian Rockies, Victoria, Vancouver, Portland, Ore., San Francisco and Los Angeles. He was not entirely idle during his travels. At Portland he gave a recital at the municipal auditorium at the invitation of Lucien E. Becker. After a varied program the audience was asked to send up requests for additional selections and mark this one—one request was for Reubke's "Ninety-fourth Psalm" Sonata, which Mr. Philippi played entirely from memory, supplementing it with the Bach Passacaglia, also by request.

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I hope you will feel at liberty to refer your friends to this organ and it will be my pleasure to demonstrate it to them at any time.

With my best wishes for your continued success,  
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*Intercession*

Octavo No. 13,951 .12

A simple and direct choral passage gives way to an attractive lyric duet for Tenor and Baritone. Each has some solo phrases and then the voices are effectively joined. The element of contrast thus introduced gives the number service value. It is easy throughout.

### SACRED—MIXED VOICES

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*O Love Divine*

Octavo No. 13,896 .15

The composer has known how to introduce rhythmic variety in turning his phrases which gives this excellent number a refreshing vitality. The pleasing solo for Soprano or Tenor respects the voice, both in range and in the distribution of rests. Note the beautiful "Amen."

*Thou art the way*

Octavo No. 13,952 .12

The opening words are broadly and impressively stated, almost like a text. The Soprano (or Tenor) solo does likewise. This is a very effective device; and the body of the anthem adheres to the same intelligent standard. It is vigorous and churchly music, yet not difficult to perform.

LEMARE, EDWIN H.

*Sweet Saviour, bless us*

Octavo No. 13,943 .15

Excepting a very brief Basso solo, this expressive anthem is entirely choral. The composer has carefully followed the sentiment of the words, so that much is asked of the singers in variety of style and dynamics. There are, however, no technical difficulties, so that the leader may concern himself with interpretation.

McCOLLIN, FRANCES

*My peace I leave with you*

Octavo No. 13,927 .15

For eight real parts and to be sung preferably unaccompanied. This fine number requires a trained body of singers, but it will amply repay study; for it is noble music, large and uplifting in feeling. Responsive passages between the men's and women's voices (each in four-part harmony) are especially effective.

SEALY, FRANK L.

*O Thou who keepst the stars alight*

Octavo No. 13,991 .20

A festal setting of an inspirational text, this number assumes importance by its proportions and musical style rather than by difficulty, for its demands are moderate. It is notable for sustained elevation of thought, presented in much variety.

### SECULAR—MEN'S VOICES

BORNSCHEIN, FRANZ C.

*The sea Gypsy*

Octavo No. 13,973 .12

A vigorous number, with an incisive melody that is broad of structure and strong of accents. The voice parts are not exacting nor of extreme range; the swinging piano part abounds in highly colored harmonies.

BREWER, JOHN HYATT

*The bugles (A night song)*

Octavo No. 13,964 .15

To the bugle-call sounding in the voices may be added the bugle itself, or its notes may be played on the piano. The text treats of both the sad and the courageous emotions awakened by the bugle's notes, and the composer has been especially happy in translating these moods into singable music. Moderate difficulty.

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**Southern  
California News**

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

Los Angeles, Cal., Sept. 20.—The organists are slowly but surely returning to their churches, many of them with fish stories that are hard to beat. I don't care to mention names, but one gentleman told me of being kept awake at night by a singing trout. I wonder if they can do any better than that in Florida.

Our old friend Clarence Eddy is again in town and gave a recital at St. Vincent's Church Sept. 14. He was assisted by the choir of the church under the direction of Thomas Taylor Drill with Amadee Tremblay at the organ. This is one of the finest churches in the city and is especially good for music. The organ, which is a large four-manual Kiglen, sounds well, and Mr. Eddy got some effective contrasts with his registration. The program was, of course, built to appeal to the average listener, and not so much to the professional organist. However, the Recitative and Finale from Guilman's Fifth Sonata and the Introduction and Allegro from the Sonata in the Style of Handel by Wolstenholme made up for some of the other numbers. To my mind the Wolstenholme number was by far the best thing on the program and Mr. Eddy played it in fine style. Other recitals by Mr. Eddy were given in the First Methodist Church of Long Beach and at Angelus Temple, Los Angeles.

During his stay Mr. Eddy was entertained at luncheon by Esther Fricke Green at the Mary Louise. A number of friends were there to greet him and a delightful affair it turned out to be.

Walter F. Skeele returned from abroad Sept. 16 and I found him busy at the College of Music the same day. He had a splendid trip and many interesting and unique experiences, not the least of which was a recital by M. Dupre on Guilman's old organ. Outside of this recital Mr. Skeele heard little organ music, but he visited England, France, Germany, Switzerland and Italy and will have much to tell us at the first Guild meeting, which will be held on Oct. 4.

Clarence V. Mader is leaving Pasadena for New York, where he will study with Lynnwood Farnam. Mr. Mader will be missed, for he has a wide circle of friends. At the same time they are glad he has this op-

portunity to study with so great a master.

Sibley G. Pease is looking more like himself again after a severe illness. Mr. Pease has resigned from Barker Brothers and will take charge of the organ department of the Fitzgerald Music Company, which is to make a specialty of installing Wicks residence organs. Mr. Pease is continuing his Sunday afternoon recitals at the Elks' Club, and while there is not a general invitation to the public, you will be welcome if you care to attend. There is usually a good attendance, and while the programs are light, you must remember that they are planned for the man on the street, and not for the cultured musician.

Warren D. Allen of Stanford will be home early in October. He, too, has had a fine time in Europe. The last card I had told of his spending the day at St. Ouen with Dupre's father.

The new additions to the Skinner organ in St. John's Church have been installed by Edward Crome and the general opinion is that the organ has been greatly enhanced. The additions were a tromba, twelfth and five-rack Willis mixture to the great, a doppel flöte to the solo and a clarion and five-rack French cornet mixture to the swell.

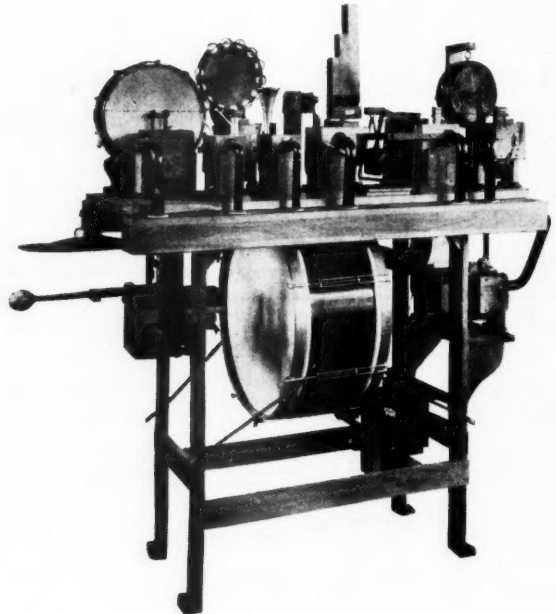
The large Möller organ in the Shrine is finished at last, but so far the general public has had no opportunity to hear it. Here is an auditorium seating 7,000 people which should be ideal for organ recitals. At 25 cents a person it should be easy for those in authority to arrange a series of Sunday afternoon recitals that would not only pay their way, but give the public an opportunity to enjoy some good organ music. And you note that I say good organ music; if it can't be good, don't let us have it at all. The public can get all the "Star of Eve" music it wants in the theater. The organ recital should give something better, and if other cities can get out 800 to 1,000 people for a Bach recital three or four times a season, surely here in Los Angeles with its 1,000,000 souls we can do better than we have done in the past.

Dr. Dinty Moore has returned from Douglas, Ariz. He reports that his pupils, Steve and Rosie, have opened a school of music and are doing very well. The shack, as they call their little place, is the center of attraction in that part of the country.

Miss Mildred Pierson, a pupil of Dr. Ray Hastings, has been appointed organist of the First Universalist Church, Los Angeles.

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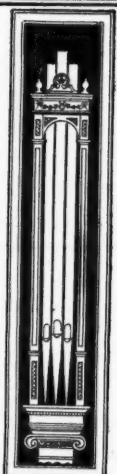
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**BUYS AUSTIN AS MEMORIAL**

**Family Giving Church at Johnson City, N. Y., Orders Three-Manual.**

The Austin Organ Company has been given a contract to build a three-manual and echo organ for the Sarah Jane Johnson Memorial M. E. Church of Johnson City, N. Y. The Johnson family is giving both the church and the organ. Elisha Fowler, Boston representative of the Austin Company, spent a day in Johnson City and arranged the details.

Following is the organ scheme:

**GREAT ORGAN.**

- Bourdon (Pedal ext.), 16 ft., 41 pipes.
- Open Diapason, 8 ft., 73 pipes.
- \*Violoncello, 8 ft., 73 pipes.
- \*Gross Flöte 8 ft., 73 pipes.
- \*Gemshorn, 8 ft., 73 pipes.
- \*Octave, 4 ft., 61 pipes.
- \*Harmonic Flute, 4 ft., 61 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.
- Cathedral Chimes (from Echo), 25 bells.
- Cathedral Chimes Pianissimo.

\*Enclosed in Choir box.

**SWELL ORGAN.**

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Geigen Principal, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant.

**ECHO ORGAN.**

- Cor d'Nuit, 8 ft., 73 pipes.
- Lieblich Gedeckt, 8 ft., 73 pipes.
- Echo Viole, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Fern Flöte, 4 ft., 61 pipes.
- Vox Humana (Special Chest), 8 ft., 61 pipes.
- Cathedral Chimes, 25 bells.
- Cathedral Chimes Pianissimo.
- Tremulant.

**PEDAL ORGAN.**

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.

- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Flute, 8 ft., 12 pipes, 32 notes.
- Violone (Great Ext.), 16 ft., 12 pipes, 32 notes.
- Flauto Dolce, 12 pipes, 32 notes.

**Places His 519th Pupil.**

Claude B. Ball, Chicago theater organ instructor, reports the interesting fact that he has just placed his 519th pupil in a theater organ position. She is Miss Inga Bergh, who is to play at the Arcadia Theater, Windber, Pa. Miss Bergh is from Sioux Falls, S. Dak. Mr. Ball believes this is a world record in the theatrical organ field. His fall season opens auspiciously and he and his pupils now have access to sixteen unit organs of the latest type for practice purposes.

**Takes New Position at Butte.**

Edward C. Hall, choirmaster and organist of Grace M. E. Church, Butte, Mont., has accepted a similar position in the First Baptist Church of Butte. Mr. Hall, well known for his activities in the ministry of music in the church, begins his season with the determination of excelling all past efforts. He is fortunate in having the assistance of his wife, Mrs. Lottie Hall, as soprano soloist. His first recital for the season, given on Sept. 5, was as follows: Fugue in D major, Handel; "Jubilate Deo," Silver; "Rock of Ages," Burdett; "Fantasia Pastorale," Maxfield; "Grand Choeur," Guilment.

**Mayhew Joins Kilgen Staff.**

George E. Mayhew, who for the last nineteen years has been continuously employed in the voicing department of M. P. Möller at Hagerstown, Md., has joined the staff of George Kilgen & Son and asks that his copy of The Diapason henceforth be sent to St. Louis.

A work entitled "Biographical Dictionary of Organ Builders," including men born or who worked in France, has just been published at the Office General de la Musique, 15 Rue de Madrid, Paris. The book, which is by the Comte P. de Fleury, is limited to 200 copies.

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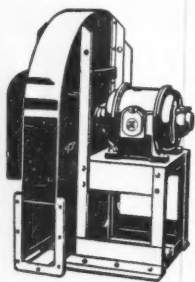
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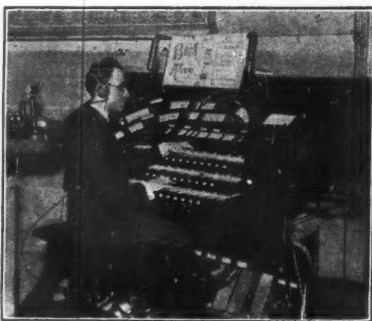
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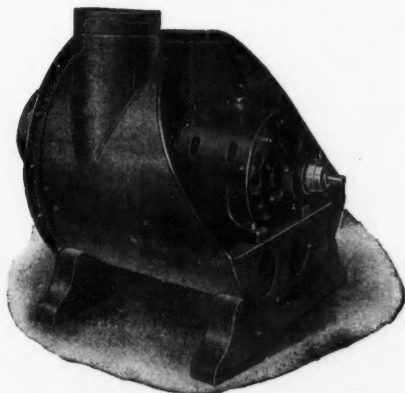
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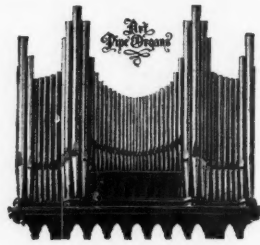
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