

# THE DIAPASON

DEVOTED TO THE ORGAN

Ninth Year—Number Four.

CHICAGO, MARCH 1, 1918.

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## CELEBRATES BUILDING OF 2,500 INSTRUMENTS

### BANQUET FOLLOWS RECITAL

**M. P. Möller's Achievement Marked by Dinner at Which Men Present Him with Chest of Silver—Performance by Yon.**

Hagerstown, Md., is full of pipe organs, and in spite of that, or perhaps consequently little interest is manifested in organ recitals. However, on Lincoln's Birthday a recital was arranged for the benefit of the Red Cross and in celebration of the completion of 2,500 M. P. Möller organs, which is said to be a world's record in number produced by a single individual or company. Pietro A. Yon was the artist engaged and the preliminary publicity was handled by C. E. Harman, who is an old New York newspaper man and was at one time in charge of the Democratic campaign publicity.

A whirlwind campaign of reading notices in the papers and other general advertising was launched a few days before the date of the concert, and the personality of the player was exploited in every reasonable way. These reading notices carried much interesting information of the immense technical difficulty of playing an organ and as to the acrobatic and mental feats required of the player, promised that the console would be placed in full view of the audience and described a modern organ harp, promising that it would be installed on the stage, where its intricate mechanism could be seen in operation.

The result was an audience of 2,000 persons and the most enthusiastically appreciative kind of a crowd. It must be said, of course, that Mr. Yon fully lived up to the extravagant promises made in his behalf as to technical accomplishment. Though the instru-

ments were all of the same type, extemporaneous and based on local song themes. Suggestions of "Maryland, My Maryland," and "Dixie," with other war song themes, were brought in at intervals. It did not detract from the success of this number that it was interrupted with cheers and applause when the opening measures of "Dixie" came out boldly as a pedal solo.

The celebration of the large number of organs built was continued with a banquet on Feb. 18 at the Hotel Dagmar, Hagerstown, for the Möller employes. Among the distinguished out-of-town guests were Dr. George Ashdown Audsley, Dr. W. A. Whittle and the Rev. H. W. Hanson of Harrisburg. Mayor J. McPherson Scott of Hagerstown was toastmaster, informal addresses were delivered and a delightful social spirit prevailed. The men presented to Mr. Möller a handsome chest of silver as a double recognition of his silver centenary of organs constructed and his recent silver wedding anniversary.

### HALTED BY COAL SHORTAGE

#### Courboin Unable to Give Some of His Recitals in February.

During the last week of January Charles M. Courboin gave recitals at the Gethsemane church in Minneapolis and at the House of Hope Presbyterian church in St. Paul. Train delays prevented him from giving the recital scheduled at Carleton College, Northfield, Minn., much to his regret and that of the college authorities. Mr. Courboin was unable also to give the recital planned for Emmanuel church, Boston, under the auspices of the New England chapter, because of the great scarcity of coal in the New England states. This recital will probably be arranged for a later date.

On Feb. 6 Mr. Courboin played in Springfield and on Feb. 7 and 8 he was heard at Binghamton in Kalurah Temple. Because of coal scarcity the second February recital in Springfield had to be postponed. On Feb. 10 Mr.

George E. La Marche, organist of the Son Company of Springfield, Mass., and will have charge of the Chicago territory of the company. Mr. La Marche will make his headquarters in this city, where he enjoys a wide acquaintance among organists.

Mr. La Marche for many years was connected with the Austin Company.



GEORGE E. LA MARCHE.

For some time he was in charge in Chicago and before that was in Atlanta, Ga. Recently he has been connected with the Wangerin-Weickhardt Company and has made his home in Milwaukee.

### Oak Park Organ Dedicated.

The new Hinners organ in the Washington Boulevard M. E. church of Oak Park was dedicated Feb. 19 with a program, by Miss Marie Edwards, organist at the First Congregational church of Wilmette, and Mrs. Frederica Gerhardt Downing, contralto at the First M. E. church of Evanston, and from every point of view the occasion was a splendid suc-

## CARNEGIE MUSIC HALL ORGAN IS DEDICATED

### HEINROTH AT HIS OLD POST

**Ovation to Ernest M. Skinner by People of Pittsburgh on Occasion of Opening Program on Enlarged Instrument.**

BY S. B. WOODBRIDGE.

The enlarged and rebuilt Skinner organ for Carnegie Music Hall, Pittsburgh, Pa., was dedicated Saturday night, Feb. 9, with a recital by Charles Heinroth, organist and director of music of Carnegie Institute. A large gathering representative of the musical and social life of Pittsburgh was on hand and Mr. Heinroth was at his best. His program was selected with special reference to bringing out the numerous new tonal features of this organ.

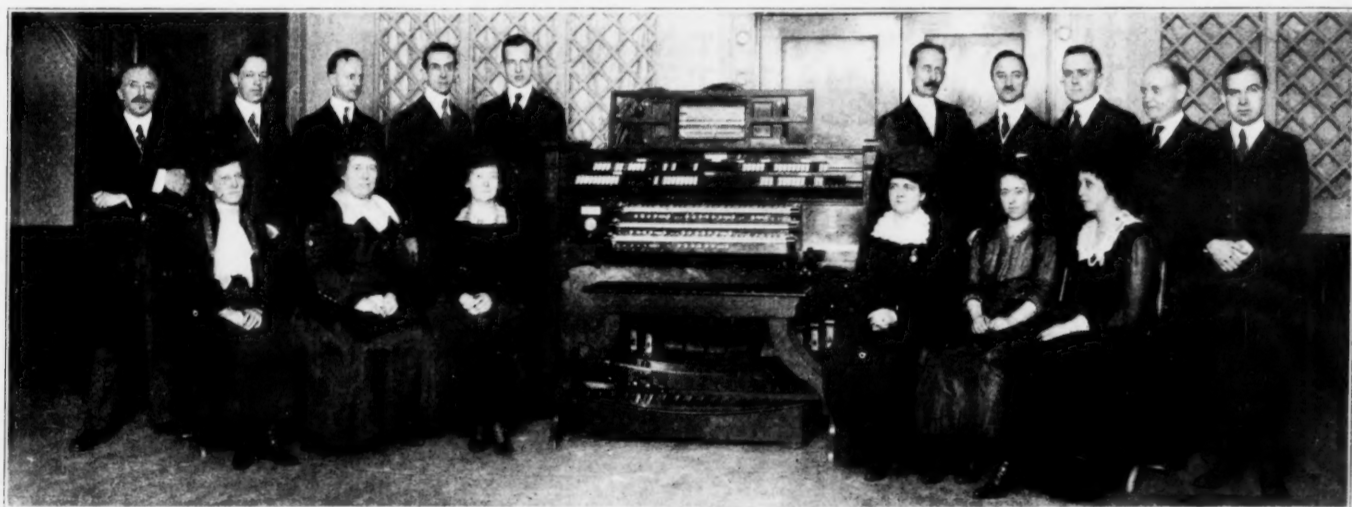
Following a policy which has been adopted by all Pittsburgh musical organizations, German composers are practically taboo for the period of the war, and so the names of Bach and Beethoven, once so familiar on Mr. Heinroth's programs of other years, were omitted on this occasion.

A wave of patriotism swept the audience as Mr. Heinroth played the "Star Spangled Banner," and the moderate tempo with which he rendered it was indeed a welcome relief from the speedway abuses of so many performers.

Mr. Heinroth was especially fortunate in his rendering of the three movements of Widor's Symphony No. 5 in F minor. His willingness to stand the test of playing one of the most familiar of Widor's toccatas shows the mastery of his musicianship. The applause which greeted this number indicated the closeness with which his audience followed him.

The celesta of especially beautiful voicing and the English horn were

## CHICAGO ORGANISTS PLAYING IN KIMBALL HALL RECITAL SERIES.



Reading from left to right, seated—Miss Tina Mae Haines, Mrs. Katharine Howard Ward, Mrs. George Nelson Holt, Mrs. Wilhelm Middelschulte, Miss Alice R. Deal, Miss Florence Hodge.  
Standing—Dr. Francis Hemington, William D. Belknap, Hugo P. Goodwin, Walter Keller, Emory L. Gallup, Harrison M. Wild, Allen W. Bogen, Allan Benedict, Herbert Hyde, Mason Slade.

ment is a three-manual of only moderate dimensions and thoroughly familiar to the entire town through its daily use as an accompaniment to moving pictures, the audience distinctly showed that the effects obtained were new. The program consisted chiefly of fugues and sonatas rendered in Yon's brilliant style, with several compositions of his own, including "Christmas in Sicily." The big numbers were as enthusiastically received as the lighter compositions, and it was evident that an audience can be mentally prepared by the advance publicity to enjoy any well-rendered program. The final number was

Courboin took part in the cantata, "The Holy City," of Alfred R. Gaul, which was presented in the First Baptist church of Syracuse, and on Feb. 16 he took part in the recital given in the same place by Mme. Marie Rappold of the Metropolitan Opera company.

### JOINS THE STEERE STAFF

#### George E. La Marche to Have Charge of Chicago Territory.

George E. La Marche, well-known as an organ salesman for many years in various parts of the country, has joined the staff of the J. W. Steere &

cess. Miss Edwards' numbers included: Concert Variations on "The Star-Spangled Banner"; Buck; "Suite Gothique"; Boellmann; Minuet, Boccherini; "Marche Religieuse"; Guilman; Offertoire to St. Cecilia, Bataste. Mrs. Downing gave among other numbers: "But the Lord Is Mindful of His Own"; Mendelssohn; "Farewell, Ye Hills"; Tchaikowsky; "The Last Hour"; Kramer; "When the Boys Come Home"; Speaks.

Walter P. Zimmerman, organist of the First Church of Christ, Scientist, Chicago, played the opening recital on the new organ in the Baptist church at Beaver Dam, Wis., Jan. 31.

both used with exquisite taste in the playing of Rubinstein's "Reve Angeli-que, Kamemoi Ostrow." The French horn found effective expression in passages from the "Finlandia" of Sibelius, while the chimes (new in the Carnegie Hall organ) were heard with artistic restraint in another Sibelius number, the "Melody for the Bells of Berghall Church." Macfarlane's "Scotch Fantasy" proved popular with this audience and was used by Mr. Heinroth to bring out many novel tonal effects.

Between the first and second parts of the program, Colonel Samuel Harden Church, president of the board of



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**FIFTH RECITAL IS THE LAST**

**Final Program Reaches the High Water Mark in a City Where Organ Music of the Best Class Is the Rule.**

BY ANONYM.

The fifth and final recital of the series given by the A. O. P. C. of Philadelphia for the benefit of Emergency Aid War Relief was played at St. Clement's church on Feb. 6. Following, as it did, the performances of organists of other nations, comparisons might be in order, but to do so would only emphasize the fact that the members of the American Organ Players' Club who played the program were quite able to hold their own in any comparison that might be considered.

The writer is at a loss to offer any critical remarks concerning the performance of this splendid, versatile and lengthy program. Among the pieces that stood out in relief might be selected: Concert Variations by Bonnet; "The Brook," by Dethier; Concert Overture by Rogers, Memorial Fantasia by Maxson, and Concert Study by Yon. This is not to be construed to infer that the other numbers were less meritorious, but that the writer is judging the effect as evinced by the audience.

An organist of long and ripe experience remarked that it was "the most important work ever undertaken by the club and reflected great credit on those who carried it to completion."

The recital as a whole reached the high water mark of organ recitals in a city where organ music of the best class is almost universal. The A. O. P. C. members deserve credit in full measure for this series, which will benefit not only the cause of high class organ music, but, financially, the Emergency Aid War Relief funds of the allied nations.

The consummate skill of the noted organist of Carnegie Institute, Pittsburgh, was displayed in a recital, the fourth of the series, Jan. 30, in St. Clement's church, to a large audience, who braved one of the worst storms of the winter to hear it. It is impossible to offer any criticism of Heinrich's playing of a severely technical, tremendous and purely French organ program. It was most satisfying to the hearer from every viewpoint. Mr. Heinrich displays ripe and solid musicianship, perfect phrasing and clear-cut technique, while balance and rhythmic poise are strongly in evidence.

The organ really sounded like an organ, yet the orchestral coloring was most praiseworthy. Every moment was alive with virile thought. He soon impressed the organists present, of whom there were a large number, with his sincerity, broad scholarship, technical mastery of the console and unassuming manner. It was an unalloyed pleasure to listen to such a recitalist.

Mr. Heinrich (who, by the way, is a most lovable person) in a brief reception following the recital was enthusiastically complimented by the members of the A. O. P. C., and also by M. Fontaineau, the French consul, who was an attentive listener.

BY EDWARD HARDY.

Firmin Swinnen (formerly of Antwerp cathedral) gave a very interesting recital at St. Clement's Jan. 23. Among his many other accomplishments M. Swinnen has learned something of the art of program making; he did not forget that other people besides organists attend recitals, with the result that he gave satisfaction to all his hearers.

His first item was the Variations from Mendelssohn's Sixth Sonata. In these he displayed an ear for perfect balance of tonal powers and delicious contrasts in tone colors. There was nothing of the pretty-pretty style about it; everything was perfectly clear, dignified and musically. The amazing technique of the performer was allowed to peep out only in the last variation. It would seem almost

impossible to surpass the tempestuous treatment—yet clear withal—that this movement received.

The next two items, by Saint-Saens—"The Swan" and Prelude (from the little-played set of Preludes and Fugues)—were gems. With most organists it would have spelled disaster to have had two such pieces together—both soft and both exhibiting the same mood—but not so with M. Swinnen; he was careful to search out for two totally different color schemes, with the result that one furthered the good impression of the other. It was certainly a relief and almost a novelty not to be subjected to a copious dose of vox humana and strings just because they happened to be quiet pieces and to have followed a full organ number. Bach's Toccata and Fugue in D minor, notwithstanding various points of interest (such as the treatment of the mordent, the slow treatment and gorgeous crescendo of the arpeggio chords and the unusual ending to the fugue), we did not enjoy as much as we had hoped, and M. Swinnen must pardon us if we say we prefer our own generally accepted style of playing Bach, but we must concede the fact that it requires a prodigious technique to play it as he did.

There were several other pieces, but with great cunning M. Swinnen reserved as a *bonne bouche* at the end the first and last movements of Widor's Fifth Symphony. No self-respecting organist could go to a recital and leave with them unheard. By this time we had rightly come to the conclusion that the considerable technical difficulties of these pieces would be non-existent, so that it was with considerable pleasure we noted the registration and interpretation.

In the *allegro vivace* he did not follow Widor's registration altogether, so that we got an old friend in a new dress—and very delightful it was, too—the registration was very clear, logical, varied (and one might say intimate) and so eminently suitable for the organ of the church that we have nothing but unqualified praise for it.

**CLARENCE EDDY CONCERTS**

**Gives Sixth Recital at the Dallas Scottish Rite Cathedral.**

Clarence Eddy gave his sixth recital on the four-manual Hook-Hastings organ in the Scottish Rite cathedral at Dallas, Texas, Feb. 24, and has been engaged for another March 25. Feb. 26 he played a return engagement at Terrell, Texas, and the following day gave another at Beaumont. March 5 he is booked at the Wesleyan College in Macon, Ga., and on the 7th and 8th at Wake Forest College, Wake Forest, N. C. March 11 he will play at Franklin, Ind., and then will pass through Chicago. The following week is filled in South Dakota and Kansas.

In a recital on the Tulsa, Okla., municipal organ Feb. 20 Mr. Eddy played: Prelude and Fugue in D major, Bach; "Vision Fugitive," Frederick Stevenson; Concert Caprice, George E. Turner; "Clair de Lune," Karg-Elert; Sonata Cromatica, Pietro A. Yon; "Deep River," H. T. Burleigh; "Marche Nocturne," George MacMaster; Scherzo in G minor, Bossi; "Evening Rest," Alfred Hollins; "Liberty March," J. Frank Fry-singer.

A three-manual Robert-Morton orchestral organ of thirty-six stops installed in the residence of James Graham McNary, president of the First National Bank of El Paso, Texas, was dedicated by Mr. Eddy Feb. 15, with the following program: Variations de Concert, Bonnet; "Clair de Lune," Karg-Elert; "The Tragedy of a Tin Soldier," Gordon Balch Nevin; "Soeur Monique," Couperin; Gavotte, Martini; "Evening Rest," Hollins; "Vision Fugitive," Stevenson; Concert Caprice, Turner; Berceuse, Webster; "Marche Nocturne," MacMaster; "Ave Maria," Schubert; Scherzo in G minor, Bossi.

At the Church of the Redeemer, Morristown, N. J., on Sunday evening, Feb. 3, Gounod's "Gallia" was sung and on Feb. 17 Mendelssohn's "Hear My Prayer" under the direction of Kate Elizabeth Fox.

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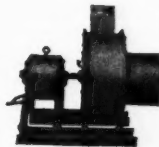
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## Organs and Organists in America

### I.—The Organist and His Opportunities

By HARRY BENJAMIN JEPSON  
Professor of Applied Music and University Organist,  
Yale University

The following paragraph in a current number of a well-known music journal came to my notice not long ago. The writer says: "There was a time when a young man or woman despairing of becoming a virtuoso would say: 'I play well enough to accompany'; that is, when he did not prefer to become a church organist."

I object to the term "church organist." A man is either an organist or he is not an organist. Too well I know the creature the writer had in mind. He is not an organist, he is a failure; a man in whom a sentimental fondness for music has been mistaken for natural endowment; a man too indolent to carry through the hard study necessary to the perfecting of any art. Fitted neither by nature nor education for a musician, he earns a few dollars by displaying his incapacity for the position on Sundays, and in so doing brings a noble profession into ill-repute. He might have made an excellent shoe clerk.

I have no interest in him or his kind, except to stop his career and to curtail the future supply of such corrupters of the public taste. One hears less of him now than formerly, and the contemptible tag "Church Organist," which, by its assumption of inferiority, insults both the church and the organist, may sometime be a thing of the past.

There are many excellent musicians who have chosen to assume the cares

and responsibilities of the organist whose duty it is to spend most of his time in the work of the church. I have great respect for them and for their attainments, and they are not to be confounded with the so-called "church organist." They have their reward, perhaps, when their choir sings so well on Sunday that they feel repaid for all their troubles—troubles with the rector, troubles with the sexton, with the music committee, and, worst of all, troubles with the "musical" members of the congregation. The organist and choir director is usually blamed for the empty pews. If the pews are empty the collections are small. So far as I know, he has never been required to make pastoral calls, but he does everything else except read the sermon! There is a deal of diplomatic gum-shoeing and miserable compromise about this kind of work, and the fine temper of many an artist has broken under the strain. His opportunity and his reward is the opportunity and the reward of the choirmaster rather than that of the organist.



HARRY BENJAMIN JEPSON.

I think there is another career open to musicians who seriously and earnestly study the organ. The organ is coming out of the church.

Fifty years ago musicians in America found little to attract them to the organ. There were few really good instruments, and these were in churches where they were inaccessible for practice, and seldom available for concert or recital purposes. The churches were seldom heated in winter and the organist had to practice wrapped up in his overcoat; he even tried to use cotton gloves to keep his fingers from freezing. There was no convenient season for work. There was the sexton's cleaning day—a fearful, dusty, dirty and noisy day. The ladies' sewing circle met on Tuesdays, and they must not be disturbed by the sound of organ practice. The Junior Christian Endeavor came on Wednesday—it was too much for them, too. Saturday, the one warm day in winter, belonged to the flower committee. They took the whole day. If nothing else happened the blower boy could not be found; or, if there was a water motor, the finance committee objected on account of the expense. These are only a few of the difficulties that had to be surmounted by the organ student in the earlier days. Is it to be wondered at that organists of that day were not serious musicians, or, at least, did not take the organ seriously? They could not practice enough, and so lacked the technical ability to make any sort of a piece sound well. As a necessary consequence they lacked enthusiasm and ambition. Where could ambition lead them? What was the reward?

The organ traditions of Europe had not yet reached America. A few Americans, to be sure, had studied the organ abroad and brought back a little Bach. A very little Bach, and they played it very little. I have heard that John Wilcox could play the Toccata and Fugue in D minor so fast that one could hardly hear it. As I heard an old man describe it, "he could take your skin off." Not an inspiration, surely, to the young musician who contemplated a career as an organist. Even the best of our American organists had few chances to play in concert. Such an opportunity came usually when a new organ was opened—a rarer occasion than it is at present. Anyway, from what I hear, John Wilcox bowled them all over with his Toccata and Fugue in D minor, and captured most of the prizes. The programs of those days were made up of pieces by Batiste, Wely, Thiele, Hesse, Rinck (it was a flute concerto), Merkel, and at the end a "Storm."

The organs, while excellent in many respects, had little flexibility; the mechanical appliances for handling them were crude and clumsy compared with our modern instruments. In the hands of a master, however, this very inflexibility was an asset. I have heard the great works of Bach played by Widor in St. Sulpice, Paris, on an organ which has not been changed since 1862. It is a tremendous instrument in a tremendous church—an unpromising church with its bare stone walls. The effect of the great Toccata in F played slowly with the full tone of the organ, sustained, relentless, inflexible, sweeping through the great spaces was like the onward inevitable movement of the Creator in Michel Angelo's great fresco. Imagine by contrast our sleepy, well-fed, Sabbath afternoon vesper congregations, and the sentimental slush that passes with them for music. Bach, played in this manner, is undoubtedly the way the composer himself thought it. But to-day, here in America, in our small and often stuffy halls and churches, the effect cannot be the same, and I do not mean that his compositions should always be so interpreted. America is not Europe and

it is of American organists that I am thinking.

During the last twenty years musicians in great numbers have studied and brought back traditions from abroad. But the traditions themselves are empty unless the breath of life and progress is breathed into them. They have brought along with the traditions, many of them, ideals, and the courage and faith to stick to them, in spite of the popular yell. To-day in our own country there are inspiring leaders and authoritative teachers at the head of music schools, where the organ student may get the best of the old world tradition, and the opportunities of the new; where he can practice without interruption, and where brains as well as fingers and feet receive careful training.

It seems to me that a certain amount of mental vigor is required of an organist that is not always required in the study of other instruments; and no organist can be successful whose mind is not trained through years of hard study at composition, whether he is to be a composer or not. Many requests come to me for concert organists who can teach composition, and so far the demand is greater than the supply. No organist is fit to fill a responsible position unless he has made a good many miles of notes, with his brain behind every note. He will need all the routine he can get in this direction. He must give years of hard study to piano technique, then years and years of harder study to the technique of organ playing. These things are required of organ students in the best schools. No player can give sufficient thought to the expression of the composer's idea unless he has a sure command of his instrument, a technique so great that it does not show; but he must have training in composition also to enable him to perceive the idea.

A student graduated from such a school finds many positions open to him. Fine organs are being installed every day in municipal buildings and college halls. Some of the best instruments in the world are now in America. The organ is coming into its own as a concert instrument. Improvements in tone and mechanism have made the organ of today capable of giving expression to every emotion. There is an increasing and varied repertoire of good organ music.

Right here let me urge the organist composer to write for his own instrument. Few men are capable of writing successfully for the orchestra, the piano repertoire is enormous already, while the organ waits eagerly for serious American compositions.

There is another quite different position which organists in America are being called upon to fill. The organ, once associated only with the church, has now entered the theater, and there are organs, many of them, in "movie" houses. It is too early to discuss the possibilities of this field of work. I have little knowledge of conditions in these places, but I have almost never heard a good organ well played in any of them. These organs and organists seem to me simply a somewhat glorified addition to the kitchen furniture department of the "movie" orchestra. The time may come when people will want to hear good organ music even in the "movies." Already the necessity for improvisation in these places contains the germ that may develop into a study of this art in America.

Wherever the organist finds his opportunity let him be sincere; there is no place among organists for the man who is not in earnest. The man who "plays well enough to become a church organist" counts for nothing. The successful organist must have talent and enthusiasm as well as faith in his work; he must have a high ambition and courage to work for its fulfillment.

#### Plays at Seiberling Home.

At a governor's musical, given in the ballroom of the magnificent \$3,000,000 residence of F. A. Seiberling, rubber king of Akron, Ohio, on the three-manual Aeolian organ, Mrs. Wilburn Thoburn Mills played the following numbers: Morceau de Concert, Hollins; "A Christmas Carol," Hollins; "Will o' the Wisp," Nevin; Meditation, Truette; Concert Study, Yon.

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**About Small Organs**

By ALBERT COTSWORTH

The new organist had just finished his postlude and risen from the bench when a man came forward, stretched out his hand in friendly fashion and said: "Well, sir, I've always figured that there must be some music hidden away in that organ, but I must say that you are the first one to find it and bring it out."

The organist looked down at the key desk and draw-knobs and laughed quietly. For it was more what he had not used than what he had used that had enabled him to "bring the music out."

It was a fair sample of many an organ in a small church, and as the organist went home he found himself wondering why there were so many of that kind and who was at fault, or at least, responsible.

On the swell there were a nicely-voiced aeoline, salicional, viola and quintadena, a non-committal stopped diapason and a coarse open, and a thoroughly good oboe—thus making for pleasant solo effects against a satisfactory dulciana on the great. But using the full swell meant the accretion of a 2-foot flute of atrociously blatant sound, a muddy, growling bourdon and a mixture which shrieked dominantly.

On the great, to make a choir organ, was the dulciana spoken of, a gemshorn of pleasant timbre and an exasperating melodia which covered up the other two if used in conjunction. For the great were two hollow diapasons, a fair ganba, a fine trumpet, an agreeable 4-foot flute, other turbulent bourdons, a squelching principal and fifteenth and the inevitable mixture to fill in and assert its undesirable screechiness. There was a pedal 8-foot flute, and two bourdons—each one of the three uttering its tone with a sharp percussion which marred any attempt at smoothness or the reverent flow of tone, which in a church service is desirable. There were good combination pedals and a tracker action.

The scheme in its entirety was planned for an extremely serviceable church instrument. It was not built for concert purposes. In its practical usage it was of limited capacity. The salient shortcoming was in the body of tone. Any search for power brought noise and the combinations brought more noise. There was sweetness and purity in the quiet moments, but these were swamped when the player sought to add to the sweetness the force of depth and purpose. And dignity was impossible because of the assertiveness of subordinate qualities. For bourdons and mixtures, as well as the equally dogmatic supers and subs, are subordinate and intended to supplement, not to alter, the tonal body.

In a good deal of running around the conviction rather forces itself home that organ builders do not now pride themselves on good diapasons as they once did. Or, if they do have the same standard, they do not put the best grade into small organs. And the diapasons are fundamental. Without them the musical scheme goes on the rocks and the pretty solo stops are afloat on a sea of useless sound. Everywhere the diapason tone is coarse, hollow and wooden. The mellowness which carries the sense of devotion and aspiration and on which the player depends for solidity has become intrusive and, in unskilled hands, is bombastic and vulgar.

Now if there is one place in which the predominant tone of the instrument should be pure and unsullied and of a distinctly aspiring and devotional type, it is in a small church. In the large auditoriums strain and stress can be lost in the vaulted arches, while distance and space soften even a coarse utterance. In the smaller environment everything speaks out and has to speak out. For the organist must use what he has to get volume, while his brother with the weightier specification has in-

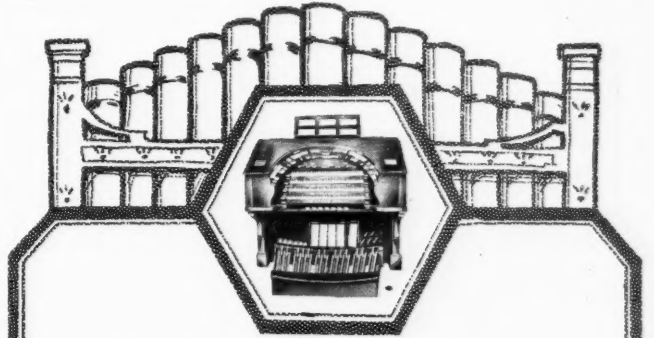
finite variety to draw from and can combine and adapt to meet any and all emergencies. A small church usually makes sacrifice and effort to get an organ. A big church includes its organ in its plans or grows into their own needs and supplies them. The tender and intimate rather associates itself with the smaller church. While it is true that in the larger edifices there are also the dear, gray-haired, little old ladies who love "the sweet, pretty tunes" along with the cultured who want the highest grade of music, it is particularly true that there are more of the simpler people in the small congregations. They love and appreciate good music, but do not expect rarity and versatility of artistry. It does seem, then, too bad that in the distribution of organs these worthy ones draw the harsh and discordant for their portion. Small wonder, is it, if they question whether there is any music in the organ if it does not readily come out.

There are some very good reasons why they wonder and question. One, of course, is the fact that small churches cannot always pay good salaries and the best organists seek the best salaries, which go along with the best organs. This is not always the case, but it is common. The players too many times are not trained organists, but only piano players turning an honest penny and giving service measured by the salary. In many places the old sign in the western theater may properly be placed. It read: "Don't shoot the man at the piano. He's doing the best he knows how." Such players haven't the experience to discern, and they offend innocently because they are in a false position. A skilled organist knows what to do and what to leave undone and can be as sincerely musical on a small instrument as on a large one.

But the real trouble is the competition among builders to get the order and the ignorance of the committee appointed to select the instrument. Wherever the organist of experience has a voice he knows how to spot the weak places in a specification. But too often the "solid business man with no nonsense about him" gives out the contract and he goes by measurement, and pipes, and the list of adjuncts cleverly listed to make a great showing. The intense desire to get as much as possible for the small amount of money is what gets away with good judgment. If builders have to squeeze down to a tight price they simply cannot supply the quality. And lack of quality is disastrous in an organ.

But because certain organ builders have allowed themselves to make and send out poor fundamentals in order to get the price down to where a small church may seem to get something which it is not entitled to, and does not get after all, that does not seem to be a thoroughly good reason for the situation. The real organ tone is the diapason. When it is trifled with the whole system is impaired. And the worst about the condition is that it induces a let-down in the standard for larger organs as well. Builders now make exquisite imitations of all orchestral instruments, but again and again the balance is overthrown by their excess in quantity and a substituted poorer quality in the diapasons. The organs which roar mightily and stridently are many and players are troubled that their studied effects are spoiled when noise and confusion reign instead of power and nobility of tone; when clarity is negligible and sound abundant.

In organ building, as in other walks of business, the habit of "giving the people what they want" must have its weight. If people buying a small organ insist upon more than their money's worth they must expect to have some dead timber in the result. And the man assigned to play such an organ of twenty-five stops eventually



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must figure that he has really but twenty to deal with and say no more about it. That's one way to look at it. It is too early in the millennium to expect any co-operation among builders by which tampering with the vitals of the organ shall be tabooed and the toll be taken from the trimmings instead.

But anyone familiar with the integrity of tone in the organs, large and small, of, say, thirty years ago, has a species of heart failure when he finds himself confronted with the conditions described in the opening paragraphs.

There is enough bad playing of church organs, heaven knows! But there are plenty of bad organs with good names on them to excuse a lot of it. Our friends who sit in the pews figuring out that there is some music in the organ are quite justified in their perplexity. It isn't always possible to "find it and bring it out."

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**Facts and Fallacies of the Tuning-Fork**

By GEORGE ASHDOWN AUDSLEY, LL.D

**Second Article.**

In the preceding article two facts were clearly stated by the two greatest authorities on the undulatory or wave-theory of sound. The first fact is agreed to by both Tyndall and Helmholtz, who emphatically assert that the oscillations of a pendulum in free air cannot send off **sonorous waves** because its vibrations are far too sluggish. This fact is beyond question. It is desirable, at this point, to record, for the sake of reference and argument, what the rate of travel of a pendulum is during a second of time. Neither of the authorities vouchsafes any information on this matter. The pendulum of the length of the standard yard vibrates seconds, and is accordingly, a suitable one for our purpose. At what may be considered a full swing through an arc of two feet, its average speed of travel is at the rate of **two feet in a second of time**. By a natural law, the pendulum of such a length must vibrate seconds, whatever the length of its travel may be, until it comes to rest. Accordingly, for all the purposes of argument, the swing of two feet in a second of time may be accepted as the maximum rate of travel of the ball of the pendulum. Yet, it must be remembered, at this speed of travel the ball (whatever its size may be) is incapable of compressing the air immediately in front of it or leaving a partial vacuum behind. "Hence," as Tyndall correctly says, "**sonorous waves or pulses are not generated by the pendulum.**"

We may now turn to the tuning fork and see how it depicts itself. The large tuning fork which vibrates 256 times a second—the most convenient for experiment—swings its prongs, when at their greatest amplitude, through an arc of about one-fifteenth of an inch. Accordingly, its forward motion in one direction (similar to that of the pendulum) 256 times a second records an average rate of travel of the prong of one-fifteenth inches a second, or six and fourteen-fifteenths inches less than that of the ball of the pendulum in each second of time. In addition, it must be borne in mind that the effective surface of the vibrating prong, operating upon the air, may not be one-twentieth of that of the pendulum ball. The fact, accordingly, stares one in the face, namely, if the large pendulum ball, traveling twenty-four inches in a second of time, cannot condense the air in front of it, then the small prong of the fork, traveling at the rate of only seventeen and one-fifteenth inches in the same period of time, certainly cannot condense the air. We might leave the matter at this point, but there is much more to follow.

But what say the sapient professors, who appear never to have attempted to calculate or measure the true rate of travel of the tuning fork's prongs while producing sound? They say that it "**carve the air into condensations and rarefactions,**" the prongs of the fork must move "**very much faster**" than the pendulum; and that to produce "**sonorous waves or pulses**" (as they understand the terms) they "**must impart sharper and quicker shocks to the air.**"

The second fact, accordingly, is that before the prong of a tuning fork could possibly condense the air so as to generate air-waves, or so-called sound-waves, it would, indeed, have to move very much faster than any pendulum ever set wagging by the hand of man.

Now, we have to touch on some facts connected with the tuning fork that it is more than probable our readers are unprepared for, and in doing so will give verbatim the first report on the vibrations of the tuning fork published by Captain R. Kelso Carter, professor of Higher Mathematics at the Pennsylvania Military Academy, in December, 1883. He reported as follows:

"I used a large Koenig fork of 256 vibrations. Striking it heavily and holding it upright in my fingers I found that its sound was clearly audible (either held to the ear, or through a long rubber tube) at the end of **four minutes**. By means of a finely graduated scale, I easily measured the amplitude of the fork's swing. I found it to be at first four-sixtieths (one-fifteenth) of an inch. At the end of fifteen seconds it had reduced to one-sixtieth of an inch amplitude. At the end of fifteen seconds more its motion was barely visible

against the sky. Now, I can easily see a line of one-two hundred and fortieths of an inch in breadth, which clearly proves that the amplitude had again diminished to one-fourth. In the third fifteen seconds, the motion had become totally invisible, even through a good magnifier. Safe to assume, another fourth, or a reduction of amplitude to one-nine hundred and sixtieth of an inch for each swing.

"Now, there are sixteen times fifteen seconds in four minutes, hence I have the one-fiftieth of an inch swing reduced by four as a division, sixteen times, or in round numbers to one-sixty-four billionth of an inch at each swing. As the prong swings through this amplitude, counting both directions, 512 times in a second, we have the entire distance the prong travels while still sounding audibly, but the one-one hundred and twenty three millionth of an inch in a second. There are, in round numbers, 31,500,000 seconds in a year. Hence the prong moves at the rate of only about **one inch in four years!** Allowing one-half for the swifter travel of the prong at the center as compared with its average travel throughout a swing, and we have the astounding fact that the fork continues to produce audible sound while its prongs, at their swiftest motion, are not traveling at a velocity of more than one inch in two years."

Captain Carter concludes his report thus: "Let physicists dispose of these figures if they can."

So far as we have been able to learn, no one has seriously attempted to do Professor Tyndall begged the question in a memorable letter.

Captain Carter subsequently subjected the vibratory motions of the Koenig fork to a practical test. This he did by attaching a fine recording needle-point to the end of one of its prongs, and so adjusting the fork that it could be drawn, while sounding, evenly and lightly through a smoke-film on a piece of glass. Having secured an accurate record of the swings of the prong during the period of two minutes, he obtained the result he thus describes:

"Before closing the experiment I measured (with a powerful microscope, and by the aid of a micrometer showing the one-one hundred thousandth of an inch) a number of traces when the fork had been sounding for some time, and the vibrations were entirely invisible to the naked eye. The one I here record was carefully measured under a powerful glass, which plainly showed the waves in the trace. And let it be particularly noted in this case the fork continued to sound audibly after making the trace upon the glass, though much of its vibration was checked in making it. The amplitude measured was one-seventeen thousandth of an inch, which is precise to at least two-one hundred thousandths."

The fork's swing, as indicated clearly at the end of the first minute, was the one-nine hundredth of an inch, so it is probable that at the time the trace was made, which showed the swing of one-seventeen thousandth of an inch, the fork had been sounding for a little over a minute and a half. It is unnecessary to carry calculation through the remainder of the time during which the fork continued to emit audible sound, but it is reasonable to suppose that when the fork was just on the point of yielding the last audible sound, its prongs were not swinging with an amplitude greater in this experiment than in that described in Captain Carter's first report. Whether such was the case or not is of little importance in the present argument, for, from the absolute measured amplitudes and reasonable deductions, the fact is uncontestedly established that the prongs of the fork, while emitting audible sound, were vibrating with extreme slowness in any one direction—not only much more slowly than the fastest pendulum ever constructed, but with a motion much more sluggish than that of the hour hand of a family clock. Facts are startling things when they shatter fallacies which so-called scientists have promulgated to bolster up their false theories and unwarranted teachings. But the true scientist must face them with an open and generous mind.

(To be continued.)

**PLAYS NEW SCHAEFER ORGAN**

Milwaukee Organist Gives Recital at Wisconsin Factory.

C. G. Schaefer, organist of St. Anthony's church of Milwaukee, gave an interesting recital on an electric Schaefer organ in the factory of the B. Schaefer & Sons Company at Schleisingsville, Wis., Tuesday evening, Feb. 5. A large audience gathered to hear the program, which was as follows: Nocturne (G minor), Chopin; Bridal March from "Lohengrin," Wagner; "Angelus," Massenet; Postlude in E. Battmann; Wedding March, Spring Song and "Consolation," Mendelssohn; Cavatina, Raff; Allegro Symphonique, Brooks Day; Triumphal March, Wachs.

The organ is built for St. Joseph's church of Cresco, Iowa. It is electro-pneumatic, with detached console, and combines remarkable volume and variety of tone color. The scheme of stops is as follows:

**GREAT ORGAN.**

- Open Diapason, 8 ft.
- Melodia, 8 ft.
- Octave, 4 ft.
- Gamba, 8 ft.
- Dulciana, 8 ft.
- Flute d'Amour, 4 ft.

**SWELL ORGAN.**

- Violin Diapason, 8 ft.
- Voix Celeste, 8 ft.
- Solicional, 8 ft.
- Lieblich Gedeckt, 8 ft.
- Aoline, 8 ft.
- Flute Harmonic, 4 ft.

**PEDAL ORGAN.**

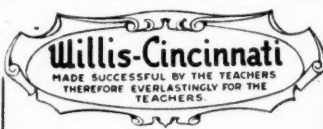
- Sub Bass, 16 ft.
- Bass Flute, 8 ft.

**To Control Atlanta Organ.**

A board of control of the organ in the Atlanta Auditorium-Armory is created by the terms of an ordinance adopted by the general council, which also conveys complete ownership and control of the organ to the city of Atlanta. The board is to be composed of five members, three of whom are to be named each year by the Atlanta Music Festival Association, and two members of the council, to be appointed annually by the mayor. The ordinance conveying ownership and control of the organ to the city is in accordance with an agreement by the city and the Music Festival association several years ago. That agreement provided that the city should have control of the organ as soon as the organ was paid for.

**Organ Ready by Easter.**

Trinity Episcopal church, Oshkosh, Wis., will have its Skinner organ ready by Easter. William E. Zuehl of Boston will play the opening recital and Edwin Arthur Kraft will give a recital on the new organ March 15.



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Handel's "Messiah" was given early in February in Trinity Episcopal church at Toledo, Ohio, under the direction of Herbert F. Sprague, and the Toledo papers give the performance the highest praise. Mr. Sprague organized this chorus four years ago and this was its fourth "Messiah" performance. It will give Rossini's "Stabat Mater," Verdi's "Requiem" and other works this season.

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## The Dummy Organ Pipe

By the REV. WILLIAM E. BARTON, D. D.

[Dr. Barton, pastor of the First Congregational church of Oak Park, Ill., publishes weekly in The Advance, of which he is editor, a little lesson drawn from some incident in his experience. These lessons are couched in old-time phraseology and are called "The Parables of Safed the Sage." One of these, suggested by a real incident, is entitled "The Dummy Organ Pipe." It will have an interest for musicians as indicating the basis of one minister's prejudice against the use of false pipes in church organs.]

### A PARABLE OF SAFED THE SAGE.

Now it came to pass as I journeyed, that I came upon a Great Church, which the Builders were making Greater. And they pulled down a certain portion of the Wall, and builded it Westward, and they removed the Organ, and builded one Greater. Now, the Organ that had been within the church had been sweet of tone, but it was deemed Too Small, and, moreover, it had grown Rickety, so that it Creaked, and Squawked, and did those things which it Ought Not to have done, and left undone the Things which it Ought to have done. Wherefore they removed it. But the Pipes therein were still good, and they Saved them with Care, to be builded into another and a Greater Organ.

Now, the old Organ had never been so great as it seemed, but had been Builded into a Larger Space than it could Occupy. And one-half of the Pipes in the Front Row were Real Pipes and the other half were Dummies. And the organ had stood for forty years, and no man sitting in front of it could have told that Half the Pipes were Dummies, nor could he have told which were the Real Pipes and which were the Dummies.

But when the Organ was removed the Real Pipes were Packed with Care, and sent away to a Great Factory, there to be Rebuilded into some other Organ. But the Dummy Pipes, some larger and some smaller, were cast into the junk to be hauled away into the Valley of Hinnom, which same is a valley outside the city gates, like unto that which near Jerusalem is called Hell, where the worm dieth not, because it feedeth ever upon refuse, and the fire is not quenched, because ever they haul to it more junk.

Now as the Dummy Pipes waited for the coming of the Hoky-Poky man, to haul them to the Valley of Hinnom, one of the workmen took the largest of the pipes, which was Twelve Cubits long, and was like unto a Real Pipe which might have given forth the tone of Middle C in the Open Diapason, but which had never given forth a tone, for it was a Dummy. And the Workman took it, and placed it at the end of a Sewer Pipe, for the same had been broken apart in the building; yet the Sewer was still in use in the older part of the Sanctuary, but there was need for certain days that a Temporary Pipe should be placed there, lest the Filth should Run out in the place where workmen wrought; and there was more work that had to be done before the Plumbers could make the Sewer Connection. So I came and beheld, and Lo, the Beautiful Pipe, that was Twelve Cubits in Length and Half a Cubit broad, was in use as a drain for the Drainage of Filth.

And I was displeased, and I sought out the Master of the Workmen, and I said, What do ye, defiling a Pipe that hath had its place in the Organ? Surely ye have done an Unholy thing! And he said, That pipe is doing good service, and it had been thrown away, and it was good for nothing else. Wherefore should we spend money and have the work delayed to buy a Pipe when here is one at our Hand that is Big Enough, and Long enough for our needs?

Nay, said I, but not this Pipe. For this hath had its part in the Worship of the House of God; and even though it be cast aside I would have it treated Reverently.

But the Master of the Workmen spake to me sternly, and he said, Business is Business. Take heed to thy Preaching and I will attend to my

Building. We must use what Material we can from the Old Building to save us Money on the New. For what with the High Cost of Living, and the peril of Strikes, it is hard enough to pay Expenses as it is.

Then said I, Lo, I am a poor man, yet will I pay for a Sheet Iron Pipe for that place, that a Thing be not Defiled with Filth that hath had a place in the worship of God.

But the Master Builder said to me, Keep thy Money, and be not too free with it. As for the Pipe, trouble not thyself. Forty years it stood in the House of God, falsely proclaiming itself to give forth sweet Music, and it gave none. This is the first time since it was made that it hath ever been of Any Use under Heaven. Let it be used for the One Thing it is good for, and then let it go with the Junk.

Then I went my way, and I meditated, and I said, Lo, this is the portion of the Hypocrite: for though he stand in his place in the House of God for Forty years, yet at the end shall he appear as a Hollow Mockery, and God shall find for him whatever Place he still can be of use, but it may not be a Pleasant Occupation.

And many times thereafter I thought about the Dummy Organ Pipe, and the Dummy Christian, and I said, Lo, if it must be that any man whose life was a Sham shall go to the Valley of the Sons of Hinnom, the ways of the Lord are just and righteous altogether.

But I remembered that the Dummy Pipe was Decorated with Gold Leaf, and it was good to look upon. And I sorrowed at the base use to which it was put. But I could not deny that it was useful at the end.

And I considered these things.

Albert Scholin, who has been organist of the Woodlawn Park Methodist church for the last two years, has been elected organist and director of music at Salem Lutheran church, on Princeton avenue, Chicago, where he presides over a large three-manual organ.

A surprise service was given Charles F. Hansen at the Second Presbyterian church of Indianapolis, Jan. 31, in celebration of his twentieth anniversary as organist. At its close Dr. O. D. Odell, the pastor, presented to him a complete edition of Grove's "Dictionary of Music and Musicians". The present also included a substantial check.

Edward P. Kimball, assistant organist of the Salt Lake City Tabernacle, has been appointed by the First Presidency of the Mormon church as manager of the tabernacle choir. It is the plan of the church officials to make the tabernacle and choir the center of musical interest throughout the intermountain region. Plans have been made to present the oratorio "Elijah" early in April.

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S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, MARCH 1, 1918.

The editor of The Diapason having been compelled to undergo an operation in February, which led him to pass most of the month in the hospital, we ask our readers to overlook any shortcomings or delays in this issue. Having devoted a part of our time to cutting down the contributions of our friends, it is perhaps only just retribution that we should ourselves feel the knife. We are deeply indebted to Irving C. Hancock, organist and choirmaster of Trinity Episcopal church, Chicago, for valuable assistance and for holding the fort at the editorial office during the editor's enforced absence.

## OPPORTUNITY IN CHICAGO.

In view of the interest displayed by the public in the Kimball Hall series of noon organ recitals the question naturally arises, why cannot such a series be maintained throughout the year excepting possibly the month of August?

Chicago is without a large downtown church where such a series might be given, and the Auditorium, which is the logical place, contains one of the world's greatest organs, but it is in such a sad state of disrepair as to be useless for recitals.

Why not have, say, a recital in Kimball Hall every Saturday afternoon or evening, played by one of Chicago's best organists? The hall is ideal and the organ is beautifully voiced in its solo stops and at the same time floods the hall when the full organ is thrown on, and its mechanism is modern in every way. In fact, this looks like the best chance Chicago has ever had to obtain what every city wants—downtown organ concerts.

It would be a fine thing if someone would attempt such a series in Kimball Hall, at least until the Auditorium Association sees fit to rebuild its organ, or Chicago has a municipal organ and organist.

## THE DEAN IMPROVISES.

The neglected art of improvising on a given theme is not a lost art, if the delightful example heard from Dean J. Lewis Browne is a sample of what can be done by Chicago organists. This acme of the organist's art is so seldom exhibited in public that its appearance on one of the Kimball Hall noon programs attracted considerable interest and commanded by its excellence an outburst of sincere applause. The audience, merely lukewarm to the set numbers, showed its appreciation of this spontaneous im-

provisation by enthusiastic round after round of applause.

Why is this art so neglected—or rather, why is it practiced only in the class rooms? The general public responds to this type of presentation as it never does to the set number. There are any number of excellent technicians, men and women, who, given time enough, can prepare for performance anything written for organ, and present it in faultless style, but how many have demonstrated this highest art of organ playing? No doubt many are hiding their lights under a bushel—if so let's out with it—let us revive and show the public that the final "going over the top" in organ playing is not being sacrificed to the mere attaining of technical perfection.

Improvisation demands, besides a good technique, a thorough course in theory, composition, etc.; a keen conception, and a nerve in presentation. All these items will help any organist in church, concert, or even in theater work, and, above all, the skill is instantly seen, heard and realized by the public. More power to Dr. Browne—may he improvise much for us, and may he have many imitators.

## A SOLUTION.

Much has been written of late in these columns apropos of the movie organist and his work. There are, of course, two sides to the question. There is the viewpoint of the educated, well-rouined organist, and also the side of the casual or "accidental" organist. There is no doubt much very bad work masquerading under the guise of organ playing in the movies—there is also much good work done. In a talk with one of Chicago's most brilliant young organists, a man who holds one of the best church positions on Sunday, and one of the best (if not the best) movie jobs during the week, he said that he never uses any straight organ music for his show work—a startling statement—but that he does use his organ skill in adapting what he "has" to play. This, it seems, is the whole thing in a nut shell. What, then, should the ambitious along movie lines do? First take a good long course in legitimate organ playing from a first-class organist—this to get organ skill. Secondly, take a course in harmony and composition, and, thirdly, keep on studying forever.

"Haven't time," says the movie organist. MAKE the time—if you want the skill. Given the skill to play—an harmonic understanding of what you are playing, an acquaintance with all the music of the day, and you cannot fail to please both the public and the organ lover. Ability to improvise would be of the greatest possible aid in this work. Educate the hand, educate the brain—combine the two, and we have the greatest of all—the art of creating as well as interpreting what we see.

## IOWA WOMAN'S LONG CAREER

Mrs. Barnett Leaves Valuable Impression by Work at Des Moines.

After twenty years of musical service at the organ in Des Moines, Iowa, Mrs. Addie Van der Tuyl Barnett may still be found doing full capacity work as organist of the First Methodist Episcopal church and as professor of organ in Drake University. At the church Mrs. Barnett has the privilege of playing an Austin organ of three manuals and forty-five speaking stops. During a decade Mrs. Barnett has not been absent from any church service on account of illness, a record equalling that of many men. Her ready understanding of choir needs and vagaries, her marked ability for bringing out the best that the instrument affords and her appreciation of the demands for worship are talents which characterize the large group of organ players that are coming so rapidly into prominence in this country today.

Mrs. Barnett has passed on to her pupils at Drake University good taste, a well-developed technique and sincere aspirations for the best in music. They, in turn, are doing credit to the profession in churches in Iowa and in neighboring states. At present there are seventeen occupying positions in Des Moines alone.

# Program Music for the Organ and Why I Believe in It

By GORDON BALCH NEVIN

Music of a programmatic content for the organ is in a considerable degree a development of the present decade; of course, there have been sporadic outbursts during nearly the entire history of the instrument, but the most striking advances in the genre have been produced comparatively recently. It has been suggested to me that a statement of the essential claims for consideration—coming from one who has before this evidenced his whole-hearted belief in the programmatic style of composition—might be of general interest to those who have the future of the organ at heart, and I am here presenting briefly a number of points which have seemed to me of moment in considering this clearly-defined trend of thought.

Some there are who ask: What justification is there for using the organ to portray definite moods, scenes or characteristic actions? To such I would reply: Program music has the precedent of virtually all the great masters of composition, for almost without exception they have in a greater or lesser degree utilized plans of structure based on the portrayal of some definite action or scene; Beethoven, Haydn, Gluck, Rameau, yea, even Bach—that idol before whom all organists bow themselves down and worship—all produced some proportion of program music, to mention but a few of the earlier composers, while in the romantic period hardly a name can be mentioned to which cannot be attributed an off-spring of this kind. Is it not reasonable to suppose that a form which calls into play the genius of the world's greatest originators is per se of sufficient worth to require no justification?

All music is by nature evolutionary; were this not so it would long ago have passed into oblivion, for nothing survives without development. The expanding of the moods possible in organ music is an almost identical parallel to the development of orchestral music; one has only to place beside the earlier strict forms of orchestral music the equally strict organ music of the period, trace through the evolution of the orchestral works of Beethoven, Mendelssohn, Berlioz, Liszt, Richard Strauss, Claude Debussy, and place side by side with it the principal works for the organ covering a similar period to realize that this is true; I think it can be truthfully said that the unfolding in the organ realm is quite as striking and pronounced as in the realm of the orchestra, and as the tendency has been most emphatically toward the programmatic in recent orchestral music, so also is it rational and altogether natural to find the same trend in music for the organ.

More striking still is the fact that virtually every composer of importance in the organ realm has written program music to some degree or other—Bach, Liszt, Merkel, Rheinberger, Boellmann, Reubke. Of those more frequently and frankly in this idiom: Batiste, Bonnet, Buck, Dethier, Dubois, Lemare, Malling, Wolstenholme, etc., and were we to tabulate some of the other present-day writers we would exhaust our space. So much for this aspect of the matter.

Now, what is the necessity for this type of music? Why cannot all music be absolute—to go a step farther, why give a name to any composition? Why not simply state that a certain opus will be performed? The necessity is simply this, and no argument can be advanced to controvert it successfully—the average listener to music must have an aid to his imagination—a fact which cannot be too often impressed on public performers! The average person (and it is the average person who in mass constitutes the bulk of concert audiences) cannot and does not appreciate the niceties of voice-

leading in a composition of contrapuntal nature—in fact, such a person seldom knows that such things are going on! The thousand and one evidences of composing skill which delight the trained musician are as nothing to the ordinary mortal; color—except in the most obvious elements—is a foreign language. In short, the qualities which get to the average listener are these: melody, rhythm, technical display. Outside of these elements there is one quality and only one which touches the uninitiated lover of music: that quality is MOOD—and it is the justification for the presence of program music in our organ literature.

Is it necessary to dilate on this proposition? Can you imagine the delirious and untrammled joy with which an audience would greet a program made up entirely of "Andante con motos," "Piu lentos" "Adagio ma non troppo," "Allegro con fuocos" and more of the same ilk? Would not even the inclusion of such a hackneyed title as "Berceuse" or "Marche Pontificale" be a relief and an aid to a public not versed in counterpoint of the fourth species? Why, then, doubt that pieces of a descriptive nature or those holding up the mirror to certain well-defined moods have a great usefulness and purpose? I cannot emphasize too strongly this fact: That a composition which does not rely for its effect either on pure melody, rhythmic vitality or mere technical display must—if it is to be enjoyed by other than the musically elect—present in some degree the essential elements of program music; common sense indicates this truth, and experience doubly reassures us that it is a truth. When organists get firmly into their heads the fact that the average listener cannot and does not comprehend, enjoy or appreciate many of the so-called classics of organ literature, that such a listener requires aid to the enjoyment of music and that it is perfectly natural that he should require such aid, then—and only then—will the frequently discussed apathy to organ recitals cease to be a reality.

There is no lack of confirmation to show that the public welcomes the inclusion of frankly programmatic music on organ recital programs; if I may be pardoned for referring to my own contributions in this line, I may say that in every case where organists have been so kind as to favor me with newspaper reviews of recitals on which they have included one or other of my two suites in this style there has been distinct and emphatic mention of the enjoyment of the audience. The same undoubtedly is the experience of other composers along the same line, and I mention my own works only because they are the only ones of which I—in the nature of things—have any authoritative information; the point is that program music has ample justification for existing because it supplies a need and achieves a purpose.

And moreover, I say: make no mistake; things do not succeed unless there is a point of value about them somewhere! This is axiomatic, and applies to music, all arts and all human endeavor. If music is to be a power in the lives of people it must be brought to them in terms they can understand and not in terms which someone would ram down their throats. The public is much like unto a frisky and high-mettled animal; you may feed him sugar, and when he knows you you may feed him other food besides the sugar—although it is likely that you will have to continue feeding him some sugar to retain his friendship; but if you attempt to force him to eat what you think he should eat, it is quite possible that you will stay up all night trying to achieve your purpose, and in the end be obliged to include the friendship-pro-

ducing sugar! And we use sugar as an illustration because it is a subject of inherent worth, these days, despite its toothsome-ness.

And so it is because I see the possibilities for forming and cementing friendships, for drawing together music lovers and for finally producing a country in which music is recognized as a vital factor in life itself, which use of program music can bring about, that I believe firmly in the inherent desirability, worth and usefulness of it in organ literature. There never lived a more far-seeing and astute musician than the late Theodore Thomas, and he was not slow to make use of music of this kind during the many years when he influenced the musical fabric of this country to a degree not exceeded by any other one man; happily for the future of the organ in this country many of our very finest concert players have recognized this condition also, and the signs indicate that their work is bearing fruit in an increased public appreciation of the beauty, charm, grandeur and variety of organ music when properly selected, arranged and performed.

I believe that within the next decade events will so shape themselves that the organ will, in a much greater degree than even now is the case, come into its own as a recital instrument par excellence, and that when sufficient time has elapsed to enable the formation of an adequate perspective it will be found that program music has entered very largely into the consummation of that result.

**Southern California.**

An unusually large attendance was present at the annual banquet of the Southern California chapter Monday evening, Jan. 7, at the Guild Hall of St. Paul's Pro-Cathedral. At the conclusion of the repast and succeeding a short business meeting, Dean Colby introduced George A. Mortimer of Pasadena as toastmaster. Speakers of the evening included Jaroslaw de Zielinski, Stanley Williams of Van

Nuys, Sibley Pease, Ernest Douglas, Walter F. Skeele, Morton F. Mason, Percy Shaul-Hallett, Dr. Ross Harris and Clarence Albert Tufts.

Morton F. Mason proposed that a movement be started that should culminate in Los Angeles' possessing a municipal organ and he suggested that the initiative in this matter be taken by the Southern California chapter of the American Guild of Organists. While Mr. Mason in no way disparaged the symphony orchestra as an institution he stated that the average deficits of a season of symphony concerts were sufficient to pay the cost of an excellent concert organ; that, while the complete "instrument" of a symphony orchestra had to be bought each season, a fine organ, once installed, would be a permanent fixture, regardless of changing performers; that the engagement of the best of organ talent, capable of presenting the best of music, in frequently given recitals, would at most be but a fraction of what a season of symphony concerts would cost.

Mme. Hesse Sprotte, followed by Dr. Harris, headed a subscription to further the project of a municipal organ for Los Angeles.

[Other A. G. O. News on Page 12.]

**LETTER FROM DR. DIGGLE.**

Los Angeles, Cal., Feb. 5, 1918.—Editor of The Diapason. Dear Sir: I would refer Mr. Dunham to the choral works of Mrs. Beach, Mr. Clough-Leighter, William A. Fisher, William Berwald, Edward Shippen Barnes, Harvey B. Gaul, Henry Hadley, Will C. Macfarlane, Le Roy M. Rile, Arthur Whiting, Huntington R. Woodman, Mark Andrews, Edward Horsman, etc.

Had the war hit the music world as it did the business world, and had all the foreign music been done away with, we should all have found that there was a lot of good American music, just as the business world has found that America can supply just as good stuff as used to come from abroad.

In regard to the first part of his letter I would remind him of the remark of a well-known concert pianist a few weeks ago when he said: "It is not the critic but the audience."

Yours sincerely,  
ROLAND DIGGLE.

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One of the very largest, if not the largest, church organs in the United States is that just dedicated in Emmanuel church, Newbury street, Boston. It is the work of Casavant Brothers. The complete specification of this great instrument was published in The Diapason in July, 1917. This church not only can lay claim now to this fine organ, but possesses one of the leading organists in the United States in W. Lynnwood Farnam. The dedication of the organ, known as the Anthony memorial, took place Jan. 20. On Jan. 28 Mr. Farnam gave this program: "And They Shall See His Face" (from "Life"), Horace Wadham Nicoll; Berceuse (A major), Vierne; Toccata in D (Dorian), Bach; Improvisation Caprice, Jongen; Sixth Symphony (entire), Widor; "Les Heures Bourguignonnes," Jacob; Toccata in E minor, Krieger.

For his dedicatory recital, which followed the sermon on Jan. 20, Mr. Farnam gave a program which included: Introduction and Allegro (D major), Wolstenholme; Chorale-Prelude in F, Brahms; "Sœur Monique," Couperin; Great G minor Fugue, Bach; "My Heart Ever Faithful," Bach; Trio (G minor), Saint-Saens; Sketch in D flat, Schumann; "Matin Provençal," Bonnet.

The Anthony Memorial Organ not only is remarkable for its tonal qualities and general completeness but from the standpoint of architectural beauty it is a notable addition to the interior of a church already enriched by memorials and other gifts. The oak carving, which is highly symbolic, is made even more beautiful

with delicate tracery. The panels are pierced with varying designs, and metal pipes are placed where their colors can contrast with the wood-work so as to avoid monotony in the general scheme. These pipes are grouped in tiers almost to the rafters so that they serve as a crown to the whole organ. In the center of the gallery the large stained glass window is revealed through a perforated screen which, sweeping up on both sides, carries in canopied niches figures of angels singing or playing instruments.

The instrument consists of three complete organs—a chancel organ of seventy speaking stops (3,991 pipes), a gallery organ of sixty-two speaking stops (3,532 pipes) and a chapel organ of five stops (271 pipes), all played from the console in the chancel either separately or in combination. The total number of pipes is 7,794. There are 137 speaking stops (of which fourteen pedal stops are entirely borrowed), sixty couplers and four tremulants, making a total of 201 registers. The old Hutchings console of sixty stops has been utilized for the purpose of playing the chapel organ for chapel use—thirteen of its registers being connected for the purpose.

The chancel organ is, broadly speaking, of the English cathedral type, containing abundance of rich foundation tone and well-graded soft flue registers voiced on low pressure for accompanying purposes. The greater part of the pipes of the old organ have been incorporated into the new one.

**House Organ for Curtis.**

The organ which the Æolian Company is installing in the home of Cyrus H. K. Curtis, head of the Curtis Publishing Company, has been nearly completed. The organ, which was purchased through C. J. Heppe & Son, Philadelphia representatives of the Æolian Company, will cost \$75,000. It is one of the finest in any private residence in America.

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## News of the American Guild of Organists

### Western New York.

With the coming of milder weather and the consequent easing up of the coal situation, the Western New York chapter is making preparations for recitals during the remainder of the season. Definite dates have not been made at this writing, but within the next three months recitals will be given by Charles M. Courboin of Syracuse, W. Lynnwood Farnam of Boston and Edwin Arthur Kraft of Cleveland. All three will be given on the new four-manual Casavant organ at the Central Presbyterian church, Rochester.

On Feb. 4 members of the chapter were entertained as guests of William W. Chapin, Rochester, when a demonstration was given of the new Aeolian organ recently installed. Charles Murray, representative of the Aeolian company, exhibited the possibilities of the instrument, which has four manuals, harp, chimes, percussion instruments and grand piano attachment. The main organ contains the swell, choir and solo. The antiphonal organ is in another part of the room and the sound radiates through a latticed floor. The echo organ is in the third story of the house.

Chapter members are to be guests of one of the members, Donald S. Barrows, at Rochester on Monday evening, March 4.

### Illinois.

The chapter had a most interesting session on Feb. 4, when issues which had arisen with the council of the guild were discussed fully and freely. Since that meeting two by-laws which were opposed by members of the chapter have been repealed and the issues in question as a consequence have been removed, to the satisfaction of the chapter and to that of the entire guild. The meeting brought out one of the largest attendances on record at any Illinois chapter dinner. After a long debate the following resolution, which was forwarded to the national headquarters, and which was presented by Rossetter G. Cole, was adopted:

"Resolved, That the Illinois chapter of the American Guild of Organists is unalterably opposed to the recently-enacted by-laws, and that while it wishes to go on record as affirming anew its loyalty to the ideals of the A. G. O., it must under the present circumstances reserve for itself full freedom of future action."

Mr. Cotsworth's elaborate and comprehensive resumé of the situation might almost be called a "brief," so thoroughly had all the incidents been examined and related which led up to the present state of affairs. He was spokesman for a committee consisting of John Doane, as chairman; Allen Bogen and himself and began by speaking of the harmony of the committee in the report. Mr. Cotsworth's report was in part as follows:

"The 'trouble' had its seeds in a circular from the council last spring outlining plans for a strictly guild paper as replacing certain accorded space in the New Music Review. The council is the 'benign autocracy' which directs and controls the entire membership of the guild from its home in New York. It has unlimited power and can do absolutely what it sees fit with that power. By-laws can be made and unmade by the council. A good working plan had been in operation for years by which membership dues of \$3 were divided on what is now called the 50-50 basis—one-half being retained by the local chapter for operating expenses and the other half going to the treasury of the council. As part compensation

for this half the official organ of the guild was to be sent each member. This organ had been the New Music Review.

"The circular from the council hinted not at any marked change in the management of the Illinois Chapter's affairs or serious inroads into the local treasury, but it did ask for an opinion from the chapter as to the advisability of founding the new paper. A canvass among the chapter's membership found such diverse views that the committee appointed to express the opinion of the chapter reported back its inability to do so with knowledge and the whole matter was tabled. In the light of the present that action was a grave error, as it gave a silent assent rather than a negative. But the real feeling was largely good-natured indifference—that one paper was as good as another so long as it supplied guild news and there was no serious change in the regular order of things.

"But in the fall the general secretary in New York began bombarding the dean, secretary, executive committee and 'fellow members' with requests, pleas and divers persuasions to make donations and contributions toward the initial expenses of the new guild offices and registration bureau and the founding of the paper. There were to be 'new and expensive equipment,' busy stenographers, and mimeographs and aids for the unlearned in the mysteries of New York by which they should not try to buy the Liberty statue or run afoul of the point of Cleopatra's needle."

The speaker read from the many circulars the accounts of what the new magazine would be and added: "The invariable tag was a request, very much like a demand, for subscriptions, advertisements, donations, etc., to aid in the new undertaking. Although these many advantages were painted alluringly, a notice finally came that unless a page in each number was paid for 'at once' the 'news from your chapter will be compressed as heretofore.' The executive committee finally voted \$25 a year to cover this page and appointed the 'real live reporter with a typewriter' to supply its monthly contents and thought its troubles over.

"Not so, however. In November the council threw consternation into the halls of its friends by using its power to enact a by-law by which dues were made payable, in full, to the treasurer of the council in New York, who in turn would remit back to the local treasurer one-third of the same, or \$1 per member. Furthermore, the dues became due in January instead of April of each year. Also, the members were ordered to pay their 1918 dues in November or else they would be denied the new magazine issues for three months. It is to be borne in mind that dues were all paid to April, 1918, and included subscription to the 'official organ of the guild.' The New Music Review was to cease as that official organ on Jan. 1. But if members wanted guild news they would have to 'come across' with advance dues five months before they were due. The guild had power to do this, but it was an arbitrary use of power, and aroused indignation and left a decidedly bad impression of the business acumen of the council.

"The local chapter voted to withhold payment of dues so far in advance and notified its out-of-town comrades to refuse to pay until April for the unexpired time of 1918. It also appointed the committee now reporting to communicate with other chapters as to their attitude toward the action of the council in practically abolishing the office of local treasurer, crippling the usual plans of development by curtailing the proportion of the dues reserved, and the tendency to center the controlling power of the guild more than ever in New York. With a membership of 112 the chapter had but \$112 with which to carry on its affairs, of which \$25 must be used to pay for a page in the magazine, leaving a net of \$87 for local needs. The dues cannot be advanced by the local chapter. The council fixes these itself. The benign autocracy was forgetting its benignity and caring only for its 'new and expensive' wants.

"A copy of the foregoing objections of the Illinois chapter had been un-

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officially sent to the warden, who in a reply, also unofficial, to Dean Browne, declared the complaints to be uncalled for and not justified by facts, and insisted upon the good intentions and benignity of the council and asked if 'Illinois could not have a little patience and faith in the men at the head of the guild.' The answer is that there would be patience and faith if there had been a full revelation of intentions when the plan of starting the magazine was first broached. At that time there was no statement of revised by-laws taking away all 'state's rights,' no demand for more and more money, and no hint that 'if you want your news to have space you must buy it.'

### Kansas Chapter.

The following program under the direction of the Kansas Chapter of the American Guild of Organists was given at Parsons Feb. 8 as part of the general program of the Kansas State Music Teachers' Association:

Variations de Concert, Bonnet—Alfred Hubach.

"The Cry of Rachel," Salter—Mrs. William Bunsen.

"Sonata," Op. 19, Piano and Violin, Sjogren—Margaret Waste and Archibald Olmstead.

Scherzo and Finale, Fourth Symphony, Widor—Charles S. Skilton.

"A Prayer at Dawn," Baynon; "Invictus," Huhn—Ernest L. Cox, Mrs. Utt at the piano.

Prelude and Allegro (Violin), Pugnani-Kreisler—George Keenan.

"If I Were King of Ireland," Foster—"The Pretty Creature," Wilson;

"Pilgrim's Song," Tchaikowsky—Paul R. Utt, Mrs. Utt at the piano.

Prelude and Fugue on Bach, Litz—Daniel A. Hirschler.

### West Tennessee Chapter.

The West Tennessee chapter met in the guild room on Thursday morning, Feb. 14, with Ernest F. Hawke, dean, presiding. The nominating committee, with John B. Norton, chairman,

presented the following names for the year commencing April 1:

Dean—J. Paul Stalls.

Sub-Dean—Mrs. E. A. Angier, Jr., A. A. G. O.

Secretary—Miss Lucy Andrews.

Treasurer—Miss Eunice Robertson.

Registrar—Miss Belle S. Wade.

Librarian—William H. Estes.

Auditors—Mrs. Charles W. Anderson and Mrs. Lunsford Mason.

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These were elected by acclamation.

The feature of the morning was a most excellent address by Miss Elizabeth Mosby on Felix Mendelssohn-Bartoldy.

Owing to conservation of coal no further recitals will be given until April. The next meeting is to be held Thursday, March 14.

### Maryland.

The first of a series of five recitals to be given under the auspices of the Maryland chapter was played at Old St. Paul's Feb. 20 by Alfred R. Willard, dean of the chapter and organist of St. Paul's. An unusually interesting program was arranged, including Mendelssohn's Sixth Organ Sonata, the Adagio from Widor's Sixth Symphony, Bonnet's "Elfes," the Chorale in B minor, by Franck; "In Springtime," Kinder; Serenade, Lemare; "From the Southland," Gaul, and Festival Tocatta in C by Fletcher. These recitals are free to the public.

### New England Chapter.

The annual dinner of the New England Chapter took place at the Hotel Brunswick, with about eighty New England organists present. After the dinner the guests went to Emmanuel church, where they were the guests of Lynnwood Farnam, and later inspected the new organ in Emmanuel church.

## With the 'Movie' Organist

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.

### American Indian Music.

The American Indian, with his picturesque garb of feather head dress and vari-colored blankets, living in tepee and wigwam, is the only dweller on the western hemisphere today who can truly claim to be wholly American in his line of ancestors. The Sioux, Apaches, Shawnees, Chippewas, Iroquois, Senecas, etc., are a few of the numerous tribes that formerly roamed the continent at will, and are part of the fast diminishing race of red men.

As has been ascertained by Cadman, Gilbert, MacDowell and others, after diligent search, each tribe had its own peculiar and characteristic themes, which have been utilized by many American composers in their effort to produce compositions which shall reflect, in truthful detail, the loneliness of the plains, the weird strains of camp fire and wigwam, and the many different songs of hunting and war dances peculiar to the various tribes.

To the theater musician the suggestion of Indian scenes recalls the early days of the films, when one and two-reel subjects of Indian dramas, wherein cabins were attacked and burned and the victims rescued at the eleventh hour, were the order of the day. Many of us recall with a smile these highly-exciting reels, and yet how many times the novel entertainment (at that time) was thoroughly enjoyed even by the "grown up boys" and, of course, by our youngsters. It would be impracticable to provide a setting of this class of music entirely, as well as extremely monotonous, and it is a noticeable fact nowadays that the film producers judiciously select medium short scenes of this character, and intersperse them with scenes atmospherically different, thus giving variety, and at the same time keeping the theme of aboriginal music clearly in mind in the case of a five or six-reel feature.

One of the best of this class was the Pallas film, "Her Own People" (Leonore Ulrich, star), a setting for which was given in the May, 1917, issue of The Diapason. In the first reel modern American music was selected until No. 4, T: People of the far west, when Friedemann's "Wigwam Dance" was used. Only six pieces of Indian music throughout the five reels were noted, proving that with a judicious selection the atmosphere can be retained and yet the audience need not be surfeited with this alone.

As to organ solos, one need hardly expect anything at all, yet Miller's "Indian Legend" on Chippewa themes, recently published by Gray of New York, is a proof of the attention being given to the theater organist's needs. An arrangement for organ of Cadman's "From the Land of the Sky-Blue Water" has been published by White-Smith. The second theme (G minor) of Vincent's "Oralaine" (J. Fischer) can be used and the fourth selection we know is Brewer's "Indian Summer Sketch" (Schirmer). The great difficulty for the movie organist in interpreting such music is the lack of the chief Indian characteristic—the tom-tom. Although we prefer this effect to be obtained by the orchestra drummer the organist will find that with the use of repeated fifths, preferably in C minor, and also the use of the diatonic minor mode, he will assist in getting the local color.

As we turn to piano solos, we find more material from which to choose.

Friedemann's "Sun Dance" (P. or Acc.) is an example of the idea just mentioned, and is excellent for orchestra or organist. Loewe's "An Indian Tale" is fine, with a melodious F major part, and we believe but little played; MacDowell's "From an Indian Lodge" (No. 5 of Woodland Sketches), his "Indian Idyll" (No. 6 of New England Idylls), and Gilbert's "Five Indian Scenes" (Gray, New York) are of the higher class of Indian music. An exquisite and dainty number is "Wah-Wah-Tay-See" ("Little Firefly") by Cadman, published by White-Smith.

In the semi-popular style are "Moonlight" and "Indian Summer" by Moret and "Rainbow" by Wenrich.

Coming to the piano accompaniments we naturally find the greatest choice of all. Herbert's "Indian Intermezzo," Moret's "Silver Heels," Wheelock's "Suite Aboriginal" and Lake's "Indian Summer Suite" are all good, while there are numerous Indian war dances by various composers. One suite we have seen recently listed under this heading is "Four Indian Love Lyrics," by Finden, but the title is misleading. It is an East Indian suite and Oriental throughout, therefore the title is a misnomer.

The reader will take note of two additional numbers: "Deer Dance" and "War Dance," by an American organist, noted under new photo-play music. The list:

#### ORGAN SOLOS.

"Indian Legend," Miller (Gray).  
"From the Land of the Sky Blue Water," Cadman (White-Smith).  
"Oralaine," Vincent (J. Fischer).  
"Indian Summer Sketch," Brewer (Schirmer).

#### PIANO SOLOS.

"An Indian Tale," Loewe (Millet).  
"The Sun Dance," Friedemann.  
"Wah-Wah-Tay-See" (Little Firefly), Cadman (White-Smith).  
"Five Indian Scenes" (Illustrated), Gilbert (Gray). 1. By the Arrow. 2. The Night Scout. 3. In the Kootenai Country. 4. Signal Fire to the Mountain God. 5. On the Jocko.  
"From an Indian Lodge," MacDowell (Schmidt). (No. 5, Woodland Sketches).  
"Indian Idyll," MacDowell. (No. 6, New England Idylls).  
"An Indian Camp," A. Lange.  
"Indian Love Song," A. Lange.  
"Moonlight," Moret.  
"Indian Dance," Browne (J. Fischer).  
"Zephyr," Trinkhaus.  
"Songs" from Indian Suite, Op. 48, MacDowell (Breitkopf & Härtel).  
"Indian Summer," Moret.  
"Rainbow," Wenrich.  
"Red Man," Longboat.  
"Golden Rod," Metcalfe.  
"Lanita," Loraine.  
"Minnehaha," Losey.

#### PIANO ACCOMPANIMENTS.

"Legende Indienne," Baron (Schirmer).  
"Indian Love Theme," Winkler (C. Fischer).  
"Indian Intermezzo," Herbert.  
"Sun Dance," Friedemann.  
"Wigwam Dance," Friedemann.  
"Suite Aboriginal," Wheelock (C. Fischer). 1. Morning on the Plains. 2. The Lovers. 3. Dance of the Red Man.  
"Indian Summer Suite," Lake (C. Fischer). 1. Dawn. 2. Dance of the Pumpkins. 3. Love Song. 4. At Twilight.  
"Romance Intermezzo," Johnson.  
"Indian Dance," Kisewetter.  
"Indian War Song," Smith.  
"Indian War Dance," Smith.  
"Indian War Dance," Bellstedt.  
"Indian Serenade," King.  
"Flaming Arrow," Losey.  
"Silver Heels," Mroz (Remick).  
"Laughing Water," Hager (Bloom).  
"Driftwood," Cobb (Jacobs).  
"Desert Suite," H. Grunn. 1. At Sunrise. 2. Choya Dance. 3. On the Mesa. 4. Mirage. 5. Oasis.  
"Sleepy Hollow," Allen (Jacobs).  
"At Sunrise," Bratton (Witmark).  
"An Indian Melody," Buealeusy.  
"Tomabawk Dance," Hermann.  
"Scalp Dance" and "Love Song," Lake.  
"Nekavah," Gruenwald (Ditson).  
"The Warrior's Return," Kucken (C. Fischer).  
"American Suite," Thurban (Hawkes).  
"Two Indian Dances," Skilton (C. Fischer). 1. Deer Dance. 2. War Dance.

#### SONGS.

"By the Waters of Minnetonka" (Indian Love Song), Lieurance (Presser).  
"Four Songs of the American Indian—Ar. by Bimboni (Schirmer). 1. Song of the Sun Dance (Sioux). 2. My Lover Has Departed (Chippewa). 3. Red Day (Sioux). 4. Song of the Trees (Chippewa).

#### MUSICAL SETTING FOR THE FRENCH DRAMA, "DU BARRY," Theda Bara, Star. Fox Film.

Reel 1—(1) "Reve Charmant" (O. S.) by de Lile until (2) Long live the King, "March from Queen of Sheba" (O. S.) by Gounod until (3) Find that girl, "Serenade Coquette" (Acc.) by Barthelomy until (4) Just a little supper "Gayotte de Louis XV" by Lee until (5) An appointment with the king, "Pauvre!" by Latour to end of reel.

Reel 2—(6) D: King and Jeanne Selection, "Fabelle" (Acc.) by Herbert until (7) The reign of Mme. DuBarry, "Mignardaise" (Acc.) by Lack.

Reel 3—Continue above until (8) Is he

handsome? "Démouille Chic" (Acc.) by Fletcher until (9) The day of her triumph, improvise a short triumphal march, followed by (10) Agitato (gas coach is attacked, then back to march) until (11) D: Jeanne enters royal chamber, "Berceuse" (O. S.) by Debruck.

Reel 4—First T: I saw this fellow, Continue Berceuse until (12) Make her kiss my hand, "Gavotte Intermezzo" (P.) by Beaumaire until (13) For the first time, Song: "My Heart at Thy Sweet Voice," by Saint-Saens, until (14) Du Barry enters, "Andantino" (O. S.) by Chauvet until (15) At midnight while Du Barry waits, Mysterioso until (16) D: Struggle and De Brissac shot, Agitato until (17) Jeanne hides De Brissac in her bed, "Meditation" (Acc.) by Drumm.

Reel 5—Continue above until (18) And while Jean (Fête) "Papillonette" (P.) by Michel until (19) D: Close of children's dance, improvise to end of reel.

Reel 6—T: With mortal illness, (20) Adagio ("Sonata Pathétique") by Beethoven until (21) Time brings another age, (French Revolution), "Romantic Overture" (Acc.) by Keler, Bela (Battle) until (22) While Jeanne knows love, Play Andante from same Overture until (23) D: De Brissac and mob arrest Jeanne, Return to Allegro (Op. to ff Acc. at action) until (24) Jeanne in court, T: This wanton mistress, "Extase" (Acc.) by Ganne.

Reel 7—Continue above (twice) until (25) D: Alarm gun is fired, Jeanne and De Brissac seek to escape, Agitato until (26) Mob takes Jeanne to guillotine (T: I am afraid), "The last good-bye" (Acc.) by Moretti to the end.

#### NEW PHOTO-PLAY MUSIC.

DRAMATIC: (Published by Carl Fischer, New York.)

A valuable installment of new numbers from the Fischer firm, which publish a great many accompaniments exceedingly useful to movie organists.

"Adoration," Borowski (No. 1852). Borowski's Adoration is familiar to most musicians as a violin solo, and later as a transcription for organ solo. This is a splendid arrangement for orchestra. The minor section of this number, as well as the plaintive melody, makes it especially valuable for dramatic pictures.

"Broken Melody," by Van Biene (No. 1774). This is a recent publication, containing an effective organ part. A prelude in sharp minor with woodwind and clarinet passages leads into the main theme in D major for viola, which is of a pathetic character. An Adagio and Agitato episode occurs and the D major theme returns to close the composition.

Both these pieces are classified as dramatic numbers and admit of very effective organ transcription by a clever organist.

AMERICAN INDIAN MUSIC:  
Two Indian dances: "Deer Dance" and

"War Dance," by Charles S. Skilton (No. 1865).

The first of this pair of dances is a part of the annual memorial service of the Rogue River Indians of Oregon for those who have passed away. A cross rhythm of two-four against three-four measure gives a curious bit of primitive ensemble. The dancers pass in and out of the company, who stand in a semi-circle, imitating the hunter pursuing the deer, and symbolic of those who are now in the "happy hunting ground."

The second dance is a harsh, barbaric dance of Cheyenne origin. Mr. Skilton is an American organist. Both numbers are scored for small and grand orchestra. The organist will find all necessary cues in the accompaniment part.

MUSIC FOR GENERAL USE (Published by G. Schirmer, New York).

Galaxy No. 110, "Valse Ballet in D," by Jules Grätzer. A delightful, sparkling concert number full of buoyancy and rich in harmonic progressions. Granier will be remembered by organists as the composer of the famous Easter song, "Hosanna." Opening with a piquant theme in D major, the Valse Lente continues with a second subject in A, and through a series of modulatory strings back to the first theme. A beautiful piu lento in B flat for 'cello and organ follows, after which the original melody is heard again—animato et crescendo—and as the tonic key is reached the composer makes use of the "drone bass," together with a recollection of both themes to bring to a close one of the finest numbers for orchestra or the movie organist we have seen in many a day. Suggested for bright, joyful scenes.

Galaxy No. 111, "Melancolie," Granier. "Canzonetta," R. Hammer. Two numbers, both of which are gems of composition, and invaluable in screen work. The Melancolie opens with a sixteen-measure prelude of strings, after which the violi d'orchestre have the theme accompanied by arpeggiated chords (sharp effect on organ); a short poco animato leads through D major, followed by the theme—stringendo—with suggestions of the theme in E flat. A number greatly to be desired for quiet, pathetic or even light, dramatic scenes.

#### Answers to Correspondents.

O. S., Ithaca, N. Y.—The list of classified Oriental numbers has been nearly completed, as have several other divisions, including music for college and hunting scenes, etc. These will follow in the next few months.

"Inquirer."—We have received an immense supply of new photo-play music from various publishers, but there is not sufficient space to include the list in any one month's issue.

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"In the End of the Sabbath," by Arthur B. Targett; published by the H. W. Gray Company.

"Come Ye Faithful, Raise the Strain," by William R. Spence, and "Thanks Be to God," by F. W. Pease; published by the Arthur P. Schmidt Company, Boston.

Three melodious and easy Easter anthems. The Targett composition has an unusual amount of variety, beginning with recitative for bass, recounting the familiar narrative of Easter morning, as given by Saint Mathew, after which the tenor has a lyric passage with the words of the Angel, "Fear not ye, for I know that ye seek Jesus." This in turn is followed by a duet for soprano and alto, from which point the chorus, in four parts, takes up the strain and brings the composition to a bright and tuneful close.

The two anthems from the Schmidt Company are simpler in construction. "Come Ye Faithful" contains a duet which may be sung by soprano and alto soloists or by all the sopranos and altos. "Thanks Be to God" is a solo (for low voice) and chorus from the Easter cantata, "From Cross to Crown," previously reviewed in these columns.

"O Fount of Love," by A. W. Wilson, published by the H. W. Gray Company.

Especially suitable for Lent is this anthem for four voices, founded, as it is, upon the melody of the Passion Hymn, "O Sacred Head." The part-writing throughout is of great purity and expressiveness, to be sung without accompaniment.

The same publisher also issues at this time four hymn-tunes published separately, for congregational or choir use. "Hush! For Amid Our Tears" is a beautiful hymn for a memorial service, the music by Sir Hubert Parry; "The Children's Friend," music by George Shinn, is, obviously, for Sunday school use or the services of children's day. There are also two hymns by Alfred J. Gentry, each published separately on cardboard—"As Pants the Hart" and "Art Thou Weary"—and each provided, for the sake of variety, with two harmonizations.

"Funeral March in B flat minor," by Lucien G. Chaffin.

"Vision Fugitive," by Frederick Stevenson.

Published by Oliver Ditson Company.

Mr. Chaffin is a skilled workman and his Funeral March is a credit to him. It is simple in outline, as such a composition should be. Mr. Stevenson is better known as a composer for the choir than for the organ. His "Vision Fugitive," which is described as a "Chanson Pathétique," is a cello-like melody of considerable expressiveness. One cannot help wondering if it would not be even more expressive when sung by the violoncello than by the comparatively mechanical and inexpressive organ.

"The Lord of Life," by Alfred Wooler.

"God Hath Sent His Angels," by J. Lamont Galbraith.

Published by the Arthur P. Schmidt Company.

Easter is the occasion for these two compositions, the first a solo, the second a duet for a high and a low voice. Easter duets are comparatively rare and Mr. Galbraith, who has some unusually good anthems already to his credit, has written a simple and effective one. Alfred Wooler is another composer whose work is too well known to require any analysis at this time.

"Clair de Lune" and "Morning Serenade," by Edwin H. Lemare.

"Epithalamium," by H. Alexander Matthews.

"Serenade," by Will C. Macfarlane. "Meditation," by George Drumm. Finale from "Symphonie Pathétique," by Tschaiakowsky, transcribed for organ by Leonard Adams.

Published by G. Schirmer, Inc.

The Schirmer presses have been busy with organ music of late. Among the new pieces just issued are two by Edwin H. Lemare, at present the city organist of San Francisco. Mr. Lemare is not less successful as a composer than as a concert organist; few organists are without his Andantino in D flat, a very useful piece although among the least important of his writings. The two new pieces from his pen are numbered Opus 104 and 105. In the "Clair de Lune" he delves into the mysterious and shadowy realms of ultra-modern harmony, producing therein the elusive and shimmering effect of moonlight; the second theme of this composition is of warmer, more human character, quite romantic in flavor, and the two themes, with the addition of other material, are worked up into a most interesting mood-picture. Especially effective use is made of the string tones of the modern organ, together with soft flutes. Only one fortissimo is indicated in the composition, and there the composer has expressed the desire that it be made up entirely of powerful string-tone, without the addition of diapasons or heavy reeds; to accomplish this, of course, a modern organ is necessary.

The "Morning Serenade" is not nearly so ambitious an effort as the "Clair de Lune;" it is much simpler in outline and will be much more easily grasped by both executant and listener. It is one of those light and graceful pieces that Englishmen wrote so fluently before the war, of about the calibre of Hollins' "Spring Song."

"Serenade" is by another municipal organist, located at the opposite end of the continent to Mr. Lemare. It is principally concerned with the presentation of a triste but graceful melody with a somewhat more fervent middle section. It is interesting to note that the composer has indicated that the melody be played by swell violæ celeste, accompanied by 8 and 4-foot flutes on the choir; on most organs this would result in the melody

being submerged by the accompaniment. The majority of organists are forced to rely on the patient oboe for the elucidation of plaintive melodies.

The "Epithalamium" of Alexander Matthews is, as the name indicates, a bright and joyous piece for a festive occasion. It is easy to play and will be found useful and effective.

The last movement of Tschaiakowsky's most popular symphony, the Sixth, commonly known as "Pathétique," has appeared on organ recital programs before this, but we do not remember ever having seen it written out in an organ arrangement. In this day, when the orchestral possibilities of organ tone have been generally exploited, such a piece is a real addition to organ literature. The present version, as arranged for the organ by Leonard Adams, is one of the best pieces of transcribing we have seen in a long time. The transcriber has been especially successful in bringing out the inner voices, a matter which lies within the peculiar province of the organ. In presenting such a composition as this, it is taken for granted that the organ must be a sufficiently large and modern one, with great variety of tonal color; in addition to the technical difficulties, the organist will find that the intellectual and emotional demands of the music require the best that he can give.

The "Meditation" of George Drumm, as arranged for the organ by Edward Shippen Barnes, however, will not tax either organist or audience; it is of very slight texture, but is melodious and pleasing and no doubt will be welcomed by those of the brethren who devote their talents to elevating the movies.

"The Precious Blood," by Robert W. Wilkes.

"Something for Thee," by John N. Burnham.

Published by G. Schirmer.

In addition to the organ pieces mentioned, the house of Schirmer issues two songs for church use. After the manner of sacred solos, they are

of the utmost simplicity, singable melodies in verse form with some attempt at variety in the accompaniment. Both are published in one key only, for high voice.

**Lenten Cantatas at Trinity.**

Each Sunday afternoon in Lent at 4:30 the Trinity church choir in Chicago will sing a Lenten cantata. For the Sundays in March Buck's "Story of the Cross," Stainer's "Crucifixion," Haydn's "Passion Music," and William's "Last Night at Bethany" are scheduled and Good Friday evening Gaul's "Passion Music." Irving C. Hancock is organist and choirmaster and the choir consists of fifty men and boys.

The Henry B. Roney scholarship in the children's vocal department of the Chicago Musical College has been won by Miss Marjorie Pollock in the girls' department and by Harold Fidler in the boys' department. Miss Pollock is a member of the Robert Morris school; Master Fidler of the Stewart school. There was a large number of competitors for the scholarship and Mr. Roney reports that the quality of the voices was exceptionally good.

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

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(Signed) STUART R. MILLER,  
Secretary.

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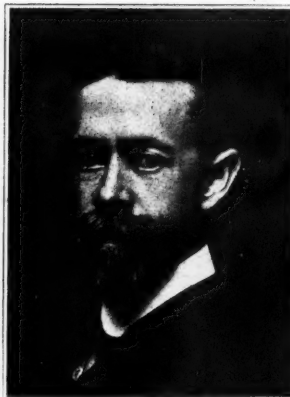
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Jan. 27 Mr. Tufts gave another recital at Trinity Auditorium, playing: Overture, "Marriage of Figaro," Mozart; March, Georgian, Guilman; Prelude to "Faust," Gounod; Canzonetta in B Flat, Scammell; "Amaryllis" (Gavotte), Ghys; Cantilena in D, Mathews; march from the Pfingst Cantata, Bach.

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