

THE DIAPASON

DEVOTED TO THE ORGAN

Seventh Year.

CHICAGO, NOVEMBER 1, 1916.

Number Twelve.

ST. LOUIS FOUR-MANUAL COMPLETED BY KILGEN

ORGAN OF FIFTY-TWO STOPS.

New St. Peter's Episcopal Church Instrument for Charles Galloway Is Firm's Latest Work in Home City.

The latest of many large organs to be placed in their home city by George Kilgen & Son, of St. Louis, is a large four-manual for the beautiful St. Peter's Episcopal church. This organ has fifty-two speaking stops and 3,169 pipes and the accessories include thirty-one couplers and thirty-nine pistons. The echo organ is placed in the choir room. Charles Galloway is the organist of this church and is one of the best known organists in the country. The organ is built according to the following specification:

GREAT ORGAN (73 notes).

Open Diapason, 16 ft.
Principal Open Diapason, 8 ft.
Second Open Diapason, 8 ft.
Doppel Flöte, 8 ft.
Gross Flute, 8 ft.
Gross Gamba, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.
Mixture, 3 rks.
Harmonic Tuba, 8 ft.
Harmonic Clarion, 4 ft.

SWELL ORGAN (73 notes).

Bourdon, 16 ft.
Diapason Phonor, 8 ft.
Rohr Flöte, 8 ft.
Viol d'Orchestra, 8 ft.
Viole Celeste, 8 ft.
Muted Viola, 8 ft.
Violina, 4 ft.
Flauto Traverso, 4 ft.
Flageolet, 2 ft.
Dolce Cornet, 3 rks.
Contra Posaune, 13 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Trenulant.

CHOIR ORGAN (73 notes).

Quintone, 16 ft.
Geigen Principal, 8 ft.
Hohl Flöte, 8 ft.
Unda Maris, 8 ft.
Dulciana, 8 ft.
Flute d'Amour, 4 ft.
Piccolo Harmonic, 16 ft.
French Horn, 8 ft.
Clarinet, 8 ft.
Tremulant.
Harp.

ECHO ORGAN (73 notes).

Lieblich Gedeckt, 8 ft.
Dolce, 8 ft.
Vox Aetheria, 8 ft.
Fern Flöte, 4 ft.
Vox Humana, 8 ft.
Cathedral Chimes.
Tremulant.

PEDAL ORGAN.

Open Diapason, 32 ft.
Open Diapason, 16 ft.
Second Diapason, 16 ft.
Bourdon, 16 ft.
Violine, 16 ft.
Lieblich Gedeckt, 16 ft.
Violoncello, 8 ft.
Gross Flute, 8 ft.
Dolce Flute, 8 ft.
Trombone, 16 ft.
Contra Posaune, 16 ft.

Mr. Galloway gave a recital Oct. 20 on the new instrument and played the following selections: Concerto in D minor, Handel; "Harmonies du Soir," Karg-Elert; Scherzo in B flat, Hoyte; "In Moonlight," Kinder; Toccata in F, Crawford.

Composes Prelude for Convention.

Arthur Davis, organist and master of the choristers of Christ Church cathedral, St. Louis, who presided at the organ at the two opening services of the Episcopal general convention, held at Christ Church cathedral and the Moolah Temple respectively, on Oct. 11, wrote and played especially for this convention a new chorale prelude, on St. Anne's tune, which is associated with the words, "O God, Our Help in Ages Past." The composition, written on the day previous to the convention, is as yet in manuscript, but will be published soon.

James L. Fitzpatrick has left the W. W. Kimball Company to become associated with Comerford & DeGraff, with headquarters at Scranton, Pa., where he is manager of their largest and newest theater, the Strand.

MOLLER'S PLAN FOR STOPS

Finds Placing of Stop Keys in Jambes at Side of Console Popular.

M. P. Möller has always felt that the console was an object so personal to the performer that he should determine the character and arrangement of its accessories. This has resulted in no small inconvenience and expense in construction, but it has revealed unmistakably the preponderance of opinion among the organists. A recent census of the forty consoles under construction in the Möller plant revealed five distinct arrangements of the registers, but a strong trend toward two modern types—the large ivory knob in vertical oblique jamb, and the tilting tablets hinged at the end, commonly known as stop keys. Certain recent consoles seem to reconcile these two distinct forms of register and Mr. Möller is beginning to think that a standardization of position and a resulting uniform interior construction can be accomplished and yet leave all organists satisfied.

A number of the recent Möller consoles have been constructed with the stopkeys built into the vertical jamb where the large ivory knobs are usually found. It is declared that in this location the stops are more easily identified and actuated by the performer with certainty. They cannot be hidden by the music rack and the light strikes them to the best advantage. In this position the upper keyboard has space for a free technique and the music rack may be placed much closer.

If a further test of the preferences of the organists bears out the approval already evidenced, Mr. Möller will for 1917 adopt a standard of location, giving the purchaser only a choice of stopkey or drawknob.

OPENS OFFICE IN NEW YORK.

Wangerin-Weickhardt Company in New Exchange Building.

E. F. Licone, formerly sales manager for the Wurlitzer organ in New York, and associated with the W. W. Kimball Company for the last year, and F. K. Ricksecker, formerly of the Photoplayer Company, and with the Kimball eastern office since last spring, have opened an eastern office for the Wangerin-Weickhardt Company of Milwaukee, in the new Exchange building at 729 Seventh avenue, New York. The increasing reputation of the Milwaukee company throughout the East led to its reaching out for additional business in this territory.

AURORA ORDER TO HINNERS

Three-Manual Organ for Illinois Church—Other Contracts.

The Hinners Organ Company has been awarded the contract for a \$7,000 three-manual organ with electro-pneumatic action, for the First Methodist Episcopal church of Aurora, Ill. This company is enjoying a very busy season, having organs under construction for delivery at Trinidad, Colo.; Chicago; South Manchester, Conn.; Lyons, Iowa; Hillsboro, Ill.; Clinton, Ind.; Peoria, Ill.; three; Genoa, Ohio; Kansas City, Mo.; Pittsburgh; Madison, Neb.; Lebanon, Mo.; Platte Center, Neb.; Seneca, Kan.; Hancock, Mich.; Decatur, Ill.; Leigh, Neb.; Ute, Iowa; Duluth, Minn.; Staplehurst, Neb.; Carrington, N. D.; Forest Grove, Mich.; Green Bay, Wis.; Grand Rapids, Mich.; East Chicago, Ind.; Murray, Iowa, and other localities.

Herman F. Siewert, who has settled at Kalamazoo, Mich., has been appointed organist and choir director of the First Congregational church, in addition to his duties as organist of the Elite Theater, where he is assisted by Miss Maude Soule.

ORGAN FOR HOOSICK FALLS

Austin Building Three-Manual for New York State Church.

The Austin Organ Company has been awarded, through Elisha Fowler, Boston representative, a contract to build a three-manual organ for the Church of the Immaculate Conception, Hoosick Falls, N. Y. The specification follows:

GREAT ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
*Violoncello, 8 ft.
*Melodia, 8 ft.
*Dulciana, 8 ft.
Harmonic Flute, 4 ft.

*Enclosed in choir box.

SWELL ORGAN.

Open Diapason, 8 ft.
Rohr Flöte, 8 ft.
Viole d'Orchestra, 8 ft.
Viole Celeste, 8 ft.
Echo Salicional, 8 ft.
Flauto Traverso, 4 ft.
Oboe, 8 ft.
Tremulant.

CHOIR ORGAN.

*Violoncello, 8 ft.
*Melodia, 8 ft.
*Dulciana, 8 ft.
*Harmonic Flute, 4 ft.
Clarinet, 8 ft.
Tremulant.

*From Great organ by Duplex action.

PEDAL ORGAN (Augmented).

Open Diapason, 16 ft.
Viole (Violoncello ext.), 16 ft.
Bourdon (Great) soft, 16 ft.

FEATURES IN HOUSE ORGAN.

The organ in the home of Dr. Raymond Mixsell at Pasadena, Cal., built by the California Organ Company, and described in the August Diapason, has pistons which are larger than the ordinary; they clearly indicate in the stop jamb what combination is



CONSOLE IN MIXSELL HOME.

drawn, and they can be set by the organist from the organ bench. They cancel the stop knobs of their respective divisions so that new combinations can be arranged on the knobs while a piston is in operation. Furthermore, these pistons will reduce a forte combination drawn on the stop knobs to a pianissimo—a most unusual feature.

Opens a Bennett Organ.

John Knowles Weaver of Tulsa, Okla., gave the dedicatory recital on the organ built by the Bennett Company for the First Baptist church at Cushing, Okla. Mr. Weaver played the following program: Prelude and Fugue in B flat, Bach; Grand Offertoire to St. Cecilia, No. 2, Batiste; "The Nightingale and the Rose," Saint-Saens; Toccata in A, Blakeley; "Old Black Joe" and "Dixie," John Knowles Weaver; Andante from Fifth Symphony, Beethoven; "Il Trovatore" Fantasia, Verdi; Kendall College Commencement March, Weaver; "The Rosary," Nevin; "Midsummer Night's Dream," Mendelssohn.

W. B. Milner in New York.

W. B. Milner of Chicago has gone to New York to take charge of the organ department of the W. W. Kimball Company's business at 507 Fifth avenue. Mr. Milner for a number of years has been connected with the Kimball Company in Chicago, both in the business and mechanical departments. He is a son of Frank T. Milner

W. LYNNWOOD FARNAM AT CARLETON COLLEGE

FOUR-MANUAL IS DEDICATED.

Memorial Instrument Erected in Minnesota by the J. W. Steere Company Played by the Boston Organist.

W. Lynnwood Farnam, the Boston organist, gave the dedicatory recital on the Skinner memorial organ at Northfield, Minn., in Carleton college, on the evening of Oct. 9. This organ has just been completed by the J. W. Steere & Son Organ Company of Springfield, Mass., and is the latest of their large four-manuals. The specifications of this instrument are:

GREAT ORGAN.

1. Bourdon (from No. 54), 16 ft.
2. First Diapason 8 ft.
3. Second Diapason, 8 ft.
4. Gemshorn, 8 ft.
5. Gross Flöte, 8 ft.
6. Octave, 4 ft.
7. Wald Flöte, 4 ft.
8. Opficleide (from Solo), 16 ft.
9. Tuba (from Solo), 8 ft.
10. Clarion (from Solo), 4 ft.
11. Chimes (from Echo).

SWELL ORGAN.

12. Bourdon, 16 ft.
13. Diapason, 8 ft.
14. Salicional, 8 ft.
15. Aeoline, 8 ft.
16. Vox Celeste (with No. 14), 8 ft.
17. Gedeckt, 8 ft.
18. Harmonic Flute, 4 ft.
19. Salicet, 4 ft.
20. Flautino, 2 ft.
21. Solo Mixture, 3 rks.
22. Fagotto, 16 ft.
23. Cornopean, 8 ft.
24. Oboe, 8 ft.
25. Vox Humana, 8 ft.
26. Tremolo.

CHOIR ORGAN (in a swell-box).

27. Gamba, 16 ft.
28. Diapason, 8 ft.
29. Dulciana, 8 ft.
30. Quintadena, 8 ft.
31. Concert Flute, 8 ft.
32. Flute Celeste (Tenor C, with No. 31), 8 ft.
33. Flute d'Amour, 4 ft.
34. Clarinet, 8 ft.
35. Celeste (Tenor C to c4).
36. Tremolo.

SOLO ORGAN (in a swell-box).

37. Philomela, 8 ft.
38. Viole d'Orchestra, 8 ft.
39. Viole Celeste (with No. 38), 8 ft.
40. Hohlpeife, 4 ft.
41. Orchestral Oboe, 8 ft.
42. Opficleide, 16 ft.
43. Tuba, 8 ft.
44. Clarion, 4 ft.
45. Tremolo.

ECHO ORGAN (in a swell-box).

46. Muted Viole, 8 ft.
47. Viole Celeste (Tenor C with No. 46), 8 ft.
48. Fern Floete, 8 ft.
49. Vox Humana, 8 ft.
50. Chimes (Tenor A to c2).
51. Tremolo.

PEDAL ORGAN (Augmented).

52. Bourdon (twelve pipes extended from No. 54), 32 ft.
53. Diapason, 16 ft.
54. Bourdon, 16 ft.
55. Gedeckt (from No. 12), 16 ft.
56. Gamba (from No. 27), 16 ft.
57. Octave (from No. 53), 8 ft.
58. Gedeckt (from No. 13), 8 ft.
59. Violoncello (from No. 27), 8 ft.
60. Opficleide (from Solo), 16 ft.
61. Tuba (from Solo), 8 ft.
62. Clarion (from Solo), 4 ft.
63. Flute (from No. 5), 8 ft.

Mr. Farnam's program was as follows: Hosannah (G major), Lemmens; Minuetto (B minor), Gigout; Scherzo (from Fourth Symphony), Chorale and Cantilene from "Symphonie Romane" and Allegro Vivace (from Fifth Symphony), Widor; Prelude and Fugue in G major, Bach; Meditation (A major), Bairstow; "Sunrise," Georges Jacob; Allegro Vivace (from First Symphony), Vierne; Chaconne (op. 73, B flat minor), Karg-Elert.

George M. Wald, Jr., has been appointed organist at St. Mary's church, in Utica, N. Y., to succeed Henry Hamecher, who has gone to assume the position of organist at the Church of Our Lady of Angels in Albany. Mr. Wald studied piano under Professor Johannes Magendanz at the Utica Conservatory and was graduated from that institution in June, 1916. He studied organ with Professor Hamecher and also took a course in harmony under Professor Magendanz.

**PROFESSOR BALDWIN
ENTERS SECOND 500
RECITAL SERIES IS RESUMED.**

**Programs for October at the College
of the City of New York Con-
tinue Remarkable Offerings
on the Organ.**

Professor Samuel A. Baldwin's famous recitals at the College of the City of New York entered upon their second half-thousand with the new school year. The 501st was played Oct. 4 at 4 p. m. The programs last month were:

Oct. 4—Festival Prelude on "Ein Feste Burg," Faulkes; Introduction to Act. 3, "Die Meistersinger," Wagner; Prelude and Fugue in A minor, Bach; "From the Southland," Harvey B. Gaul; Canzona, J. Frank Frysinger; "Lamentation," Guilman; Melody in E. Rachmaninoff; Suite Gothique, Boellmann.

Oct. 8—First Symphony, Maquaire; "Kol Nidrei," Max Bruch; Toccata in F, Bach; Intermezzo, "Les Sylphes," and "The Trailing Arbutus," Arthur Davis; Tone Picture: "The Stream of Life," R. Barrett-Watson; Träume, Wagner; "Ride of the Valkyries" ("Die Walküre"), Wagner.

Oct. 11—Concerto in C minor, Handel; "Benedictus" and Pastorale, Max Reger; Prelude and Fugue in D major, Bach; "At Twilight," Charles Albert Stebbins; "Exultemus," Kinder; Communion in G, Battiste; Overture, "Tannhäuser," Wagner.

Oct. 15—Sonata in B flat major, Mendelssohn; Andante from Fifth Symphony, Beethoven; Toccata and Fugue in C major, Bach; "A Desert Song," Ernest H. Sheppard; First Minuet from "Suite L'Arlesienne," Bizet; Largo from Symphony "From the New World," Dvorak; "Marche Russe," Schminke.

Oct. 18—First Sonatina in A minor, Karg-Elert; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; Prayer, Edmond Lemaigre; Symphonic Poem, "Orpheus," Franz Liszt; Legend ("A Deserted Farm") and Melody ("To a Water-Lily"), MacDowell; Festival Toccata, Percy E. Fletcher.

Oct. 22—Prelude and Fugue in E minor (lesser), Bach; "Vision," Rheinberger; Suite in D, A. Foote; Berceuse, César Cui; Chanson Plaintive, Ivan Lynarski; Prelude Pastorale, Anatole Liadoff; Variations de Concert, Joseph Bonnet; "Ave Maria," Schubert; Prelude and Fugue on the name "Bach," Liszt.

Oct. 25—Fantasia in F, West; Melodia, Bossi; Passacaglia in C minor, Bach; "Recueillement" (Revery) and "Bergerade Mélancolique" (Pensive Pastorale), Georges Jacob; Suite in E minor, Felix Borowski; Serenade, Schubert; "Finlandia," Jean Sibelius.

Oct. 29—Sonata No. 2, in A minor, Faulkes; Largo from Sonata, Op. 2, No. 2, Beethoven; Toccata and Fugue in D minor, Bach; "Le Brume" (The Mist), Harvey B. Gaul; Scherzo, Stanley T. Reiff; "Marche Funebre et Chant Séraphique," Guilman; Humoreske, Dvorak; Overture, "Der Freischütz," Weber.

Armagh Cathedral Organist Dead.

Thomas Osborne Marks, Mus. D., organist of Armagh Cathedral, died Sept. 12 at the age of 71 years. He was born at Armagh Feb. 6, 1845, and was a pupil of Robert Turle, and also a chorister in the cathedral. From 1860 to 1872 he was assistant organist, and in the latter year succeeded Turle as organist. His elder brother, Dr. J. C. Marks, had been assistant to Turle from 1852 to 1860, and was organist of Cork Cathedral from 1860 to 1903. Dr. Thomas O. Marks graduated as Mus. B. at Oxford in 1870, and received the Mus. D. of Dublin in 1874.

A dispatch from Fremont, Ohio, says that Professor A. Menkhaus, organist at St. Joseph's Catholic church, claims the record for continuous service. Oct. 1 Professor Menkhaus completed forty years of service as organist and director of the choir in St. Joseph's. He has instructed 600 pupils in music.

GIVES HIGH SCHOOL SERIES:

Richard Keys Biggs Plays in Brooklyn Sunday Afternoons.

Richard Keys Biggs, the Brooklyn organist, gave a series of most interesting recitals on Sunday afternoons in October at the Boys' High School of Brooklyn under the auspices of the New York board of education, in co-operation with the American Guild of Organists. The programs were as follows:

Oct. 8—Finale (First Symphony), Vierne; Pastorale, Vretblad; Andante (First Sonata), Borowski; "Chant de Printemps," Bonnet; Fantasia in C minor, Bach; Scherzo (First Sonata), Rogers; "Evensong," Bairstow; Prelude to "Traviata" (arranged by Mr. Biggs), Verdi; Grand March from "Aida," Verdi.

Oct. 15—Toccata and Fugue in D minor, Bach; Humoreske, Dvorak; Meditation (First Symphony), Widor; Funeral March, Chopin; Prelude in C minor, Chopin; Scherzoso in D minor, Woodman; Romance, Debussy; Intermezzo, Magor; Toccata in C minor, Halsey.

Oct. 22—Sonata No. 5, Mendelssohn; Berceuse, Duncan; March from "Die Meistersinger," Wagner; Magic Fire from "Die Walküre," Wagner; Prelude and Fugue in D minor, Bach; Melody, Elegie and Grand Choeur, Rousseau.

Oct. 29—"Fiat Lux," Dubois; "In Paradisum," Dubois; Intermezzo, Bridal Song and Sortie in G, Rogers; "Fantasie Symphonique," Cole; Gavotte, Thomas; Meditation, Kinder; Toccata (Fifth Symphony), Widor.

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The Diapason. Bach and Cooper vols. have
been sold.
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\$10 per vol. Will be sold at uniform
price of \$2 per vol., purchaser to
pay expressage from New York.
Mr. S. E. Gruenstein, Editor of "The Diapason," has kindly consented to receive
remittances and will order the books to be sent
forward, or, apply to George L. Miller, F. R. C. O., 621 Eighth Avenue, Brooklyn, N. Y.

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Three-manual, thirty-stop, Karn-Warren Organ, with Echo Organ, Harp, Chimes, Electric Action and Detached Console. This Organ has roll attachment and would be just the thing for a picture house. The owner, finding the organ too powerful for his residence, is willing to dispose of it at a great sacrifice, in order to make room for a residence organ.
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Notable Recital When Goodwin Reaches No. 1,000.

A "new world's record," the completion of 1,000 pieces played without any repetition by Hugo Goodwin, A. A. G. O., at the New England Congregational church, was the occasion for one of the most notable recitals in Chicago this season. Mr. Goodwin had a large audience at his celebration Oct. 26 and all did honor to him. The head of his music committee voiced the feelings of the people of the church in presenting a large bouquet of roses to the organist.

A feature of the program was the fact that every number was written especially for this occasion, and was dedicated to Mr. Goodwin, except the Prelude and Fugue by Horatio Parker, which carries no dedication, but which was written in honor of the completion of the record. A list of the entire thousand pieces is being prepared for the press and if those interested will send their names to Mr. Goodwin, 19 West Delaware Place, Chicago, copies will be mailed as soon as they are printed.

Mr. Goodwin's list of selections was as follows: Concert Overture, E flat, William C. Steere; "Vicenta," Adolph M. Foerster; "Marche Fantastique," R. S. Stoughton; "Scene Orientale," No. 4, Ernest R. Kroeger; Grand Choeur, J. Frank Frysinger; "Adoration," John Winter Thompson; Scherzo, D major, Giuseppe Ferrara; Grand Chorus Dialogue, Oscar E. Schminke; Evening Song, Roland Diggle; Prelude and Fugue, E minor, Horatio Parker; "Exultemus," Ralph Kinder; "At Twilight," William Edwin Ashmall; Sketches of the City,

Gordon Balch Nevin; Toccata, G major, Harry B. Jepson.

Mr. Kinder's dignified and cheerful new piece was heard for the first time in Chicago and made a fine impression. The exquisite little "At Twilight" had to be repeated. Mr. Nevin's "Sketches of the City," another novelty, is one of the best things of its kind The Diapason visitor has heard in a long time.

MIDMER ORGAN IS PLACED.

Large Three-Manual Is in St. Augustine's Catholic Church.

The following is the specification of an organ installed by Reuben Midmer & Son in St. Augustine's Catholic church, Brooklyn, having three manuals and pedals:

- GREAT ORGAN.**
1. Open Diapason, 16 ft.
 2. First Open Diapason, 8 ft.
 3. Second Open Diapason, 8 ft.
 4. Viola Di Gamba, 8 ft.
 5. Genshorn, 8 ft.
 6. Grosse Flöte, 8 ft.
 7. Doppel Flöte, 8 ft.
 8. Octave, 4 ft.
 9. Flute Harmonique, 4 ft.
 10. Super Octave, 2 ft.
 11. Trumpet, 16 ft.
 12. Trumpet, 8 ft.
- SWELL ORGAN.**
13. Bourdon, 16 ft.
 14. Horn Diapason, 8 ft.
 15. Sallcional, 8 ft.
 16. Viol d'Orchestre, 8 ft.
 17. Vox Celeste, 8 ft.
 18. Stopped Diapason, 8 ft.
 19. Principal, 4 ft.
 20. Flauto Traverso, 4 ft.
 21. Flageolet, 2 ft.
 22. Dolce Cornet, 3 ranks.
 23. Contra Tuba, 16 ft.
 24. Cornopean, 8 ft.
 25. Oboe, 8 ft.
 26. Vox Humana, 8 ft.
 27. Tremulant.
- CHOIR ORGAN.**
28. Contra Gamba, 16 ft.

29. Violin Diapason, 8 ft.
30. Dulciana, 8 ft.
31. Flute Clarinet, 8 ft.
32. Unda Maris, 8 ft.
33. Concert Flute, 8 ft.
34. Violina, 4 ft.
35. Piccolo, 2 ft.
36. Flute d'Amour, 4 ft.
37. Clarinet, 8 ft.
38. Cathedral Chimes.
39. Tremulant.

PEDAL ORGAN.

40. Contra Bourdon, 32 ft.
41. Open Diapason, 16 ft.
42. Bourdon, 16 ft.
43. Lieblieh Gedeckt, 16 ft.
44. Flute, 8 ft.
45. Violone, 16 ft.
46. Violoncello, 8 ft.
47. Trombone, 16 ft.
48. Tromba, 8 ft.

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Jesus, Thou Dear Babe	Dickinson	.12
The Song of the Angels12
The Saviour Christ is Born	Fehrmann	.12
Child Jesus	Schumann	.12
O Fair, O Wondrous Holy Night	Weber10
O Hark to the Bells	King12
Sing, O Sing This Blessed Morn	Lambord	.12
And There Were in the Same Country	Lambord	.15
Brightest and Best	Kinder15
Angels from the Realms	Sanders15
Ave Maria, Blessed Maid	Worth12
Come and Worship	Mallard10
The Glory of Jehovah	Lindorff12
The Name Above Every Name	From	.12
The Desire of All	The Eve	.12
A Bright Star	of Grace	.05
The Little Door	Matthews	.10
Dark, Dark Was the Night10
A Prayer for the New Year	Schultz12

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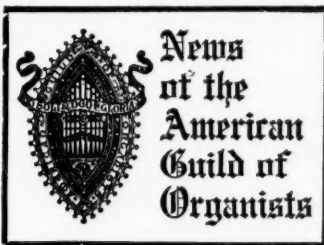
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News of the American Guild of Organists

Council Meeting.

The first meeting of the council under the leadership of the newly-elected warden, Walter C. Gale, was held Monday, Oct. 2, at the guild offices, with the following officers and councillors present: Warden Gale, Dr. Baier, treasurer; Secretary Munson, Registrar Norton and Messrs. Andrews, Brewer, Buhman, Coombs, Dickinson, Hedden, Keese, Martin, Milligan, Sealy and Williams.

Chairman Hedden of the examination committee made his final report of the last examinations. Sixteen of the twenty-eight fellowship candidates passed successfully and fifty of the sixty-four associate candidates. The ninety-two candidates represent an increase of fifteen over last year. It may be interesting to note that the finances of these examinations are approaching the firmer ground where the receipts from the examination fees are more nearly equal to the expenses of preparing and administering the examinations, the credit for which condition goes entirely to the excellent work of the chairman, Mr. Hedden, and his committee, all of whom devote gratuitously an immense amount of time and energy to this work. The council gave a unanimous rising vote of thanks to Mr. Hedden.

Chairman Milligan of the year book committee reported the new book in the hands of the binders; it

will shortly be ready for distribution among the members. All others who are interested in the work of the guild may obtain copies by addressing the guild offices.

Mrs. Mabel Colyer Maltby was elected an associate ad eundem. The following were elected colleagues:

Miss Ella R. MacGlashan, Los Angeles, Cal.
Miss Caroline E. Marshall, Chicago.

Charles Squire, Chicago.
A. Howard Watson, Wood Haven, L. I.

Minnesota Chapter.

The first meeting of the year was held Monday evening, Oct. 16, dinner being served to thirty-one members and guests. The business session disclosed the fact that the chapter is rapidly coming into its own. At present it has a membership of forty-nine, and numbers on the roll one F. A. G. O. and eight A. A. G. O. members.

Plans are being laid for a number of organ recitals during the year, by members and outside organists. Hamlin Hunt, A. A. G. O., gave a series of three recitals in October on the fine organ in Plymouth Congregational church, the last one being attended by the chapter in a body. The outlook for the year is most encouraging.

Northern California.

Organists of San Jose, Cal., have petitioned for a branch of the Northern California chapter. This petition has been granted and the San Jose branch has already had two enthusiastic meetings. At a banquet at the Hotel Montgomery it was decided to give a series of vesper recitals at frequent intervals on Thursday afternoon, commencing Nov. 2. Altogether eleven or twelve organists will play during the season.

Officers of the branch chapter are: Warren D. Allen, sub-dean; Myrtle I.

Shafer, secretary, and Walter B. Kennedy, treasurer. The other members are Misses Lucy Valpey, Emma Muller, Ruth Kinney, Susan Boulware, Agnes Boulware and Alice Concklin, Mrs. Homer Pugh and Charles Fitzgerald and Ross Ring.

Northern Ohio.

Dr. George Whitfield Andrews, professor of organ and composition in the Oberlin Conservatory of Music, gave the following organ recital under the auspices of the Northern Ohio Chapter in Finney Memorial chapel, Oberlin, Saturday evening, Oct. 21: Toccata and Fugue in D minor, Bach; Intermezzo, Op. 10, No. 2, Tschaiakowsky; "Walhalla Scene," Wagner; "St. Francis' Sermon to the Birds," Liszt; "Valse Triste," Sibelius; "A Mood Picture," No. 1, in E flat, Andrews; Improvisation.

Western New York.

Dean Carter has appointed his committees for the year as follows: Recitals, Norman Nairn, Mrs. O. M. Myers and Elliott C. Irvin; services, George E. Fisher, Donald Barrows and Mrs. C. L. Garner; program and house, George Barlow Penny, Mrs. Jeannette C. Fuller, Miss Alice C. Wysard, Miss Olive Lane and Miss Gertrude Miller; Western New York, Miss Lucy McMillan, Miss Louise Newman and I. J. Perduyn. Officers of the chapter are: Dean, Walter H. Carter; sub-dean, Norman Nairn; secretary, Mrs. Wallace Miller; treasurer, Miss Lucy McMillan; registrar, Miss Gertrude Miller.

Mr. and Mrs. Walter H. Carter entertained members of the chapter at dinner Tuesday evening, Oct. 10, at their home at Long Meadow, Pittsford. Mrs. Carter was assisted in serving by Miss Olive Lane and Miss Gertrude Miller. Following the dinner, Dean Carter announced the plans of the chapter for the season, and George Barlow Penny gave a talk on

the relation of the organist to his office.

Scranton Chapter.

A new chapter has been established at Scranton, Pa., to raise the standard of efficiency in organ playing, theory of music and general music knowledge. Officers are: Dean, Charles H. Doersam; sub-dean, Frank J. Daniel; treasurer, Frederick Walbank; secretary, Ellen Fulton; registrar, D. J. Murphy; librarian, W. J. Bradbury; auditors, Harold S. Briggs and Llewellyn Jones; executive committee, W. G. Davis, Dr. J. F. Richardson and John Shepherd.

Resigns After 25 Years' Service.

After twenty-five years of service Joseph A. Schaefer resigned as organist of Our Lady of Angels' church and as director of the Liszt Chorus in Albany, N. Y., on the twenty-fifth anniversary of its organization. He was presented with a silver punch bowl and loving cup by the chorus and congregation. Mr. Schaefer will devote his time exclusively to his school of music.

Henry Hamecher, organist of St. Mary's church, Utica, for the last four years, has been engaged as organist of Our Lady of Angels, to fill the vacancy caused by the resignation of Mr. Schaefer.

Played by Dr. Ward.

Organ compositions played by John McE. Ward during October at St. Mark's Lutheran church, Philadelphia, included these: Concert Prelude, Kramer; "Autumn Memories," Diggie; Concert Fantasia in C, Diggie; Canzonet, Whiting; "March aux Flambeaux," Barton; "Sketch a la Minuet," Reiff; "Requiem Aeternam," Harwood; "Invocation," Maily; "Morning," Grieg; Fugue, E minor, Bach.

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A large organ built by Casavant Brothers for the Second church of West Newton, Mass., was opened with a dedicatory recital by W. Lynnwood Farnam of Emmanuel church in Boston on Oct. 5. On this occasion Mr. Farnam played these selections: "Hosannah" (G major), Lemmens; Chorale Preludes: "Abide with Me," Parry, and "O World, I E'en Must Leave Thee," Brahms; Allegro Vivace (from Fifth Symphony), Widor; Cantilene (from "Symphonic Romance"), Widor; Allegretto in A, Merkel; Scherzo in G minor, Bossi; Musette, Lemare; Prayer (G major), Saint-Saens; Chaconne, Karg-Elert.

The scheme of stops of the organ, which is divided between the chancel and the chapel, is interesting. It is:

- GREAT ORGAN. 1. Double Open Diapason, 16 ft. 2. First Open Diapason (large), 8 ft. 3. Second Open Diapason (medium), 8 ft. ... SWELL ORGAN. 12. Bourdon, 16 ft. ... CHOIR ORGAN. 27. Dulciana, 16 ft. ... SOLO ORGAN (Enclosed). 35. Grossflöte, 8 ft. ... PEDAL ORGAN. 41. Double Open Diapason, 32 ft. ... CHAPEL ORGAN. GREAT ORGAN. 1. Open Diapason, 8 ft. ... SWELL ORGAN. 5. Open Diapason, 8 ft. ... PEDAL ORGAN. 11. Bourdon, 16 ft.

Concerts by Palmer Christian. Palmer Christian of Chicago will give recitals at Dowagiac, Mich., Nov. 1 and Nov. 2; in Joliet, Ill., Nov. 9, and at Grand Rapids, Mich., Dec. 1. The last-named concert will be before the St. Cecilia Society.

Analyze Your Music!

By ALFRED E. WHITEHEAD Mus. Bac., A. R. C. O.

There is a surprising disinclination on the part of most young music students to analyze the works they study. Sometimes this is the result of absolute ignorance of form and of all pertaining to that interesting subject; more generally the student is conversant with the main principles of design, but is content to have a very hazy idea of the structure of the pieces in his repertory. This is a great pity, for were the plan of carefully, lovingly, analyzing his music systematically followed, he would be assisted in many ways, particularly in phrasing, clearness of playing and memorizing.

It is inconceivable to the writer that a student would attempt to memorize a Bach movement, or, in fact, any work, without first noting its structure, key-succession, nature and employment of material; yet it is done time and time again. How much of the dull and pointless playing of the best organ music, especially Bach's, would disappear, if the performer had behind him the feeling of authority and conviction which a careful analysis would give!

The writer would deprecate that kind of analysis which only labels each of the component parts of a musical structure, without endeavoring to probe beneath the notes to find the music. In teaching form, the student should certainly be encouraged to note the expressive as well as the structural points of interest, and should be assisted in examining their workmanship. Unless this is done the analysis is more than likely to be a dry and unilluminating study, one that would tend to repel the sensitive student, however keen he may be.

Organ students should analyze their Bach repertory, both organ and clavierwork. Beethoven's sonatas, more modern organ music such as Mendelssohn, Rheinberger, Franck, Widor and others, any standard string quartets and, most important of all, orchestral works from Haydn to Strauss. Miniature scores of the last named are easily procurable and are not expensive. Their perusal and close analysis will give the wide-awake student boundless pleasure and much food for thought, although it will be a humbling process unless he thinks he can write a "Symphony in C minor," a "Manfred Overture," a "Siegfried Idyl" or a "Death and Transfiguration."

With a view to assisting the student toward acquiring a careful and sympathetic method of analysis, there will appear in these columns from time to time notes on the better-known organ works, with an occasional peep at something culled from orchestral or chamber music. The first piece for our chats will be the well-known "little" E minor Prelude and Fugue for organ by the well beloved J. S. B.

This work, short as it is, is surely one of the outstanding organ compositions of the great cantor, and has been a favorite with organists from Mendelssohn onwards. Like many of its lengthier companions, it was a product of Bach's Weimar days, the period during which the strength of the young giant was slowly maturing. Many of Bach's Weimar organ works, such as the Toccata and Fugue in D minor, the D major Prelude and Fugue, that in G major and the wonderful Fantasia and Fugue in G minor (there are several others), have all the marks of being produced in order to supply organists with so many vehicles for displays of virtuosity; but in this little piece there is no striving after brilliance of effect; the performer is forgotten, and the poet sings as simply and gently as Wordsworth in his tenderest mood. To be sure, most organists register one or two phrases of the prelude, particularly the pedal phrase near the end of the opening recitative, in such a way as to change for a moment its mood of tender serflessness, but elsewhere both movements have all the character of an elegy and should be played quietly, using only diapasons and flutes. Here the writer begs leave to add a word of sincere admiration for Eaglefield Hull's edition of this little work, published by Augener in London. The student will find that the suggested phrasing and registration are both well-nigh perfect.

The prelude opens with a quietly moving passage of recitative quite in the style of Bach's predecessors, but here far more expressive than Pachelbel, Buxtehude, or Reinken could ever pen. This section should not be hurried and must be phrased most carefully. The writer remembers hearing the opening five bars played unbrokenly—

The section which follows is based upon a typically Bachian series of suspensions. How pathetic is the cadence at bar 19! Immediately following this we find the

most characteristic part of the prelude—those inexpressibly sad phrases in which the inner parts sing the melody, supported by detached chords. Reminiscences of the opening sixteenth and thirty-second note figures are contained in the closing bars.

The fugue is one of those in which Bach has chosen to deal with his subject simply, rather than exploit his marvelous skill. Nevertheless it will be found upon close examination that this unpretentious little fugue, spontaneous and easily hit off as it appears to be at first sight, contains several points of contrapuntal interest. It will be noticed that subject and answer are used only in their respective keys of tonic and dominant, so that no other keys than E minor and B minor are touched during the movement, with the exception of the briefest of transitions to certain attendant keys.

The subject, although a notable one, is little developed, appearing only in the different entries. It consists of two finely contrasted portions, both permeated by a noble melancholy, the first of broken utterance, the second a short legato phrase. In the writer's opinion the mordent, which is such a characteristic feature of the subject, calls for a half-tone as the auxiliary note; this is a moot point, however, and one that has been much discussed.

The counter-subject, if it can be so-called, for it never occurs again note for note as its first appearance, would seem to be in almost startling contrast with the subject. But if it be compared with bar one, it will be seen that there is a real rhythmic likeness, the eighth-note in the subject becoming two sixteenths in the counter-subject. Probably the latter was evolved while the composer was testing the subject for strength or for some purpose of imitation, afterwards discarded. There are many instances in the organ works where the master has allowed us to peep into his workshop and to see how an idea has been allowed to evolve from a germ to a feature of importance; and the writer is of the opinion that this counter-subject is one of these instances. This idea may be fanciful and it is not pretended here to have any real value, but is offered for what it is worth.

Bach uses the little sixteenth-note figure of the counter-subject in almost every bar of the fugue, and a careful inspection will reveal the skill and unerring judgment displayed in the treatment of the flexible little motive. In bars 12 and 13 will be seen a clever tittle of imitation accompanying the pedal statement of the subject. Here the counter-subject is adroitly extended by filling in the rests and forms a short canon ("two in one") at the octave. The only instance of the employment of the subject elsewhere than in the "entries" is in bar 15, where a fragment of it is used sequentially, inverted. The continuation of this first episode, bars 16 and 17, exhibits skillful use of the C. S., very similar to its employment in bar 5 (first codetta).

Episode 2 is almost without any reference to the C. S., a fact which distinguishes this section from the other episodes of the fugue, where the C. S. is extensively used. In bar 24 the answer enters, cunningly extended both at the beginning and the ending. Perhaps the most affecting portion of the fugue is the series of suspensions beginning in bar 29, which grow so easily, but with such poignancy, out of the counter-subject. As a further example of Bach's economy of material, observe the beautiful reference in bar 32 to the sixteenth-note figure of bar 4.

In penning the above hasty notes the writer has not attempted to present a formal analysis. This the reader will be able to make for himself after a tentative perusal of one of the standard text-books.

G. Harold Morgan at Toledo.

G. Harold Morgan, a pupil of C. Max Ecker, gave a recital at the Collingwood Avenue Presbyterian church of Toledo, Ohio, Sept. 11, under the patronage of Mr. Ecker, which received the highest praise from Toledo critics. Mr. Morgan gave this concert before going to Oberlin College for further musical study. His selections included the following: Sonata in D minor, Guilman; Toccata and Fugue in D minor, Bach; "Chant de la Bergere," Borch; Bell Rondo, Morandi; "In Paradisum," Dubois; Scherzo Symphonique in D, Faulkes; Overture to "William Tell," Rossini.

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An immense audience heard a recital given by Dr. J. Fred Wolle of Bethlehem, Pa., Oct. 17, on the large four-manual electric organ at St. Peter's Cathedral, Erie, Pa., rebuilt by the Tellers-Sommerhof Organ Company of Erie. Dr. Wolle rendered the following scholarly program: Prelude in G, Bach; Two Chorales, ("My Heart Is Deeply Longing" and "All Mankind Alike Must Perish"), Bach; "The Little Post-Horn Air," Bach; From Goldberg Variations, transcribed by J. F. Wolle (Gigue for Oboe; A Flute Solo; Allegretto; Medley; Finale), Bach; "A Rose Breaks Forth in Bloom," Brahms; March from the Oratorio "Hercules," Handel; Melody, Jonas; Air and Chorus from the opera "Helen and Paris," Gluck; Fragment from Lanier's "Flute," Sydney Lanier; "Siegfried's Death March" from "Die Götterdämmerung" (transcribed by J. F. W.), Wagner; "Lay of the Hero," Volkman; Minuetto, "Danse Louis Quatorze," Shelley; Chromatic Fantasia, Thiele.

This organ has been entirely rebuilt, nothing being used from the old organ in the reconstruction except the case and the pipes. There are a new console, new wind chests and electro-pneumatic action. The organ also has a new set of chimes and a celeste harp. Following is the specification:

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The total number of pipes is 2,882.

Warhurst Reopens Organ.

James Clayton Warhurst presided at the completely rebuilt organ in Gethsemane Baptist church at Philadelphia Oct. 9 when an inaugural recital marked the completion of the work done by F. A. Bartholomay, the Philadelphia expert. The organ is a three-manual electric with echo. A four horse-power Kinetic blower supplies the wind. Mr. Warhurst's selections for the evening were: "Hosannah," Wachs; Gothic Suite, Boellmann; Prelude and Fugue in C minor, Bach; Pastoral from First Sonata, Guilman; Berceuse, Dickinson; "Chanson de Joie," Hailing; Minuet, Borowski; "Evening Chimes," Wheelton; Festival March, Foote.

The three-manual Austin organ in the Church of the Immaculate Conception at Montclair, N. J., was opened Sept. 28 with a concert by Firmin Swinnen, formerly organist of the Antwerp cathedral.

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NOTE—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy.
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Acc. = Piano Accompaniment part for Orchestra.

Special Scores.

Two prominent feature film corporations, notably the Paramount and Triangle companies, are sending out specially arranged music scores supposed to "fit" the picture to perfection. We will remember the first of these which came with the "Lamb" (Douglas Fairbanks). The entire first reel was "suitably fitted" by playing alternately Rubinstein's Romance in E flat and the waltz refrain from the song "Come My Hero" (from the "Chocolate Soldier"). As the entire first reel as well as the feature itself was a comedy, this was not only tiresome but wholly inappropriate. Another example: We have the piano score of the specially-arranged score for the photo-play "The American Beauty" (Pallas film, Myrtle Stedman, star). We will designate three well defined themes as A, B and C. The theme A is repeated three times, B three times and C four times. None of the three themes is what it should be for feature films. The nearest approach to high-class music is Karganoff's Nocturne, transposed to G and played once. A waltz song is given as the theme and it is not especially musical.

We believe in using such music as Tschaiakowsky's "Vision," Saint-Saens' "My Heart at Thy Sweet Voice" and his "Priere" from the "Oratorio de Noel," Rubinstein's "Reve Angelique" and others of the same kind, and interspersing them with genuinely musical and melodious lighter pieces, whether they be waltzes, caprices or even two-steps. At one title in the last-named film, "The Italian Artist," there is a very mediocre and uninteresting waltz. Why not "Artist's Reverie," by Aubry, a little gem of this kind of composition, or "Cecile," by McKee, or "Amoreuse," by Berger?

Musical Setting for the Canadian Drama: "God's Country and the Woman." Vitagraph Film. William Duncan and Nell Shipman, stars.

Reel 1—(1) "In Beauty's Bower" (acc.) by Bendix until (2) God's Country Without Woman. "Twilight" (acc.) by Cesek until (3) "I'll make Adare pay." "Playful Polar Bears" ("Eskimo Suite") by Trinkhaus.

Reel 2—(4) Continue above (two scenes) until (5) Three in cabin. "Call Me Thine Own" (acc.) by Haley until (6) A year later. Selection, "The Firefly" (acc.) by Friml; begin with second movement and omit "Tommy Atkins." Also repeat first two movements if necessary until (7) "You are in trouble." Song, "Sympathy," by Friml.

Reel 3—(8) Continue song (twice) and play (9) "Murmuring Zephyrs" (P) by Jensen (calls Barcarolle) until (10) Starting for Adare House. "Le Tourbillon" ("The Torrent") (P) by Sternberg (at title "The coming snow storm" give storm effects) until (11) Phil and Josephine in cabin. "Boreas" (P) by Trinkhaus.

Reel 4—(12) Continue above (storm effects as Miriam arrives) until (13) Lang employs spy. "Novellette" (acc.) by Marquis until (14) Spy looks in window. Agitato No. 16 by Lake until (15) Phil gets up (after struggle). Berceuse (O. S.) in G by Kinder (twice).

Reel 5—(16) Dog train. "Stolen Moments" (P) by Friedemann (Agitato at fight) until (17) "It happened a year ago." "Gold and Silver Waltz" (acc.) by Lehar until (18) "I'll go myself." "Inspiration" (acc.) by Edwards (twice).

Reel 6—(19) Finish above and play (20) Romance (acc.) by Karzanoff until (21) "In the evening." "Sunset" (O. S.) by Demarest (at midnight twelve strokes on chimes) until (22) "That night." "At Twilight" (O. S.) by Sellars to end of reel.

Reel 7—(23) Phil in chair. "Eskimo Lullaby" (acc.) by Trinkhaus until (24) "Be ready!" "Dog Train" (acc.) by Trinkhaus (sleigh bells on dog-train scenes and pp at title "In the morning") until (25) "My leel boy seek." Improvise until (26) Lang and Thoreau fight. "Furioso No. 2" by Lake until (27) Josephine

taken to Devil's Nest. Begin "Dramatic Overture" (acc.) by Kellar Bela.

Reel 8—(28) Continue above 6/8 Adagio movement twice until (29) Signal fire on mountain. "Signal Fire" (P) by Gilbert (Novello) (a few measures) and immediately go into Allegro movement in 3/8 Overture and repeat same Allegro until (31) Josephine and Phil. "Sympathy" by Friml to end.

Musical Setting for the Franco-American Drama: "The Woman in the Case." Famous Players Film. Pauline Frederick, star.

Reel 1—(1) Improvise short waltz until (2) France, July 4, 1814. American students celebrate. "Invincible Eagle" (P) by Sousa until (3) Boys have entered cafe. "Buzle Fox Trot" (acc.) by Friedland until (4) Some time later. "Démouille Chic" (acc.) by Fletcher (Parisian Sketches No. 1) until (5) The following day. "Programs of Happiness" Waltz (acc.) by Lake to end of reel.

Reel 2—(6) Title. "En Voyage." Barcarolle (O. S.) by Faulkes (B flat) piu mosso at title "Arriving in New York" until (7) Julian a frequent caller. "Paradise Waltz" (P) by Foerster until (8) "Drop that woman!" "Serenade" (acc.) by Drella to end of reel.

Reel 3—(9) "Ever since," etc. "April Song" (O. S.) by Brewer until (10) "She's my wife!" "La Priere" (O. S.) by Thayer (Hiltson) until (11) "For first time Julian tells," etc. "Yesterday" (acc.) by Borch until (12) Police enter house. "Night Song" (O. S.) by Kramer (twice) to end of reel.

Reel 4—(13) Title. "Morning." "Under the Leaves" (P) by Thome until (14) Margaret ready to enact role. "Charm d'Amour" (P) by Kendall until (15) Day before the trial. "Berceuse" (O. S.) in D flat by Faulkes.

Reel 5—(16) Title. "That night." Grand opening Cafe Madrid. "Some Smoke" (acc.) by Romberg until (17) Margaret and Claire arrive at home. Andantino (O. S.) by Lemare until (18) "And so." "Sunshine of Your Smile" (song) by L. Ray to end.

New Photo Play Music.

Published by J. Fischer & Bro., New York:

"Fancies," by Gatty Sellars. An exceedingly useful number (dedicated to Mr. Burroughs) with dainty effects in syncope and phrasing.

"Overture Fantastique," by Gatty Sellars. A fine modern work, not at all "dry," but melodious and containing novel ideas with flutes and oboe, and working up to a splendid climax.

"A Desert Song," by Sheppard. A simple oriental melody of unusual sweetness.

Intermezzo, "Les Sulfures," by Arthur Davis. A rippling allegretto of great beauty.

"Trailing Arbutus," by Arthur Davis. This number opens with a fine, strong theme in G minor, is relieved by a piu mosso with celeste and bourdon effects, after which the first theme returns to close the composition.

This installment of Fischer's edition will be an invaluable addition to the repertory of the moving picture organist who is looking for new, melodious and useful pieces to play.

Published by Oliver Ditson Co., Boston, Mass:

"Pavane de Madame Pompadour," by R. Gruenwald.

"English Maypole Dance," by Langley.

Two excellent numbers for use on colonial pictures. The "Pavane" has a suave and pleasing cello solo with orchestra obbligato, while the "Dance" is a lively 2-8 affair, full of buoyant life.

"Sweet Love," by Vollstedt. A concert favorite which will be welcomed with great pleasure and can be used on colonial pictures or for general use.

"Inez," by Langley. A new Spanish minuet, with the characteristic rhythm of Spain, and giving opportunity for the tambourine ad lib.

Answers to Correspondents.

D. B., Buffalo, N. Y.—It depends on the manager of the theater whether you should use music while slides are run. We do not play them at the Regent.

L. C. N.—We recently used Gullmatt's famous Wedding March in E in place of the two hackneyed wedding marches that are played to death by nearly everyone. Dr. Carl recently issued a collection of wedding music and undoubtedly you will find material in this book.

R. H. T.—There are many songs which are deservedly popular, without being so in the cheap sense of the word. For instance, "Sunshine of Your Smile" by L. Ray; "Somewhere a Voice is Calling," "Perfect Love," by Morris, and an especially beautiful number from "Katinka," entitled "I Want All the World to Know," by Friml.

Pilcher Organ Dedicated.

The following program was given under the direction of Dr. H. M. Po-teat of Wake Forest, N. C., at the opening of the handsome new Pilcher organ in the Southside Baptist church of Spartansburg, S. C., Thursday evening, Oct. 5: Grand March from "Aida," Verdi; "In the Morning" from "Peer Gynt Suite," Grieg; "Humoresque," Dvorak; "Marche Triomphale," Lemmens; Berceuse, Spinney; Improvisation; "Hallelujah Chorus,"

from "The Messiah," Handel; Variations on a Familiar Hymn; Overture to "William Tell," Rossini.

E. S. Ender Heads Department.

Edmund Sereno Ender, the well-known organist and vocal teacher of Minneapolis, has been appointed head of the organ department of the Northwestern Institute of Musical Art. Mr. Ender will continue as organist of Gethsemane church, the Jewish Synagogue and the Apollo Club. He has entered upon his fifth year in Minneapolis.

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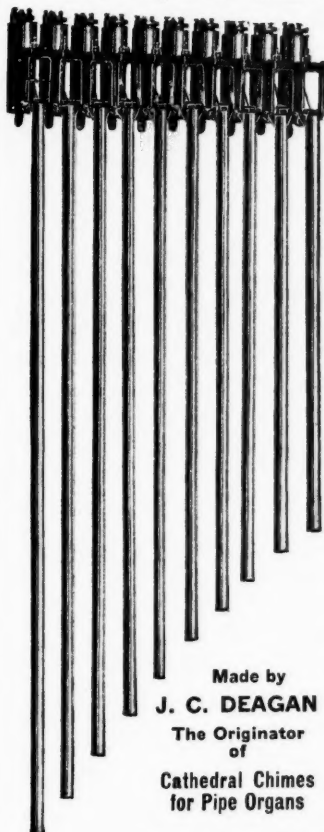
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THE DIAPASON

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, NOVEMBER 1, 1916.

If you fail to receive your copy of The Diapason on the first day of the month or soon thereafter, or if the address on your copy is incorrect, you will confer a favor on us and save yourself possible disappointment in the future by promptly notifying the office of publication. Mistakes are sure to occur at times in mailing, notwithstanding the painstaking care exercised, and the quickest way to rectify errors is to write to us at once. The Diapason is not responsible for failure to receive the paper if a subscriber moves and does not notify us, and will not make any allowances in such instances.

THE PITTSBURGH RECITALS.

The little volume published each year containing the programs played by Charles Heinroth in Carnegie Institute at his famous recitals has been received again by The Diapason, and is a welcome book of reference. This time the free recitals of the twenty-first season at Pittsburgh are given. One useful feature is the index of compositions played by authors. Then there are the excellent program notes which add to the educational value of the concerts for the large audiences always present. These notes are generously offered to any who desire to use them, although they are copyrighted, Mr. Heinroth merely asking that due credit be given to the source.

Every reader of The Diapason will be interested in the following excerpt from the introductory words by Mr. Heinroth:

"In presenting the seventy-six programs constituting the twenty-first season of public organ recitals at Carnegie Institute, Pittsburgh, the object in view is primarily to provide a suitable perspective of the ground covered during that period. Mr. Carnegie's purpose in causing the series of recitals to be instituted, namely 'creating in the people a love for music,' has been kept uppermost in mind. In accord these recitals are intended neither to be entirely entertaining, nor yet solely instructive, but to present such a discriminate admixture of the two as to invite at all times a genuine affection for the soulful language of tones in all phases of its beauty, leading judiciously to some of the most profound, ecstatic moments in the realm of human thought, as expressed by the great masters of music.

"In resume it may be interesting to note that 395 different compositions were presented during the season, distributed according to the number of renditions as follows: Twenty-nine German (and Austrian) composers represented by 174 compositions; twenty-seven French composers with fifty-nine compositions; twenty-one American (born or resident) composers with forty-six compositions;

twelve English composers with twenty-eight compositions; twelve Italian composers with twenty-four, six Russian composers with eighteen, four Hungarian composers with eight, four Polish with eight, three Norwegians with ten, three Belgians with seven, two Finnish with three, two Danish with two, one Bohemian with six, one Swedish with one and one Roumanian with one composition."

PAPER, PUBLISHERS, ETC.

When a weariness of the flesh peculiar to publishers overcomes us and we wonder how many duns should be necessary to awaken a few stragglers delinquents to yield 50 cents for their subscriptions, and whether the one organist whose program could not be crowded into a column already overfilled will be an enemy merely for life or for eternity, and whether our music reviewer will be slain himself or cause us to meet that fate because he dared to say what he thought about this or that composition, we need something that refreshes and nerves us to continue the battle. And we can usually find it by reading the sparkling editorials of our neighbor, Charles E. Watt, editor of Music News. Mr. Watt, differing from the ordinary run of common editors, who either keep their secrets or dissimulate when they talk to their readers, takes his patrons into his confidence. His editorial policy always has been frank, and frankness commands admiration.

Every reader of newspapers knows that paper has increased shamefully in price and threatens to become scarcer to the point of causing panic among publishers. Everything else has increased proportionately. Cuts cost about twice what they cost a year ago. Nothing but postage remains at its old price. Yet few publishers are receiving more for their papers. Musical America has just announced an increase of 50 per cent in its subscription rate.

But to return to Music News. In its issue of recent date there is a full-page editorial entitled a "Plain Statement of Fact," which tells the story so well that we hope all our readers will read and heed the subjoined brief quotation from it:

"Obviously with prices at the present (and climbing) figures, we cannot run Music News on a credit basis, and we must ask that payments for subscriptions and advertisements be ABSOLUTELY PROMPT. We have a faithful list of advertisers who have always, as a matter of principle, paid their bills promptly. We love them for this consideration no less than because they are also fine men and women and splendid and successful musicians. But there are some others who do not pay according to contract terms, in fact, there are far too many of them. To this last class we appeal—please help us pay for your share of the white paper. OTHERWISE IT MUST REMAIN WHITE PAPER."

The Diapason will endeavor to retain its present subscription price. Many of our readers call it a ridiculously low price. Perhaps it is, but we are trying to fulfill our purpose best by enabling everyone to read about organs and organists without having to consider the expense. Our advertisers help us foot the bill. But we commend Mr. Watt's words as hitting the nail on the head, as usual.

Concert by Ben J. Potter.

Ben J. Potter, Associate of the Royal College of Organists, organist and choirmaster of St. Paul's Episcopal church, Chattanooga, Tenn., also has charge of the choral music at the University of Chattanooga. Mr. Potter gave the following program Sept. 28 to a large audience, many being unable to gain admission: Introduction and Allegro, Bach; Canzonetta in G, Federlein; Elegy, Massenet; Selections from "Tannhäuser, Wagner; Andante Sostenuto in D flat, H. David Wetton; Festival Overture, Flagler; "To a Wild Rose" and "A Deserted Farm," MacDowell; Canzona and "The Answer," Wolstenholme; Grand March from "The Queen of Sheba," Gounod; "Even-song," Johnston.

PHILADELPHIA CLUB ACTIVE.

Engaged Again to Give Six Recitals in High School Auditorium.

The Philadelphia board of education, in consideration of the success of the concerts given in the high school auditorium, has again engaged the American Organ Players' Club to assume charge and furnish the talent for six organ recitals. Each concert will be given on the first Thursday of each month beginning Nov. 2, when the organist will be John McE. Ward, of St. Mark's Lutheran Church, assisted by Emma H. Macool, soprano, and L. Wilbank Keene, basso. Among the novelties will be the first performance of Roland Diggie's "American Fantasie."

At the recent meeting of the board of directors of the American Organ Players' Club, the following persons were appointed by the president as an executive committee: Henry S. Fry, chairman; Rollo F. Maitland and Stanley T. Reiff. This committee has entire charge of the club's activities and is planning a most interesting and profitable season.

Frederick Schlieder of New York will be a guest of the club Nov. 28, when he will deliver a lecture recital on "Improvisation."

James T. Quarles of Cornell University will be the honor guest this season. He will play a recital in St. Clement's church, of which Henry S. Fry is organist, under the auspices of the club, about Feb. 12.

Win Guilman Scholarships.

The Guilman Organ School has reopened for the season under the most flattering conditions. The enrollment is the largest for several years and students from all parts of the country are busy with the course, which has been made more practical than ever this year. The competition for the six free scholarships given by Mr. and Mrs. Philip Berolzheimer was keen and participated in by a large number of candidates. The successful ones, who will receive free tuition for the present year, are: Glenn Rossiter, Saginaw, Mich.; Lillian E. Fowler, New York; Ruth Sullivan, Norwich, Conn.; Lizzie P. Sweet, Brooklyn; Andrew J. Roth, New York, and Vincent de Sola, Brooklyn. Mr. Berolzheimer has presented the school with three season tickets for the series of concerts to be given by the Boston Symphony Orchestra in New York this winter. These will be contested for each month and those earning the highest marks will receive the tickets. The annual series of students' organ recitals under the direction of Dr. William C. Carl has begun and will continue at regular intervals during the winter.

INFLUENCE OF CONCERTS.

[From the Pittsburgh Sun, Sept. 29.] The twenty-second season of the organ recitals at Carnegie hall will begin next Sunday with Charles Heinroth again in the position of organist. Since these concerts on Saturday evenings and Sunday afternoons were established there has been a marked improvement in the public's musical taste. It has undoubtedly been uphill work to educate, and at times the talented and skilled musicians who presided at the instrument must have felt that their work was in vain, for the artist can feel the effect his efforts are producing. Frederic Archer was the first organist, and he gave 451 concerts. Then came Edwin Lemare, who gave 170 concerts, and then the incumbent, Charles Heinroth, who has given 712 concerts. It stands to reason that these 1,333 concerts, with the many additional ones at which appeared "guest" performers, could not have been given to a series of large audiences without good effect. The constant offering of the best in music has brought its reward, as is seen in the large audiences that now assemble to listen to the classic programs and that applaud with intelligence the numbers that are rendered.

Mr. Heinroth points out that during the past season 295 different compositions were presented, divided among the great composers. Thus it is seen that to those who recognized the value and the excellence of the concerts there was given the best obtainable. The annotations that were part of each printed program added much to the educational program of the concerts and aided the student and the amateur listener, if the expression be permitted, better to appreciate what they are hearing. The organ recitals in Carnegie hall form one of the distinctive features of the winter season in Pittsburgh and one of the marked educational undertakings of the activities of the Carnegie Institute.

QUESTION OF TOUCH.

South Norwalk, Conn., Oct. 6, 1916. To the editor of The Diapason: An interesting article by Mr. Godfrey Buhrman, entitled "New Factor in Organ Playing," appeared in your July issue. It seems to me that a few comments may not be out of place.

The question of "touch" on piano or organ is, to my mind, by no means a new factor, but the oldest there is. Removing it from the purely mechanical, to which Mr. Buhrman seems to confine it, "touch" is the transfer of the soul of the player to the instrument—so much so that I must quote a personal experience with an enthusiastic pupil, who said: "The organ sounds different as soon as you sit on the stool; you know what you want to make it do, and it does it!" Not to appear egotistical, I refrain from quoting other instances. Doubtless my brother organists could quote many cases where, in spite of the transmission of finger-movement through senseless slips of wood, called trackers, or through equally senseless pneumatic tubes or electric wires, the soul of the man who moves the keys transfers its wishes to the pipes, and they do his will. This is a mystery, but a fact!

Regarding the purely mechanical factor in touch, my last piano teacher, old Jan Pyschowski, taught me to release a key when the sound of the next one is heard. This results in a perfect legato, whether the instrument be a quick-speaking piano or organ, or a reed organ, which is usually slow of speech. No mechanical instrument can imitate fully the playing of a mind—because there is no mind behind it.

Yours truly,

ALEX S. GIBSON.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for October 1, 1916.

State of Illinois,

County of Cook—ss.

Before me, a notary public, in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the publisher of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 413, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 210 South Desplaines street.

Editor—Same.

Managing Editor—Same.

Business Managers—Same.

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there is none, so state):

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN,

Publisher.

Sworn to and subscribed before me this 28th day of September, 1916.

(Seal) MICHAEL J. O'MALLEY,
(My commission expires March 8, 1920.)



BY HAROLD V. MILLIGAN.

"ECCLESIAE ORGANUM," compiled and edited by Dr. William C. Carl, published by the John Church Company, Cincinnati.

Dr. Carl seems to have access to an apparently inexhaustible mine of unfamiliar organ music. Each new volume compiled by him adds much new and valuable material to the organist's repertory, and this latest volume is no exception to the rule. Of the thirty pieces in the book probably not more than one or two will be known even to organists of extensive repertory.

"Ecclesiae Organum," as the name implies, is a collection of organ music especially adapted for use in the church service. None of the pieces is difficult; some of them are extremely easy, a characteristic that will appeal to the busy organist who has limited time to devote to the preparation of his Sunday programs. The pieces are divided into three classes—preludes, offertories and postludes—there being ten compositions of each kind, and the composers represented are from several schools of composition. In fact, the variety of music in the book is extraordinary. Beginning with Wilhelm Friedmann Bach, the work is brought down to the modern composers of the present day.

Old Samuel Wesley is represented with an Andante and Henry Smart and Henry Smith have pieces characteristic of the older school of English composers. Among the moderns, the prolific William Faulkes has three compositions, while other temporary composers are Aloys Clausmann (two pieces, one of them, "Te Deum Laudamus," being one of the most attractive in the whole book), Ludwig Bostel (whose "Sortie Festivo" will be recognized by those familiar with his excellent E minor Sonata), and Filippo Capocci (a "Solo de Flauto"). F. de la Tombelle, who may be considered contemporary, has a very interesting and beautiful Pastoral and there is an exquisite "Ave Maris Stella" by Grieg. There are, of course, compositions by Alexandre Guilmant, one of them, "The Shepherd's Song," being one of his transcriptions of ancient French Christmas carols. The section of the book devoted to offertories is perhaps the most interesting musically. The pages devoted to postludes contain mostly compositions strongly marked with march rhythm, although of a different type are Mathew Koeh's "Lenten Postlude" and Niedermeyer's "Sortie Solennelle."

The whole volume is one that cannot fail to be of immense value to the church organist and Dr. Carl is to be congratulated upon the highly successful manner in which he has accomplished his task of selecting and arranging. The book is dedicated to the Rev. Dr. Howard Duffield, pastor of the old First Presbyterian church of New York City.

"SUITE FOR THE ORGAN," by C. A. Weiss, published by Weiss-Pell Music Publishing Company, Kansas City, Mo.

There is an enormous and constantly growing fund of choral music for use at the Christmas season, but comparatively little organ music distinctively appropriate for that season. C. A. Weiss, the Chicago organist, has contributed a work of this kind in his newly-published Suite for the Organ, which bears the sub-title "Christmas-tide." It is in four movements, entitled respectively "Prelude," "Holy Night," "The Christmas Tree" and "Finale." Each of these four movements contains music especially suggestive and descriptive of the Christmas-time. The Prelude begins in a manner suggestive of the night preceding the first Christmas, and closes with the "Adeste Fideles" presented in chorale form for full organ against counterpoint in the pedals. "Holy Night" is constructed from the familiar and most-loved of all Christmas carols, "Stille Nacht, Heilige Nacht." It begins with sustained harmonies on the swell vox celeste, against which the chimes sound the theme of the chorale, "Vom Himmel Hoch;" "Stille Nacht, Heilige Nacht" is presented first as a solo voice on the swell vox humana and later harmonized on the swell vox celeste, against which the chimes again appear, first with a bell figure and finally with the theme of the original chorale. The third movement, "The Christmas Tree" is in the form of theme and variations. His theme is an old German Christmas carol. Mr. Weiss is to be congratulated upon having caught so skillfully the spirit and form of the folk-song. In the last movement use is again made of the chorale "Vom Himmel Hoch," which appears this time as the triumphant climax of the work.

None of the movements is long and the

suite as a whole will be quite suitable for church service as well as recital. As will be seen from the foregoing analysis, the music is written with considerable skill and should prove an interesting addition to the organ literature centering about Christmas.

"GLORY TO GOD IN HIGHEST HEAVEN," Christmas song by J. Lamont Galbraith, published by the Arthur P. Schmidt Company, Boston.

J. Lamont Galbraith already has quite an array of excellent church music to his credit and his newest song, "Glory to God in Highest Heaven," no doubt will add greatly to his rapidly-growing popularity. It is the type of song for which choir singers are always looking. It is melodious and pleasing, without being trite or commonplace. It is, indeed, hard to find music that is sufficiently tuneful and easy of comprehension to meet the taste of the public (for church congregations as a rule are not particularly discriminating musically) and at the same time is not meretricious as music. Mr. Galbraith seems to have hit upon this happy combination, and we recommend his song to choir singers and choir directors.

"LEGEND," by Rene L. Becker, "SCHERZO IN G MINOR," by Elias Blum.

"SABBATH REVERY," by Marcus H. Carroll, Published by the Boston Music Company, Boston.

Rene L. Becker, whose organ sonatas won him much favorable attention, is represented in the new issues from the Boston Music Company by a "Legend," it is a not particularly distinguished piece of writing, being a melody for oboe, with a simple accompaniment and a contrasting middle section. Marcus Carroll's "Sabbath Revery" is described as a "Melodie Lyrique;" the two melodies of which it is composed are sung respectively by the oboe and the melodia, the second melody being also harmonized for the vox celeste with super-coupler. It is tuneful and pleasing. Elias Blum's Scherzo in G minor consists of a vigorous rhythmic theme "ff" contrasted with a smoothly-flowing section in four-part harmony for swell "mf." Both themes are presented in the finale in G major and the whole piece is thoroughly characteristic of the organ and should be extremely effective.

"RUSSIAN BOATMEN'S SONG," arranged by Clarence Eddy.

"IDYL," by J. P. Ludebuehl, "REMEMBRANCE," by Frederic Gron.

Published by the John Church Company, Cincinnati.

"Ay Ouchnem," the song of the boatmen on the River Volga, has been cast into many forms since it was introduced in America four or five years ago by the Russian Balalaika Orchestra. The haunting melody has been arranged for almost every kind of instrument and every possible combination of voices. The other organ pieces from this publisher this month are inconsequential.

"COME NEAR, YE NATIONS," by George Mark Evans,

"RING OUT, WILD BELLS," by Ernest A. Dicks.

In addition to the anthems enumerated in the October number, the Arthur P. Schmidt Company publishes another Christmas number, "Come Near, Oh Ye Nations," a very good chorus anthem without solos, solidly written and not difficult. There is also a setting for four-part mixed chorus of the verses from Tennyson's "In Memoriam," beginning "Ring Out, Wild Bells," especially suited for use at the end of the year. The principal theme is suggestive of bells, and the music is written with skill and effectiveness.

"LET US NOW GO EVEN UNTO BETHLEHEM," by George B. Nevin, published by Oliver Ditson Company, Boston.

Another Christmas anthem is from the pen of George B. Nevin, who can always be counted on to write music that is melodic and eminently singable; there are short solos for tenor, bass and soprano and a passage for four-part male chorus, while the main body of the anthem is for mixed chorus.

"O JESUS, THY SWEET MEMORY," by C. Hugo Grimm,

"SOFTLY NOW THE LIGHT OF DAY," by J. L. Frank,

"TE DEUM IN B FLAT," by Walter C. Gale,

"I BEHELD AND LO!" by Walter C. Gale.

Published by the John Church Company, Cincinnati.

Hugo Grimm's "O Jesus, Thy Sweet Memory" is of the type known as "hymn-anthem;" beginning with an alto

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Published by H. W. GRAY COMPANY
NEW YORK

What Are Good Cathedral Chimes?

A Word to Organists About Their Use—Fundamentals in Tone Production—Good and Bad Quality of Musical Tones Proved by Mathematics.

By J. C. DEAGAN

[Copyright, 1916, by J. C. Deagan.] Cathedral chimes for organs are intended to produce the tones or chimings of distant church bells—a soft, beautiful bell-like tone.

Cathedral chime tubes are suspended from a frame work with cat-gut cords. The hammers which strike them are operated from the keyboard by electric or pneumatic actions. The chimes are usually placed in some remote position, such as above the ceiling, in the echo organ, or some distance away, because the pealing tones of distant church bells is the desired effect to be produced by them, therefore the location is an important matter. "Always a soft tone." A loud tone will not do. The soft tone of cathedral chimes carries farther than any soft stop on the organ.

There is nothing so beautiful in an organ as a good set of chimes. There is no other stop so impressive, nothing so long remembered as the effect produced on the listener by a good set of chimes, provided they are scientifically constructed, properly tuned, and operated by an artistic organist who knows how to play them properly.

Many organs are equipped with chimes which are never used on account of not being in tune. The bad quality of tones in most chimes is caused by bad overtones or false harmonics in the tubes. No, the proper word is, bad partials.

A good many organ builders know very little about chimes, and consequently buy the cheapest chimes to be had and install them in their beautiful organs, thinking anything will do, just as long as it is a tube. Also, a goodly number of organ builders do know about the musical quality of chimes and insist that first-class chimes, made on scientific principles, must be used.

In order to have a thorough understanding of what partials really are and how very important partials are in the tones of cathedral chimes and other bells it will be necessary to show what partials are in the regular musical instruments and then make a comparison of what they are in chimes and bells by analogy.

Science of Partialis.

The tone of a good voice, organ, pipe, or string instrument, in order to have good musical quality, must have important upper partials, and those partials must be in tune with each other; for example, take the fundamental tone C, Figure 1. Thus:

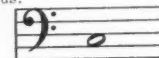


FIG. 1

On a musical instrument, such as a pipe organ, cello or piano, the first upper partials to this C, Fig. 1, is C 2, Fig. 2, one octave above. Thus:

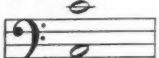


FIG. 2

This second C is a partial to the first or fundamental C. There are other partials to this fundamental C, Figure 1, such as would make up a common chord. Thus:



FIG. 3

Figure 3 shows C, Figure 1, with the five partials above, all of which are necessarily a component part of the C, Figure 1, in order to make this C, Figure 1, a good musical tone. Of course, there are other unimportant partials higher up, but those five upper partials will answer for our experiment.

Now these partials are very faint or soft, like a chord pianissimo, but if they were not a part of this C, Figure 1, or if any of them were not present, the tone of C, Figure 1, would not sound right or have musical character. The tone would sound like a tuning fork or certain very deep stopped organ pipes which have only a fundamental tone, without upper partials, and, therefore, have no musical character. On the other hand, the tone of certain pipes on the pipe organ, or a violin which has very prominent upper partials, is very beautiful when properly played.

Partialis must be in tune with each other, or noise is the result. If any one of them is out of tune, that one will impair the beauty of all the other partials. Is this not what musicians are unconsciously trying to do when they are practicing or striving to produce beautiful tones? When in tune with each other, partials produce a perfect blend; so perfect is the blend of partials with fundamental tones, that few ears can hear the individual partials.

Music has always been called a theory because it has never been reduced to an exact science, being in the domain of metaphysics. Art in music means expression—that which pleases the senses, the imagination, the intellect, the emotions. Nature has hidden her secrets very deep.

It is the mission of science to discover them. The day is not far distant when the science of music will probably take its place among the other natural sciences.

There is no ground, or fundamental tone, in bells to determine the pitch as there are in strings, pipes, reeds, etc., but rather the tone to which the bells are tuned is an upper partial, while the tone of a good voice, pipe or string instrument is tuned to a ground, or fundamental tone, and very soft upper partials. Those partials are all in geometrical ratio. Here are the first five partials to tone of C. Thus:



FIG. 4

C 1, in Figure 1, the low C fundamental, is loudest, and each succeeding upper partial is about one-quarter as loud as the one beneath it.

To prove this, go to your piano and hold down C 2, Figure 5, very gently, without making any tone—then strike C 1, Figure 5, one octave below—that is, hold down middle C without making any sound whatever and strike the C 1, one octave lower, a short, strong stroke with the finger, very staccato, all the while keeping your foot off the pedal.



FIG. 5

The result will be that C 2, Figure 5, will give forth a clear, singing tone. Listen for the C 2 to sound in sympathy, it being the first partial to the fundamental tone, C 1. Now try Figure 4; hold down, very gently, the C 2, G 3, C 4, E 5 and G 6, and again strike the C 1, Figure 4, a short, sharp stroke. All five partials will sound like a soft chord, but no other strings will sound except the tones representing the partials, thus proving that those tones that sing out in sympathy are really a part or partials of the fundamental C 1. Then strike D, one tone higher than C 1, instead of C 1, with the partials of Figure 4. All the partials will be silent, proving that they are not partials to this D. This also completely proves that D is not related to the partials of C 1, but has its own partials, one tone higher than the partials of C 1. Try this experiment with any tone on the piano, high or low, using the same intervals; the result will be the same.

Instead of striking C, Figure 1, on the piano to produce partials, hold down the five partials as above, also C 1, Figure 4, itself, and produce the tone of C 1, Figure 4, on a horn, string instrument or voice. The result will be that the whole five partials and C 1 itself will vibrate in sympathy—provided the tone is of good musical quality and in tune with C 1.

You will ask: What has all the above to do with chimes? To which I will reply, the important tones of cathedral chimes are partials. So to understand chimes one must understand partials.

Now, on the contrary to all the above, cathedral chimes have very faint lower partials and very strong upper partials; the tone to which they are tuned is an upper partial which determines the pitch of them.

Cathedral chimes, like all bells, would not sound like bells if, like the tone of other musical instruments, the pitch was determined by a lower partial. In good bells the prominent partials are the upper partials, which are scarcely ever in tune in a geometrical ratio unless manufactured on scientific principles.

The following scales and partials prove in tone-producing to many students, provided you have a good piano that is in tune and has dampers on all the strings. Gut strings would be the best.

Here is an example of bad partials in a bad set of cathedral chimes in the diatonic scale of C:



It will be observed that each tube has five partials, the lower or fundamental partial being very weak. Each tube is tuned to a strong upper partial, which is indicated by open notes. Here are the partials of a very good set

of cathedral chimes in the diatonic scale of C:



A lot of practice is necessary, even on a good set of chimes, so that upper partials of the chimes will not mingle and disagree with the tones and partials of the melody and harmony of the organ on account of the strong upper partials of the chimes. Cathedral chimes should never play harmony. To get the best effect, cathedral chimes should play melody only, all alone. This melody should be slow, or moderately slow, with little or no accompaniment, which accompaniment should be played on low register, and should be very simple, a kind of soft after beat, with here and there a chord. Here is an example: "NEARER MY GOD TO THEE."

other interval of figure 6. That is, the ear does not distinguish intervals; the

ear distinguishes ratios, inasmuch as the intervals are all the same distance apart. On account of the faster vibration of each tone of the ascending scale, each tone of Figure 6 vibrates 100 times faster than the next one beneath it, making an equal 100 vibrations between intervals.

If the partials are all 100 vibrations apart and the volume of tone in each partial is in proportion to one another, then the ear hears smoothness, evenness, fullness, beauty—the ideal tone.

On a well-tempered piano, all intervals are purposely put a little out of tune, except the octaves. The major and minor thirds and the major and minor sixths



A New Philosophy of Musical Tone.

I am of the opinion that the average ear does not understand or care anything about musical intervals where the question of partials is involved (this is also true of harmony). The ear demands smoothness, with mathematical precision, or, in other words, mathematical ratios, as I will try to show with a little musical arithmetic.

Again look at C 1, Figure 6, in a new light, mathematical ratios.

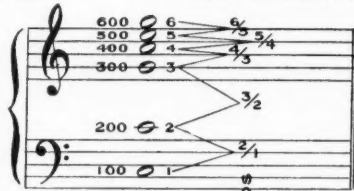


FIG. 6

C 1, Figure 6, vibrates about 130 times a second, but to make our example very simple, we will imagine that C 1, Figure 6, vibrates 100 times a second instead of 130. Now, if C 1, Figure 6, vibrates 100 times a second, C 2, one octave higher, according to musical mathematics, will vibrate 200 times a second. This interval of one octave is represented by the ratio 2/1, which means that while C 1 is vibrating once, C 2 vibrates twice—or 100 and 200 vibrations a second, respectively.

From C 2 to G 3—an interval of a fifth, which is represented by the ratio 3/2, which means that while C 2 is vibrating twice, G 3 vibrates three times, or 200 and 300 vibrations a second respectively. G 3 and C 4, an interval of a fourth, which is represented by the ratio 4/3, which means that, while G 3 is vibrating three times, C 4 vibrates four times, or 300 and 400 times a second respectively.

C 4 and E 5, an interval of a major third, which is represented by the ratio 5/4, which means that, while C 4 is vibrating four times, E 5 vibrates five times, or 400 and 500 vibrations a second respectively.

E 5 and G 6, an interval of a minor third, which is represented by the ratio 6/5, which means that, while E 5 is vibrating five times, G 6 vibrates six times, or 500 and 600 vibrations a second respectively.

My idea of presenting Figure 6 to the thoughtful musician who loves his art and wishes to go deeper into the fundamental principles of the science of tone building is to show Figure 6 in a new light, "Ratios." You will observe that the octave, fifth, fourth, third and minor

are very badly out of tune on the well-tempered organ or piano. Therefore, the E, Figure 4, being a major third, will be too sharp and will sound weak. It requires a good symphony orchestra of real artists to play thirds and sixths in proper tune. A piano, on account of its sharp percussion attack, hides these imperfections somewhat, but the sustained tone of an organ emphasizes the imperfect thirds and sixths. Sixths are not nearly so harsh as thirds, on account of being

farther apart. Some musical instruments are lacking in partials—for example, the clarinet has two strong partials only; it has no octave partial, and no double octave partial. Every other partial is missing of the clarinet—a duodecimal instrument. The flute has two strong partials only, the octave and twelfth. They, being the most important, make the flute tone very penetrating. When playing together in octaves the flute and clarinet complement each other. What one lacks in partials the other makes up. Each alone produces but half a tone. So to speak, together they produce the most beautiful blend of fundamental and strong partials as per Fig 7:



FIG. 7

Have I not placed in your hands the proper clew by which much of the perplexity surrounding the mystery of tone quality may be cleared up? If you will follow this line of reasoning and investigation you will be better able to judge what quality of tone really is. You will be better able to discern good quality of tone when the partials are perfect and bad quality when they are faulty, and in time you will be better able than you ever were before to discern beauty and ugliness in music and know the reason. So you see, the ideal tone you have always been trying to produce, but scarcely ever attained, is, like all art, a question of mathematics at base. The art of music has always been loved and the science of musical mathematics despised and neglected by the average musician, but the time is coming when the science of musical mathematics will be included in the study of music.

It is my opinion that the musician of the future will be an intellect, as well as an artist, with an inquiring mind, and will have the love of beauty and art of music as well as the science of musical mathematics in his heart, enabling him to give better expression to the noblest of arts—music.

ORGAN IS MEMORIAL FOR PEORIA EX-MAYOR INSTRUMENT IN HIGH SCHOOL

Built by Hinners Company and Opened by J. Lawrence Erb—Commemorates Jacob Gale, Judge and Educator.

The inaugural recital on the organ installed in the Peoria High School was given Oct. 13 by J. Lawrence Erb, director of the School of Music of the University of Illinois. The program was heard by an appreciative audience and encores were frequent. Mr. Erb was assisted by H. D. Nasmyth of the vocal department of the university.

The organ was built by the Hinners Organ Company of Pekin, Ill. It is modern in every detail. The action is electric, the organ being divided into two sections, one division being placed in a loft above the right side of the stage and the other at the left, the console being in the orchestra pit.

The organ was presented by Philip B. Gale of Hartford, Conn., in memory of Jacob Gale, who was for many years a prominent figure in the civic and social life of Peoria, having served as superintendent of schools, judge of the Circuit Court and mayor of Peoria. The school is to be congratulated on this splendid addition to the equipment of the building.

The following organ program was rendered: Sonata, No. 1, G Minor (two movements), Becker; Prayer in A flat, Stark; Communion in A minor, Batiste; Berceuse in D, Faure; First Organ Suite in G minor (two movements), Rogers; "Eventide" (nocturne), Faulkes; Andante Cantabile from String Quartet, Tchaikowsky; Triumphant March in D flat, Erb.

Recital by John Doane.

John Doane, head of the organ department at the Northwestern University School of Music, gave one of his excellent programs at Fisk Hall in Evanston Oct. 17, on the three-manual Casavant organ. Mr. Doane as usual drew not only a numerous, but a thoroughly appreciative audience, for his concerts have become a feature of Evanston musical life. His Bach playing showed his remarkable equipment, the rendition of the Pastoral from Guilman's D minor sonata amply revealed his powers of interpretation and the greatest delicacy of taste marked the playing of the Gavotte by Debat-Ponsan and the Debussy numbers. The complete program was as follows: Festal Prelude, Gaston M. Dethier; Traditional Hebrew Melody "Matnath Yad" (Memorial of the Departed), arranged by T. Tertius Noble; Gavotte, G. Debat-Ponsan; Sonata, No. 1, in D minor, (Largo e Maestoso); Allegro; Pastorale, Guilman; Prelude and Fugue in D major, Bach; Lamentation in D minor, Guilman; "Le Petit Berger" ("The Little Shepherd"), Debussy; "Prelude de l'Enfant Heroique," Debussy; "Caprice Heroique," Bonnet.

Plays for Munition Workers.

William H. Dawes, an organist and himself a munition worker, sends an interesting contribution from England to The Diapason in the form of programs he gives for the entertainment of men making war supplies.

Mr. Dawes is giving a series of short recitals during the dinner hour at the Royal Small Arms Factory church, Enfield Lock, on Mondays and Fridays for the benefit of the employes there who are musically inclined. In August he played:

Aug. 18.—Triumphant Chorus, A. G. Colborn; "Salut d'Amour," Elgar; Andante Maestoso, F. L. Bax; Andante in G, "Pilgrim's Song of Hope," Batiste; Concert Tocatta, Gatty Sellars.

Aug. 21.—Allegro in F, E. Cutler, K. C.; "Slumber Song" and "Even-song," A. G. Colborn; Military March, Schubert; Melody, J. E. Campbell; "Hallelujah Chorus," Handel.

KINDER STUDENTS' RECITAL

Performance Given by Organists at Estey Hall, Philadelphia.

The third students' recital of the Kinder Organ School was given in Estey Hall at Philadelphia Oct. 26 and a most interesting program was played by the following pupils of Ralph Kinder:

Miss Fay M. Bennethum, assistant organist, Church of the Holy Trinity, Philadelphia.

Miss Margaret L. Hill, organist Swarthmore Presbyterian church, Swarthmore, Pa.

Miss Elizabeth Y. Rubinkam, organist Neshaminy of Warwick Presbyterian church, Hartsville, Pa.

Miss Achsah M. Wentz, organist Methodist Episcopal church, Narberth, Pa.

A summer session of organists busy during the winter months will be opened by the Kinder school June 1, 1917, continuing two months, it is announced. An auxiliary department under the personal observation of Mr. Kinder, is in charge of assistant teachers who are graduates of the school and are competent to teach the Kinder system both at the piano and organ.

Two Concerts on Midmer Organ.

William C. Young dedicated an eighteen-stop two-manual Midmer organ at the North Presbyterian church of Philadelphia with two recitals, given Oct. 19 and 26. His offerings on the first night were: Wedding March (from suite), Ferrata; Allegretto in B minor, Guilman; Variations on an Original Theme, Hesse; "Eventide," Frysinger; "Song of Sorrow" and "Will o' the Wisp," Gordon Balch Nevin; Fantasie on "Duke Street," Kinder; Introduction Act 3, "Lohengrin," Wagner. The second night Mr. Young played: Overture to "Stradella," Flotow; "The Shepherd's Tale" (arranged by William C. Young), Nevin; Toccata in D minor, Federlein; Allegretto in B flat, Lemmens; Berceuse, Dickinson; "Chant Seraphique," Frysinger; Variations on "Webb," Burnap; "The Storm," Lemmens.

Four Dedicated by Andrews.

In a Western tour in October J. Warren Andrews had four engagements within a week for recitals on Hillgreen, Lane & Co. organs. During the month Hillgreen, Lane & Co. installed organs in the Westminster Presbyterian Church, Youngstown, Ohio; the Hebrew Temple, Canton, Ohio; the Avenue Theater, McKeesport, Pa.; the Minerva Theater, Pittsburgh; the Lorenz Avenue Baptist church, Pittsburgh; and the Strand Theater, Cleveland.

Dedicated by William M. Jenkins.

The Möller organ in the Greenville, Ill., Presbyterian Church was ably introduced to the people of Greenville when William M. Jenkins, organist of the Second Presbyterian Church of St. Louis, gave a recital on it Oct. 20. Mr. Jenkins' numbers were: "Marche Heroique d'Jeanne d'Arc," Dubois; "From the Land of the Sky-Blue Water," Cadman; Minuet in G, Beethoven; Scherzo-Pastorale, Federlein; "A Desert Song," E. H. Shepard; Minuetto, Harris; Nuptial Postlude, Guilman; "Priore," Leo Wheat; Serenade, Schubert; Hallelujah Chorus ("Messiah"), Handel.

Perfects Noiseless Blower.

L. E. Morel, Toronto representative of Casavant Freres, has made important improvements in organ blowers, according to news from the Canadian city. Having seen all kinds of blowers which were not always of the noiseless type during his twenty-five years' experience in the organ business, and having been asked often to lessen the noise of these machines, Mr. Morel began experimenting some time ago, with the result that he has succeeded in manufacturing a blower which is sold with the express understanding that it is noiseless.

O. G. Malmquest, formerly with Henry Pilcher's Sons of Louisville, Ky., is now with the Casavant staff at South Haven, Mich.

Organ Composition and Performance

By CLARENCE EDDY

From the Music Student.

Planning his recital and concert programs is a matter of no little thought and consideration to the organ recitalist, and the construction of his church programs is hardly of less importance to the church organist. He must consider not only what interests him, but he must take into consideration the musical advancement of his audience. Not only this, but he has two widely different styles of composition from which to make his choice.

The pianist has little in his range of possibilities but what was written for his instrument—only a few songs or operatic transcriptions. The singer is limited entirely to what was written for the voice. The violinist is almost confined to a repertory which was written for the fiddle.

But the organist is confronted, not only by a huge repertory written originally for his instrument, but by an almost equal array of works arranged from orchestral sources—and, one might add, from almost everywhere else.

This has resulted in what we might call the two great schools of organ writing and playing—the strict organ, sometimes called the German, and the orchestral type, sometimes, more erroneously, called the French school.

It is true that Liszt spoke of the organ as the "vice-orchestra," much as one would speak of a "vice-president." Let us hope that he did not mean to insinuate that the organ had more than its share of vices. His intent, doubtless, was to compare the scope of the organ registration with the variety of tone-colors of the orchestra.

While the organ may imitate or paraphrase the orchestra, it still remains that the instrument has a personality, so to speak, and a style all of its own. The organist who is brought up in the strict school is likely to feel that he has little business to take his instrument out of this school and set it to posing as a substitute for the orchestra. On the other hand, the player whose leanings are toward brilliant orchestral colorings, perhaps may think the strict school too dry and colorless.

But there is a middle ground—one which presents the best features of both schools to the public in attractive garb, and which the organist can adopt without sacrifice of conscience or dignity. While an organist may play transcriptions from orchestra and solo instruments with perfect good taste, I feel the place of honor on organ programs always should be given to works written originally for the organ. Naturally then, I must, and do, advocate the same procedure for other instruments. Let the shoemaker respect his last, even though he does not stick to it all the time.

By this course the organist adds his bite toward creating a public appreciation for his instrument, toward an enjoyment in its legitimate music and also toward a realization of its place as the grandest of all musical instruments. Moreover, the organist thus brings into the mental horizon of his hearers the very many beautiful works written for his instrument and possible to be heard only through it as the medium. In this way he adds measurably to the musical assets of the public, and his instrument becomes a strong factor in musical education.

There was a day when the organ was regarded by composers purely on its own basis; there was no attempt on the part of its builders to supply the whole range

of orchestral instruments within its case, and none on the part of its performers to imitate the orchestra. Consequently in those days there was built up a literature for the organ, per se, and in this the classic organist finds his greatest enjoyment.

Now, on the side of the orchestral school there also is much to be said. I would not at all favor the elimination of these transcriptions from the organ repertory. That would mean a distinct loss to the musical world and retard the popularization of the instrument.

Why give organ recitals? Is it that the player may ride his classic hobby? Or is it to give the public just as much musical enjoyment and uplift as can be crowded into the recital hour? I maintain that the latter is the true function, and that the desired results can be obtained only by meeting the public half way, and by presenting both schools of composition and performance in a series of well-contrasted numbers, and giving each with appropriate style and registration.

A program made up exclusively of the old classic school may do for an audience of organ students, but the general public would vote it monotonous, though admitting its profundity, dry though perhaps dignified. It would not interest its auditors, would not entertain them, and would not bring them back for another program. But if the same numbers were given in smaller quantities and varied by selections from the modern school, the effect might be entirely different.

The modern organ has gone so far beyond its prototype of a hundred years ago that it hardly seems the same instrument. Truly it has become "the vice-orchestra." Each orchestral instrument has its parallel stop. Each orchestral effect has its possibility of duplication, more or less accurate.

Recognizing this, composers, and especially arrangers, have utilized these possibilities to the utmost, and many orchestral scores, especially of the Wagnerian operas, may be found in organ arrangement. The organ is now so universal in its tonal equipment, so complete in its mechanical development—speaking, of course, of the larger instruments—that in the hands of a capable performer it can give wonderfully accurate reproductions of orchestral effects.

Is it any wonder, then, that many an organist should be wooed from the classic school to revels of tone-color, become forgetful that he is playing an organ, and almost think of himself as an orchestra conductor? The temptation no doubt is great, but the organist should first of all consider himself as an organist, and secondly as a "tone-colorist."

If I were to sum up my attitude into a few words, it simply would be a plea for eclecticism in the matter of organ playing—rendering unto Caesar that which is Caesar's, and presenting both schools of organ playing in an adequate and well diversified manner.

Eric De Lamarter, Chicago.—At his recital in the Fourth Presbyterian church Nov. 2, Mr. De Lamarter will play: Overture, "From the Southland," Cavallie; Scherzo, Horatio Parker; Sonata (for a chamber organ), Basil Harwood; Prelude, Cantilene and Scherzetto, Rousseau; Intermezzo, based on a Gregorian Hymn, Eric De Lamarter; "Evening Peace," Rheinberger.

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DR. CARL WILL OPEN ORGAN.

Gift of Mrs. Russell Sage. Built by Estey, to Be Dedicated.

Dr. William C. Carl has been engaged to inaugurate the Estey organ just completed for the Church-in-the-Gardens at Forest Hill Gardens, New York. The organ is the gift of Mrs. Russell Sage.

Dr. Carl will give his fourth recital in St. Paul's Evangelical Lutheran church at Jersey City, Nov. 23, assisted by Margaret Harrison, soprano; Bechtel Alcock, tenor, and Marion Tiffany Marsh, harpist.

Dr. Carl will appear as soloist at Aeolian Hall, New York, Dec. 12 and Jan. 27, at special recitals. Early in December the bi-centennial of the old First Presbyterian church in New York will be held with elaborate musical programs. The celebration will also include the twenty-fifth anniversary of the pastorate of the Rev. Dr. Howard Dufield. For this event Dr. Carl will give a "Parsifal" recital, assisted by noted soloists.

Trip by Walter Keller.

Walter Keller, F. A. G. O., of Chicago, organist of St. Vincent's Catholic church and dean of the Sherwood School of Music, made a trip to Aberdeen, S. D., in October and gave a recital Oct. 17 under the auspices of the Monday Musical club at the First Methodist church. His offerings were: Concert Overture in C minor, Hollins; Cantilene, J. H. Rogers; "Marche Pittoresque," E. K. Kroeger; Toccata and Fugue, D minor, Bach; Barcarola, Samuel Bollinger; Romanza in G, Walter Keller; Funeral March and Seraphic Hymn, Guilmant; Pastoral Romance, Roland Diggle; Transcription of "Onward Christian Soldiers," Whitney; "Will o' the Wisp," Gordon B. Nevin; Scherzo, P. d'Acosta; Introduction and March from "Montezuma," Frederic Grant Gleason. On the day following the recital he gave a lecture to 800 students of the Northern Normal school on "American Composers." Mr. Keller gave a recital in the Presbyterian church of Chicago Heights Oct. 12.

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Service by Ohio and Pennsylvania Singers Held at Warren, Ohio, Under the Direction of George Henry Day.

At a festival service held in Christ church, Warren, Ohio, Sept. 29, under the auspices of the Regional Club of the Diocese of Northeastern Ohio, the choir was made up of the combined choirs of seven churches—St. John's, St. Andrew's, St. James' St. Augustine's, Youngstown; St. Luke's of Niles; Christ Church of Warren and St. John's choir of Sharon, Pa. The Sharon choir came seventeen miles in automobiles, and the Youngstown choirs journeyed the intervening fifteen miles in automobile trucks. A supper was served to the visiting choirs before the service. George Henry Day of St. John's church, Youngstown, was in charge, and directed the huge choir of more than 170 voices in an inspiring program with Miss Sallie Todd Smith of Christ church, Warren, at the organ. The program:

- Prelude, Air in D, Bach.
 - Processional, "Onward Christian Soldiers," Sullivan.
 - Magnificat in C, Kettle.
 - Anthem, "Fierce Was the Wild Billow" (a capella), Noble.
 - Hymn, "The Spacious Firmament on High," Haydn.
 - Offertory, "O Lord How Manifold," Barnby.
 - Recessional, "Jerusalem the Golden," Lejeune.
 - Postlude, War March of the Priests, Mendelssohn.
- Mr. Day is planning to give a cantata on the last Sunday of every month during the winter, and a short half-hour organ recital every Sunday

evening at the close of regular service. These recitals were well attended last year. His programs for October were:

- Oct. 1—Works by Alfred Hollins, English: "Triumphal March"; "Benediction Nuptiale"; Spring Song; "Grand Choeur."
- Oct. 8—Theodore Dubois, French: "Fiat Lux," "In Paradisum," "Chant Pastoral," Toccata.
- Oct. 15—Alphonse Mailly, Belgian: "Marche Solennelle," Cantilene, "Christmas Musette," Meditation, Toccata.
- Oct. 22—Richard Wagner, German: Prelude, Act. 3, "Lohengrin"; "Evening Star" ("Tannhäuser"); Prize Song ("Meistersinger"); "Ride of the Valkyries."
- Oct. 29—Roland Diggle, American: "Proclamation," "Dream Song," "Song of Happiness," Epilogue.

Hodges Has New Austin.

Frederick Hodges, F. G. C. M., is playing his new three-manual Austin organ of thirty-three stops at the First Methodist church of Johnstown, N. Y. He gave dedication concerts on it Sept. 29, Oct. 1 and Oct. 20, at which he played:

- Sept. 29—Concerto in G minor, Camidge; Elevation, Rousseau; "Chant de Bonheur," Lemare; Festival Prelude on "Ein' Feste Burg," Faulkes; "Scene Pittoresque," Massenet; Concert Caprice, Kreiser; Variations on the Air, "Vien qua Dorina bella," Weber; "Eventide," Frysinger; Toccata, MacMaster.
- Oct. 20—"A Symphonic Poem," Sibelius; "Souvenir" and "Dragon Flies," Gillette; Pilgrims' Chorus" and "To the Evening Star," from "Tannhäuser," Wagner; "Saluto d' Amor," Federlein; Overture to "Stradella," Flotow.

The Casavant two-manual organ in the Ravenswood Presbyterian church of Chicago, described recently in The Diapason, was opened with a recital Sept. 29 by Palmer Christian.

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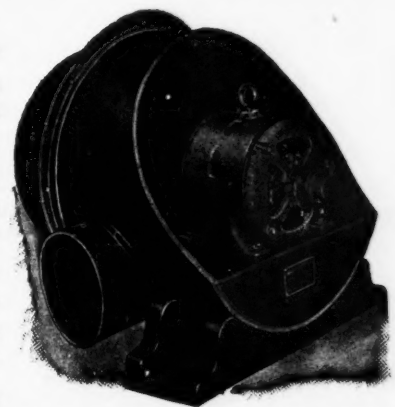
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Gentlemen: It gives me pleasure to transmit to you the following resolution passed by the Vestry of Grace Episcopal Church, Avondale, at its regular meeting on January 25, 1916.

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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(Signed) STUART R. MILLER,
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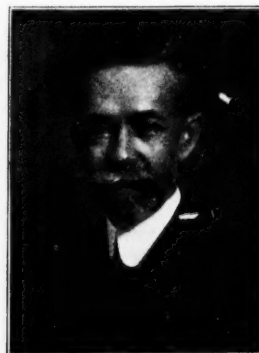
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How a blind organist can keep his music in place with the rapidly-changing scenes on the screen in a motion picture theater, making the notes harmonize with the tramp of marching soldiers, the crash of colliding railroad trains or the tender action of a love scene is being demonstrated daily by C. Walter Wallace, N. A. O., in the Grand theater, Harrisburg, Pa.

Professor Wallace, who has been deprived of the use of his eyes since an accident when he was 6 years old, can provide with the same accuracy as a musician possessed of all his faculties the musical thrills that are required as an accompaniment to the fastest dramatic action on the screen at a "movie" show.

The secret of this blind man's success in correctly interpreting on the organ the various emotions produced by the pictures he cannot see is that he has a code of signals that are given to him by his wife, who always sits at his side on the bench while the pictures are being exhibited.

Mrs. Wallace tells her husband in a low voice the story of the play as it is being produced, which is a simple process so long as the play is running in the even tenor of its way. But it is an entirely different proposition when the screen action becomes fast. At such times the action is too swift to be conveyed to the blind man by word of mouth and it is then that the signal code is put to use between the musician and his wife so that he can immediately and accurately change the style of music to fit the changing scenes of the play.

The signals include, for instance, repeated taps of the finger on the arm of the musician to indicate the time of soldiers keeping step; pinches on the arm to show when a dramatic climax has suddenly arrived, or even a violent kick on the ankle to cause the organist to make a sudden shift from soft to loud music.

Professor Wallace went to the Grand after having served in several other motion picture theaters, on Sept. 11, when J. M. Lenney, the proprietor, installed a new Möller organ. The specifications for this instrument were drawn by Professor Wallace.

By the time he was 21 years old Mr. Wallace had been graduated from two institutions for the blind. Subsequently he studied the organ under the late Dr. D. D. Wood of Philadelphia, and afterward became a suc-

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successful church organist, conductor of concerts, accompanied by orchestras, and teacher of the piano and organ. He was holding the post of organist in one of the churches of Reading, Pa., when he was called upon on one occasion to preside at the organ in the Lyric motion picture theater. It was found at once that he, with the aid of his wife, could adapt his playing so skillfully to the interpretation of motion picture plays that he was permanently employed. He remained in the Lyric until two years ago, when he went to a theater in Harrisburg.

Organists To Make Addresses.

In announcing the thirty-eighth annual meeting of the Music Teachers' National Association, Secretary Charles N. Boyd of Pittsburgh gives a partial list of the papers already promised. Among the organists who will speak are the following:

Arthur Foote, Boston—"Some Forgotten Piano Music."

W. D. Armstrong, Alton, Ill.—"The Relation of Poetry to Music."

Clement R. Gale, F. A. G. O., New York—"Anglican Chanting, Suggestions Suggested by Plain Chant."

Ernest R. Kroeger, St. Louis—Subject not yet announced.

Arthur Scott Brook, President of the National Association of Organists—"Musical Interpretation."

The meeting will be held Dec. 27 to 29 in New York City and headquarters of the association will be at the Murray Hill Hotel.

A dynamite bomb at a rear exit of the Strand motion picture theater at 2115 West Division street, Chicago, wrecked the theater's organ, valued at \$10,000. The placing of the bomb is believed to be part of a war between rival motion picture operators' unions.

J. Herbert Springer, one of the youngest and most prominent musicians of Harrisburg, Pa., has been elected to the position of organist of the Fourth Reformed church, Harrisburg, says Musical America. Mr. Springer has been filling the position of assistant organist of the Zion Lutheran church in the capital city.

Under the terms of the will of Freeman G. Teed, who died Aug. 2, a fund of \$4,000 is left for the purchase of an organ for Los Angeles Commandery, No. 9, and it is to be known as the Teed Memorial Organ.

J. Lamont Galbraith, organist of the First Presbyterian church at Richmond, Va., has been awarded the prize of \$100 by the Etude for writing the best anthem in a recent contest conducted by the publication. Mr. Galbraith won second prize for a concert song in a similar contest several years ago.

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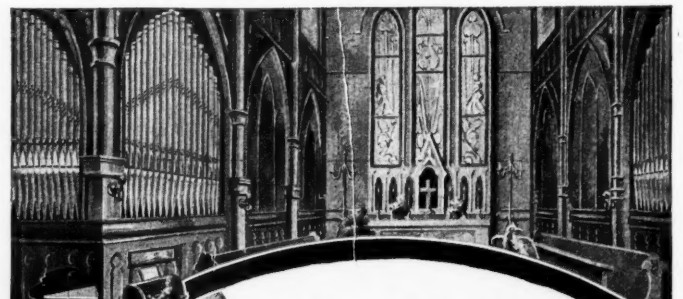
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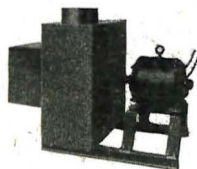
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