

THE DIAPASON

DEVOTED TO THE ORGAN

Eighth Year—Number Ten.

CHICAGO, SEPTEMBER 1, 1917.

Seventy-five Cents a Year—Ten Cents a Copy

NEW THREE-MANUALS BY THE HALL COMPANY

TWO FOR LANCASTER, PA.

Specification of Instrument Under
Construction for Raleigh, N. C.—
San Francisco Contract Also
on the List.

The Hall Organ Company of New Haven, Conn., which is busier than ever before in its history, is at work on a number of three-manual organs of generous size. Two of these are for Lancaster, Pa., churches and another is for San Francisco, where the company made a fine reputation with its exhibit at the exposition.

Following is the specification of the organ under construction for St. James' Episcopal church at Lancaster:

GREAT ORGAN.
Open Diapason, 16 ft.
First Open Diapason, 8 ft.
Second Open Diapason, 8 ft.
Loppel Flöte, 8 ft.
Gamba, 8 ft.
Clarinella, 8 ft.
Gemshorn, 8 ft.
Octave, 4 ft.
Flute d'Amour, 4 ft.
Tuba, 8 ft.

CHOIR ORGAN.
Violin Diapason, 8 ft.
Concert Flute, 8 ft.
Muted Viole, 8 ft.
Quintadena, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Flauto Traverso, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft.
Open Diapason, 8 ft.
Viole d'Orchestre, 8 ft.
Vox Celeste, 8 ft.
Aeoline, 8 ft.
Viola, 8 ft.
Violina, 4 ft.
Stopped Diapason, 8 ft.
Flute Harmonic, 4 ft.
Flautino, 2 ft.
Cornopean, 8 ft.
Oboe, 8 ft.

EDAL ORGAN.
Resultant, 32 ft.
Open Diapason, 16 ft.
Violone, 16 ft.

WURLITZER ORGAN ARRIVES

Installing Immense Orchestral Instrument in San Francisco.

The arrival in San Francisco of the organ for the new California theater at Market and Fourth streets, which is said to be the largest orchestral organ ever constructed by the Rudolph Wurlitzer company, has aroused great interest.

It required five cars to ship the instrument. Two arrived on July 25 and the other three came the next morning. The local staff of the Wurlitzer company began the installation of the organ at once, but it is estimated it will take three months to complete the work.

Across the front of the theater, which is approaching completion, is a large sign announcing that it is to have the largest orchestral organ in the world.

BOOK ON DUPLEX ACTIONS

Brochure Issued by M. P. Möller, Entitled "Concert Organs."

M. P. Möller has issued a new brochure entitled "Concert Organs," which discusses at some length the advantages of duplex action. This booklet is intended to circulate chiefly among secular customers, but much of the subject matter applies equally to church organs.

The first part of the booklet is devoted to a consideration of the recent rapid development of the organ in volume and variety, until, as the text asserts, the organ is actually more orchestral than the orchestra, particularly in respect to colorful variety. The second part is a discussion of duplex action, and particularly octave, or cross, duplexing, which is claimed as an original Möller development. A short third chapter gives a history of the development of duplex action. A fourth chapter takes up the factory facilities at Hagers-

THE LATEST BENNETT ORDERS

Rock Island Company Constructing Organs for Many Cities.

The Bennett Organ Company of Rock Island, Ill., is receiving its share of organ contracts. Some of the most recent ones are for organs as follows:

First Presbyterian church, Ardmore, Okla.
Masonic Temple, Vincennes, Ind.
Baptist church, Rock Island, Ill.
Methodist Episcopal church, St. Joseph, Mo.
Episcopal church, Elgin, Ill.
Swedish Lutheran church, Sioux City, Iowa.
Catholic church, Marcus, Iowa.
Methodist Episcopal church, Monona, Iowa.
Swedish Lutheran church, Oak Park, Ill.

New Composition for Ender.

The Oliver Ditson Company has just published a new piece for organ by Dr. Roland Diggie, entitled "Reverie Tryste," which the composer has inscribed to Edmund Sereno Ender of Minneapolis, the noted organist, and which will be used on Mr. Ender's programs the coming season.

C. M. Courboin on Vacation.

After spending the first week of August in attendance at the convention of the National Association of Organists in Springfield, Charles M. Courboin, municipal organist of that city, has been spending his vacation at Oswego, on Lake Ontario, where he was for ten years organist of St. Paul's church. In addition to eighteen recitals still to be played the coming season in Springfield, Mr. Courboin on Sept. 24 will appear in his own church in Syracuse in joint recital with Mme. Amelita Gallucurci, the famous coloratura soprano. The following evening, Sept. 25, he is to dedicate the large new organ in Plymouth church, Worcester, Mass.

N. A. O. MAKES RECORD WITH ITS CONVENTION

HEAT OVERCOME BY MUSE

Standard of Recitals at Springfield Convention a Big Feature—Meeting Next Year at Portland, Maine—Brook Re-elected.

The tenth annual convention of the National Association of Organists closed its sessions at Springfield, Mass., on Friday evening, Aug. 3, after one of the most successful and interesting meetings of organists ever held had been placed on record. The terrific heat which greeted the visitors was enough to close the stores of the city and of other places in New England, but it did not melt the large number who refused to yield to atmospheric conditions, and not even the temper of the discussions, absorbing as they were, was raised by the temperature of the outside world.

The sessions were held for the most part in the basement of the municipal auditorium building, the wonderful mahogany room not being used until the last day. The recitalists nearly all played without their coats, but they played just as well as if their performance had been surrounded by the greatest formality. The standard of the recitals is one which it would be hard to improve in this or any other country. The performers came from various parts of the country, and they represented various styles of organ playing—the splendid cathedral style of T. Tertius Noble, the almost unmatchable brilliancy of Pietro A. Yon, the remarkable cleanness of technique and good taste of S. Wesley Sears, and the refreshing spontaneity and talent of Mr. Courboin, who although not on the program this year, gave an impromptu request program from memory which could not but arouse admiration.



GROUP OF ORGANISTS AT NATIONAL ASSOCIATION CONVENTION, SPRINGFIELD, MASS.

Bourdon, 16 ft.
Lieblich Gedeckt (ex.), 16 ft.
Violoncello (ex.), 8 ft.
Octave (ex.), 8 ft.

The specifications of a three-manual and echo organ for Christ Episcopal church at Raleigh, N. C., are as follows:

GREAT ORGAN.
Bourdon, 16 ft.
Open Diapason, 8 ft.
Gamba, 8 ft.
Erzähler, 8 ft.
Loppel Flöte, 5 ft.
Flute Harmonic, 4 ft.
Octave, 4 ft.
Tuba, 8 ft.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft.
Open Diapason, 8 ft.
Viole d'Orchestre, 8 ft.

(Continued on page 9.)

town. Several typical specifications of duplex concert organs complete the book. There are several cover illustrations of the large organ in the Washington Irving school auditorium of New York City.

Mr. Möller reports three additional three-manual contracts with the William Fox Syndicate, making seventeen in all for that concern, and six additional three-manual contracts with Marcus Loew, which brings the latter's Möller's organs to twenty-four.

Dr. Edward Young Mason, of Ohio Wesleyan University, Delaware, Ohio, and party attended the N. A. O. convention, stopping a few days on their motor tour of the East.

Other important concerts will be given before the B Sharp club and the Central New York chapter, A. G. O., at Utica in November, and a western tour the week of Dec. 3 includes recitals in Emmanuel Church, Cleveland, and before the St. Cecilia club of Grand Rapids.

A sacred and patriotic concert was given in the Presbyterian church, of West Galway, N. Y., on the evening of July 28, by the choir of St. Ann's church, Amsterdam, N. Y., of which Russell Carter is organist and choirmaster.

During the vacation of Harriosa M. Wild, his place as organist of Grace Episcopal church, in Chicago, is being taken by Miss Alice R. Deal.

After a long discussion, in which Syracuse, N. Y., and Chicago, as well as Springfield, Mass., asked for the 1918 convention, it was voted to go to Portland, Me., next year. Here the fine municipal organ will be at the disposal of the visitors, as well as cool sea breezes, for which all will hope.

Arthur Scott Brook was re-elected president of the association for the fourth year. Mr. Brook's personality and his unremitting enthusiasm and interest, which during his incumbency have done wonders for the N. A. O., were noticeable to the visitor at every turn. The other nominees for the highest office of the national body were Arthur H. Turner of Spring-

field, who has been virtually the chief host of the last three conventions and whose work in its behalf has earned the lasting gratitude of those who have enjoyed the annual visits to Springfield, and Dr. Frederick Schlieder of New York, chairman of the executive committee and one of those whose papers gave rare benefit to all who heard him.

The list of new officers, elected at the last business session on Friday, is as follows: President, Arthur Scott Brook, New York; vice-presidents, Frederick Schlieder, New York; Hamilton C. Macdougall, Wellesley, Mass.; Dr. Edward Young Mason, Delaware, Ohio, and Alfred Pennington, Scranton, Pa.; secretary, Walter M. Waters, New York; treasurer, Herbert S. Sammond, New York.

Abstracts of the opening address of President Brook and of several of the papers presented at the convention are published in other columns of this issue of *The Diapason*. The recital programs in full also appear separately.

The sessions were called to order on Tuesday, July 31, and addresses of welcome were made by Mayor Frank E. Stacy, who each year has shown the most decided interest in the visits of the organists, and by Charles W. Winslow, secretary of the convention bureau of the Springfield Board of Trade, and a most devoted aid and host. President Brook then delivered his annual address. Father William J. Finn, leader of the Paulist Choristers of Chicago, who was on the afternoon program for an address, was unable to come. Frank Stewart Adams, A. A. G. O., organist of the First Parish Unitarian Church of Cambridge, Mass., delivered his address on "Knowledge of the Orchestra as a Valuable Aid to Church and Concert Organists." He illustrated it on the auditorium organ and brought out most interestingly the possibilities of enhancing organ accompaniments through knowledge of the score.

In the evening S. Wesley Sears of Philadelphia, organist of St. James' church in that city, gave the first recital. Despite the heat, his program was thoroughly enjoyed. He was the representative of the American Organ Players' Club and anyone who knows the history and ideals of that organization knows that Mr. Sears gave a noteworthy performance. It was a real organ program. Widor rather predominated. A graceful tribute to a talented Philadelphia man was the playing of Stanley T. Reiff's fine Festival Prelude.

Reginald Ley McAll, organist of the Church of the Covenant in New York City, and a leader in the activities of the N. A. O., had charge on Wednesday morning with his talk on "Practical Organ Matters." He read and summarized answers to queries recently propounded to members of the association through the Console as to care and condition of the organ. It was a discussion in which many took part and all had a sympathetic interest, because it concerned the everyday annoyances and problems of the organist.

After a business meeting in the afternoon at which the reports of state councils were heard, setting forth many of the interesting facts as to the association's progress noted elsewhere in the address of the president, a recital was given by Alfred Brinkler, A. R. C. O., F. A. G. O., the well-known organist of Portland, Me. Several numbers selected by Mr. Brinkler were of special interest. To open he played Clifford Demarest's prelude on "Amsterdam," a piece in church style of pronounced value. The composer was one of those in the audience. R. S. Stoughton also was present and heard the playing of his beautiful Arcadian Sketch. Mr. Brinkler's own Forest Suite, in manuscript, was the closing number, and its daintiness was admired by the audience. The first movement, a caprice, is an attempt to describe the ever-changing moods in the forest. There is only one theme in this movement. The second movement, a nocturne, is a plaintive melody showing the more serious and romantic side of the forest, while the third movement, a

scherzo, shows it in the early spring when all is sprightly. The finale depicts the stately pines of the Maine forests in their majesty.

By Harold V. Milligan.

In the character of his program Wednesday evening as well as in the manner of its delivery Mr. Noble gave an admirable presentation of the English school of organ music. Nine of the thirteen compositions on the program were by English composers; the printed programs included as the sixth number an Andante in G minor by the French Boely, but announcement was made at the beginning of the recital that in place of it the recitalist would play his own "Elizabethan Idyll." Rheinberger was represented by the well-known "Agitato" from his eleventh sonata, and the three simple yet beautiful pieces of the Russian school, by Gliere, Moussorgsky and Rebikov, lent an exotic touch to the latter part of the program.

Mr. Noble made no attempt at technical display, but his playing was pervaded with a grace and charm that few can equal. In his feeling for the beauty and significance of the music he plays, and in his appeal to the poetic possibilities of his instrument and his audience, he merits, as can few organists, the title "artist." Toward this end he combines a subtle and unerring sense of tonal values, a sensitive and musically plasticity of phrase and a skillful delicacy in the manipulation of the swell-pedals that are nothing short of masterly.

On the following morning (Thursday) the "shirt-sleeve convention" again retired to the basement, the coolest room in Springfield, to listen to Frederick Schlieder's address on "Harmony and Improvisation." The reporters of the Springfield daily newspapers described this address as "highly technical"; perhaps that is one of the reasons it proved to be one of the "high-lights" of the entire convention. Mr. Schlieder avoided generalities, however glittering, and attacked the problems presented by his subject directly and practically. It became immediately evident to his listeners that such a mastery of the subject could have been obtained only by years of application and study.

Mr. Schlieder's studies were accomplished in France, where the art of improvisation has been carried to a higher degree of perfection than anywhere else, and on the broad and solid foundation thus obtained he has been at work for a number of years to adapt the subject to the needs of the American organist. The result of his labors has been embodied in a work on the subject which is now almost ready for the press. He presented his ideas and methods to the convention audience in a succinct and lucid manner, logical, forceful and direct, illuminated by a penetrating and unflinching sense of humor, and pointed by apt analogies and illustrations, as when he described the canonical form as "thinking on the bias."

Not the least interesting feature of the address was the use of the piano for illustration. In this connection an incident occurred which drew from his audience a hearty and spontaneous round of laughter and applause. While the address was in progress in the basement, Mr. Yon, the recitalist of the evening, was practicing on the big organ in the Auditorium overhead; the lecturer was frequently interrupted by sudden outbursts of music from above, as the rich and colorful tone of the full organ reverberated throughout the building. At one point Mr. Schlieder turned to the piano to illustrate a point which he had just made, and as he did so, Mr. Yon, upstairs, announced, fortissimo, the theme of Ravello's "Christus Resurrexit," which he was to play that evening. Without a moment's hesitation, Mr. Schlieder's hands descended upon the keys of the piano, answering the theme in the same key and tempo, and improvising on it at some length, so that for several minutes the audience was treated to an organ solo, accompanied by a piano improvisation. The address held the attention of the convention dur-

ing the entire morning session, and was continued in the afternoon.

At the conclusion of Mr. Schlieder's address in the afternoon, the convention went upstairs into the Auditorium to listen to Mr. Maitland on "The Music of the Photoplay Theater." Mr. Maitland was one of the first organists to take up the work in this field and he has made a special study of the possibilities and limitations of this new aspect of the art. His remarks covered the subject from all sides, from the aesthetic to such practical problems as the hours of work. His illustrations on the organ were much enjoyed, and organists who are not regular patrons of the "movies" had an opportunity to hear how "The Beautiful Blue Danube" waltz and the first movement of Beethoven's "Sonata Appassionata" sound on the organ. Mr. Maitland's illustrations of how not to play the organ in the theater were as convincing as those showing its possibilities, especially when he played one composition, a popular march, in a number of incorrect styles.

In the evening occurred a recital by Pietro Yon, which proved to be one of the most popular events of the week. As Mr. Noble's program was predominantly English, so Mr. Yon's was Italian; aside from one number each by the German Bach and the French Bonnet, the entire program was Italian.

The recital was made notable by the first performance of Mr. Yon's own Second Sonata (Cromatic), which has just been published. It was received with obvious delight by the audience, as were two other compositions of the recitalist—"Christmas in Sicily" and "First Concert Study," both of which had to be repeated. The latter piece marked the end of the program, but none of the audience made any move to depart until the composer returned to the organ, and with undiminished brilliancy repeated the entire composition.

Mr. Yon's playing is distinguished by an incisive vigor and rhythmic dash, and an extraordinary brilliancy. He is fond of bright, vivid colors and intense contrasts; his technical equipment is prodigious and his playing aroused hearty admiration and enthusiasm from his auditors.

On Friday morning the convention was addressed by the editor of *The Diapason*. By this time the weather had moderated sufficiently so that the beautiful "mahogany room" was more comfortable than it had been at the opening of the convention, and the session was held there. Mr. Gruenstein's informal talk was on "The New Era for the Organist," and in it he told some plain truths about organs and organists. One of his most significant remarks was that while the organist demanded perfection from the builder of the organ, he himself was often content with "good enough," with the result that many beautiful instruments in different parts of the country remain unappreciated by the public, because they are never properly played. The general tone of his remarks was highly optimistic and he urged the organist to bestir himself and enter into the "Land of Promise" which is opening up before him.

At the conclusion of the morning session the convention was treated by the municipality of Springfield to an automobile ride through the city and out to Forest Park.

After a luncheon occurred an event which was not on the printed programs, but which was felt by all to be one of the most valuable experiences of the entire convention: Mr. Courboin, city organist of Springfield, played a brief program for the members of the convention only, the public not being invited. There were no absentees when Mr. Courboin, coatless and smiling, walked out to the big console and said "What shall I play?" A voice in the audience immediately answered, "D minor Toccata and Fugue," and the obliging organist seated himself at the organ and, without notes, or any fur-

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ther preparation, gave a thrilling performance of that classic "war-horse" of the great Johann Sebastian.

The applause which followed showed that the audience would like to hear more Bach, so Mr. Courboin, in response to another request, played the C minor "Passacaglia." When this was ended and appreciation registered by ardent applause, someone pleaded for the "A minor Chorale" of Cesar Franck, which was played in a really marvelous manner.

The convention could have gone on all afternoon, suggesting things for Mr. Courboin to play and enjoying the exercise of his rare skill and extraordinary memory, but the allotted time had expired.

The final convention paper was the most excellent plea for congregational singing by Miss Edith Louisa Hubbard of Arlington, N. Y., whose theme was "Democracy in Church Music."

Walter Edward Howe, the organist of St. Paul's church at Norfolk, Va., and J. Lawrence Erb, F. A. G. O., who is making a fine record at the University of Illinois and in the presidency of the Music Teachers' National Association, were the Friday recitalists. The writer did not have the opportunity to hear them, but the programs offered by both men were excellent for variety and quality.

The closing event of the convention was the dinner held Friday evening. It was the annual get-together event, informal and refreshing. After that the men and women who had communed with the king of instruments and its devotees for nearly a week, departed to resume their tasks or to find recreation and rest elsewhere.

One of the delightful events incident to the convention for a number of invited guests was an informal reception after the recital Thursday evening at the home of Mr. and Mrs. Arthur H. Turner. The unique string quartet composed of members of Mr. Turner's family, played to the delight of the guests. It was probably the last performance by the quartet before the departure of Mr. Turner's son for the war.

The Springfield Board of Trade gave a dinner in honor of the officers, recitalists and speakers of the convention on Wednesday evening at the Hotel Kimball.

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PAST YEAR REVIEWED BY PRESIDENT BROOK

ANNUAL ADDRESS TO N. A. O.

Banner for Increase in Membership Falls to Illinois, Led by Dr. Francis Hemington—Members in Service of Nation.

President Arthur Scott Brook in his annual address at the opening of the convention of the National Association of Organists said in part:

So great is the pleasure in gathering at our yearly conventions that the time intervening between the meetings is tempered continually by a most satisfactory feeling of anticipation for the next meeting. Old friendships are renewed and new friendships are made. In our old friends we invariably find an added charm that perhaps was not so apparent to us on former occasions and which seems to establish them even more firmly than ever before in our esteem and affection. The new friends who appear to us as so many newly-opened books and our faith, backed by experience, promises us many pleasant happenings as the new leaves are opened before us.

Our gratitude goes out again to Springfield for her most kind invitation to us and her most excellent care for us every time we place ourselves within reach of her magnanimous influences. We greet Mayor Stacy not only as the head of a municipality which is princely in station and activities, but also as an old friend. Of the Board of Trade, the member with whom we have had the privilege of the most intimacy is Charles Winslow, secretary of the convention bureau, whose most kind solicitude for our convenience and comfort will long be cherished.

Our coming this year is tinged with a great sorrow. We shall all most sorely miss Henry Chapin, our first honorary member, whose recent tragic death came as a great shock to his multitude of friends in the National Association of Organists. His efforts are better known to the people of Springfield than to those on the outside. The results of those efforts are manifest to all in the splendid monument raised to himself in the fine organ in the municipal auditorium, and the knowledge that a series of organ concerts has been arranged as a fitting memorial to one who so well deserved such recognition gives great pleasure to the members of the N. A. O.

The call of national duty has come and while up to this moment we have no means of knowing to what extent our ranks have been temporarily depleted, yet we know that our brothers in music will not fail in their duty to their country and will be noble brothers in arms to those who are doing their bit to help make the world safe for democracy. At the head of our honor roll we are able to place our esteemed national secretary, Miles F. A. Martin, and to add the names of Richard Keys Biggs, David McK. Williams, Clarence Turner and, incidentally, Edward Scott Brook. We ask in Christ's holy name God's protection and blessing for them and for all our members similarly enrolled.

The report of the secretary will demonstrate a substantial growth of the N. A. O. during the last year, particularly in certain localities, where splendid work has been done. In respect to procuring new members and keeping up the interest of the old, a word of criticism may not be entirely out of place. While it is true that several of our state officers have done magnificent work since the last annual convention, it is equally true that from some of our state councils not one new member is forthcoming. State officers will please pardon the national executive for giving them the reminder that they are expected to provide for themselves something to press over.

The banner for new members in the previous year fell to Myron C. Ballou, state president of Rhode Island, who probably has enrolled every organist in that state. This year the banner falls to Dr. Francis Hemington, state president for Illinois, who is to be congratulated on the success of his good work. About sixty new members have been added to the lists in his state. When Dr. Hemington took on his duties he set a pace for himself and said he would not be quite happy unless he could come to the convention with a total of 100 names from his state. Dr. Hemington informs me that the state list now contains 101 names.

Another state which has added to the roster of the association is New Jersey, which under the capable administration of Mrs. Bruce S. Keator, the state president, has furnished many new members.

Mr. Brook emphasized the falsity of the notion in certain quarters that the association is in competition with the American Guild of Organists. He mentioned the Console, the official paper, and the good work of its editor, Mr. Hansford. He also called attention to the devoted work of the executive committee and told of some of the notable meetings held under association auspices during the year. In closing he paid a gracious compliment to the kindred societies represented at the convention.

Miss Lillian Jones, organist of the Hamilton Grange Reformed church, New York City, played at services on Sunday, Aug. 5, upon the newly installed organ of the Methodist church, Fondra, N. Y.

RECITAL PROGRAMS AT N. A. O. CONVENTION

S. WESLEY SEARS, Philadelphia.
Vivace from Sixth Organ Symphony, Widor.
"Jesu, Hilt Siegen," Karg-Elert.
"Ave Maria," Reger.
Festival Prelude, Stanley T. Reiff.
Romanza, Svendsen.
Fugue in E flat (St. Ann's), Bach.
"Saltarello," Mendelssohn.
Concerto in B flat, Handel.
Adagio from Fourth Organ Symphony, Widor.
Toccata from Fifth Symphony, Widor.

ALFRED BRINKLER, Portland, Maine.
Prelude on "Amsterdam," Clifford Demarest.
Tempo di Minuetto, Arthur Foote.
Concert Fantasia, R. P. Stewart.
An Arcadian Sketch, Stoughton.
Grand Choeur in G minor, Hollins.
"The Temptation," Malling.
Forest Suite ("Sunlight and Shadow," "Moonlight," "Nymphs and Dryads," "Cathedral Pines"), Alfred Brinkler.

T. TERTIUS NOBLE, New York City.
Fantasia in E minor, Silas.
Introduction to the "Dream of Jubal," Mackenzie.
Agitato in D minor, Rheinberger.
Two Preludes, C. Villiers Stanford.
Solemn Prelude, Noble.
An Elizabethan Idyll, Noble.
Chorale Prelude, Parry.
Prelude, Gliere.
"The Larme," Moussorgsky.
Silhouettes, Rebikov.
Andante in E; Vivace in G, Smart.

PIETRO A. YON, New York City.
Fantasia-Adagio et Fuga in C major, Bach.
"Christus Resurrexit," Ravanello.
"Propheta," Ravanello.
"Christmas in Sicily," Yon.
Variations de Concert, Bonnet.
Sonata Cromatica (Seconda), Yon.
First Concert Study, Yon.

WALTER EDWARD HOWE, Norfolk, Va.
Norfolk Fantasy, N. H. Allen.
Allegretto in E minor, Guilmant.
"Pastel," Karg-Elert.
Rhapsodie No. 3, Saint-Saens.
"Elfen," Bonnet.
Fugue in E flat (St. Ann's), Bach.
"Impression," Howe.
"Danse Nigre," Howe.
Sketch, Howe.
"The Beautiful Alda," MacDowell.
Scherzo, W. H. Jones.

J. LAWRENCE ERB, Urbana, Ill.
Pastoral Sonata, Rheinberger.
Allegretto Grazioso, Wackenthaler.
Pastorale in F sharp minor, Faulkes.
Nocturne in A flat, Faulkes.
"Vision," Bilb.
First Organ Suite in G minor, Rogers.
"At Evening," Buck.
"The Swan," Stebbins.
Allegretto Scherzando, Erb.
Andante Cantabile from String Quartet, Tschalkowsky.
Grand Chorus in March Form, Guilmant.

Austin Organ for Salina.

O. Marshall of Kansas City has closed a deal for a three-manual Austin organ with the new University Methodist church of Salina, Kan. It will have twenty-two speaking stops and is to be ready for dedication about Jan. 1, 1918.

Mr. and Mrs. Clarence Eddy had a most enjoyable week with Mr. and Mrs. William T. Sesnon at their beautiful country home in Aptos, near Santa Cruz, Cal., late in July.

Edgar Nelson, organist of the First Presbyterian church of Oak Park, Ill., and recently appointed director of the Chicago Sunday Evening Club, has returned from a chautauqua tour under the direction of John B. Miller. Among the others in the company were Rose Lutiger Gannon and Magnus Schutz. The tour closed at Rushville, Ind., where the members of the concert company were the guests of Senator Watson.

Will C. Macfarlane Municipal Organist, Portland, Maine

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RECITAL PROGRAMS OF SUMMER SEASON

Harry B. Jenson, New Haven, Conn.—A splendid recital complimentary to the convention of the National Association of Organists was given Aug. 4 on the handsome new Steere organ in Woolsey Hall, at Yale University, by Professor Jenson. Many who attended the convention at Springfield, Mass., went to New Haven to hear the recital. The program for the occasion included: Allegro from Sixth Organ Symphony; Widor; Fugade, Jenson; Tenth Organ Concerto in D minor, Handel; "Death of Aase," and "Anitra's Dance" from "Peer Gynt"; Grieg; Fugue in G minor, Bach; "Ave Maria," Arcadelt; "Coronation March," Svendsen.

Palmer Christian, Chicago—Mr. Christian gave the following program at the fourth Presbyterian church Aug. 2: Prelude, Corelli; Minuet in E, Bach; Rameau; Fantasia and Fugue in D minor, Bach; "Sursum Corda," Elgar; Allegretto, Wolfenstein; Chorale, Bach; Intermezzo, Tchaikovsky; Lullaby, Chopin; Scherzo, Fauré; Pastorale, Liszt; Toccata, Liszt.

Mr. Christian gave the opening recital of the new organ in the Welsh Congregational church of Geneva, Ohio, on July 3, with the following program: Allegro "Inhabitant," Fauré; "To the Evening Star," Wagner; Caprice, Kander; Pastorale and Finale (Sonata), Guilman; Summer Sketches, Lennart; "Benedicite Cantata," Bonnet; Fantasia on Welsh Airs, Davidson (MS); "Salve Regina," Marcello (1650-1720); "The Monks," Copland (1875-1920); Berceuse, Dickinson; Allegro con fuoco, de Boeck.

Watson H. Giddings—Mr. Giddings gave a recital in the Congregational church at Randolph, Mass., July 27, playing as follows: Grand March, "Aida," Verdi; "In the Twilight," Harker; Borowski; Springtime, R. etch. Beebe; "Adeste Fideles," Loret; "Secret d'Amour," Klein; Spring Song, Macfarlane; Concert Overture in E flat, Faulkes.

Carl Paige Wood, Northfield, Minn.—Mr. Wood, the organist of Carleton College, who spent the summer in the East, gave a recital in Appleton chapel at Harvard University July 25, his program being as follows: Allegro Vivace, from First Organ Symphony, Maguire; "Benediction Nuptiale," Saint-Saëns; Andante and Allegro con fuoco from First Organ Sonata, Borowski; Intermezzo, Callaerts; "The Little Shepherd" and Ballet, Debussy.

William M. Jenkins, St. Louis, Mo.—In his Sunday afternoon recital at the Second Presbyterian church Aug. 5 Mr. Jenkins played these compositions: Allegretto Scherzando, Gordon Bach Nevins; Melody, Op. 17, No. 3, Guilman; Andante Pastorale, Charles Edwin Stephens; Grand Ceremonial Offertoire, Charles Vincent; "Chanson du Soir," J. Frank Fysinger; "Jour de Noce," Roland Diegle; "Evening Song," Easthope; Martin; "In Summer," Charles A. Stebbins; Postlude, Carl Paige Wood.

Frederick C. Mayer, Woodville, Ohio—Mr. Mayer recently played the following program at Salem Lutheran church, West Alexandria, Ohio: Concert Overture in E flat, Faulkes; "Death of Ase," Grieg; "An der Wiege," Grieg; Largo from the "New World," Symphony, Teyorak; "Will of the Wisp," Gordon B. Nevins; "Ein feste Burg," Concert Prelude, Fauré; "O Haupt voll Blut und Wunden," Bach; Berceuse in G, Faulkes; A Desert Song, E. H. Sheppard; "Oh, the Lifting Springtime," C. A. Stebbins; The Star-Spangled Banner, Arnold; Grand March from "Aida," Verdi.

J. Lawrence Erb, F. A. G. O., Urbana, Ill.—At the eighty-eighth recital in the University of Illinois Auditorium, July 12, Mr. Erb played as follows: Sonata No. 7 in G, Op. 143, Volkmann; Valse, Fauré; Gavotte in the Old French Style, Pader; Invention and Grand Chorus in G, Salome; Meditation in D flat, Kinder; "New It is Evening" and "Thanksgiving," Turner.

July 20 Mr. Erb played: Pastoral Sonata, Op. 88, Rheinberger; Cantata in A flat, Holms; Prelude and Fugue in E, Fauré; Concerto in E, Johnson; Gloria in Excelsis in D, Harrison; Allegretto Scherzando, F Minor, Erb; Grand Chorus Fugue, Diegle.

Miss Eda E. Bartholomew, Atlanta, Ga.—Ladies' day was a special feature at the Auditorium Armory Sunday afternoon recital on Aug. 5, and Miss Bartholomew was in charge. She gave a program which included the following selections: Fugue on "Hail Columbia," Bach; Nocturnette, d'Ervy; Scherzo in G minor, Ross; Russian Boatman's Song on the River Volga, arranged by Eddy; Scherzo-Fantasia, Loret.

Aug. 7 Miss Bartholomew gave the

dedicatory concert on a new Austin organ in the First Methodist church of Gainesville, Ga., playing this program: Fugue on "Hail Columbia," Bach; "To a Water Lily," Macdowell; "Moonlight," Elgar; Spring Song, Lennart; "Benediction Nuptiale," Fyrtzager; Intermezzo, Callaerts; Russian Boatman's Song, arranged by Eddy; "The Magic Harp," Meale; Scherzo-Fantasia, Loret.

Ray Hastings, Los Angeles, Cal.—At the Temple Auditorium on Aug. 5 a special each program was played. Mr. Hastings played these compositions: Prelude in G, Aria in D, Pastorale in F, Two Chorals (with chimes), Prelude and Fugue in E minor.

Dr. Paul S. Chance, A. A. G. O.—As a special feature of "All Ohio Day" at the osteopathic national convention at Columbus, Ohio, Aug. 6, Dr. Chance gave a recital on the large organ in Memorial Hall. His program included: Concert Overture in E flat, William Faulkes; Variations on "My Old Kentucky Home," J. E. W. Lord; Midsummer Caprice, Edward F. Johnston; American Fantasy, Roland Diegle.

Mrs. Edna A. Treat, Urbana, Ill.—At a University of Illinois School of Music faculty recital July 19 Miss Treat played these selections: Sonata No. 1 in E, Chopin; Scarlatti; Melody, Gluck; Scherzo, Liszt; Lullaby-Godowsky; "En Automne," Chaminade; "To a Wild Rose," Macdowell; Chardas, Macdowell.

Carl Wiesemann, Louisville, Ky.—Mr. Wiesemann gave the inaugural recital on a Müller two-manual organ in the Severn's Valley Baptist church of Elizabethtown, Ky. The recital was played Aug. 5, with this program: Second Sonata, Mendelssohn; Spring Song, "From the South," Lennart; Allegretto, Wolfenstein; Aria in D, From orchestral Suite, Bach; "In Paradisum," Dufois; "Flat Lux," Dubois; First Suite, Borowski; Minuet, Beethoven; Pilgrims' Chorus, from "Tannhäuser," Wagner.

ORGAN PIPES FOR SHELLS

Austria Will Strip Churches to Supply the Needs of War.

Bohemian papers announce, according to a dispatch to the Havas Agency from Basle, transmitted to American papers by the Associated Press, that Austrian churches as well as organ builders have been notified that all organ pipes in all churches of the monarchy will soon be requisitioned to fill the needs of war industries.

Plays in New England Cities.

Dr. Minor C. Baldwin has recently given recitals at the following towns and cities of New England states:

Lincoln, N. H., July 17 and 18.

Lancaster, N. H., July 20, 21 and 22.

Bethlehem, N. H., July 27, 28 and 29.

Lancaster, N. H., July 31.

Whitefield, N. H., Aug. 3, 4 and 5.

Ashland, N. H., Aug. 7.

Danvers, Maine, Aug. 9.

Bar Harbor, Maine, Aug. 10, 11 and 12.

Rene L. Becker Visits West.

Rene L. Becker of Alton, Ill., visited San Francisco early in August.

Clarence Eddy is studying Mr. Becker's Fifth Sonata, which is still in manuscript. Mr. Becker has a brother, Lucian E. Becker, at Portland Ore. He is dean of the American Guild of Organists there.

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The organ will contain the new and latest celestial string effects. The reeds will be designed and treated according to the new methods, imparting smoothness and richness. The scheme shows a fine array of diapason tone, including the stentorphone in the great organ. The diapasons will be treated so that the fundamental harmonics will be faithfully preserved and be void of the upper partials.

The specification follows:

GREAT ORGAN.

Stentorphone, 8 ft.
Open Diapason (Forte), 8 ft.
Open Diapason (Mezzo), 8 ft.
Viola da Gamba, 8 ft.
Doppel Flöte, 8 ft.
Viole d'Amour, 8 ft.
Octave, 4 ft.
Flute Harmonique, 4 ft.
Posaune, 16 ft.
Tuba, 8 ft.
Celestial Harp (from Choir).
Chimes (from Choir).
SWELL ORGAN.
Lieblich Bourdon, 16 ft.

Open Diapason, 8 ft.
Sallcional, 8 ft.
Viole d'Orchestre, 8 ft.
Voix Celeste, 8 ft.
Aeoline, 8 ft.
Gedeckt, 8 ft.
Quintadena, 8 ft.
Flute Traverso, 4 ft.
Viola, 4 ft.
Solo Dolce Cornet, 3 ranks.
Contra Fagotto, 16 ft.
Cornopean, 8 ft.
Orchestral Oboe, 8 ft.
Vox Humana—Separate Box and Tremolo, 8 ft.
Tremolo.

CHOIR ORGAN.

English Diapason, 8 ft.
Geigen Principal, 8 ft.
Concert Flute, 8 ft.
Cathedral, 8 ft.
Dulciana, 8 ft.
Rohr Flöte, 4 ft.
Picoles Harmonique, 2 ft.
Clarinet, 8 ft.
Celestial Harp (full compass).
Cathedral Chimes.
Tremolo.

PEDAL ORGAN (Augmented).

Resultant, 32 ft.
Open Diapason, 16 ft.
Violone, 16 ft.
Bourdon, 16 ft.
Lieblich Bourdon, 16 ft.
Gross Flöte, 8 ft.
Flauto Dolce, 8 ft.
Violoncello, 8 ft.
Posaune, 16 ft.
Tuba, 8 ft.

There will be sixteen couplers and sixteen combination pistons, and a full complement of accessories and pedal movements. A master balanced swell pedal attachment will switch together all expression pedals that they may work simultaneously at will.

John Doane of the Northwestern University School of Music as well as organist of the First Congregational church in Evanston has gone to California for a vacation of about six weeks. He will give several recitals on the coast.

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EVANS, GEO. MARKS	SALSBURY, JANET
O Give Thanks..... 12	O Sing unto the Lord..... 12
GALBRAITH, J. LAMONT	TOOP, AUGUSTUS
O Come Let Us Sing..... 12	Rejoice in the Lord..... 12
HARRIS, CUTHBERT	WAREING, HERBERT W.
O Lord of Heaven..... 12	O Praise God in His Holiness..... 12
Sing a Song of Praise..... 12	
LANSING, A. W.	WEST, JOHN E.
While the Earth Remaineth 12	Rejoice in the Lord..... 12
PEACE, F. W.	WOODCOCK, WALTER G.
Let the Heavens Rejoice... 12	The Golden Sun Is Setting. 12
Praise the Lord..... 12	

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A. F. McCarrell.

The reconstruction of the organ in
the Second Presbyterian church of
Chicago, announced in the August
issue of The Diapason, is to be one of
the most important pieces of organ
work in this city for some time. Al-
bert F. McCarrell, for more than a
quarter of a century organist of the
church, is looking forward to the new
instrument from the Austin factory.
The specification is as follows:

GREAT ORGAN.

Double Diapason, 16 ft.
First Diapason, 8 ft.
Second Diapason, 8 ft.
Gross Flute, 8 ft.
Gedeckt, 8 ft.
Erzähler, 8 ft.
Gamba, 8 ft.
Fulciniana, 8 ft.
Flute, 4 ft.
Octave, 4 ft.
Twelfth, 2 1/2 ft.
Fifteenth, 2 ft.
Tuba Profunda (from Solo), 16 ft.
Harmonic Tuba (from Solo), 8 ft., 85
notes.
Harmonic Clarion (from Solo).
Chimes.

SWELL ORGAN.

Bourdon, 16 ft.
Diapason, 8 ft.
Gedeckt, 8 ft.
Solicional, 8 ft.
Aeoline, 8 ft.
Viole d'Orchestre, 8 ft.
Celeste, 8 ft.
Vox Seraphique, 8 ft.
Flute, 4 ft.
Violina, 4 ft.
Flautino, 2 ft.
Mixture, 5 rks.
Contra Fagotto, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft.
Concert Flute, 8 ft.
Unda Maris, 8 ft.
Gemshorn, 8 ft.
Flute, 4 ft.

Piccolo, 2 ft.
Clarinet, 8 ft.
Harp.
Tremolo.

SOLO ORGAN.

Flauto Major, 8 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
Flute Overte, 4 ft.
French Horn, 8 ft.
Tuba Profunda, 16 ft.
Harmonic Tuba, 8 ft., 85 pipes.
Harmonic Clarion, 4 ft.
Chimes.
Tremolo.

ECHO ORGAN.

Gedeckt, 8 ft.
Cor d'Nuit, 8 ft.
Viole Aetheria, 8 ft.
Vox Angelica, 8 ft.
Flute, 4 ft.
Vox Humana, 8 ft.
Chimes.
Tremolo.

PIEDAL ORGAN (Augmented).

Diapason, 32 ft.
Diapason, 16 ft.
Violone, 16 ft.
Bourdon, 16 ft.
Gedeckt (from Swell), 16 ft.
Gedeckt, 8 ft.
Flute, 8 ft.
Violoncello, 8 ft.
Celeste (from Solo), 8 ft.
Octave, 4 ft.
Contra Fagotto (from Swell), 16 ft.
Tuba Profunda (from Solo), 16 ft.
Harmonic Tuba (from Solo), 8 ft.
Echo Gedeckt, 16 ft.

NEW ORGANS IN THE SOUTH.

J. E. Varnum Receives Austin Orders
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J. E. Varnum of Atlanta, Ga., rep-
resenting the Austin Company, re-
cently closed a contract for a large
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Dallas, Tex. Mrs. J. H. Cassidy is
the organist. He received orders for
two-manuals for the following: Pres-
byterian church, Itaska, Tex.; First
Presbyterian, Marlin, Tex.; Wood-
lawn Baptist, Birmingham; Central
Baptist, Americus, Ga.; First M. E.,
Gainesville, Ga.

J. B. Jacobs has joined the erecting
force of the Austin Company and has
just finished the organs in the First
M. E. Church at Gainesville and the
Central Baptist at Americus, Ga.
Orla D. Allen and Morton Welch
have just finished a large three-man-
ual in the Jonesboro, Ark., First Bap-
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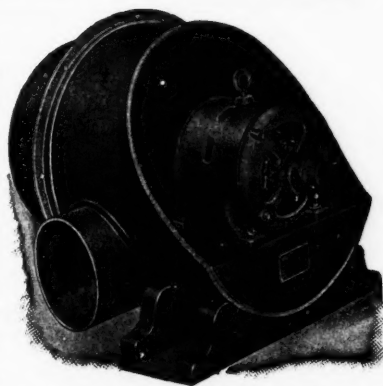
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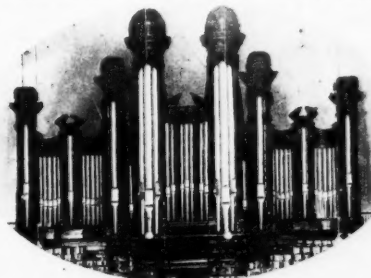
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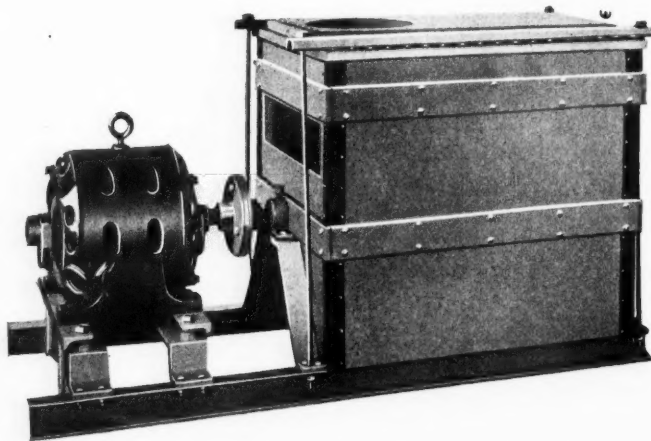
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WIS.

Democracy in Church Music

Address delivered before the Annual Convention of the National Association of Organists at Springfield, Mass., August 3, by
EDITH LOUISA HUBBARD

The democracy of the United States sprang from the religious convictions of its first settlers. If then, democracy was inspired by religion, may not now our religion be inspired by that democracy?

Our church services, however, are seldom truly democratic. The worship is monopolized by a few—the choir. They give music too elaborate or unfamiliar or unapproachable. Ultra-angelic boy choirs and concert quartets are especially discouraging to the less refined voices of the congregation. Where the congregations are given half a chance to sing, there are always more men; for men like to feel that they have something to do.

To me the most inspiring service in Greater New York is choral evensong at the penitentiary on Blackwell's Island, where 500 prisoners sing with every ounce of strength in their bodies. One might argue that it is quantity and not quality, but those sleeping souls have a chance to awake and exercise themselves.

Self-suggestion is stronger than suggestion from without. It is the music a man sings himself that benefits him most. The only true test of church music is its spiritual efficiency. Nothing else will justify its existence as a part of the service.

Community choruses have proved that people will sing if given a real chance. Easy and familiar music gives only half a chance. To make the congregation's opportunities equal to those of the choir, they must have the same advantages—books, rehearsals and music written especially for them.

Nine years ago at my home in Florida we included the congregation in the choir rehearsals which were held after a short midweek service. It was practically a community movement, as this was the only church in the place and ministered to all denominations. The people came as never before to the mid-week services, and all remained for the rehearsals. When the minister was away we met for "singing" every Sunday night, when anyone might propose a hymn. At the time the congregational singing was started there was not a baptized child in the Sunday-school. Now there is not an unbaptized child in the town.

Organists will find wonderful possibilities in arranging music for congregational participation; and the inspired improviser can control his congregation marvelously through his accompaniments.

Composers have a great opportunity before them to provide music which will make the most of the character of mass singing. The tendency in community music is toward unharmonized melodies with rich accom-

paniment, although this is not necessarily the rule.

American organists complain that we have no national type of church music. Anything which is national must spring from the life and character of the people. We are a democracy. Is it too much to hope that our music will be a democratic music—of the people, by the people, for the people?

"Let the people praise thee, O God; yea, let ALL the people praise thee."

"Then shall the earth bring forth her increase; and God, even our own God, shall give us His blessing."

"God shall bless us; and all the ends of the world shall fear Him."

Funkhouser Goes to France.

A farewell recital was given July 20 in the First Presbyterian church of Beaver Falls, Pa., by Harold Funkhouser of Youngstown, Ohio, assisted by Reese B. Reese of Pittsburgh and Mrs. Emily Cartwright Miller. The affair was for the benefit of the local auxiliary of the Red Cross society. Mr. Funkhouser departed the following week for France, where he will be attached to a base hospital of the Red Cross, recruited in Youngstown, and peculiar interest was attached to his performance.

Estey for Allentown, Pa.

St. Stephen's Lutheran church at Allentown, Pa., has ordered a new organ from the Estey company of Brattleboro, Vt., and it is expected to be ready for dedication Sept. 9. It will have two manuals and twenty speaking stops. E. H. Butterweck will be the organist of the new instrument. The Estey company is also building an organ for the new Strand theater of Allentown.

H. S. Schweitzer, F. A. G. O., organist and director, conducted a choir musicale at St. James' Lutheran church, Scranton, Pa., June 19.

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A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, SEPTEMBER 1, 1917.

ORGANISTS IN WAR SERVICE.

As the reality of the war looms more strongly every day it is also making its influence felt among the organists. Several of the leading men in the profession in the United States have entered the service of the nation and many others in all parts of the country have left the organ bench for the front in France or the training camp.

Richard Keys Biggs is to go to France as a hospital apprentice and for the present is on duty at the Brooklyn naval hospital. Another prominent organist about to enter service connected with the war is Reginald L. McAll of New York, who will work with the McAll Mission in France, the famous institution founded by his father's cousin, Dr. R. W. McAll. Miles I. A. Martin is with his regiment in Pennsylvania. There are many others.

Organists are real men; very seldom you find an effeminate or even an eccentric one, and it was to be expected that they would be found early in the ranks.

A CASE IN POINT.

Our editorial on commissions, etc., in the August issue has aroused some thoughts in the minds of our readers, it seems, and the following letter, with the name of the writer withheld for obvious reasons, no doubt will prove of interest to many:

Your editorial in the August issue entitled "An interesting order" is "interesting reading." Almost times without number have I met committees at my church to "show off" my organ. And the letters I have answered in which I have given as honest advice as possible would make a very respectable pile.

Permit me to say that I have received thanks for the time and advice in almost every case, but never has anyone suggested such a thing as remuneration. I may say here that I have never thought much about the remuneration part of it, as I have always had a great willingness to help present any church being "stung." In fact, I think it's my duty to do this—but I agree with you that such services should be paid for—by the church.

You may be surprised to learn that I have never received payment for such advice from any organ concern! I have never been engaged by any organ concern, with one exception, to open an instrument of their manufacture, and even in that case I had had absolutely nothing to do with the contract. The nearest I have come to being paid by any organ firm was to turn down a good fat commission in connection with my own contract at my church. Or, in other words, if I had turned the contract to a certain firm I would have received a certain amount. But I wanted a ——— organ. And I got it. And I have never had so much as a recital date from the ——— firm, though I'm still a great admirer of their work.

I must confess that I can't say now whether or not I'll refuse to help out a committee unless they "come across." I ought to, from the point of view of your editorial—but the committee might not be as honest in these matters as I try to be with this all due modesty. Then what?

Your paper, let me say, is fine. You deserve the thanks—and more—of the entire "American Outfit of Organists" for your labors.

This story is not far different from many others. An honest man is the victim of imposition and has to await his reward in heaven. The man with the "business" sense gets his early. It is no wonder that sometimes churches have reason to complain

that they received poor advice from kind friends among organists. It is to the credit of the profession that it is as clean as it is and that graft is undoubtedly the exception rather than the rule.

QUOTES AN IDEAL PROGRAM.

The ideal recital program, if any two persons can agree on it, is always interesting. Therefore the following from the London Musical Times attracted our attention:

"We receive many organ recital programs that are exactly what they should not be. The following, played by Mr. J. A. Fuller-Maitland at Warton Parish church strikes us as being a much the reverse that we print it in full," and here is this program:

Prelude and Fugue in D minor, Preludes on "All Glory, Laud and Honor," "O Sacred Head," and "In Thee Is Gladness," Sonata in C minor, Bach; "Requiem Aeternam," Basil Harwood; Fantasia, Cantabile and "Pièce Heroïque," César Franck; Idyll and "Recessional," Alan Gray; Preludes on "O Come and Mourn," "Old 104th," "Abide with Me," and march, "The Birds," C. H. H. Parry.

DEDICATED BY J. F. REUTER.

Opening Recital Given on Kimball Organ in Chicago Church.

Professor J. F. Reuter played at the dedication of a two-manual Kimball organ in the Lutheran Emmaus church, California avenue and Walnut street, Chicago, on Aug. 5, and gave the following program before a large audience: Toccata and Fugue, Bach; Trio No. 3 from Sonata I, E flat, Bach; Allegretto Pastorale, Bottazzo; Easter Prelude, I. F. Reuter; Concerto in F major, Handel; Berceuse, Kinder; Variations, Pletschschner; Finale, Guilmant. The program also included four choir selections, directed by Professor E. G. Warmann, organist of the church, and two violin selections played by A. Johansen.

The organ has electro-pneumatic action and a detached console. The scheme of stops is as follows:

- GREAT ORGAN (73 Notes).
1. Open Diapason, 8 ft.
 2. Melodia, 8 ft.
 3. Dulciana, 8 ft.
 4. Flute Harmonic, 4 ft.
- SWELL ORGAN (73 Notes).
5. Horn Diapason, 8 ft.
 6. Gedeckt, 8 ft.
 7. Violoncello, 8 ft.
 8. Aeoline, 8 ft.
 9. Lieblich Floete, 4 ft.
 10. Twelfth, 2 1/2 ft.
 11. Fifteenth, 2 ft.
 12. Oboe, 8 ft.
- Tremulant (located in basement).
- PEDAL ORGAN.
13. Bourdon, 16 ft.
 14. Lieblich Gedeckt, 16 ft. (extension of No. 6).

The gedeckt, lieblich floete, twelfth and fifteenth in the swell constitute a unified stop of ninety-seven pipes.

INTEREST IN ORGAN STUDY.

Dr. Carl Reports Largest Application List in History of School.

William C. Carl will return to New York City the latter part of September to complete the final arrangements for the re-opening of the Guilman Organ School scheduled for Tuesday, Oct. 9.

The application list is already the largest in the history of the school, and a growing interest is manifest in organ study throughout the country.

The course at the Guilman school is being revised by Dr. Carl to enable each student to receive the benefit of the best up-to-date methods in the most thorough way. The plan is so arranged that when the term opens the work scheduled for each week of the year will be given the students, who are obliged to live up to it.

Dr. Carl will have charge of all the organ teaching, as heretofore. In the theory department Warren R. Hedden, chairman of the examination committee of the American Guild of Organists, will teach harmony, in addition to keyboard work, and Clement R. Gale will devote his time exclusively to counterpoint, fugue, composition, etc. Previously Mr. Gale has taught harmony in addition to counterpoint. Willard Irving Nevins will teach in all departments. Frederick W. Schlieder will give a course of lectures on improvisation. The examinations for the free scholarships will be held Oct. 5.

Knowledge of the Orchestra as an Aid to Church and Concert Organists

Extracts from a Paper Read at the Convention of the National Association of Organists, Springfield, Mass., July 31, 1917

By FRANK STEWART ADAMS

Why does organ playing on the average interest the public less than certain other branches of music? Why can artists like Kreisler, Julia Culp and Bauer hold audiences spell-bound? In the first place they have something to say, and the technique and musicianship which to say it effectively. In the second place, they have little or nothing of a mechanical nature to deal with which might interrupt their intimate personal contact with an audience. The violin strings throb with emotion by the pressure of the player's own flesh upon them.

Organ playing will always lack this intimate appeal to a certain extent. But the term "dead tone" applied to organs often means that the organist is a "dead" man so far as mastering the organ is concerned. To overcome the mechanical limitations of his instrument, the organist must have, if possible, more emotional power, greater force of imagination than singers or violinists. Organists must bring to their study of organ music a wide musical experience, gained from a knowledge of all forms of secular music, and from hearing it performed by the leading artists. Especially valuable is the study of the interpretations of great orchestral conductors. The organ is an orchestra made up of elements more or less different from an ordinary orchestra. The organist is the conductor and all the players combined in one. He is also to a large extent the one who orchestrates the composition. Therefore the well-equipped organist must have a thorough knowledge of conducting, orchestration and the routine of ensemble playing.

There has been much bloodshed over the subject of transcriptions. But even those who most violently condemn all transcriptions use them constantly. As for the transcriptions of oratorios, ferret out the compositions of oratorios, transcriptions and all works scored for orchestra. It is inartistic to consult only the piano arrangements. Whoever made them, whether the composer or not, had to keep in mind the limitations of the piano and the ability of the average player. What little the piano score does contain is often so completely altered and made-over that it bears little, if any, resemblance to the orchestral score.

Nevins' "Rosary" has been arranged for all the combinations of instruments that are known to civilized man, and some that are not. But in transcribing it we should not follow an arrangement for harp, two flutes and valve-trombone. In arranging a piece written for organ, or for military band we should examine the composer's version. Of course some organists, unknown to themselves, have the ability to make the organ sound like an accordion; others try to do the sound like a brass band. Nevertheless the original version should be the basis for arrangements.

When selections from oratorios are given, we must use some kind of transcription, for most churches do not have a full orchestra of sixty or more engaged to play regularly. It is absurd to be bound by the limitations of the piano part, when we have two manuals, at least, and pedals. A moving picture organist, being certain as to the size of the organ in his theater, replied, "It has two manuals, including the pedals."

The harmonic and contrapuntal, and to a certain extent the rhythmic contents of a score can be reproduced on the organ. All pedal-points and melodies (not doubling the voice parts) should be played as far as possible. If they are doubled in octaves they should sound on the organ. The sustaining parts should give the same harmonic effect in the organ as in the orchestra, and cover the same registers. This can be done by choosing the right position of the chord stops and octave couplers. A note in the upper part of the pedal is often useful for this purpose, especially for sustained horn parts. In general it is better to play the principal melody with one hand and the sustaining parts with the other, even when both are on the same manual.

When double basses are not playing the less part, the pedal bourdon should not. The pedal can play pizzicato notes, or sustained notes for horns, either on foot stops or on 16-foot an octave higher.

In doing this we must disregard the orchestral color effects to a large extent. But on a modern organ the orchestration can be done. Lines will suggest certain registration. Open flutes are better for horn parts than the reed French horn, but gross flutes are usually too heavy. In using strings, especially those of slim scale, we must consider their inability to blend with other stops in chord playing.

From the orchestra we learn that a solo for oboe or clarinet generally sounds better if other stops are not added. And if a diapason sounds well in a solo melody, alone or in combination, it is not a real diapason. Crying out a fugue subject is a different matter.

We ought to use as many features as

possible of the score in arranging the organ parts of oratorios, etc. The beauty of the text as much as the voice part does, in church as much as in the concert room. Or must an accompaniment be nothing but a pious vamp, to keep the strings from wandering too far from the pitch, and furnishing a background of chords and arpeggios about the manner of Czerny exercises or dance music?

The writer has arranged many organ parts on this basis, and knows it can be done without sacrificing the individuality of the organ.

ROOM FOR IMPROVEMENT.

New York City, Aug. 1, 1917.—Editor of The Diapason: One is often led to wonder whether or not the modern pipe organ has reached the zenith of perfection. Will the art develop in time to come and produce an instrument which will be as much in advance of the pipe organ of today as the modern organ is superior to the pipes of 1840? It is to be hoped that great advancement in the art will be realized, but, looking at the number of developments of recent years, the realization of vast improvement appears discouraging.

Viewed from a distance, so that an unbiased opinion may be gathered, I fear that the organ is today in the dormant position similar to the state of the steam locomotive prior to the extensive introduction and adoption of the electric locomotive. Upon the arrival of the electric locomotive in the field, the steam type was at once developed into a source of motive power having greatly increased efficiency. This almost overnight development proves that the necessary elements to produce a better steam locomotive had always been available, but never sought until the demand became pressing.

Will it be necessary for history to repeat itself in order to make a better organ possible? For many years pipes of various metals and woods in all different shapes and combinations have been used, but records do not show that any radically different features have been brought out recently. Many changes in detail have been made during recent years, but an improvement such as the substitution of the electric action for the erstwhile tracker has not as yet been equaled. Mr. Hope-Jones may or may not have been unreasonably radical in some of his work, but it is a matter of record that he greatly improved the organ during his career.

There are yet many things left undone which if listed would include the following:

1. Make nil the effect of temperature changes upon the pitch of the organ.
2. Having an expression mechanism which will not cause a smothering of tone as does the swell box.
3. The production of tones different in color from any now used.

Accomplishment of these improvements would add greatly to the value of the noble instrument and would open the way for many other steps toward perfection in the production of music. It may be that the necessary research work in this field would have to be made possible by the same means as in the surgical field, the financing to be borne by organ builders or lovers of the art and organists enlisted for advisory positions.

There is found in this country a restless inclination to "crib" the products of our fellow workers even to the extent of infringing upon patent rights. What is needed is more original thinking and not so much copying. If it is to be hoped that such systematic work will be taken up wholeheartedly and in this way the art will be lifted from the apparent rut in which we find it today.

P. LINDEMANN.

August Schmidt, choir leader at Pilgrim Congregational church and well-known musical instructor of Chattanooga, will succeed Ben J. Potter as organist at St. Paul's Episcopal church. Professor Schmidt has signed a contract for the coming year, his work at St. Paul's to begin during the latter part of September. Professor Potter recently resigned his position at the church to accept a position in Chicago.

Members of the choir of the First Methodist Church of Evanston spent their annual three weeks' vacation and outing as the guests of John C. Shaffer at his ranch, "Ken-Caryl," near Denver. Charles W. Clark, Mr. and Mrs. Ernest Dowling, Mr. and Mrs. Walter Ward, Miss Lucille Stevenson and Mr. and Mrs. Karleton Hackett formed the party.

G. Howard Freed presided at the consecration of the new Miller two-manual organ in the First Baptist church of Lansdale, Pa., July 19. His selections included Hollins' Concert Overture in C major; Gavotte in B flat, Handel; Andante Cantabile from the Fourth Symphony, Weber; Rurlesque Melodia, Baldwin; Gavotte in F, Martin; "The Harmonious Blacksmith," Handel; Processional March, Rogers; "Nearer, My God, to Thee," Baldwin; Minuet in A, Boccherini, and "Dreams," Stoughton.



"SUNSHINE AND SHADOW," by Clement R. Gale, published by the H. W. Gray Co., New York.

This composition for the organ is built of two strongly contrasted sections—the first a spirited melody played by the left hand on the great organ, full without mixtures, under a vibrant accompaniment of staccato chords in triplet rhythm, played on the swell, full without sixteen-foot stops; the second a pensive legato movement for the vox humana and vox celeste. The organ is peculiarly adapted to contrasts of this kind, and with a properly adjusted technique and spirit on the part of the player, this piece should be very effective. A proper presentation of the "Sunshine" music will require a skillful staccato touch and a certain bravura.

"MONOLOGUE," by Roland Diggle, published by White-Smith Music Publishing Company, Boston.

This is one of the best organ pieces we have seen from the pen of Roland Diggle, whose compositions have become increasingly familiar to American organists of recent years. It is dignified and characteristically organistic. The middle section is a short but expressive melody, given first in four-part harmony on the echo or vox humana, and repeated in the left hand on chimes (or solo stop) with a rearrangement of the harmony for the right hand. The composition will make an excellent service number.

"SCHERZO" AND "EVENING REST," by Alfred Hollins, published by Novello & Co., London.

Two new pieces by this popular English composer: the "Scherzo" (in 2/4 time) calls for the same delicacy and lightness as the famous "Spring Song" by the same composer; the "Evening Rest" requires an organ with well-voiced strings, pianissimo, an effective reed solo stop and carillon. It is one of those colorful pieces made possible by the modern organ. It was written for the opening of the organ in the town hall at Johannesburg, South Africa, March 4, 1916, and is dedicated to the mayor of that city.

Bonnet and the Bus Conductor.
Shortly after Joseph Bonnet arrived in New York last winter he decided to take a ride on a Fifth ave-

nue bus and see the city, says Musical America. The French organist was disconcerted on mounting the bus to have a military looking person come suddenly upon him and deliberately aim what looked like a bulldog revolver at the organist's chest. Accounts of wild western hold-ups flashed through Mr. Bonnet's mind. Thereupon he calmly held up both hands, and said not a word. Instead of going through his victim's pockets, however, the highwayman simply pointed impatiently at his mysterious weapon. The latter, on closer inspection, proved to be fitted with a slot, whose purpose slowly percolated through Mr. Bonnet's perception, and with an apology in his best French—and a sigh of relief which might readily be understood in any language—he deposited a dime therein, and returned to a contemplation of the landscape.

BUILT BY HALL COMPANY.

(Continued from page 1.)

Viole Celeste, 8 ft.
Stopped Diapason, 8 ft.
Aeoline, 8 ft.
Flauto Traverso, 4 ft.
Dolce Cornet, 3 rks.
Cornopean, 8 ft.

CHOIR ORGAN.

Oboe, 8 ft.
Geigen Principal, 8 ft.
Dulciana, 8 ft.
Concert Flute, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.

PEDAL ORGAN.

Open Diapason, 16 ft.
Bourdon (ex.), 16 ft.
Lieblich Gedeckt (ex.), 16 ft.
Flute (ex.), 8 ft.

ECHO ORGAN.

(Playable from Great Organ.)

Fern Flöte, 8 ft.
Viole d'Amour, 8 ft.
Vox Humana, 8 ft.

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Congregational church, Rochester, Minn.

Church of God, Lancaster, Pa.

Church of Christ, Stony Creek, Conn.

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By Wesley Ray Burroughs

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

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

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

Patriotic Music.

Because of the numerous feature films that are appearing with patriotism as the theme, as well as the unusually interesting war scenes that are shown in every issue of the various weeklies, it behooves the theater musician to see to it that his repertoire contains all the well-known national airs, marches, sentimental numbers, etc., as well as the principal airs of the various nations at war. We have already given a list of French military marches (see June Diapason). How many organists know that the "Regiment du Sambre et Meuse" by Turlet was the rallying march that brought victory to the French at the battle of the Marne?

Of American patriotic airs the great preponderance were written and associated with our Civil war of '61, fewer with the Revolutionary period and still fewer with the Spanish war of '98. Therefore it is better to use "Yankee Doodle" and "Girl I Left Behind Me" on scenes of 1776, "Rally Round the Flag," "Battle Hymn of the Republic," "Tramp, Tramp," etc. on scenes of 1861-65, and "Hail, Columbia," "Red, White and Blue," etc., on scenes of any particular war or patriotic scenes of the flag.

Two books are indispensable to the "movie" organist in connection with this work. They are "War Songs" and "Patriotic Songs and Airs of the Different Nations." Both are published by Ditson.

It seems that no national crisis can come but what our noble national anthem, "The Star-Spangled Banner," gets its usual fusillade of criticism, hot shot from would-be music critics and various people who try to explain that it is not musical, it is not singable, and badly written, etc. Some of these should come to the Regent at Rochester and hear the audiences sing this national song, with the accompaniment of full orchestra and organ, and if they did not admit that it was singable they would indeed be prejudiced, and as for the criticism that it is not musical, the fact that Dr. Samuel Arnold, organist of Westminster Abbey (1793) wrote the air which he called "Adams and Liberty" (in honor of John Adams, second president of the United States) should silence such unwarranted criticism. Some assert that Arnold did not write the air, but that an unknown New England composer of the Revolutionary period composed it. However that may be, we maintain that by custom, usage and association and by legislative action this song has been (since the war of 1812 with England) our national anthem and should always be honored as such. It is very singable, the tune being easily learned and "f" being within the range of all soprano voices. Attention should be called to the fact it is not allowable ever to play a part of it, but that the entire anthem must be played.

It happens constantly that in the weeklies (Pathe, Universal, Mutual) the patriotic scenes follow one another, making it necessary to change the music if they are to be fitted correctly. A suggestion we think is helpful. The weekly can be screened and all patriotic scenes cut out and placed together at the end of the film. All of the French war scenes are grouped just before these. Then to set this film we use (1) A good

ordinary march, (2) French march or "Marseillaise" and (3) United States Patriotic march.

Organ Solos.

Fantasia on "Kentucky Home," by Lord (White-Smith).
Variations on "Suwanee River," by Flagler (Schirmer).
"From the South," by Lemare.
"Scene Militaire," by Wilkins (Ditson).
Concert Variations on The Star-Spangled Banner," by Buck (Schirmer).
Variations on "America," by Rinck (Litolff).
Concert Variations on "America," by Flagler (Presser).
Variations on "America," by Hesse (Leuckhardt).

Piano Solos.

Military Symphony (second movement), by Haydn.
Variations on "Dixie," by Grobe (Ditson).
"Trot de Cavalerie," by Rubinstein.
"On to Plattsburg," by Lowe (Ditson).
Variations on "Girl I Left Behind Me," by Dressler (Brainard).
Variations on "Red, White and Blue," by Underner (Brainard).
International Potpourri of Airs, by Berg (Brainard).
"Memories of the South," by Thaler.
"Darkey's Dream," by Lansing (Fischner).
Piano Accompaniments for Orchestra.
Overture, "Light Cavalry," by Suppe.
"To Arms" (Overture Militaire), by Clement.
"Trumpeter of the Fort," by Gruenwald.
"Return of the Scouts" (Military Tone-Picture), by Clement.
American Patrol, by Meacham (introducing "Dixie" and "Red, White and Blue").
"A Day at West Point," by Bendix (descriptive).
"Yankee Patrol," by Meacham.
"T. S. A. Patrol," by Peck (White-Smith).

Revolutionary Scenes, 1775-1781.

"Yankee Doodle."
"Girl I Left Behind Me."
"Daughters of the American Revolution March," by Lampe.
"Ye Boston Tea Party," by Pryor.
"Spirit of Independence," by Holzmam.
Liberty Bell March, by Sousa.
"Cradle of Liberty," by Joy.
Civil War Scenes, 1861-1865.
"Sunny South," by Lampe (Remick).
"Cotton Land," by Elander.
American Fantasia, by Herbert (Schubert).
"Rally Round the Flag."
"Tramp, Tramp, the Boys Are Marching."
"Battle Hymn of the Republic."
"We Are Coming, Father Abraham."
"Moonlight in Dixie," by Clement.
Southern Melodies, by Dubocet.
"Ole Virginny Days," by Tollinson.
"On the Old Plantation."
"Happy Days in Dixie," by Mills.
"Gate City March" (Atlanta), by Weldon (introducing "Dixie" and "Maryland").
"Maryland, My Maryland."
"Marching Through Georgia."

Songs.

"Morning To-night."
"Nellie Gray."
"Nelly Was a Lady."
"Carry Me Back to Ole Virginny."
"Just Before the Battle, Mother."
"Vest Chair."
Spanish War Scenes, 1808.
"Invincible Eagle March," by Sousa.
"Stars and Stripes Forever," by Sousa.
"El Cantón," by Sousa.
Popular song of this period, "Hot Time in the Old Town Tonight."
"Merry American," by Wheeler.
World War of 1917.
"Landing of the Troops," by Crosby.
"Battleship California," by Crosby.
"Queen of the Fleet," by Crosby.
"Hurrah for Old Glory," by Ascher.
"Through Battle to Victory," by Von Blon.
"Boy Scouts," by Hennepfer.
"American Volunteers," by Tobani.
"Battle Song of Liberty," by Hildreth.
"National Emblem," by Delevy.
"Merry American," by Wheeler.
"Under Banner of Victory," by Von Blon.

MUSICAL SETTING FOR THE AMERICAN PATRIOTIC DRAMA, "THE LITTLE AMERICAN." Aircraft Film. Mary Pickford, Jack Holt and Hobart Bosworth, Stars.

Reel 1—(1) D. A. R. March (Acc.) by Lampe until (2) A letter to America. Section. "Prince of Pilsen" (Acc.) by Lunders. Play "Song of the Violet" as Count Destinn brings flowers and also last movement as marching song as Karl. Angela and boy march until (3) I'm not going back to Germany. "Romance" (O. S.) by Richmond to end of reel.
Reel 2—T: The news that shook the world. (4) Improvise in G major until (5) Do you know. "Meditation" (O. S.), by Frysinger, until (6) Overseas. Improvise in E flat all cantilena until (7) D. Int. of submarine. Improvise A minor quasi allegretto until (8) Efficient Prussianism. Continue improvisation and modulate to D major until (9) D: Angela dresses for dance. "A La Mode" (Acc.) by Rosey until (10) D: Torpedo hits ship. A long Adagio to end of reel.
Reel 3—At T: The Great News (11) "Chant sans Paroles" (O. S.) by Frysinger. (Para 2 all barcarolle at T: On the edge of the waters) until (12) After weeks of hammering. Short adagio until (13) Cheating death. Improvise until fade-out of scene after title: Your aunt is dead (14) Long agitato (battle scenes) until (15) Our ambulance broken down. "The Cavalier" (O. S.) by Fletcher until (16) Find place to hide telephone. "Swiss Chant" (O. S.) by Wareing to end of reel.
Reel 4—French soldier gives "phone wires" (17) Improvise pathetic style until (18) Throw in some bombs. Long adagio until (19) Karl sees it is Angela he is pursuing. "Cavatina" (Acc.) by Bohm

until (20) Madam, my men, etc. "Noc-turne" (O. S.) by Stoughton.
Reel 5—Continue above until (21) Kultur. "Meditation" (O. S.) by Klein until (22) D: Angela phones French. "Noc-turne" (O. S.) by Lohrbach until (23) A direct hit means, etc. Improvise in style of cavatina to end of reel.
Reel 6—T: Court martial. (24) "Day-break" (O. S.) by Spinney until (25) Shoot woman as spy. "Erotik" (P) by Grieg until (26) Valley of shadow of death. "Crucifix" (Acc.) by Faure until (27) The dawn patrol. "In the Morning" (O. S.) by Grieg, until (28) Prisoners of war. Song, "Sweet Thought of Home," by Julian Edwards, to the end.

Note.—An installment of new music which we hoped to give this month is crowded out owing to lack of space.

Adam Jardine to Seattle.

Adam Jardine, for the last eight years organist and choirmaster of St. Peter's Episcopal church and organist of the Consistory-Shrine temple, Helena, Mont., has been engaged as organist and choirmaster of St. Mark's Episcopal church at Seattle, Wash., to succeed Christopher Thornton, who has gone to St. Stephen's church, Colorado Springs. Mr. Jardine was formerly organist and choirmaster in Grace Episcopal church, Mansfield, Ohio.

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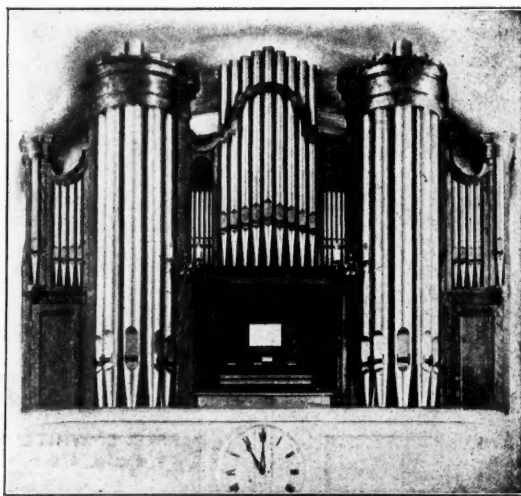
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UNITE AGAINST INJUSTICE.

English organists have organized to combat an injustice to which they have been exposed hitherto, and in so doing have taken a concerted step toward effecting a certain degree of security of tenure of their church positions, says Musical America.

At the instigation of the Royal College of Organists, a petition signed by the president, twelve vice-presidents and twenty-two members of the council of the Royal College of Organists, twenty-nine cathedral organists, the president of the National Union of Organists' Associations and representatives of sixteen other organists' associations has just been presented to the archbishops of Canterbury and York. In it the petitioners emphasize the fact that the organist is liable to dismissal not merely for professional incompetence or personal unsuitability, but even without adequate reason, and that he has no right of appeal whatever.

An organist, when he loses his post, London Musical News observes, may suffer serious hardship through losing as well the professional connection he has built up in the neighborhood. He may obtain a new post—though this is not always easy in cases where the incumbent has been and continues malevolent—and if the fresh appointment be at a considerable distance from the old, it often means beginning afresh. These conditions are, of course, incidental to the character of the organist's work, which therefore has to be considered on its merits, without being compared with that of other church officials.

All that the petitioners ask is that when an organist is confronted with dismissal for which there seems no adequate reason, he should have the right to place his case before the bishop of the diocese, or before some recognized body empowered by the archbishops to act in conjunction with the bishop. Quite a moderate demand, it would seem, but probably representing as much ground as can be expected to be gained at this time.

Alex. S. Gibson, the talented Norwalk, Conn., musician, has written for The Hour of that city an informative account of the history, construction and use of the organ, which is of special interest at this time, because of the repairs being made to the First Congregational church organ. The editor writes that he is glad to offer the article written by such an authority.

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The New Era for the Organist

Abstract of Paper Before the Annual Convention of the National Association of Organists at Springfield, Mass., Aug. 3, 1917, by S. E. Gruenstain.

Providence having placed me in a position to "climb where Moses stood" for the last eight years so far as the organ and the organist are concerned, I have been able to see only one thing, and that is a Canaan—"a land of pure delight." I have been so fortunate as to have the duty to read, receive, and transmit to the world what the organ builders and organists are doing and to pry into their affairs perhaps more than almost any of you. Every day a large amount of mail has told of recitals, new organs, new appointments, etc., in every part of the country. From all this has grown one conclusion—the organist has entered upon a new era. His day has come. This may be too optimistic a view, but it is a firm conviction nevertheless.

The organ builder has done his part; the rest depends upon the organist. His destiny and prosperity are in his hands. You all realize the revolution in the organ and the wonderful possibilities provided now which twenty years ago were not dreamed of. The next step, it seems to me, is to convince more people of the facts, to promote the cause of the organ. Hundreds are doing this now and thousands should do so. The mechanical side of the organ is being advanced rapidly. But how many famous organists spring up every year? Has the organist generally advanced with the same stride as the instrument itself? Is it not a pity that so many large organs represent virtually wasted capital, used perhaps one day a week and then, you might say, misused in so many instances?

So often you hear it said that people do not care for organ music; that you cannot make them listen to it. Perhaps it is true. But let us look into this a little farther. Joseph Bonnet recently came to this country. He aroused the enthusiasm; even of the blasé metropolitan musical critics, whose disregard and ignorance of organ music is so general as to make the exceptions almost glaring. I heard a man who never had considered any organ recital worth an admission fee say after hearing Bonnet that he could have sat all night listening to him. Clarence Eddy travels every year from one end of the country to the other and always plays to crowded houses. I never heard him complain that it was impossible to give an organ recital and charge an admission fee. Charles Heinrich plays twice a week in Carnegie Hall in Pittsburgh and people flock to hear him. They seem never to weary of the same performer on the same instrument, and his programs have become almost a national institution, like those of any of the great orchestras. The same is true of Will C. Macfarlane at Portland, Me. No one goes to Portland any more without hearing the great organ there. And Portland makes money out of the enterprise after paying Mr. Macfarlane a good salary.

Right here in Springfield Mr. Courboin and the magnificent organ the city can boast give all the proof anyone could desire that organ music actually is in demand and that the people want it. That is, they want it if it is of the best. In the far west San Francisco pays Lemare \$10,000 a year to play its great instrument. At San Diego the outdoor organ played by Dr. Steuart was the chief attraction of the exposition and continues to be the city's leading musical joy. And how many thousands listen each year to the marvelous organ at the Salt Lake City Tabernacle under the master hand of Mr. McClellan and his able assistants. Then there are Edgewood hall at Buffalo and the Auditorium-Armory at Atlanta, and Tulsa, Okla., and soon Denver and Portland, Ore., will join the list.

Only a few days before I left Chicago I received a letter from Ralph Kinder, whom you all know, if not personally, through his compositions. Here is one thing Mr. Kinder writes:

"If ever there was need of the organist's working and hustling it is now. In my rounds I find that people want and need music, and especially organ music. Consequently in the past three months I have urged and helped my students to give organ recitals, and the large numbers who have attended the recitals of many of these students bear witness to the fact that they will come where opportunity is afforded. In my eighteen years of musical life here in Philadelphia I never have been as busy as I have been the past four months. Music because of the war is not slipping. If we organists will get busy giving organ recitals and urging our students to give them, playing programs that are attractive as well as educational, there will be no need of carrying around long faces."

Such being the outlook, the organist must prepare to inherit the land. And, first and foremost, he must be able to play the organ, and play it well. That may seem a strange statement to you. Some of you no doubt realize, however, that, sad as it may seem, there is too much bad organ playing in the world. Whenever there is a cipher or any other mechanical defect what a wall there is from the average organist! Perfection is demanded from the builder of the organ, or woe betide him. But there are few organists who have no beams in their eyes, or who, as the Methodist says, are "going on to perfection." Of course when you hear the remarkably excellent programs given before you here in Springfield you feel that organ playing is at its zenith, but not all organ play-

ing is such as you hear at your conventions.

I often sympathize with the builder in his undoubted heartburnings when he has completed what he considers a fine piece of work and the church is crowded for the opening recital and everyone is eager to hear what God hath wrought through mechanical genius, and then the great organist who has been brought on to show off the organ plays to his own satisfaction a few numbers which do not bring out half the resources of the instrument, but leave its possibilities a closed book to the listeners. Sometimes the selections are poorly chosen, being nearly all of one kind, and sometimes the playing is surprisingly careless, largely because no adequate effort was made to become familiar with the strange organ.

But the ability to play well constitutes production only. The other great requisite to success is marketing. It is not enough to make a good product. Any experienced business man will tell you a selling organization is just as necessary. Your goods must reach the public. That is where good business judgment is an absolute essential. Many an excellent organist lacks it. Other musicians no doubt lack it in a more marked degree, for the average organist is a pretty well-balanced individual. The artistic temperament is not so frequent in organists.

There must be dignity and willingness to please in order to attract and hold to people whose support you desire. Music is art, of course, but it is just as well to combine business with art to attain success. The organist who considers himself superior to the pastor of the church in which he plays and enters into musical quarrels with him is only one example of a poor business man. Of course there are instances in which one must maintain his self-respect. But in most cases a spirit of compromise and a show of dignity as well as technical ability provide a means to avoid clashes.

The chef is an artist—sometimes I think he is as great an artist as an organist, and certainly he is just as necessary to human well-being. We could learn much from the manner in which a successful restaurant is conducted. Suppose a chef of the first class cooked roast beef and potatoes perfectly and all his patrons admitted it. Suppose that he felt convinced that pastry was very harmful, that coffee was really a most distasteful thing, which he could not bear to drink, that fish was beneath him because it smelled up his kitchen and that ice cream involved too much work. He would go on, we shall say, serving the very best roast beef and the finest mashed potatoes to be had. How long would his restaurant last? Yet that is exactly the policy of many an organist who is unwilling to play anything but one brand of organ music and abhors anything which to less trained ears is a welcome variation.

Service is the watchword of the age. The largest stores and the largest corporations do everything possible to please the public in little and big ways alike. So do some organists, but too many feel that what they offer must be good for all their listeners, and if not, the listeners are wrong and should change as fast as possible. They may be good producers of organ music, but very poor salesmen. And what benefiteth it a man if he can play all the works of Bach and Rheinberger and lose his audiences?

So many times you meet a man who says he does not care for organ music. He will tell you that the opera and the song recital are a great delight to him, but that he cannot interest himself in organ music. Such a man needs special treatment. He is a hard case, but if you can convert him you are that much more successful and your services will be that much more in demand. Suppose the church shrugged its shoulders and left to their own devices all who say they care nothing for religion. They are just the ones to whom the Gospel is preached. The church's policy is to convert them.

When a large department store finds the sale of any of its goods lagging it advertises them and pushes them until a demand is created. It educates and coaxes its patrons to the use of things that will not become popular otherwise.

Sometimes the mechanical side of the organ will appeal to a person and arouse his interest. The reason he has relished opera is that he has enjoyed the combination of music with scenery. Try showing him the console of your organ, especially if it is a modern one. Explain to him the wonderful possibilities of the well-voiced pipe when combined with a modern electric action. After that he may listen with rapt attention and try to figure out the stops in every combination you are using. I have seen children so fascinated after being shown just a few things such as the working of the pedals and the difference between flutes and strings and reeds that you could not keep them away from an organ recital.

The great new development in the last few years has been the increase in the number of theater organs. This has created a wide demand for organists. At first there was a deep-seated prejudice against theater playing. This is rapidly changing. The best theaters are demanding the best organ playing and they are purchasing the best organs. The good theater organist and the capable high-grade organ builder have been setting a higher standard and the inferior in time will be largely driven out. It will not be long before the theater organist will be as highly respected as the church organist, and certainly as well paid. But why wait until the uplift is completed? Why not join in bringing it about? I believe it was Aristides the Just who, when he was appointed public scavenger in Athens, said that if the office did not honor the man the man could honor the office.

I hope I have not bored you too much,

and above all I hope you will not feel that I have attempted to preach a sermon. But if it seems like a sermon I hope you have not been offended. Possibly you will be as charitable as the bookmaker who sat in church while the minister preached against the evils of gambling. Afterward the clergyman deemed it necessary to explain that he meant "nothing personal" by his remarks from the pulpit. The bookmaker smiled pleasantly. "Oh, don't apologize," he said. "It would be a mighty poor sermon that didn't hit me somewhere."

When I study from fifty to seventy-five recital programs a month—when I cannot fail to note that these programs are growing in interest and variety, while the best traditional organ music is more popular than ever before among the best organists—when I realize that organists are busier, more in demand and better esteemed than perhaps at any previous time in the history of organs, and when I see that nearly every day brings forth a great church or theater or municipal organ, and that these organs are such that it would be a delight to bring back to earth a Bach to feast himself at a revolutionized keyboard—I cannot but feel that every prospect pleases, and that man, far from being vile, is just awakening to the new era—the great day of the organ and the organist.

Mr. and Mrs. Frank Van Dusen of Chicago will return in September from a pleasant vacation at Atlantic City, with trips to New York, Philadelphia and Washington.

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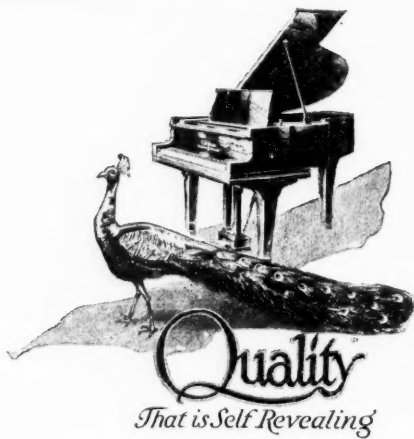
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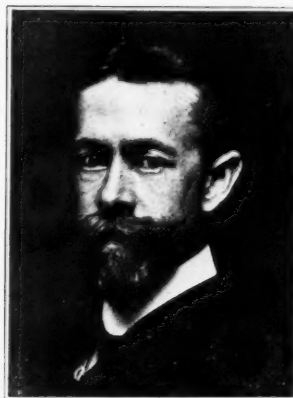


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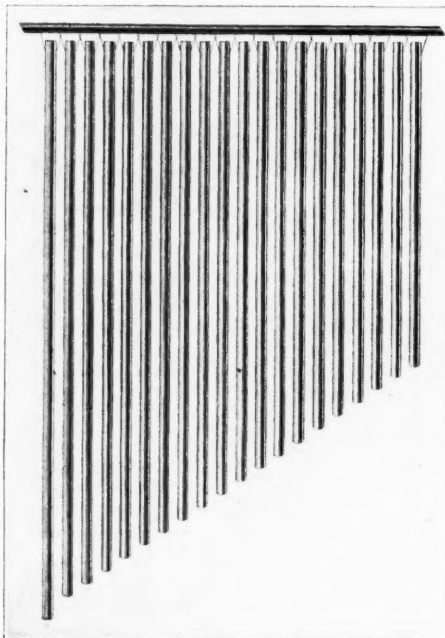
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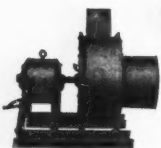
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