

# THE DIAPASON

A Monthly Publication Devoted to the Organ and the Interests of Organists. Official Journal of the National Association of Organists.

Nineteenth Year—Number Eleven

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## LOUISVILLE TO MARK EPOCH WITH NEW ORGAN

### AUDITORIUM SCHEME READY

**Pilcher Four-Manual to Be Placed in Building When Completed in January—Entire Instrument Under Expression.**

Henry Pilcher's Sons have completed the specification of the four-manual and echo organ which was designed by them for the Louisville Auditorium, as announced in the September Diapason, and which will be installed when the building is completed next January.

The entire organ will be under expression, enclosed in separate chambers. The great, swell, orchestral and pedal organs will be in chambers on either side of the stage. The solo and echo will be placed in the forward part of the building.

The installation of this organ is expected to mark an epoch in the development of organ music in Louisville, and it is expected that noted artists will be engaged for recitals.

Specifications of the organ are as follows:

- GREAT ORGAN (Expressive).**  
 Open Diapason, 16 ft., 61 pipes.  
 Bourdon (Ext. Pedal), 16 ft., 29 pipes.  
 First Diapason, 8 ft., 61 pipes.  
 Second Diapason, 8 ft., 61 pipes.  
 Third Diapason, 8 ft., 61 pipes.  
 Claribel Flute, 8 ft., 61 pipes.  
 Gemshorn, 8 ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 Principal, 4 ft., 61 pipes.  
 Hohl Flöte, 4 ft., 61 pipes.  
 Twelfth, 2 1/2 ft., 61 pipes.  
 Fifteenth, 2 ft., 61 pipes.  
 Mixture, 5 rks., 305 pipes.  
 Trombone, 16 ft., 61 pipes.  
 Tromba, 8 ft., 61 pipes.  
 Clarion, 4 ft., 61 pipes.  
 Chimes (from Echo).  
 Celestial Harp (from Orchestral).
- SWELL ORGAN.**  
 Quintaton, 16 ft., 73 pipes.  
 English Diapason, 8 ft., 73 pipes.  
 Tibia Clausa, 8 ft., 73 pipes.  
 Gamba, 8 ft., 73 pipes.  
 Rohr Flöte, 8 ft., 73 pipes.  
 Muted Viol, 8 ft., 73 pipes.  
 Voix Celeste, 2 rks., 8 ft., 146 pipes.  
 Flute Dolce, 8 ft., 73 pipes.  
 Flute Celeste, 8 ft., 61 pipes.  
 Gemshorn, 4 ft., 73 pipes.  
 Flute Harmonic, 4 ft., 73 pipes.  
 Flautina, 2 ft., 61 pipes.  
 Cornet Mixture, 5 rks., 305 pipes.  
 Posaune, 16 ft., 73 pipes.  
 Cornopean, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Octave Oboe, 4 ft., 73 pipes.  
 Tremolo.
- Tremolo (Heavy Wind).**
- ORCHESTRAL ORGAN (Expressive).**  
 Contra Gamba, 16 ft., 73 pipes.  
 Viola Diapason, 8 ft., 73 pipes.  
 Viol d'Orchestre, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 61 pipes.  
 Quintadena, 8 ft., 73 pipes.  
 Nazard, 2 1/2 ft., 61 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 Tierce, 1 3/5 ft., 61 pipes.  
 Cor Anglais, 8 ft., 73 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 Celestial Harp, 8 ft., 61 bars.  
 Celestial Harp, 4 ft.  
 Chimes (from Echo).
- PERCUSSIONS (Expressive).**  
 Xylophone.  
 Orchestra Bells.  
 Bass Drum.  
 Snare Drum, Roll Tap.  
 Tympani.  
 Cymbal, Crash Stroke.  
 Triangle.
- SOLO ORGAN (Expressive).**  
 Stentorphone, 8 ft., 73 pipes.  
 Gross Flöte, 8 ft., 73 pipes.  
 Violoncello, 8 ft., 73 pipes.  
 Gross Gamba, 8 ft., 73 pipes.  
 Gamba Celeste, 8 ft., 73 pipes.  
 Forest Flute, 4 ft., 73 pipes.  
 French Horn, 8 ft., 73 pipes.  
 Tuba Mirabilis, 8 ft., 73 pipes.  
 Clarion, 4 ft., 73 pipes.  
 Tremolo.
- ECHO ORGAN (Expressive).**  
 (Played from Solo.)  
 Cor d' NUIT, 8 ft., 73 pipes.

[Continued on page 18.]

## Monument to Alexandre Guilmant in Paris



The monument to Felix Alexandre Guilmant placed by the pupils and friends of the great organist-composer at the Palais du Trocadero, Paris, was visited by Dr. William C. Carl of

New York before leaving for the United States in September. Dr. Carl, who is president of the Guilmant Club, was chairman of the American committee in raising the funds for the monument.

## LESTER'S NEW OPERA READY

**Work Based on Indian Themes in Press—Composer Back from Europe.**

William Lester of Chicago, organist of the New First Congregational Church and dean of the Illinois chapter, A. G. O., and Mrs. Margaret Lester, soprano, returned in September to their Chicago duties after a summer spent in Europe. Mrs. Lester had the unusual benefit of extended study with Sir Henry Wood in London and with Sir George Henschel in Scotland. Mr. Lester was busy preparing his newest opera, "Manabozo," for the publisher. This work is in press with that progressive publishing-house of London, J. & W. Chester. This opera is the first of a destined trilogy to libretti by Francis Neilson, the three operas to be based on an epic of the North American Indian. Several performances of "Manabozo" are already scheduled at a half dozen of the first-class continental opera houses, detailed announcements of which will be made in due time. Mr. and Mrs. Lester were heard in several concerts during the summer, with notable success at the

Hotel de Crillon in Paris, in Leicester and Scotland.

## BOSTON ORDER FOR WELTE

**Four-Manual Instrument for Central Congregational Church.**

The Central Congregational Church of Boston late in September signed a contract for a new four-manual organ, with solo and echo divisions, to be built for the church by the Welte organ division of the Welte-Mignon Corporation of New York. It is announced that the instrument is to have a total of sixty-seven sets of pipes. The church is one of the most prominent of Boston.

## Married to Joseph W. Clokey.

The marriage of Miss Hope Taber Ford to Joseph W. Clokey, the American organist and composer, took place Sept. 5 in Los Angeles, according to announcements received by friends of the young couple. Mrs. Clokey is the daughter of Mr. and Mrs. Harry A. Ford and Mr. Clokey, whose work is known throughout the country, is on the faculty of Pomona College, Claremont, Cal.

## PORTLAND FINE HOST TO N. A. O. CONVENTION

### RECITALS ON A HIGH PLANE

**Choral Concert Draws Audience of 2,500—McAll Re-elected President—Cyrus H. K. Curtis a Speaker at Banquet.**

**By WILLARD I. NEVINS and HAROLD W. THOMPSON.**

In the city of Portland, where music, especially organ music, is a municipal contribution to the people of Maine, the twenty-first annual convention of the National Association of Organists was officially opened on Tuesday morning, Aug. 28, at the Eastland Hotel. The registration at the social hour of the previous evening reached a high-water mark of nearly 100 and later registration brought that number up to about 200. Twelve states were represented by members and special delegates, who came from the far South, the Middle West and all nearby territory. Greetings and good wishes were received from members in Europe, every part of the United States and points in Canada.

Cyrus H. K. Curtis, noted publisher and donor of the splendid Kotschmar memorial organ in the City Hall Auditorium, was one of those who attended the daily convention recitals, which were of a very high calibre.

The choral concert with assisting artists on Wednesday evening in the City Hall Auditorium drew an audience of about 2,500 and proved to be a delightful feature of the convention program.

An all-day outing on Casco Bay, with a clambake and shore dinner, was the high spot of the entertainment provided for the enjoyment of N. A. O. members. Other special features include a tea given in the Chamber of Commerce building by the ladies of that organization and luncheon for several members of the executive committee at the Rotary Club.

The convention came to a close on Friday evening with a banquet at which the principal speakers were Cyrus H. K. Curtis and Nehemiah Boynton, D. D.

The election of Reginald L. McAll for a third term in the presidency of the association expressed the evidently unanimous desire of the membership at large and reflects appreciation of his contribution to the success of the N. A. O.

There was a large attendance for the session Tuesday morning when President McAll called the convention to order. He reminded those present of the N. A. O. convention which met in this same city ten years ago, and spoke of the enjoyable features of that time. He then introduced Lester Wallace, chairman of the Portland city council, who gave the first address of welcome. Mr. Wallace told of the pleasure and honor it gave him to welcome an organists' association to the city. He spoke of the universal appeal of music and of the inspiration which can come from organ music. The fine work of Charles Raymond Cronham, municipal organist of Portland, was praised by Mr. Wallace. James Barlow, city manager, followed Mr. Wallace and brought the greetings and welcome of the municipal government. He declared that the music provided by the city had been of great benefit to the general public. He reminded the N. A. O. members of their privilege in bringing joy to many through organ music. The president of the Maine state council of the N. A. O., Alfred Brinkler, added a word of welcome.

Mr. McAll in responding told of the pleasure it gave all to return to this hospitable and picturesque city. He mentioned the fact that two journeyed from New Orleans and that

one had made a flying trip from England to be present. He spoke of the record registration for the first evening.

Secretary Willard I. Nevins then read communications of greetings and best wishes from Dr. Alfred Hollins, Dr. William C. Carl, Dr. Roland Diggle, S. E. Gruenstein, Howard S. Tussey, Theodore Strong, Marshall Bidwell, George W. Kilgen, John McE. Ward and Walter Peck Stanley.

The annual business meeting was called to order at 11:15 by President McAll. Secretary Nevins read the minutes of the previous meeting and it was moved and voted that they be approved.

Mr. McAll in giving the president's report spoke of the growth of the N. A. O., citing as a comparison between the years of 1921 and 1928 the great increase in the number of state councils and local chapters. He reported that there is at present a paid-up membership of 1,400. He told of the \$500 prize offered by the Skinner Organ Company in an organ composition contest under the auspices of the N. A. O. Mr. McAll paid tribute to The Diapason for its splendid cooperation in all association work and spoke of the fine record achieved by Ernest F. White as treasurer. In going over the work the N. A. O. had carried on he mentioned the number of younger recitalists who had been brought before the public in convention recitals. In closing he told of the fine support given headquarters by each state council and chapter.

Secretary Nevins made a short report of the important events of the year in N. A. O. activities and then the treasurer's report was given out on multigraphed sheets and Mr. White explained the various items. He reported that there had been an average of one new member for each day last year and that there was an increase of \$981.49 in the bank balance for the present year over that of last year. The treasurer's report was approved and Herbert S. Sammond suggested a special vote of commendation for Mr. White.

In response to a call for state and chapter reports the following were heard:

C. Harold Einecke for Quincy, Ill.

Alfred Brinkler for Maine.

Howard W. Clark for the Portland chapter.

Miss Katherine E. Lucke for Maryland.

A. Leslie Jacobs, who spoke for the Worcester chapter of Massachusetts and extended an invitation to the convention to meet in Worcester in 1930.

Miss Louise Titcomb for Missouri.

George I. Tilton, who, in speaking for New Jersey, urged all to work for a higher standard of music in the church. He reported they had a state membership of 251.

Henry Hall Duncklee, official delegate for New Jersey, who told of the work of the Union-Essex chapter. He stated that a new chapter would be formed in Morristown.

Mrs. Bruce S. Keator for Monmouth chapter.

Frank McCarrell for Pennsylvania.

Charles E. Wisner for Lancaster.

Miss Shaw for Reading.

Mary E. Lund for Rhode Island.

Following these reports the following names were proposed and accepted for the nominating committee: Miss Lilian Carpenter, Mrs. Bruce S. Keator, Miss Katherine E. Lucke, Miss Jane Whittemore, Frank A. McCarrell, Claude Murphree, Willard I. Nevins, Herbert S. Sammond, George I. Tilton and Charles E. Wisner. The following resolutions committee was selected: Miss Ethel Phelps, Dr. J. Christopher Marks and Edward Breck.

The business meeting then adjourned and luncheon was served.

Exactly at 3:30 Charles Raymond Cronham, municipal organist of Portland, opened, as was fitting, the first recital of the convention in the City Hall Auditorium. The great Austin organ therein has recently been considerably enlarged through the generosity of Cyrus H. K. Curtis and Mr. Cronham evidently had spent much time in preparing his program to display the instrument to good advantage.

To the first number, the "Finlandia"

of Sibelius, he gave a dramatic reading and brought out the sombre, even tragic, mood of that tone picture in a thoroughly intelligent manner. A melodic Serenade by George W. Andrews of Oberlin College was the second number and Mr. Cronham obtained a fine contrast by following that with the charming "Ronde Francaise" of Boellmann. In the next number, "In Fairyland," by Stoughton, Mr. Cronham showed the organ in a more impressionistic style and quite caught the mood of Stoughton's program music.

It was fitting that this year should bring out some of Schubert's music and for the fifth number of his program Mr. Cronham played the beautiful Andante con Moto of the Unfinished Symphony, showing a fine sense for orchestral color and depth of feeling for the music itself. Facile pedal technique was shown in the next number, the Etude for Pedalboard, by de Bricqueville. Mr. Cronham has revised and added a pedal cadenza to this number. He offered one of his own compositions for the next number, a Nocturne, which proved to be of melodic interest and colorful. It provided for an effective use of the celesta and was well applauded. The program closed with the "Rienzi" Overture of Wagner and here Mr. Cronham did some of his finest playing. It was a virile and stirring performance of that ever popular overture and it evoked such hearty applause that Mr. Cronham was obliged to add as an encore his own arrangement of "Drink to Me only with Thine Eyes."

Following Mr. Cronham's recital the members of the association were guests of the entertainment committee on a delightful tour of the city. Beginning at the city hall, the ride covered the residence and historic sections of the city and afforded many beautiful views of the harbor. Had the weather been clear it would have provided a glimpse of the distant White Mountains.

The second recital of the day took place in the City Hall Auditorium in the evening and the program was shared by Alexander McCurdy, Jr., of Philadelphia and Charles Peaker, representing the Canadian College of Organists. These joint recitals have long been a feature of N. A. O. conventions and this one proved most enjoyable.

Mr. McCurdy chose for his opening number a Bourree in D by the dean of Pacific coast organists, Wallace A. Sabin. It is a sterling composition and Mr. McCurdy gave it a dashing, rhythmic performance, clearly indicating that he must be counted among the players of the first rank. Modern orchestral coloring was brought out by clever registration in the "Antiphon" of Dupre and the whole was given with a depth of devotional feeling. In the Sketch in D flat by Schumann Mr. McCurdy's playing was characterized by clean-cut phrasing and a deft handling of the delicate and brilliant effects of the organ. Karg-Elert was again represented at this convention by his ever-popular "The Legend of the Mountain," from the "Seven Pastels from Lake Constance." Mr. McCurdy played it in truly orchestral style and with virtuosity. His last number, the Finale in B flat by Franck, again demonstrated his clarity of technique, both on manuals and pedals, and the rousing climax at the end brought such insistent applause that he played as an encore Schumann's Sketch in F minor.

That Canada had sent a worthy representative of its many splendid players was evidenced by Mr. Peaker's stirring and finely conceived performance of the "Nun Danket Alle Gott" of Karg-Elert as his first number. Three Bach chorales, "Now Rejoice, Good Christian Men," "We All Believe in One God," and "Let All Praise Our God," were played with deep religious feeling by Mr. Peaker as his second group. This interpretation of Bach illustrated Mr. Peaker's musicianship and it also caused us to think that in spite of all of the volumes of music written in the last 300 years, how little of it could measure up to the beauty of these chorales.

From Bach Mr. Peaker took his listeners to a modern English compo-

sition, "Villanelle," by Ireland. It proved to be a charming, tuneful number and brought out the soft registers of the organ in many interesting moods. The Psalm Prelude No. 2 of Howells showed Mr. Peaker's feeling for variety of registration and for the meditative spirit of the piece. Delicate nuances and a charming rhythmic sense marked the playing of the "Rococo" of Palmgren and the Toccata in D minor by Reger brought the whole to a brilliant close. Mr. Peaker, as an encore, asked permission to repeat the Bach chorale, "Now Rejoice, Good Christian Men."

Everyone went away apparently happy and feeling that this had been a splendid evening of organ music by two distinguished players. Both men played their programs from memory.

There was a large gathering for the first session of Wednesday morning to listen to papers on "Music in the Community, A New Field for Organists," by William S. Linnell, chairman of the Portland city music commission, and "Anthems for the Small Volunteer Choir," by Dr. Harold William Thompson of Albany. Herbert S. Sammond was in the chair and in his introduction spoke of the importance of remembering that we owe something to the community in which we live and that we should try to establish high ideals for the music of that community. In presenting Mr. Linnell Mr. Sammond commented upon Portland's good fortune in having a music commission and our good fortune in having the head of that commission to speak to us. Mr. Linnell gave a broad, interesting talk on municipal music. It is printed elsewhere in The Diapason.

Following this first paper there was a state report for Pennsylvania by Dr. William A. Wolf and then President McAll introduced our good friend of other conventions, Dr. Thompson. Dr. Thompson lost no time in getting to the heart of his subject, "Anthems for the Small Volunteer Choir," and everyone found something to take home of special value to his choir work. The complete text of the talk appears in Dr. Thompson's department of The Diapason. Considerable discussion was evoked by Dr. Thompson's statement that church music committees should be abolished. R. Huntington Woodman, T. Tertius Noble and others, opposing that view, spoke of their cordial relationship with such committees and of their great help in church work.

A. Leslie Jacobs of Worcester proposed a resolution of thanks to Dr. Thompson for his splendid department in The Diapason. He spoke of its help to organists throughout the country. The resolution was adopted with a round of applause for Dr. Thompson, who in his modest way expressed his thanks for such a demonstration of appreciation.

Before the morning session closed Mr. McAll appointed, with the approval of the convention, a special committee to go into the details of selecting the next convention city. That committee consisted of Miss Lucke, Mrs. Keator and Messrs. Noble, Einecke, Richards, Sammond, Marks, Fry and Nevins.

At 2:45 the members assembled on the steps of the city hall for the official photograph.

The afternoon recital was again held in the city auditorium and the recitalist was Dr. Melchiorre Mauro-Cottone of New York City. Previous to the recital President McAll made the announcement that Dr. Mauro-Cottone had only the previous week been in an automobile accident in Philadelphia, and as he was still suffering from injuries sustained at that time, he had asked for permission to change the program. From his splendid reading of the "St. Ann" Fugue of Bach, which became the new first number, it was hard to believe that he was suffering from any physical incapacity. He chose a dignified tempo and with well-worked-out registration carried the whole to a broad climax. A suave melody and a dainty musetta enhanced by unique tonal combinations evoked hearty applause for the performer's own "Cantilena and Musetta," which came as the second number.

Dr. Mauro-Cottone seemed to be rapidly warming to his task when he reached the third number, the Scherzo in G minor by Bossi. It was taken at a dazzling tempo—a tempo which made it truly a scherzo. Needless to say, the performer was richly rewarded by a burst of applause. Another number by Dr. Cottone, "Christmas Eve in Sicily," with effective passages for the chimes, followed, and then the great Chorale in A minor by Franck was heard as number 5 on the program. It was conceived and executed in a broad, dignified manner, but the quiet sections of the chorale seemed to be taken at a much slower tempo than we usually hear, which might add to or detract from one's enjoyment of the piece as a whole, according to one's individual taste.

After an interesting "Canzone in Three Parts," by Zipoli, of the old Italian School, Dr. Mauro-Cottone, as a closing number, plunged into that war horse, Widor's Toccata in F, with all his brilliant technical equipment, and seemed to invest that perennial with new life. The consensus of opinion seemed to be that few had ever played it as rapidly and as clearly as Dr. Mauro-Cottone. He was compelled to play an encore and chose a little-known Pastorale by Lefebure-Wely. With the exception of the Franck number this recital was played from memory.

Following this recital the ladies of the Chamber of Commerce of Portland served tea to the members of the association in the reception hall of the Chamber of Commerce building.

One of the most enjoyable programs of any convention occupied the evening session and an audience of 2,500 or more well filled the city hall auditorium to share with our members a variety of musical numbers. The Women's Choral Society of Portland, with Rupert Neily as conductor, opened the program with a group of four numbers—"Suscepit Israel," from the Magnificat, Bach; "Les Roses d'Espagne" (solo by Jane Whibley), Faure; Seraphic Song (solo by Evelyn Carroll), Rubinstein, and "King's Highway," Rischer. Under Mr. Neily's direction they proved themselves to be a responsive band of singers, with good tonal timbre, capable of subtle effects as well as sonorous climaxes. The audience gave evidence of its approval in such a forceful manner that the singers added as an encore Mr. Neily's a capella arrangement of Schumann's "Träumerei."

Henry S. Fry, representing the American Organ Players' Club of Philadelphia, next appeared in a group of organ solos. It was a pleasure to hear Mr. Fry, a three-time president of the N. A. O. and one of its earliest members, on this program. The "Cathedral" Prelude and Fugue in E minor by Bach was played as a first number in a majestic manner and true to the traditions as prescribed in the Widor-Schweitzer edition. In the next group of two pieces Mr. Fry presented two little gems of the period of Handel, the one an air by Mattheson and the other a Gavotte by Gluck. These and a piquant little "French Clock" by Bornschein were very much enjoyed by the audience, as was shown by the hearty applause. Karg-Elert, who seems to have been especially favored on these recital programs, was represented by his colorful "Clair de Lune." Mr. Fry caught the impressionistic spirit and revealed the many tonal tints of the splendid Austin organ at his command. A Toccata by Amedeo Tremblay, an organist of Los Angeles, gave a rhythmic and forceful close, displaying Mr. Fry's facile pedal and manual technique. As an encore Mr. Fry played one of his own chorale preludes.

Having heard Mr. Cronham on Tuesday afternoon, one looked forward to hearing at this concert Miss May Korb, lyric coloratura soprano, in private life Mrs. Cronham. With Mr. Cronham as accompanist, Miss Korb sang a group of four songs, "L'Heure Delicieuse," Staub; "Spinnliedchen," Riemann; "Magnolia Moon," Cronham, and an Air and Variations by Proch. Miss Korb's rich lyric voice, used artistically, and her

(Continued on Page 38)



## Group of Organists at the N. A. O. Convention in Portland, Maine



### HUGE ATLANTIC CITY ORGAN WILL COST \$300,000

#### FOR BIG CONVENTION HALL

Municipality Decides to Carry Out Vast Project—Auditorium Will Seat 41,000—Senator Richards Reports on Plan.

Atlantic City, N. J., whose organistic leadership is in the hands of Senator Emerson L. Richards, a Republican state leader as well as an organ fan of worldwide distinction, is to possess what it expects to be the largest organ in the world. This gigantic instrument is to be placed in the huge convention hall, seating 41,000 people, which the famous Atlantic coast resort is finishing, and the proposed cost is \$300,000—not exactly a bagatelle even in these days of immense organs.

Such an instrument will be the most feasible and economical source of music for Atlantic City's great hall, according to a report made to Mayor Ruffu and the city commissioners by Senator Richards.

A long time ago Senator Richards, who designed the organ at the high school auditorium in Atlantic City, was employed by the city to investigate the advisability of an organ for the convention hall. The report which he submitted Senator Richards made public Sept. 16, stating that he wished the whole public to be fully acquainted with the situation.

Early in September the city decided to go ahead with the organ investment and authorized an expenditure up to \$300,000.

Senator Richards' exhaustive report, from which the following excerpts have been taken, contains some interesting facts as to the Atlantic City situation, the size of the hall, etc.:

"It is evident that some source of music sufficiently powerful to cope with the conditions in the main auditorium will be required. Almost every convention will desire music of some description, while many of the conventions will require as a part of their program either incidental music or accompanimental music for large choruses, or in many cases for community singing. This need is so universal that every large convention hall in the country has been compelled to make provision to meet this demand.

"In the case of every other convention hall it has been found that the only adequate and economical method

of meeting the situation has been the installation of an adequate pipe organ. The large convention halls at Atlanta, Cleveland, Chattanooga, Memphis, Denver, San Francisco, St. Paul and Minneapolis, as well as many other smaller halls, are so equipped. Organs were not originally installed in some of these halls, but afterward the management was compelled to add them to the equipment.

"The conditions in the Atlantic City convention hall are, however, far different from those met in any other convention hall yet built. In making a survey of the acoustical conditions in this hall, I have come to believe that we do not fully realize the enormous size of the auditorium. It is 500 feet long, 350 feet wide and 138 feet high, and contains nearly 11,000,000 cubic feet of space. Five auditoriums of the size of the Cleveland auditorium (the next in size) could be easily placed inside this auditorium and there still would be room to tuck away in the unoccupied spaces all the church auditoriums in Atlantic City.

"Whatever type of music is provided, it is plain that it must be available at all times during the year and at all hours. A symphony orchestra, even at ordinary union rates, would cost over \$10,000 a week; a band could not be provided for less than \$6,000 a week. This would mean a total yearly expense of \$312,000 to \$520,000. It would seem, therefore, that both from the standpoint of utility and economy it will not be possible to equip the auditorium with either an orchestra or a band.

"The only alternative possible is an organ. The fact that the managements of the various other municipal auditoriums have adopted the organ as the only economical and satisfactory unit would indicate that we should profit by their experience.

"The conditions under which an organ would have to operate in the convention hall are unique and call for a design radically different from anything yet contemplated anywhere. The acoustical problems to be met in this auditorium are in some respects without precedent. It requires five-elevenths of a second for a note emitted upon the stage to reach the rear of the auditorium. In consequence, unison singing throughout the auditorium would be impossible unless the source of music was simultaneously distributed. Again, the acoustical conditions change with the size of the audience. When the auditorium is empty the period of resonance is eight seconds; when it is filled to capacity it is slightly under two sec-

onds. For the purpose of public speaking a period of resonance of about two seconds is ideal, while any period exceeding three and a half to four seconds will make the words of the speaker indistinguishable by reason of the reverberation in the auditorium. Amplification of the voice will not relieve this condition, but will aggravate it. A reverberation period of about three seconds is suitable for music, but will still be unsuitable when the auditorium is empty.

"It therefore follows that the organ would have to be so designed and built as first of all to distribute its tonal volume simultaneously throughout the auditorium, and so arranged as to just fill the auditorium when only a few thousand people are present, and yet capable of being heard and dominating the auditorium when its full capacity of 41,000 people are present. In order to accomplish the latter result, organ pipes of a size and wind pressures of a degree far in advance of anything yet used in organ design will be required.

"The architects have provided ample organ chambers situated at each side of the auditorium stage and likewise in the roof of the auditorium about midway between the stage and the rear wall. An organ controlled from an electric console near the stage would, therefore, provide three sources of sound distribution, one on each side of the stage and one from the roof midway of the auditorium. This would distribute the sound equally over the entire auditorium, and the organ, if equipped with powerful enough stops, would be capable of dominating the auditorium under all conditions.

"The writer has provided a tentative design for such an organ which, based upon experience, will be capable of use under all conditions in the auditorium. It is so designed that it will be possible to use the organ when only a few thousand people are present, and that it will be equally useful when the auditorium is filled to capacity. It must be remembered that the human body absorbs more sound than any other substance, and that in consequence the organ must be powerful enough to overcome the absorption produced by over 40,000 people together with the inevitable noise such an assemblage will create and still be heard to advantage.

"The tentative design proposed is not intended to produce just a very large organ, but merely to produce an organ adequate to supply the musical needs of any convention under any ordinary conditions. For this purpose it is calculated that the organ will

require nearly 30,000 pipes to be controlled electrically from a six-manual console, with one or more auxiliary consoles for special purposes, and will require in the neighborhood of 175 horse-power to blow. This organ will be equipped with stops of unprecedented size and power as well as those of more nearly normal intonation in order to produce the required volume.

"The architects originally allowed \$250,000 in their estimates for the organ, and it is believed that under present conditions the organ can be built within this appropriation. This may seem like a very large expenditure, but it will in fact be much smaller in proportion than that for any similar organ. The organ recently installed in the Liverpool Cathedral, while still unfinished, has cost \$140,000, and is approximately one-third the size of the organ required here. The organ at Cleveland cost \$105,000 at pre-war prices, and is less than one-quarter the size of that required in the convention hall. Recent installations at Memphis and at St. Paul have cost approximately \$100,000 and are not nearly so large as here required.

"The interest on the investment would amount to about \$10,000 a year; the cost for a competent organist, together with the maintenance of the organ, would amount to about \$8,000 per annum."

#### THE DIAPASON.

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609 South Wabash Avenue, Chicago, Ill.

## CANADIAN ORGANISTS HOLD ANNUAL MEETING

### FINE CONVENTION IN OTTAWA

Welcomed at Opening Luncheon by President MacMillan—Hymn Singing Demonstrated—Maitland Represents N. A. O. at Recital.

By H. G. LANGLOIS.

A very successful convention of the Canadian College of Organists was held at Ottawa, Ont., Aug. 28 to 30.

The convention opened Tuesday, Aug. 28, with an informal luncheon to the council, given by the president, Dr. E. C. MacMillan, F. R. C. O., after which the council held a business meeting. The event of Tuesday evening was a lecture on hymns and hymn singing in the Dominion United Church of Ottawa by Dr. MacMillan, assisted by a number of the Ottawa church choirs, with Richard Tattersall at the organ. A number of hymns were sung, representing different schools of hymn writing, the choirs singing certain verses with faux-bourbons and the congregation singing other verses in unison. The whole effect was impressive and proved that congregations can be as quickly taught to sing good tunes, even if unfamiliar, as to sing bad ones.

On Wednesday morning a general meeting was held in the parlors of St. Andrew's Church, at which about sixty members were present. The resolutions passed by the council the previous day were read and ratified, and the secretary's report and the registrar's report were presented. Reports were also read from secretaries of local centers at London, Ont., Montreal, Ottawa, Hamilton, Toronto and Winnipeg. For the most part these reports indicated that good work had been done in keeping up the standards of the C. C. O. and in stimulating the activities of organists in these centers. These reports described many interesting meetings and recitals,

at which programs of merit were played by members of the local clubs. In these programs a high standard was maintained and certain of the numbers were played by members who were not professionals in the narrow interpretation of the word, but competent amateurs. Lectures on musical subjects and specially prepared church services were well represented.

The president in his remarks emphasized the importance of the influence which an energetic and earnest organist can exert on the musical taste of his congregation through his work at the organ and with the choir and the high ideals the Canadian College of Organists has sought to attain in this direction. He also emphasized the value of the examinations and urged members and organists in general to prepare and present themselves for these tests in practical and theoretical musicianship.

Our guest of the National Association of Organists, Rollo Maitland, spoke of the work and success of that association and gave a short but interesting talk on the Wanamaker organ in Philadelphia.

President MacMillan spoke of the possibility of an arrangement whereby the C. C. O. and the N. A. O. might be able to hold a joint convention in Toronto next year, and the idea was enthusiastically received. It was decided that, in the event of such an arrangement not being made, the next convention of the C. C. O. would be held in Hamilton, Ont. A telegram of greetings was read from Reginald L. McAll, president of the N. A. O., whose convention was being held in Portland, Maine, at the same time.

In the afternoon the members enjoyed a delightful drive to the Gatineau Hills, a few miles from Ottawa, and were splendidly entertained by J. W. Bearder, F. R. C. O., chairman of Ottawa center, and Mrs. Bearder at their summer home in this district. Through the courtesy of A. W. Perry of Ottawa the members were permitted to visit the great

power-house and dam of the Gatineau Power Company.

Wednesday evening an organ recital was held in St. Andrew's Church on the four-manual organ installed there, the recitalists being Mrs. F. McKay Joyce, Toronto; Rollo Maitland, Philadelphia, and J. J. Weatherseed, Montreal. Mrs. Joyce played: "Matin Provencal," Bonnet; Toccata, "Thou Art the Kock," Mulet; Minuet, C. P. E. Bach; Finale from First Symphony, Viérne. Mr. Maitland's selections were: Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "O World, I E'en Must Leave Thee," Brahms; Improvisation in the Form of a Scherzo; Overture, "A Midsummer Night's Dream," Mendelssohn. Mr. Weatherseed played: Scherzoso and Passacaglia, Rheinberger; Andante, Elgar; Two Preludes, Ernest B. Farrar; Choral Wedding Postlude, Bach.

A large audience attended this recital, which was open to the public, and the splendid playing of the three recitalists received hearty and well-deserved applause. It would perhaps be invidious to single out any one performance for special mention, but I believe the fine improvisation by Mr. Maitland on two themes presented to him at a moment's notice was especially appreciated both by the audience in general and by those who were in a position to realize how much musicianship is required for such a performance.

On Thursday the members gathered at the Parliament buildings and through the kindness of Percy Price, Mus. B., carillonneur and a member of Ottawa center, were allowed to ascend into the peace tower and inspect the large carillon of fifty-three bells. Afterward a recital was given by Mr. Price, assisted by J. Skillicorn, which clearly demonstrated what splendid effects can be obtained by carillon music under favorable conditions. Fine, bright weather, the comparative quiet of Parliament Hill and the great height of the tower combined to heighten the effect. The following program was played by Messrs.

Price and Skillicorn; "Praeludium Cuckoo," Van den Gheyn; Suite, Purcell; Air for the Holsworthy Bells, Wesley; Rhapsody for Two Carillonneurs, Price.

In the evening the annual dinner was held at the Chateau Laurier and was attended by about seventy members and guests. After the usual toasts the evening and the convention came to a close with the singing of the British and the American national anthems. The visiting members expressed their hearty appreciation of the royal way in which they had been entertained by Ottawa center and the splendid arrangements which had been made.

The following officers were elected for the season 1928-9:

Honorary President—Dr. Albert Ham, F. R. C. O.

President—W. H. Hewlett, Mus. B., Hamilton, Ont.

Vice-Presidents—Ernest C. MacMillan, B. A., Mus. D., F. R. C. O., Toronto, Ont.; Ronald W. Gibson, Winnipeg, Man.; George M. Brewer, Montreal, Que.

Registrar—C. E. Wheeler, F. C. C. O., London, Ont.

Secretary-Treasurer—H. G. Langlois, B. A., Mus. B., Toronto, Ont.

Council—J. W. Bearder, Mus. B., F. R. C. O.; D. Clarke, F. R. C. O.; T. J. Crawford, Mus. B., F. R. C. O.; H. A. Fricker, Mus. D., F. R. C. O.; Burton L. Kurth, Winnipeg; D'Alton McLaughlin, F. A. G. O.; A. R. Merriman, A. R. C. O.; W. F. Pickard, Harvey Robb, Herbert Sanders, Mus. D., F. R. C. O.; R. Tattersall, H. M. Turton, Charles E. Wheeler, F. C. C. O.; A. E. Whitehead, Mus. D., F. R. C. O.; Healey Willan, Mus. D., F. R. C. O.

#### Three White-Smith Issues on Program.

Frederick W. Riesberg, A. A. G. O., recently played three White-Smith publications in his organ recital at Calvary Baptist Church, New York, where the Rev. Dr. John Roach Stratton is pastor. The selections were: "O'er Flowery Mead," "Distant Chimes," and Postlude in D, Whiting.

## PALMER CHRISTIAN

"Never have I heard such organ playing or such an organ combined with a simply perfect program."

(From a review of Mr. Christian's A. G. O. Convention Recital, June 14, 1928)



**WE** publish below the additions during the year 1928, to a steadily growing fraternity of enthusiastic owners of SKINNER RESIDENCE ORGANS:

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The above list includes men of prominence in the affairs of the country and men who are the directing heads of Bethlehem Steel Corporation, Bank of the United States, Washburn-Crosby Flour Company, Crosley Radio Corporation and Charles E. Bedaux Co.

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## MRS. MIDDELSCHULTE IS CLAIMED BY DEATH

### MANY FRIENDS PAY TRIBUTE

Highly-Esteemed Chicago Organist  
Passes Away after Long Illness—  
Was Her Husband's First  
American Pupil.

Mrs. Annette Middelschulte, wife of Dr. Wilhelm Middelschulte and herself one of the most highly esteemed and capable organists of Chicago, died Sept. 1 after a long illness. Funeral services were held on the afternoon of Sept. 4 in the chapel of the First Presbyterian Church of Evanston, of which Mrs. Middelschulte was the organist for a long period and until she was taken ill. A large company of personal friends, including a number of organists and church singers, were present to pay tribute to Mrs. Middelschulte. Mrs. Alvne Resseguie, contralto in the church choir, and Miss Ruth Hypes, soprano, sang. Mrs. Resseguie gave a beautiful rendition of the cradle song from Bach's Christmas Oratorio. Burial was at Woodlawn Cemetery, Winona, Minn., beside the parents of Mrs. Middelschulte.

Death was caused by arteriosclerosis, with which Mrs. Middelschulte had been afflicted for nearly three years. Since March, 1926, she had sought relief in sanitariums, trying in vain to find a cure for her affliction and for the nervous breakdown which it caused.

Annette Musser was born March 5, 1867, at Troy, Minn., and spent her youth in that town and in Winona, Minn. Then she moved to Chicago with her parents and studied music here. Later she went to Germany to continue her studies under Heinrich Barth, a disciple of Hans von Bülow, and under Xavier Scharwenka. As she was eager to work at the organ, Barth sent her to August Haupt. The latter, who had just abandoned his teaching, turned her over to his young assistant, Wilhelm Middelschulte. She became Mr. Middelschulte's first American pupil and in the midst of the organ study there came into being a devotion of teacher to pupil which led to Mr. Middelschulte's departure for America and the happy marriage which followed in a few years.

On her return she established a studio at Memphis, Tenn. Mr. Middelschulte moved to Chicago in 1891 and the marriage occurred June 29, 1896, at Memphis. Since then Mrs. Middelschulte had been a resident of Chicago. Her first position as a church organist was at the People's Church, where she succeeded her husband, who had been called to a better post. People's Church held its services in the old McVicker's Theater on Madison street and under the leadership of the Rev. Hiram W. Thomas was one of the prominent churches of the country. Later Mrs. Middelschulte went to St. Paul's Universalist Church on the south side, where she played and directed a choir in which were some of the best soloists of the day. About fifteen years ago she became organist and director at the First Presbyterian Church of Evanston and here her musical ministry was one of distinction. She occupied this place until compelled by illness to give up all her work.

Mrs. Middelschulte, in addition to her work as an organist and as the aid of her husband, was prominent in many activities. She was a member of the Chicago Woman's Club, the Cordon Club, the Lake View Musical Society and various other organizations. In the Illinois chapter of the American Guild of Organists her cooperation and counsel were highly valued and she was for some time chairman of the entertainment committee. She was also an active and devoted member of the N. A. O.

The First Congregational Church of Western Springs, a suburb of Chicago, has placed with the Austin Organ Company an order for an organ, consisting for the present of two manuals, but with preparations in the console for the addition of a choir.

Mrs. W. Middelschulte



### DOUBLE FACTORY CAPACITY

#### Bartholomay & Sons Have Many Organs under Construction.

F. A. Bartholomay & Sons, Philadelphia organ builders, who have rebuilt their factory and doubled its capacity, are at work as fall opens in filling a number of good orders. Among the organs under construction at their plant are three three-manuals and a number of smaller instruments. Organs on which the Bartholomay force is working at present include instruments for the following:

St. Martin's-in-the-Fields, Chestnut Hill, Philadelphia, three-manual.

St. David's Episcopal Church, Manayunk, Philadelphia, two-manual.

Miller Memorial M. E. Church, Philadelphia, two-manual.

St. Martin's Episcopal Church, Philadelphia, two-manual.

Immanuel Episcopal Church, Wilmington, Del., three-manual.

St. Mary's Episcopal Church, Tuxedo Park, N. Y., three-manual.

College of the Sacred Heart, Overbrook, Philadelphia, two-manual.

First Church of Christ, Scientist, Atlantic City, N. J., two-manual.

Bethel Reformed Church, Baltimore, two-manual.

First M. E. Church, Roxborough, Philadelphia, two-manual.

#### New School of Sacred Music Opens.

The new school of sacred music of Union Theological Seminary, the Rev. Henry Sloane Coffin, president, was opened Sept. 29. Courses are offered in liturgics, plainsong, hymnology, organ, voice, theory of music and choir repertory and direction for churches of every denomination. The director is Dr. Clarence Dickinson and the faculty includes men each of whom is noted in his line, such as the Rev. Canon Douglas, Dr. Miles Farrow of the Cathedral of St. John the Divine, Dr. Becket Gibbs of St. Ignatius' Church, Alexander Kisselburgh, Franklin Robinson of the Juilliard School, Frederick Schlieder, Mrs. William Neidinger, Dezzo D'Antalfy, late professor in the Royal Academy of Music, Budapest, and others. The list of lecturers includes also the Rev. Hugh Black, the Rev. William Pierson Merrill, Reginald L. McAll, H. Augustine Smith and Dr. T. Tertius Noble. A number of university graduates are entered for the full course, while many students without the university qualification are registered for part-time work.

#### Death of Theodore W. Moses.

Theodore W. Moses, organist of the Episcopal Church at Galilee, N. J., for thirty-five years, died in that city Aug. 30. Mr. Moses was for many years a private tutor of the classics, and was the only honorary member of the Harvard Club in New York. He was also a member of the Harvard Club of Connecticut. He was a fellow of the American Geographical Society and the Bibliophile Club.

### FARNAM SERIES WILL OPEN

#### Oct. 7 to Mark Beginning of Series of Forty Bach Programs.

Lynnwood Farnam, who spent July and August with his family in Los Angeles, returned East by way of Vancouver, Jasper Park and Saskatoon, resuming his organ and choir work at the Church of the Holy Communion, New York, and his teaching at the Curtis Institute of Music, Philadelphia.

On Sunday, Oct. 7, at his church, he will begin his series of forty recitals, which will continue through alternate months until May 13, 1929, the programs including repeat performances of the entire organ works of Bach. Of the twenty programs to be given on Sundays at 2:30 and Mondays at 8:15 each is interestingly diversified in character and includes many compositions seldom heard. On program 2, for instance, appear six of the ten chorale preludes on "All Glory Be to God on High," on program 3 the quaint "Diminutive Harmonic Labyrinth" and the gigantic six-voice "Fuga Ricercata" from the "Musical Offering," while a feature of program 4 is the First Concerto (after Vivaldi).

Other engagements in Mr. Farnam's season are four dates with the Society of the Friends of Music, New York City, and recitals in Wells College, Aurora, N. Y., and at the Women's College of Brown University, Providence, R. I.

### F. S. SMITH IN COLLEGE POST

#### Goes to Lenoir Rhyne in North Carolina as Head of Music.

Frederick Stanley Smith has been appointed head of the music department at Lenoir Rhyne College, Hickory, N. C., and has resigned as organist and choirmaster at the Carmel Presbyterian Church, Edge Hill, Pa., and at Beaver College, Jenkintown, Pa.

Lenoir Rhyne is a Lutheran college situated midway between Charlotte and Asheville in the northwestern part of the state. There are nine buildings, three of which are new. The music building is a three-story structure of thirty rooms. In it are the studios, practice rooms, class rooms, etc. Mr. Smith will teach organ, harmony, theory and sight singing, and will have charge of the glee clubs and college orchestra.

Mr. Smith has been successful in placing his compositions with publishers. Schirmer is publishing a Finale for organ, "April Showers," for high voice, and "Spring Frolic," for piano. Gamble is publishing his "Introspection" and "Spring Witchery" for organ. Oliver Ditson is publishing "Water Sprites," "Fairy Dance" and "Revel of the Nymphs" for the piano and an organ arrangement of Palmgren's "May Night." Clayton F. Summy is publishing his anthem for mixed voices, "Mary Sat at Even," after having published two anthems, "Let Not Your Heart Be Troubled" and "In the Early Morning." White-Smith has published an organ number, "Spring Morn."

#### Musical Slogan Contest On.

The national musical instrument slogan contest is definitely under way, it is announced. The campaign committee appointed by the Music Industries Chamber of Commerce to supervise the contest has issued a statement giving details of the contest. The prize for the slogan is \$1,000. The slogan which will win will be one which best expresses the pleasure and profit to be derived from playing some form of musical instrument. The judges are Dr. Frank Crane, S. L. Rothafel ("Roxy") and Frank Presbrey. All persons are eligible to compete, any person being permitted to submit as many slogan ideas as he or she wishes. Musical organizations, clubs, groups of school children, civic and women's clubs are eligible to submit collective entries.

The Will A. Watkin Company of Dallas, Tex., reports the sale of an organ to be built by Hillgreen, Lane & Co. for the First Presbyterian Church of Beeville, Tex.

### SCHEME OF BIG WELTE FOR PHILADELPHIA

#### SPECIFICATION IS GIVEN OUT

Instrument for St. Paul's Presbyterian  
Church to Be the Latest Addition  
to Noteworthy Work  
in That City.

The large organ for St. Paul's Presbyterian Church in Philadelphia, which, as announced previously in The Diapason, is being built by the Welte-Mignon Corporation at its New York factory, is to be one calculated to attract the attention of organists of the city of brotherly love. Its installation in the edifice at Fiftieth and Baltimore avenues will add an important new instrument to the fine organs of that city.

Following are the specifications of the St. Paul's organ:

#### GREAT.

Double Open Diapason, 16 ft., 73 pipes.  
First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Hohl Flöte, 8 ft., 73 pipes.  
Tibia, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Nazard, 2½ ft., 73 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Tromba, 8 ft., 73 pipes.

#### SWELL.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Spitz Flöte, 8 ft., 73 pipes.  
Spitz Flöte Celeste, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Nazard, 2½ ft., 73 pipes.  
Harmonic Piccolo, 2 ft., 61 pipes.  
Dolce Cornet, 5 ranks, 305 pipes.  
Posaune, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 61 pipes.  
Vox Humana (with Vibrato), 8 ft., 73 pipes.

#### CHOIR.

Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp Celesta (playable at 8 and 4 ft. on all manuals), 61 bars, with resonators.

#### SOLO.

Gamba Celeste, 8 ft., 73 pipes.  
Gross Gamba, 8 ft., 73 pipes.  
Open Flute, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Chimes (playable on all manuals and pedal), 25 tubes (Deagan graduated inside and out).

#### PEDAL.

Contra Bourdon, 32 ft., 56 pipes.  
Bourdon, 16 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Double Open Diapason, 16 ft., 44 pipes.  
Open Diapason, 8 ft., 32 notes.  
Violone, 16 ft., 44 pipes.  
Cello, 8 ft., 32 notes.  
Bombarde, 16 ft., 44 pipes.  
Tuba, 8 ft., 32 notes.  
Posaune, 16 ft., 32 notes.  
Diapason, 16 ft., 32 notes.  
Gedeckt, 16 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.  
Still Gedeckt, 8 ft., 32 notes.  
Echo Bourdon, 16 ft., 12 pipes.  
ECHO (Played from Solo manual).  
Gedeckt, 8 ft., 73 pipes.  
Viola Aetheria, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes, 8 ft., 25 notes.

There will be six combination pistons for each manual and six for the pedal stops, besides eight general combination pistons affecting the entire organ. Three pistons will affect the echo and its pedal. All the manual pistons will have double touch.

Wind pressures will vary from four to fifteen inches, as follows:

Pedal Bourdon, 32 ft., and Double Open Diapason, 16 ft., 4 inches.  
Great Stops, 7 inches.  
Great Tromba, 12 inches.  
Swell flue pipes, 7 inches.  
Swell reeds, 12 inches.  
Vox Humana, 7 inches.  
Solo flue pipes, 10 inches.  
Solo reeds, 15 inches.  
Choir, 7 inches.  
Echo, 7 inches.

Bessie Ryan, Chicago organist and president of the Austin College of Music, has the sympathy of her friends in the loss of her mother, who died Aug. 17, after an illness of four and a half years.



# HOW TO BUY AN ORGAN

Buying an organ is not a purchase at all. It is engaging an organ builder to build one for your use. Realization of this fact should clear up the whole problem of buying an organ.

Engaging a builder can be based on provable facts. When someone is to be engaged for a difficult and important job, the qualifications he must have are well understood. No organ builder soliciting an engagement should object to being asked to prove that he has them.

CHARACTER is the first qualification. It is of importance because of the nature of the relation existing between an organ buyer and an organ builder, from the importance of the purchase, and from the fact that an organ is a long time purchase, bought sight unseen. The character of the builder will determine the actual wisdom of the purchase, which will not be realized to its fullest extent until after years of use.

Character must be coupled with FINANCIAL RESOURCES, to result in successful achievement.

Both of these must be backed by EXPERIENCE, as organ builders are no exception to the rule that "We learn by doing."

All of these qualifications go together to make REPUTATION, which only comes through being recognized as having the other qualifications.

Admitting these facts disposes of the apparent differences in specifications, as it is the organ and not the specification which produces music. This makes the selection of the builder of greater importance than the specification.

The Kimball Organ is built by an organization which can prove its position by all of these qualifications.

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**EACH IS OF THREE MANUALS**

**Church of the Blessed Sacrament,  
Worcester, Mass., and Sts. Peter  
and Paul at Hoboken, N. J.,  
to Have Instruments.**

The Skinner Organ Company has received the order to build a three-manual for the Church of the Blessed Sacrament at Worcester, Mass. The scheme of stops is as follows:

**GREAT ORGAN.**

- Bourdon (Pedal Ext.), 16 ft., 17 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Grave Mixture, 2 rks., 122 pipes.

**SWELL ORGAN.**

- Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

**CHOIR ORGAN.**

- Cor de Nuit, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

- Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.

Another order from a prominent Catholic church received by the Skinner factory is from Sts. Peter and Paul Church at Hoboken, N. J. The specification of this instrument is as follows:

**GREAT ORGAN.**

- Bourdon (Pedal Ext.), 16 ft., 17 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Principal Flute, 8 ft., 61 pipes.

- Principal, 4 ft., 61 pipes.
- Swell Rohrflöte, 8 ft., 73 notes.
- Swell Salicional, 8 ft., 73 notes.

**SWELL ORGAN.**

- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Contra Oboe, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Diapason (bearded), 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contra Oboe (Swell), 16 ft., 32 notes.
- Octave Diapason, 8 ft., 12 pipes.

**DICKINSON RETURNS HOME**

**Spent Summer Visiting Ancient Monasteries in Europe.**

Clarence Dickinson returned early from Europe to prepare for the opening of the new school of sacred music of Union Theological Seminary, Sept. 26, of which school he is the director.

Dr. and Mrs. Dickinson spent most of the summer visiting ancient monasteries on the trail of folksongs, especially in Jugoslavia and Czechoslovakia.

**Buffalo Chapter as Guests.**

The season opened auspiciously for the Buffalo branch of the American Guild of Organists. Mr. and Mrs. Herbert Montillon invited the Guild to spend the second Saturday afternoon of September at their beautiful Fort Erie home. At a short business meeting the activities for the winter were outlined. Then, upon the lawn which slopes down to the Niagara river, luncheon was served to about forty guests. This was followed by amusing out-of-door games under electric lights and Chinese lanterns. During the evening Warren Case of New York gave a delightful program of piano numbers.

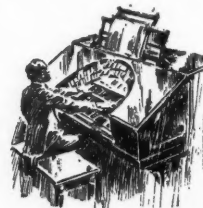
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Extensive Practice Facilities

**Theatre:** Completely equipped unit organs. Film and slide training. Class lectures.

**Church:** Special short rudimentary course for small church positions. Service suggestions.

**Concert:** Style, showmanship and program making. Broadcasting privileges for advanced students.



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**Music Composers**

We offer the following prizes:  
**One 1st prize of \$250.00** for the most attractive unpublished anthem submitted.  
**One 2nd prize of \$150.00** for the next most attractive unpublished anthem submitted.

**Four 3rd prizes of \$75.00 each** for the next four most attractive unpublished anthems submitted.

**Six 4th prizes of \$50.00 each** for the next six most attractive unpublished anthems submitted.

**\$1,000 in 12 Cash Prizes**

All anthems submitted must be in our hands not later than February 1, 1929. Send for our special announcement folder outlining all conditions and rules of the competition.

**Lorenz's 7th Anthem Competition**

We publish about two hundred anthems a year. By our method of distribution, these anthems are sung by not less than 20,000, and in some cases by as many as 40,000 singers within about two months after publication. The demand for so many new anthems every year constitutes a large opportunity for anthem writers and this anthem contest is our earnest invitation to them to embrace it.

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**THE THIRTIETH YEAR  
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 Congregational Church, Hingham Centre, Mass.  
 Swedish Methodist Episcopal Church, Malden, Mass.  
 First Congregational Church, Cliftondale, Mass.  
 Institution for the Deaf and Blind, Talladega, Ala.  
 Second Congregational Church, Cohasset, Mass.  
 Swedish Evangelical Lutheran Church, Woburn, Mass.

Dana Hall School, Wellesley, Mass.  
 Mount Berry School, Mt. Berry, Ga.  
 Stony Brook School, Stony Brook (L. I.), New York  
 First Church of Christ, Scientist, Sharon, Mass.  
 First Evangelical Reformed Church, Forest Park, Ill.  
 Evangelical Lutheran Church of the Incarnation, Brooklyn, N. Y.



Specification by  
**EDWARD B. GAMMONS,**  
Organist and Carillonneur

**FRAZEE ORGAN COMPANY**  
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**WOOSTER, OHIO, CHURCH  
ORDERS FOUR-MANUAL**

**ORDER IS GIVEN TO MÖLLER**

**First Presbyterian to Have Instrument with Comprehensive Scheme, Including Both Solo and Echo Divisions.**

The factory of M. P. Möller has won the contract for a four-manual organ to be installed in the First Presbyterian Church of Wooster, Ohio, the seat of Wooster University. The deal was closed through Ford & Reynolds, Chicago representatives of M. P. Möller. This is to be an instrument of comprehensive proportions, with both a solo and an echo division. The scheme of stops is as follows:

**GREAT ORGAN.**

1. Bourdon (Pedal extension), 16 ft., 41 pipes.
2. First Open Diapason (heavy metal), 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Gross Flöte (open basses), 8 ft., 73 pipes.
5. Clarabella, 8 ft., 73 pipes.
6. Erzähler Celeste, 2 rks., 8 ft., 134 pipes.
7. Flute Harmonic, 4 ft., 73 pipes.
8. Octave, 4 ft., 73 pipes.
9. Fifteenth, 2 ft., 61 notes.
10. Tromba, 8 ft., 73 pipes.
11. Chimes, 25 tubes.  
(Chimes in Echo and Great.)
12. Harp., 49 notes.  
Tremolo.

**SWELL ORGAN.**

13. Bourdon, 16 ft., 73 pipes.
14. Open Diapason, 8 ft., 73 pipes.
15. Stopped Diapason, 8 ft., 73 pipes.
16. Salicional, 8 ft., 73 pipes.
17. String Celeste, 2 rks., 8 ft., 134 pipes.
18. Aeoline, 8 ft., 73 pipes.
19. Aeoline, 4 ft., 61 notes.
20. Chimney Flute, 4 ft., 73 pipes.
21. Flautina, 2 ft., 61 notes.
22. Dolce Cornet, 3 rks., 183 pipes.
23. Fagotto, 16 ft., 73 pipes.
24. Oboe, 8 ft., 73 pipes.
25. Cornopean, 8 ft., 73 pipes.
26. Clarion, 4 ft., 61 notes.
27. Octave, 4 ft., 61 notes.
28. Vox Humana, 8 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**

29. Contra Violo, 16 ft., 85 pipes.
30. English Open Diapason, 8 ft., 73 pipes.
31. Concert Flute, 8 ft., 85 pipes.
32. Dulciana, 8 ft., 73 pipes.
33. Violo, 8 ft., 73 notes.
34. Solo Flute, 4 ft., 73 notes.
35. Piccolo, 2 ft., 61 notes.
36. Unda Maris, 8 ft., 61 pipes.
37. Clarinet, 8 ft., 73 pipes.
38. French Horn, 8 ft., 73 pipes.
39. Harp, 49 bars.  
Tremolo.

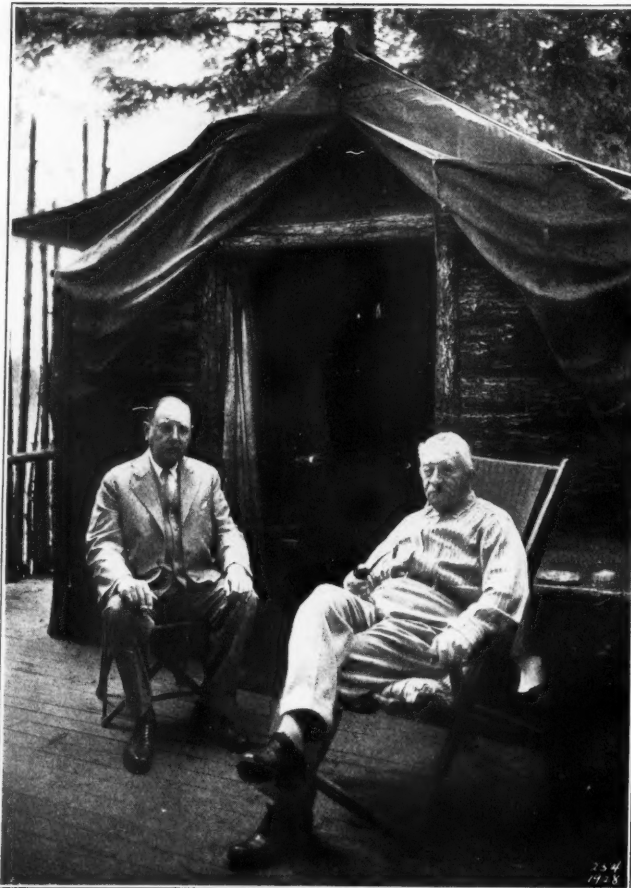
**SOLO ORGAN.**

40. Stentorphone, 8 ft., 73 pipes.
41. Tibia Plena, 8 ft., 73 pipes.
42. Gross Gamba, 8 ft., 73 pipes.
43. Gross Gamba Celeste, 8 ft., 61 pipes.
44. Tuba Mirabilis, 8 ft., 73 pipes.
45. Flute, 4 ft., 61 notes.
46. Harp, 49 notes.
47. Chimes, 25 notes.  
Tremolo.

**ECHO ORGAN.**

- (Playable from Great or Solo manual.)
48. Chimney Flute, 8 ft., 73 pipes.
49. Spitz Flöte Celeste, 8 ft., 61 pipes.

*Two Young Veterans in California Cabin*



The picture shows two veterans of the organ world, Edwin H. Lemare of Chattanooga, Tenn., for many years a world-famous concert organist, and Dr. Humphrey J. Stewart, the presiding genius of the outdoor organ at

Balboa Park, San Diego, Cal. They are in camp in the Bohemian Club redwood forest on the Russian river, in northern California, enjoying the climate, the rest and, apparently, their tobacco.

**English Organist to Lawrence.**

William C. Webb, F. R. C. O., London, has been engaged to head the organ department of the Lawrence Conservatory of Music at Appleton, Wis. Mr. Webb will devote his entire time to teaching at the conservatory. He also will be the organist at the First Methodist Episcopal Church. Mr. Webb is a graduate of the Guild Hall School of Music, London, and has studied organ, piano and theory under some of the foremost musicians of England. He has been a teacher of organ, piano and composition for over thirty years. Several of his pupils have passed the examination for the F. R. C. O. degree. Mr. Webb will have classes in organ instruction and in church service playing.

**FOUR-MANUAL AUSTIN  
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**ST. PATRICK'S SPECIFICATION**

**Church Places Order for Instrument with Solo Division and With All of the Great Except Three Diapasons Enclosed.**

St. Patrick's Church at Binghamton, N. Y., is to have a four-manual organ to be built by the Austin Company. The specifications are as follows:

**GREAT ORGAN.**

- Double Diapason, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- \*Third Diapason, 8 ft., 73 pipes.
- \*Clarabella, 8 ft., 73 pipes.
- \*Gemshorn, 8 ft., 73 pipes.
- \*Violoncello, 8 ft., 73 pipes.
- \*Octave, 4 ft., 61 pipes.
- \*Mixture, 4 rks., 244 pipes.
- \*Trumpet, 8 ft., 73 pipes.
- Cathedral Chimes (from Solo), 25 notes.

\*Enclosed in Choir box.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Violo d'Orchestre, 8 ft., 73 pipes.
- Violo Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Flute, 4 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.  
Tremolo.

**CHOIR ORGAN.**

- Contra Violo, 16 ft., 73 pipes.
- Geison Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 61 bars and resonators.
- Celesta, 4 ft., 61 notes.  
Tremolo.

**SOLO ORGAN.**

- Stentorphone, 8 ft., 73 pipes.
- Flauto Major (Pedal Ext.), 8 ft., 53 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Flute Overté, 4 ft., 61 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Cathedral Chimes, 25 bells.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- First Open Diapason, 16 ft., 32 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Violo (Great Ext.), 16 ft., 12 pipes, 32 notes.
- Bourdon, 16 ft., 12 pipes.
- Contra Violo (from Choir), 16 ft., 32 notes.
- Gedeckt (from Swell), 16 ft., 32 notes.
- Violoncello (from Solo), 8 ft., 32 notes.
- Flute Dolce, 8 ft., 12 pipes.
- Trombone (Tuba Ext.), 16 ft., 12 pipes.
- Contra Fagotto (from Swell), 16 ft., 32 notes.
- Harmonic Tuba (from Solo), 8 ft., 32 notes.

Raymond Allyn Smith has relinquished his post as organist and director at the Winnetka Congregational Church. He is succeeded as director by Harry S. Walsh, baritone, and as organist by Miss Isabel Ebert.



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## Who's Who Among American Organists

### Harry L. Vibbard.

A composer for the organ whose works appear on the best programs of those performers who do not disdain American compositions of the present day is Harry L. Vibbard of Syracuse, N. Y. Mr. Vibbard is not only a composer, but an organist of note, whose playing has received the most favorable notice wherever he has appeared and who memorizes his programs, and professor of piano and organ in the fine arts college of Syracuse University. He is organist of the large First Baptist Church of Syra-

Harry L. Vibbard



cuse, at which post he succeeded Charles M. Courboin, and conductor of the Chanters' Club of Tigris Temple, Order of the Mystic Shrine. Mr. Vibbard was guest organist at the recent Sesquicentennial Exposition in Philadelphia and also played at the two expositions held some years ago in California.

Mr. Vibbard was born at Limestone, N. Y., and received his early training in organ from Professor William Kaffenberger, a prominent organist of Buffalo.

Mr. Vibbard was graduated from Syracuse University, of whose faculty he is now a member, with the degrees of bachelor of music and master of music. He studied both organ and piano under Dr. George A. Parker and composition under Dr. William Berwald. Later he studied organ with Widor in Paris and piano with Anserge and composition with Hugo Kaun in Berlin.

Mrs. Vibbard and her husband were classmates at Syracuse University. She is also an organist, being organist and choir director at the First Methodist Episcopal Church of Syracuse. Mrs. Vibbard is also director of the local Music School Settlement and is a past president of the New York State Federation of Music Clubs.

J. Fischer & Bro. publish two organ solos by Mr. Vibbard, "Whims" and "An Indian Serenade." He wrote the "Indian Serenade" originally for military band (scored for woodwinds and four French horns) and it was played with this instrumentation by Patrick Conway and his band. H. W. Gray publishes two organ numbers, "A Legend" and Scherzino in B major. Mr. Vibbard's best-known anthem is "Ho, Everyone that Thirsteth," which has been sung by church choirs everywhere.

### Gerald F. Stewart.

For the last nineteen of the hundred years of its history Trinity Parish at Watertown, N. Y., has had as its organist and choirmaster Gerald F. Stewart. Nor is this the first historic church Mr. Stewart has served at the organ, for he was organist for three years in his native land, Ireland, of the

Old First Presbyterian of Belfast, in which John Wesley at one time preached. After coming to the United States Mr. Stewart was for some years located in Chicago.

At the time Mr. Stewart was playing in what was known as the Old First Presbyterian Church in Belfast it was really a Unitarian congregation that was worshipping there, but it had retained the original name. Wesley was once given the use of the building for some meetings. The church had a pulpit Bible with heavy silver clasps. During or after one of these meetings someone stole these silver clasps and Wesley was denied further use of the building. This Bible, with the edges of the cover broken where the silver mountings had been ripped off, was kept as a memento of the occasion.

The week after he arrived in Chicago the late Henry B. Roney took Mr. Stewart into Grace Episcopal Church choir and asked him to act as his assistant at the organ. He played only once, however, before going to the Oak Park Methodist Church as choir director, later becoming organist as well. After three years in Oak Park he went back to the Episcopal Church, and was organist and choirmaster at Christ Church, Woodlawn, for eleven years. Through a recommendation of George Edward Stubbs of St. Agnes', New York, he was called to Watertown, where he has taken root. This is one of the three strong parishes of the diocese of Central New York, Grace Church, Utica, and St. Paul's, Syracuse, being the others. Trinity has a very large and complete plant. The church was built about 1890 by Governor Roswell P. Flower and his brother, Anson R. Flower. A large parish-house was erected and presented to the parish by Mrs. Emma Flower Taylor, daughter of Roswell P. Flower, the former governor. Trinity possesses a much more comprehensive equipment than is usually found in parishes in the larger cities. A forty-stop Skinner organ is another of

Mrs. Taylor's donations, given three and a half years ago.

Gerald F. Stewart at Console in His Church



## New Music for Christmas

### Anthems—Mixed Voices

	Octavo No.	Price
BAINES, WILLIAM STUART		
I hear the bells of Christmas ( <i>Carol-anthem</i> )	14,197	\$0.15
BORNSCHEIN, FRANZ C.		
Glad tidings of great joy	14,196	.15
CANDLYN, T. FREDERICK H.		
A Christmas lullaby ( <i>Carol-anthem</i> )	14,199	.15
MATTHEWS, H. ALEXANDER and J. SEBASTIAN MATTHEWS		
As Blooms the Rose ( <i>Anthem for Christmas</i> ) (Words by J. Sebastian Matthews)	14,236	.15

### Anthems—Men's Voices

HAYWARD-NEVIN		
Be glad and rejoice, O Daughter of Zion	14,198	.15
NEVIN, GEORGE B.		
Hark, a burst of heavenly music ( <i>Carol</i> )	14,194	.10

### Anthems—Women's Voices

PRAETORIUS-MANNEY		
The merry bells are ringing ( <i>Two-part Carol</i> )	14,215	.10
SOMERVELL-NEVIN		
The Christ-Child's star ( <i>Two-part Carol-anthem</i> )	14,195	.15

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LEMARE, EDWIN H.		
Joy to the world ( <i>Christmas Fantasia on "Antioch"</i> ), Op. 164		.90
STCHERBATCHEFF-CLOUGH-LEIGHTER		
The shepherds' pipes and the star		.50

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**G. D. CUNNINGHAM**

F. R. A. M., F. R. C. O.

Organist, Town Hall, Birmingham, England  
In America, Jan., Feb., 1929  
(Auspices, National Association of Organists)



**FERNANDO GERMANI**

21-Year-Old Organist

Augusteo Orchestra, Rome  
In America, Oct., Nov., Dec., 1928



**CHARLES M. COURBOIN**

Organist, Grand Court Organ, Philadelphia  
In America All Season



**PALMER CHRISTIAN**

Organist, University of Michigan  
In America All Season

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# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

## OFFICERS OF THE N. A. O.

President — Reginald L. McAll, 2268 Sedgwick avenue, New York City.  
 Chairman of the Executive Committee — Herbert Stavely Sammond, 725 Argyle road, Brooklyn, N. Y.  
 Secretary — Willard I. Nevins, 340 Manor road, Douglaston, N. Y.  
 Treasurer — Ernest F. White, 49 West Twentieth street, New York City.  
 Headquarters — Church of the Holy Communion, 49 West Twentieth street, New York City.

## Executive Committee Meeting.

The first meeting of the executive committee for the present season was held at the Town Hall Club in New York at 6 p. m. Monday, Sept. 17. There was a record attendance of eighteen for that meeting and with the appointment of several sub-committees plans were laid for an active winter season. Following a dinner which was served in a private room of the club, Chairman Sammond called the business meeting to order. The usual reports of the secretary and treasurer were heard and there were brief state and chapter reports by Messrs. Tilton and Duncklee of New Jersey and Dr. Wolf of Pennsylvania. Rollo Maitland gave a detailed report of the convention of the Canadian College of Organists, where he served as N. A. O. representative. He stated that he had had a most enjoyable time in Canada and that the members of the C. C. O. were enthusiastic about the probability of the N. A. O. convention coming to Toronto in 1929.

Those present at the meeting were: President McAll, Chairman Sammond, Miss Whittemore, Miss Coale, Miss Carpenter and Messrs. Duncklee, Marks, Carl, Kemmer, Stanley, Wolf,

Maitland, Noble, Milligan, Tilton, Harris, Riesberg and Nevins.

## Toronto for 1929 Convention.

After considerable discussion it has been decided by the executive committee to hold the 1929 convention in Toronto, having a joint convention at that time with the Canadian College of Organists in celebrating its twentieth anniversary. At the same time it was moved and voted that the executive committee recommend to the next convention that the 1930 N. A. O. convention be held in the far West.

## Committees for 1928-29.

The following committees were appointed by Chairman Sammond:

Headquarters Public Meetings Committee—Chairman, Miss Lillian Carpenter; Mrs. Bruce S. Keator, Miss Mary A. Coale, Mrs. Charlotte M. Lockwood, Henry Hall Duncklee, Dr. J. Christopher Marks, Dr. Alexander Russell, Dr. William C. Carl and George Kemmer.

Membership and Organization Committee—Chairman, Miss Jane Whittemore; Mrs. Katharine E. Lucke, Walter P. Stanley, Ernest F. White, William C. Carl, Herbert S. Sammond, Dr. William A. Wolf, Henry S. Fry, Henry Hall Duncklee and Willard I. Nevins.

Convention Committee—Chairman, Mrs. Bruce S. Keator; Dr. J. Christopher Marks, Rollo Maitland, Ernest F. White, Dr. T. Tertius Noble, Harold V. Milligan, Lynnwood Farnam, George I. Tilton, Reginald L. McAll, Herbert S. Sammond and Henry S. Fry.

Prize Competition Committee—Chairman, Harold V. Milligan; Dr.

Alexander Russell, Dr. T. Tertius Noble, Dr. Roland Diggle and Herbert S. Sammond.

Auditing Committee—Walter Peck Stanley and Robert M. Treadwell.

Bulletin Committee—Chairman, Ralph A. Harris; Miss Mary A. Coale, F. W. Riesberg and Miss Jane Whittemore.

Organ Builders' Co-operation Committee—Chairman, George Kemmer; Lynnwood Farnam and Senator Emerson L. Richards.

For Organ Builders—Chairman, R. P. Elliot; William E. Pilcher and Herbert Brown.

## Illinois Council.

The Illinois council will begin its season's activity with an evening festival, Monday, Oct. 15, at 8 o'clock, at the Kimball Hall organ salon. This is announced by the president, Mrs. Lily W. Moline. Members and guests are invited.

## Union-Essex Chapter.

The first meeting of the season will be held Monday evening, Oct. 8, at Lauter Hall, Newark. New members have already been enrolled and a successful season is anticipated.

RUSSELL SNIVELY GILBERT, Secretary.

## Monmouth Chapter, N. J.

The Monmouth chapter was represented officially at the annual convention in Portland by Sherman Kreuzberg. Three other members of the chapter attended also—Mrs. V. M. Williar and Miss Abbie Strickland and Mrs. Bruce S. Keator, president of the chapter. Mrs. Keator had been spending her vacation in Europe, visiting many of the old cathedrals, and returned in time for the opening session.

Mrs. Keator was elected first vice-president of the N. A. O. for 1928-29.

The fall meeting of the chapter is to be held Oct. 5 at St. Andrew's Church, New York City, at which time Dr. Clarence Dickinson will address the chapter. Any N. A. O. members who are interested are cordially invited to attend the lecture at 11:30 a. m. Dr. and Mrs. Dickinson will be guests of the chapter at luncheon.

HELEN ANTONIDES, Secretary.

## New Jersey Council.

A meeting of the Mercer County Sunday-School Superintendents' Association of New Jersey, held at Trenton Thursday evening, Sept. 13, was addressed by George I. Tilton, president of the New Jersey council. The entire evening, aside from the transaction of routine business, was given to Mr. Tilton. His topic was "Music in the Church School." Mr. Tilton began his talk by explaining that the nurture and development of music for the first one thousand years of Christianity were in the care of the church. He then traced church music to the present day. Then he told the superintendents what he thought were the ideals which should actuate every church musician. They are these: That every bit of music used in worship should be such as befits the sacred character of the church; that since music may readily mold atmosphere, care should be taken that the compositions used shall be such as to help create and preserve a devotional atmosphere; that church music should have a style and character all its own, and that no anthems or hymns be used the music of which is taken from secular sources.

## ROLLO MAITLAND

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 —F. J. Palmer in the Ottawa Citizen.

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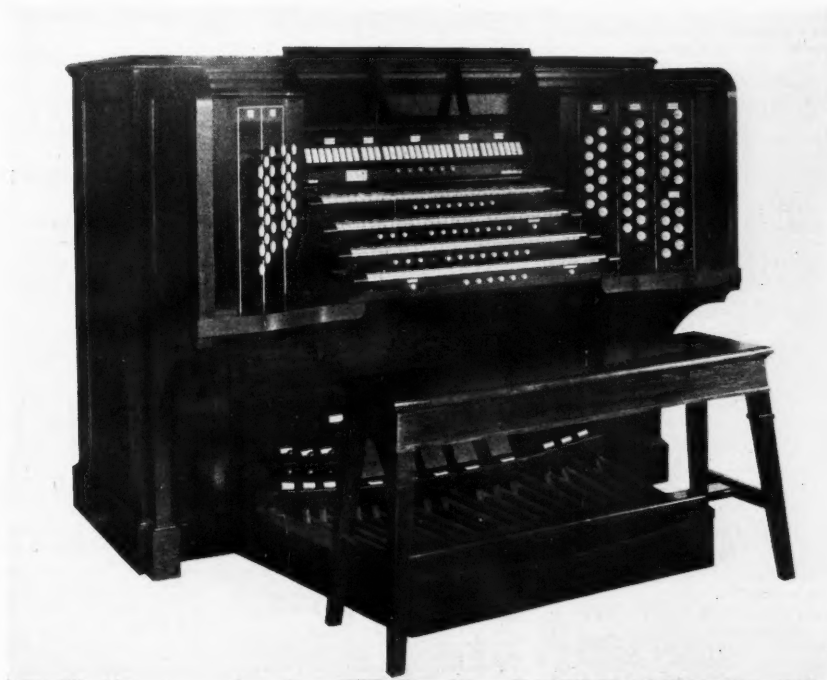
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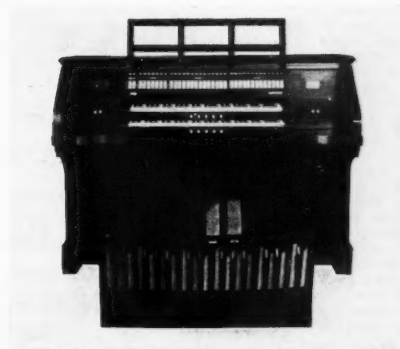
**I**N both modified English draw-knob and straight tilting-tablet type, Aeolian Consoles afford a comfort, convenience and completeness which mark them as the highest type of modern practice. Every desirable accessory to artistic playing is included.

Correct in every detail and designed to accord with the accepted standards of console construction, they have at the same time achieved remarkable accessibility. When necessary both manual and pedal keyboards may be drawn out and turned up for inspection, stop and coupler contacts are quickly available for adjustment, and the adjustable combination action is in easy access.

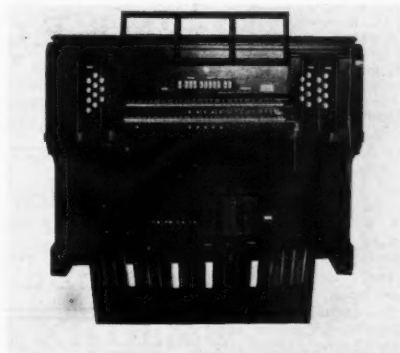
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**ARKANSAS CATHEDRAL  
WILL HAVE A MÖLLER**

**CONTRACT AT LITTLE ROCK**

**Three-Manual and Echo Is to Be Placed in Trinity Episcopal Edifice—Specification Designed by J. Glenn Metcalf.**

A contract for a three-manual and echo organ has been awarded to M. P. Möller of Hagerstown, Md., to be installed in Trinity Episcopal Cathedral, Little Rock, Ark. Considerable importance is attached to this organ, as it will not only be one of the largest in the state, but is to be placed in a very prominent church edifice. The specifications were prepared by the organist, J. Glenn Metcalf, in collaboration with the organ builders and two prominent New York organists and are the result of considerable study to meet individual conditions. The specifications of the organ follow:

**GREAT ORGAN.**

1. Grand Bourdon, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Viole d'Gamba, 8 ft., 73 pipes.
5. Grosse Flöte, 8 ft., 61 pipes.
6. Claribel Flute, 8 ft., 61 notes.
7. Dulciana, 8 ft., 73 pipes.
8. Octave, 4 ft., 61 notes.
9. Flute Harmonique, 4 ft., 73 pipes.
10. Twelfth, 2 3/4 ft., 61 pipes.
11. Piccolo, 2 ft., 61 pipes.
12. Tierce, 1 3-5 ft., 61 pipes.
13. Tuba, 8 ft., 61 pipes.
14. Chimes, 25 notes.

**SWELL ORGAN.**

15. Bourdon, 16 ft., 73 pipes.
16. Open Diapason, 8 ft., 73 pipes.
17. Tibia Clausa, 8 ft., 73 pipes.
18. Lieblich Gedeckt, 8 ft., 61 notes.
19. Viole d'Orchestre, 8 ft., 73 pipes.
20. Viole d'Orchestre Celeste, 8 ft., 61 pipes.
21. Salicional, 8 ft., 73 pipes.
22. Salicional Celeste, 8 ft., 73 pipes.
23. Salicet, 4 ft., 61 notes.
24. Flauto Traverso, 4 ft., 73 pipes.
25. Dulciana Mixture, 3 rks., 183 pipes.
26. Flautina, 2 ft., 61 pipes.
27. Cornopean, 8 ft., 61 pipes.
28. Oboe, 8 ft., 73 pipes.
29. Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**

30. English Open Diapason, 8 ft., 73 pipes.
31. Claribel Flute, 8 ft., 73 pipes.
32. Viole d'Gamba, 8 ft., 73 pipes.
33. Dulciana, 8 ft., 73 notes.
34. Unda Maris, 8 ft., 61 pipes.
35. Flute Harmonique, 4 ft., 73 notes.
36. Nazard, 2 3/4 ft., 61 notes.
37. Piccolo, 2 ft., 61 notes.
38. Clarinet, 8 ft., 73 pipes.
39. Harp, 4 ft., 61 bars.
40. Harp, 8 ft., 61 notes.

**ECHO ORGAN.**

41. Echo Flute, 8 ft., 73 pipes.
42. Muted Viole, 8 ft., 61 pipes.
43. Fern Flöte, 4 ft., 61 notes.
44. Vox Humana, 8 ft., 61 pipes.
45. Chimes, 25 tubes.

**PEDAL ORGAN.**

46. Resultant, 32 ft., 32 notes.
47. Open Diapason, 16 ft., 32 pipes.
48. Sub Bass, 16 ft., 44 pipes.
49. Lieblich Gedeckt, 16 ft., 32 notes.
50. Dolce Flute, 8 ft., 32 notes.
51. Violoncello, 8 ft., 32 notes.
52. Tuba, 8 ft., 32 notes.
53. Tuba, 16 ft., 32 notes.
54. Bourdon, 16 ft., 32 notes.

**Plans of Reading Singers.**

The Reading Choral Society, directed by N. Lindsay Norden, announces its plans for the season. The winter concert will consist of Bach's "Christmas Oratorio." In the spring the society will give a Brahms festival program, presenting the "Triumph-Lied," for eight-part choruses and orchestra;ra, and the "Requiem," for soprano and bass solos, chorus and orchestra. The chorus will consist of 200 singers, and at each concert will be accompanied by the usual orchestra from the Philadelphia Orchestra. The society in past seasons has presented a notable list of works of all types and kinds, and has reached an enviable standard of presentation.

**John Harms to St. Paul's School.**

John Harms has resigned as organist and choirmaster of old St. Peter's Church, New York City, where he has served for the past two years, and has accepted a position at St. Paul's School, Concord, N. H. Mr. Harms is an associate of the American Guild of Organists and has made an excellent record in New York.

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George Kilgen & Son, Inc., of St. Louis report the shipment of eleven organs to churches, theaters and one university. The shipments follow: Ohio University, Athens, Ohio, two-manual.

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Our Lady of Victory, Mount Vernon, N. Y., two-manual.

Giddings Presbyterian Church, St. Louis, two-manual.

Third Street Methodist Church, Williamsport, Pa., two-manual.

St. Philip's Catholic Church, Melbourne, Ky., two-manual.

Orpheum Theater, Danielson, Conn., two-manual.

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The same firm is building thirteen organs for which it has received orders. They are to be sent to:

Church of Christ the King, Tulsa, Okla., two-manual.

St. Joseph's Catholic Church, Greenville, Miss., two-manual.

Boston Avenue Methodist Episcopal Church, Tulsa, Okla., two-manual for the chapel, and a second organ for the assembly hall of the same church.

Immanuel Lutheran Church, Kansas City, three-manual.

St. Andrew's Catholic Church, Newtown, Pa., two-manual.

St. Mary's Catholic Church, Sandusky, Ohio, three-manual.

Reem Memorial Chapel, St. Louis, two-manual.

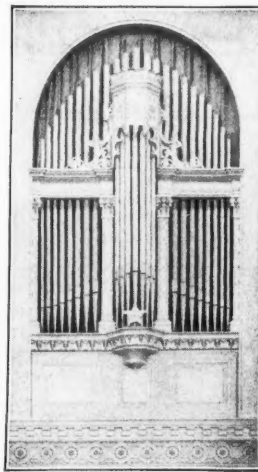
Mount Pleasant Baptist Church, Pleasantville, N. J., three-manual.

Holy Trinity Episcopal, Vicksburg, Miss., three-manual.

Evangelical Lutheran Church of Peace, Chicago, two-manual.

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**ORGAN RECITALS—INSTRUCTION**

Kansas City Times, Kansas City, Missouri:—Henry S. Fry, organist from Philadelphia, caused an audience last night in the richly simple auditorium of the Linwood Presbyterian Church, to forget the heat. That is enough for any musician to accomplish in any one evening.

Mr. Fry's playing likewise sustained the musical reputation of his home city, so well cared for in other fields by the incomparable Philadelphia Orchestra and Curtis Institute of Music. For he possesses the rarest of all virtues in an organist and that is the restraint of a man of true good taste. The fine instrument he played is capable of

reaching almost any extreme he might have driven it toward, and he chose none of them.

Singularly, he was most interesting in the more quiet things, for the enrichment of which he chose pastel tints of the greatest appropriateness and considerable variety. The andante of Widor's Fourth Organ Symphony was thus lent the effect of being heard at a distance and made markedly impersonal, chaste and calm. There were none too many vigorous moments for contrast; what climaxes there were arrived after musicianly preparation and not by the sudden punching of the sforzando button.

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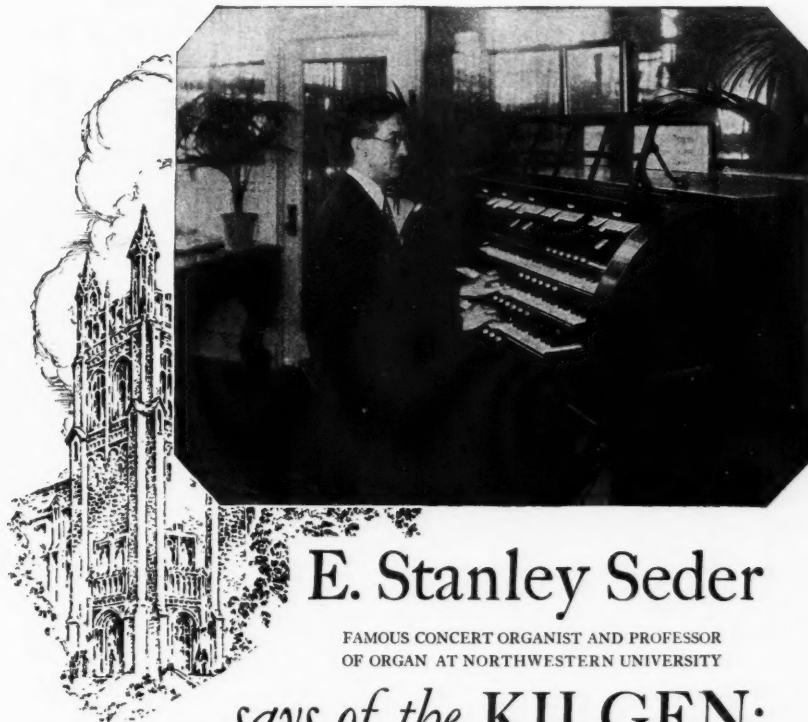
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**BIGGS GOES TO CALIFORNIA FOR LOUISVILLE MEMORIAL**

**Will Leave Montreal for Post at Large Hollywood Church.**

Richard Keys Biggs of Montreal has been appointed organist and choir-master of the new Church of the Blessed Sacrament of Hollywood, Cal. This church, which is nearly completed, is one of the finest churches in Hollywood and will have a large four-manual, sixty-stop Casavant organ. The plans call for a chorus of seventy-five voices, with a first-class quartet. Mr. Biggs will give monthly recitals and expectations are that the music will rank with the finest anywhere in the country.

Mr. Biggs is well known in the East, where he made a name for himself as a recitalist of note before he left New York for Montreal a few years ago. When he takes up his duties in Hollywood early in November he will find many friends ready to welcome him and his family.

**Club of Women Organists.**

Through the courtesy of Walter Hardy of the W. W. Kimball Company the Chicago Club of Women Organists enjoyed a social evening and frolic on Monday, Sept. 24, in the lovely Kimball Hall salon. Thirty-three organists were present, and all voted the "party" a great success. The next meeting of the club is planned for Monday evening, Oct. 29.

ALICE R. DEAL, Secretary.

Mrs. Gertrude Baily returned to Chicago in September after her study in the East with Rollo Maitland and a trip to Portland to attend the N. A. O. convention as one of three Illinois members who were able to be present. Mrs. Baily is teaching large classes this term at the American Conservatory, including an especially large class in improvisation.

[Continued from page 1.]

Vox Angelica, 8 ft., 73 pipes.  
Vox Aetheria, 8 ft., 73 pipes.  
Vox Seraphique, 8 ft., 73 pipes.  
Fern Flöte, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes, 25 tubes.  
Tremolo.

**PEDAL ORGAN (Expressive).**  
Contra Bourdon, 32 ft., 51 pipes.  
Resultant, 32 ft., 32 notes.  
First Diapason, 16 ft., 56 pipes.  
Second Diapason (from Great), 16 ft., 32 notes.  
Major Bass, 16 ft., 44 pipes.  
Violone, 16 ft., 44 pipes.  
Bourdon (from Contra Bourdon), 16 ft., 32 notes.  
Quintaton (from Swell), 16 ft., 32 notes.  
Contra Gamba (from Orchestral), 16 ft., 32 notes.  
Octave (from Diapason), 8 ft., 32 notes.  
Flute (from Major Bass), 8 ft., 32 notes.  
Violoncello (from Violone), 8 ft., 32 notes.  
Gedeckt (from Contra Bourdon), 8 ft., 32 notes.  
Super Octave (from Diapason), 4 ft., 32 notes.  
Flute (from Contra Bourdon), 4 ft., 32 notes.  
Mixture, 5 rks., 160 pipes.  
Bombarde, 32 ft., 68 pipes.  
Ophicleide (from Bombarde), 16 ft., 32 notes.  
Trombone (from Great), 16 ft., 32 notes.  
Posaune (from Swell), 16 ft., 32 notes.  
Tromba (from Bombarde), 8 ft., 32 notes.  
Clarion (from Bombarde), 4 ft., 32 notes.  
Chimes (from Echo).

The mechanical equipment will include thirty-seven couplers, forty combinations for the manuals and pedals, six general pistons and sixteen pedal movements.

David Marr, senior chief of the Marr & Colton Company at Warsaw, N. Y., departed for Europe Sept. 1 for a visit to Great Britain, France and Germany.

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- 3. The Shepherds
- 4. The Wise Men
- 5. The Manger
- 6. The Message of the Angels
- Everyman. A Morality Play or Choral Opera. For soli and chorus of mixed voices..... 2.00

**HUMPHREY J. STEWART**

- The Hound of Heaven (Francis Thompson). A Music Drama for soli and chorus of mixed voices..... 1.25

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- Atonement. A Sacred Cantata for soli and chorus of mixed voices..... 1.25

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- The Nazarene (Wm. ApMadoc)..... 1.25
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# Programs of Current Organ Recitals

**E. Arne Hovdesven, Mercersburg, Pa.**—In his Sunday afternoon recitals at the Mercersburg Academy Mr. Hovdesven has played these programs:

Aug. 5—Fugue in C major, Bach; "Ave Maria," Gounod; "Hymn to the Sun," Rimsky-Korsakoff; Scherzino, MacDowell; "Abide with Me," Monk; "Fete Boheme" from "Scenes Pittoresques," Massenet.

Aug. 19—Coronation March, from "The Prophet," Meyerbeer; Humoreske, Dvorak; Improvisation and Fugue, Karg-Elert; "Sunday Morning" from "Scenes Alsaciennes," Massenet; "To a Water Lily," MacDowell.

Aug. 19—Now Thank We All Our God; Cruger; "Still wie die Nacht," Bohm; Scherzo in E major, Gigout; Minuet in G, Beethoven; "Deep River," Negro Spiritual; "Tu es Petra," Mulet.

**B. Ernest Ballard, Hollywood, Cal.**—The following recital was given by Mr. Ballard, organist and choirmaster of St. Stephen's Church, Hollywood, at Balboa Park, San Diego, on the Spreckels organ Aug. 20: "Finlandia," Sibelius; Nocturne, Grieg; Minuet in A, Boccherini; Toccata and Fugue in D minor, Bach; Sketches of the City, Nevin; Two Norwegian Tone Poems, Torjussen; "Fiat Lux," Dubois.

**Leslie P. Spelman, Mus. B., A. A. G. O., South Haven, Mich.**—In a recital at the First Congregational Church on the afternoon of Sept. 2 Mr. Spelman gave the following program: Prelude in G major, Bach; "Sanctus," Gounod; "Con Grazia," G. W. Andrews; Mountain Sketches ("Jagged Peaks in the Starlight" and "Canyon Walls"), J. W. Clokey; "Will o' the Wisp" and "Silver Clouds," Gordon B. Nevin; Finale, Franck.

**Helen W. Ross, Laurel, Miss.**—Mrs. Ross gave a recital on the afternoon of Aug. 26 before the Asheville, N. C. Club for Women, and played this program: "Caprice Heroique," Bonnet; "Riposo," Rheinberger; Humoresque, "The Primitive Organ," Yon; Andante Cantabile (Fourth Symphony), Widor; Toccata and Fugue in D minor, Bach; "Chant du Soir," Bossi; "Soeur Monique," Couperin; "Romance sans Paroles," Bonnet; Toccata (Fifth Symphony), Widor.

**Edwin Grasse, New York City.**—Mr. Grasse, who has been appointed official organist of the Brooklyn Institute of Arts, will play the following programs in October:

Oct. 1—Toccata in F major, Bach; Aria in F major (Manuscript), Handel; Grasse; Menuet from "Jupiter" Symphony, Mozart; Pastorale in E major, Mozart; "Piece Heroique," Cesar Franck; Symphonic Tone Poem, "Les Preludes," Liszt.

Oct. 8—Introduction and Allegro from Sonata No. 1, in D minor, Gullmunt; "Soeur Monique," Couperin; "Moment Musical," Schubert; Chorale Prelude, "Oh World, I E'en Must Leave Thee," Brahms; Arabesque, Mauro-Cottone; Melodie in E flat major, Bossi; "Eury-anthe" Overture, Weber.

Oct. 9—Unfinished Symphony, Schubert; "Idyllo," Mauro-Cottone; "Etude Symphonique," Bossi.

Oct. 15—Prelude in E flat major ("St. Ann's"), Figured Chorale in G minor, "Now Comes the Saviour of the Heathen," Figured Chorale in G major, "Be Glad Now," and Fugue a la Gigue, Bach; Largo from Symphony "From the New World," Dvorak; "Echo," Yon; Finale from Symphony No. 1, in D minor, Vienne.

Oct. 16—Chorale No. 3 in A minor, Franck; Andante from Symphony, No. 5, Beethoven; Allegretto from Symphony,

No. 3, Brahms; "The Last Spring," Grieg; Serenade in A major, Grasse; Finale from Symphony No. 4, in F minor, Tschalkowsky.

Oct. 22—First Movement from Symphony No. 6, in G minor, Widor; Pastorale in A major, Gullmunt; Chorale Prelude, "A Rose Breaks Into Bloom," Brahms; Finale in B flat major, Cesar Franck; Sonata Op. 35, in G sharp minor, Grasse.

Oct. 26—Figured Chorale in G major, "In Thee Is Joy," Figured Chorale in E flat major, "Sleepers Wake," and Passacaglia in C minor, Bach; Larghetto from Clarinet Quintet, Mozart; "Ave Maria," Schubert; Prelude to "Lohengrin" and Funeral March, "Siegfried's Death," from "Götterdämmerung," Wagner.

Oct. 29—Works by Richard Wagner: Prelude to "Die Meistersinger"; Prelude and "Death of Isolde," from "Tristan and Isolde"; "Tannhäuser" Overture.

**Hamlin Hunt, A. A. G. O., Minneapolis, Minn.**—Mr. Hunt will give a series of three recitals on Monday evenings in October at Plymouth Church. The programs prepared for these events are as follows:

Oct. 1—Maestoso con moto (from Third Suite), Barnes; Adagio sostenuto, Beethoven; Fugue in D major, Bach; "The Angelus," Massenet; "Grand Piece Symphonique," Franck; Fountain Reverie, Fletcher; "The Fisherman's Song," de Falla; "Pantomime," de Falla; March in C major, Faulkes.

Oct. 8—"Hour of Joy," Bossi; Arioso, Bach; "By the Sea," Schubert; Allegro from Sixth Symphony, Widor; Love Song from Second Indian Suite, MacDowell; Heroic Piece, Cole; Canzona, Dickinson; "Softening Shadows," Stoughton; Torch March from "Henry VIII.," German.

Oct. 15—Concert Variations, Bonnet; "From Starry Spaces," Dunn; Improvisation No. 1, Saint-Saens; "Ave Maria," Schubert; "Hymn to the Stars," Karg-Elert; "Song of Dawn" (MSS), Alexis; "Slavic Romance," Matthews; "Matinale," Fletcher; "Le Bonheur," Hyde.

**James Philip Johnston, F. A. G. O., Pittsburgh, Pa.**—Mr. Johnston of the East Liberty Presbyterian Church gave a recital in the Derry Presbyterian Church Sept. 11, playing the following program: Toccata and Fugue in D minor, Bach; Prayer and Cradle Song, Gullmunt; Chorale and Variations from Sixth Sonata, Mendelssohn; "Romance without Words," Bonnet; "French Rondo, Boellmann; "Pilgrims' Chorus," Wagner; Communion in G, Batisse; "Paradise," Fibich; Caprice, Matthews; "Evening Bells and Cradle Song," Macfarlane; Triumphal March, Buck.

**E. Harold DuVall, Brooklyn, N. Y.**—Mr. DuVall gave the following program in a recital at the Bushwick Presbyterian Church on the evening of Sept. 9: "Autumn," Johnston; Fountain Reverie, Fletcher; "Deep River," Burleigh; "Will o' the Wisp," Nevin; Cavatina, Bohm; "Grand Choeur," Rogers.

**Arthur Leslie Jacobs, Worcester, Mass.**—In a recital Sept. 11 at the Baptist Church of Chester, Vt., Mr. Jacobs played: Gothic Suite, Boellmann; Londonderry Air, arranged by Coleman; Humoreske, Dvorak; Cradle Song, Gullmunt; Southern Fantasy, Hawke; Adagio (Sixth Symphony), Widor; "The Primitive Organ," Yon; "Dreams," Stoughton; March ("Tannhäuser"), Wagner.

In his half-hour Thursday noon program at Wesley Methodist Church in Worcester, Sept. 13, Mr. Jacobs offered

this program: Fugue (Sonata in E minor), Rogers; "Sunset and Evening Bells," Federlein; "March of the Little Lead Soldiers," Pierne; "Sea Gardens," Cooke; A Familiar Hymn; March ("Tannhäuser"), Wagner.

**Frederic T. Egener, St. Catharines, Ont.**—In the inaugural recital on an organ built by the Woodstock Organ Company for St. Ann's Church, Hamilton, Ont., Sept. 17, Dr. Egener, who drew up the specifications of the organ, played this program before an audience of 1,000 people: Prelude and Fugue on the Name "Bach," Liszt; Sketch No. 4, in D flat, Schumann; Intermezzo, Callaerts; "Ave Maria," Schubert; "Moment Musical," Schubert; "In a Monastery Garden," Ketylby; "The Tumult in the Praetorium," de Maleingreau; "The Storm" (by request), Lemmens; "Among the Pines," Egener; "Mountain Streams," Egener; Variations on an Irish Air, Buck; "Liebestraum," No. 3, Liszt; Toccata from Fifth Symphony, Widor.

**Joseph H. Greener, Mus. B., A. A. G. O., Seattle, Wash.**—In a musical program under his direction at the Queen Anne Methodist Church on the evening of Sept. 16 Mr. Greener played these organ selections: Fantasia in C minor, Bach; First Movement, "Cuckoo and Nightingale" Concerto, Handel; "Will o' the Wisp," Nevin; "Jubilate Deo," Silver; Prelude and Fugue on the Name "Bach," Liszt.

**Claude L. Murphree, Gainesville, Fla.**—In his opening recital of the winter season at the University of Florida, on the four-manual Skinner organ, Mr. Murphree played this program the afternoon of Sept. 23: Sonata No. 4, in B flat, Mendelssohn; Nocturne, Ferrata; Egyptian Suite, Stoughton; Intermezzo, Dethier; "Evening Snow at Fujikawa," Marsh; Berceuse from "Jocelyn," Godard; Toccata in E major, Bartlett.

On the three-manual Austin organ at the First Baptist Church of Gadsden, Ala., Sept. 6, Mr. Murphree played: Suite, Ralph Clewley; Nocturne, Ferrata; "Flight of Bumble-Bee," Rimsky-Korsakoff; "Julanar of the Sea," Stoughton; "Goblin Dance," Dvorak; "Evening Snow at Fujikawa," Marsh; "The Squirrel," Powell Weaver; "Adoration," Borowski;

"The French Clock," Bornschein; Finale (a la Passacaglia), Clewley.

**Fred Faassen, Zion, Ill.**—Mr. Faassen's September programs, broadcast from station WCBD, have included the following: Sept. 12—Vorspiel to "Otto Visconti," Gleason; "Evening Star" from "Tannhäuser," Wagner; Serenade, Gounod; Intermezzo from "Cavalleria Rusticana," Mascagni; Andantino in D flat, Lemare; "The Death of Ase" from "Peer Gynt" Suite, Grieg; Minuet in G, Beethoven.

Sept. 16—"Legende," Friml; March in G, Smart; Solemn Prelude, "Gloria Domini," Noble; "The Question and the Answer," Wolstenholme; Cantilene Pastorale, Gullmunt.

Sept. 19—Indian Summer Sketch, Brewer; Melody, Dawes; "Chant Negre," Kramer; "A Sea Song," MacDowell; Romanza in D flat, Sibelius; "The Question and the Answer," Wolstenholme.

**Ruth Frances Hope, Oklahoma City, Okla.**—Mrs. Hope played the following program at the Shrine Auditorium Aug. 27 for the Republican convention: Sonata, Salome; Intermezzo, Hollins; "Grand Piece Symphonique," Franck; Pastorale from Bach's "Memento," Widor; Improvisation-Caprice, Jongen; Toccata, "Carillon" and March, Faulkes.

**Maude Young Sangren, Rock Island, Ill.**—The following program of wedding music was broadcast by Mrs. Sangren from station WOC, Davenport, Iowa, Aug. 29: Bridal Song, Wedding Symphony, Goldmark; Gavotte in Ancient Style, Neustadt; "Orange Blossoms," MacMaster; "Romance sans Paroles," Bonnet; "The Bride's Song," Strelski; Bridal Chorus, "Lohengrin," Wagner; "Benediction Nuptiale," Loret.

**Ray Hastings, Los Angeles, Cal.**—Representative numbers played in recent popular programs by Dr. Hastings at the Philharmonic Auditorium included: Prelude to "Lohengrin," Wagner; "Elsa's Dream," from "Lohengrin," Wagner; "Ave Maria," Bach-Gounod; Sanctus from "St. Cecilia," Mass, Gounod; "The Little Shepherd," Debussy; Elevation, Saint-Saens; Intermezzo, "A Dream" (written for Dr. Hastings), Creator; Consacration Scene from "Aida," Verdi; "Moment Musical," Hastings; Triumphal March, "Temple Church," Hastings.

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ERNEST A. DICKS, The Promise and the Nativity (from "The King Triumphant") (New).....	.12
J. LAMONT GALBRAITH, O Little Town of Bethlehem.....	.12
CUTHBERT HARRIS, Lo! the Manger where He Lies.....	.12
EDWIN H. LEMARE, What Sudden Blaze of Song.....	.12
JOHN LESHURE, The Choral Host.....	.15
T. TERTIUS NOBLE, The Shepherds.....	.12
ANNA PRISCILLA RISHER, Hallelujah to our King.....	.12

**Women's Voices**

F. LESLIE CALVER, On Christmas Day (Trio).....	.12
MABEL W. DANIELS, Through the Dark the Dreamers Came (New).....	.12
CUTHBERT HARRIS, O Lovely Voices of the Sky (Trio).....	.12
ORLANDO A. MANSFIELD, He Shall be Great (Trio).....	.12
PURCELL J. MANSFIELD, Good Christian Men, Rejoice (Trio).....	.10
JULIUS RÖNTGEN, Op. 74, Six Old Dutch Carols (New).....	.35
THREE CHRISTMAS CAROLS (Trios).....	.12
Kitson—The Shepherds Had an Angel	
Northcote—Sweet was the Song	
Colborn—In Bethlehem	
CHARLENE B. UNDERWOOD, Birthnight of the Babe (Trio) (new).....	.12

**Men's Voices**

GENA BRANSCOMBE, Hail Ye Tyme of Holidayers.....	.12
WILLIAM LYNDON WRIGHT, Christmas Carols (New)	
First Set—Adeste Fideles—Away in a Manger—God Rest you Merry—The First Noel.....	.12
Second Set—Infant so Gentle—O Little Town of Bethlehem—What Child is this—Holy Night.....	.12

**Two Part Carols**

PURCELL J. MANSFIELD, The First Nowell.....	.12
Carol, Sweetly Carol.....	.08
It Came Upon the Midnight Clear.....	.10

**Unison Carols**

HAROLD V. MILLIGAN, Three Christmas Carols.....	.10
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**DR. CARL BACK FROM PARIS**

**Finds Situation Better than at Any Other Time Since the War.**

Dr. William C. Carl has returned to New York from a three months' trip abroad and brings, as usual, interesting works, both choral and instrumental. The Schubert anniversary will be observed at the First Presbyterian Church in November when the E flat Mass will be sung by the motet choir under Dr. Carl's direction. The new anniversary edition just published in Leipzig will be used. Several other Schubert works recently brought out in new forms will be sung during the anniversary period.

In Paris Dr. Carl was entertained by Mme. Victor Loret (Marie Louise Guilment) at her villa. The gold medal of the Guilment Organ School was presented to Joseph Bonnet, organist of St. Eustache and president of the school, at his Louis XIV. chateau in the suburbs of Paris.

In Switzerland, where several weeks were spent, Dr. Carl attended the Fete Federale du Chant at Lausanne. The event is staged every six years and brings together about 5,000 singers from all parts of Switzerland. This year a Swiss society from New York City participated.

Dr. Carl found musical conditions in Europe improved, and noted greater activity than at any other time since the war. At the Church of Eustache, Paris, the restoration of the grand organ is nearly completed. The builders have been occupied with it for two years and the formal inaugural service will be held in November, when Mr. Bonnet will play. A series of recitals will follow. When completed

the instrument will be the most modern in equipment in France.


After attending the Berkshire music festival Dr. Carl will arrange the details for the re-opening of the Guilment Organ School, scheduled for Oct. 9. The list of applications is large, including students from all parts of the country.

**Swinnen Opens Hagerstown Organ.**

Firmin Swinnen, Wilmington, Del., was heard by an audience of more than 800 people who jammed Zion Reformed Church at Hagerstown, Md., Sept. 13 to hear the inaugural recital on the three-manual organ built by M. P. Möller for that church. Many others were turned away. E. O. Shulenberger, secretary of the Möller Company, introduced Mr. Swinnen to the audience. Mr. Swinnen's program, which was declared one of the most brilliantly played ever heard in Hagerstown, was as follows: Allegro (from Sixth Symphony), Widor; Aria, Lotti; Scherzo in C minor (from Fourth Symphony), Widor; Sonata in D minor, Mendelssohn; Ballade in C minor, Schubert; Menuet in A, Boccherini; Meditation, Massenet; Toccata and Fugue in D minor, Bach; Two Movements from "New World" Symphony, Dvorak.

Carl G. Alexis, organist of the First Lutheran Church of Rockford, Ill., assisted by his brother, Oscar, baritone and reader, gave twenty-five recitals in August in Minnesota, Iowa, Nebraska and Kansas. The organ selections at each of the recitals included: Idyll, Kinder; "Eventide," Alexis; "Supplication," Gerhard T. Alexis; "Hymn of Glory," Yon.

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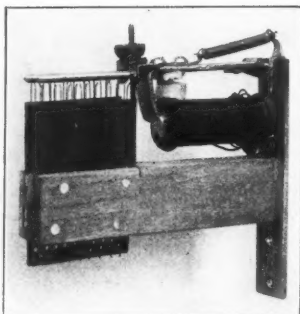
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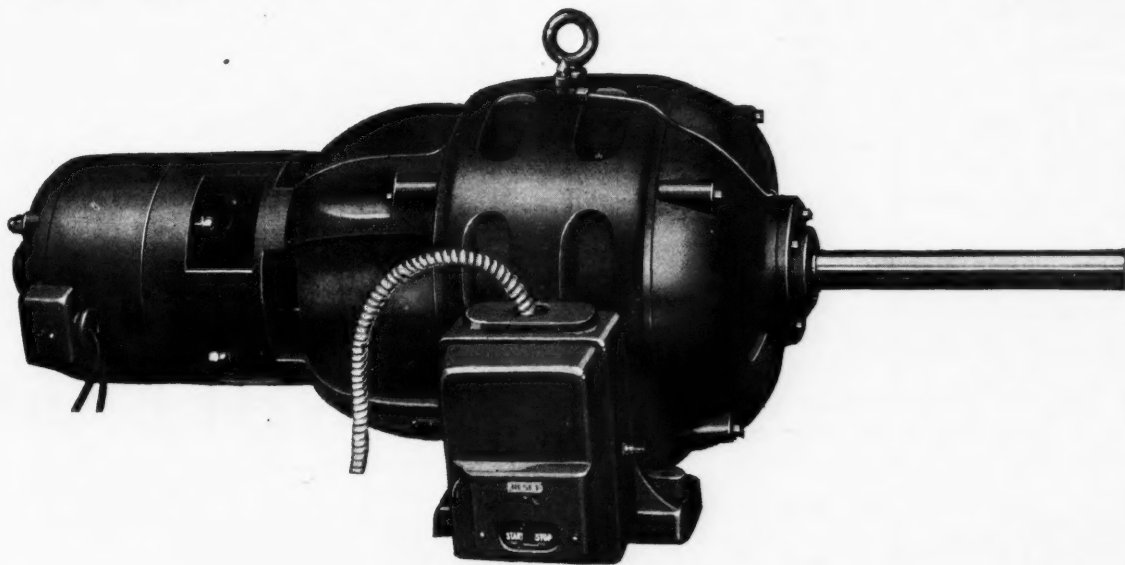
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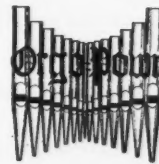
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**CONTRACT TO HINNERS  
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**THREE-MANUAL IS DESIGNED**

Midland Park Christian Reformed Will Have Instrument to Be Built by Pekin, Ill., Factory—Other Recent Orders.

The Hinners Organ Company of Pekin, Ill., has been awarded the contract for a three-manual and echo organ by the Midland Park Christian Reformed Church of Midland Park, N. J. This is the second organ of this size to be installed in this district recently by the Hinners Company. Other recent contracts include organs for Chicago, Milwaukee, Cody, Wyo., Farmington, Ill., Lytton, Iowa, St. Paul, Minn., Evansville, Ind., Lafayette, Ind., and Pekin.

The specification of the Midland Park organ is as follows:

**GREAT ORGAN.**

- Double Open Diapason, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Viola d'Gamba, 8 ft., 73 pipes.
- Tibia Clausa, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Cathedral Chimes (Deagan), 25 tubular bells.

**SWELL ORGAN.**

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Aoline, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 notes.
- Quintette, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Harp Celesta (Deagan), 49 bars with resonators.

**CHOIR ORGAN.**

- Violin Diapason, 8 ft., 73 pipes.
- Melo-Flute, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Flauto Traverso, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp Celesta (From Swell), 49 bars.

**ECHO ORGAN (Playable from Great).**

- Echo Flute, 8 ft., 73 pipes.
- Muted Violin, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.

**PEDAL ORGAN.**

- Bourdon (Resultant), 32 ft., 32 notes.
- Double Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Gedeckt (Soft), 16 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Major Flute, 8 ft., 32 notes.

The three-manual Kimball organ in Trinity Evangelical Church, Cicero, Ill., was opened Monday evening, Sept. 10, by Allen W. Bogen.

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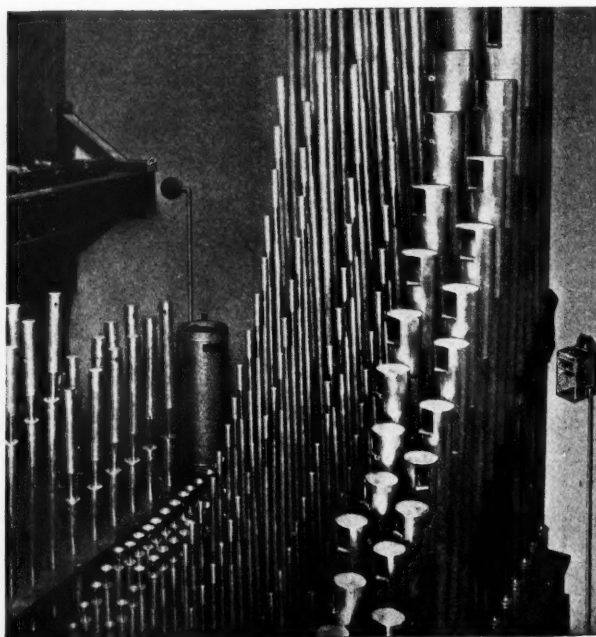
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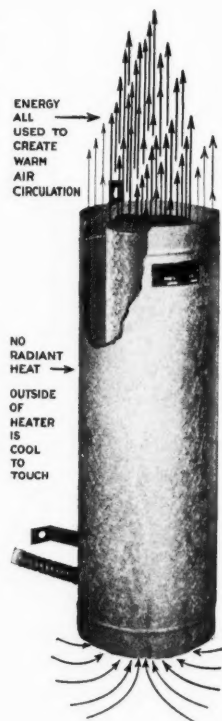
FALL and winter weather, with its cold and dampness, brings the necessity of organ chamber heating.

THE chilling of the organ pipes due to the changeable temperature of fall and winter means loss of pitch in many organ pipes if the organ is played in cold weather, and dampness causes a swelling and consequent deterioration of the wooden chests, pipes and other parts. Together these two evils spell loss of tonal quality and flat, foggy notes—the bugaboo of an organist's life.

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*Professor H. Leroy Baumgartner of the Yale Music School in collaboration with Mr. C. B. Floyd, vice-president of The Hall Organ Company, draw up specifications for United Church, New Haven, Connecticut, that promise a greater ease of manipulation and more varied effects than ever before known in the history of organ building.*

One of the oldest churches in America is to have an ultra-modern organ. United Church was organized in 1742 and the building illustrated below erected in 1815.



These are but a few of the many original ideas in Professor Baumgartner's new three-manual organ of 63 speaking stops, costing \$20,000. So far-sighted has been his planning and so thorough that there has even been included a device to aid visiting organists to know instantly in which expression chamber a stop is located.

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For detailed specifications and additional information about Professor Baumgartner's organ, send for the free folder—"NEW! SENSATIONALLY DIFFERENT SPECIFICATIONS FOR AN ORGAN!" No obligation. Use the coupon.

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### Catholic Church Music

By ARTHUR C. BECKER

An article in the New York Times under the heading "A New Cry for an Old Reform" and referring to an address delivered before the American Guild of Organists at a special service held by the Guild in St. John's Cathedral, New York, seems so pertinent to the condition of music in the Catholic Church that I am taking the liberty of quoting from the article.

The editorial goes on to say that reform in church music represents an age-old difficulty. There has been conflict and controversy over sacred music for more than 600 years, and for the next 600 there will be the same conflict and the same controversy. For reform is education, and education is an unceasing struggle against the powers of ignorance. Reading further it says:

"There is the same difficulty now as has always existed—low popular standards, opposition on the part of the congregation, sometimes, unfortunately, also on the part of the clergy; and too often insufficiency of means to achieve something finer.

"Is it better to yield to a demand for the 'popular,' something that will make an immediate appeal to a quite uneducated taste, or to strive for a higher standard, even if it has to come gradually and has to be the result of labor, persistence and perhaps even of strife.

"Many complications have to be considered. There are different levels of taste and knowledge prevailing in different communities. What would be accepted and welcomed in some great city churches would bewilder and enrage a smaller community in a remote district unacquainted with a higher manifestation of musical art. It would seem as if the improvement must come from the top downward. But one thing seems certain: the response of even uneducated taste to a

stimulus to better things, if it be applied judiciously, skillfully, with a due regard to existing conditions and possibilities. The organist and choir-master must be a leader. He must have knowledge and ideals, and work toward them as the circumstances justify and permit."

The editorial is perfectly correct when it says that the reform in sacred music has been an age-old difficulty. This we realize when we peruse the various documents that have been drawn up by the popes and commissions of the Holy See as early as the fourteenth century in an endeavor to lift church music to a higher level, the Motu Proprio being the culmination of all that has gone before for the reform of the music of the church.

It appears to me, however, that the editorial is unduly pessimistic when it predicts that there will be the same conflict and controversy over church music for the next 600 years. I hardly think there is a shadow of a doubt that aside from the filial duty we feel in observing the letter of the Motu Proprio, our ideals and tastes in matters of church music have advanced to such a degree that it is only a matter of carrying on, as it were, with no retrogression at any time. And another important thing: There is more propaganda going on today than has ever before been conducted in regard to sacred music. This propaganda is being carried on by such splendid organizations as the Society of St. Gregory, which is continually striving for the highest ideals in art; the American Guild of Organists and the National Association of Organists, besides the splendid co-operation given by the music publishers in their issuance of compositions of real liturgical worth. This is bound to tell, and it is only a matter of time until clergy and organists alike will be enthusiastic over the idea of having only music rendered that will be truly what it should be—devotional and free from anything that smacks of the secular.

Granted that there is a low popular

standard, how could it be otherwise when one considers the low grade of music heard repeatedly in places of amusement and otherwise? But after all when one enters a sacred edifice he feels, or ought to feel, in an entirely different spirit—a spirit of devotion, of closer communion with his God—and because of this fact it is not as hard as we sometimes think it is to render only such music as will tend to create a spiritual attitude. It is only by the direct antithesis of secular music, by the banishing of the pseudo-dramatic, and by the revival of polyphony with its spirit of devotional intensity, that we will be able to impress the layman. In reality there can be no happy medium. We cannot appeal to popular fancy and at the same time strive to elevate church music to the plane on which it should be.

The average layman and even many musicians have the idea that the purity in church music for which we are striving means a drab, monotonous and gloomy style. Nothing could be farther from the truth. Real church music can be joyful as well as sorrowful, but it is a spiritual, aesthetic joy, quite a different thing from a purely worldly joy.

In many cases there is laxity on the part of the clergy in helping to build up the musical taste of congregations. The reason is not far to seek. Until a few years ago there was practically no training in music in the seminaries and unless the priest was already gifted musically he allowed conditions to go on in the same slipshod manner as before.

Fortunately more stress is laid on the musical education of the young priest today and because of that fact he is in a position to know what is good in music. I feel that the majority of pastors are assisting in every way to bring a realization of higher ideals.

After all, however, it is the choir-master on whom the burden falls; either he is for or against reform. If he is a cultivated musician he can't help but be imbued with the one pur-

pose of fulfilling his calling by using only such music as will exalt his profession. He must have ideals and work in every way for a complete realization of those ideals. Only through his unceasing efforts will a real reform be an ultimate certainty.

#### Program for Teachers at Milwaukee.

Sheldon Foote played a recital at St. Mark's Church, Milwaukee, Aug. 6 before the students of the Milwaukee State Teachers' College summer school. The program, which was played from memory, was planned to portray the varying types of Bach's organ works and in particular the development of his style in the composition of his fugal writing. For this purpose two of the lesser fugues were played by a pupil of Mr. Foote, Dean Randall, then the D minor Toccata and Fugue as of the first master period and the A minor Prelude and Fugue representing the mature master period. Numbers by Schumann, Handel and Bonnet were added to give balance to the program, which was as follows: Concerto in B flat (No. 5) Handel; Prelude and Fugue in B flat and Prelude and Fugue in D minor (played by Dean Randall), Bach; Toccata and Fugue in D minor, Bach; Andante from Trio Sonata in E flat, Bach; Chorale Prelude, "Allein Gott in der Höhe," Bach; Sketch in D flat, Schumann; "Rhapsody Catalane," Bonnet.

#### Takes Earlham College Position.

Donald C. Gilley has accepted the position of college organist at Earlham College, Richmond, Ind. Mr. Gilley's duties include instruction in theory and the directing of choral organizations in the school. Mr. Gilley in June received his degree of bachelor of music from Oberlin after four years' study with Dr. George W. Andrews. Prior to that he was graduated from the Eastman Conservatory at Rochester, in the department of theater organ playing, studying with John Hammond. Mr. Gilley also had two years at Beloit College, studying organ and theory with Max Miranda.

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Through Ford & Reynolds, Chicago representatives, the factory of M. P. Möller has received the contract for a four-manual organ, with a solo division and preparations for the later addition of an echo, from the Washington Congregational Church of Toledo, Ohio. It is to have a drawstop console. The great will be under expression.

Following is the list of speaking stops:

**GREAT ORGAN.**

1. Open Diapason, 16 ft., 61 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. Concert Flute, 8 ft., 73 notes.
6. Erzähler Celeste, 2 rks., 8 ft., 134 pipes.
7. Flute Harmonic, 4 ft., 73 pipes.
8. Octave, 4 ft., 85 pipes.
9. Twelfth, 2 2/3 ft., 73 notes.
10. Super Octave, 2 ft., 61 notes.
11. Tiercena, 1 3/8 ft., 61 notes.
12. Tromba, 8 ft., 73 pipes.
- Chimes, Class A Deagan, 25 tubes (Prepared for).
- Harp (Deagan), 49 bars (Prepared for).
- Tremolo.

**SWELL ORGAN.**

13. Bourdon, 16 ft., 97 pipes.
14. Open Diapason, 8 ft., 73 pipes.
15. Stopped Diapason, 8 ft., 73 notes.
16. Salicional, 8 ft., 73 pipes.
17. Aeoline, 8 ft., 73 pipes.
18. Aeoline, 4 ft., 61 notes.
19. String Celeste, 2 rks., 8 ft., 134 pipes.
20. Chimney Flute, 4 ft., 73 notes.
21. Nazard, 2 2/3 ft., 61 notes.
22. Flautina, 2 ft., 61 notes.
23. Tierce, 1 3/8 ft., 61 notes.
24. Cornet, 4 rks., 244 pipes (Prepared for).
25. Contra Fagotto, 16 ft., 85 pipes.
26. Oboe, 8 ft., 73 pipes.
27. Cornepan, 8 ft., 73 pipes.
28. Clarion, 4 ft., 61 notes.
29. Octave, 4 ft., 61 notes.
30. Vox Humana, 8 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN.**

31. Contra Viole, 16 ft., 85 pipes.
32. English Open Diapason, 8 ft., 73 pipes.
33. Concert Flute, 8 ft., 85 pipes.
34. Dulciana, 8 ft., 73 pipes.
35. Viole, 8 ft., 73 notes.
36. Flauto Traverso, 4 ft., 73 notes.
37. Piccolo, 2 ft., 61 notes.
38. Udda Maris, 8 ft., 61 pipes.
39. Clarinet, 8 ft., 73 pipes.
40. Harp (Prepared for).
- Tremolo.

**SOLO ORGAN.**

41. Stentorphone, 8 ft., 73 pipes.
42. Tibia Plena, 8 ft., 73 pipes.
43. Gross Gamba, 8 ft., 73 pipes.
44. Gross Gamba Celeste, 8 ft., 61 pipes.
45. Tuba Mirabilis, 8 ft., 73 pipes.
46. Flute, 4 ft., 61 notes.
47. French Horn, 8 ft., 73 pipes.
- Harp (Prepared for).
- Chimes (Prepared for).
- Tremolo.
- ECHO ORGAN (Prepared for).
48. Chimney Flute, 8 ft., 73 pipes.
49. Spitz Flöte Celeste, 8 ft., 61 pipes.
50. Clair Anglais, 8 ft., 61 pipes.
51. Flute, 4 ft., 61 notes.
52. \*Vox Humana, 8 ft., 61 pipes.
53. Chimes (Deagan Class A), 25 tubes.
- Tremolo.

\*Separate chest and box.

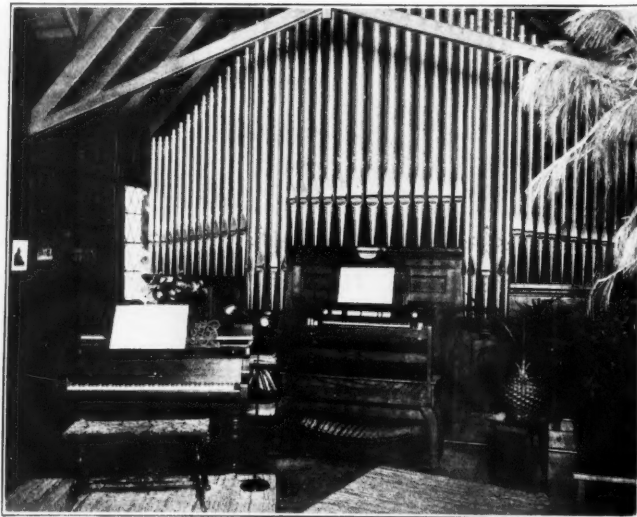
**PEDAL ORGAN.**

54. Diapason Resultant, 32 ft., 32 notes.
55. Double Open Diapason, 16 ft., 32 pipes.
56. Second Open Diapason, 16 ft., 32 notes.
57. Bourdon, 16 ft., 32 pipes.
58. Lieblich Gedeckt (Swell), 16 ft., 32 notes.
59. Contra Fagotto (Swell), 16 ft., 32 notes.
60. Contra Viole (Choir), 16 ft., 32 notes.
61. Major Flute, 8 ft., 12 pipes.
62. Trombone Ext., 16 ft., 12 pipes.
63. Bass Flute, 8 ft., 12 pipes.
64. Tromba, 8 ft., 32 notes.
65. Dolce Flute (Swell), 8 ft., 32 notes.
66. Gamba Celeste, 8 ft., 32 notes.
67. Flute, 4 ft., 32 notes.
68. Octave, 4 ft., 32 notes.

**James M. Tracy Dies at 91.**

Dr. James Madison Tracy, organist and teacher, died at his home in Denver Sept. 3 at the age of 91 years.

*"The Abbey", Studio and Home of the Carruths*



An instance of a couple who devote themselves successfully and most harmoniously to organ music is found on the Pacific coast in the case of Mr. and Mrs. William W. Carruth, who find the greatest pleasure in their work and whose combined home and studio at Oakland, across the bay from San Francisco, is a center for the cultivation of organ music.

Mr. Carruth received his organ instruction from the late William B. King, Harry Benjamin Jepson and Charles M. Widor and holds the degree of bachelor of music from Yale University. He is organist of Sherith Israel Synagogue, San Francisco, the San Francisco bodies of the Scottish Rite Masonry, and Fourth Church of Christ, Scientist, of Oakland, and is dean of the Northern California chapter of the American Guild of Organists.

Mrs. Carruth is a bachelor of music

from Mills College, studied organ with her husband (before marriage) and is organist of St. Paul's Episcopal Church, Oakland. Both Mr. and Mrs. Carruth are fellows of the American Guild of Organists, and both are connected with the music department of Mills College—Mrs. Carruth as instructor in harmony and Mr. Carruth as instructor in organ and applied instrumental harmony. The couple are continuing their theoretical studies under Domenico Brescia.

Their studio, known as "The Abbey," is equipped with a small but very satisfying Pilcher organ, and it is here that their friends often hear them in programs of piano and organ music. The studio is part of their home and is surrounded by an old-fashioned garden. Mr. and Mrs. Carruth say naively that if they were not such devoted gardeners they might be better organists.

*Mr. and Mrs. Carruth Outside Their Studio*



He was believed to be the oldest living pupil of Franz Liszt, under whom he studied in Weimar. Born in Bath, N. H., Dr. Tracy began his musical career at the age of 12. In 1858 he went to Hamburg to study at the Mendelssohn Conservatory. In 1900 Dr. Tracy founded the Liszt School of Music at Denver. He had previously taught at various music schools, including conservatories in Boston and Des Moines. He was the author of "Tracy's Theory and Rudimental Harmony," two novels of musical setting, and many articles on music.

**Germani to Play Sixty Recitals.**

Fernando Germani, the extraordinary young organist from the Augusteo in Rome, is sailing from Italy on the Conte Grande for America to start at the beginning of October on his first transcontinental American tour. He has forty dates booked and, judging from inquiries received by his managers, he will probably play sixty recitals this fall between New York and Vancouver, B. C., Los Angeles and Florida. Sig. Germani has been booked to appear as soloist with the Chicago Symphony Orchestra in the new Casella "Concerto Romano."

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Henry Francis Parks, Editor

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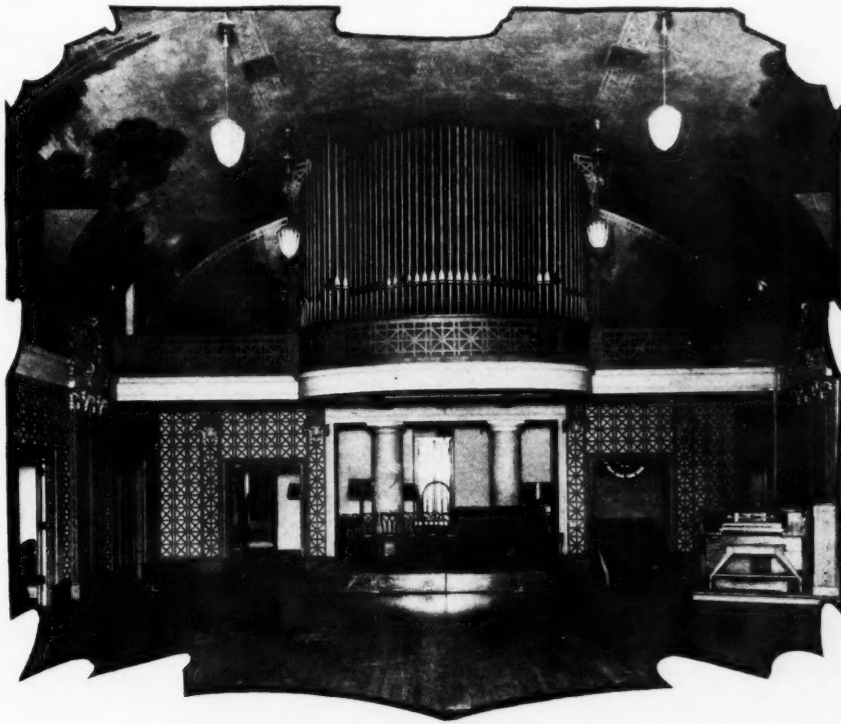
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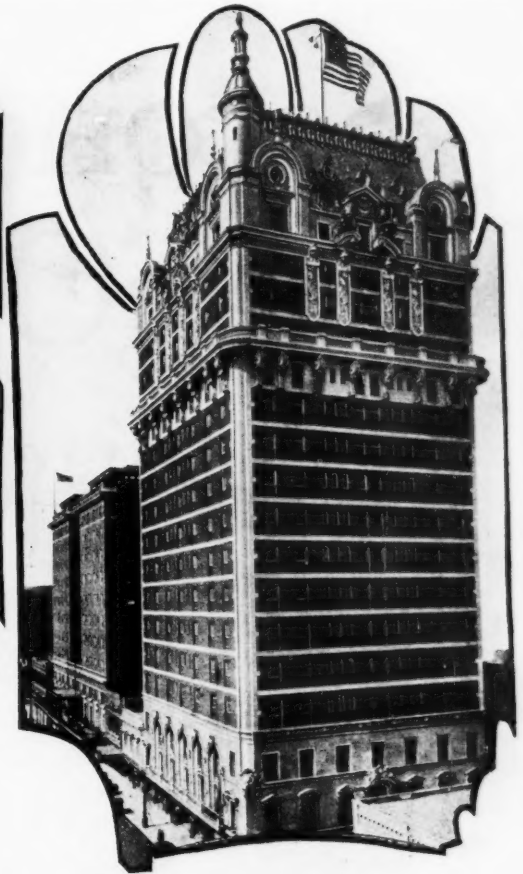
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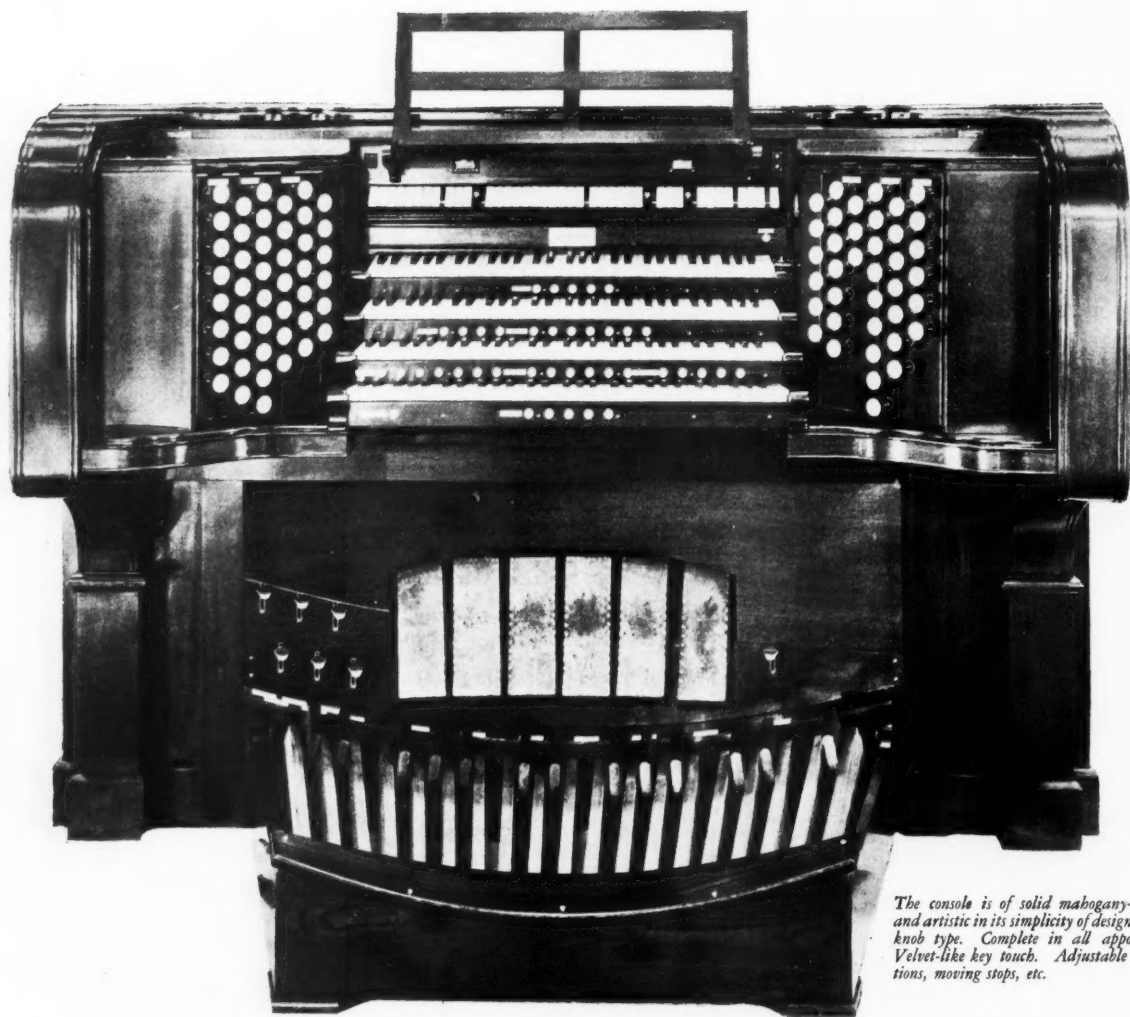
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## GREAT ORGAN

16' Open Diapason  
8' First Open Diapason  
8' Second Open Diapason  
8' Third Open Diapason  
8' Doppel Flute  
8' Gamba  
8' Gemshorn  
4' Flute Harmonic  
4' Octave  
3 Rk. Mixture  
2 $\frac{3}{4}$ ' Quint  
2' Super Octave  
8' Tromba  
Chimes  
Harp  
Tremolo

Note—All stops except Diapasons Expressive.

## SWELL ORGAN

*(Expressive)*

16' Bourdon  
8' Diapason Phanon  
8' Stopped Diapason  
8' Concert Flute  
8' Salicional  
8' Vox Celeste  
8' Viol d'Orchestra  
8' Viol Celeste  
8' Aeoline  
4' Hohl Flute  
4' Violina  
4' Gemshorn  
3 Rk. Dolce Cornet

2' Flautina  
16' Contra Fagotta  
8' Cornopean  
8' Oboe  
8' Vox Humana  
8' French Horn  
Tremolo

## CHOIR ORGAN

*(Expressive)*

16' Contra Viol  
8' English Diapason  
8' Viola  
8' Melodia  
8' Flute Celeste  
8' Quintadena  
8' Dulciana  
4' Rohr Flute  
2' Piccolo  
8' Clarinet  
8' Cor Anglais  
8' Harp  
Tremolo

## SOLO ORGAN

*(Expressive)*

8' Stentorphone  
8' Gross Flute  
8' Gross Gamba  
8' Gross Gamba Celeste 3 Rk.  
16' Sub Tuba  
8' Tuba  
4' Tuba Clarion  
Tremolo

## ECHO ORGAN

*(Expressive)*

8' Cor de Nuit  
8' Dulciana  
8' Unda Maris  
8' Vox Angelica  
8' Viol Aetheria  
8' Vox Seraphique  
4' Willow Flute  
8' Vox Humana (Separate Box)  
Cathedral Chimes  
Tremolo

## PEDAL ORGAN

32' Resultant  
32' Contra Bourdon  
16' Open Diapason Major  
16' Open Diapason Minor  
16' Sub Bass  
16' Bourdon  
16' Violone  
16' Contra Viol  
16' Dulciana  
16' Sub Tuba  
16' Trombone  
16' Lieblich Gedeckt  
8' Octave  
8' Bass Flute  
8' Cello  
8' Tuba

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I N S P I R A T I O N

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

CHICAGO, OCTOBER 1, 1928.

## ATLANTIC CITY'S PLAN

An organ of 30,000 pipes, with a six-manual console, its tone powerful enough to fill a huge building seating 41,000 people; wind pressures and pipe scales far beyond anything yet carried out by the organ builders of this earth!

It sounds almost like a dream. And such it is. But, as the world knows, we create realities out of dreams in the United States, and it is such men as our friend Senator Richards who help us perform this task. Atlantic City, as our news columns announce, has voted to make an investment of \$300,000 for an organ which it expects to be the world's largest, to be installed in the great convention hall the resort town on the ocean beach is building. The senator, who has carried out great public construction projects other than organs, and who was the inspiration of his home town in the plan which led to the creation of the large organ in the Atlantic City high school, has made a report on the project which contains points for every person interested in the history which the organ is making in this generation. We publish a large part of this report for the benefit of our readers. If any may have been saturated with organ news by The Diapason to such an extent that it makes them yawn to read about a trifling little four-manual of a mere eighty sets of pipes, because it is so common, we dare say this will seem like news to them and will enable us to maintain our reputation for sensationalism.

The competition among builders for the contract to construct this gigantic instrument and the details of its specification may well be awaited with eager interest.

## THE PORTLAND METHOD

Portland, Maine, has given other cities a valuable example of a successful method of handling municipal music, with the organ as the central attraction. For this reason The Diapason feels amply justified in devoting an unusual amount of space in this issue to the address which W. S. Linnell, chairman of the Portland music commission, delivered at the convention of the National Association of Organists. Mr. Linnell took occasion to give a thorough outline of his policies and of how they are carried out. It is to be noted that in Portland the gift of a great organ to the city by Cyrus H. K. Curtis has not been followed in a few years by a situation such as that in some other cities that have acquired large organs, where interest soon began to lag and figurative dust covers the very real investment represented by the instrument.

As Mr. Linnell pointed out, the music commission is a part of the city government, as much as the board of education. In fact, the first impression gained from reading his address is that Portland has taken the organ seriously, as an important factor in the

education and edification of its people, on a plane with any school department or with the public library, and not as a fad. The entire handling of the situation has shown thought and judgment. The psychological aspect has been taken into consideration as much as the mere matter of the organ performance from day to day and week to week. Publicity, newspaper criticism, the attitude of the organist toward the public, as well as his playing, the use of vocal music with the organ, though never in such a way as to eclipse the instrument—all these problems have been studied, and, judging from the results since 1912, when municipal music became a part of the life of Portland, have been solved wisely.

Of special interest are Mr. Linnell's statements concerning the qualifications demanded of the municipal organist. Evidently he is expected to be a paragon. About the only requirement not mentioned—though perhaps it is implied—is that he must kiss the babies brought up to the console. It is expected of him that he be as wise as a serpent and as harmless as a dove in his dealings with the commission and with the people, and in his selection of programs and in the manner in which he plays them. With all due respect to Mr. Cronham and the men who have preceded him, we might say to Mr. Linnell that such a perfect organist as he pictures has never existed. And if a man combining in himself the rare good judgment of the head of a large corporation and the ability of the best concert performer ever is discovered, he ought to have a salary of at least \$25,000 a year.

There is much interesting and valuable material, however, and a good hint to all aspiring geniuses in what Mr. Linnell has set forth and the fruits of the work at Portland are even more eloquent than his thesis.

## ANNETTE MIDDELSCHULTE

There is no exaggeration in the statement that every organist in Chicago mourns the passing of Mrs. Wilhelm Middelschulte, who died on Sept. 1 after a long and distressing illness. Aside from the fact that she had lived a life devoted to a distinguished husband, she was herself an organist and choir director of the highest standing. Her work in the churches she served was of the ideal type. With ability and a conception of conscientious service were combined generosity and an ever-apparent willingness to help others. There are many able choir singers in Chicago and other cities who owe their training and their inspiration for church work to Mrs. Middelschulte, and they freely admit it. She was exacting with herself and as to everything that pertained to her duties, but the heart of a true woman always was evident to those who knew her. For the interests of the Illinois chapter of the American Guild of Organists, as well as the N. A. O., Mrs. Middelschulte served with unstinted industry and her good judgment and her energy were devoted to these organizations for a series of years. Yet when the office of dean was offered her a few years ago she modestly declined to become the first woman dean of the chapter. She was a member of the Chicago Woman's Club and of other prominent organizations, and in all of them her counsel and her willingness to serve were appreciated.

It is one of those things we cannot explain that the life of one so able, so useful, so sane and well poised, should come to a close with a prolonged and a pathetic illness; but we do know that the influence of Annette Middelschulte will live for many years to come.

In the specification of the new gallery organ being built for Grace Church, New York City, by the Skinner Company, as published in the September issue of The Diapason, the great and swell chorus reeds are indicated as being unified, which is not the case. Each of these reeds has its separate set of pipes, scaled and voiced to meet the pitch of the various stops.

Frank H. Colby, editor and publisher of the Pacific Coast Musician, called at the office of The Diapason

Sept. 24 on his way across the continent to see the musical progress that is being made. Mr. Colby not only is an able newspaperman, but is further guilty of being an organist, and for twenty years has presided at the keyboard in one of the largest Catholic churches of Los Angeles. Those who read his paper, which includes virtually every musician on the coast, admire his sensible editorials and the newsworthy character of his growing publication.

## Too Much Shakespeare et Al.

St. Catharines, Ont., Sept. 17, 1928.—Editor of The Diapason. Dear sir: The article from the pen of your versatile Los Angeles correspondent, Dr. Roland Diggle, descriptive of a recent trip to England, published in the August issue of The Diapason, was a refreshing contribution to a subject of vital interest to organists everywhere. It had a particular interest to me, inasmuch as I have visited so many of the cathedrals and churches he mentions, and can corroborate his statement regarding the sparse attendance of the recitals.

How the recital-going public is able to go on assimilating over-doses of the classics, with an occasional change to some of the weird noises in the modern idiom, is a mystery to many, and yet the organist who endeavors to give his audience something pleasing, and at the same time quite above reproach musically, is almost disdained by his highbrow colleagues. No one will attempt to deny the valuable contribution to English literature of the great Shakespeare, but I have yet to learn of the most ardent playgoer who could sit night after night and confess real enjoyment of these masterpieces of the English stage, and so it is with music. The name of Johann Sebastian Bach will always be revered amongst musicians, but to expect the public to go into ecstasies over dry-as-dust compositions is another matter.

In a series of recitals which it was my privilege to have organized before coming to Canada a few years ago, a cultured musician, holding the degrees of Mus. Bac., F. R. C. O., L. R. A. M., had seemingly forgotten "tradition," for when I suggested the inclusion of a Bach number in his program, he replied that the public did not "wish to go to recitals to work out the problems of Bach."

Your contributor's article is a courageous attempt to democratize recitals and recital programs, and it is a pity a reprint was not in the possession of every organist whose duty it is to entertain rather than to educate the public.

With apologies for encroaching upon your valuable space, please permit me to express my appreciation of The Diapason for the many moments of pleasure afforded in reading and re-reading its many interesting features.

Yours very truly,

DAVID J. WILLIAMS,  
Organist-Choirmaster St. Thomas' Church, St. Catharines.

## Strides Made in France.

Boston, Mass., Sept. 7, 1928.—Mr. S. E. Gruenstein, The Diapason, Chicago, Ill. Dear Mr. Gruenstein: During a recent business trip to Europe I had the pleasure of visiting M. Marcel Dupre at his home in Paris and an opportunity of learning of the recent developments in French organ building.

Great strides have been made in electric action and adjustable combinations, both being employed by M. Convers (successor to Cavaille-Coll) in many of his recent instruments, together with a wider range of orchestral tone color. The new organ designed by Marcel Dupre and installed by M. Convers in the Paris Conservatory contains these features and should go a long way to overcome the prejudice met in the past from some quarters.

It strikes me that the above might be of interest to your readers in view of the general admiration for the French organ school.

Very truly yours,

G. DONALD HARRISON,  
Assistant General Manager  
Skinner Organ Company.

## The Free Lance

By HAMILTON C. MACDOUGALL

A book on the divine art that no ambitious musician should fail to look into is John Redfield's "Music" (Alfred Knopf). There is an introduction treating of the acoustical foundations of musical tones, the theories of over-tones, formation of scales, etc. The greater part of the large book, however, is taken up with discussions (1) of the teaching of harmony and singing, (2) of remedying the faulty construction of many of our musical instruments, (3) of the proper instrumentation of a concert orchestra, (4) of the sound-characteristics of a good auditorium. The author butters no parsnips, spares none of his adversaries, but lays about him in a good, honest fashion, hitting a head wherever he sees one.

The publishers believe heartily in this book. They say "it can hardly fail to have during the generation to come some revolutionary consequences in both the creation and performance of music. It is an intelligible report of discussions fifty years beyond the present epoch of general musical knowledge." But when the publishers go on to say that Redfield "proves" that no piano is ever tuned even to the fantastic tempered scale of theory, and that he "proves" the sense of harmony is as extinct as the dodo, my interest in this provocative book begins to lessen. Who was it that wrote "When Bishop Berkeley said there was no matter, and proved it, 'twas no matter what he said"? Can any one "prove" anything in art discussions?

In the July Diapason my breezy and clever friend, Percy Chase Miller, contributes the right sort of thing to the discussion of an interesting topic: Is it right or advisable for the non-professional musician to take work that is ordinarily done by professionals (that is, by people living solely or very largely by music)? Is it right or advisable for the non-professional musician to accept pay for work ordinarily done by professionals? So far as my own opinion goes, I cannot for the life of me see any reason why P. C. M., or H. C. M., or X. Y. Z. should not be paid for any work whatsoever that he does. And, further, I do not see why the money should not be taken with thanks.

What irked me in the clipping from an English paper printed in the Free Lance for June was not that a member of Parliament had played an organ in church for fifty years without compensation, but that he said a labor of love ought not to be paid for. Back of all statements like that is the false notion that the amateur's playing, singing, picture making, etc., is always better than the professional's because the former has his heart in his work, while the latter does it only for money.

It seems that a bottle organ (bottles graduated in size to produce different pitches) has been exhibited at the Olympia Exhibition in London. I did not see it, but Herbert Hughes in the Daily Telegraph of July 28 gives an account of it. The instrument in question was made in 1798; its usefulness (blow across the mouth of an empty bottle and note the hollow tone) must have been merely in the line of a stop-gap. I am reminded that my old friend, Captain C. Henry Alexander, at one time in the organ business, gave me an enthusiastic account of a bottle organ he was building, but I never heard what became of it.

In the last two years I have been in two English and two German ocean liners and listened to the small orchestras play in the lounge and for dancing. They invariably turn themselves into banjos, saxophones, muted trumpets and traps, and try to play jazz for the dancing. The ordinary orchestral stuff these steamer orchestras play is done correctly (usually), although perfunctorily; but I remember on the steamship Berlin, one Sunday morning, I was awakened by about fifteen



brass instruments playing a German chorale very beautifully indeed. It is painful, however, to hear these orchestras do the dance music. There is no joy, no rhythmic spirit, in it. There is one thing in which we Americans lead the musical world! In Munich the cafe Fürstenhof had a small and very fine orchestra, playing delightfully the best things in the standard orchestral repertoire; but when it came to jazz the spirit was not there.

Nowadays it seems to be getting almost a fashion—and a very sensible fashion it is—to publish a whole year's programs in an inexpensive booklet; if a church organist or a recitalist can avail himself of uniformly sized and printed service lists and programs it is a mere matter of detail to provide an inexpensive cover, title page and analysis of contents (following the excellent example set by Professor S. A. Baldwin of the College of the City of New York), staple into booklets and mail. As a record of work done, as a reference list for fellow organists and as an advertisement such a booklet has its uses, and if one budgets a certain amount annually for personal advertising, some of the money might as well be spent in this way as in other ways. At any rate, such seems to be the opinion of two young-old friends of mine, Professor Edward G. Mead, who has been a pinch-hitter for the whole year at Cornell University, and Professor E. Harold Geer of Vassar College. Mead is a stalwart chap, but I wonder how he managed to get through so much work. He gave forty-six organ recitals, with stiff programs, on the great Skinner and Steere organs in Sage Chapel and Bailey Hall, and acted as organist and choirmaster for thirty vesper services, using a choir of forty to fifty mixed voices. The Vassar booklet has about fifty programs of organ, piano, ensemble and choral music (women's voices), and service lists; Vassar has now its rebuilt and enlarged Aeolian organ in the chapel.

When traveling, if I come to a church I always like to enter it and look around. This past summer I had a few days in Innsbruck. On Pfarr Platz there is a church of good size—I was not able to learn its name—that has an interesting organ case. The church interior is in a somewhat baroque, flamboyant style, though not without dignity. The organ is in a gallery in the west end, over the main entrance. The organ case is ornate and the pipes are polished metal, quite in distinction from nearly all the cases I saw in England or Germany, which usually leave the metal in its natural dull state. The center of the case has the smaller pipes arranged in many different lengths in such fashion that an effect of perspective is made; in examining the front of the case one seemed to be looking into a long passage at the end of which appeared to be an organ. This was very striking, and I was able to assure myself that this was an illusion only by walking down the aisle, as close to the gallery as I could get, and noting the flatness of the case front.

Recalling this west end organ, the

organs in Holy Trinity (Philadelphia), Emmanuel Church (Boston), Grace Church (New York) and the French churches, I am wondering whether this will not come to be the fashion for all the more important churches. Architecturally it seems inadvisable to stress the organ case, and yet the organ is so large an item in a church interior that it is difficult to dispose of it in any artistic way. As I stood in the Frauen Kirche in Munich and noted the small east end organ and the magnificent case of the west end organ it occurred to me that here was a successful compromise between the unhappy domination of the organ case in the chancel and the minimizing of case (and often in consequence of the organ itself) by the architect. Of course, this adoption of the continental style in organs is possible only in large interiors and by wealthy congregations, but it does bring to mind and eye the majesty of the instrument we all love.

The Bayreuth Festival booklet for 1928 contains the most satisfactory photograph of Wagner that I have yet seen; it suggests vividly the complex personality of the man; the eyes are small, penetrating; the mouth not unkind; the nose large; the forehead noble; the countenance as a whole speaking of a restless, dominating spirit.

The management of the Bayreuth Festival do not countenance any conforming to the requirements of the twentieth century. They say that "perfection in the Bayreuth sense means and can only mean a faithful adherence to those fundamental principles laid down by the Master himself \* \* \* in the years 1876 and 1882 of the festival plays \* \* \*." Self-satisfied, what!

There will be no festival in 1929.

Reading recommended: "The Perspectives of Musical Style" (By Sabaneev; Musical Times for August; very valuable). "How to Choose a Song" (Musical Courier, June 21, by Clarence Lucas; penetrating analysis of song styles.)

**Robert Uriel Nelson to Europe.**

Robert Uriel Nelson, organist and teacher of theory at the State College of Washington, Pullman, Wash., will spend the next year in study abroad. Mr. Nelson has been granted a year's leave of absence from the college. Together with his wife, he left New York the last of September for London, where he will spend several months studying composition, with Vaughan-Williams. The remainder of the winter will be spent in Paris and next summer several of the large music festivals will be visited before returning to the United States.

Charles H. Cleworth, formerly of Monroe, La., has been elected organist and choirmaster of St. Paul's Episcopal Church at Lock Haven, Pa. Mr. Cleworth, who is an Englishman, came to this country a number of years ago and has held important church positions in the United States and Canada.

September 10, 1928.

Midmer-Losh, Inc.,  
Herrick, Long Island, N.Y.

Attention: Mr. C. Seibert Losh.

Dear Mr. Losh:-

I think I should tell you how very much I have enjoyed playing on the Steel Pier organ this summer season,--far more than any other experience of theatre and radio playing in which I have been engaged for quite a few years.

The gorgeous tonal quality of this instrument has been a joy not only to the patrons but constantly and increasingly to me also, although it is a well-known fact that theatre organists after a time do not usually enjoy the tone quality of their instruments.

That is of course the primary and fundamental satisfaction, but almost equally important is the astonishing fact that we have had not a particle of mechanical trouble of any sort during the entire season from the 9th of June to the first of October. I mean that we have had not one cipher, dead note, or mechanical derangement of any kind.

I do not understand to what to attribute your remarkable success in building an organ that will stay in tune so closely as this one has for the entire season. Even such delicate stops as the Kinura, Vox Humana, the upper notes of the Tibia and of course the powerful reed stops did not require a tuning during that entire period although used for the all day exhibition of moving pictures and stage performances.

I feel that I can speak for the management in expressing to you our most hearty appreciation of the extraordinary instrument on the Steel Pier which has given such unequalled satisfaction although built actually above the breakers.

Yours sincerely,

*Jean Wiener*

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This is mainly because pianists either cannot, for musical reasons, or do not care to reduce legitimate organ material to the idiom of the pianoforte. On the other hand, much so-called sacred music for the piano takes shape either as hymn-tune fantasies or variations of questionable charm, or is music, plausibly entitled but actually of an effusively emotional or saccharine type, that does not accord with the serenity and dignity of public worship.

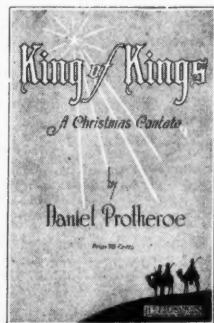
It is the chief purpose of this book to offer piano material that will establish and maintain a truly devotional mood, yet in quality, beauty, and difficulty, will interest amateur and artist.

The contents have been classified as Preludes, Interludes, Offertories, Postludes and Occasional Music. It will be found, however, that in some cases they may be interchanged to advantage.

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**For "Movie" Player:  
Hints on Playing and  
New Publications**

By WESLEY RAY BURROUGHS

**The Talking "Movies."**

The all-absorbing question of the day among theater musicians is: "Will the talking 'movie' eventually banish musicians from picture theaters?"

Right at the start we give our opinion that it will not do so. We cannot see how it can entirely eliminate theater organists, but it may be instrumental in reducing the size of orchestras employed. Probably it will take several years for the neighborhood theaters to be equipped with the apparatus, and even then we believe they will not desire to scrap their organs. We have talked with many musicians, managers and patrons in an endeavor to ascertain their ideas, and the consensus of opinion is that even though the talking "movie" should be brought to a high degree of efficiency, theater owners would plan their programs to include part of the performance to be taken by the organ and part by the new invention. When this comes to pass, it may even work to the betterment of many organists, who have long, tedious hours to work without rest. The talking "movie" on a section of the show will give them this relief, enabling them to do better work.

The various names—Vitaphone, Movietone, Screenaphone, Hanaphone, Photophone—are almost as numerous as the labels of the early two-reeler moving picture machines: Biograph, Kinetoscope, Cinematograph, etc. There are three types of devices in the talking "movie," the disk type, the film type and a combination of the two. The last named is still in embryo form. In the film type the musical or talking record is carried in two grooves on the edge of the film. The third system uses a disk and is a duplication of the phonograph on a large scale.

Many emergencies might arise in the theater which depended entirely on these machines and employed neither orchestra nor organist. If the film burns or breaks, as it sometimes does, the continuity is destroyed and the result is disastrous to both picture and musical accompaniment. In the disk type it has been found that extremely heavy (bass) notes and high frequency sounds (treble notes) cannot be recorded at all, for the recording apparatus chips and cuts into the adjoining groove, so that tones below and above a certain range are impossible to record. Also, if the operator should run the machine too fast we would have the spectacle of a perfectly handsome gentleman listed as a bass singer emitting lovely sweet soprano notes, and in the case of the lady if he runs the machine too slowly she will sing bass!

Are the results effective? And will the theater-going public soon tire of this? The whole idea is a novelty, but we cannot believe that the American public will prefer a daily diet of "canned music" as an accompaniment to the pictures. The first film released, "The Lights of New York," with Cullen Landis and Helene Costello, we heard this summer. A pertinent fact that we immediately noted was that nearly all the scenes were interior ones, with the principals close to the camera and the recording apparatus. But what will happen when the scenes are exterior, and there are long-distance views, mob scenes, etc.? The producers are compelled then to take recourse to "canned music" to fill in, and the smooth and correctly synchronized accompaniment of an excellent orchestra and a capable organist is lost. The musical frame to the picture is mutilated and the entertainment consists of see-sawing from dialogue to phonograph. This is exactly what happened in this film, and many people said that it irritated them to listen whether it would be voices or

muffled music.

A correspondent from Milwaukee writes Jacobs' Melody that "many people here are growing indignant over the mechanical music in our theaters. I have heard numerous persons declare they will not attend a theater that does not have an orchestra or organist: these people say they have phonographs and radios in their homes, and do not have to pay an admission to hear them!" In other words, when they pay money they wish to hear personally rendered music, and not the "canned variety." The dramatic critic of the Rochester Democrat and Chronicle says: "Of course it was interesting to us as a novelty. One is mainly interested in the vocal effects that seem to come off the screen. Some are good, and some are not so good. \* \* \* The voices of Helene Costello and Cullen Landis register pretty poorly. Her voice is not modulated well enough, and he mouths his speech, talks through his teeth too much, while Oakman's voice is metallic."

There are many reasons, too, why the musical accompaniment for pictures should not be in the hands of a few to plan programs for audiences throughout the country. What New York enjoys will not always please Brownville, and what a situation would be created if the cue sheet makers ever were employed to select the music! The same trouble that was found in issuing music scores to features. One theater booked two pictures, one to follow the other, and in each score it was found the same theme had been selected, and compositions played on the first picture were in the second score. This might be duplicated in the talking "movie" as regards the sections in which music is used.

From Europe come discordant notes, as witness: Critics in London assert that they don't want their drama served with "Yankee twang," and the French say that they do not want their musical scores selected by Americans with their "movies" because national tastes differ, and, further, they do not wish French musicians deprived of their employment.

One prominent organist writes that since the installation of the sound machines in the theater in which he is employed he has had more compliments on his music scores than ever before. No, "canned music" will only make the public appreciate the real article personally rendered, although it may take time to bring this about.

**Two New Suites.**

Two suites and two single numbers from the Boston Music Company were unusually gratifying when we played them over.

"Prairie Sketches," by C. W. Cadman, (1) "Dawn." A lovely melody developed as only this composer can do. (2) "Yuccas." A flowing six-eight movement, with an intermediate section in which he makes use of several changing tonalities before returning to the first theme. (3) "A Legend of the Plains." A largo in E minor, with the contrast between an oboe solo and strings, woodwind and flute. (4) "Whispers of the Night." Here is a bit of writing that is par excellence. Employment of the harp and flute and a sustaining of the melody will add to its effectiveness. This is ideal for night scenes, moonlight on the water, etc., as well as scenes of this class.

A second suite, "Water Whispers," by A. Lange, contains: (1) "A Babbling Brook," which is registered for string (cello) solo, with harp accompaniment. The work has no pedal part whatever. (2) "Clouds," a dreamy number depicting musically the gently floating clouds of a summer sky. Original harmonic ideas enhance the movement decidedly. (3) "Bubbles," a four-four scherzo with triplets on each quarter and a second part purely descriptive.

The two single pieces are: "Chatter-box," by A. D'Ambrosio, which is a brilliant two-four composition in F, with a contrasting section in B flat (for strings and clarinet), and "Elegy," by R. Friml, which has a sustained air for string and a flowing accompaniment. A second part is more animated and vigorous in style.

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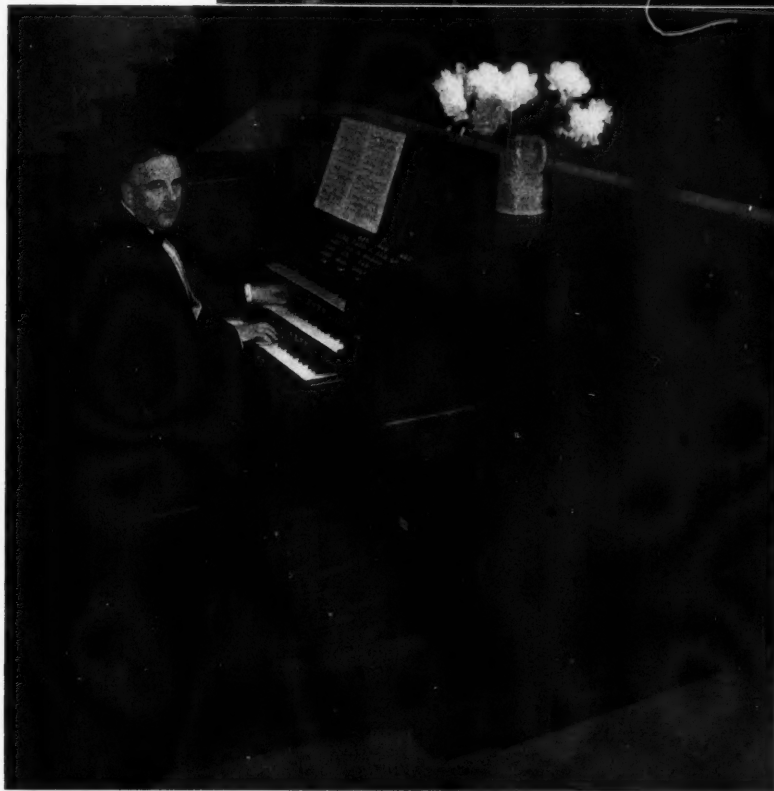
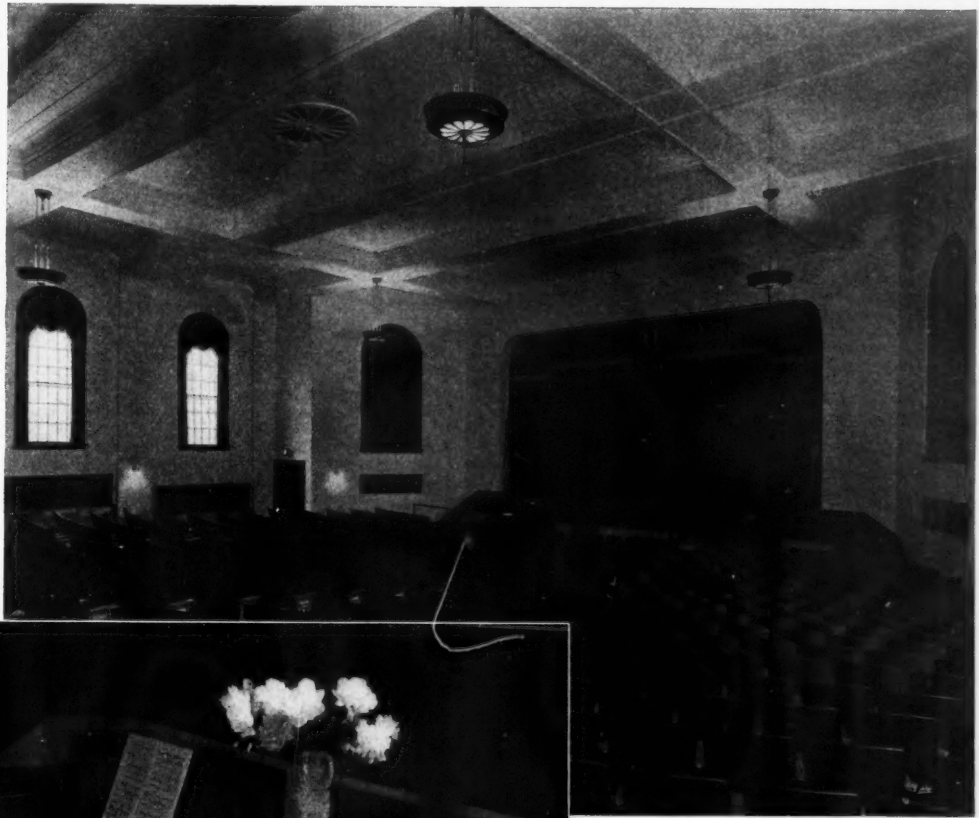
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By WILLIAM LESTER.

"Prayer," by Cuthbert Harris; "Curfew Melody," by William T. Timmings; "Minster Chimes," by F. Leslie Calver; published by the Arthur P. Schmidt Company.

The three numbers for organ here reviewed are routine music of the better class. The first is a colorful chord melody for the vox humana, against which a bell-like figure for flute stop is thrown. The entire piece is taken up with the extension of this melodic material in varying registrations. Both of the other pieces call for chimes—in a perfectly legitimate manner. Mr. Timmings' "Melody" is in the commonly used two-part form, with a cleverly conceived over-melody added for the recapitulation of the initial theme. "Minster Chimes" is built on a more ambitious plan, and demands more from the performer in technical facility and from the organ in latitude of registration. All three of the pieces are attractive in melodic content, offering opportunities for effective stop choices, easy to play, and set down with that clarity of statement which comes only after much arduous self-development on the part of the writer.

"Simplicity" and Gavotte with Intermezzo; two pieces for organ by Dr. J. Lewis Browne; published by the John Church Company.

Two fine numbers which can serve as an object lesson in what can be done by a gifted composer who has mastered his technique to the point where beauty and color can be superlatively presented in a clear and simple way. Neither of the pieces offers any keyboard or pedal problems. The registrations suggested can be supplied on the most modest instrument. No abstrusely incoherent idiom is used. But the final result is one of first-class musical significance and excellence. These publications should meet with widespread approval and use for their intrinsic musical values and their definite appeal. Native music to be proud of!

Allemande, by Charles Wood; Sarabande, by Charles Wood; Prelude, by Charles Macpherson; Presto, by C. Hubert H. Parry, and Minuet and Trio from Schubert's Quartet in A minor, arranged for organ by Harvey Grace; published by H. F. W. Deane & Sons, the Year Book Press, London.

This series of organ issues offers much of values, both musical and printing. All of the listings are evidently written for the British type of organ, where quality of the voicing and ensembles is held paramount to mechanical control and solo perfection. This accounts for the lack of dynamic variations called for and the evident emphasis by the composers on the form significances and the part writing. Compared with much of the native organ writing which reaches this desk here is exhibited a higher facility and control of purely technical resources, especially the more erudite tricks of contrapuntal weavings. On the other hand, this very interest in the more formal side of the art predisposes to a somewhat artificial coldness and restraint. Nevertheless, in the numbers now being considered there is much of beauty and appeal, as well as some technical demands above the average presented by our writers of equal rank here. For dignified service music all of the foregoing can be cordially recommended.

Short Festal Postlude, Festival March in B flat; two pieces for organ by Cuthbert Harris; published by the Arthur P. Schmidt Company.

Two sturdy postludes of no particular distinction either as to style or content. Since they are easy to play, pleasant to hear, conventional enough to dodge novelty prejudice (to put it

briefly, Babbitt music) they will be much played; they will save many a busy organist precious moments that otherwise might have to be used for practice. This reviewer has to look over much music that is infinitely worse than these two innocent pieces; fortunately, in the course of the year, two or three that are infinitely better come along to strike an average.

Twilight Reverie, by Paul Vergolet; Andante Cantabile from Tchaikovsky's String Quartet, arranged for organ by J. Stuart Archer; published by Paxton, London.

Left-legged organists can let the Reverie alone with a clear conscience, for it is a tenor melody for the right foot on the pedals, while the trusty left veteran supplies the harmonic bass in the lower reaches of the footboards. An arpeggio figure divided between the two hands decorates the somewhat square-cut theme. A more commonplace angelic choir sort of four-part tune serves as contrast material, leading back to the first matter for the close.

Of the transcription little need be said. The selection is a familiar one, and the organ version is an unusually good one. It will sound first-class.

"Jesus, Do Roses Grow So Red?," sacred song by George B. Nevin; published by Oliver Ditson Company.

To a beautiful anonymous text this composer has set some of the finest music he has so far written—and this is high praise, intentionally so. Seldom, in the flaccid field of church songs, do we find a number which can hold its own as an art song. In my humble estimation it is sheer blasphemy to use and give place in a religious ceremony to the greater part of the material published as "sacred songs." Hence the warm welcome given such a solo as this. Here is music of idealistic urge, set down grammatically, where the melody is not, an attenuated cabaret offspring, but which grows organically out of a text of literary and spiritual values, and which has real beauty to recommend it. Two keys are offered. Church singers with any vision of their opportunities will hasten to establish this song in the permanent repertoire.

"I Will Lift up Mine Eyes," anthem by Herbert J. Tily; published by the H. W. Gray Company.

An anthem lovely in its simplicity, sympathetic setting and canny layout for a cappella chorus. The composer's consummate knowledge of choral possibilities is made evident in this work. Not only will it sing well, it will also sound well. Genuine service music of distinction and high merit.

"Le Canticum des Creatures de St. Francis of Assisi," set for choir and orchestra (or organ), by D. E. Inghelbrecht; published by J. & W. Chester, London.

Here is no food for babes, and the

average congregation and choir will need to become familiar with the distinctive idiom of this work to have real appreciation for its merit and power. But it is music of fundamental might and vivid beauty. The choral writing is often unconventional, and the dissonances are exceedingly biting. But this short work is filled with virile power and inspirational urge. Would that some of our overly cautious and conservative choral directors would catch the infection of such a composition!

"The Song and the Star," Christmas cantata by Fred B. Holton; "The Glory of Bethlehem," Christmas cantata by H. W. Petrie; "Peace and Joy on Earth," Christmas pageant by Herman von Berge; published by the Lorenz Publishing Company, Dayton, Ohio.

Two easy seasonal cantatas—the first named very good, the second not so good—and a delightful pageant with musical setting of familiar carols and hymns. There is a great field in this country for service music of the simple type; this firm is doing a valiant service to musical progress in the pioneer work it does. There has been a fairly steady improvement in the grade of output season by season, which improvement is definitely reflected in the wide fields supplied. The Holton work, while conventional in its idiom, shows technical routine and grammatical control, as well as considerable musical interest. But the Petrie cantata demonstrates no such virtues. Simple music can be easy without being banal and cheap. I am glad to recommend the Holton work to searchers for this type of cantata. I am sorry not to be able to do the same for the Petrie opus. The pageant will meet with favor; it is imaginative, reverent, offering splendid opportunities for musical investiture, easy to stage, and of dramatic interest. For Sunday-school purposes it will prove ideal.

"O Little Town of Bethlehem," by Fred B. Holton; "Seek Ye The Lord," by Eusebia Simpson; published by the Lorenz Publishing Company, Dayton, Ohio.

Two simple church songs of more than average merit. In both cases the chief aim of the composers has been so to set the texts that the emotional

content should be heightened without intricacies of musical vesture. The somewhat primitive accompaniments are evidently built for voice supports. Simple music of little pretense, but practical and worthy. The first listed is issued in three keys, also in three duet versions. The Simpson number is put out in three keys.

"The Hope of the World," cantata for two-part chorus by P. A. Schneckner; "The Holy City," cantata for women's voices by Alfred R. Gaul; published by Oliver Ditson Company.

Two tried and true veterans furnished up in new arrangements—incidentally very well done—at the capable pens of Charles Fonteyn Manney and A. Stanley Osborne, respectively. Put out in the customary splendid format used by this publisher. These two choral versions will meet the wide demand for works in this field.

"My God, My Father," sacred song by Frank Wrigley; published by D. L. Schroeder, Flushing, N. Y.

Another church solo of interest. The chromaticism so avidly used by the composer is apt to cloy and muddy up the climactic emphasis of the form. To a degree this is the weakness of this song. But in the care of a singer with artistic instincts and emotional warmth it will score a considerable success. Its ballad style will not be against it for public approval.

"Great David's Greater Son," cantata for Christmas, by George Henry Day; published by the White-Smith Music Publishing Company, Boston.

Here is a splendid choral work presented in time for use this season. It is laid out in five episodes—"The Prophet," "The Shepherds," "The Magi," "The Manger" and "The Lord's Anointed." The usual four solo voices are called for, besides male trio and women's chorus, and there is considerable obligato work for solo voices over the chorus parts. The music is colorful, sincere, varied in mood, put down with that mixture of expert craftsmanship and inspirational heat which produces first-class music. All in all one of the finest choral works of the year. It is dedicated to that true friend of American music, Dr. Herbert J. Tily of Philadelphia.

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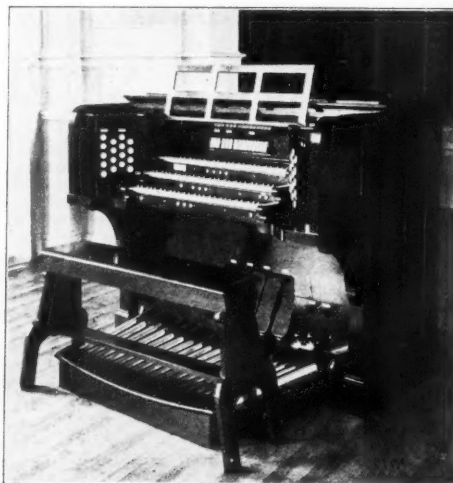
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  - First Christian Church, Oakland, Cal. - - - Three-Manual
  - Washington Congregational Church, Toledo, Ohio - Four-Manual
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We also take this occasion to quote Mr. McCurdy's comments upon the recently installed Möller Three-Manual Organ in Mount Holly, N. J.:

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Wishing you future success, I am

Truly Yours,

[Signed] Alexander McCurdy, Jr.

[Organist Second Presbyterian Church, Philadelphia, Penn.]

Philadelphia, Pa., September 19th, 1928.

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**Pittsburgh News Items**

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Sept. 21.—The Pennsylvania College for Women presented Miss Alice M. Goodell, teacher of organ and theory, in a recital Sept. 24, which occasion was also shared by the Western Pennsylvania chapter of the American Guild of Organists as the first event of the season. Miss Goodell played on the two-manual Tellers-Kent organ in the chapel these numbers, demonstrating effectively the variety obtainable on a small organ: Adagio, Bach; Fantasia and Fugue in G minor, Bach; Prelude, Clerambault; "The Question and the Answer," Wolstenholme; Irish Air from County Derry, Lemare; "Entr'acte Gayotte de Mignon," Thomas; Capriccio, Lemaigre; Preludio (Third Sonata), Guilman; Pastorale, Franck; Military March in D major, Schubert.

Mr. and Mrs. Arthur B. Jennings, Jr., have returned from their Pacific coast tour. They went by way of the Canadian Rockies and returned over the southern route. While in California they joined Daniel R. Philippi of St. Louis, who with his mother was enjoying a long vacation in the West.

Harvey B. Gaul, organist and choir-master of Calvary Church, spent the summer in southern Europe. Before the Musicians' Club he gave a very informative account of his impressions of Italian organs and conditions in Italy in general.

Harold E. Schuneman, assistant organist to Dr. Charles Heinroth at the Third Presbyterian Church, gave the dedicatory recital on a two-manual Tellers-Kent organ in St. Luke's Lutheran Church, Westview, Sept. 12. The preceding night your correspondent performed a similar duty in the Presbyterian Church of Derry, Pa.,

inaugurating a three-manual and echo organ, also built by Tellers-Kent.

Dr. Charles Heinroth has returned from his extended vacation abroad, where he attended the festivals which attract musicians to the continent in summer.

T. Carl Whitmer spent the summer at Dramamont-on-the-Hudson. This season he has taken charge of two new departments at the Fillion studios—creative harmony and musicianship for singers.

Clarence E. Watters of Rye, N. Y., has been appointed organist and choir-master of the Church of the Ascension, effective Oct. 1. Mrs. W. Bailey McCreery has ably managed the choir and organ since Daniel R. Philippi's departure a year ago. Ferguson Webster had charge during Mrs. McCreery's vacation in Europe, where she spent some time studying choir methods.

Alfred Hamer will teach organ and theory at the new conservatory to be located in the dome of the Nixon building.

**Emlyn Owen at New Church.**

Emlyn Owen of Neenah, Wis., has been appointed organist and director of music of St. Thomas' Episcopal Church, Neenah. Mr. Owen was formerly organist and director at Trinity Lutheran Church of Appleton, Wis. Mr. Owen has a fine Casavant organ for his work and directs two choirs, one a girls' choir of twenty voices and also an adult choir of thirty voices. In addition to his church duties Mr. Owen acts as accompanist for the Twin City Male Quartet, an organization which has appeared in concert all over the state of Wisconsin and monthly over radio station WTMJ of Milwaukee, and is in charge of the music which appears in the programs of the Menasha Kiwanis Club. Mr. Owen is director of a school of piano and organ in Neenah and teaches eighty-five pupils weekly.

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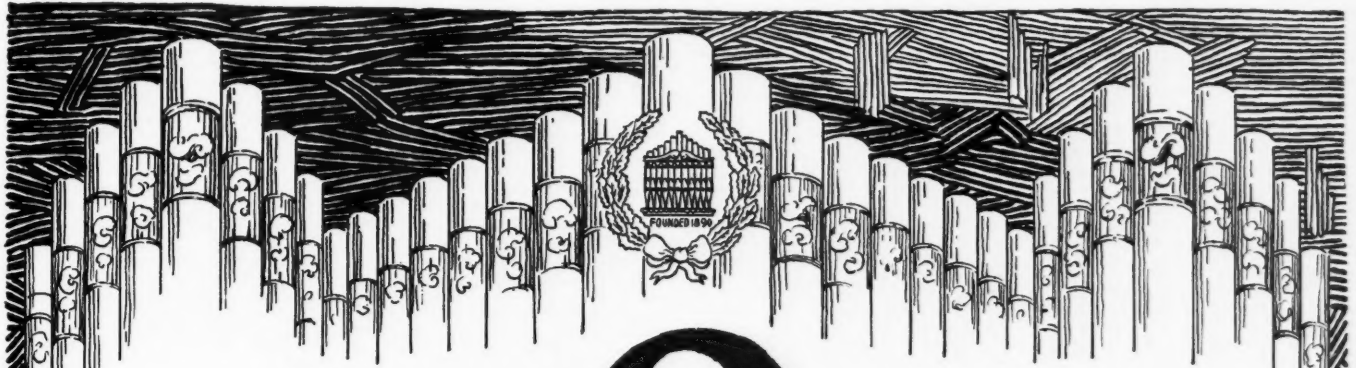
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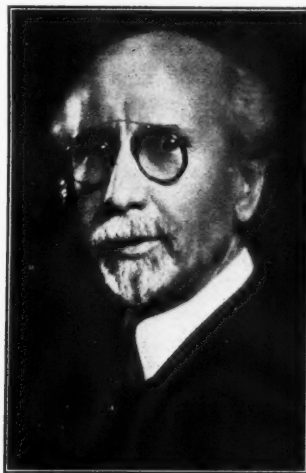


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## PORTLAND FINE HOST TO N. A. O. CONVENTION

### RECITALS ON A HIGH PLANE

Choral Concert Draws Audience of 2,500—McAll Re-elected President—Cyrus H. K. Curtis a Speaker at Banquet.

(Continued from Page 2)

gracious manner completely won the audience and she was compelled to give two encores. Portland seems especially fortunate in having this musical family of Cronhams. And Portland is also blessed with choral societies. The Portland Men's Singing Club, under the direction of Alfred Brinkler, N. A. O. state president for Maine, added a fourth and final section to this delightful concert. Beginning with two numbers, done a capella, "Allan Water," arranged by Button, and "Sea Fever," by Mark Andrews, they at once disclosed a well-blended body of tone beautifully used from a "ppp" to a sturdy "ff." Fortunate is Mr. Brinkler in his good supply of tenors and low basses, and also fortunate are the members of the club in having a musician of Mr. Brinkler's calibre to direct them. "Wake, Miss Lindy," by Warner, and "The Pilot," by Protheroe, followed and maintained the already high artistic level of the preceding numbers. As an encore they sang "Morning," by Speaks.

Many went away expressing the wish that future convention programs might add more of these choral features. It speaks volumes for the spirit of Portland to be able to present two fairly large choral groups in the summer season, naturally a vacation period, and to produce such good singing with probably very few rehearsals.

Thursday dawned bright and fair and 105 gathered at the custom-house wharf of Portland promptly at 9:30 for the all-day outing and sail on Casco Bay and found the good ship Pilgrim waiting. There is probably no more enjoyable sail along the Atlantic coast than this one in Casco Bay. As you leave the inner harbor of Portland you have a panoramic view of the city and the many yachts in the harbor. On this Thursday morning the yacht of Cyrus H. K. Curtis was riding gracefully at anchor. Once out of the harbor, the countless islands of Casco Bay pass rapidly in picturesque succession, while the beautiful colorings of the native pine trees add charm to each island. Here and there is a view of the open Atlantic. The destination of the morning sail proved to be Orr's Island. An ocean breeze had built up a formidable appetite and it was with enthusiasm that, after a good walk on the island, Captain Doughty and his helpers were found in the midst of preparations for a real clambake and shore dinner on the beach. A few of the more hardy went for a dip in the briny deep, while the others remained to admire Captain Doughty's skill in roasting simultaneously clams, eggs, corn, sweet potatoes and lobsters. Later home-made crullers and coffee completed a dinner which, though it needed a special technique for its consumption while sitting on the rockbound coast of Maine, was declared by all to be a huge success. There was such a plentiful supply of lobsters that many found their way into small parcels for a trip back to Portland to supply the piece de resistance for midnight suppers.

The run back from Orr's Island was quite as delightful as the outgoing one and for some even more so because a stiff breeze sprang up to provide a few unenclosed swells. Herbert Sammond's quickly recruited male chorus supplied musical tidbits for the return journey. Undoubtedly the most artistic success proved to be a superb rendition of "Three Blind Mice." Except for one or two violent tremors in the stern of the boat no damage seemed to have been caused by the modern quarter-tone harmony. It would be difficult to reproduce it even upon one of Mr. Losh's seven-octave organs.

While our members were enjoying this delightful sail, Mr. Cronham gave his usual daily recital at the City Hall Auditorium at 3:30, with the following program: "Marche Slav," Tschai-kowsky; "Abendlied," Schumann; Intermezzo, Macbeth; "Fireside Fancies," Clokey; "In Summer," Stebbins; "Fountain Sparkling in the Sunlight," Goodwin; "Ol' Man River," Kern; "March of the Men of Harlech," Welsh Air.

After a jolly day spent among clams and lobsters at Orr's Island, the delegates returned with renewed zest to the enjoyment of two more recitalists and of a new organ. St. Luke's Episcopal Cathedral offered a beautiful setting; its rood screen and reredos are worth coming to Portland to see, and the ornate little chapel in the west end is a gem of its kind. Unfortunately the rugged citizens of Maine have become so horribly at ease in Zion that they have committed the sin of carpeting their cathedral, thereby deadening its resonance to an extent which must have appalled the organ builder. Apparently there is not one-tenth of a second of reverberation left in the long nave. The new Skinner organ has three manuals and an echo, and, though there is a good five-rank mixture on the swell, there were moments when the sonority sounded thin after the excessive resonance of the municipal hall. Some of the solo stops are exceptionally fine, however; notably the French horn and a French oboe d'amore; there is also a delightful nazard and one of the noblest trombones which the present critic has heard.

The two recitalists played in admirably contrasted styles: Dr. T. Tertius Noble in the frank and sturdy English style and Chandler Goldthwaite in the witty and varied French manner plus the studied refinement of Mr. Farnam. In Dr. Noble's playing was the serenity of a great church composer who always thinks with clarity and plays with unassuming authority; in Mr. Goldthwaite's playing there was the nimble fancy of one who is essentially a virtuoso (one of the most remarkable of our younger generation).

Dr. Noble played three pieces. The first was one of his own chorale preludes, now deservedly enjoying a great vogue. For the general public in the audience it might have been wiser to select one of the other preludes or a tune better known than "St. Kilda." The quiet performance of this fine number contrasted with the playing of Veaco's "Dirge," which followed—the most poetical and moving interpretation of the evening—as if for a moment the player had lost himself and his audience in the emotion of the lament. Incidentally there was effective use of the fine strings and of the French horn. This was followed by a dashing performance of Bach's big Prelude and Fugue in B minor—the prelude taken at dazzling pace. This is always one of Dr. Noble's finest performances. There is an exhilaration in hearing him play any of the big fugues—the rare feeling that the player is worthy of the "big fellow," as his program note so nonchalantly described the masterpiece.

Mr. Goldthwaite began with the only mistake of this evening's brilliant accomplishment by programming Cesar Franck's Chorale in E major, an excellent method of inviting your general public to go to California. To say, as the program note declared in comparing this tedious work with the superb Chorale in A minor (finely played by Dr. Mauro-Cottone) that "it is a more important work both from a standpoint of conception and length" is to invite contradiction. It is a tedious, repetitive composition, as even the recitalist's playing demonstrated. But he won his loyal audience back by a delicious performance of the Vierne "Berceuse," with the only use, all evening, if memory serves, of the little chapel organ—which deserved more attention. After that there was one witty and charming number after another, with special mention to be made of Jepson's "Pantomime," in which the player won his entire audience; certainly this is an American work at the very head of its class, perfectly

suiting to the sort of playing at which Mr. Goldthwaite excels.

All the organists present were delighted with Mr. Goldthwaite's "Four Etudes," played from manuscript, each of which stresses a different kind of musical technique. Some people took them very seriously and wished that "the lovely melody for oboe" and "that cunning scherzetto" had been given imaginative titles. The fact probably is that all four pieces were intended as parodies, done so exquisitely that at times the composer was enamored of his own fancy and said: "See here, now, I will write a nice vulgar tune in spite of Boston, Lynnwood Farnam and the Devil." Only, of course, he was a little too witty to be vulgar. These Etudes must be published; they are unique. They and Dr. Noble's playing of the Veaco number and Mr. Skinner's trombone made it a good evening even for a critic who had eaten too much lobster.

Following an earlier meeting of the executive committee on Friday morning the annual business meeting was called to order by President McAll at 11. After the usual reading of the minutes of the previous meeting several telegrams of good wishes were heard from members who could not be present and it was moved that special messages in reply to their greetings be sent to S. E. Gruenstein and Dr. Alfred Hollins. Upon recommendation of the executive committee Cyrus H. K. Curtis of Philadelphia and Wilfred W. Fry, LL.D., of Camden, N. J., were elected to honorary membership in the N. A. O. The initiation fee by-law of the constitution was revised by a vote of approval upon further recommendation of the executive committee, to become section 9 of the by-laws and to read as follows:

"The entrance or initiation fee for active or contributing members shall be \$2. If the membership be acquired through a chapter affiliated with the N. A. O. said chapter shall receive the initiation fee, which, in all instances, must accompany the application for membership."

In the report of the resolutions committee, which was read by the chairman, Miss Ethel Phelps of Worcester, Mass., the gratitude of the N. A. O. was expressed to the city of Portland and all who had a share in the program and the preparation of the same. There was a special paragraph in the resolutions upon the efficient work of President McAll and the executive committee. The press of Portland gave unlimited space to each event of our convention and by a unanimous vote the convention conveyed to the various members of that body its appreciation.

It was moved and voted that the selection of the 1929 convention city be referred to the executive committee, with power to act.

Before presenting the slate of officers for the ensuing year the chairman of the nominating committee, Miss Jane Whittemore, read the following recommendation: "That the executive committee take under consideration an amendment to the constitution, changing the number of members on the executive committee from sixteen to a number divisible by three, say fifteen, to be divided into groups, one of which shall be elected each year, and with a tenure of office of three years. This overlapping system could be established by the election of groups of members to serve one, two and three years respectively, and it would provide a method frequently used, for orderly rotation in office."

Miss Whittemore then read the slate of officers as prepared by her committee and they were elected, with Senator Emerson L. Richards in the chair, by a unanimous vote of the convention.

The officers are as follows:  
President—Reginald L. McAll.  
Vice-Presidents—Mrs. Bruce S. Keator, Dr. Roland Diggle and Dr. Clarence Dickinson.  
Treasurer—Ernest F. White.  
Secretary and Director of Publicity—Willard Irving Nevins.  
Chairman of the Executive Committee—Herbert S. Sammond.  
Executive Committee—Dr. William

C. Carl, Miss Lilian Carpenter, Miss Mary A. Coale, Henry Hall Duncklee, Lynnwood Farnam, Henry S. Fry, George W. Kemmer, Mrs. Charlotte Mathewson Lockwood, Dr. J. Christopher Marks, Harold Vincent Milligan, Dr. T. Tertius Noble, Emerson L. Richards, Dr. Alexander Russell, Walter Peck Stanley, Miss Jane Whittemore.

The nominating committee recommended that Ralph A. Harris and Frederick W. Riesberg be invited to sit with the executive committee as press representatives.

Leadership was suggested by many, in a conference which followed the business meeting, as the one requisite of a successful N. A. O. council or chapter. Public programs were advanced by Mr. Tilton as one of the principal reasons for the success of the Trenton, N. J., chapter. But above all, each one stressed the value of social, friendly meetings. Miss Lucke, Miss Whittemore and Messrs. Wolf, Wisner, Jacobs, Sammond, Fry, Tilton and Thompson joined in the general discussion.

Ernest M. Skinner brought the meeting to a close with a valuable talk on recital programs. He spoke of the fact that too much of the usual music in recital programs is distasteful to the public at large. He said that he sorely regretted such a condition and asked someone to try to help him understand why organists must, in large part, continue to build such unsatisfactory programs.

It remained for two distinguished players from the younger group of recitalists to bring the musical part of the convention program to a close on Friday afternoon. Mrs. Charlotte Mathewson Lockwood was already well known to many of our members, having appeared in Cleveland in 1926, and Adolph Steuterman, who shared the program with her, has built an enviable reputation for himself in Tennessee, so a large group were on hand at the City Hall Auditorium at the appointed hour. It is pleasant to record that these two played in such fine manner that they were greeted with rounds of applause by an audience which for the most part had been listening to organ recitals for four consecutive days.

Mr. Steuterman began the program with a cleancut reading of one of Dr. Noble's sturdy works, a "Fantasy on a Welsh Tune." The theme for this fantasy is taken from the tune "Ton-y-Botel," which was found sealed in a bottle on the beach of South Wales. Legend has it that it was composed by a Welsh sailor who, on being shipwrecked, cast the tune, in a bottle, to the waves, thinking his composition worthy of a chance to live. It is a fine composition and Mr. Steuterman caught the spirit of it and unfolded the story by clever manipulation of the instrument at his command. Karg-Elert was represented on this program, as he was on nearly every one during the four days, by his impressionistic "Harmonies du Soir." That Mr. Steuterman could quickly appreciate the tonal moods of the various schools was clearly shown in this number and the following "Vendanges" of Georges Jacob. Here is a jolly impression by this modern French composer which should help to keep many recital programs from becoming distasteful to the public. Bach was represented by two preludes, "Herzlich thut mich verlangen" and "In Dir ist Freude," which were well played and offered good contrast. No convention seems to be complete without the performance of a "Carillon," and Mr. Steuterman chose the one by Leo Sowerby of Chicago. Couched in the modern idiom, it makes an appeal as such and seems to give evidence of outliving many of its contemporary compositions. Finesse and grace were read into the beautiful Reverie of Bonnet and Mulet's "Thou Art the Rock," "the old faithful" of closing numbers, through its brilliant performance by Mr. Steuterman earned for him a well-deserved encore which proved to be the "Squirrel," by Powell Weaver.

Mrs. Lockwood for the second part of the recital prepared an all-American program, a laudable thing to do,



even if it may sometimes not reach laudable results. It was soon evident, however, that Mrs. Lockwood had kept from such a pitfall in this program. There was a good blend of tonalities, diversity of musical structure and not too much of the ultra-modern.

Mrs. Lockwood chose to open with a modern piece, the overture "Comes Autumn Time," by Sowerby. Played by anyone less brilliantly equipped in every way than Mrs. Lockwood, we are afraid this piece would never sustain interest until the magnificent climax with which it ends. As it was, one was led to believe that Chicago must have an autumn time peculiar to its own environment. The calm plaintiveness of the Intermezzo from the "Storm King" Symphony by Dr. Dickinson provided a contrast and this led to a delightful piece of work in the playing of Parker's Scherzo from the Sonata in E flat. The audience thoroughly approved this display of clear manual and pedal technique. To the present reviewer the performance of "The Bells of St. Anne de Beaupre" by Dr. Russell was the finest he has had the good fortune to hear.

The last two numbers of Mrs. Lockwood's program, "Divertissement," by Baumgartner, and Toccata, by Jepson, returned to the modern school, which has been so influenced by the late French school. They were beautifully done and, of course, aroused much enthusiasm. There was enough applause to warrant several encores, but Mrs. Lockwood politely declined to play even one.

It is a noteworthy fact that this was the first recital by a woman on the Portland municipal organ. We are glad it fell to the lot of such a splendid artist as Mrs. Lockwood to have such an honor. Mrs. Lockwood played her recital from memory.

A considerable number of the organists stayed over until Friday evening for a delightful banquet in the ballroom of the Eastland Hotel, the sort of informal and friendly banquet for which the N. A. O. is noted. Mr. Linnell of the Portland music commission was present to voice a kind word of farewell. President McAll presided admirably, introducing first Senator Emerson L. Richards, who, after stating that this was the best of all conventions which he had attended—and he has attended loyally nearly all—made graceful acknowledgment of the association's gratitude to the Maine chapter and to the hosts of Portland. Mr. Brinkler responded modestly, extending an invitation to return which many will be eager to accept. As a former president of the association, Henry S. Fry spoke briefly and happily of those other days when he attended a convention to be one of the players and had to go back home to recover the music which he had forgotten. This explained the presence of the young man who turned pages for Mr. Fry at this year's recital. The player was taking no chances. Miss Jane Whittemore responded for the women of the association, and surely no one could have spoken better on that subject; she referred with admiration to Mrs. Lockwood, Mrs. Keator and Miss Carpenter. She also told of the barber who said: "When I heard that you were going to have a convention of organists here I supposed that I might see a lot of long-haired men; but instead of that you are a crowd of short-haired women."

The first of the chief speakers of the evening was then announced when President McAll told Cyrus H. K. Curtis that the association had elected him an honorary member in company with Mr. Eastman, Mr. Wanamaker, Mr. Kahn, and a group of other patrons and masters of the organ. Dr. J. Christopher Marks, a former president, "pinned the rose on Mr. Curtis" with appropriate and witty remarks.

Mr. Curtis was evidently gratified by the friendly symbolism of the convention's act and proceeded to speak in a vein of happy reminiscence regarding his own early love for the organ, learned from the man for whom he is named, Herman Kotschmar, whom he still regards as the

finest church musician he has ever heard. He said that after her husband's death Mrs. Kotschmar was one day walking home in Portland and as she passed the statue of Longfellow she wondered whether the city might not some day honor the musician who had done for his city something comparable to the gifts of the great poet. When she arrived home she found a letter announcing Mr. Curtis' present of the great organ in memory of her husband.

Mr. Curtis also related a number of stories in lighter vein. For instance, he told of what happened to his friend, the late Chauncey M. Depew, after the senator had made one of his winning speeches. A woman came up to the platform and told him how much she had enjoyed hearing him and how much she wanted him to come and have a talk with her husband. "I just know he'll enjoy hearing you," she said, "he's feeble-minded." Another story was of the negro preacher who prayed very fervently, "Use me, O Lord—use me in any way—if only in an advisory capacity." Mr. Curtis said that he should be glad if the association would use him in any way. Still another story concerned the early use of the Portland organ. At the donor's request part of the Sunday afternoon program was taken up with the singing of hymns; even the foreign-born music-lovers of Portland learned hymns in order to enjoy all the music. Shortly afterward Mr. Curtis had a letter from the city's chief of police, saying: "You have solved our Sunday problems; all the crooks in town are down at the city hall singing hymns."

After a tribute from President McAll to Mr. Cronham and Mrs. Haviland for their part in entertaining the delegates and conducting the convention, the guests had the privilege of hearing another of Maine's grand old men, the venerable Dr. Nehemiah Boynton, who gave the association one of the wittiest, most vigorous and most eloquent speeches we have heard. He said he was somewhat in the position of Schumann when he was invited by the King of Sweden to attend his majesty. The charm of Clara Schumann so attracted the susceptible king that her husband was completely ignored. After Mrs. Schumann had played for his majesty and talked to him a long time, the king turned at last to her husband and said: "And you, sir, are you, too, musical?" Dr. Boynton, though he professes no technical knowledge of music, declared that he, too, is musical. His mother, a fine singer, early introduced him to the beauties of rhythm; he remembers particularly how she used to take him, not on her knee, but across her knee, and impress upon him her fine staccato movement, with a long diminuendo. Then, when he grew a little older, he made a valuable contribution to church music by blowing the organ. Later still he was a member of his college glee club—chiefly because his father was financially able to rescue the club when it was stranded on its tours. "At that," he added, "I did not make first tenor—only second tenor."

In more serious vein Dr. Boynton declared that music is not evanescent—that organists are playing under the aspect of eternity, because, as Browning says, "there shall never be one lost good." Dr. Boynton pictured Browning's Abt Vogler, who "lived in the age before there was a Cyrus Curtis to present organs with 177 stops." Though we do not play Vogler's music now, his art and the beauty he created are not lost. Dr. Boynton had an organist once who wrote a piece inspired by the creaking of a barn door; so there is music in everything, if one has ears and heart to hear.

In conclusion Dr. Boynton spoke warmly of the relations that should exist between pastor and organist, and left the audience with a new appreciation of the elevation and significance of our profession. It would be hard to imagine a speech which mingled more skillfully amusement and inspiration; we shall long remember Dr. Boynton with admiration and with gratitude. He brought to a close worthily a splendid convention.

## Convention Echoes

By HAROLD W. THOMPSON, Ph. D.

While it was distinctly a convention of youthful recitalists, the real tone was given by some of the older men. There was, for instance, Huntington Woodman, whose gallant management of his sailboat was a feature of the shore dinner; he also managed equally well a venerable Packard. Mr. Woodman has completed some forty-eight years as organist of the First Presbyterian Church of Brooklyn, where his father played before him, and there is reason to believe that he will celebrate not only a golden, but a diamond, jubilee at the church so long blessed by his admirable art. Not everyone remembers that Mr. Woodman was Cesar Franck's only American organ pupil, but that fact was recalled vividly to my mind at luncheon one day when I was commenting on the magnificent performance by Mr. McCurdy of Franck's Finale in B flat and the preponderance of compositions by Franck and his school in our programs of this year. Mr. Woodman told me that he has the Franck Six Pieces with annotations which he made when studying all of them with the composer. He agreed with me, I may say, regarding Mr. McCurdy's excellence.

Dr. J. Christopher Marks, our most distinguished Irish-American organist, contributed no little to the gaiety of the convention with his never-failing wit and good sense. He is of a most extraordinary family. His father, J. Christopher Marks, Sr., Mus. D. (Oxon.), for forty-three years organist of Cork Cathedral, was perhaps the most distinguished Irish organist of his generation. His uncle, T. Osborne Marks, Mus. D. (Dub.) was for sixty-seven years in the service of Armagh Cathedral, first as choir boy and later as organist. Yet another brother of that family, William Marks, was organist of the important Church of St. Bartholomew in Dublin. Three brothers of our Dr. Marks were choristers and students of Magdalen, the greatest of Oxford colleges, in the day of Dr. Varley Roberts, under whom they sang. Dr. Marks himself attended the most famous of Irish colleges, Trinity, Dublin, where Burke and Goldsmith and Dean Swift attended; he almost took holy orders, but marrying young, became an organist instead and came to this country—for which the convention was grateful once more this year.

A few years ago an English house announced that its three best sellers among the anthems were: (1) "Seek Ye the Lord," by Roberts; (2) "The Radiant Morn," by Woodward; (3) "The Day Is Past," by Dr. Marks. I was interested to learn from Dr. Marks, as we were swinging across Orr's Island at his firm, sturdy pace, that he gave this famous anthem to the publishers and has never received from them a penny for their third best seller. When he disposed of it he was an unknown young organist, proud to receive from Berthold Tours a letter offering to publish the anthem and comparing its melodic qualities with the compositions of Spohr. Dr. Marks still has the letter. The Church of the Heavenly Rest in New York has enjoyed the playing of Dr. Marks for some twenty-five years; also the N. A. O. made him one of its first presidents.

Looking as tanned and hearty as Mr. Woodman and Dr. Marks, Dr. T. Tertius Noble came up from camp to play part of a recital and to greet the association of which he has been a president. As everyone knows, Dr. Noble, who received part of his early training under Stanford at Trinity, Cambridge, is a Yorkshireman from the county of "English Yankees" and was for some time organist of York Minster, where he wrote the first of those great unaccompanied anthems which everyone knows and enjoys. I was asking him about his chorale preludes, two of which were played at convention recitals and

all of which I have commended in my department. He tells me that the first of the set, which, I am proud to recall, is dedicated to me, has sold some 5,000 copies, and other numbers are running up in the thousands already, though the series started only a year or two ago; which proves, I think, that organ music will sell if it is good and practical and well advertised. Most publishers moan to me that there is no longer any use in publishing organ music at all, because the organists won't buy it.

Dr. Noble told a story about his anthem, "Fierce was the Wild Billow?" It was once programmed as follows:

"Fierce Was the Wild Bellow"  
By the Choir

Ernest Skinner always speaks with vigor and assurance, and always he is worth hearing. He speaks like a Scot, though he is, I believe, a Yankee, with a certain pugnacity and joy in combat. He started one of the two brisk debates of the convention when he spoke on Friday morning in criticism of organ recital programs. It is to be regretted that there was not more time for the discussion and that Mr. Skinner chose for his antagonist Mr. Fry, who is too blandly self-contained to fight Mr. Skinner in his own manner. One thing Mr. Skinner does not like is the habit of putting Bach in the first place on a program—a tradition which Mr. Fry had followed on Wednesday evening. Mr. Skinner said, quite properly, that it is stupid to put your most difficult piece, the one hardest for your audience to appreciate, at the very beginning of a program, where you should be winning the audience instead of antagonizing it. I hope that this discussion will be continued next year. If Mr. Skinner leads off, we shall be sure of a good fight, and that is what we want, so long as the fight is fair. It should be considered, I believe, that a program for a convention of organists is made for the delegates, not for the general public or for Mr. Skinner; but, with that reservation, his points seemed to me well taken.

The other point that was really debated was my declaration of war on the music committee. Mr. Woodman came to the rescue of committees, as did Dr. Noble, but in this case I do not regard their opinion as typical. Both of them are so distinguished that no music committee would dare oppose their wishes; both of them are so identified with the life of a great church that it is impossible to think of those churches without them. Mr. Woodman's points were that his committee acts as a buffer and never interferes with the music. Dr. Noble said that his committee were all distinguished men themselves in other lines and much too intelligent to think that they know more than the organist about the church's music; also, it is thanks to them that he got his choir school. One other defense I got later from Mr. Duncklee, who tells me that his committee at the West End Collegiate Church in New York consists of only one member, and that three of these one-man cabinets have died. I should like to know what sort of ratsbane Mr. Duncklee uses. But there again is a case not typical. I had from twenty people afterward stories of how music committees had interfered with the progress of church music. One lady who is really at the head of her profession said that she was bullied by her committee last year into giving trials to thirty-five sopranos; the committee chose two from whom she was permitted to select one, though she herself did not regard either of them as the best of the voices tried. This, you will note, was a committee made up entirely of musicians, who certainly should have been above such impudence. An organist whom I regard as one of the coming young men told me that his first music committee treated him so wretchedly that he wanted to give up the profession. These cases are, I believe, more typical.

We had an example of the attitude of a music committee in a different field when the member of Portland's music commission told the conven-



tion how he and his confreres manage affairs. One of the commissioner's points was the importance of having newspaper criticism, both intelligent and just, pointing out what is right and what is wrong. I gathered, perhaps mistakenly, that the commission had inspired such criticism in the Portland papers, but, alas! it is not to be found even there. Instead there were the same old meaningless words of praise. For example, in a signed review of the recital by Dr. Noble and Mr. Goldthwaite, a Portland critic said: "Both artists, although denied the reward of applause, created a splendid impression on the audience, and established themselves as musicians of attainments." If he read the review, it must have warmed the heart of that promising young organist, Tertius Noble, to learn that his debut was so successful.

The matter of the applause brings up memories of another amusing detail. At the beautiful St. Luke's Cathedral the Bishop of Maine instructed our inexperienced audience not to applaud in the house of prayer. I dare say that even the most unapostolic of us had not conceived of such indecorum before the bishop suggested it. I was just pondering the episcopal warning when Mr. Goldthwaite started his brilliant performance of the Jepson "Pantomime," surely one of the jolliest and rowdiest as well as one of the most beautiful American works for the organ. I could not help wondering what the bishop thought of this composition for a house of prayer.

Mr. Jacobs suggested at the last meeting that perhaps this convention had confined its program too much to organ recitals. Certainly the audience welcomed the more varied program of Wednesday evening, which included some fine songs by Miss May Korb (Mrs. Cronham), accompanied by her husband. In my own case one of the high points of that evening and of the convention was the singing of the prize-winning Portland Men's Singing Club, directed by Alfred Brinkler, who is also organist of St. Luke's, president of the Maine state chapter, and an active member of the reception and entertainment committees which functioned so smoothly. The program of the men's club was of the popular order which prevailed that particular evening, with an especially fine performance of Mark Andrews' "Sea Fever." The quality of the club's tone was even and excellent; the conducting was quiet and authoritative, in keeping with Mr. Brinkler's evident character.

I have heard it charged that conventions are merely opportunities for the display of individuals. Nothing could be farther from the truth. Both Mr. Cronham and Mr. Brinkler carefully avoided anything like swank, though their competence was manifest. Personally I came away from Portland with regret that I had not had opportunity to hear Mr. Brinkler's choir and to hear his own playing on the fine organ at St. Luke's Cathedral. The Maine chapter should be proud of its modest and talented president.

And speaking of presidents, it was an inevitable move to re-elect Reginald McAll, who also has the gift of gracious and modest control. I don't know that she will like me to say it so publicly, but I told Mrs. McAll for the rest of you that she had been an ideal first lady of the N. A. O. There is no doubt that she has helped Mr. McAll to create the atmosphere of good will that prevailed at the convention.

What has been said about the quiet efficiency of our president should also be remarked about Willard Irving Nevins, most self-effacing as well as most efficient of secretaries. It is only at conventions that one realizes how much correspondence he must manage during the course of a year.

There was one piece of journalistic emphasis which seemed to me mistaken. The newspapers referred

again and again to the youth of Mrs. Lockwood and to the fact that she was the first woman to play the Portland municipal organ. All I can say about the latter point is, so much the worse for Portland. Why should it be made a matter of comment that a woman can play an organ well? Hasn't that been known for some time? It reminds me of Dr. Samuel Johnson's remark about a woman preacher in the eighteenth century. "Sir," said the doctor, "it is like a dog walking upon his hind legs: the wonder is not that she does it well, but that she does it at all." That may have done for the eighteenth century, but it is quite out of date now. Mrs. Lockwood plays very well, not as a woman, but as an artist; so does Adolph Steuterman, who played beautifully at the same recital and was pretty much ignored by the newspapers. If it had not been for this silly eighteenth century attitude, he would have had an equal amount of attention. His program was finely balanced and splendidly executed, with a depth in the Bach chorale preludes that was not often evident during the week of youthful triumphs.

Both Mr. Steuterman and Mrs. Lockwood played numbers by Leo Sowerby, and played them well. I have always liked the composer's originality and have pretty consistently reviewed his things favorably, but I could not make much of this first hearing of his overture, "Comes Autumn Time." I decided that I must have become jaded, but found that Harold Tower felt much the same about this particular composition—probably the most discussed of the convention. Now Mr. Tower is an admirer of Sowerby and in general one of the most discriminating critics that I know; if I had to make a list of a dozen musicians in America to consult upon any subject connected with church music, the organist of St. Mark's, Grand Rapids, would be one of the twelve. (Fortunately I am restricted to no such choice.) "Comes Autumn Time" seemed to me aimless and rather muddy. The little "Carillon" was delightful, and delight-

fully played by Mr. Steuterman.

One particularly commendable feature of Mrs. Lockwood's program was the fact that all six numbers were by American composers. Sometimes our foreign-born and often our native-born recitalists confine their interpretation of "American" music to their own compositions; there were some examples of this amiable eccentricity again this year. Mrs. Lockwood certainly disproved the objection sometimes made to American pieces that they are too simple and easy for recital programs. The number of hers that I thought she played best, however—and her technical accomplishment was always adequate—was the Intermezzo from the "Storm King" Symphony of her teacher, Dr. Clarence Dickinson. (In general, that symphony always seems to me the best example of romantic music in the form of the sonata that we have had in this country.)

Dr. Mauro-Cottone's gallantry in playing a taxing program after being in an automobile accident which left him slightly lame was appreciated by his audience. Everyone was delighted that he substituted for a number more demanding his ever popular Christmas piece from the Sicilian Suite, with its bells and bagpipes. I had never heard him play before outside the theater, and I was deeply impressed by his emotional power, which contrasted with the witty and lighter style of most of the other players. His playing of the Franck Chorale in A minor—the finest composition played by anyone all week—was romantic in the extreme, but very sure and commanding. To me it was the high moment of the recitals, though I was deeply impressed by Mr. McCurdy's playing of Franck's Finale in B flat and by Dr. Noble's interpretation of the Veeco "Dirge." Many recitalists play notes; Dr. Mauro-Cottone plays music.

The choice of next year's convention place was left to the executive committee, with power to act on a very difficult matter. California wants the convention and could put on a

superlative one. Yet that would mean a practical adjournment, so far as the East is concerned, for the space of a year, because few could afford to attend. Furthermore, as a matter of practical management, New York dominates the association, with all the important offices except one vice-presidency, which belongs to Dr. Diggle of California. Nearly all the members of the executive committee, headed by Mr. Sammond of Brooklyn, are from New York and its suburbs. On the other hand, the association has been asked, very graciously, to hold a joint convention at Toronto with the Canadian College of Organists.

Dr. Boynton made reference to a composition by a former organist of his, inspired by the squeak of a barn door. You will be interested to know that this was not fiction. The piece to which he referred is one for violin and piano or organ by Herbert S. Sammond, published by Gray and entitled, for church use, "Meditation," or, for recital use, "Longing." It is decidedly pretty and churchly. The squeak was the whole tone interval between D and C. A talented barn!

The best part of all conventions is the social fellowship with some of the most delightful people you can meet anywhere. There is a marked contrast between the meetings of this organization and those, let us say, of the Modern Language Association of America, with its dull programs and stiff decorum. We had delightful hosts, and we thoroughly enjoyed Portland's hospitality. There were all sorts of organists present and they all had a splendid time. Some of them—such as Mr. Davis and Mr. Murphree and Dr. Marks—were wittier than the rest of us and kept things lively all the time; but not one of us tried to be "high-hat," and not one of us was snubbed by another delegate. Mrs. Thompson and I were the only ones present from Albany, but we were adopted by various nice people; at the final banquet Pennsylvania took us in and gave us a jolly evening under the genial wing of Mr. Wisner.



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**New First Presbyterian Will Be Dedicated Oct. 14 to 21.**

The First Presbyterian Church of Chicago will dedicate its new edifice with a series of services Oct. 14 to 21. The church is at Kimbark avenue and Sixty-fourth street, the site of the former Woodlawn Park Presbyterian Church, which was merged with the First Church two years ago. The architecture is pure Gothic, and of great beauty, designed by Tallmadge & Watson. The most conspicuous feature is the tower, at the street intersection. In its corner-stone are preserved important records and relics and on its surface is carved "The First Presbyterian Church of Chicago, in union with Woodlawn Park Presbyterian Church," thus perpetuating the names of both organizations. In the belfry is a set of Deagan chimes. These, as well as many other features, are memorials. The belfry chimes can be played from the auditorium organ and also from a keyboard in the parish-house. The church auditorium will seat 1,200, and is separated by a picturesque garth from the part of the parish-house known as John Knox Hall. This hall seats 450. There are more than twenty other rooms, including accommodations for the church school, offices, parlors, gymnasium, etc.

The new church organ is a Möller of four manuals and echo organ. The specification appeared in The Diapason several months ago. The McWilliams Memorial Chapel seats 125 persons and is equipped with a two-manual Möller organ.

The choir consists of a chorus of forty, directed by Lewys Thomas, and a solo quartet. Anne Pearson Maryott is the organist.

Dedication of the organ will take place at 3 p. m., Sunday, Oct. 21, with Palmer Christian as visiting artist. The minister, Dr. William Henry Boddy, will be assisted by many other ministers who have associations with this event.

Mrs. Maryott will play a half-hour recital, beginning at 2:30, before the dedication service on Oct. 14 and she will play a fifteen-minute prelude before each of the other services.

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By Joseph W. Clokey

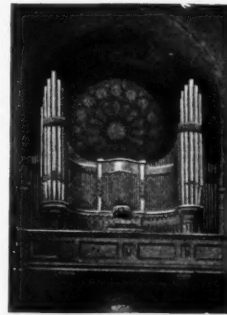
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**MARKS DECADE AT CHURCH**

**Cora Conn-Moorhead Honored at Recital in Winfield, Kan.**

To mark her tenth anniversary as organist of the First Presbyterian Church of Winfield, Kan., Mrs. Cora Conn-Moorhead, A. A. G. O., gave a recital, with an all-American program, Sunday evening, Sept. 16. Her selections included the following: Concert Overture, Rogers; Morning Song, Kramer; "Sunshine and Shadow," Gale; "The Nile," Stoughton; "Souvenir," Kinder; "Sea Gardens," Cook; "The Squirrel," Weaver; "Fireside Fancies," Clokey; Toccata in G minor, Matthews.

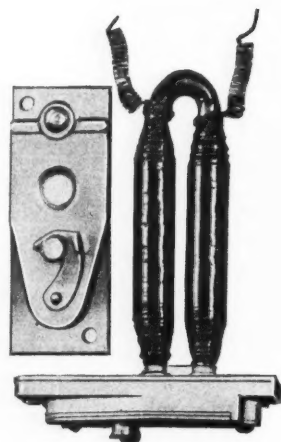
As a tribute to Mrs. Moorhead the choir attended the recital in a body, occupying the front pews with their director, Professor Achille Fioramonti. Dr. J. F. Clokey, the pastor, on behalf of the church, choir, Sunday-school, session and patronesses of the Janet Hodson Guild, presented baskets of lovely roses and asters to Mrs. Moorhead as an expression of their appreciation of her fidelity and loyalty to the church as organist. Dr. Clokey remarked that she had never failed him when called on to perform extra duty. Among those from out of town who came to enjoy the recital were friends and former pupils of the organist.

Mrs. Moorhead has studied under Dr. William C. Carl, Albert Riemenschneider, Walter C. Gale and Marcel Dupre. She is a member of the National Association of Organists and secretary-treasurer of the Kansas chapter of the A. G. O., and has appeared on the state programs several times.

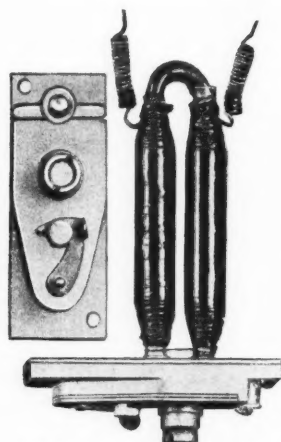
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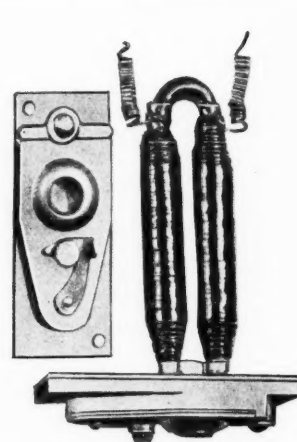
Miss Sherley Townsend and Miss Florence Martin had charge of the organ music in the summer during the absence of Miss Mary Catherine McCaughan, regular organist of the Albany Park Presbyterian Church of Chicago.



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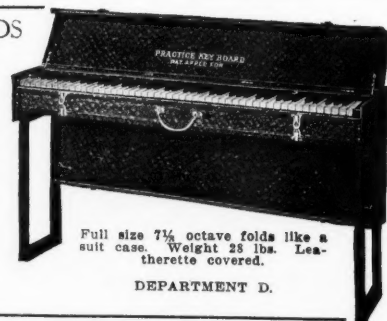
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*Philadelphia News*

By DR. JOHN McE WARD

Philadelphia, Pa., Sept. 20.—The console for the "Me." (formerly the Metropolitan Opera House, under Hammerstein), now a Stanley "movie" house, is on exhibition in a Chestnut street window of a store, where it is viewed by thousands of persons whose explanations and comments on the various appliances are the source of much humor to any organist who happens to be in the group. The console is a very large four-manual by Möller, with perhaps 200 tongues, and a full array of accessories. Ornamented in ivory white and gold, it will present an imposing appearance in its future home.

Harry Banks, Jr., organist of Girard College, spent a large part of the summer at Columbia University, New York, where he gained the degree of supervisor of music.

The Washington Memorial Chapel choir presented Candlyn's "Four Horsemen" at Valley Forge on Sunday evening, Sept. 9. Eskil Randolph played the organ accompaniments and Marion Spangler directed.

Brothers Fry, Warhurst and Richards were the luncheon guests of Dr. Ward at Atlantic City on Aug. 10, after which Senator Richards marshaled the party for a detailed inspection of the new convention hall, viewing the organ chambers, console pit and blower rooms.

Miss Frances McCollin has announced her series of "Illustrated Musical Talks," beginning Oct. 1 and continuing until May 8. The subjects are most comprehensive—in fact, it looks like an "encyclopedia" of music.

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A gift of \$25,000 for the installation of an organ in the new Hamline M. E. Church, St. Paul, Minn., was announced last month by the pastor, the Rev. G. H. Zentz. The donor is Mrs. Emma D. Norton, Pasadena, Cal., widow of Matthew G. Norton of Winona, Minn., pioneer Minnesota lumberman. The organ will be a memorial to their two deceased sons, Herbert H. Norton and Matthew G. Norton, Jr., former students of Hamline University. The church is receiving bids for the construction of the organ.

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## Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

### Music for the Small Volunteer Choir; an Address delivered at Portland, Maine, at the Convention of the N. A. O., August, 1928.

Meeting here in Portland, the birth-place of Longfellow, we naturally remember his contribution to the sister art of poetry, which flowered in the United States at least fifty years before the art of church music. We remember how Longfellow, a scholar and a teacher, paved the way for other poets by acting, as a critic has said, as "the poetical schoolmaster of America," teaching a public to admire poetry of a somewhat simple type and so preparing for poetry—including his own later sonnets—of a more subtle beauty. Fifty or sixty years later another New Englander, Dr. Horatio Parker, was doing a similar service for our art, preparing the way for his own "Hora Novissima" and the better church music of today. Even now this task is not completed; we must still be schoolmasters in teaching the public an appreciation of better church music. I am speaking to you as to students and teachers and if my tone seems pedantic, you will recall that I claim to be nothing more than a graduate student myself, speaking at the request of your executive committee on a subject which concerns us all.

For we are all concerned now in this country in the progress of the volunteer mixed chorus. By experimentation we have eliminated from general use the quartet choir, which is still inevitable under certain conditions, but which is severely limited in scope and achievement. We have discovered, too, that unless one has a choir school and special knowledge such as few possess, the boy choir is decidedly unsatisfactory for most churches. Gradually, then, we are coming to the mixed choir, usually of twenty-five voices or fewer, usually unpaid, or unpaid with the exception of a solo quartet as nucleus. It is the type most generally available, it is the most democratic—if that point is worth mentioning—and, though it requires devoted training and patient study, in the long run it is very rewarding. Even though you have not a volunteer mixed choir yourself, you probably have pupils who need to know about the repertoire for such an organization.

It may as well be said at once that there are certain obstacles to be met in selecting a fine type of music for such a choir. At the very beginning there may be the bad taste of the singers themselves. But the chief obstacle—and chief obstacle in the way of all progress in ecclesiastical music in this country—is the music committee. I have great sympathy for old Cato (if it was Cato), who forever declared to the Roman senate: "Carthage must be destroyed." I cannot repeat too often to any group of organists: "The music committee must be destroyed." It is an anomaly, an impudence, an abomination. Because a few very distinguished organists can keep their committees in awe, use them as buffers, or get money out of them, we must not conclude that such committees have any inherent virtue. To most choirmasters they are an unmitigated curse.

There are certain encouragements, however, to the choirmaster setting out to select a good library. There is a much better class of music to be obtained now than was available twenty years ago. To take examples from New England, how incomparably better is the church music of Ditson and Schmidt now than it was in those days! How much higher a type of anthem is published by the newer firm of E. C. Schirmer than could have been ventured in 1900! Yet, while the type of music composed and printed is better now, it can hardly be said that such music is published, the American publisher alone of all business men leaving advertising to the direction of the office cat. There are probably people in this audience, to

take a specific example, who do not know that some of the finest music for Good Friday and Easter is published (or printed) by the Boston Music Company. It has been to bridge over the stupidity of the advertising of church music that I have written my reviews for *The Diapason*, on the principle that any notice of a fine work is preferable to none.

There are two other advantages which we possess now. Most of us have very much finer organs than we could have imagined twenty years ago; that we owe pretty much to the art and industry of the American organ builder, who has certainly surpassed his British and continental contemporary. I have spent a good deal of the last three years abroad, and I can assure you that we are leading the world in organ building. We also have nowadays a new and intelligent interest in public school music, mentioned with particular respect in an English book on the American high school which I have just been reading in manuscript. Within the next ten years we shall have in most parts of the country children with some musical taste and with some ability to read music. With good organs and good singers our way will be made plainer, if not exactly plain.

In the selection of anthems, one of the first questions which will arise will be whether we shall confine ourselves to one school of church music or shall be eclectic enough to take from any source which otherwise meets the requirement of serene and worshipful composition. It was not long ago that many of our good organists confined themselves almost exclusively to the English Victorians; the recently published anthem lists prepared for the Episcopal Church in the United States reflect the continuation of this practice in certain quarters. I remember being told by one of the chief church musicians of England that the trouble with American church music is that we are too eclectic, both in the style of our own compositions and in choice of anthems from other countries. This point certainly is debatable, but I shall assume that for the present we shall continue to be really eclectic, selecting worthy music from many traditions.

If time permitted, I believe I could prove that the so-called Tudor music, about which all English organists talk a good deal now and which few of them perform, was eclectic in origin. The *London Musical Times*, which had previously not acknowledged my little efforts, recently took me severely to task for quoting Elgar's remark that the English are fundamentally not musical, and said that I should become acquainted with Tudor music. It happens that years ago I published a long article on "Early English Church Music"—the most comprehensive one on the subject which has appeared in this country, I believe. The English know practically nothing about our church music, but that is no reason why we should be ignorant of theirs. We shall continue to use such Tudor music as has intrinsic value, but we shall certainly not confine ourselves to it. That would be as stupid as the "principles" of a certain dean in an American cathedral, who, chancing upon the discovery that Palestrina was the "greatest of church composers," ordered his organist to use nothing but Palestrina; a little later the dean discovered Bach—in a manner equally casual—and ordered Bach admitted at once. Fortunately, God has not made many deans, and not all deans act like music committees.

The second question to be asked about anthems concerns their texts. All churches are conservative. Practically all of them sing words which no man would speak. For instance, a favorite Lenten anthem is "By the Waters of Babylon"; in the settings by Boyce and Coleridge-Taylor—to mention two which have some claim to musical value—there is presented the pleasing spectacle of children's heads being dashed against stones. However cordially some piano teachers may approve the procedure, it is certainly not to be classified as a Christian exercise. In the case just mentioned there happens to be a fine set-

ting without baby-smashing, composed by the modern American composer, Philip James (Gray), better than either of the other two musically and infinitely to be preferred in the way of text.

Again, the older English school and the modern English school down to about the time of Stanford used to indulge in vain repetition of words—a practice which has done more than anything else to make church music ridiculous. We shall probably continue to use a certain number of such anthems, with a sense of gratitude that the age of Tertius Noble has outgrown their repetitious absurdity. Other things being equal, we shall now and henceforth prefer texts that do not stammer.

There is still another sort of text to be avoided. Some anthems, while perfectly suitable to their own liturgical setting, are not to be transferred to other churches. For instance, there is a good deal of the noble Russian music now available in American editions which simply will not do in a Protestant church unless one changes the text. A possibly scholarly desire to retain the original text's meaning in translation has made editors present theological ideas wholly foreign to most American churches. This has been particularly evident to me, perhaps, for I have been an enthusiast for the Russian school and have been scrutinizing the texts of such anthems with growing alarm. We have still to solve this problem, I believe—with all due gratitude to such scholars as N. Lindsay Norden.

To leave the words of our anthems, what musical qualities shall we seek in our eclectic search for the best? First of all, for our western ears, we shall demand a serene, clear melody. (Plenty of tunes which are clear are anything but serene.) In the second place, the harmonies should also be serene, not luscious or sentimental or bizarre. In the third place, except in hymns the rhythms should not be stupidly regular and monotonous; there should be a fluidity which preserves serenity. I am speaking like a schoolmaster, but I cannot repeat too often that serenity is the fundamental quality in ecclesiastical music. Does this mean exclusive use of modal melodies, as differing from secular keys? Certainly not. Nor does it mean necessarily plain chant exclusively, nor Palestrina exclusively. There has been serenity in art later than the sixteenth century.

Our anthems, then, will be eclectic in range; as Christian as possible in text; without vain verbal repetition; serene in melody, harmony and rhythm. There is another qualification. A good many of them should be for unaccompanied performance.

It may seem odd that just as the American organ builder has perfected an instrument of the sort you are hearing this week, we should abandon organ accompaniment of anthems. I am not arguing, however, for abandonment, but for decreased use of the instrument in this particular part of the service. For you will never know whether your choir are all singing on the key, you will never secure confident singing, you will never achieve proper shading, until you have done a good deal of singing a cappella. I am speaking particularly of the mixed volunteer chorus, one of whose worst faults is a tendency to guess notes and rely upon the other singers. Furthermore, the range of expression with a mixed choir is simply limitless if once you stop depending upon an English horn stop and teach the altos to sing with an English horn's quality; this is an exaggeration, of course, but I am weary of the monotony of choir tone with which many choirmasters content themselves—particularly many English choirmasters. A hooty boy tone that sounds like a badly blown flute is not my ideal of serenity; and if that prevalent boy quality does not have serenity, it has no quality commendable. After all that I have been saying about serenity, I am not going to let you substitute monotony for serenity. Now the best way to avoid monotony is to sing unaccompanied. As I have spoken about the poorer British choirs, I need refer in this audience only to the English Singers—a group without

one excellent voice, yet singing beyond praise; or the Glasgow Orpheus Choir, with its fine gradations and controlled splendor of tone; or the Temple Choir in London, or the choir at St. Alban's, Holborn—the last a volunteer choir, I believe, and singing beautiful music as well as anyone could desire; I need only refer to these to remind you that I agree with you all in admiration of Britain's real vocal excellences, though I deplore a good deal in the present English tradition.

To prove the last statement, I shall give as my first example of the right sort of anthem on which to train a mixed volunteer choir the unaccompanied anthems of our former president, Dr. T. Tertius Noble, sometime of York Minster. Their melodies are always appealing and manly, their harmonies are attractive, but not garish, their rhythms are vigorous but not monotonous. All of them, I think, have the fundamental quality of serenity. At first it is best to use the four-part arrangements of some of them edited by the composer and published by G. Schirmer. Later you can divide your parts and sing such things as "Go to Dark Gethsemane," but even at the start you can have the satisfaction of singing such thoroughly fine things as "Fierce Was the Wild Billow."

Another set of fine unaccompanied works is the "Six Motets" of Dr. Healey Willan of Toronto—five of the six well within the reach of a volunteer choir, though it will take a little time to acquaint the singer with the idiom. These are published by the Gray Company. It is pleasant to note that they are coming into quite general use in this country, particularly the ones suitable to communion.

Our own composers are achieving high things in this form, many of them of a simplicity within the possibility of a volunteer choir. For instance, I have just received a letter from a choirmaster thanking me for recommending the "O Holy Jesu" (Gray) of Hugh Mackinnon, a graduate of your New England college of Dartmouth and one of the very finest of American church musicians. I could go through the list of American composers and name such things as Dr. Matthews' "Ballad of Trees and the Master" (G. Schirmer) and Candler's sonorous "Tantum Ergo" (Ditson), which will test your choir's abilities while appealing from the very first to their ambition and to their sense of worship.

Time permits me to mention only a few other kinds of anthem, with an example or two of each. At Lent and Easter it is good to know the unaccompanied motets and chorales of the sixteenth and seventeenth centuries, all easy, edited by Hirsch and published by the Boston Music Company. They include some of the best things we have from the Lutheran tradition.

Then there are some easy Russian anthems, such as "We Praise Thee," by Arensky (Gray), or "Of Thy Mystical Supper," by Lvoff (J. Fischer), which develop a cappella singing and afford a new but serene idiom to those choirs which have ignored the Russians; there are, however, few such choirs nowadays.

There are forbidding difficulties in most anthems or motets of the school of Palestrina, but some simpler numbers, such as Palestrina's "Adoramus Te" and "O Bone Jesu"—the more familiar setting—are available, though sometimes the texts are not all that one could wish. On this subject I shall publish an article in the near future; it is one which, I confess, I have avoided too long, and chiefly because of the scarcity of proper texts.

The older English anthems are becoming reasonably well known, though we have still to appreciate fully the age of Byrd. The best approach is undoubtedly through some of the simpler anthems of the later composer Purcell—for example, his "Thou Knowest, Lord," an exquisite little anthem which goes well in Lent, though my own familiarity with it came through its association with Croft's noble burial service.

Dr. Wollé's inspiring devotion to Bach is bearing fruit throughout the country and, of course, the Lutheran



tradition has always encouraged the use of chorales. It happens now, also, that we have in this country a number of exceptionally able men in the musical service of the Lutheran Church, and their example is bearing fruit. Surely a finely sung Bach chorale is much to be preferred to a poor anthem. The trouble has been that the original German hymns often had atrocious words, only less atrocious than their funny English translations. Nowadays there are two books of Bach chorales available, with fairly sensible and even Christian words. So far as text is concerned, the better of these is that published by E. C. Schirmer; there is a larger collection published by Novello.

In conclusion I shall mention one form allied to the anthem in which we certainly are blessed in this country, and that is the traditional carol, so perfectly edited by Dr. Clarence Dickinson. If you have the recently published book of twenty traditional carols, arranged as carol-anthems by Dr. Dickinson, with texts selected or written by Mrs. Dickinson, you have music for which you need make no apology. Better still, have a complete file of the Dickinson series, published by Gray, which includes some of Dr. Dickinson's own numbers; for example, "List to the Lark," with its chime theme and its text so modern in devotional spirit.

It has been pleasant to talk for a few minutes to you face to face, and to thank many of you who have assisted me during the last ten years in the selection of music at once appropriate and practical. Within the next year I hope to publish some pages of programs in The Diapason, showing what is actually being done by volunteer choirs. Whenever you have a good program of that sort, please send it along to me. And please go on making suggestions. My last word is: Slay the music committee, sing a cappella, select music which is serene and clear, try to have Christian texts, and, as our neighbors on the south say, "Go, with God."

**An Apology.**

The foregoing address was given in-

formally from a brief outline, as the opening remarks in a discussion intended to become general. The organists were so much interested in the matter of the music committee that the rest of the paper was not thoroughly canvassed. An apology is due, however, for the crude form of the paper and for the still cruder apparent egotism. As to the form, the opening of the autumn term at my college makes careful composition impracticable; yet the convention must be reported this month. As to the egotism, it will be understood that in starting an informal discussion personal opinion can and should be presented, even at the expense of that modesty which we admire in others.

**Dayton Choir to Tour Europe.**

Richard Copley in conjunction with Martin Hanson is arranging the American and European tours for the Dayton, Ohio, Westminster Choir, John Finlay Williamson, conductor. The American tour of this organization will be in the Middle West and South during November, and again commencing late in February, and the choir will sail from this country for Europe March 16. The European tour will open with two concerts in Royal Albert Hall, London. In Vienna they will sing in the Opera House, the only concert to be given in that auditorium next winter, with the exception of a recital by Fritz Kreisler.

**Stilwell Back in Grand Rapids.**

Verne R. Stilwell, organist and choirmaster of Grace Episcopal Church, Grand Rapids, Mich., has resumed his duties, after three months' leave of absence. His place has been filled by his assistant and pupil, Scott McCurdy. Mr. Stilwell has been at the Cathedral of the Incarnation, Garden City, Long Island, N. Y., where he supplied for Maurice Garbrant, who was in Europe. During his stay in Garden City Mr. Stilwell studied the organ with Willard I. Nevins of the Guilman Organ School.

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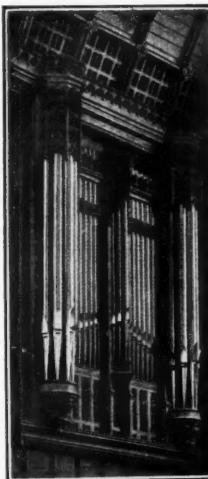
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Although concessions were made by the members of the musicians' union as well as the exhibitors, the final settlement provides for a representative number of musicians in theaters known as class 6. The large houses were not affected by the controversy. Agreements were reached with all but twenty-four theaters, ten of which are not members of the Exhibitors' Association and twelve of which are in the hands of receivers. Twenty-four of the fifty-two theaters in class 6, named in the first union demands, are to employ at least four musicians each, twelve for forty weeks a year, and the other twelve for thirty-five weeks. Stipulation was also made that any new theater seating 1,000 or more opened in the next year should employ four musicians. James C. Petrillo, president of the union, waived claims on six houses, permitting them to employ only organists.

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## Music in Community; Field for Organists

By WILLIAM S. LINNELL

Text of Address before the Convention of the  
National Association of Organists, Aug.  
29, by the Chairman of the Portland,  
Maine, Music Commission

It is a very great pleasure to me to greet personally and as a representative of organized music in the city of Portland so distinguished a gathering of musicians and music devotees from so widely separated localities, meeting here in convention under the auspices of the National Association of Organists. The pleasure you would give us in personally meeting you and greeting you is enhanced, emphasized and particularized because you who have made organ music your study come to this spot where we are engaged in a program in which the instrument you love has been considered pre-eminently worthy to be a memorial to a life that brought musical fame to this city, and, in accordance with the conception of the donor, has become the very heart and center of our municipal musical life. You, by your study, your talent and ability, inherited, God-given, and developed or acquired, can so well appreciate our Kotschmar memorial organ; we, with our knowledge of the intricacies of operation and the tonal complexities of an instrument of which we are so proud can admire you the more as its masters.

You have been and will be busy about your convention business. Your time is so limited we cannot offer you much by way of entertainment. If in return, however, for your contribution to our summer program we can believe that because of this organ, our love for it, the spirit it has developed here, you can find here and carry away with you some bit of atmosphere which will encourage you to believe you have found one community which thinks, works and lives in sympathy with your highest aspirations and ideals, we shall feel we have given you some pleasure and some profit out of your meeting with us—something to make us more than chance acquaintances. Having missed the earlier opportunity offered me to greet you I could not refrain from using part of the time allotted me on this occasion for the expression of this thought of our music commission and of our people.

The subject to which we are to devote a few minutes in partial exposition and discussion—"Music in the Community, a New Field for Organists"—must inevitably interest us all, no matter how imperfect the exposition or how superficial the discussion. I am not surprised that the story, theory and ultimate aim of municipal music is to you sufficiently interesting to find a place upon your convention program. The subject should be especially interesting here in view of the fact that the very foundation of this movement here is the organ, and it was here the first municipal organ in America was established. There is something about the size of the instrument and its almost infinite possibilities of volume and variety of tone and tonal coloring that makes the organ pre-eminently the one single musical instrument upon which to build a program of community musical appreciation and edification. Though not all organists are qualified to engage in the public service involved in the position of municipal organist in such a program, yet the knowledge that their own beloved instrument is the means of carrying on such a program cannot fail to arouse their pride and the opportunity to study the effect upon the masses of the music which can be brought to all, rich and poor alike, must broaden their own experiences, heighten their appreciation of the universal bond of humanity and spirituality established and, inevitably, inspire them to greater efforts in the varying fields of organ music to which they may find themselves most adapted.

An exposition of the sort we are here called upon to engage in can be worth while only as it draws its authority from actual experience or from research among the written or verbal treatises by those who, from actual experience or theoretical study, speak with convincing soundness. I may be forgiven, perhaps, if I choose to speak out of actual experience rather than by the book, for, even if my thoughts may be circumscribed by a narrower circle, the resulting particularization may at least have the merit of giving to you some detail that will be helpful in working out such problems of community music as you may in your individual experiences face.

### Organization of the Management.

Municipal music began in Portland in 1912 under the guidance of a commission of three constituted then by provisional city ordinance as a part of the city government. This action was confirmed by legislative enactment at the next session of the legislature. This act and the ordinance define the powers of the commission, which are the exclusive control of the organ and the public programs given by means of it or in connection with it. It is a part of the city government, but if it may be considered a department, it is most like the school department, the public dispensary trustees and other such groups with wide powers of discretion, unhampered in planning the character of its activities and controlled in scope only by the law creating it and by its required accountability for its appropriation. Under the former political government of the city the members of the commission were appointed by the mayor. Under the present system they are chosen by the city council. While the commission has always included in its personnel one member whose main interest has been music in some form, yet the city has been fortunate in that every commission has been in part made up of persons whose main interest lay in some profession or business other than music and in all cases of change in the personnel at least one member has been appointed or retained who has had some record of public service in other lines. Without intending any criticism of musicians, it would be a mistake to recruit the commission entirely from their number. It is necessary to have the benefit of the organization and financial judgment of the business man, and, if possible, the ability of the professional man to work out theoretical problems, and the understanding of the reactions of the masses acquired only through the contacts made in public service. All should, however, have some musical experience or background.

The present Portland music commission is, in its composition, perhaps typical of those who have administered municipal musical affairs here in the last sixteen years. It is composed of one musician, one business man and one lawyer. The business man and the lawyer each have musical experience and background—the business man through vocal study and actual participation in group music of one kind or another for many years, the lawyer through early vocal study and, from boyhood, the musical atmosphere of a family, several of whose members have been actively engaged in one branch or another of musical endeavor. The lawyer has spent several years in public service—local, community, commercial and political. It is not too much to say that municipal music requires the continuous use of all these talents and experiences combined if the ideal is to be approached. Some real judgment of musical merit must be found in the commission, as distinct from and independent of that of the municipal organist or other musical leader employed; business judgment is required not only for financial considerations, but for the purpose of conceiving the program as a full, rounded out whole, as viewed from the organization standpoint. Dreams cannot come true if there are no dreams. The professional man supplies the dreams of accomplishment through his logical working out of theories of cause and effect, putting together the real, the imaginative and the psychologic to make the

fabric to spread before the masses. The knowledge of humanity, high and low, young and old, busy and idle, coming from political and public service contacts, produces the patience to abide the result, the tact to overcome panicky and ill-considered trends and the art of anticipating and providing for motives, desires, wishes and the hundred emotions that stamp one individual as different from another. Every such commission needs a loud-speaker. In this instance I am it.

### Organ as the Center.

Hardly any public activity such as we are discussing can succeed unless, by intent or accident, it be centered upon one large and important item. Many appearances of a real municipal musical program exist. It will be found that some, if not many, are municipal or community only in appearance. They do not reach out and grip the populace with the idea that the program is theirs. The people merely accept them as the individual efforts of performers to whom they accord their praise or criticism, but never the pride of ownership. Some one thing ought to be thought of as the property, if I may use the term, of the people, making the performances theirs, although only some of them actively participate.

Because it readily lends itself to this idea of public ownership, the organ is the ideal instrument to furnish the realism of ownership essential to arouse civic pride. No one owns a musical organization. No one possesses music. Musical atmosphere, reputation, appreciation, skill are all intangible. They cannot be visualized and pointed to with pride, to be seen by the stranger. An organ may be a permanent exhibit, large enough in size to impress, located in a public building, the property of and used by all. It records in the minds and hearts of the people, because of its extreme adaptability to all occasions, a wide variety of tonal combinations, infinite complexities, without confusion, because eyes are focused upon one performer instead of endeavoring to watch a hundred and identify with each his particular part in melody or harmony. It is susceptible of ownership and should be owned by the city or town, not an organization, however public its nature. It is an advantage to have it purchased by the taxpayers' money; the idea of ownership is accentuated. It should, however, be accepted gratefully if offered as a gift to the city or town by one whose own appreciation of it joins the realism of the gift within the personality of the donor, for then the civic pride of ownership is mingled with pride in the thought that the donor believed in the musical sensibilities of the community and its capacity to appreciate.

With the organ as the center of municipal music the commission or other management has the minimum of personalities to manage. It is not to be doubted that a single organist with a multitude of idiosyncrasies, vagaries, temperaments, whims, reasons or lack of them may present some difficulties of management. Organists have them sometimes, but so do lawyers and business men. But think of multiplying the problem fifty or a hundred fold by using as the center of the program an aggregation of musical instruments or voices with their group or organization owners!

### The Organist.

This will interest you! I do not play the organ. Listen to what I require. The organist must be, if possible, a preeminent musician, but, musician or not, he must be all that is represented by the personnel of the commission. This, for two reasons. It is absolutely essential that he get along with the commission (you see I generously give him the responsibility) and he must be the instrumentality for carrying out the program. He must never yield the artistic ideal, yet he must put it to work, perhaps, upon a purely mundane, practical problem. Eyes must be reached that never leave the ground. Ears must be reached whose chief concern is shop talk or gossip. Intelligences, only half suspected, must be quickened, hearts that are only organisms must be awakened

to emotional pulsation. He must do it. The means to do it is his choice, but the course he travels may well be laid out by the commission.

Age in years is not necessarily a factor in the choice of an organist, but he must be both old and young in his sympathies. He should be old enough in experiences, not alone in music, but in life, to perform well, to select properly his programs, but, above all, to understand the logic in the difference of appeal of the music he plays to different individuals and classes. He must have temperament, but of a kind readily put on and taken off as the proper occasion requires. Temperament goes well when seated at the organ. It is a drawback when on one's feet acknowledging the plaudits of the crowd and a curse when it interferes with the practical parts of the program, such as detail preparation for the recital or concert, meeting interested people, explaining the technicalities of the instrument. I know one organist who experienced such difficulty in putting on his temperament that he frequently kept his audiences waiting—as much, sometimes, as half an hour—until he could acquire the right mood to perform.

That an organist should be well grounded in the classical works of the old masters is essential to his work if he is to last and be of real service. Not only are such numbers necessary upon his programs, but his development of his own individual style and the formulation of his programs depend in large measure upon his knowledge of the extremes in music, and he may more easily lead others into good taste by using classical works sufficiently often to make them familiar. The municipal organist cannot, however, assume that in the community he himself represents the classical in the sense of the super-dignified, the ne plus ultra, or, to use extremely expressive though ultra-modern language, the "highbrow." One organist I knew could not bring himself to play hymns or songs for community singing. The first thing an organist must decide is whether he will be a recitalist or a true municipal organist. Let him not start work as the latter unless he has the spirit of public service. All organists cannot be public servants. If they cannot they ought to stick to the field of individual recital and concert work. No criticism attaches to them for so doing. They should be commended for their good judgment.

Again, the organist cannot, as the boys say, "high-hat" the common folks if he would be happy and successful. He must be one of all the people in the community, not just a select few. He is one of a group of public servants. To that same group belong the members of the city council, the manager of the electric light company, the man who reads your meter, the street car conductor, the taxi driver and the man who wields the pick and shovel digging the ditch for the community water system. Some of these may do their job better than he. The service performed by some of them may at the time rendered be more essential to human happiness. He can be in and of all classes of people without being "it." Personality counts a great deal.

Willingness to enter into community activities other than his work helps in scoring in his own line. He should be a worker in the ranks part of the time. In this way one of our organists arrived at the presidency of our Rotary Club. Service to one's fellowmen without pay produces a good will toward one's own business or work which has amazing results. Every municipal organist should consider that his salary pays him also for being a good public-spirited citizen. Such qualities should be expected and required of him.

### Program—General and Particular.

The field of municipal music has become so widespread that real thought upon the theory of a general program of activity has become the rule. Not infrequently, however, do we receive inquiries regarding the history of our activities, which have seemed to bring success. The most that can be said, however, of the theoretical programs is that they must



be susceptible of constant change and possible reversal as occasion requires. We are dealing here with the popular will, whim or emotion (call it what you will), and it may change over night just as it does in politics or in the amusement field. Strange as it may seem, good music is not the one essential factor to success, though it is necessary. Good taste of the educated is so mingled with mob psychology that both the commission and the organist must be on the alert constantly to change methods and materials in order to attract and keep the interest of all the people. The object is, of course, to saturate the community with a sense of musical appreciation, to stimulate individual effort, to fire the ambition of the young to develop some talent they may have, to cause the workman and the housewife to hum over some worth-while melody which, heard at our concerts, persists in the subconsciousness until it is a familiar companion.

The question always arises whether the performances should be to paid audiences or free, or, again, in part each. Our experience teaches us that the general program should first of all be supported adequately by city appropriation. All the people own the organ. The substantial part of the cost of maintenance of it and of its use should be borne by all the taxpayers. They are then giving themselves its advantages. The natural desire to get something for their money will lead some portion of the public within reach of the music produced with their money. Free concerts at least once a week extending over the season when indoor activities appeal are to our minds essential. We must frankly admit that until a community appreciation is highly developed no mass attendance such as to justify a low admission price can be expected. Consequently the conduct of concert courses with highly-paid artists, assisting the organist, would better be left to private enterprise, which alone can afford to speculate upon its success. Usually such concerts can be conducted only upon the theory that there is a sufficiently large group of cultured music devotees who will pay the high prices necessary. The city ought not to compete with private enterprise in this regard. Only upon the condition that the admission price can be fixed within reasonable reach of all the people should the city sponsor these special concerts.

We also should admit that until a community appreciation is highly developed free concerts ought not to be scheduled in competition with moving pictures, lodge or social events or other civic or organization activities. Rather should we choose a time when people like to rest or when they will be bored by forced inactivity. This is rather a frank acknowledgment of the tendencies of the times, but nevertheless true, I believe. We here schedule our concerts at 3:30 Sunday afternoon from the last of November to early April. As a result we draw audiences each week of from 2,000 to 3,000 persons, some coming by design, some by accident. We draw many young people off the street during that hour. The opportunity is thus offered to people who could not attend at other times. I have seen a woman from the poorer section of our city stand through half a concert with two small children clutching her skirts and a baby in her arms. Think of the hunger for culture expressed in that picture! Who would not feel that public service is worth while after observing such a spectacle!

In the summer season some income is to be made, some publicity to be gained and some service for the city performed by entertaining our summer visitors at daily recitals at a small charge. Our register is an amazing record of the interest of people from various states and distant lands in our organ and our enterprise.

In our opinion the organ should be the basis of all these concerts. Never, except on very rare occasions, do we substitute entirely some other form of music. It must be recognized, however, that organ music, however skillfully played, upon however complete an instrument, and however varied in characteristics, becomes finally too

heavy to hold the attention of the masses continuously. In our first years our civic pride stimulated attendance upon purely organ concerts. When attendance lagged, paid week-night concerts with highly-paid artists were added to the program. These lasted with success over a brief period, but finally caused a deficit. Now the weekly Sunday programs carry added attractions by way of vocal or instrumental solos, group work of both kinds, and, not infrequently, community singing of familiar songs. We have learned from experience to keep clear of speakers and especially any kind of religious exercises.

The object of any municipal music program being in part the stimulation of individual and group efforts, the commission, as sponsor, and the organist, as leader, ought to provide opportunity for the formation of temporary organizations of musicians, vocal and instrumental, which can be called together for special program occasions, such as special choral events typified by performances at Christmas of Handel's "Messiah" and by cantatas and ensembles at other times. Instrumental groups can be used in like manner. If the opportunity is open in the community, it is most fitting that permanent organizations should be formed. Our first organist, Will C. Macfarlane, formed the Portland Men's Singing Club. It now stands on its own feet and is a most frequent prize-winner in New England contests, a source of satisfaction to the commission and of pride to our people. Our present organist, Charles R. Cronham, has assembled a symphony orchestra of over eighty players, which in two short years has taken its place at the apex of our instrumental musical activities. The service rendered in training, both to the musicians and the Portland public, is of inestimable value.

The particular individual form of program takes its characteristics from the general scheme of operation and has been somewhat dealt with in passing through the description of the latter. The main object is to attract and hold as large audiences as possible in order to reach the most people. So differentiation, one program from another, is necessary, and each program must be so varied in its content as to appeal in some measure to all. We consider our present organist a master in this art. No one can easily leave the hall after any of the concerts without having heard at least one number that has a special appeal to his or her taste. Yet no sacrifice of dignity is made, no trashy numbers appear.

Another important object is participation in music by our own people. We aim to give our own artists a chance to be heard. It is discouraging work to keep studying and never be heard. Our programs offer this opportunity, yet our standard is high enough to require and encourage a measure of perfection before a student can participate. This feature can easily be overdone and spoil the chance of all by dwindling audiences. So at some considerable expense we bring in and give free to the people outside artists of merit. Not infrequently our limited means for this expenditure have nevertheless enabled us to reflect that we have heard, when just starting, some artist who has become famous. The inspiration to be gained from this is often as profitable as listening to the perfection of some great artist who has fully arrived.

In general the program should be not too long, a mixture of the solid and dignified with the somewhat catchy; the form of music should be sufficiently varied. Local interest and curiosity should be stimulated. There should be something of emotional appeal, something of a restful nature, something for pure recreation and, withal, a general upward lift to the program, which makes for education of the masses.

#### Government Versus Group Support.

In connection with consideration of the general scheme of operation we should not overlook the question under whose auspices the work is to be conducted. It may not be always possible to carry on this educational,

welfare and recreational work under the auspices of the city government itself and wherever this is for the moment impossible no community should refuse to take advantage of individual or group sponsorship. The example of public-spirited generosity may even be helpful in the community. By and large, however, the results to be so obtained are not to be compared with those to be expected from sponsorship by the city itself as a corporate entity. Here we are an integral part of the city government, enjoying the dignity of a department by itself—the first instance, I believe, in America. We have our place in the city budget, classed, perhaps not too fortunately, with the recreation activities. Probably some classification more expressive of our real aims might be better. Nevertheless, however classified, this activity acquires dignity and its proper degree of importance if recognized, as we are, as a part of the administration of the community's affairs, conducted for the welfare of the people, by all the people, whose agent the city government is, acting for their benefit in our activity as well as all others—a benefit they pay for, themselves, through their taxes.

#### Broadcasting Programs.

The advent of the radio has presented a sufficient problem to the promoters of musical events, both privately sponsored and publicly supported, to merit brief special attention. There has been continued conflict in this field between two schools of thought. Some hold that the general use of the radio, the ease with which one can receive the best programs without stirring from one's chair, cheapens good music and tends to restlessness, inattention and inordinate desire for variety, and, too, that the artistic interest is marred by the mechanical curiosity, and that people will not patronize public concerts even if high-grade and free, being content with the brand of music they receive over the radio and content in their freedom to stop listening whenever they desire. The other school of thought follows the theory, based a good deal upon practical experiences, it seems to me, that, at least at present, the mastery of the science of transmitting and receiving by radio is imperfect, the degrees of receptivity are so uncertain and varying owing to imperfection of instruments, atmospheric conditions and otherwise, that the radio must, at most, be only a secondary means of impression, not to be compared with an original, close-range hearing, and, at least after the interest and curiosity evinced for the mechanical and for the wonder of the invention begins to wane, and perhaps even now, radio music only stimulates the desire to hear the real thing close at hand.

Of course, from the welfare standpoint, there is no argument. While immense good is done for those unable to get to the concerts, and the field of interest is greatly widened by broadcasting, this should be not the real program, but only the extension of it. The psychological effect upon each other of numbers of individuals, with varying degrees of good taste, gathered in a hall with attention riveted upon the instrument and performer, with restriction upon conversation and all thinking along the same lines, is inevitably a common heightened sense of the educational worth of the privilege. We here have as yet broadcast only experimentally. As a result we do not fear to proceed with it when we may be permitted by funds in hand. We are confident our general mission to the public will not suffer.

#### Publicity and Criticism.

Publicity should be of two kinds, informative and educational. I am speaking now of non-paid and third person publicity. Of course, every commission or other managing body must use its own means to make known its work and objects. I do not need to speak of the methods of salesmanship to be employed, except as to general principles hereinafter mentioned, because each community, by the character of its people and scope of its program, properly dictates its own. The work that can be done by

cooperation of the newspapers with the commission is, if properly done, of immense benefit. Always the papers should carry advance comment on the concerts. We get the best results in this regard when news of the programs is coupled with some measure of information with respect to the characteristics of one or more numbers and some historical or romantic narrative of a part of some composer's life. These things interest the public amazingly. I verily believe in some instances a properly conducted department of this sort in the newspaper exerts as great an uplift influence as do the editorials and sells just as many papers. It is not commonly so thought by newspaper managers and editors. I believe they most commonly overlook a fairly good opportunity for public service and a source of increased circulation.

Reports of concerts are too often mere recitals of the program order, which perhaps some space writer is permitted to elaborate by the use of euphonious phraseology which shortly becomes stilted and habitual, until every concert-goer is a "music lover," every lady artist "dainty" and "sweet" and "charming," every man is possessed of a voice of "glorious power," every organ number is "rich in its tonal coloring," and they might well end up with "a good time was had by all." O that we might have real musical and dramatic critics attached to every newspaper in the land where educational musical programs are conducted! No city can boast of being musical unless it numbers among its inhabitants at least one properly educated person with the courage to tell the truth! Press notices that are mere pandering palaver are worthless to artists. The public gets no reaction from stereotyped compliments. Honest, intelligent, discriminating criticism is the vitalizing life-blood of musical desire. Let the artist be on his mettle, knowing his work is to be searchingly examined and fearlessly, but honestly, described. Let the concert-goer turn with avid interest to the account of a concert he has heard and compare the impressions he has retained with those expressed by the critic, learn his errors of judgment or develop his independent tastes. Let the unfortunate who has missed the concert or who has no inclination for such things find out what he has missed or be inspired to investigate. Let merit be honestly praised, trash condemned, improvement be suggested, error corrected, youth and inexperience tenderly but constructively dealt with, declining musical ability be advised considerably and, with due honor to past successes, to "be its age." Then shall those who are endeavoring to lead the masses to higher levels of musical appreciation have the benefit of honest and helpful cooperation from the reviewer.

#### Creating Interest—Advertising.

The program for the creation of interest may, as hereinbefore mentioned, be of varied character. Advertising is the foremost recognized means. Advertising should be of an informative type, rarely of the display kind. It should be large enough to attract, dignified enough to suggest the character of the enterprise, and properly phrased to arouse interest. The work of the commission in this field is to appeal to the wish of the people to gratify their own individual desires. It is not easy to analyze what urges people to attend these concerts and engage in the other activities sponsored by the commission. One must, however, draw upon his knowledge of the variety of human experiences and emotions, to appeal properly to the public. Forced public support will never last. We can't browbeat our public into enthusiasm. Talk of duty and pride serves only in extreme emergencies. Rather does such a course imply you have nothing worth while to offer. Active persuasion may be used, but always having its foundation in a true and correct picture of the personal benefits to be received. Campaigns to arouse public enthusiasm should usually be avoided. Canvassing actively for subscriptions to any paid portion of the program

offers opportunity for more harm than good if the efforts fail; persons so employed become wearied, even if successful; a natural tendency to draw back is ultimately and inevitably created upon the part both of the solicitor and the solicited. All these measures may be employed in a mixture, provided the mixing is so thorough they cannot be separately recognized.

In the main, those interested in this work must be content to be patient through the slow growth of supporting public sentiment, energetic, and alert to use every honest trick in the bag, psychological and otherwise, to induce interest. Always, whatever means may be employed, the dignity of the form of invitation must be preserved. The people are giving themselves these opportunities and advantages; they pay for them. We who are entrusted with their money for this purpose cannot with very good grace go beyond the earnest invitation to come and see how we spend it and what they can receive in return. I cannot better describe our attitude here than in the closing words used in our printed booklet descriptive of the organ and our program. The commission "simply opens the door and extends to all the invitation to 'freely enter and receive the stimulus, the inspiration, the peace and benediction or merely the enjoyment, of good music according to your needs or desires.'"

**CONSTANTINO YON RETURNS**

**Back in New York after Climbing High Peaks in the Alps.**

S. Constantino Yon, prominent vocal teacher, organist and musical director of St. Vincent Ferrer's Church and the College of Mount St. Vincent, New York, arrived in New York Sept. 21 on the Conte Biancamano. Mr. Yon took his family to his villa in Settimo Vittone, Italy, and introduced his new daughter Margherita to those of his family who had not yet met the young lady. The voyage this year was the fiftieth time Mr. Yon has crossed the Atlantic, the first time at the age of 18 years, and he was delighted when Miss Margherita proved herself a perfect sailor at the age of 2½ months. Mr. Yon found time to visit the important centers of Italy and to climb some of the highest peaks of the Alps. He has to his credit the Great Paradise, the Glacier of the Bonitur, Zermatt, Ceranno and Little St. Bernard. The Yon music studios will continue as before, with S. Constantino Yon and his younger brother, Pietro Yon, as directors.

**New Studio for Seibert.**

Henry F. Seibert is opening a studio at 15 East Thirty-eighth street in New York, Oct. 1, in view of his increased teaching. He will move into his new home at Pelham, Westchester County, at the same time. Mr. Seibert opened an organ at Bangor, Pa., Sept. 20. He is booked for two recitals in the Washington Auditorium for this season and will open an organ in Yonkers, N. Y., early in October.

**Boston News Notes**

By S. HARRISON LOVEWELL

Boston, Mass., Sept. 20.—For six years Francis E. Hagar has been organist of the First Methodist Episcopal Church, Medford. His recital programs have often been noted in this column. He has now accepted a position with the Old Cambridge Baptist Church and will have direction of the reorganization of the church music.

After standing as a monument to neglect, it is with pleasure that it can be stated that the brilliant concert organ at the Harvard Club has been placed in perfect condition. Because of proximity to the railroad, soot and grime has caused considerable corrosion. This has been rectified by the Frazee Organ Company, the original builders. As a matter of truth there is hardly an instrument in Boston better adapted in all respects for concert purposes than this magnificent organ. Its tones are large, round and rich. The case architecturally is remarkably dignified and beautiful. Many will rejoice that this organ is again available for recitals.

For many years Miss Alice Cunningham has had charge of the music in the First Unitarian Parish of Somerville. It was reported in the newspapers that Miss Cunningham had been badly injured in an automobile accident and she received letters of sympathy from her friends. The accident happened in Canada, but to a school teacher in Somerville having the same name.

C. S. Hempstead, who served at the Congregational Church in Hyde Park for four years as organist, and for several years in the same capacity at the Newtonville Methodist Church, is leaving for Cleveland, where he has accepted the pastorate of a church. While in Boston he had studied for the ministry.

Mrs. Clara Ruggles Allen has been in charge of the musical activities at the Northfield Conference five successive seasons. She is now organist of Bethany Congregational Church, Quincy. A four-manual organ is being installed at this church by W. W. Laws of Beverly. For the dedicatory exercises in November an elaborate festival of music has been planned under Mrs. Allen's direction.

After being closed during the summer, Trinity Church, Newton Center, opened Sunday, Sept. 16. Leland A. Arnold had the assistance on this occasion of Walter Smith, trumpeter, in solos, and in Gounod's anthem, "Unfold, Ye Portals Everlasting." For two months or more Mr. Arnold was in charge of the music at St. Paul's Cathedral. The services were largely attended. The half-hour music on the porch attracted the usual attention. Dr. Sullivan also is a great drawing card with summer congregations.

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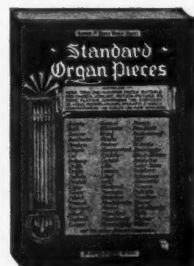
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Angels' Serenade .....	Braga	Intermezzo .....	Mascagni	Serenade .....	Widor
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Asc's Death .....	Grieg	Largo (Xerxes) .....	Handel	Sixtette (Lucia) .....	Donizetti
Ave Maria .....	Gounod	Larme, Un (A Tear)	Handel	Simple Aveu .....	Thome
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Los Angeles, Cal., Sept. 12.—The last month has been a very dull one among the organists. Many of them have been away on vacation and as far as I know the only recitals have been those given by Sibley G. Pease at the Elks' Temple on Sunday afternoons. The season makes little difference in the attendance at these recitals and Mr. Pease is always assured of a well-filled auditorium. When an organist can draw an audience of 600 to 800 Sunday after Sunday, year after year, he deserves the congratulations of his less fortunate brothers. May the good work go on for many years to come!

William Killgrove has assumed his duties as organist and choirmaster at Calvary Presbyterian Church, South Pasadena. Here he has a very nice three-manual Austin organ and has planned a number of musical services for the season.

Vernon Robinson is to be organist of the First Baptist Church of Pasadena during the coming year. He has been granted a year's leave of absence from his Honolulu post to undertake this work.

Among the visitors during the last week or so have been Daniel R. Philippi, organist and choirmaster of Christ Church Cathedral, St. Louis, who played for a few friends at St. John's Church; Frederick Coles of Brooklyn, N. Y., an English organist who has made a special study of the boy's voice, and Le Roy V. Brant of San Jose, whom I found being shown the sights of the city by his friend Sibley Pease.

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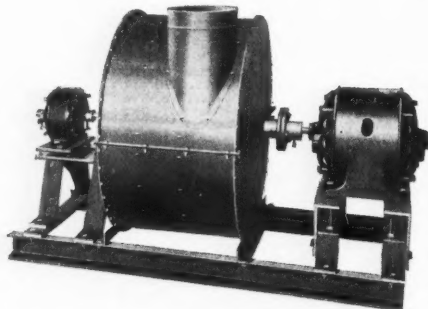
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**Milwaukee Notes**

By **SHELDON FOOTE, F. A. G. O.**

Milwaukee, Wis., Sept. 20.—The Wisconsin chapter, A. G. O., has been unusually active during the summer. The members were entertained at the summer place of Mrs. Charles Wilson at Cedar Lake. Sept. 15 they made the annual trek to the Vantine and Kirchner cottages on Lake Michigan about fifty miles north of the city.

Plans have now been completed for what seems likely to be a red-letter event for the season in the form of a recital by the American organist, Palmer Christian, to be given at St. Mark's Episcopal Church Oct. 29. Subscription tickets must be procured in advance, as none will be sold at the door. Anyone in the vicinity of Milwaukee may write me prior to the recital and I will be glad to supply tickets.

Dean Carleton Bullis of the Ohio A. G. O. chapter visited his mother in Milwaukee this summer and as usual made the acquaintance of several organs, including the Wangerin presided over by W. J. L. Meyer at St. John's Cathedral and the Reuter at the West Allis United Presbyterian. The writer heard him at the latter church and enjoyed thus renewing an old friendship.

Other visitors this summer included H. E. MacKay of Bloomington, Ind., who taught a course in appreciation at State Teachers' College, and Carl F. Mueller of Montclair, N. J., who spent a few days here.

Arthur Griebing reports a pleasant and profitable summer in Mr. Riemschneider's class at Berea, Ohio. He has been appointed organist at Grace Lutheran Church of this city.

**Cincinnati Catholic Courses.**

Opportunities will be offered to Catholic organists and other music students interested in pursuing special

courses under an educational institution conducted by the Cincinnati archdiocese, according to the prospectus for the department of music of the Teachers' College of the Athenaeum of Ohio, the Rev. Francis J. Bredestege, dean, announces. Professor John J. Fehring, archdiocesan director of music, is head of the music department of the college. The faculty for this department will include prominent organists, voice teachers, pianists and liturgical authorities.

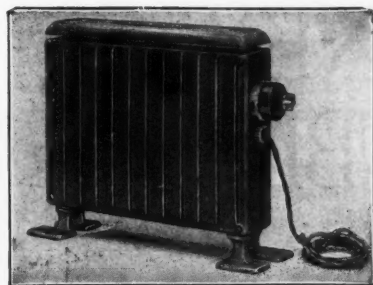
**Hays to Carroll College Post.**

Robert Wilson Hays of Green Bay, Wis., has been elected to take charge of the music department of Carroll College at Waukesha, Wis., for the coming year. Mr. Hays has taught in the Merrill studio at Green Bay for several years and has been organist at St. Paul's M. E. Church. He will continue his affiliation with the studio. Mr. and Mrs. Hays will also retain their residence in Green Bay. Mr. Hays will take the place of Clarence E. Shepard, head of the musical staff of Carroll College, who has a year's leave of absence to study and teach in Paris. While in France he will also be organist at the American Church. Mr. Hays will assume charge of the organ at Sunday services in the Congregational Church at Oshkosh, where he has a three-manual Casavant instrument.

**Courses at Columbia University.**

Columbia University announces courses in church and choral music, organ interpretation and appreciation, and organ and piano ensemble playing from Sept. 27 to Feb. 5, covering the winter session. The work is under the direction of Professor Walter Henry Hall, head of the department of church and choral music, and Charles Henry Doersam, F. A. G. O., organist and director at the Rutgers Presbyterian Church and the Park Avenue Synagogue.

Frank Van Dusen returned from Europe late in September, after a delightful trip, and resumed his work at the American Conservatory of Music in Chicago Sept. 24.



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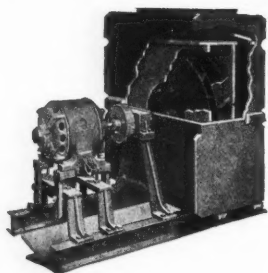
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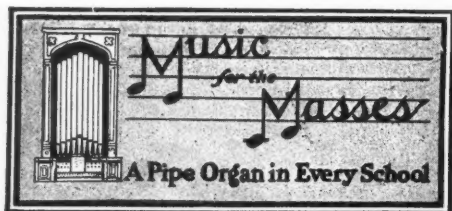
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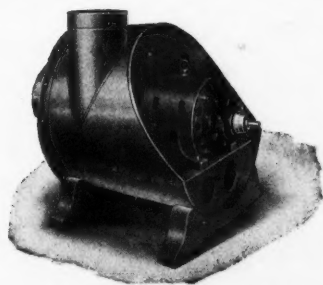
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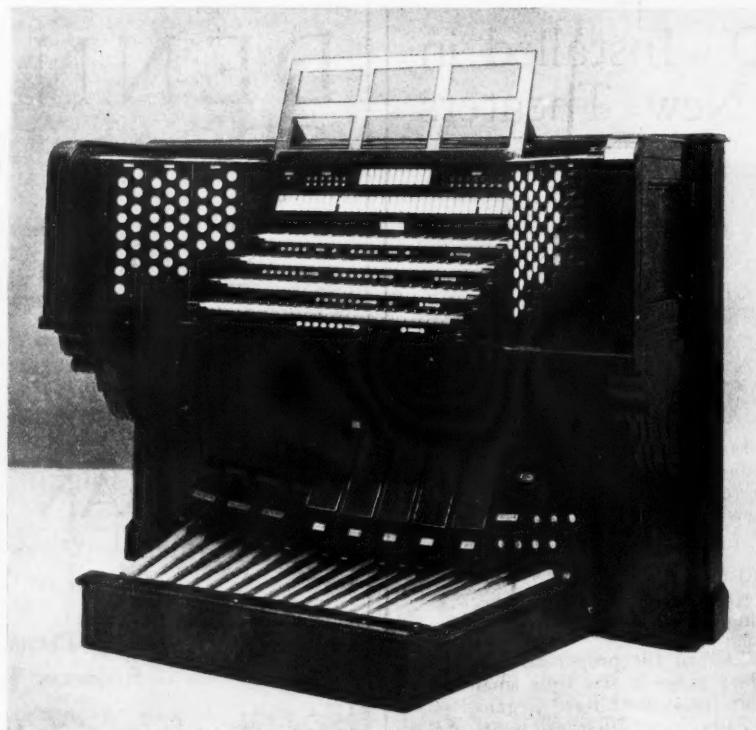


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