

THE DIAPASON

DEVOTED TO THE ORGAN

Seventh Year.

CHICAGO, OCTOBER 1, 1916.

Number Eleven.

TO AWAKE IN MORNING WITH ORGAN PLAYING

NOVEL PLAN IN RESIDENCE

Automatic Device Will Start Odell Instrument in New Home of Colonel Benjamin Adriaance at Nyack-on-the-Hudson.

A novel organ is under construction by J. H. & C. S. Odell & Co. for the new residence of Colonel Benjamin Adriaance at Nyack-on-the-Hudson, N. Y. It will be of two manuals and pedals, constructed on the Odell electro-magnetic system. The organ will be a divided one, located in chambers at the head of a magnificent staircase in the entrance hall of the house, itself a prime feature of the building. The console will be on the entrance floor and will be placed before the observatory windows, so that the player commands an excellent view of the picturesque Hudson.

The console will have all the new and exclusive features of the electro-magnetic system, will be movable and equipped with an automatic player which will control the organ and a Steinway grand piano, either together or separately, as desired.

The most interesting feature is the product of Colonel Adriaance's ingenuity, and was suggested to him by a quaint experience. While visiting a friend at the latter's country estate on one of the Thousand Islands he was awakened one Sunday morning by music, which, as he later learned, was played and sung by an old negro in the employment of his host. This man had seen service in the family for a generation or more, and counted as one of his honors the awakening of the household in this manner each Sunday morning. This impressed Colonel Adriaance as particularly effective, and he decided to adopt it in his own household. Lacking the colored man who would be capable of giving the quaint setting, he has planned that the automatic player take his place, and accordingly a device is to be installed that will automatically start the organ motors and player at the proper hour in the morning.

Odell contracts for completion this summer and fall include organs for the Point Pleasant Presbyterian church, Point Pleasant, N. J. (two manuals, tubular-pneumatic action); the First Presbyterian church, Passaic, N. J. (three manuals, electro-magnetic action); Mount Neboh Temple, New York City (two manuals, tubular-pneumatic action), and residence of Harrison B. Smith, Charleston, W. Va. (two manuals, electro-magnetic action).

BIG CHICAGO ORGAN BURNS

Casavant Four-Manual Destroyed—Oak Park Church Is Razed.

One of the largest and finest organs in Chicago or vicinity was destroyed in September when lightning struck the First Congregational church of Oak Park and razed that edifice. The organ was a four-manual built by Casavant Brothers about two years ago. It had attracted attention since its installation and was the pride of the people of the church. Edwin H. Lemare gave the dedicatory recital on this instrument.

William E. Zeuch has been the organist of the church since the resignation of Carl D. Kinsey, now manager of the Chicago Musical College. The work of rebuilding the church has already been undertaken and the contract for a new organ of equal or greater size is soon to be let by the church.

The suggestion that pipe organs be installed in the high schools of the city was voted down recently by the city council of Seattle.

ERNEST M. SKINNER, NOTED ORGAN BUILDER.



ORGAN IN GOUCHER COLLEGE

Hutchings Company Places Three-Manual in Auditorium.

The Hutchings Organ Company of Waltham, Mass., has just added to its list of college organs one in the new auditorium of Goucher College, Baltimore. This instrument, though not large, was designed for the work required of it by the director of music, Alfred Willard, and the Hutchings Company, by generous sealing and skillful voicing, has made it a very effective instrument. The console is electric and movable.

Following is the specification:

GREAT ORGAN.

Open Diapason, 8 ft.
Gross Flöte, 8 ft.
Gamba, 8 ft.
Octave, 4 ft.
Wald Flöte, 4 ft.

SWELL ORGAN (73 Notes).

Bourdon, 16 ft.
Diapason, 8 ft.
Stopped Diapason, 8 ft.
Salficinal, 8 ft.
Vox Celeste, 8 ft.
Dolce, 8 ft.
Flauto Traverso, 4 ft.
Flautina, 2 ft.
Oboe-Horn, 8 ft.
Cornet, 8 ft.
Vox Humana, 8 ft.

CHOIR ORGAN (by Duplex Chest from Swell).

Diapason, 8 ft.
Stopped Diapason, 8 ft.
Salficinal, 8 ft.
Dolce, 8 ft.
Flauto Traverso, 4 ft.
Oboe-Horn, 8 ft.

PEDAL ORGAN.

Diapason, 16 ft.
Sub-Bass, 16 ft.
Bourdon (from Swell), 16 ft.
Dolce Flute, 8 ft.

Fourteen couplers, ten pistons and nine pedal pistons are included in the mechanical accessories.

Long Tour by Mr. Ender.

Edmund Sereno Ender has returned to his home in Minneapolis after an extended motor trip. Leaving Minneapolis July 3, Mr. Ender drove his car through fifteen states. The most northerly point reached was Utica, N. Y. From there he went as far east as Springfield, Mass., where he attended the meetings of the National Association of Organists. After several weeks spent in the East, the tour was directed southward to Mount Vernon, Va. Mr. Ender was away two months and traveled 5,000 miles.

PROGRAM OF BECKER WORKS

Albert Riemenschneider Plays American's Compositions at Berea.

Albert Riemenschneider opened his series of college vesper organ recitals at Berea, Ohio, on Sunday, Sept. 17, with a program devoted to Rene L. Becker's works. As during the past season the principal number of each program was a suite or sonata by an American composer, so also this year this idea will be continued. Mr. Riemenschneider will present Mr. Becker's five organ sonatas at his first five recitals. The fourth and fifth sonatas are still in manuscript. The principal number on Sept. 17 was the fourth sonata, which is dedicated to Wesley Ray Burroughs and is not yet published. The performance of this sonata made a stupendous impression and it was declared one of the finest works ever given in the series at Baldwin-Wallace. Two other short compositions in manuscript were presented—"Le Crescendole" and "Arietta." Other numbers on the program were the "Triumphal March," "Chanson Matinale," "Chanson du Soir" and Toccata in D. Mr. Riemenschneider plans another Becker program later in the season.

ORGAN UNDER LIVING ROOM

Unusual Plan Is Adopted in Residence by Barnes & Buhl.

The Barnes & Buhl Organ Company of Utica, N. Y., has received a commission from William W. Watson, a wealthy resident of Jamestown, N. Y., to build an organ for his new home. The disposition of the organ will be unusual. In the black walnut finished living room, 18x30 feet, there will be built across one end a series of book cases. At the bottom of the book cases in place of the usual drawers will be an ornamental bronze screen, through which will come the tones of the organ. The key desk will be at the other extremity of the room. The organ itself will be placed in a specially constructed concrete chamber under the living room. This instrument will also have a solo player attachment. Mr. Watson has wanted an organ in his home for thirty years, he says.

PORTLAND, OREGON, AWARD TO SKINNER

CONTRACT FOR CITY ORGAN

Instrument to Cost \$25,000 Will Have Sixty-six Speaking Stops—Boston Builder Selected Among Ten Bidders.

The \$25,000 pipe organ to be installed in the Portland, Oregon, public auditorium will be built by the Ernest M. Skinner Company, under a contract awarded by the Portland city council Sept. 13 on recommendation of Commissioner Baker of the department of public affairs. It will be one of the most notable organs on the Pacific coast.

In making his recommendation Commissioner Baker said that he had given the matter attention for many months, that he had communicated with scores of organ builders, musicians and churches, auditoriums and colleges where large organs have been installed, and had arrived at the conclusion that Ernest M. Skinner, head of the company, is one of the master organ builders in the country, and that the specifications submitted by him were the best of any of the ten bidders. He said he had not arrived at this conclusion alone, but had taken the matter under advisement with the best organists in Portland.

The organ will be four-manual. It will have sixty-six speaking stops. There will be 3,964 pipes and about 100 mechanical accessories. It will be electro-pneumatic. The console will be movable.

Following is the specification of the organ:

GREAT ORGAN.

Diapason, 16 ft.
First Diapason, 8 ft.
Second Diapason, 8 ft.
Claribel Flute, 8 ft.
Chionella, 8 ft.
Erzähler, 8 ft.
Octave, 4 ft.
Flute, common, 4 ft.
Fifteenth, 2 ft.
Mixture
Euphonium (10x10 wood), 16 ft.
Tuba (interchangeable with solo), 8 ft.
Clarion (interchangeable with solo), 4 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Diapason, 8 ft.
Clarabella, 8 ft.
Gedeckt, 8 ft.
Saitz Flöte, 8 ft.
Salficinal, 8 ft.
Vox Celestes, 8 ft.
Flute Celestes, 8 ft.
Octave, 4 ft.
Flute, common, 4 ft.
Flautino, 2 ft.
Mixture
English Horn, 16 ft.
Cornet, 8 ft.
Fagel Horn, 8 ft.
Vox Humana, 8 ft.
Clarion, 4 ft.
Tremolo.

CHOIR ORGAN.

Gamba, 16 ft.
Diapason, 8 ft.
Concert Flute, 8 ft.
Dulcet, 8 ft.
Quintadena, 8 ft.
Flute, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Celesta (Harp).
Celesta sub (Harp).
Tremolo.

SOLO ORGAN.

Stentorphone, 8 ft.
Philomela, 8 ft.
Gross Gamba, 8 ft.
Gamba Celeste, 8 ft.
Orchestral Oboe, 8 ft.
French Horn, 8 ft.
Euphonium, 16 ft.
Tuba, 8 ft.
Clarion, 4 ft.
Tuba Mirabilis, 8 ft.
Tremolo.

PEDAL ORGAN (Augmented).

Diapason, 18x21, 32 ft.
Diapason, 12x14, 16 ft.
Violone, 16 ft.
Gamba, 16 ft.
Bourdon, 8x10, 16 ft.
Echo Leblisch, 16 ft.
Octave, 8 ft.
Gedeckt, 8 ft.
Saitz Flöte, 8 ft.
Cello, 8 ft.
Super Octave, 4 ft.
Bombardé, 18x16, 32 ft.
Trombone, 16 ft.
English Horn, 16 ft.
Tromba, 8 ft.
Tuba, 8 ft.
Clarion, 4 ft.
Combinations (adjustable at the Con-

sole and visibly operating the Draw Stop Knobs): Swell—1, 2, 3, 4, 5, 6, 7, on and off pedal to manual. Great—1, 2, 3, 4, 5, 6, 7, on and off pedal to manual. Choir—1, 2, 3, 4, 5, 6, 7, on and off pedal to manual. Solo—1, 2, 3, 4, 5, 6, 7, on and off pedal to manual. Pedal—1, 2, 3, 4, 5, 6, 7, on and off pedal to manual. Full—1, 2, 3. Connect all combinations numbered 5, 6, 7. Swell to Pedal, Great to Pedal, Solo to Pedal, Swell to Great (affected by reversible pistons). Swell combination pistons duplicated by pedals. Pedal combinations to operate great combinations when great combinations operate pedal combinations.

MILLIGAN RECEIVES HONOR

New York Organist Appointed to Von Ende Conservatory Faculty.

Harold Vincent Milligan, organist of the Fifth Avenue Baptist church in New York, whose name is familiar to readers of The Diapason through his scholarly reviews of new organ and choir music, has been appointed to teach organ and theory at the Von Ende Conservatory of Music in New York. This school is one of the largest and best-known in this country and the selection of Mr. Milligan to a place on its faculty is another recognition of his ability.

Mr. Milligan is a product of the north Pacific coast, but was graduated from the Guilman Organ School in New York and for a number of years has lived in the metropolis. The Von Ende conservatory plans to extend the scope of its organ department and is providing large additional facilities for organ practice for its students.

NEW FIELD FOR J. W. CLOKEY

Organist of Middletown, Ohio, Church, Besides College Work.

J. W. Clokey has accepted the position of organist of the Broadway Methodist church of Middletown, Ohio. This will not interfere with his work as teacher of organ and theory in Miami University at Oxford, Ohio. At Middletown Mr. Clokey presides over a three-manual Möller organ which has just been installed and the specifications of which are as follows:

- GREAT.
- Philomela, 16 ft.
- First Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- Gamba, 8 ft.
- Melodia, 8 ft.
- Balciana, 8 ft.
- Principal, 4 ft.
- Flute Harmonique, 4 ft.
- Trumpet, 8 ft.
- SWELL.
- Lieblich Gedeckt, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Salicional, 8 ft.
- Vox Celeste, 8 ft.
- Aeoline, 8 ft.
- Flauto Traverso, 4 ft.
- Flautino, 2 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.
- CHOIR.
- Violin Diapason, 8 ft.
- Concert Flute, 8 ft.
- Keraulophon, 8 ft.
- Unda Maris, 8 ft.
- Flute d'Amour, 4 ft.
- Clarinet, 8 ft.
- Celesta, 8 ft.
- PEDAL.
- Double Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Flute, 8 ft.
- Cetave, 8 ft.
- Cello, 8 ft.

The organ is divided, being placed on either side of the choir loft.

Record of H. W. Cramer.

A question is raised by the statement last month that Mr. Steerc of the Austin Organ Company had finished an unusually large number of large organs in a recent period. The New York office of M. P. Möller offers in evidence the record of H. W. Cramer, who in the period of a little more than a year has finished in the metropolitan district nineteen organs of three and four manuals and an equal number of smaller instruments. This engaged the work of from four to twenty assistants, as many as six organs being in course of erection at once. Mr. Cramer is a Hagerstown boy and gained his experience entirely on the Möller staff.

Henry Ward Pearson, who spent his summer vacation at Brasher Falls, N. Y., is now at Hood College, Frederick, Md., where he has taken up his work as director of music.

M. P. MOLLER EXTENDS HIS LARGE FACILITIES

ADDITIONAL LAND BOUGHT

Large Increase in Plant Under Way and Shipment of an Organ a Day Continues—Principal Industry of Hagerstown.

M. P. Möller has purchased a plot of twenty city lots adjoining his factory in Hagerstown, Md., and further extension of his large institution is under way. Elaborate facilities for the storage and curing of lumber are being installed. An extensive system of tramways and concrete skidways of a new and original design is nearly completed, which will give the yards, sheds and kilns a total storage capacity of 5,000,000 feet, which is nearly double the amount in the crowded yards in recent use.

Mr. Möller attributes no small part of his success to the large stock of lumber he has always had on hand, enabling him to be certain of the quality of his materials as to seasoning, and to enter the lumber market when conditions are most favorable for purchase.

Under the new conditions materials enter the factory at the machine-room end and make continuous progress toward the other end of the plant, nearly 300 feet away, where they are finally packed for shipment. Much labor and delay is thus avoided in the unnecessary shifting of materials. Waste materials are not carted about, but disappear from all departments automatically and are delivered by pneumatic devices directly into the firebox of the boilers.

The effect of the systematization of the plant is seen in the remarkable average shipment of one organ daily for the last several months, including a large proportion of three and four-manual instruments. This registers a 25 per cent increase over last year's output.

The vicinity of the Möller factory having developed into an excellent residence district, Mr. Möller has arranged for the development of a part of his tract as a playground and park, and the elevated situation of the plant, overlooking and adjacent to the handsome new Oak Hill section of the city, lends the institution a dignity of appearance commensurate with its civic importance. The M. P. Möller factory is the largest industrial plant in the city of Hagerstown, which has a population with its newly-extended boundaries of nearly 25,000. More than 300 men are engaged in the construction of Möller organs. No woman labor has ever been employed in this plant outside the office.

Gordon Nevin on Long Trip.

Gordon Balch Nevin, the Cleveland organist and composer, has returned home from a motor trip on which he covered 3,000 miles in two months. Mr. Nevin writes The Diapason that he encountered roads of every kind to be found and that sometimes the water was so high he feared it would reach the carburetor. Several recitals were given by Mr. Nevin on his trip. Hugo Goodwin of Chicago is to use Mr. Nevin's latest work, a suite called "Sketches of the City" (seven numbers), at a recital in October, when he rounds out his series of 1,000 numbers without repetition. The suite is in manuscript and will not be published until after Mr. Goodwin has used it. Separate numbers are: "The City from Afar," "On the Avenue," "The Old Lady on the Porch," "Urchin Whistling in the Streets," "The Blind Man," "In Busy Mills," and "Evening." The organ is treated in the freest manner and in this particular the suite is similar to "The Tragedy of a Tin Soldier"—the second edition of which, by the way, is just ordered.

Miss Alice Knox Fergusson, organist of the First Presbyterian church of Dallas, Tex., has returned from Kansas City, where she spent a month studying with Edward Kreiser. Miss Fergusson is planning to give a series of recitals during the winter at the church. In these recitals she will be assisted by the church choir.

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WANTED — COMPETENT erectors to erect and finish organs that are tested and tuned in factory complete before shipment. Address "K," care of THE DIAPASON.

WANTED—Reliable man for road work. Competent to erect and finish electric and tubular organs. Address HENRY PILCHER'S SONS, Louisville, Ky.

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DR. CARL ENTHUSIASTIC OVER MUSIC IN WEST

BACK FROM PACIFIC COAST

New York Organist Attends Bohemian Club Play as Guest of Dr. Humphrey J. Stewart and Writes Impressions.

Dr. William C. Carl has returned from his summer holiday in the far west and his engagement at the San Diego exposition ready to begin the season's work. Dr. Carl is enthusiastic over his trip and especially his visit to California, where he was the guest of Dr. Humphrey J. Stewart at the "High Jinks" of the Bohemian club under the Redwoods. In speaking of this, Dr. Carl says: "My sojourn at the Bohemian camp was a unique experience and one which few are privileged to enjoy unless members of the club. In this grove of gigantic redwood trees, averaging a height of 250 to 300 feet and covering 600 acres, there is a natural stage which not even ancient Greece could boast. With the sky as its roof, a wooded hill as its back-scene, and the great trees for the wings the conditions are ideal. Trees have been hewn down and these formed the seats for the auditors and gave space for at least a thousand spectators.

"The grove play this year was entitled 'Gold,' and treated of its discovery in California. The book was written by Frederick S. Myrtle and the music by Dr. Humphrey J. Stewart. The story of the Spaniards' advent in California was cleverly woven together and expressed by Mr. Myrtle and won for him high praise. Dr. Stewart's familiarity with the grove and its possibilities enabled him to prepare a score that was not only interesting, but realistic, and created an atmosphere that was easily felt by the immense audience. The Ballet of the Trees, Cave Spirits and the Brook; the 'Ave Maria'; A Spanish Love Song and the angelic choir are among the strongest numbers of the score. It seems a pity that with the production each year of the grove play, it should have but the one performance and then be placed among the archives of the club. Many prominent people, representing the most cultured of California's sons, heard and applauded the performance, which left an indelible impression in my own mind and was well worth the trip across the continent to hear. "At the San Diego exposition I gave a special recital on the famous out-of-door organ early in September and was greatly impressed with the instrument. The wonderful acoustics, due largely to the climatic conditions, enhance the effect and give an impression similar to playing in a great cathedral. It is a magnificent organ.

"At Salt Lake City I attended a Sunday service at the Tabernacle. The organ—which has made Salt Lake famous—has just had a complete overhauling, with additions including a new console. It is a su-

perb instrument and now one of the great organs of the country.

"I was glad to have the opportunity of hearing some capital orchestral works by several of the best resident musicians of the coast, including Wallace A. Sabin, Uda Waldrop, Theodor Vogt, Edmund F. Schneider and Walter Handel Thorley. These were performed and conducted by the composers at the Bohemian Grove during my visit there. Music is appreciated in the far west and it was a pleasure to see the desire for the best manifested at every turn. The organ in the Isis theater, Denver, where my pupil, Clarence Albert Tufts, has been playing with success for over a year, is a notable one and exceptionally interesting. A fine instrument is nearing completion for Omaha, where I visited Vernon Clair Bennett, one of the successful Guilman school graduates.

"The approaching season will be one of the busiest I have had. At the Guilman Organ school the application list is unusually large, while the number of those who are applying for the free scholarships is legion. We will introduce several important new features in the course and continue to give individual instruction and personal attention to each student. At the old First church I will reorganize the choir immediately and several important works will be produced during the winter."

AUSTIN IN WICHITA THEATER

P. Hans Flath Is Organist of Handsome Kansas Playhouse.

P. Hans Flath, organist of the Palace theater at Wichita, Kan., sends The Diapason a picture of that playhouse, pronounced the handsomest in the southwest. It has a three-manual Austin organ, the specification of which follows:

- GREAT ORGAN.
- 1. Bourdon, 16 ft.
- 2. Open Diapason, 8 ft.
- 3. Flauto Major, 8 ft.
- 4. Flute, 8 ft.
- 5. Violoncello, 8 ft.
- 6. Dulciana, 8 ft.
- 7. Concert Flute, 4 ft.
- 8. Horn, 8 ft.
- 9. Chimes, 21 notes.
- SWELL ORGAN.
- 10. Diapason Phoron, 8 ft.
- 11. Rohr Flöete, 8 ft.
- 12. Orchestral Violin, 8 ft.
- 13. Celeste, 8 ft.
- 14. Muted Viol, 8 ft.
- 15. Flauto Traverso, 4 ft.
- 16. Vox Humana, 8 ft.
- CHOIR ORGAN.
- 17. Flute, 8 ft.
- 18. Violoncello, 8 ft.
- 19. Dulciana, 8 ft.
- 20. Harmonic Flute, 4 ft.
- 21. Horn, 8 ft.
- PEDAL ORGAN.
- 22. Open Diapason, 16 ft.
- 23. Bourdon, 16 ft.
- 24. Contra Dulciana, 16 ft.
- 25. Flute, 8 ft.

The theater has two organists, Donald Williams being Mr. Flath's assistant.

Miss Nora Gleason, who has been organist of St. Mary's cathedral at Salt Lake City since 1890, beginning her career in the old edifice, on Second East street, and who had charge of the musical program at the laying of the corner stone of the cathedral in East South Temple street in 1900, has been relieved of further duty at the organ by Bishop J. S. Glass. Her successor is Philip Banschach, organist of St. Vincent's church in Los Angeles.

PLAYED BY LOUIS R. FLINT

Large St. Louis Theater Organ in His Charge as Organist.

Louis R. Flint of St. Louis is devoting most of his time to his duties as organist of the new Grand Central Theater, where exclusive photoplays are presented. Besides the large tubular-pneumatic pipe organ, built by George Kilgen & Son of St. Louis, a large orchestra furnishes the music, which is invariably of high quality and one of the popular features of this theater. Mr. Flint, a pupil of Charles Galloway, has been appoint-



LOUIS R. FLINT.

ed to this position to succeed George C. Crook, who recently resigned to continue his studies in New York City. Mr. Flint has played the organ at the Central Theater for three years. He will continue his duties as organist and director of the First Congregational church.

New Organ Music

- April Harvey B. Gaul
- Scherzo Stanley T. Reiff
- Grand Choeur ... Robert G. Hailing
- First Minuet (From Suite L'Arlesienne) Bizet. Arr. by Walter Peck Stanley
- From the Southland. Harvey B. Gaul
- La Brume (The Mist) Harvey B. Gaul
- Elevation in G Major E. Lang
- A Prayer for Peace Paul Held
- The Minster Bells ... H. A. Wheelodon
- Serenade H. A. Wheelodon
- Triumphal March... T. Tertius Noble
- Night John W. Worth
- Humoreske Frank E. Ward
- Elevation Gustav Mehner
- Gavotta Matthew Camidge
- Arr. by T. T. Noble
- Adagio Matthew Camidge
- Arr. by T. T. Noble
- *Concert Overture in D Minor H. A. Mathews
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NUNN, E. C.....	Bergerette
NUNN, E. C.....	Nocturne
PALMER, C. C.....	A Reverie
PALMER, C. C.....	Larghetto
ROBINS, ALBERT.....	Devotion
ROWLEY, ALEC.....	Scherzo Caprice
SELBY, B. LUARD.....	Prelude
SELBY, B. LUARD.....	Allegro
SHARMAN, CECIL.....	Grand Chœur

THESE SIX VOLUMES, averaging about 75 pages each of music, form an important addition to organ literature as none of the compositions included are technically exacting, yet are equally effective for large or small organ. The pedaling is not difficult, registration notations are ample, and the numbers are melodically pleasing and well arranged. The work as a whole is the fruit of the experience of some of England's most distinguished organists, its salient recommendation being the great variety of material and its adaptability to nearly every requirement of church service. Many of the numbers are of a brilliant quality suitable for recital purposes.

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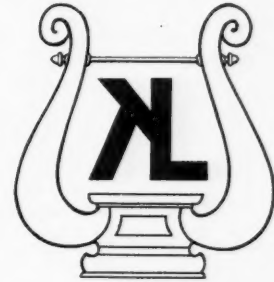
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(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 424 Melville street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 15th of the month will be answered in the succeeding issue.)

NOTE—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:

O. S. = Organ Solo copy (three staves)
P. = Piano solo copy.
Acc. = Piano Accompaniment part for Orchestra.

Atmosphere (Concluded).

We have recently played a film which is an exception to the rule that the general atmosphere is established in the first two reels. In this feature the last half of the last (fifth) reel has the place of honor. We give the setting for "The Victory of Conscience," Lasky film, Lou Tellegen and Cleo Ridgely, stars:

Reel 1—(1) Suite, "From the South" (acc.) by Nicode, (2) Legend (twice), and (3) "In the Tavern" (at interior of tavern) until (2) Tables unset. *Adagio* (T. V. No. 4, by Lake, until (3) Three in auto, "Forget-me-not" (P) by Schwalm.

Reel 2—(4) Continue above until (5) "Don't be a little fool," "Andante Seraphique" (O. S.) by Debat-Ponsan until (6) "You killed her soul," *Allegretto* No. 5, by Lake, until (7) Remy hits Louis with vase. Meditation (O. S.) by Massenet from "Thais" to end of reel.

Reel 3—(8) Title: Church gains preacher, world gains dancer, "Saki" (O. S.) from "Persian Suite" by Stoughton until (9) Remy comes to Rosette, "Reve Angelique" (O. S.) by Rubinstein until (10) Rosette grows religious. Repeat "Saki" (a few measures) until (11) Louis and priest in garden. Nocturne (acc.) by Mendelssohn until (12) Fair play! "Nuvola" (acc.) by Clappont until (13) Close of veil dance. *Adagio* (Fifth Sonata) (O. S.) by Guilmant.

Reel 4—Continue above (Father Louis' sermon to the Toads) until (14) "Body and Soul." Improvise short waltz until (15) Father Louis comes. Nocturne (P) in E flat by Chopin until (16) "We have no weapons." *Allegretto* (acc.) by Langley until (17) Close of struggle. Meditation (O. S.), Sixth Sonata, by Guilmant.

Reel 5—(18) Continue above and play *Intermezzo* (O. S.) by Mascagni (at title: "The Human Heart") until (19) War, Maximilian Robespierre Overture (P) by Litolff; playing pages 6 and 7 ("La Marseillaise") at title: France needs men, until (20) For God and France. "The Last Good-by" (acc.) by Moretti to the end.

This film is more difficult than the great majority of films to play, as the numerous changes, necessitated by the length of the dancing scenes, which are followed immediately by deeply religious scenes, make it absolutely necessary to begin the selections given at titles indicated. Especially is this true in reel 3. This is a splendid, strong story, well acted, and gives opportunity for choice music, the organist being able to utilize his Guilmant sonatas in this film because of the prevailing religious theme throughout the last three reels. To analyze in detail we see the first reel and a half feature, the escapades of one Count Louis (played by Lou Tellegen, husband of Geraldine Farrar), the abduction of Rosette and Remy's revenge on Louis in the last of the second. In the third oriental dancing scenes alternate with religious ones, while the last two reels deal with Louis and Rosette as priest and nun, respectively. It is not until the title "War," in the fifth, that we get at the local atmosphere, which is France at the present time. Here the overture given is excellent. If this is not available we suggest the "Marseillaise" alone *pp.* to *ff.*, according to the screen action, until No. 20.

While the playing of comedies is usually the part of the orchestra alone, sometimes it happens that they are given to the organ; so naturally the question arises just what to play. The Vitagraph Company is releasing one reel each week featuring Frank Daniels, the former comic opera star. His name immediately reminds us of "The Office Boy," "The Wizard of the Nile," "The Idol's Eye" and "The Amerer," all former productions in which Mr. Daniels starred on the legitimate stage. Similarly in films in which Miss Hazel Dawn appears selections from "The Pink Lady" and "The Debutante" can be used.

Last week Mr. and Mrs. Sidney Drew in their one-reel comedy, "No-

body Home," suggest the selection from the present day comedy of the same name.

Since writing the foregoing we have played "The Prince Chap," a Selig film, and suggest "Artist's Reverie" (acc.) by Aubry and "The Latin Quarter," by N. D. Mann, for use on the first reel.

MUSICAL SETTING FOR THE DUTCH COMEDY DRAMA "HULDA FROM HOLLAND," Famous Players Film. Mary Pickford, star.

Reel 1—(1) "Morning on the Zuyder Zee" from Suite "In Holland" (acc.) by C. Kriens until (2) Hulda goes out with milk pail, "Wooden Shoe Dance" (Suite) until (3) Hulda and Burgomaster, "Dutch Mill" (Suite) (twice) until (4) Land of Gnomes, "Evening Sounds" (Suite) until (5) Hulda's Uncle, "Waltz 'In Holland'" (acc.) by C. Van Lynden.

Reel 2—Continue above until (6) Hulda's goat has digestive powers, etc. Selection, "Miss Hook of Holland" (P) by Rubens, (7) At title "Amid tears" play "Sleepy Canal" (8) Continue selection, repeating "Sleepy Canal" as Hulda and Kiddles leave for America.

Reel 3—(9) At title "Midnight" (page 9) play "Little Liquors" until (10) Following morning, page 10, until (11) Hulda tells widow her story. Repeat "Little Liquors" until (12) "Hearing no tidings," "Between the Acts" (acc.) by Romaine until (13) Hulda brings flower in shoe. Song: "Message of the Violet" (P), Letters (from "Princess of Pilsen"), once and (14) "Heinzelmädchen" (acc.) by Ellenberg.

Reel 4—Continue above until (15) Uncle Peter leaves hospital. Song "A Dutch Lullaby" (twice) by Spisso, until (16) Uncle Peter on street, "Dutch Kiddles" (P) by Trinklaus until (17) A day later. Song: "A Little Dutch Garden" by Mead (once) and (18) "Musidora" (acc.) by Leigh to end of reel.

Reel 5—(19) Title: "I have discovered," (20) "Brazilian Fantomine" (O. S.) from "Hänsel and Gretel" (arr. Lemare) by Humperdinck (pp at dream scenes) until (21) "In the morning," Selection, "Hänsel and Gretel," by Humperdinck (Ascher Ed.), to end.

MUSICAL SETTING FOR THE CUBAN DRAMA, "THE TARANTULA," Vitagraph Film. Edith Storey and Antonio Moreno, stars.

Reel 1—(1) "Le Faute des Roses" (acc.) by Berger until (2) "Wild oats," "Camelias" (acc.) by Yon until (3) "He paid the price," "La Paloma" (acc.) (twice) by Yradier and (4) "Gardens of Spain" (P) by Beaumont to end of reel.

Reel 2—(5) Title: "Embassy Ball," "La Guapa" (acc.) by Buison until (6) Chodolates Imported, "Suite Espanole" (acc.) by Lacombe, two movements, "La Feria" and "Reja," until (7) At the two haciendas, "Amoreuse" (acc.) by Berger (page 3), as Chonita skips and hides behind tree. Reel 3—Continue above until (8) "The Tarantula! Omen of Death!" "Sobre la Plaza" (acc.) by Rollinson (P) until (9) "Caro mio, can I trust you?" Serenade (O. S.) by Miller until (10) Chonita comes to Padre in garden. Nocturne (acc.) by Krzyzanowski until (11) "I've got to get out," *Allegro* No. 10 by Lake (Galop) until (12) The return to Havana. "A Little Story" (acc.) by Zimmermann.

Reel 4—Continue above *allegretto* and *accelerando* at title: "Drive that creature out," until (13) In the after days at Teatrico Comico, "Beaux d'Esprit" (acc.) by Tompkins until (14) "La Diabolita," "Magic Love Tango" (P) by Rolfe until (15) Group of men in club, Spanish Dance No. 2, G minor (P), by Moszkowski until (16) "Every night," "The Trombone Man" (acc.) by Hill until (17) Manager and Chonita. Repeat Nocturne (10) to end of reel.

Reel 5—(18) Stage two colored dancers. Repeat "Trombone Man" until (19) Chonita dances. Repeat "Magic Love" and (20) Repeat G major part of Spanish Dance No. 2 until (21) Senor Alvarado and servant. "Chonita insists on seeing you," Cantilene (O. S.) by Wheelton until (22) In New York cabaret, Chonita dances, "Bongozza" (acc.) by Nazareth until (23) "Just a little supper," Spanish Waltz (P) by Schroeder and (24) Cuban Dance No. 1 (acc.) by Cervantes (twice). Reel 6—(25) Cuban Dance No. 2 (acc.) by Cervantes (twice) and (26) Cuban Dance No. 3 (acc.) by Cervantes (*Allegretto* at "The Sting of Hate") until (27) Story ended. Men in club. Entr'acte No. 3 from "Carmen" (acc.) by Bizet to end.

MUSICAL SETTING FOR "A VIRGINIA ROMANCE," Metro Film. Francis X. Bushman and Beverly Bayne, stars.

Reel 1—(1) College Overture (acc.) by Toban until (2) "Off to the Game," "Yale Boats" (acc.) by Hirsch (first page only) until (3) Ralph accused, "Shades of Night" (acc.) by Friedland.

Reel 2—(4) Cavatina (O. S.) by Raff (once), (5) "Young Werner's Parting Song" (acc.) by Nessler and (6) "Call Me 'Thine Own'" (acc.) by Halevy ("L'Eclair") to the end.

Hints on Features Released During Past Two Months.

On "Silks and Satins" (Marguerite Clark), Famous Players' film, we suggest Selection from Woodland (acc.) by Liders on Reel 1 and DeKoven's "Maid Marian" Selection on Reel 1 and his "Robin Hood" Selection on Reel 5.

On the Lasky film "House of the Golden Windows" (Wallace Reid and Cleo Ridgely, stars) Reel 1 calls for light, fantastic music to open with such as Bayer's Fairy Music. The rest is straight.

In "Under Cover," Famous Players' film, with Hazel Dawn as star, we used Selection, "The Debutante," by Herbert, on Reel 1 and on Reel 3 the "Pink Lady" Selection by Caryl, both productions in

which Miss Dawn was a star on the legitimate stage.

For Dustin Farnum in the Pallas film "Davy Crockett" we selected the Nell Gwynn Dances and Henry VIII, by German, "Lords and Ladies" by Salzer, and on Reel 4 "Eleanor" by Deppen, a well-known piano solo which fits in well, as the heroine's name is Eleanor. This same reel has beautiful snow storm scenes, and for Reel 5 "Dawn" by Kate Vannah, "Au Matin" by Godard, and Gavotte by Seeboeck.

Answers to Correspondents.

R. C.—On scenics like the Pathé releases showing views in Siam, China, etc., we suggest Oriental waltzes like "Mar-sinah" (Ascher), "Minor and Major" (Ricordi) or even good concert waltzes.

W. C. B., Wheeling, W. Va.—Write to Tall Esen Morgan, Times building, New York, who has recently established such an agency. He desires organists with moving picture experience.

A. R. G.—(1) We suggest you get The Diapason for July and refer to the setting on "Alien Souls." (2) This number is published by Ditson. (3) Write to J. Fischer & Bro., Bible House, New York.

Baumgartner at Savannah.

Hope Leroy Baumgartner, the organist and composer who made such an enviable record in the Yale music department, left Naperville, Ill., Sept. 21 for his new position as organist of the large Independent Presbyterian church of Savannah, Ga. On Sept. 19 he gave a recital in Naperville, assisted by Miss Mildred Brown, violinist, of Chicago. The organ numbers follow: *Allegro Moderato e Serioso* (from Sonata No. 1), Mendelssohn; "Priere" (from "Suite Gothique"), Boellmann; "In Paradisum," Duhois; Grand Choeur, C minor, Rogers; Toccata and Figue, D minor, Bach; Prelude et Cantilene, Rousseau; *Allegro Marcato* in D, Baumgartner; Symphony, No. 5, Widor (second and first movements).

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MATHERS ORGAN DEDICATED

Alfred Musser of Chicago Gives Recital at Winchester, Ky.

The new organ at the First Baptist church of Winchester, Ky., was formally opened Sept. 15 with a recital by Eugene Field Musser of Chicago. The program opened with the Festival Prelude by Foerster. The first group included also the "Vision" by Rheinberger. The Toccata, by Du-bois, and a Guilman Sonata were both played in excellent style. The familiar Humoresque by Dvorak was given as an encore and the audience insisted on its being repeated. Grand Fantasy on Themes from "Faust" by Clarence Eddy was a brilliant close to a program that was delightful throughout. The organ is a splendid electro-pneumatic instrument built by the Alfred Mathers Church Organ Company of Cincinnati. Mr. Musser brought out its beauties fully.

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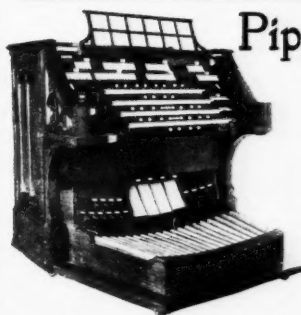
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THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

Address all communications to The Diapason, 210 South Desplaines Street, Chicago. Telephone, Haymarket 6100.

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Payment for subscriptions may be made in coin, stamps, money order or draft on New York or Chicago. If checks on local banks not in reserve cities are sent 10 cents must be added for exchange.

CHICAGO, OCTOBER 1, 1916.

CRITICISING SOME ORGANISTS

When an organist is frank enough to admit that much of the so-called lack of popularity of his chosen favorite instrument is due to the organists themselves. The Diapason cannot but admire him. John Doane of Chicago and of Northwestern University is always frank and he is quoted by a correspondent of Musical America as saying something very true a few weeks ago at San Diego, where he gave three recitals on the Panama-California exposition organ. In an interview with Mr. Doane at the reception held for him by the woman's board of the exposition he declared that he felt that the organ had so long suffered from impersonal academic playing that it would be a long struggle to make the public realize that it was the player's fault and not that of the instrument.

We so often sympathize with the organ builder whose work, when it is good, appears to such poor advantage at an opening recital through sheer lack of ability by the performing organist to master its mechanical details, or by an utter inability to judge what should be played to bring out the possibilities of the instrument. As a flagrant instance at a recent opening of a very large and powerful organ the national hymn was played full organ, but without any use of the pedals. This, of course, is not a fair example of what is done by organists. The majority of opening concerts we hear are excellent performances. But the exceptions sometimes are glaring, and squally pitiable.

RECITAL AS CHURCH AID.

At a recent convention in Philadelphia of the Advertising Clubs of the World a great deal of attention was attracted by the section devoted to church advertising. Very novel ideas were put forward and some remarkable claims made for the efficacy of advertising in building up the congregations of various churches.

While, of course, there exists pronounced feeling with regard to this matter of church advertising, both for and against, there can be no doubt that the most ethical, effective and in every way desirable means of increasing church attendance is by means of the organ recital.

A church that makes it a point to pay particular attention to music and during the season arranges for a series of recitals given by a concert organist—one who makes a special feature of recital work—is taking the most effective means of assuring increased interest on the part of the congregation as well as of the general public in the work of the institution. There is nothing that so effectively "breaks the ice" as good music, which attracts not only the regular attendants of the church, but

many outsiders, with the most satisfactory results.

Churches as a rule do not pay sufficient attention to the possibilities of the instruments which they have installed at considerable expense. There are some up-to-date music committees who are giving their organists greater opportunities to bring out the possibilities of the instrument by having extra music at various times and also by arranging for an occasional recital with a master at the organ.

It is suggested, therefore, that the American Guild of Organists discuss at one of its meetings the importance of having organists co-operate with pastors in doing their full share in this way toward building up the regular church attendance.

TO OPEN CASAVANT ORGAN

C. M. Courboin Will Play at Calvary Baptist Church Dedication.

Charles M. Courboin of Syracuse on Oct. 10 will dedicate the Casavant organ in Calvary Baptist church of Syracuse, which was built according to his specifications. On Oct. 18 he will give the first of a series of three recitals on the municipal organ in Springfield, Mass., where he played in August before the National Association of Organists. On Oct. 22 he is to give the dedicatory recital on the Casavant organ in the parochial church of Maissonneuve, a suburb of Montreal. This organ is one of the largest in America, having 146 stops and about 60 accessories.

To Use Great Organ in Concerts.

Dr. J. Lewis Browne is making elaborate plans for a more extensive use of the mammoth new Austin organ in Medinah Temple, Chicago, and the first fruits of his labor will be presented Nov. 20, 21 and 22, when the opening concerts of a series will be given in the huge building. The performance in each instance will be the same, as it requires three performances to give all the members of the shrine an opportunity to be present. These are to be popular concerts, arranged with a view to serving the public, and although only the best talent is to be engaged, the admission fee is to be only 50 cents. In addition to noted organists there will be an orchestra conducted by Dr. Browne and noted singers.

Dr. Minor C. Baldwin at Wesleyan.

The first of a series of organ recitals was given on the new Austin organ in Wesleyan chapel, Middletown, Conn., by Dr. Minor C. Baldwin. The president and faculty, a large body of students and people of the city who were admitted by card made a scene long to be remembered. The following program was rendered: Great Toccata (pedal solos), Bach; Reverie, Baldwin; Sonata, Fleuret; "Consolation," Baldwin; Adagio, Bach; Pilgrims' Chorus, Wagner; Adagio and Minuet, Haydn; Hallelujah Chorus (from "Messiah"), Handel.

The eighty-stop organ built by the Austin Company for the Hennepin Avenue Methodist church at Minneapolis is being installed under the direction of O. Marshall of Kansas City. This will be one of the largest organs in the west.

Of interest to readers of The Diapason is the announcement of the marriage of Miss Millicent Eady Gray, daughter of Mrs. Emily Gray, to Philip James, the New York organist and composer. The wedding took place Sept. 7 at the Dune church, Southampton, L. I. Mr. and Mrs. James will be at home after Nov. 15 at 1 West 82d street, New York.

Professor John W. Schoeb, for the last twenty-six years organist at St. Mary's German Catholic church, Altoona, Pa., died at the Altoona hospital Sept. 15 of heart trouble. Mr. Schoeb was born in St. Gallen, Switzerland, sixty-five years ago. He came to this country thirty-five years ago, residing in New York city five years, after which he went to Altoona.



BY HAROLD V. MILLIGAN.

"A CHRISTMAS PASTORALE," by T. Tertius Noble.
 "CHRISTMAS CAROL," by Frederick Schlieder.
 "ALL HAIL THE VIRGIN'S SON," by Clarence Dickinson.
 "O HARK TO THE BELLS' GLAD SONG," by Oliver King.
 "THE CHRISTMAS ROSE," by William Lester.
 Published by the H. W. Gray Company, New York.

Coming events cast their shadows before, especially in the publishing world. Christmas magazines, full of reindeer, Santa Claus and crisp crackling snow, begin to take form and substance during the sultry days of mid-August, so with Christmas anthems, which are going through the slow processes of engraving and proofreading, while most organists are just recovering from Easter.

The H. W. Gray Company is the first in the field with new issues for Christmas, 1916. First and foremost, there is T. Tertius Noble's "Christmas Pastoral," a truly lovely choral composition, full of the Christmas spirit of serenity and joy. It is a worthy companion to the same composer's "Gloria in God," which remains one of the best Christmas anthems of the modern repertoire. As the name indicates, it is more of a gentle, pastoral character than "Gloria in God," but it is not without dramatic effect; there have been a few settings of the familiar old words, beginning "There were shepherds abiding in the fields," that tell the story so expressively, yet without so simply and with so little obvious striving after points. At the close of the narrative there is a soprano solo, using the words of the hymn, "Shepherds in the Field Abiding," after which the chorus sings again with the solo voice continuing. There is a freshness and spontaneity about the field characters of the XIXth century. The harmonic color is warm and rich, and both the choral parts and the organ accompaniment are written with graceful fluency.

There are also carols, ancient and modern. Of the former, one from the XIVth century, "From Heavens' High," and one from the XVIIth century, "In Yonder Manger"; and for solo voice, "Joseph, Tender Shepherd," from the XIXth century, are edited by Clarence Dickinson. There is also an anthem of his own composition, "All Hail the Virgin's Son," especially adapted for quartet singing, with accompaniment for organ, harp and violin. It is very effective, containing a tenor solo in strong contrast with the organ. There is also a "carol anthem," pleasing in effect and not at all difficult, by Oliver King, "O, Hark to the Bells' Glad Song," and a very fine carol in the ancient manner by a present-day composer, Frederick Schlieder's "There Dwelt in Old Judea."

William Lester's short cantata, "The Christmas Rose," is not, strictly speaking, sacred music, but, as its story concerns a little shepherd-maid and her gift to the infant Jesus on the first Christmas Day, it can properly be included with the others. It is well within the powers of the ordinary choir or choral society, but is thoroughly good music and worthy of an adequate presentation. The music is written continuously, although chorus and solo parts follow each other with variety and interest, none of the sections being long. There are choruses for mixed voices, as well as for men's and women's voices separately, and several solos for soprano or tenor and for baritone or alto. The accompaniment is for organ, or, if desired, orchestra.

"SOWING AND REAPING," Cantata, by Fred W. Pease.
 "THE NEW-BORN KING," Cantata, by Hugh Blair.
 "RISE IN JOYFULNESS," by Bruce Steane.
 "MY HEART IS IMPITING," by Herbert Wareing.
 Published by the Arthur P. Schmidt Company, Boston.

The Arthur P. Schmidt Company is also forehanded with Christmas music this year. Their cantata, "The New-Born King," by Hugh Blair, is announced as "an augmented and revised edition." It is an eminently practical work, not over-difficult, passages for the various solo voices alternating with chorus numbers in pleasing contrast as the story of the Nativity is unfolded with appropriate comments. The recitative throughout is given to the tenor, who also has a solo, "Lord, Thou Art Become Gracious." There are sixteen numbers in all and the work as a whole is well adapted for the church service.

"Rise in Joyfulness" is described as a "processional anthem," because of its well-marked rhythm, although of course it is by no means necessarily restricted to use as a processional. It is quite easy, there are no solo passages, but the basses and sopranos of the chorus have a verse each (in unison) and the whole chorus sings in unison at the beginning and ending of the piece. Herbert Wareing's anthem, "My Heart is Impiting," no doubt will be welcomed by many choir-masters because of its unusual words. At Christmas and Easter it is difficult to make up church programs of appropriate music without using different settings of the same words. Mr. Wareing has used for the first part of his anthem words that are not likely to conflict with any other anthem on the same day. In the middle section there are duets for soprano and alto and for

tenor and bass, the work beginning and ending with a chorus.

With the Christmas music there is also issued at this time an unusually good cantata for harvest, "Sowing and Reaping," by Fred W. Pease. This should become as popular as the potential "Seed-time and Harvest" of Mr. Pease has succeeded in the difficult task of making his music melodious and pleasing without being trite or commonplace. Perhaps the secret is that he has built upon the firm foundation of the classics in the school in which he writes. He has evidently studied diligently and with good results the old masters of cantata and oratorio. This antique flavor is sometimes pronounced, although not in any sense in a manner to make his music archaic or old-fashioned. In many places there is a strong flavor of Haydn, and now and then the word "Handelian" comes to mind; yet throughout he has preserved his own individuality and written in a fresh and spontaneous fashion. The work could almost be called a recital, containing twenty good-sized individual numbers. There are choruses, quartets and solos for the various voices, an instrumental introduction and an intermezzo in the form of a pastorale. The work is too long to review in detail, but we recommend it most highly as one of the most interesting things of the kind we have seen in a long time.

RUSSIAN CHURCH MUSIC, with English texts; published by J. Fischer & Bro., New York.

Among the propagandists of Russian church music in this country none has been more zealous than N. Lindsay Norden, whose Aeolian Choir of Brooklyn has for several seasons been devoting its energies entirely to Russian music and through its numerous concerts in New York and Brooklyn has made much of it fairly familiar to the public of the two cities. A large part of the repertoire of this chorus has been published by J. Fischer & Bro., and is edited by Mr. Norden, who has also made the English adaptations of the words. He has accomplished his formidable task with great success and has skillfully avoided many of the pitfalls that beset the path of the translator of "lyrics" (to borrow a word from Broadway). To be sure, now and then some of the syllables are stretched unduly (this, however, is a characteristic of the music, the choir, and singing in Russia) and the ultra-critical might find here and there a misplaced accent, but, as our own composers seem to have no compunction about distributing accents wherever it seems most convenient to them, when writing in their native tongue, why quibble?

The suitability of much of this music for church services in America is open to question. Its beauty is undeniable and its effectiveness, as well as its interest in its proper setting is at times positively thrilling, but, removed from the atmosphere and color of the Russian liturgy, it loses much of its power, its exotic charm and barbaric color become merely bizarre instead of being an integral part of the artistic whole, it becomes merely a curiosity.

This does not apply, of course, to all the Russian music. On the contrary, many of the pieces, when successfully transplanted to American soil and have immensely enriched our churchly repertoire, but the point I wish to make is that any musical composition that is so strange and "foreign" that it stands out as a musical "stunt" has properly no place in a church service, as it immediately transforms the church into a concert hall. Churches which furnish their congregations with printed programs of the musical part of the service and most American churches do frequently tempt the choir-master to "stunts." The real test no doubt is whether the number in question would produce its best effect with or without the printed program. If the congregation knows in advance that it is about to be treated to an extract from the Russian liturgy, those of them who are interested in musical art, or travel, will no doubt enjoy it, but, if in the midst of an American church service, the choir suddenly transforms itself into a choral society and sings a concert number, strongly redolent of the Orient and full of nuance and harmony strained and "queer" to western ears, the shock to the soul of the devout worshiper must be terrible. Such a piece, for instance, as Rachmaninoff's "Praise the Lord from Heaven," with its long-sustained organ points, its violent contrasts and tremendous climax, which would make a splendidly effective concert number, would certainly be out of place as an anthem.

The edition just published by Fischer & Bro. contains thirty-four numbers, of such great variety that we shall not attempt to review them in detail. They should be studied carefully, not only by choir-masters and choral directors, but also by composers and all others who are interested in choral music or the music of the church. They will not be found easy to sing; they require a certain "atmosphere" that calls for concentration and enthusiasm from both director and chorus. There are in addition other difficulties of a more material nature, such, for instance, as the not-infrequent appearance of low B flat (below low C) for second bass, with now and then a low A flat for good measure.

The names of the composers represented are becoming more and more familiar to us, thanks to the enthusiasm and industry of Mr. Norden and other workers in the field—Ariehandel's, Chesnokoff, Gretchaninoff, the melodious Borjansky, Kastolsky, Smolensky and others, as well as Tschalkowsky, Rachmaninoff and Rimsky-Korsakoff, of longer acquaintance. There are several very beautiful settings of the "Cherubim Song," by Borjansky, Mstislawsky, Rimsky-Korsakoff, Pavlov and Smirnov. Both Mr. Norden and Messrs Fischer & Bro. deserve great credit for bringing this

[Continued on Page 13.]



ART

Out in the generous West, where many things conspire to bring out all that is best, art and human efficiency reach their heights.

Art, entertainment, inspiration and instruction are typified on this page. Here the organ is seen coming into its own.

Each of the subjects pictured is worthy of a story which we can only indicate.

The organ adds to the beauty of this theater. The organist is an artist, not of the cathedral school perhaps, but as essential in his sphere as the organist who presides over the sterner type of church organ. Here is one theater where picture and music synchronize to a high state of perfection. We know of no other way it can be done with a class of music that is worthy. This is an orchestral type of organ with pipes only.

The organ seen in the model of architectural beauty on the right is of cathedral type befitting its purpose. Only the finest organ possible could be worthy of such a setting.

And below we have a high school. A permanent moving picture projecting room is located in the rear of the balcony. No words are necessary to make the reader recognize the splendid advantages and benefits to the community where this is located. The Southern California chapter of the Guild of Organists recently gave a recital here, as did also another artist of renown. We will let a mother and member of the school board speak:

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March, 27, 1916.

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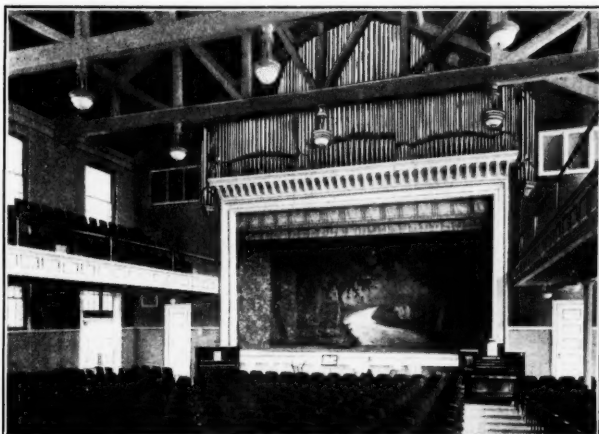
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CONTRACT TO FELGEMAKER.

Erie Company to Build Three-Manual for Pittsburgh Church.

The A. B. Felgemaker Organ Company has just been awarded the contract for the organ to be installed in the First United Presbyterian church, North Side, Pittsburgh. The contract was won through the efforts of Dahlstedt Brothers, who recently have taken the agency for the Felgemaker Company in that vicinity.

The organ is to have three manuals, with provision for an echo organ to be added later. The specification calls for thirty-three stops, twenty-one couplers and fifteen pistons. It is to be built with electro-pneumatic action throughout.

Other recent Felgemaker contracts include organs to be installed in the following cities: Ashtabula, Ohio; Hopkinsville, Ky.; Athens, Ga.; Hickman, Ky.; Absecon, N. J.; Hilton, N. Y.; Blytheville, Ark.; Chicago, New York City, Philadelphia, Dowagiac, Mich.; Watertown, Pa., and Oak Park, Ill. These organs are all to be electro-pneumatic.

The First Church of Christ Scientist, of Geneva, Ill., is about to purchase an organ of moderate size. Clyde A. Mann, 137 South La Salle street, Chicago, is chairman of the committee.

Frederick Maxson, organist of the First Baptist church of Philadelphia, played the inaugural recital on the organ at the Presbyterian church, Berwyn, Pa., Sept. 14, assisted by Charles Aiken, solo tenor of St. Mark's church, Philadelphia.

Uda Waldrop, for ten years organist of the Temple Beth Israel, San Francisco, and composer of the music of Bohemian and Family Club plays, has resigned his position to collaborate in light opera with Frank Pixley, who, with the late Gustav Luders, wrote "The Burgomaster," "The Prince of Pilsen," "King Dodo" and many other famous light operas.

Glenn M. Tindall of Shelbyville, Ind., has been elected supervisor of music in the schools of Kokomo, Ind., and musical director of Grace Methodist church of the same city.

The Organist and Choirmaster

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Tibia Clausa, 8 ft.
Horn Diapason, 8 ft.
Solo String, 8 ft.
Cello, 8 ft.
Flute, 8 ft.
Bombarde, 16 ft.
English Horn, 16 ft.
Clarinet, 16 ft.
Tuba Mirabilis, 8 ft.
English Horn, 8 ft.
Clarinet, 8 ft.
Clarion, 4 ft.
Bass Drum.
Kettle Drum.
Crash Cymbals.
Cymbals.
Snare Drum.
Snare Drum.
Triangle.
- SECOND TOUCH.**
Diaphone, 32 ft.
Piano, 16 ft.
Bass Drum.
Cymbals.
Snare Drum.
Snare Drum.
- PIZZICATOS.**
Ophicleide, 16 ft.
- ECHO PEDAL.**
Bourdon, 16 ft.
Flute, 8 ft.
- ACCOMPANIMENT ORGAN (CHOIR MANUAL).**
Contra Viol, 16 ft.
Open Diapason, 8 ft.
Tibia Clausa, 8 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
Horn Diapason, 8 ft.
Viol d'Orchestre, 8 ft.
Viol Celeste, 8 ft.
Salcional, 8 ft.
Flute, 8 ft.
Octave, 4 ft.
Viol, 4 ft.
Celeste, 4 ft.
Harmonic Flute, 4 ft.
Flute, 4 ft.
Twelfth, 2 3/4 ft.
Piccolo, 2 ft.
Tuba Horn, 8 ft.
Clarinet, 8 ft.
Vox Humana, 8 ft.
Piano, 8 ft.
Harp, 8 ft.
Chrysoglott, 8 ft.
Snare Drum.
Snare Drum.
Tambourine.
Castanets.
Chinese Block.
Tom-tom.
- SECOND TOUCH.**
Tuba Horn, 8 ft.
Diaphonic Diapason, 8 ft.
Tibia Clausa, 8 ft.
Chimes.
Glockenspiel.
Sleigh Bells.
Triangle.
Solo to Accompaniment.
- PIZZICATOS.**
Solo to Accompaniment.

**PISTONS.
10 Double Touch (adjustable).
GREAT ORGAN.**

- Contra Viol, 16 ft.
Diaphonic Diapason, 8 ft.
Open Diapason, 8 ft.
Tibia Clausa, 8 ft.
Solo String, 8 ft.
Horn Diapason, 8 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
Viol Celeste, 8 ft.
Viol d'Orchestre, 8 ft.
Salcional, 8 ft.
Flute, 8 ft.
Octave, 4 ft.
Viol, 4 ft.
Viol Celeste, 4 ft.
Harmonic Flute, 4 ft.
Flute, 4 ft.
Twelfth, 2 3/4 ft.
Piccolo, 2 ft.
Tieree, 1 3/5 ft.
Ophicleide, 16 ft.
Clarinet, 16 ft.
Tuba Mirabilis, 8 ft.
English Horn, 8 ft.
Tuba Horn, 8 ft.
Clarinet, 8 ft.
Vox Humana, 8 ft.
Clarion, 4 ft.
Piano, 8 ft.
Harp.
Xylophone.
Sleigh Bells.
Bells.
Chrysoglott.

BOMBARDE ORGAN (SWELL MANUAL).

- Diaphone, 16 ft.
Diaphonic Diapason, 8 ft.
Tibia Clausa, 16 ft.
Solo String, 8 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
Piccolo, 4 ft.
Harmonic Flute, 4 ft.
Bombarde, 16 ft.
Tuba Mirabilis, 8 ft.
Clarion, 4 ft.
English Horn, 16 ft.
Tuba Horn, 8 ft.
Vox Humana, 8 ft.
Xylophone.
Glockenspiel.

SOLO ORGAN.

- Tibia Clausa, 8 ft.
Trumpet, 8 ft.
Oboe, 8 ft.
Kinura, 8 ft.
Oboe Horn, 8 ft.
Quintadena, 8 ft.
Chimes.
Marimbaphone.
Xylophone, 1.
Xylophone, 2.
Glockenspiel.
Sleigh Bells.

ECHO ORGAN.

- Horn Diapason, 8 ft.
Gamba, 8 ft.
Flute, 4 ft.
Oboe Horn, 8 ft.
Vox Humana, 8 ft.

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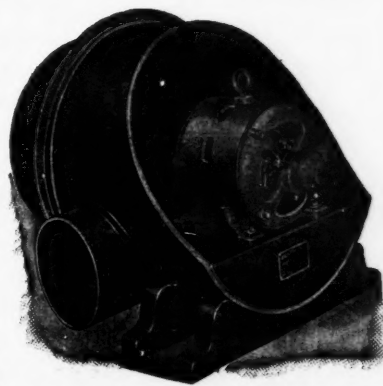
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RESOLVED, THAT the Vestry, on behalf of the Rector, Choirmaster and Congregation of Grace Episcopal Church, Avondale, tender to the Alfred Mathers Church Organ Company its appreciation of the new Electric, divided Cathedral organ recently installed, which has completely fulfilled the expectations of the Congregation, as well as the promises of the Alfred Mathers Company, which company has fully carried out its contract.

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First Holland Reformed Christian Church, Vine St.

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BIGGS

JAMES ROBERT

GILLETTE
RECITALS MACON, GA.

REVIEWS OF NEW MUSIC.

[Continued from Page 8]

music to the attention of the American musician in so creditable a form, the various numbers are issued in attractive dress, although there are several obvious typographical errors, which no doubt will be corrected in later editions.

"FROM THE SOUTHLAND," by Harvey B. Gaul.
 "MINUET," by Bizet (Arr. by W. P. Stanley).
 "GRAND CHOEUR," by Harvey B. Gaul.

"SCHERZO," by Stanley T. Reiff.
 Published by the H. W. Gray Company, New York.

"The St. Cecilia Series" of compositions for the organ continues to grow apace, having reached No. 72, and contains some of the most interesting and significant organ compositions of recent years. The latest numbers to be added indicate that the series will continue to live up to the high standard that has been set by the editor. Particularly interesting is Harvey B. Gaul's "From the Southland." The themes used in this composition are from negro spirituals, or plantation revival songs, and they have been woven together skillfully into a varied and effective organ number. Considering the popularity as an organ piece of the largo movement from Dvorak's "New World" symphony, it is surprising that composers have not made more use of this material than they have. Mr. Gaul's music is always well put together, and musicianly; he writes for the organ as only an organist can. The first theme is sung by the orchestral choir, and is given out unaccompanied, as a kind of motto, later contrasted with a theme of more sustained character developed to a full organ climax against pedal counterpoint; still a third theme is presented for the middle section and the whole piece is full of color and variety. (Really we hate to mention typographical errors, but we can't help seeing them.)

We have had occasion before to speak favorably of the organ compositions of Robert G. Hailling, who is, we believe, an Englishman. The present "Grand Choeur" is an unusually fine example of its kind, solidly written, bright and vigorous, but withal dignified, everything that a "Grand Choeur" ought to be, but frequently isn't.

There is in the same series an arrangement by Walter Pock Stanley of the familiar Minuet (the first) from Bizet's "Suite L'Arlesienne," and a "Scherzo" by Stanley T. Reiff, which does not at all resemble what is usually called a "scherzo," being in four-four time in the general style and manner of a "savotte."

"O, WORSHIP THE LORD," by Charles Chaix.
 "BENEDICTA SIT," by Miles F.A. Martin.

"SPIRITUS DOMINI," by Miles F.A. Martin.
 "THE NAME ABOVE EVERY NAME," by J. Sebastian Matthews.

"FIERCE RAGED THE TEMPEST," by J. Sebastian Matthews.
 "REMAIN WITH US," by J. Sebastian Matthews.

"SIX RESPONSES," by R. B. Rodgers.
 "ARISE TO PRAISE," by Paul Held.
 "ALL YE WHO WEEP," by Oliver King.

Published by the H. W. Gray Co., New York.
 In addition to the Christmas music mentioned above, the H. W. Gray Company also put forward at the beginning of the new season a well-selected assortment of anthems for general use. Charles Chaix's "O, Worship the Lord, All Ye Lands," described as a "motet for chorus," has the distinction of having been composed in the trenches, in the autumn of last year. In its present form it has been edited by Clarence Dickinson, with an English text by Helen A. Dickinson. It is in chorale form, presented first by five-part chorus of mixed voices, followed by three-part chorus of women's voices, after which the tenor voices of the chorus carry the melody of the chorale, while the other voices weave about it an elaborate contrapuntal web; the motet ends

with the repetition of the chorale in the original five-part form.

A new composer, Miles F.A. Martin, makes his bow with two severely ecclesiastical pieces, "Benedicta Sit" and "Spiritus Domini"; Sebastian Matthews is represented by three, one of which, "The Name Above Every Name," for soprano or tenor solo and chorus (or quartet), is from his excellent cantata, "The Eve of Grace"; the other two, "Fierce Raged the Tempest" and "Remain With Us, O Peace of God," are for chorus unaccompanied, the latter designed for use at the close of the service. Paul Held's "Arise to Praise the Lord" is more consistently contrapuntal than most present-day compositions, opening with a splendidly-developed fugal exposition of a strongly rhythmic theme; it is dedicated to the choir of the Brick Presbyterian church, New York, and requires a competent chorus for its proper expression. Oliver King's "All Ye Who Weep" is a four-part unaccompanied piece of a character suitable for Lent or for a funeral service, bringing out all the skill in expressive legato of which a chorus or quartet may be possessed. Ruth Blackman Rodgers has written six responses of an agreeable character, although one is surprised to meet in writing of this kind both our old friends, Consecutive Octaves and Consecutive Fifths!

F. Wilson Parish's "Turn Us Again" deserves a paragraph all to itself; it is distinctive and original, full of beauty and expressiveness. It begins with a very fine contralto solo, which is used again at the end as an obligato against the chorus, pianissimo; the middle section is sufficiently contrasted and the writing of the whole piece, both for the voices and the organ accompaniment, is marked by many of those nuances and delicate touches that betoken the artist.

"O, BE JOYFUL IN THE LORD," by Philip James.

"O, BE JOYFUL IN THE LORD," by Frances McCollin.

"THE LIGHT AT EVENTIDE," by Harvey B. Gaul.

"MY SONG SHALL BE OF MERCY," by John E. West.

"THE LORD IS MY STRENGTH," by James H. Rogers.

"O GOD OF MERCY," by C. S. Briggs.

"O WORD OF GOD INCARNATE," by Charles P. Scott.

"FROM HEAVENLY HEIGHTS," by Alfred Wooler.

"LOVE DIVINE," by William Reed.

"IF YE LOVE ME," by William Reed.

"TWELVE RESPONSES," by Clarence Robinson.

"JEHOVAH REIGNS IN MAJESTY," by George W. Chadwick.

Published by the Oliver Ditson Company, Boston.

The most notable of the fall publications for choir by the Oliver Ditson Company is Philip James' "O, Be Joyful in the Lord." It is an outstanding work in many ways. Mr. James writes with striking vigor and resourcefulness, and his work is essentially modern in every respect. Effective use is made in the organ accompaniment of a trumpet figure for the tuba; his fondness for the augmented fifth chord and the harmonic variety of his writing remove his music far from the cloistered seclusion that characterizes much choral writing for the church.

Another good setting of the same words is by Frances McCollin. Harvey B. Gaul, in "The Light at Eventide," has written one of the best settings of the familiar verses beginning "The Day is Gently Sinking to a Close" that we have ever seen. It has more variety and vigor than most "evening anthems." John E. West and James H. Rogers are veterans, tried and not found wanting, and they may both be counted upon to write music that is pleasing, dignified and eminently practical and singable. So they have done in "My Song Shall Be of Mercy" and "The Lord Is My Strength." The same may be said of Alfred Wooler's "From Heavenly Heights" and William Reed's two anthems, "Love Divine" and "If Ye Love Me." Frankly melodious are C. S. Briggs' "O God of Mercy" and Charles P. Scott's "O Word of God Incarnate," the latter enhanced with an attractive obligato for violin. Choirs of men's voices are provided for by the twelve responses by Clarence C. Robinson and George W. Chadwick's anthem, "Jehovah Reigns in Majesty," the words from Psalm 99.

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Padre Martini

By HARVEY B. GAUL
From The Musician

There were two shining lights in the dawning days of Italian organ music. One was Frescobaldi, and the other was Giambattista Martini, known to posterity as Padre Martini.

Giambattista Martini lived in the latter part of the eighteenth century. History is not exact as to the date of his birth. Padre Martini had some of the versatility of another famous Italian, Leonardo da Vinci—that is, he achieved fame in several walks of life. He was priest, composer, organist, violinist, historian and well-known as a book collector. Burney mentions him in his famous history.

Padre Martini published, in 1738, an anthology of organ pieces entitled "Sonate d'intavolatura per l'organo ed il cimbalo." It is a miscellany of pieces in which are contained some of the old dances. In the year 1747 a second collection appeared entitled "Sonate per l'organo ed il cimbalo." In this collection the word "intavolatura" is omitted.

Farrant's claim to fame rests chiefly on the one anthem "Lord, for Thy Tender Mercies' Sake." Like Farrant, Padre Martini is best known to us by his inimitable Gavotte in F. This gavotte, with its Handelian imitations and canonic effects, stands forth as one of the finest contrapuntal compositions of its genre. This gavotte is found in the "sonate d'intavolatura" and was intended to be played with a carillon stop. Today organists, looking for a novelty, would do well if they would hark back to this delightful old gavotte. With the modern organ it can be used with telling results with a carillon and celesta stop.

Weckerlin has arranged some of the Martini songs. They have the charm of ancient "Bergerettes."

Fritz Kreisler, while traveling in Italy, tells of staying at an old monastery and finding some of Martini's music in script. He tried to obtain paper from the monks to transcribe the music, but they jealously refused to relinquish their heritage. Kreisler says that he went back, took down his cuffs and "copied to his cuffs' content." These Martini-Kreisler transcriptions have been published and further establish Martini as a composer. The melodies are charming and, considering the period in which Martini lived, they place early Italian music on more solid ground.

Warren Hackett Galbraith, former organist and musical director of Mount Calvary church, Baltimore, has assumed his position as organist and choirmaster of Zion Lutheran church at York, Pa., according to Musical America. The new organist has also been selected as the director of the York city band to succeed John Dennes, the retiring conductor.

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LACK OF THE LEGATO.

"This present summer my travels have led me into several country churches and I have been struck afresh with the lack in all cases of one of the fundamental qualities of organ playing, namely, the legato," writes Professor H. C. Macdougall in his instructive organ department in the Musician. "Time-keeping is not so bad in the majority of cases. It is very curious that notwithstanding the injunctions of all instruction books and—presumably—of all teachers, almost none of the young women who play cabinet and small pipe organs seem to have the faintest notion of what it means to hold one key down until the next one is played.

"Another and equally distressing habit of these country church players is holding the right hand down, but taking the left up. This seems to promise legato in one hand and a detaching of everything in the other; what really happens is a lack of legato in right hand and a gasping sound in the left. I have never felt much enthusiasm for any schemes of instructing in practical music by mail; but it seems as if something might be done by ingeniously contrived tests administered by the country player herself that would, at any rate, lessen, even if not cure, the bad habits to which I refer."

Organ Builder Invents Air Device.

C. E. Grant of Portsmouth, Va., in the last few months has rebuilt two organs in Atlanta and electrified their actions, finished a small organ which he built at his factory, moved the organ in the McKendree M. E. church at Norfolk and installed a number of Zephyr blowers. But the most interesting news about Mr. Grant is the fact that he has invented a device which will automatically balance an aeroplane under any conditions, and the unprecedented combination of an aerial and organ expert may soon be presented.

Walter Wismar, the St. Louis organist, passed his vacation in Irving Park, Chicago. He returned home early in September.

Mason Slade, organist and choir director of Christ church, has returned to Chicago after an all-summer vacation. Following a stay at the choir camp at Portage, Wis., Mr. Slade went to the Pacific coast and visited every coast city from Vancouver to San Diego. He has resumed his teaching in Chicago and at Lawrence University, Appleton, Wis., and will take up his series of festival services at Christ church, these occurring on the first Sunday evening of each month.

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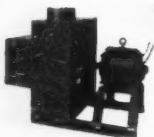
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