

# THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Ten

CHICAGO, SEPTEMBER 1, 1919.

One Dollar a Year—Ten Cents a Copy.

## EARNST ENTHUSIASM MARKS BUILDERS' MEET

### PITTSBURGH SESSION BUSY

Decision to Adopt a Uniform Contract—Associate Membership Established—Permanence of Organization Assured.

Earnest enthusiasm and a strong desire to improve conditions in their business through organization were manifest throughout the sessions of the first annual meeting of the Organ Builders' Association of America, held at Pittsburgh, Aug. 7. The attendance was large, nearly all the prominent firms in the country being represented. A splendid spirit of co-operation was clearly manifest. One great result is the apparent permanence of the organization, which was assured by the representative attendance and by the feeling among those who were present.

Outstanding accomplishments were the decision to draw up and adopt a uniform contract and the establishment of an associate membership, which will bring into the association a large number of organ men beside those conducting the large factories. The defeat of the proposed 10 per cent tax on all organs built, which was the great accomplishment of the last year, was emphasized as in itself an achievement which more than justified the creation of the builders' body. The discussions indicated that as rapidly as possible the annual meetings may be expected to bring about changes which will inure to the benefit of the entire trade.

Ernest M. Skinner of Boston was elected president of the association, as the successor to John T. Austin, the first president. W. E. Pitcher of Louisville was made vice president; Farny R. Wurlitzer was re-elected treasurer and Adolph Wangerin was chosen again to be secretary. The convention took special cognizance of the unremitting labors of Mr. Wangerin in the secretaryship, to which a great part of the success of the Pittsburgh meeting was attributed.

The joint session with the National Association of Organists, recorded in another page, was a distinct success and a notable fact is that the builders made known their preference for meeting annually at the same time and place as the N. A. O.

The minutes of the Pittsburgh session are subjoined.

#### Minutes of the Meeting.

The first annual meeting of the Organ Builders' Association of America was held in Lecture Hall, Carnegie Institute, Pittsburgh, Pa., Aug. 7, 1919. The meeting was called to order at 10:30 a. m. by Vice President Charles C. Kilgen, who, owing to the unavoidable absence of President John T. Austin, acted as chairman.

Upon a roll-call, which established the presence of twenty members and two represented by proxy, the secretary read the minutes of the meeting held in New York, Sept. 13, 1918, which upon motion were duly approved.

The treasurer's report, presented by W. Meakin Jones, as Treasurer Farny Wurlitzer could not attend the meeting, was as follows:

Total receipts	\$3,450.00
Total disbursements	1,575.23
Balance in bank	\$1,874.77

A detailed statement of receipts and expenditures showing the objects to which the latter had been applied was handed to the secretary to be appended to the minutes. The report was accepted and ordered placed on file. The question concerning members who are delinquent

[Continued on page 20.]

## OFFICERS AND EXECUTIVE COMMITTEE, N. A. O.



Last Row, left to right—J. H. Francis, J. J. Miller, Sidney C. Durst, Adolph Stadermann, Clifford Demarest.  
Middle Row—Henry S. Fry, Herbert S. Sammond, Charles Heinroth, Edwin A. Kraft, S. E. Gruenstein, Charles A. Sheldon, Edward Y. Mason.  
First Row—Rollo F. Maitland, Albert R. Norton, Mrs. Bruce S. Keator, Frederick Schlieder, John McE. Ward, Mrs. Kate E. Fox, William A. Wolf.

## HONOR AMERICANS IN PARIS

### Programs for Soldiers Played by Widor, Gigout and Dupre.

The Diapason is indebted to Dr. William C. Carl for three programs of recitals played by noted Parisians in honor of the American soldiers in France. These programs were sent to Dr. Carl by Thomas Wilson, organist of Westminster Church, Elizabeth, N. J., and supervisor of music in the Elizabeth schools, who recently returned from France. One of the programs, played by Charles M. Widor in the Church of St. Sulpice in Paris, was made up of Bach's Concerto in A minor; Pastoral, Handel; Prelude in C and Cantabile, Bach, and M. Widor's Fifth Symphony.

In the Church of St. Augustine Eugene Gigout gave this program: "Marche Religieuse," and "Canzona dans la tonalite Gregorienne." Boellmann; Improvisations, "Feria Pentecostes," Allegretto and Allegro, Saint-Saens; "Piece Jubilaire en forme de Prelude et Fugue," Gigout; "Marche des Rogations," and "Toccata, Gigout; "Marche Funebre," Gigout; "Toccata en fa avec solos de pedales," Bach.

Marcel Dupre, organist of Notre Dame Cathedral, gave this program at the American Church of the Holy Trinity: Fantaisie and Fugue in G minor, Bach; Noel and Variations, d'Aquin; Pastoral, Franck; Scherzo, Fourth Symphony, Widor; Finale, First Symphony, Vierne; Prelude and Fugue in G minor, Dupre.

## OFFERS \$100 FOR SONATA

### De Lamarter Presents Opportunity for Organ Composers.

A prize of \$100 is offered by Eric De Lamarter, organist and director of music of the Fourth Presbyterian Church, Chicago, for a sonata for the modern organ. The only conditions are that the composer must be American by birth, that the sonata has not been publicly played before its appearance in the weekly recitals at the Fourth Presbyterian Church, and that its length be not less than twelve minutes and not more than twenty minutes. The judges will be Frederick A. Stock, conductor of the Chicago Symphony Orchestra; Clarence Dickinson, organist and director of music Brick Presbyterian Church, New York, and Mr. De Lamarter. No manuscripts will be accepted after Dec. 1. Manuscripts should be sent to Mr. De Lamarter at 126 East Chestnut street, Chicago.

Owen W. Brown of Oak Park, Ill. has accepted the position of organist at the River Forest Presbyterian Church. He will assume his duties Sept. 1.

## JEPSON RETURNS TO YALE

### Organist Will Resume Recitals—Often Met Widor in Paris.

Professor Harry B. Jepson, the Yale organist, has returned to New Haven, after his extended stay in Paris, where he was the director of the Yale Bureau. Mr. Jepson has plunged into the work connected with the Yale music school and will resume next season the famous recitals on the great organ in Woolsey Hall, where he has played so long to the edification of New Haven people.

Mr. Jepson spent some very pleasant days while in Paris with Charles M. Widor and Eugene Gigout. M. Widor has superb rooms in the institute and his organ is installed in the salle below his suite. Mr. Jepson and M. Widor played there many afternoons during the winter. Professor Jepson writes that the great French organist and composer seems as vigorous as when he first went to study with him in 1900. He is doing little in composition at present. Vincent d'Indy at the Schola Cantorum is doing a great work and Professor Jepson had a number of pleasant interviews with him and discovered methods and ideals in composition as well as in practice.

## NEW FACTORY FOR ZEPHYR

### Building Under Construction to Meet Demand for Blowers.

The increasing demand for Zephyr organ blowers has necessitated the construction of a new plant in Orrville, Ohio, for the manufacture of the blowers. Orders are coming in from all parts of the United States to such an extent that more room and better equipment became necessary.

The Zephyr Electric Organ Blower Company is constructing a large one-story building of fireproof material, which will be equipped with the latest time-saving machinery, each machine having its own electric motor, thereby reducing the cost of power to a minimum. A number of first-class machinists and electrical engineers are employed and as soon as the building is completed the number will be increased to meet the growing demand.

The company expects to occupy the new structure by Sept. 15.

Abram W. Lansing, one of the most prominent musicians of New York state, has been appointed organist of the Silliman Memorial Presbyterian Church at Troy to succeed Professor Arthur R. Tappett, who resigned to accept a position in Boston. Mr. Lansing is one of the best known residents of Cohoes and for the last thirty-eight years he has been organist of the Fourth Presbyterian Church in Albany.

## PITTSBURGH SESSIONS OF N. A. O. ARE INSPIRING

### CONVENTION IS A SUCCESS

City Which First Established Public Recitals Is the Host of Association—Schlieder Re-elected President.

#### NEW OFFICERS OF THE N. A. O.

President—Frederick Schlieder, New York City.  
Vice Presidents—William E. Zeuch, Boston; J. Warren Andrews, New York; Charles N. Boyd, Pittsburgh; Charles M. Courboin, Syracuse, N. Y.; Pietro A. You, New York City; Ernest R. Kroeger, St. Louis, Mo.; S. E. Gruenstein, Chicago; T. Tertius Noble, New York.  
Secretary—Walter N. Waters, New York.  
Treasurer—Albert Reeves Norton, Brooklyn.  
Executive Committee—Chester H. Beebe, chairman, New York; Frank Stewart Adams, John Doane, Richard Keys Biggs, Alfred Brinkler, Clifford Demarest, Mrs. Kate Elizabeth Fox, A. Campbell Weston, Herbert Brown, Rollo F. Maitland, Reginald L. McAll, Dr. William A. Wolf, Adolph Stadermann, H. A. Ditzel, Charles Heinroth, Charles A. Sheldon, Jr., Dr. Edward Young Mason, Herbert S. Sammond, Dr. John McE. Ward, E. K. Macrum, J. Alfred Pennington, Arthur H. Turner and Edwin Arthur Kraft.

With a large attendance—although not quite as large as in some other years—and splendid good fellowship prevailing, the National Association of Organists held its twelfth annual convention at Pittsburgh for three days early in August. It was another of those meetings of inspiration and refreshing communion of like-minded men and women which have made the N. A. O. famous and have given it reason for existence and the assurance thereof.

The first day the weather man provided a heavy shower as a welcome for the visitors. When he found it impossible to dampen their ardor, thus, he provided melting midsummer heat for the second day. This, too, had no appreciable effect, and the third and closing day was marked by ideal sunshine and decided moderation of the torridity.

Pittsburgh claims to be the first city to establish free organ recitals for its people, and has kept them up for twenty-five years. Here Frederic Archer played in Carnegie Hall, to be succeeded by Edwin H. Lemare, and now Charles Heinroth is the presiding genius of the great instrument. Another valid claim to fame as an organ center emphasized by the Pittsburgh papers in welcoming the N. A. O. is that it was in this so-called smoky city that Andrew Carnegie launched his movement to help churches in all parts of the country to purchase organs. It was only a week before the death of the ironmaster who gave the mammoth Carnegie Institute and its splendid Skinner organ, and provided its organists, that the association assembled here.

Pittsburgh organists were splendid hosts and everyone who made the trip to the convention will have occasion to remember the thoughtfulness and eternal vigilance of Charles Heinroth and Charles N. Boyd in providing for the comfort of the visitors.

The convention re-elected Frederick Schlieder as its president. Mr. Schlieder's gift as a presiding officer was not the least of the talents he displayed at the meeting and the choice seemed a foregone conclusion.

The night before the opening session of Wednesday there was a reception. The Tuesday evening program began at Carnegie Music Hall with an address by John L. Porter, representing the trustees of the institute, one of Pittsburgh's most popular and interesting wealthy men, and the response by President Schlieder. Then the organists floated to the Y. W. C. A. Hospitality House in a pouring rain, and had an infor-

mal time under the auspices of the Tuesday Musical Club (a women's organization), and the Musicians' Club (the males).

Business began promptly on Wednesday morning under the baton of President Schlieder, who from the inception of the meeting made it clear that he did not intend to waste time or put up with tardiness. In his opening remarks the president said that music was what we made it and that those who complain show themselves up. He referred to the present unrest in labor and other circles, which, he said, prevailed in the churches also, and though not seen, was felt. He said that the churches were planning what to do next and that the organists must assist and not stand still. This feeling of unrest, he declared, should be used for purposes of uplift. The future of American music is tremendous, he pointed out, and the organist to be successful must have that within him which other people want. He laid emphasis on service. "We get what we give," he declared, "and we must use our music for service and not to fill up a little bit of time when there is nothing else to do."

After the brief opening words by Mr. Schlieder the selection of a nominating committee was taken up. The following were named: Herbert S. Sammond, Clifford Demarest, Charles N. Boyd, Dr. William A. Wolf, Sidney C. Durst, Henry S. Fry, Dr. Edward Young Mason, Charles A. Sheldon, Jr., and Charles Heinroth.

Thereupon the conference on the subject "How Bach Came to Be, and Why," was opened and Mr. Schlieder made a scholarly address.

In brief, Mr. Schlieder said that the development of the expression of self in music is manifest through the development of consciousness. Music always was; it is like truth—man cannot develop it. The harmonic law upon which music is based exists in all human beings, and reveals itself to us through the harmonic sense.

"The harmonic law, the one great law of the universe, is the foundation of all musical creation and construction. To comprehend music, one must know the law; to create music one must sense it.

"Far back in the history of the race, when man became conscious of himself, music had its crude beginning. The history of music runs parallel with the history of the unfolding of man's consciousness. The keynote of life's activities was given him in the consciousness of self, and expressive of it, the keynote of music, the first tonal impulse of the harmonic law. This consciousness of self is a force which draws to itself, through the vicissitudes of life, those things, experiences in harmony with self. So the keynote becomes a force, drawing other tones to it according to the ratio of their vibrations.

"Ages passed. Meanwhile man was climbing up the hill of experience, up and up into a consciousness of key, having for its boundary the octave, the second point of the harmonic law. From key consciousness came scale consciousness, that is, a consciousness of parts of a whole, each one having a definite relationship with the keynote.

"The Gregorian modes are examples of this type of scale consciousness. A dominant such as we sense today did not yet exist. The beginning of the Christian era brought into man's consciousness by slow degrees the consciousness of the third point of the harmonic law, the dominant. Scale tones were now drawn to the keynote through the power of the dominant, giving to each tone a root value. A definite choice of scale from among those in use was prompted by the increasing sensitiveness to the operation of the harmonic law within.

"The first glimmer of harmonic light appeared when the contrapuntal period dawned. The dominant and keynote already fixed in the consciousness of many and sensed as a tonal union, the attempt to combine scale members into an harmonic body began. Through this endeavor

the fourth point of the harmonic law became manifest and gave to man's consciousness the power of the complete harmonic body, namely: 1, 3, 5 and 8. The attractive force of a key chord now drew all scale members to it, thus elevating the scale into higher value.

"The entire contrapuntal period was man's endeavor to sense the tonal union of 1, 3, 5; or, in other words, to become harmonically conscious.

"In short, Bach was the first great master of the harmonic law. The rules laid down by contrapuntists before him were like a tale that is told. The law did abide in him, making him free to direct the course of scale tones in as many parts as he desired. In Bach we see the blending of the three stages of consciousness, namely, key, scale and harmonic. Why Bach came to be? To open the gateway for the awakening of man's melodic consciousness."

#### Debate on Church Music.

Wednesday afternoon was marked by the most attractive debate of the convention, the subject being "Church Music." There seemed to be a number of hearts overflowing with sentiments anent the music of the churches and they gave vent to their feelings, to the instruction, and sometimes to the amusement, of the other members present.

Mr. Schlieder in presenting the subject said that you can find fault with any music, but asked that the speakers bring out whether there is anything that can be done to make an advance. "What is the specific object of music in the church" was the first question. Dr. Edward Young Mason of Bloomington, Ill., asserted that the mission of music in the church is just as important as that of the sermon. Rollo Maitland of Philadelphia took up the pre-service recital and asked whether it was intended merely to cover up the noise while the people were coming in. Herbert S. Sammond of Brooklyn, N. Y., suggested in the course of the discussion of the prelude that it be called—rather than "prelude," which means what goes before—"organ meditation." He referred to the complaint of Dr. Mason concerning ministers who treat the organ prelude as not a part of the service and talk during that part of the service as they would not tolerate an organist's or choir's talking during the sermon.

Edmund M. Steckel made a good point concerning the organist who smokes cigarettes at the console. He maintained that the man who did not have the respect of the community and who was not in sympathy with the church in which he was playing could not uplift worshippers in the service as he should. He asserted he would not play in a church if he did not believe in its religion. Dr. Mason referred to the sort of clergyman who in announcing the first hymn, after the organ prelude, says: "We will now begin this service by singing," etc.

Frank E. Morton of Chicago started things going in another direction when he said that the reason business men did not go to church was that as at present conducted the musical part of the service has a soporific effect. Many times, he asserted, a blue Monday feeling was caused by the organist on Sunday. The use of the stopped diapason, he added, was well calculated to put men in a condition for going to sleep during the sermon.

Clifford Demarest then made the statement that was displayed prominently in the Pittsburgh newspapers the next morning, to the effect that the reason people did not go to church as they once did was that 75 per cent of the preachers do not believe what they preach and that the people have got onto the fact. Mr. Demarest had several things to say to the organists. He had come to the conclusion that organists are egotists. There was too much feeling that "we are to be heard."

"If the organist plays music that is fitting, and plays it in the right spirit," said Mr. Demarest, "the people will not talk while he plays. It depends on

the attitude of the man himself. "He instanced his playing of the andante cantabile from Tschai-kowsky's Fifth Symphony as a service prelude, and said that when he used it he could hear a pin drop. "It seems to get people into the right mood. If rag-time would do it, I would play rag-time."

The discussion was made interesting also by remarks from Adolph Stadermann of Cincinnati, Roscoe Huff, John H. Francis, Francis Hemington and a number of others.

#### Napier Plays at Theater.

Improvisation ruled supreme at the Liberty Theater under the skillful mind and deft fingers of Edward Napier on Thursday morning. The pictures screened were "Eye for Eye" (Nazimova) and "Shoulder Arms" (Chaplin), a hilarious comedy.

Napier's method of playing the pictures, while not original, is superbly appropriate and beautiful in the effects produced. In one and a half hours he played only one musical composition—the "Interlude Orientale" by Rimsky-Korsakov—and snatches of "The Egyptian Ballet" by Luigini, the remainder of the program being entirely extemporized. This extemporization was of the "atmospheric" or "impressionistic" type and was one of the best examples of "creating an atmosphere" that the writer has ever heard.

The music was indeed a part of the picture; yet it was entirely subservient to it, just as the breezes blow o'er the landscape and mar it not—apart from it and yet a part of it.

Artistic picture playing seems to be divided between two classes—those who play regular and set pieces and the others who improvise, largely relieved only by phrases of more or less familiar compositions. Both methods have their adherents; the results attained, however, would depend entirely on the skill of the organist and the erudition of the improvisator. That Mr. Napier is fully qualified was evidenced by the fact that he succeeded in satisfying the trained minds of several hundred musicians present, who gave evidence of their approval with a salvo of applause after each picture. Mr. Napier was also the recipient of numerous personal congratulations.

His playing was entirely legitimate and free from vulgarity even in the comedy; the musical accompaniment was chaste and devoid of clap-trap noises intended to imitate comedy efforts. As one commentator remarked, "You sit there and pay no attention to the music and yet one realizes that it is all right."

#### Modern French Organ Music.

The Thursday afternoon conference was devoted to a paper by Henry S. Fry, the well-known and scholarly Philadelphia organist, on "Modern French Organ Music."

"Modern French organ music of the nineteenth-twentieth century period may be divided into three classes," said Mr. Fry, "at the head

[Continued on page 6.]

#### WANTS IN ORGAN WORLD

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#### THE DIAPASON.

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**PILCHER TO BUILD ORGAN**

**Instrument of Forty-eight Speaking Stops for St. Andrew's Cathedral To Be One of the Largest in the State.**

Henry Pilcher's Sons of Louisville, Ky., have won the contract for the construction of a large four-manual organ for St. Andrew's Catholic Cathedral at Grand Rapids, Mich. The instrument will have forty-eight speaking stops, of which four—in the pedal—are taken from other departments of the organ. The total number of pipes will be 3,238, and there will be eleven stops in the great, fifteen in the swell, eight in the choir, five in the echo and nine in the pedal. Besides the stops there are to be twenty-eight couplers, twenty-eight

- 48. Bass Flute (from No. 43), 8 ft., 32 notes.
- 49. Trombone, 16 ft., 32 pipes.
- 50. Tuba (from No. 49), 8 ft., 32 notes.
- 51. Bourdon (Echo), 16 ft., 32 pipes.
- No. 51 in echo swell box.

**VESTRY HONORS HEMINGTON**

**Resolutions Praising His Service of 21 Years at Epiphany.**

At the 10:45 a. m. service in the Church of the Epiphany, Chicago, Aug. 3, the Rev. Father Selzer read to the congregation the following resolution of appreciation and congratulation of Dr. Francis Hemington, the organist and choir-master, on his twenty-first anniversary at Epiphany Church:

WHEREAS, Dr. Francis Hemington has on this day completed twenty-one years of service at the Church of the Epiphany, during which time he has been most devoted and efficient in the building up of the choir and the devotional music of the services, thus adding inspiration and true worship, and the uplifting of all who use the privilege of attending the services of the church. His high Christian char-

PIETRO A. YON.



THIS illustration shows Pietro Yon, the organist and composer, at the console of his organ in the Church of St. Xavier, New York City. Mr. Yon will make an extended concert tour the approaching season, and his mastery of the organ and the spontaneity of his playing are such that

his fame has grown in all parts of the country. Mr. Yon is one of the most distinguished organists in the United States at the present time, and is likewise one of the most prolific and intelligent writers of music for the organ.

combination pistons, nine pedal movements and seven accessories. It will be one of the largest organs in Michigan.

The complete specification of the organ is as follows:

- GREAT ORGAN.**
- 1. Open Diapason, 16 ft., 73 pipes.
  - 2. Open Diapason (First), 8 ft., 73 pipes.
  - 3. Open Diapason (Second), 8 ft., 73 pipes.
- VIOLA.**
- 4. Viola d'Gamba, 8 ft., 73 pipes.
  - 5. Gemshorn, 8 ft., 73 pipes.
  - 6. Dulciana, 8 ft., 73 pipes.
  - 7. Doppel Flute, 8 ft., 73 pipes.
  - 8. Melodia, 8 ft., 73 pipes.
  - 9. Octave, 4 ft., 73 pipes.
  - 10. Concert Flute, 4 ft., 73 pipes.
  - 11. Saxophone, 8 ft., 73 pipes.
- SWELL ORGAN.**
- 12. Bourdon, 16 ft., 73 pipes.
  - 13. Open Diapason, 8 ft., 73 pipes.
  - 14. Salficional, 8 ft., 73 pipes.
  - 15. Vox Celeste, 8 ft., 134 pipes.
  - 16. Aeoline, 8 ft., 73 pipes.
  - 17. Quintadana, 8 ft., 73 pipes.
  - 18. Stopped Diapason, 8 ft., 73 pipes.
  - 19. Flute Traverser, 4 ft., 73 pipes.
  - 20. Violina, 4 ft., 73 pipes.
  - 21. Dolce Cornet, 3 ranks, 219 pipes.
  - 22. Flautina, 2 ft., 61 pipes.
  - 23. Contra Fagotto, 16 ft., 73 pipes.
  - 24. Cornopian, 8 ft., 73 pipes.
  - 25. Orchestral Oboe, 8 ft., 73 pipes.
  - 26. Vox Humana, 8 ft., 73 pipes.
  - 27. Swell Tremolo.
- CHOIR ORGAN.**
- 28. Contra Viola, 16 ft., 73 pipes.
  - 29. Violin Diapason, 8 ft., 73 pipes.
  - 30. Viol d'Orchestra, 8 ft., 73 pipes.
  - 31. Vox Angelica, 8 ft., 73 pipes.
  - 32. Fernflute, 8 ft., 73 pipes.
  - 33. Tibia, 8 ft., 73 pipes.
  - 34. Flute d'Amour, 4 ft., 73 pipes.
  - 35. Clarinet, 8 ft., 73 pipes.
  - 36. Choir Tremolo.
- ECHO ORGAN.**
- 37. Stentorphone, 8 ft., 73 pipes.
  - 38. Flute Dolce, 8 ft., 73 pipes.
  - 39. Unda Maris, 8 ft., 73 pipes.
  - 40. Rohrflute, 8 ft., 73 pipes.
  - 41. Vox Humana, 8 ft., 73 pipes.
  - 42. Echo Tremolo.
- PEDAL ORGAN.**
- 43. Double Open Diapason, 16 ft., 44 pipes.
  - 44. Violone Bass, 16 ft., 44 pipes.
  - 45. Bourdon, 16 ft., 32 pipes.
  - 46. Lieblich Gedeckt (from No. 12), 16 ft., 32 notes.
  - 47. Violoncello (from No. 44), 8 ft., 32 notes.

acter is reflected in the personnel of the choir, whose loyalty to their leader and the church makes them self-sacrificing in their attendance at rehearsals and services, thus maintaining the high standard of efficiency that our music has attained. The wardens and vestrymen, wishing to show their high appreciation and gratitude for his long and faithful service, take this opportunity to express to him their confidence, love and esteem. Therefore be it

**RESOLVED,** That we extend to Dr. Francis Hemington our congratulations and sincere thanks for the great work he has accomplished to the "glory of God and the good of men" and hope that for many years to come the congregation of the Church of the Epiphany and ourselves may enjoy the privilege and blessing of his services, and be it further

**RESOLVED,** That a copy of this resolution be given to Dr. Hemington and that it be spread on the parish records.

Dr. Hemington was the recipient of gifts from choir and congregation.

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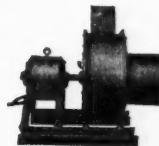
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V. H. PERCY IS THE ORGANIST

Four-Manual with Echo to Be Built  
for the Euclid Avenue Congrega-  
tional—Specification  
Shows Features.

The Austin Organ Company has been awarded a contract to build a four-manual and echo organ for the Euclid Avenue Congregational Church of Cleveland. Elisha Fowler of Boston and Cleveland represented the Austin Company. Vincent H. Percy, organist of the church, drew up the specification and has charge of the voicing and other arrangements. Mr. Percy plays the large three-manual Austin organ in the Stillman Theater, Cleveland. This organ will embody the most modern ideas of voicing and tonal arrangements. The scheme of stops is as follows:

### GREAT ORGAN.

Double Diapason, 16 ft., 73 pipes.  
First Open Diapason, 8 ft., 73 pipes.  
\*Second Open Diapason, 8 ft., 73 pipes.  
\*Doppel Flute, 8 ft., 73 pipes.  
\*Violoncello, 8 ft., 73 pipes.  
\*Buciana, 8 ft., 73 pipes.  
\*Concert Flute, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
\*Trumpet, 8 ft., 73 pipes.  
From Echo—  
Echo Clarabella, 8 ft., 73 notes.  
Viole Aetheria, 8 ft., 73 notes.  
Fern Flute, 4 ft., 73 notes.  
Chimes, 20 notes.

\*Interchangeable with Choir.  
†Enclosed in Choir box.

### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Echo Salicional, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Cor de Nuit, 8 ft., 73 pipes.  
Harmonique Flute, 4 ft., 73 pipes.  
Contra Posauone, 16 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (special chest), 8 ft., 61 pipes.

French Horn, 8 ft., 73 pipes.  
Tremulant.

### CHOIR ORGAN.

Open Diapason, 8 ft., 73 notes.  
Concert Flute, 8 ft., 73 notes.  
Flute Celeste, 8 ft., 61 pipes.  
Buciana, 8 ft., 73 notes.  
Flute d'Amour, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 8 ft., 61 notes.

### SOLO ORGAN.

Philomela (pedal extension, open chest), 8 ft., 73 pipes.  
Stentorphone, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Flute Ouverte, 4 ft., 73 pipes.  
Tuba Profunda, 16 ft.; Harmonic Tuba, 8 ft., and Harmonic Clarion, 4 ft., 55 pipes.  
French Horn (from Swell), 8 ft., 73 notes.

Orchestral Oboe, 8 ft., 73 pipes.

### ECHO ORGAN.

Echo Clarabella, 8 ft., 73 pipes.  
Viole Aetheria, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 61 pipes.  
Fern Flute, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes, 20 notes.  
Tremolo.

### PEDAL ORGAN.

First Diapason, 16 ft., 32 notes.  
Second Diapason, 16 ft., 32 notes.  
Violone, 16 ft., 32 notes.  
First Bourdon, 16 ft., 32 notes.  
Gedeckt (Swell), 16 ft., 32 notes.  
Major Flute, 8 ft., 32 notes.  
Flauto Dolce, 8 ft., 32 notes.  
Violoncello, 8 ft., 32 notes.  
Bombarde (Great Trumpet extended), 16 ft., 32 notes.  
Echo Lieblilch (Echo extended), 16 ft., 32 notes.

## EDDY RECITALS IN THE EAST

Available for Concerts in September  
and October—Many Booked.

Clarence Eddy, who has been teaching a large class of organ pupils during the summer session of the Chicago Musical College, has decided to remain in the East during September and October, and will be available for a limited number of organ recitals. He may be addressed at the Chicago Musical College, or in care of his local manager, M. B. Lee, 4160 Drexel boulevard.

Among the engagements already booked are recitals at the Topeka Auditorium Sept. 7; Kountze Memorial Lutheran church, Omaha, Sept. 11; Milwaukee, Beloit College, Beloit, Wis.; Augustana College, Rock Island, Ill., and the First M. E. church, Fairmont, W. Va., Sept. 29. Numerous other engagements are pending.

## PARIS OVATION FOR BONNET

Great Welcome Extended to Him at  
Church of St. Eustache.

When Joseph Bonnet returned to Paris a few weeks ago he received a great ovation at his church, St. Eustache. Not only the clergy, but the parishioners and his many friends got about him and extended a greeting that he will never forget. Many of the people wept in their joy to have him once more in Paris. He resumed his duties at the church and remained there until after the Feast of the Assumption, Aug. 15, when he took part in the festival service. Immediately afterward he left for his villa near Biarritz to spend the summer with his parents. Mr. Bonnet will return to America for his trans-continental tour the middle of November.

### Harry P. Smith Dies for U. S.

A letter from Augustus W. T. Smith, the Philadelphia organ builder, tells of the death of his son, Harry, in the Argonne battle. Harry P. Smith was well-known to Philadelphia organists through his work and had been in the organ business about fifteen years. He enlisted in July, 1917, in the Fifty-eighth Infantry and went to camp at Gettysburg, Pa. Later he was transferred to Camp Green, S. C. In April, 1918, his company went to France. About this time he was transferred to the Pioneer Engineers of headquarters company, Fifty-eighth Infantry, and was made a corporal. He was in the battles of the Marne, July 18 to July 23; the Vesle, July 29 to Aug. 16; St. Mihiel, Sept. 7 to Sept. 16, and the Argonne Sept. 26 to Oct. 6, when he was killed. He is buried in the American cemetery at Briulles, France. His brother, Corporal Arthur O. Smith, who was wounded, returned safely with Company E, 326th Infantry.

### Eastman Gift to "Movie" Music.

Announcement has been made of a gift by George Eastman, head of the Eastman Kodak Company, of \$3,500,000 for the establishment of a school of music in connection with the University of Rochester, N. Y., which will aim to aid the development of an appreciation of the highest type of motion pictures as an ally of the highest type of music. The institution, to be known as the Eastman School of Music, has been endowed by Mr. Eastman with \$2,319,000. He has purchased a site near the center of the city at a cost of \$381,000 and provided \$1,000,000 for construction. The building will house the school of music and an auditorium capable of seating 3,000, where motion pictures of the highest type will be shown, accompanied by the music of a symphony orchestra, for the maintenance of which Mr. Eastman has provided. Proceeds from the exhibitions will go toward the maintenance of the institution.

### Schofield Goes to Manila.

Dr. Robert L. Schofield, who for seven years has been director of the conservatory at the College of Puget Sound, Tacoma, Wash., and a well-known organist of the Northwest for the last fourteen years, has accepted a position at the University of the Philippines, Manila. Dr. Schofield will be director of the conservatory of music. He expects to sail in September.

### Lieutenant Colton Returns.

Lieutenant John J. Colton, vice-president of the Marr & Colton Company, Inc., Warsaw, N. Y., returned home with the Fourth Division after serving sixteen months in France and Germany. Mr. Colton has resumed his duties with this concern and with Mr. Marr was among the builders at the convention in Pittsburgh.

Announcements were issued late in August of the marriage of Dr. William A. Wolf of Lancaster, Pa., and Miss Frances F. Harkness. Dr. Wolf has been prominent through his connection with Franklin and Marshall College and his work as an organist. He is one of the leaders in the National Association of Organists.

# The Guilmant Organ School

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### Preparatory Work—Willard Irving Nevins

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offered by the Hon. and Mrs. Philip Berolzheimer to deserving young men and women. Applications received UNTIL September 30th. Full information given on application.

Fall term begins Tuesday, October 7th.

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**CINCINNATI TO HAVE ORGAN IN HIGH SCHOOL**

**IS GIFT OF MANUFACTURER**

**R. K. LeBlond to Provide New Building with Instrument Designed by Sidney C. Durst—To Be Built by Skinner.**

The New East Side High School of Cincinnati, which has been called the finest school building in the United States, has been presented with an organ by R. K. Le Blond, a prominent machine tool manufacturer. Sidney C. Durst, F. A. G. O., dean of the Southern Ohio Chapter, A. G. O., was engaged to draw up the specifications, and the contract has been awarded to the Ernest M. Skinner Company at \$22,500, which does not include case.

The organ will be contained in four sound-proof chambers and the entire instrument will be under expression (including pedals). The hall seats 1,600 people and as the chamber is a broad, shallow one, 40 by 10 and 30 feet high, the prospects for musical results are extraordinary. A self-player will also be included, as it is hoped that classes in musical appreciation will be formed, and this will take care of orchestral works.

Following is the scheme for the organ:

**GREAT ORGAN.**

Open Diapason (Pedal Extension), 16 ft.

First Open Diapason, 8 ft.

Second Open Diapason, 8 ft.

Erzähler, 8 ft.

Melodia, 8 ft.

Flute (From Melodia), 4 ft.

Octave, 4 ft.

Twelfth, 2 $\frac{2}{3}$  ft.

Fifteenth, 2 $\frac{1}{2}$  ft.

French Horn, 8 ft.

Chimes (Interchangeable with choir).

**SWELL ORGAN.**

Bourdon, 16 ft. Stopped Flute, 8 ft.

and Flute d'Amour, 4 ft. (Unit.)

Diapason, 8 ft.

Salicional, 8 ft.

Salicional Celeste, 8 ft.

Viole d'Orchestre, 8 ft.

Viole Celeste, 8 ft.

Clarrabella, 8 ft.

Flautina, 2 ft.

Mixture, 3 ris.

Cornopean, 8 ft.

Contra Oboe, 16 ft. Oboe, 8 ft. and

Octave Oboe, 4 ft. (Unit.)

Vox Humana, 8 ft.

Tremulant.

**CHOIR ORGAN.**

Double Dulciana, 16 ft., Dulciana, 8 ft.

and Dulcet, 4 ft. (Unit.)

Open Diapason, 8 ft.

Concert Flute, 8 ft.

Flute Celeste, 8 ft.

Quintadena, 8 ft.

Traverse Flute, 4 ft.

Clarinet, 8 ft.

Celesta (On and off dampers).

Tremulant.

**SOLO ORGAN.**

Stentorphone, 8 ft.

Flauto Major (From Pedal Diapason),

8 ft.

English Horn, 8 ft.

Flute Ouverte, 4 ft.

Ophicleide, 16 ft.; Tuba, 8 ft., and Clar-

ion, 4 ft. (Unit.)

**PEDAL ORGAN.**

Resultant, 32 ft.

Open Diapason, 16 ft.

Violine, 16 ft.

Bourdon, 16 ft.

Lieblich Gedeckt (From Swell), 16 ft.

Dulciana (From Choir), 16 ft.

Ophicleide (From Solo), 16 ft.

Fagotto (From Swell), 16 ft.

Octave (Extension Open Diapason), 8

ft.

Violoncello (Extension Violine), 8 ft.

Bass Flute (Extension Bourdon), 8 ft.

Dulce (From Swell Stopped Flute), 8

ft.

Tuba (From Solo), 8 ft.

Five adjustable pistons to each

manual and pedal and five to affect

the entire organ and couplers are

provided. Pedal pistons will be

above the pedal board to left, and

duplicated to left under seat. General

combinations are duplicated

above pedal board. The console is

to be of the jamb type, with large,

ivory knobs, and the coupler system

of tilting tablets.

This is the first public school organ

in the Middle West and it is hoped

that the example will be followed

in the schools of the rest of the city.

The public school recitals given last

spring by the members of the Southern

Ohio chapter of the guild in Cincinnati

proved very interesting and were

probably the inspiration for this

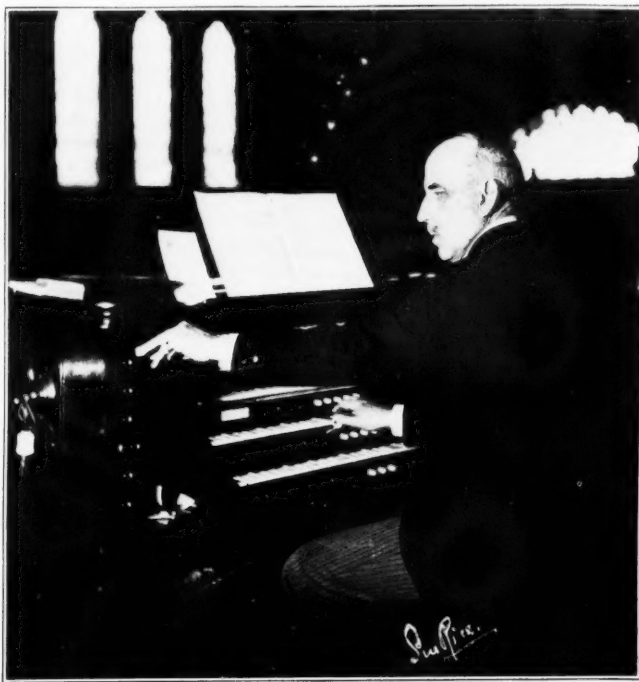
gift. They of necessity had to be

given in various churches, but were

well attended, although attendance

was not obligatory.

**PROFESSOR HAMILTON C. MAC DOUGALL.**  
[Wellesley Man Who Writes for The Diapason.]



**HALL PHILADELPHIA WORK**

**Three-Manual in St. Laurentius' Catholic Church Completed.**

The dedication of the three-manual Hall organ in St. Laurentius' Catholic Church, Philadelphia, has aroused interest among the musicians of the city. The organ, though of a limited number of stops, has remarkable power and balance and beauty of individual voicing. Following are the specifications of the instrument:

**GREAT ORGAN.**

Bourdon, 16 ft.

Open Diapason, 8 ft.

Gedeckt, 8 ft.

Dulciana, 8 ft.

Viol d'Gamba, 8 ft.

Philomela, 8 ft.

Flute, 4 ft.

Trumpet, 8 ft.

**SWELL ORGAN.**

Bourdon, 16 ft.

Open Diapason, 8 ft.

Salicional, 8 ft.

Vox Celeste, 8 ft.

Stopped Diapason, 8 ft.

Flute, 4 ft.

Cornopean, 8 ft.

Oboe, 8 ft.

Vox Humana, 8 ft.

**CHOIR ORGAN.**

Violin Diapason, 8 ft.

Viola, 8 ft.

Concert Flute, 8 ft.

Flute d'Amour, 4 ft.

Clarinet, 8 ft.

Chimes, 20 notes.

**PEDAL ORGAN.**

Open Diapason, 16 ft.

Bourdon, 16 ft.

Lieblich Gedeckt, 16 ft.

Stopped Diapason, 8 ft.

Flute, 8 ft.

Combinations, adjustable at the

bench, the pistons visibly operating

the registers, include three operating

on great and pedal stops, three operating

on swell and pedal stops, three operating

on choir and pedal stops

and four general pedal studs operating

on the entire organ, including

couplers.

Among other interesting contracts

that have just come to the Hall Company

are those for the Christian

Church, Kinston, N. C., Zion Lutheran

Church, Renovo, Pa., the First

Baptist Church, Salem, N. J., the

Evangelical Lutheran Church, Madison,

Minn., and a large three-manual

organ for the Congregational Church of West Haven, Conn.

**Puttenham Is Appointed.**

Frederick H. Puttenham has been appointed organist of Loew's Theater and Winter Garden at Toronto, in which two three-manual organs have been installed by Warren & Sons of Woodstock, Ont. Mr. Puttenham for nearly three years was with the Royal Flying Corps, but was mustered out a few months ago and is again in the harness as an organist. He is an organist of English training and later in New York was at the old Fourteenth Street Theater.

**Gault Parker Opens Organ.**

Gault L. Parker of Sherbrooke, Que., opened the new Casavant organ of the Lennoxville Methodist Church on Sunday, Aug. 10. Mr. Parker is one of the youngest organists of the province, having his first position at the age of 17. Mr. Parker was assisted by J. G. Watson, baritone, and Miss Gladys White, soprano, and played the following short recital before the evening service: March of the Priests, Mendelssohn; Fugue, Bach, and Grand March, Smart.

**Stewart Conducts Own Works.**

By special request, Dr. Humphrey J. Stewart, the organist at Balboa Park, San Diego, Cal., conducted the band at the Coronado Tent City, Coronado, Cal., Aug. 11, in a program of compositions by himself. The selections played included: Overture to Opera, "His Majesty"; Valse Lente from Suite, "Montezuma"; "Menuet Heroique."

**Stearns Goes to Washburn.**

Henry V. Stearns of Jacksonville, Ill., has been elected to succeed Elias Bredin as dean of the fine arts school of Washburn College, Topeka, Kan., and will begin his work there when the school opens in September. Mr. Bredin resigned to return to Chicago and Evanston.

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FACTORY: ORANGE, N. J.

## PITTSBURGH SESSIONS OF N. A. O. ARE INSPIRING

(Continued from page 2.)

of which we may place (1) Lemmens-Guilment, (2) Widor, (3) Franck. The first type—Lemmens-Guilment—has almost disappeared so far as present-day French organ composition is concerned, probably because of that school's being influenced by the German polyphonic school and Handel to such an extent as not to be individual enough to be considered characteristically French.

Present writers of French organ music combine the schools of Widor and Franck with their own individuality—and an occasional De Bussyian touch—and we have such works as the symphonies of Maquaire, Jacob and Vierne, with a large number of worthy works of smaller caliber.

Widor's Sixth Symphony is probably the finest of his set of ten. It is arranged also for organ and orchestra, but we are reluctant to admit its being a happy combination, the effect being that the orchestra was an addition to, rather than a part of, the composition—except in the adagio, where the effect with organ and orchestra is delightful.

Vierne is next to Widor only as to quantity—not quality. Do not deny him equality in the latter; by some his works are probably preferred to those of Widor. Vierne has been very ill and we may not have the privilege of knowing the heights to which he might soar in future works, but his compositions have already made their impression upon modern organ music, even in this country, where it is noticeable in probably the most pretentious American organ composition ever published, the symphony of Edward Shippen Barnes.

For those wishing to play modern French organ music on small organs Mr. Fry suggested the "Impressions Dominicales," by Georges Jacob, all being registered for a nine-stop organ. He gave an analysis with illustrations on the organ of: "Veni Creator," "Recueillement" (Revery), "Bergerade Melancolique" (Pensive Pastoral, "Helas!" ("Alas!"), and "Souffrance, Trouble, Triomphe" ("Suffering, Trial, Triumph"). Other works suggested were the Second and Third Symphonies by Vierne, Six Preludes by Henri Dallier, a Pastoral by Roger Ducasse, Suite for Organ by Deodat de Severac, "Piece Symphonique" by Fournure and compositions by Jongen, Barie, Bonnet and Boellmann. For interesting reference literature he suggested the five series of articles on "French Organ Music, Past and Present," by Harvey Grace, and the excellent book, "The Organ in France," by Wallace Goodrich.

### Schlieder on Improvisation.

President Schlieder's unique methods and undoubted talent for improvisation (in spite of his denial that it is a talent) were given a severe test on Thursday afternoon, when he appeared as Improvisator Extraordinary before what was probably the largest audience of the convention.

After a preliminary talk on the subject he stated that he would improvise on any subject handed to him. This was done with the material furnished by two subjects, neither of them "good" themes for the purpose, which made it all the more difficult to accomplish. These themes were treated in various "forms" as well as "free" style. The severe test followed when he called for a theme to be made up of any scale letters called from the audience. The first was C, second C sharp, third F sharp, fourth A, and when Mr. Heinroth said it was an "impossible" subject, Dr. Ward, on request, added a fifth, E flat. Of course it was unfair, and as Mr. Heinroth stated, "impossible"—but not so with Mr. Schlieder. He looked as if he were stumped; then he went to work on the great organ and played over the subject twice. (Try it yourself if you are unable to sense it.) After two trials this wild, inharmonic, unmelodic beast became tamed to a humorous but likeable Chinese theme and finally resolved itself into a fugue, using many, many passing notes in getting there; but it

did "arrive" after a hair-pulling stretch, which aroused the heartiest applause from the audience, all of whom realized the master mind and clever fingers of a genius in the personage of Frederick Schlieder.

A charming drive through the parks and over the hills of Pittsburgh was a feature of entertainment just before dinner Thursday.

### Business Sessions Held.

Friday, the closing day of the meeting of 1919, was so beautiful and cool out of doors that it seemed like punishment to be compelled to attend the business session. This accounted for slow gathering of the members and for a small attendance at the start. But President Schlieder made progress by exerting all the powers of the chair to eliminate delays and managed to get all the business into the hours of the day available for its transaction. The new constitution, which was published in full in the Console in June, was read section by section and approved with slight amendment. This constitution places the organization on a better and more stable basis and is the result of long consideration by those who drew it up. One of the features is the increase in the dues to \$2 a year. This was the subject of some debate, but was approved.

The nominating committee next made its report and the list of officers, headed by President Schlieder, was approved by instructing the secretary to cast a ballot for the entire ticket. The list is published in another column.

The joint session with the organ builders interrupted the business session, and the latter was adjourned until after the afternoon recital. At that hour all matters that had been left over were disposed of. The principal item was the question of the official journal. The committee on the Console reported that as M. M. Hansford, the faithful editor of the Console, had been compelled by his other work to resign his duties as editor, and in view of the heavy increases in the cost of publication, it had been considered best to propose that an arrangement be made by which The Diapason should be made the official organ of the association, and a proposal obtained from the publisher of The Diapason, suggesting that the N. A. O. elect an editor to be the head of a department devoted to the association, was quoted. After some discussion it was voted to refer the matter of the official organ to the executive committee with full power to make the arrangements it may consider best.

The place of meeting was another subject of the afternoon. Invitations were read from various cities. It was decided to leave the selection of the 1920 convention city to the executive committee, which is to decide by Jan. 1, 1920, on the place. The choice is to be made among Boston, Melrose, Mass., which will have its large soldier memorial organ by that time, and New York City.

Resolutions thanking the Pittsburgh men who had made the convention welcome and who had assisted materially in making it the success that it was were read by Dr. John McE. Ward, and adopted after the evening recital.

### Organists and Builders Meet.

The joint session of the National Association of Organists and the Organ Builders' Association of America was one of the most interesting features of the convention, being the first such meeting ever held in this country. It promises to be an annual feature, as the builders plan to meet annually at the same time and place as the N. A. O.

The meeting was late in being started as a consequence of the rush of business at the preceding session. But when it began it was interesting. Clifford Demarest, warden of the American Guild of Organists, read a paper in which he set forth what the essential features of a real organ should be and condemning certain instruments which he characterized as not representative of the best in organ construction. Ernest M. Skinner, president-elect of the Organ

Builders' Association, made an interesting impromptu speech, filled with anecdotes and with pertinent suggestions for the organists. He paid tribute to the organists as faithful idealists, poorly paid, but about the only class who have never gone on strike.

A number of others took up various points presented. The eighty-five-note stop which serves as a powerful reed of 16-foot, 8-foot and 4-foot pitch and which has been constructed by a majority of builders in recent years, came in for considerable discussion. Another subject was the extension of the open diapason into a 4-foot stop. It seemed to be agreed among those present that when a 4-foot stop is made from an open diapason, it should be from the second open diapason, as pointed out by Robert P. Elliot of the W. W. Kimball Company. Indication on the stopknob or stopkey of the fact that a certain stop is borrowed was advocated, but some of the builders called attention to the fact that the failure to indicate this borrowing is due usually to the fact that the organ purchaser objects to it. Adolph Stadermann of Cincinnati, Robert J. Bennett of Rock Island, Adolph Wangerin of Milwaukee and others took part in the discussion.

Some very apropos remarks were made by John Spencer Camp of the Austin Organ Company, who spoke both as an organist and as an organ builder. He dwelt on the fact that many organists permit themselves to fall into a groove and instanced that many of the excellent mechanical advantages in the way of pistons, etc., on the most modern organs are not put to adequate use by organists, who fail to realize the helps provided for them.

S. E. Gruenstein, chairman of the meeting, in his opening remarks, made a point of the interdependence of the organ building and organ playing professions and their mutual aspirations and interests. He defended the organ builders from those who look upon them as mere tradesmen rather than artists and spoke of the small profits which have marked organ building and the devotion, despite comparatively small remuneration, of those engaged in the profession. Not one of the many revolutionary improvements and inventions of the last two decades in organ construction, he asserted, has made its originator rich.

The meeting continued long past the hour set for it and proved the interest of those present in the face of a delayed luncheon.

A conference with Dr. Francis Hemington of Chicago in the chair was the first order on Friday afternoon. It was marked by an interesting paper by Frank E. Morton of Chicago, of the American Steel & Wire Company—formerly an organ builder connected with several prominent companies. Mr. Morton's paper, published in full on another page of this issue of The Diapason, contained a plea for compositions that will inspire the workman of today, as the spinning song, the plantation melody, the pastoral, etc., made the working hours happier for the toilers of the days of greater individualism. He pointed the way to the organists for inspiring the industrial worker and the farmer in his labor. Music, like science, he said, must apply itself to practical uses.

About fifty of the delegates repaired to the Schenley Hotel after the Friday evening recital, to enjoy a social "gabfest." Refreshments were indulged in and many humorous anecdotes relating to the organist and his work were related. Mr. Schlieder was prevailed on "to try the piano," which he did for thirty minutes, using a theme given by one of the guests, namely, the hymn tune, "Johnny, Get Your Gun." During the exposition of this subject, Mr. Heinroth, who had been late in arriving, entered the dining room. Immediately a counter subject made its appearance to the tune of "Hail to the Bride" ("Lohengrin") and great, indeed, was the consternation of Charles Heinroth, who found himself the victim of the wedding march, to the amusement of the diners.

## THE CONVENTION RECITALS.

Mr. Heinroth's recital was about as auspicious an opening as a convention of organists might wish. Mr. Heinroth, a genuine virtuoso, is wedded to the Carnegie Hall organ, a specimen of the finest organ construction and one of the masterpieces of Mr. Skinner's art. His familiarity with the instrument naturally stood out at every turn. It was pronounced one of the best performances the N. A. O. has ever been privileged to hear.

Mr. Heinroth being a psychologist—as every good organist should be when he prepares a program—took into consideration the heat of the day and its many other activities for the visitors, and stood his program on end. He began with the last number and finished with the first, going in exactly inverse order from the one published in The Diapason a month ago. And it was well that he did so. The great Reubke "Ninety-fourth Psalm" confronted a music-hungry audience at the start, rather than one which had been surfeited with an hour of good things. And the Allegro Appassionato by Gaston M. Dethier as the closing number acted as a great tonic. The perfection of Mr. Heinroth's playing in the Dethier composition aroused the greatest enthusiasm. A man who can play Dethier with the interpretation of his brilliancy such as that of Mr. Heinroth is a rarity in the organ world.

The grand piano stop on the organ was used by all the recitalists. The concert grand stands on the stage and is played from the organ keyboard. In Saint-Saens' Fantasia in D flat it helped to make the orchestral finish, as did the other beautiful solo equipment of the instrument. The Bach Great G minor was played with dash and a rapid tempo that was most impressive. Mr. Heinroth vouchsafed his hearers an encore when it was demanded at the close of the set program, and the applauding cohorts were rewarded with one of the most artistic interpretations of the Arkadelt "Ave Maria" that we have ever heard.

Uselma Clarke Smith of Philadelphia was the afternoon recitalist of Thursday. Mr. Smith is a man of simplicity and directness that is equally apparent in his appearance at the organ and in his clean-cut playing. Despite the handicap of a day of heat combined with almost unbearable humidity, he kept the interest and sympathy of a large audience throughout his performance. Mr. Smith opened with the "Marche Pontificale" and the moderato cantabile from Widor's Eighth Symphony. At the close he gave a brilliant and altogether excellent rendition of three movements—the allegro vivace, the andante and the finale—from Vierne's First Symphony, which, as Edwin Arthur Kraft said, seemed to be the "Over There" of the organist, as it appeared on the programs of three of the recitalists this year, though two of them changed it. Mr. Smith's own Scherzo Pastorale was a delightful work and so was the "Bon Jour" of Stanley T. Reiff. Mr. Smith's fellow Philadelphian. The Philadelphia school of musical composition was shown not to be suffering in the hands of the younger generation.

In the evening came Edwin Arthur Kraft of Cleveland, well-known the land over through his recital tours. Mr. Kraft immediately impressed his audience as one of the greatest organ colorists heard today. His program was well-suited to illustrate his powers in this direction. It got away entirely from the ordinary run and he presented the novelties and the unusual, with four of his offerings the compositions of modern Russians and four others the work of living Americans. As his closing number Mr. Kraft used the "Ride of the Valkyries," which you might say is one of Mr. Kraft's specialties, for he is fond of it, plays it often in his recitals and invariably makes a hit with it. Many will question its value in the organ arrangement, but no one could possibly question Mr. Kraft's wonderful technique and the

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adequacy of his powers, or those of the organ, to give an orchestral interpretation of the Wagner work. Of the twelve numbers, all of them played with the most exquisite taste, none stood out more prominently than the "Song of India" of Rimsky-Korsakoff.

Sidney C. Durst, F. A. G. O., presented a genuine novelty with his recital on Friday afternoon. Mr. Durst, who has been one of the prominent organists of Cincinnati for a number of years and whose activities show his progressiveness and alertness in all matters musical, has made a thorough study of Spanish organ composers and has played at various times and places programs made up of the works of the men of the past and present who have written for the organ, but whose names seldom have been heard outside their native land. To hear these works presented in a recital afforded the opportunity to judge the Spanish school, and the performance was one of great educational value, regardless of what the individual listener may think of the Spanish works. Mr. Durst's clean-cut playing was remarked upon and his style and finish in performance were decidedly noticeable.

Hugo Goodwin, F. A. G. O., of Chicago, was the last recitalist to be heard, and it was only because of great tenacity of will power on the part of Mr. Goodwin that the Chicago organist appeared at all. Mr. Goodwin was suddenly taken ill on a Pittsburgh street car on the morning of the recital, fell unconscious, dislocated his jaw, and when he woke to consciousness found himself in Mercy Hospital. The physicians reduced the dislocation and Mr. Goodwin's recovery was rapid. At 6:30 he was discharged by the hospital authorities on his plea that he must play and his promise to cut down his program materially. This promise was kept only in part. Mr. Goodwin missed his day's practice, but the majority of his audience did not know this and the others did not recognize the fact from his playing. He gave a masterly performance. All his numbers were played from memory and into all of them he instilled the brilliancy of which he is capable and with which his Chicago acquaintances have become familiar. It was largely a program of novelties and in all of them there was rare dash. From the Widor Gothic Symphony, of which he gave two movements as his opening number, he went to the Rebikoff "Dance of the Odalisques," an arrangement which is destined to be a very popular piece. Then came the Toccata by Demereaux, of ancient flavor, which was beautifully played, and Cesar Franck's "Piece Heroique." Mr. Goodwin's own "Told by the Campfire" and Symphonic Scherzo attracted most favorable attention from those who had not known Mr. Goodwin as a composer. He omitted the Nevin "Sketches of the City" and the finale from Vierne's First Symphony and played instead the Debussy "Cortege."

At the close of the program Mr. Heinroth announced to the audience the narrow margin by which Mr. Goodwin was able to be present and there was an ovation for the heroism of the organist, as Mr. Heinroth

called it, as enthusiastic as that which had been accorded his playing.

Rollo Maitland of Philadelphia, whose virtuosity is known to all who have attended the N. A. O. conventions, played several selections to conclude the evening and amazed his hearers by the readiness of his technique at what was to him a strange instrument. His selections were the overture to Mendelssohn's "Midsummer Night's Dream," the Bach B minor prelude and "The Brook," by Dethier.

In place of a recital, Wednesday evening was devoted to a service of Catholic music at the magnificent Cathedral of St. Paul, only a few steps up the hill from Carnegie Institute. Joseph Otten is the organist here and the male choir is a large and very capable one. The huge auditorium of the cathedral was well filled. Mr. Otten first gave examples of the Gregorian chant and ancient and modern church music a cappella. This was followed by a Sanctus, Inveni David and Credo in figured style with the organ, and the service closed with the benediction of the blessed sacrament. From Orlando di Lasso, who was born in 1532, Mr. Otten and his choir came down to M. Haller, born in 1840, and presented a most interesting offering of liturgical music.

**RUDOLPH E. SCHIRMER DEAD**

Head of Publishing House Passes Away at Santa Barbara, Cal.

Rudolph E. Schirmer, president of G. Schirmer, Inc., the music publishers, died at Santa Barbara, Cal., Aug. 20, after a long illness. He is survived by his widow and a son born June 18.

Mr. Schirmer was born in New York July 22, 1859. He was educated in private schools at New York and Weimar, Germany, was graduated from Princeton University in 1880 and from the Columbia Law School in 1884, and was admitted to the New York bar. He entered the firm of music publishers founded by his father in 1866. Upon the reorganization of the firm as a stock company in 1893 Mr. Schirmer became the president of the corporation.

While retaining until the end a directing and advisory influence on the business of the firm, he gradually withdrew from the active management in favor of his nephew, Gustave Schirmer. Mr. Schirmer was characteristically a publisher of the type that sees in his business a trusteeship of the best interests of the art and believes that it is a publisher's duty to give to the public not only what it wants, but what it needs. In matters of real art he did not hesitate to subordinate commercial considerations to the higher cultural aspects of an enterprise.

Henry B. Roney will have charge of the selection of singers and players for the "Informal Hour" daily at 4 o'clock, at the annual convention of the International Lyceum and Chautauqua Association at the Hotel La Salle, Sept. 14 to 19. The object of this hour is to give singers, players, concert companies, pianists, violinists and other instrumentalists an opportunity to be heard by the assembled managers of bureaus, Chautauquas and lecture courses, with the view to engagements. This will be a rare chance for young singers and players of real talent. Mr. Roney desires to give a personal hearing to all applicants not known to him before agreeing to place them on the program. Applications should be made at once to him at 1021 Leland avenue, Chicago, telephone Sunnyside 6912.

**AMERICAN IS HEARD IN RIO**

Krueger Returns to Brooklyn After Recitals in South America.

Karl Krueger, organist and choir-master of St. Ann's Church, Brooklyn, N. Y., writes a very interesting letter to The Diapason on board the steamer Vauban, on his way from Rio de Janeiro to New York. For the last two years Mr. Krueger has been in the army. Thereafter he visited South America and gave a series of recitals in Rio. These recitals were so successful that Macedo, the Portuguese pianist, who was one of the artists in Rio at the same time as Mr. Krueger, engaged the latter to give several recitals and to play with Macedo's orchestra in Oporto and Lisbon next season. The Brooklyn organist also plans to return to the principal South American cities for recitals next year.

One of Mr. Krueger's recitals was in the Cathedral of St. John the Baptist, July 20, when he played as follows: Doric Toccata, Bach; "Double Theme Varie," Rousseau; Meditation No. 2, and Pastorale and Finale from First Sonata, Guilman; Prelude and Fugue in D minor, Bach; Andante from Sixth Sonata, Rheinberger; Largo, Camidge; Toccata, de Me-

reaux; Revery, Strauss; Finale from First Symphony, Maquaire.

In a recital July 17 at Christ Church he played: Grand Choeur, Chauvet; "In Paradisum," Duhois; Allegretto, Wolstenholme; Second Meditation, Guilman; Finale (First Symphony), Guilman; Prelude in C minor, Bach; Largo, Handel; Romance, Bonnet; Arcadian Idyll, Lemare; Adagietto ("L'Arlesienne" Suite), Bizet; Toccata (Fifth Symphony), Widor.

**Turner Goes to Waterloo, Iowa.**

George E. Turner, A. A. G. O., of Alton, Ill., has signed a contract to serve as organist and choir director of the First Methodist Church of Waterloo, Iowa, for the succeeding year and will have a quartet, junior and senior choruses and a Sunday school orchestra. The arrangement also calls for occasional organ recitals and cantatas, and the presentation of one major oratorio next spring by the combined musical forces. Mr. Turner also will conduct a school of music in Waterloo and give some time to opening new organs and to composition. He has just placed his "Concert Caprice," featured by Clarence Eddy and James R. Gillette, with Clayton F. Summy.

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**New York News Notes**

By WILLARD IRVING NEVINS.

New York, Aug. 25.—Alexander Russell, musical director of the Philadelphia and New York Wanamaker stores and of Princeton University, has given the writer additional details in regard to the engagement of Charles M. Courboin as honorary guest organist for the special recital course, as announced in the last issue of The Diapason.

The Philadelphia concerts will take place in the evening and will not interfere with the daily recitals now given. Admission will be free, but by ticket, and tickets can be had upon written application. At the Courboin recital of last spring there were about 20,000 present and by utilizing all of the floors they can accommodate 50,000. Certainly this will be a unique place to further the influence of good organ music, for where could any auditorium even approach this capacity?

The recitals will aim to cover every branch of music. There will be those of a popular nature, modern, historical and for special occasions such as the visit of an international guest. Some programs will be devoted to a single composer and Americans will be well represented. On New Year's eve the store is to be thrown open for a program leading up to the mid-night hour.

In contrast to the grand recitals made possible by the colossal instrument in the Philadelphia store, the series as planned in New York will be in the more intimate style suited to the auditorium. The organ is being rebuilt by Mr. Fleming and his own forces in Philadelphia. It will be an instrument satisfactory in every way and stress is to be laid upon refinement of tone. This work cannot be finished before January, but a portion of the organ will be available at all times so that the daily concerts may continue. When the whole instrument is installed there will be a new console on the stage.

Archibald Sessions rather stole a march on his fellow recitalists when he played a program of mid-winter proportions at the Fifth Avenue Presbyterian Church on Aug. 22. Such numbers as Bonnet's "Variations de Concert" and the First Symphony of Guilment were included, along with many transcriptions which are familiar to all. Mr. Sessions has a good sense of rhythm, uses admirable taste in his registration and plays brilliantly. The audience was a small one, but undoubtedly he will be heard again this fall and by one of such numbers as his good work deserves.

Mr. Sessions has been substituting for Mr. Farnam at the Fifth Avenue Church during July and August.

The following was the complete program: "Variations de Concert," Bonnet; Andante from Symphony No. 5, Beethoven; Nocturne, Karganoff; Prelude, "Lohengrin," Wagner; "Christmas in Sicily," Yon; Andante Cantabile, Tchaikowsky; Symphony No. 1, Guilment; Andante from Violin Concerto, Mendelssohn; "To the Evening Star" ("Tannhäuser"), Wagner; Gavotte, Martini; Overture, "William Tell," Rossini.

Contrary to custom, this has been a summer when New York City has been well supplied with good orchestral concerts. At the Stadium of the City College, Arnold Volpe, with an orchestra made up of musicians from the Philharmonic, New York Symphony and Metropolitan forces, has given a different program each night for the past eight weeks. It will be of interest to Diapason readers to know that compositions from the pens of two local organists have appeared in these concerts. James P. Dunn of Jersey City was represented by an "Intermezzo" which received very favorable criticism. The orchestration is original, many new effects being produced by the strings and woodwind, and the ideas are those of one with a sound musical training and

inspiration. This "Intermezzo" was also played during festival week at Newark.

The second organist to conduct his own compositions was Frank E. Ward. He gave an "Ocean Rhapsody" and a "Peter Pan" Scherzo. The "Rhapsody," which was played earlier in the season at Columbia, confirms all of the good things said about it at the first hearing. It is full of melody cleverly woven with a theme which suggests the never quiet ocean. "Peter Pan" is a bright scherzo and gave much pleasure. Both composers were warmly applauded, which is proof that their works stood up well with the old and tested symphonies.

The Odell Organ Company has been unusually busy this summer and is now working on contracts for the following churches in or around New York:

- Westminster Church, Newburgh.
- St. Catherine's A. M. E. Church, New Rochelle.
- Swedish Bethany M. E. Church, Brooklyn.
- Setauket Presbyterian Church, Setauket, L. I.
- Unity Church, Montclair, N. J.

In addition to these new organs, the company reports a growing amount of overhauling work. Many churches have waited until the close of the war to do this work and now their forces are taxed to the limit.

Three musical evenings of much interest marked the close of the summer school at Columbia. Horatio Parker's "Dream of Mary," with a reader and soloists, was given Aug. 11. Beethoven's Fifth Symphony and other orchestral works took up the evening of Aug. 12, and for the final concert, which was held in St. Paul's Chapel, Walter Henry Hall gave the "Messiah" in a splendid fashion. A chorus of 200, representing every state in the union, had been selected from 10,000 summer students and rehearsals were held three times a week. The result was remarkable and gave further proof of Mr. Hall's excellent musicianship not only as an organist but as an orchestral and choral conductor.

The Church of St. Mary the Virgin, after considering many applicants, has selected George W. Westerfield to succeed Walter Fleming as organist. Mr. Westerfield was a pupil of the late Gerrit Smith and for a considerable time was associated with him. He has represented the Orgoblo for several years. Mr. Nold will continue in charge of the choir at St. Mary's, but the organist has many duties at this post, as much of the church service is done with orchestral accompaniment.

Vacation time finds most of the organists away at the seashore or somewhere in the mountains. Samuel A. Baldwin is preparing for his busy winter season at Manchester, Vt.; T. Tertius Noble has made a change from Greenwich, Conn., to Averill, Vt.; Bruno Huhn, out at Hampton, L. I., found time to give Lehmann's "Persian Garden" and other numbers with a quartet, which will repeat this concert in several nearby cities this winter; Harold Vincent Milligan, after a few weeks at Camp Yokum, Mass., is again busy on new compositions at Larchmont, N. Y.; A. Y. Cornell of the Church of the Pilgrims of Brooklyn is conducting his usual summer school at Round Lake, N. Y., and Dr. William C. Carl is up in the Berkshires planning new things for the Guilment School.

**Poughkeepsie Plant Is Sold.**

Announcement is made of the sale of the factory of M. Welte & Sons at Poughkeepsie, N. Y., to Johanson & Co., who will use the plant for making mechanical gauges. George W. Gittins, who purchased the controlling interest in the Welte business at the recent sale held by the alien property custodian, the purchase including the Poughkeepsie factory, plans to move the Welte plant to New York for greater convenience in manufacture and the location of the new factory will be announced shortly.

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(Report of the Rector.)

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**Wise and Otherwise**

By DR. JOHN McE. WARD

Song, both in peace and war, has ever been a method by which the people of all nations were wont to express their feelings—an outlet for their patriotism, an inspiration to battle or a paean of victory. Far back in the mists of antiquity Deborah, the prophetess, with Barak the warrior, sang a song of triumph over the defeat of Sisera and the avenging Israel. Miriam, sister of Moses and Aaron, sang a song of rejoicing over the deliverance of Israel. Among all peoples the song or chant has played a prominent part either in war or to celebrate victory.

The war with the south was productive of a large number of martial and patriotic songs, some of them as popular now as they were in the dark days of '61 to '65. The four years of the great rebellion was an era of song writing and song singing as well as of fighting. No previous conflict has shown this characteristic.

The Spanish-American conflict added nothing to our musical advancement, probably because it was of brief moment and nonproductive of suffering of any account on the part of the United States.

Those who wrote the ditties of the world war have ceased their arduous (?) labors; and it is just as well, for while they produced two or three more or less stirring tunes, the major portion of the output failed to rise above the level of hopeless mediocrity. Even such melodies as stirred us are episodic and will not live beyond the day of complete demobilization. Meanwhile a third generation is heartily singing: "Maryland, my Maryland," "Tramp, Tramp, Tramp, the Boys Are Marching," "John Brown's Body," "Just Before the Battle, Mother," "Tenting on the Old Camp Ground," "Marching Through Georgia," and others.

Therefore the query: "Has this nation advanced to any degree in musical erudition since the Civil War period?"

During the last musical season, France, with the indorsement and active support of the French government, has conducted a vigorous propaganda in this country in favor of French music. Not only did the government give permission to many artists such as Bonnet and Cortot, who holds a governmental position—he is minister of fine arts—to come to the United States for the entire musical season to concertize and otherwise to labor in the cause, but it also guaranteed such bodies as the Conservatoire Orchestra, the Society of Ancient Instruments and others against financial loss in making the trip.

What the results of this experiment will be it is impossible to state at this time. It is the first time in history that an open propaganda in

favor of nationalized art in any form has ever received the approval of the government of a first-class power.

America—or, rather, the United States—is artistically not quite the wild and woolly region it was popularly supposed to be in the minds of some of our continental friends. Even before the French artists arrived there was a very respectable knowledge of French music, not only among the cognoscenti, but among the people at large who attend symphony and other concerts. The reason for this is largely our cosmopolitanism. Having not as yet developed a distinctive music of our own, we are, therefore, free from the shackles of musical nationalism, and for that reason can select that which pleases us best in the music of all countries.

Intelligent American concert goers know all the great European schools—French, German, Russian and Italian—also what absolute music of any value any nation has produced.

Why do so many of our vocalists spend so much time on mere voice production and neglect entirely any sort of broadening musical education?

Singers who enter choirs fresh from the vocal studio know little or nothing of the routine of choir or choral work, and in a majority of instances still less of the structure of music, even in its elementary forms. Neither can they sing in pitch, having been taught with a piano and generally practicing with one; therefore no independence is developed. A capella singing is an unknown procedure to many.

Every vocal student should belong to a good choral group and devote some time, at least, to theory. When this is done, applicants for choir positions will be able to read music readily and accurately, maintain pitch and hold their part against the other voices.

Inasmuch as soloists must come up from the ranks, this argument ought to receive consideration from those interested.

Good music no longer has to apologize for itself to anybody. It has proved its place as an asset of incalculable value. If the tired business man, or any other man, is not aware of the worth of good music to him, it is his fault. Wise men are no longer reluctant to attend classical concerts. They find it a genuine recreation and some of them candidly declare that they know of nothing better to clear the knotty perplexities of business life. They find a remedial influence in the harmonies of classical music that will often do for the tired body and spirit what all the boisterous banalities of "jazz" can never accomplish.

The organist should take this to heart. To him it means careful selection of programs, more careful preparation of his pieces, and most careful rendition of the same. Otherwise the tired business man may say that the music fails to satisfy, that it is soporific and of no avail as a tonic to tired nerves or bodily strength.

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## Aesthetics and Organ Music

Some Reflections from a Psychological  
Point of View

By CARLETON H. BULLIS, A. A. G. O.

### II. ACCENT.

In the first article of this series we were considering several aspects of rhythm. After pointing out the value of rhythm as a necessary ingredient of artistic music, basing our contention upon its function in assisting the mental phenomena of attention and interest, we discussed rhythmic deficiencies as found in certain types of compositions for the organ, and as encountered in the "organistic" style of rendition.

Another shortcoming of organ music lies in the manner of expression. I refer in particular to the inherent lack of accent on the organ. One of the essential psychological aids in adapting the strain of attention lies in furnishing frequent climactic points. In music, the smallest unit of climax is the metrical accent. As pointed out in the previous article, aesthetics attributes the origin and persistence of meter in music to mental needs. The natural disposition of the mind favors periodic stress as a means of efficiently aiding the strain of attention. Without an increase of intensity at points of accent, the hearer's attention is not effectively commanded—he is not lifted from one climactic point to another; hence there results a most natural decline in the quality of his attention, for which he is not to be blamed, but rather the device which is producing the music. However unified and coherent and beautiful the music may be in its larger proportions, it fails to control the hearer's attention properly because of the unfulfilled demand of the mind for accents, and is to that extent musically deficient from an aesthetic standpoint.

It has been repeatedly stated that accent on the organ is possible, though by a different means than used with other instruments. What is really meant is that piquant phrasing and variety in touch are substituted for accent. Although such a practice greatly helps in overcoming the deficiencies of the organ as a musical instrument, it is indeed unfortunate that these variations of attack and release cannot be combined with real accent having change of intensity, as in stringed and wind instruments. Until a mechanism for accent and a new technique for its manipulation come into general use, we organists must be content to make the most of variety in touch. Let us then strain every available resource to make effective use of legato and staccato effects, in an attempt to coax our hearers into imagining that they are hearing accents, when in reality they are being offered only some tricks in phrasing. To those organists who possess instruments with unresponsive actions, or where acoustical conditions hamper them in interpreting as they would desire, we can offer nothing but condolence, and trust that some day they may be possessed of conditions more favorable to artistic effort.

There is no reason, however, to abandon hope of the organ's outgrowing its relatively inflexible status because of mechanical or operative limitations. A more general use of a sensitive and instantaneous electric swell device, together with double-touch key-actions, may in time produce a new technique of organ playing. The possibilities of an artistic metric accent on the organ were once brought forcibly to my attention when the late Hope-Jones spoke of my abuse of a swell-shade action which was far too sensitive for my mode of operation. He told me of a certain organist who had acquired a most careful and poignant control of the swells, using them with gracious effect for metric and expressive accents. I recognized my own clumsiness at the time: I had been guilty

of perpetrating those vulgar bulges of crescendo and diminuendo so thrilling to an organist unaccustomed to effective swell devices. Since that incident I have been wondering when the control of the swell-shades will become a high art, somewhat as beautiful violin bowing has become an inherent feature of good violin playing.

Such an accomplishment, as we see it, cannot be realized as a general feature of organ performance until the organ building fraternity can agree upon some or all of such devices as the following:

(1) An electrical swell mechanism possessing many stations, so closely placed that "jumps" between them are hardly evident.

(2) Effective swell chambers commensurate with the fine adjustments mentioned above.

(3) A means of overcoming the inertia of the swell shades, by making them move singly in order of size, from small round-hole valves to shutters of various widths; or in lieu, by meeting the inertia of all the shutters through a compensating device forceful enough to move them promptly, yet without excess swing from momentum. The essential requirement is that the shades respond with no appreciable "lag." In other words, swell-shoe and shades need to move synchronously.

(4) The enclosure of virtually all, if not the entire, organ in one or more expression chambers.

(5) The adoption of double-touch, the use of which, contrary to certain prevalent ideas, is certainly practical, and the technique of which can be acquired in a few months' sympathetic application.

(6) The possible inclusion of a pizzicato coupler in connection with the second touch, in order to produce the highly useful "spit" with certain combinations.

If organ tone were more sensitive to gradations of intensity, there would be less criticism of the organ as being essentially lifeless and monotonous. There would also be less excuse for "piano-organists" retaining their habit of wanting the tremulant on incessantly, for the desired "warmth" of tone would be available by means of fine nuances and accents.

It will be seen from these comments that the great need of organ music lies in having more helpful devices for making moderate-sized instruments truly expressive, and less equipage for over-awing people with superlative size and power. In art, what is the particular virtue of bulk? Yet both organist and public, in thinking of what a fine organ can be, idealize size, and, of course, the builders like big contracts. Nevertheless, many of the organ builders are leading the way along the lines above advocated, and it behooves the organists to lose no time in acquiring that attitude of mind and that command of technique which some time will lead to the organ's being recognized as a truly expressive instrument. Its beauties, then, will not be too dependent upon its size and variety of timbres, for the smaller instruments as well as the more imposing ones will possess that essentially artistic element of expressive sensitiveness and charm.

Plans are announced for the enlargement of the Scruggs-Vandervoort-Barncz store at St. Louis to embrace 60,000 square feet of additional space in the Century building. The plans also provide for the installation of a music hall in the north court of the building, with an organ of the highest type.

Rene L. Becker, composer, organist and pianist, who has been living at Portland, Ore., for about a year, will return to his former home at Alton, Ill., where he has been offered an increased salary as organist of the Alton Hippodrome. He will also resume his former position as organist and choir-master of the Alton Cathedral.

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**Ernest M. Skinner Installs Colorful Instrument of Twenty-five Speaking Stops in Residence at Plattsburg, N. Y.**

William E. Zeuch of Boston gave two interesting recitals to appreciative audiences of invited guests on the afternoon and evening of Aug. 6 upon the organ recently erected in the home of Silas D. Barber, Plattsburg, N. Y. The organ, which is a three-manual of twenty-five stops, built by the Ernest M. Skinner Company of Boston, contains a wealth of tone color which blends into an ensemble of rare richness and smoothness. The exquisite voicing of each stop has produced a masterpiece.

Mr. Zeuch's playing was brilliant and brought out his fine sense of color and rhythm.

Following is the specification of the organ:

**GREAT ORGAN.**

- Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- French Horn (in swell box), 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Saltional, interchangeable with swell, 8 ft., 73 pipes.
- Vox Celeste, interchangeable with swell, 8 ft., 73 pipes.
- Cornopean, interchangeable with swell, 8 ft., 73 pipes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Saltional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Spitz Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Mixture (3-rank, very soft), 219 pipes.
- Flügel Horn, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

- Concert Flute, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- PEDAL ORGAN (Augmented).
- Sub Bass, 16 ft., 32 pipes.
- First Bourdon, 16 ft., 32 pipes.
- Second Bourdon, 16 ft., 32 pipes.
- Gedeckt, 8 ft., 32 pipes.
- Still Gedeckt, 8 ft., 32 pipes.

Combinations are adjustable at the console and visibly operate the draw stop knobs. There are six for the swell, five for the great, three for the choir and five for the pedal.

**Bishop's Child Organist's Bride.**

Miss Jean Keith Greer, daughter of the late Bishop and Mrs. David H. Greer of the Protestant Episcopal Diocese of New York, was married to Franklin Whitman Robinson in the Cathedral of St. John the Divine, New York, July 23. The bride has been very active in church work in St. Bartholomew's parish for many years. Mr. Robinson, who was born in New York in 1875 and who is a graduate of Columbia University, became organist at St. Bartholomew's in 1897, and later went to Philadelphia, where he held similar positions at St. Luke's and the Church of the Epiphany. In January of this year he went to France to take charge of the musical department of the American University at Baune.

**Important Work by Deagan.**

At recent conferences in Washington of the Bureau of Standards, many questions of interest to manufacturers and dealers in all keyed instruments were discussed at length. J. C. Deagan, president of J. C. Deagan, Inc., manufacturers of musical bells, Chicago, was an active participant in these conferences, and for some time has been working on a device by which the tuning of all keyed instruments can be reduced to an exact scientific process which will assure accuracy and uniformity. It was brought out by the Academy of Sciences that no two pianos or or-

gans can be tuned exactly alike and there is always a certain variation which Mr. Deagan believes can be overcome by improved methods.

**PEARSON IN NEW POSITION**

**Leaves Hood College for Deanship at Illinois Woman's College.**

Henry Ward Pearson has resigned as director of the conservatory of music at Hood College, Frederick, Md., to become dean of the college of music of the Illinois Woman's College, Jacksonville, Ill. The college is well equipped for doing a high grade of work, having a separate music building with studios, fifty practice rooms and a music hall with a seating capacity of 800, equipped with a modern Austin organ. Besides teaching advanced piano, organ and theory courses Mr. Pearson will conduct the school orchestra of thirty pieces and the Madrigal Club, composed of the best voices of the school. He also has been elected organist and choirmaster of Grace Methodist Episcopal Church, which will maintain a vested choir and quartet.

Mr. Pearson has been in his position at Hood for the last three years and, besides teaching, has been conductor of the Frederick Liberty Chorus and other choral and community activities.

Emory L. Gallup, organist and choirmaster of St. Chrysostom's Episcopal Church, Chicago, returned the last of August from a vacation in Colorado, which he took to obtain a rest from his unremitting labors of the last year. Mr. Gallup devoted himself completely to a change of scene and activity and among other things climbed Pike's Peak.

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A Monthly Journal Devoted to the Organ

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, SEPTEMBER 1, 1919.

### A NOTABLE ACQUISITION.

To its list of contributors The Diapason is privileged this month to add Professor Hamilton C. Macdougall of Wellesley College. Professor Macdougall will have a column every month on the editorial page, dealing with various subjects of interest to the organist in the broad, sensible and sympathetic manner which are the result of his long experience and excellent judgment. For many years Professor Macdougall had charge of the organ and choir department in the Musician and as a writer on the organ he is widely known.

Professor Macdougall was the second American to pass the examination which made him an associate of the Royal College of Organists of England. He is one of the founders of the American Guild of Organists and for several terms was dean of the New England chapter. He has been at Wellesley since 1900 and his recitals there have been features of the college year. Professor Macdougall received the degree of Doctor of Music from Brown University in 1901.

His settings of "Jesus, Lover of My Soul" and "Onward, Christian Soldiers" are known to organists everywhere. He has written much music for women's voices, besides songs and anthems, Masonic music and a trio for piano, violin and violoncello which is in manuscript.

Those who know Professor Macdougall realize that The Diapason may felicitate itself on a most valuable acquisition.

### GREAT ORGAN DONOR GONE.

Now that Andrew Carnegie, who bought more organs than any other man in history—or at least helped in the purchase of them—is dead, the organ world must look for another such patron. According to figures published in the newspapers, Mr. Carnegie paid in part for 7,689 organs for churches which needed them, and contributed toward these instruments an aggregate of \$6,298,309. He was quoted as having said at one time that he would not stand responsible for what was preached in the churches, but he would gladly stand sponsor for the tones from the organs. Mr. Carnegie's munificence as an organ donor was impressed upon all the organists and builders who attended the conventions at Pittsburgh only a few days before Mr. Carnegie passed on. If there were no other monument to him, Carnegie Music Hall, its splendid organ and the endowed concerts given regularly on it would make the ironmaster justly famous in the years to come.

### SALARIES IN ENGLAND.

Quite in line with the remarks as to organists' remuneration under present conditions, in The Diapason for August, is information that comes from England, where it seems that the organist always has fared worse than he has in the United States financially, while as a rule more is

expected of him. The Organist and Choirmaster of London in its July 15 issue has an editorial in which it tells some of the sad facts, among them being the following:

A brilliant organist and pianist and a composer of promise received £40 per annum for his work as organist and choirmaster in a well-to-do business town of some 4,000 inhabitants. After seven years' up-hill work his remuneration was reduced by £10. He left his post—and his country—being offered a similar position abroad at £300.

A Mus. Doc., organist at the central church of one of the most populous towns in the Midlands, commands a salary not exceeding £80 per annum.

A paltry £30 has sent a Mus. Bac. away from his real profession during the working days of the week. He depends for his living upon a clerkship in a county council department.

Of fifty-nine members of the Hampshire Association of Organists four receive over £100, eight over £60, eleven over £50, seven over £40, nine over £30, thirteen just over £20 and seven under £20.

Dr. Prendergast in an address before the Hampshire Association of Organists suggests as a remedy—and this might form a topic of useful discussion in America—the formation of a policy by the National Union of Organists' Associations, in which certain trade union principles, but none of an objectionable character, would be embodied. He asserts that the terms laid down should include among other things "a minimum salary, fixed after consultation between the church officials and a committee of the county association; protection of the organist from harsh treatment, and the safeguarding of his term of office." The Organist and Choirmaster warmly approves the doctor's views and says that reform cannot come too quickly, as the results of the "screwing down policy on the church music of today are notorious."

### ORGANIZATION IS ASSURED.

The first annual meeting of the Organ Builders' Association of America, held Aug. 7 in Lecture Hall, Carnegie Institute, Pittsburgh, Pa., was in a certain sense a more significant one than the organization meetings in Chicago and New York had been. The latter were in their way the real starting point, but the impulse to make the start was created by alarm, by anxiety lest the future that loomed dark and ominous for the industry would soon bring extinction, unless organization—real, determined organization—would serve to stave off the calamity. The value of organization on general principles was recognized by many, yet there were those who predicted that the moment the actual, underlying motive for organization had vanished, the inherent tendency of the genus organ builder to shift for himself would soon cause the Organ Builders' Association to disintegrate.

Today the organization is a real fact, because it lives for the future, and will remain a living factor in the interests that confront the industry, and make of it something greater, something more important than it has been or ever would have been under the antiquated order of things. The eyes of the members of the association should be turned from the past toward the great future of usefulness that is within reach of the organization of this industry.

Every one in position to realize the manifold difficulties that stood in the way of forming an enduring, practical association of the leading builders of organs must admit that verily "it's an ill wind that blows nobody good" and that the war, which was scarcely a year ago almost the beginning of extinction, was in reality the beginning of new life, a new era for this great industry. The brotherly feeling which has sprung up among those who not long ago were willing to go a block out of their way rather than meet their competitor face to face must be a miracle to behold in the eyes of those who were familiar with the average organ builder of the days now happily passed.

### SINGERS CROWD OUT LEMARE.

The alleged use of the Lemare organ recitals in San Francisco as a means of boosting singers has been made the subject of severe condemnation by at least one of the newspaper critics—Arthur M. Johnson of

the Call. Briefly stated, the charge is that the organ numbers are "whittled down" to make time to hear soloists, and that as a consequence Mr. Lemare's playing actually is that of "second fiddle" to the minor artists. It is said that the reason for placing singers on the program was to draw larger audiences and to make the recitals earn a profit. Now it is asserted that the audiences are actually dwindling below the mark scored when Mr. Lemare was the sole attraction.

In a recent criticism sent us by a reader on the Pacific coast, the critic in question, after declaring that the recital of the preceding evening was a disappointment, wrote:

Last night Lemare's part of the program was limited to four numbers, while the soloists consumed more than half an hour. Last Sunday night Lemare was given time for only two numbers, while a community singing feature occupied two hours. Lemare's following can not be expected to remain loyal in the face of such a condition.

The result threatens to be complete strangulation of the Lemare recitals and the loss to the city of a musician whose genius would receive better recognition and treatment at the hands of most cities.

This evoked an interesting letter from a correspondent signing himself "Organist," who writes in part:

I am one of many organists who rush to the Auditorium after the church service in the hope of hearing two or more numbers, and, to our great disappointment, we arrive in time to hear vocal solos for twenty minutes and more. Many of the soloists could not command \$5 a Sunday in church work.

If the city does not protect Mr. Lemare from such management, then the press and the organ loving public must not allow his work to be cheapened. This wonderful organ helps to put San Francisco on the map musically.

If the city desires these soloists, let them have the Auditorium an evening during the week, other than the organ recital evening, and see how many people at 10 cents would attend their recital. And, above all, let us hope and pray that no more choruses and community singing will take place at an organ recital.

This correspondent also asks why Mr. Lemare has given up his improvisations, which were a feature of every one of his recitals. He is vouchsafed no information on that score.

It seems to be the question of making an organ recital stand on its own feet, without vocal or other support, arising again. Some say it cannot be done successfully, but who, for instance, has yearned for any vocal interspersions at a recital by Bonnet?

### Herbert E. Hyde Marries.

Herbert E. Hyde, organist and choirmaster of St. Peter's Episcopal Church, married Mrs. Louise Baker Cole at St. Peter's on the evening of Aug. 6. The ceremony was performed by the Rev. F. G. Budlong, rector of the church. Eric DeLamarer played the wedding march. After a motor trip to Peterboro, N. H., Mr. and Mrs. Hyde will be at home in Chicago. Mr. Hyde is known not only as one of the most talented organists of Chicago and as the incumbent of the position at St. Peter's Church for many years, but as superintendent of the Civic Music Association. He is also the manager for Joseph Bonnet. His recital work and his compositions have made his reputation nationwide. Mr. Hyde has also been the organist of the Chicago Symphony Orchestra. Mrs. Hyde has been identified prominently with child culture and kindergarten work.

Walter P. Zimmerman has returned from the service and has resumed his post as organist of First Church of Christ, Scientist, Chicago. Charles A. Stebbins, who has been playing at First Church during Mr. Zimmerman's absence, has resigned. For two Sundays Mr. Stebbins has been playing at the Tenth Church.

E. Harold Geer, the well-known organist and assistant professor of music at Vassar College, is spending the summer at his home in Poughkeepsie, engaged in the task of cataloguing his large library of organ music.

Paul de Launay, organist at St. John's Church, Evansville, Ind., since Jan. 1, has accepted a position in Birmingham, Ala., where he was invited to establish a conservatory of music in connection with Howard College.

Augustus W. T. Smith & Sons of Philadelphia are building an organ for the studio of Harry Crisp at Cambria and Ruth streets. Mr. Crisp is a well-known theater organist.

## The Free Lance

By HAMILTON C. MACDOUGALL

In The Diapason last month our esteemed editor wrote: "There are still many persons who arrange large weddings for their daughters and command and receive the best the organist can give, and pay—sometimes under duress—an actual pittance for the services rendered."

Every organist of experience can contribute instances, amusing and exasperating, corroborating the statement. What can be done in the organist's interests to set matters right?

Here is a suggestion, practical and practicable—in fact, in actual operation in a few churches. Let the organist approach his friends in the congregation, and tell them frankly just how the matter of playing at weddings works out, supplying from his own and his professional colleagues' experiences unvarnished tales of stingy, thoughtless or sharp patrons. Next let him propose to these friends that the church collect the organist's and the sexton's fees; let the church say to Mr. Cholmondeley, "Certainly, Mr. C., you may have the church for your daughter's wedding; the charges are — dollars, which includes the organist's and sexton's fees."

This actually works, and works satisfactorily; the church protects its officers—as it ought to do; the person who uses the church knows precisely what it will cost him; and the organist and sexton secure prompt and satisfactory compensation for their work.

Ought there not to be a minimum fee for weddings? Is it beneath the dignity of the guild to take practical steps looking to the securing of such a fee? Can a competent organist demand as much for his services on such an occasion as a competent symphony player receives for playing at a Sunday vesper service. I think he can.

In the columns of The Diapason Messrs. Dunham and Nevin have been hammering away at each other without, apparently, in the least convincing each other; they are both clever men and able disputants; I fancy we may learn much from each of them.

But I am wondering whether we sufficiently appreciate the virtue of toleration. I often find myself out of sympathy with some of my Boston organist friends who inveigh heartily against this, that or the other thing on, as it seems to me, narrow grounds. Here is one man who will neither look at nor play anything that Hollins writes; another almost foams at the mouth if you mention any transcription as possible; another will not on any consideration play an offertory by Batiste; another scorns Dudley Buck's compositions; another fails to find anything good in a quartet choir.

All these prejudices are pitiful, and speak of snap judgments. Just as in all sorts and conditions of men one will find everywhere suggestions of truth and beauty and goodness and honor, so in all music genuinely and honestly composed, there is something worthy our love or our respect. It is our business to find this reflection of the spirit and somehow, somewhere, carry it over to others.

We are minded often that the good is the enemy of the best; but we should also remember that the best is as often inimical to the good. Smith's "best" is Jones' "good"; Jones' "best" is Robinson's "good." And so the world goes.

G. Schirmer of New York has just published an important Suite in three separate movements by Frank Renard, who has inscribed the work as follows: "To the Organ-master, Clarence Eddy, as a tribute to his art." The three movements, which are published separately, are: Prelude—Fantasia, Interlude—Reverie, and Postlude—Alla Gavotte. They are each written in a distinctive and distinguished style, showing the touch and technique of a master of organ composition. Frank Renard is director of music of a college at Sherman, Tex.

**CROWD TO HEAR EDDY  
TOO LARGE FOR CHURCH**

**LOCAL RECITAL AN OVATION**

Plays Under the Auspices of University of Chicago at Hyde Park Baptist Church and Arouses Great Enthusiasm.

One of the outstanding musical events of the summer and of the entire year in Chicago was the organ recital given by Clarence Eddy for the University of Chicago at the Hyde Park Baptist Church, Aug. 1. It was like a premier night at the grand opera. Machines lined the streets for blocks, and the crowds formed in two long lines to present their tickets at the door. The beautiful edifice was soon filled to capacity. Over 300 persons were turned away. Many, however, remained outside and joined in the applause with the audience inside.

Mr. Eddy was at his best and it is doubtful if he ever played before a more enthusiastic audience. The first number on the program was the Prelude and Fugue on B-A-C-H by Bach. The next number was the "Night Song" by Herbert Wrightson, Chicago composer, teacher and musical critic, who chose for his theme Thomas Moore's poem, "At the mid hour of night." This was very expressive, wonderfully phrased and played. "Hope," by Pietro Yon, is one of Mr. Eddy's favorites. It was dedicated to Mr. Eddy, who gave it with exquisite phrasing. "Neptune," by Stoughton, was enthusiastically received. This characteristic march is the fourth and last movement of the organ suite entitled "Sea Sketches." The Caprice, by William Stoltenholme, was a fascinating little number.

The Scherzo in G minor, a brilliant and effective concert piece by the distinguished Italian organist, Enrico Bossi, was another number that received such prolonged applause that regardless of the warm night, Mr. Eddy responded to an encore, playing a new Concert Caprice by George E. Turner, who dedicated this charming composition to Mr. Eddy. "Romance Without Words" and "Caprice Heroique," both by Joseph Bonnet; "Evening Harmonies" by Karg-Elert, and the Festival March by Oscar E. Schminke, with which the program closed, all had their share of attention.

One of the numbers on the program compelling the attention of the great audience throughout its rendition was the "Ave Maria" by Franz Schubert, one of the most beautiful of all the Schubert songs, which has been admirably transcribed for the organ by Gordon Balch Nevin. Just as Mr. Eddy seated himself at the organ after acknowledging the applause for a previous number, as if by some prearranged plan the caretaker turned out all except the side lights in the nave and at the key-desk, leaving the audience in the dimly lighted edifice, and a hush like that of a great cathedral hung over it. As Mr. Eddy's fingers lingered

on the last notes of this beautiful song, the effect on his audience was electrical. Wave after wave of applause rolled up from the auditorium and Mr. Eddy responded by giving, for the first time in America, "The Holy Boy," by John Ireland, an English composer. This number was inspiring. Mr. Eddy possesses the only copy in this country.

After the recital Mr. Eddy was besieged by his old friends in the audience and held an impromptu reception.

**HOW TO IMPROVE TASTE.**

Boston, Mass., Aug. 2, 1919.—My dear Mr. Gruenstein: Mr. Rowland W. Dunham's article on American church music in a recent number of The Diapason, together with the comments which followed, interested me very much. I have just read Mr. Dunham's remarks in your August number and on doing so I am prompted to write a brief word to give Mr. Dunham the support I believe he deserves.

Taking conditions as a whole, I agree with Mr. Dunham and have already told him so. It seems to me that in very few of our churches do we hear music of a high order. I feel quite sure that as long as organists persist in using inferior music, their audiences will not care for anything else. None of us can appreciate music that we have never heard. How, therefore, can an audience enjoy Bach when it has never heard Bach properly played? I believe that when our organists raise their standards and "stick to" good music, even if it be of the "lighter" type, their hearers will, in turn, raise theirs, and the old excuse that "people don't like the better class of music, so I have to use something cheap" will no longer be effective. Such a change cannot be brought about immediately, but if the organist cannot raise his own standard, how can he expect his listeners to do so? Until such an elevation of taste has been brought about, how can we expect the output of American composers to be of a higher order?

I believe that a paragraph from Professor Dickinson's book, "Music in the History of the Western Church," is worth quoting: "We are rapidly becoming a musical nation. \* \* \* But the music of the church, in spite of gratifying efforts here and there, is not keeping pace with this progress, and the church must inevitably suffer in certain very important interests if this gap is permitted continually to widen. \* \* \* One whose taste is fed by the poetry of Milton and Tennyson, by the music of such as Handel and Beethoven, and whose appreciation is sharpened by the best examples of performance in the modern concert hall, cannot drop his taste and critical habit when he enters the church door."

Sincerely yours,  
E. RUPERT SIRCOM.

J. Frank Frysinger, the popular composer, has sent Clarence Eddy a manuscript copy of his latest organ composition, "At Parting of Day," which is now in press by G. Schirmer.

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By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago. Queries 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.

**Cuban and Gypsy Music.**

Cuba—the gem of the Antilles—has been of great interest to Americans since the Spanish war of '98 freed her from Spain. The charm of Cuban music, which, while of Spanish rhythm, is different as to musical themes and their working out, tends to increase the brotherly feeling toward the Cuban people.

Two Cuban composers stand out above their fraternity. These are E. Granados and Ignacio Cervantes. The former's career came to a sudden and pathetic ending when the ship on which he was bound from England to France was torpedoed (1917) by a submarine. He gave great promise of being one who would have brought Spanish music out of the rut of eternal sameness into which it had fallen. His "A la Cubana," a military march, is a refreshing and brilliant work.

The other composer—Cervantes—first attracted attention with a set of four Cuban Dances (Schirmer) issued for orchestra about nine years ago. All four—and especially the second—"No llores mas" ("Weep no longer")—have a happy combination of the characteristic Spanish rhythm with plaintive harmonies that give them a pathetic appeal. Strange to say, the second dance, while the most touching, is in G major. Numbers 1 and 3 are in the minor mode and confirm the assertion that musically the danzon is the most characteristic product of Cuba. The fourth is noted for the clever way in which both major and minor are combined.

Still another Cuban musician—G. C. Santisteban—has given us "Cuba" (Ditson), a typical illustration of the habanera, which may be briefly described as brilliant and melodious. Use of drums, castanets, tambourine and triangle is indicated, and these may be used when piece is played as organ solo or with orchestra.

**The list:**

- Piano Solos.**
  - "Tres Danzones": (1) "Duchas frias," (2) "Danza," (3) "Picotazos," I. Cervantes.
  - Caprice, Berceuse and "Danza d'Amore," Enrique Soro.
- Piano Accompaniments.**
  - "Cuba Libre" (Patriotic Fantasia), Armand.
  - "A Daughter of Cuba" (Overture), Schlegel.
  - Three Cuban Dances, Cervantes (Schirmer).
  - Fourth Cuban Dance, Cervantes.
  - "Cuba" (Habanera), Santisteban.
  - Cuban Serenade, Puerner (Witmark).
  - "Sobre la Plaza" (Rollinson) (Ditson).
  - Cuban Independence March, Henninger (Vanderstoop).
  - Cuban Dance, Luscomb.
  - "Havana Beauties," Contorno.
  - "Night on the Prado" (Reminiscences of Havana), Lake.
  - "Salute to Cuba," Tobani.
  - "Serenata Cubana" (Enita) Chambers.
  - "La Sevillana" ("Chanson Havanaise"), Yradier.
- (Above six published by Carl Fischer.)
- "A la Cubana" (Marche Militaire), Granados.
- Cuban National Airs.**
  - "La Territorial"
  - "La Bayamesa."
- Cuban National Hymn.**
  - "Himno de Bayonna" (Carl Fischer).

**Gypsy Music.**

A recent film we have played drew our attention to the fact that Gypsy music had not been properly classified as yet. The picture was "Toys of Fate" (Metro), with Mlle. Nazimova as the star. Two themes were used: "A Gypsy's Life," from the "Bohemian Girl," as the gypsy theme, and "I Love Thee" (song) by Grieg as the love theme. While we catalogue this music under the general heading Spanish, not all compositions of this class are written in that characteristic rhythm. If we remember rightly it was in 1903 that we witnessed the premiere performance of Paderewski's opera "Manru" at the Metropolitan, in which Mme. Sembrich had the principal role, that of a gypsy girl. This work has been neglected. It contains many numbers which the theater musician will find useful. Of course, the airs from the "Bohemian Girl," Sarasate's "Zigeunerweisen," Bohm's "La Zingara" and Haydn's famous "Gypsy Rondo" are all well known. Dvorak's four songs are very fine for this work. The mournful theme of "I Chant My Lay," with its pizzicato string accompaniment, and the haunting melody of "Tune Thy Strings, Oh Gypsy," make them particularly useful. The third, "The Old Mother," has been used some by singers in concert work. The fourth, "Gypsy Liberty," is a brilliant six-eight allegro. The gypsy airs from "Trovatore" and "Mignon"—especially the latter—are familiar, and excellent for picture work.

A recent work by Otto Langey—"The Gypsy Caravan" (Ditson)—is an unusual number. It is a descriptive march in A minor, with a fine theme. Clever chromatic progressions accompanied by a drone bass lend a quaint color. The middle section is in A major (fortissimo), and it begins and ends pianissimo, giving the intended effect of a passing caravan.

**The list:**

- Piano Solos.**
  - Gypsy Rondo, Haydn.
  - "Gypsy Love" (Woodland Dove), Moret (Remick).
- Piano Accompaniments.**
  - "Four Gypsy Songs," Dvorak (Schirmer).
  - Gypsy Dance, German.
  - "In a Gypsy Camp," Brown.
  - Dance of the Gypsies, Lack.
  - "La Zingara," Bohm.
  - Gypsy Dance, Wolf.
  - "Gypsy Caravan," Langey (Ditson).
  - "Zigeunerweisen" (Gypsy Melodies), Sarasate.
  - "Gypsy Dance" (Death Dance), Merkle (C. Fischer).
  - "Gypsy Band," Suddis.
  - Gypsy Fantasia, Jerwitz.
  - "Gypsy Life," Koelling.
  - Gypsy Mazurka, Contorno.
  - Gypsy Moonlight Dance, Kroegeer.
  - "Gypsy Prince," Tobani.
  - Gypsy Serenade, Nehl.
  - "La Tzigane Mazurka," Ganne.
  - Selection, "Bohemian Girl," Balfe.
  - (Songs from above: "A Gypsy's Life," "Come With the Gypsy Bride," "Heart Bowed Down," etc.)
  - "Gypsy Love" (Waltz), Roberts.
  - Gypsy Serenade, Ancliffe (Hawkes).
  - "Gypsy Life," Le Thiere (Hawkes).
  - "Serenata Zingara," Parlow (Hawkes).
  - Suite, "La Gitana," Lacombe.
  - "La Fete de Seville," Tavan.
  - Spanish Dances, Moszkowski.
  - Gypsy Life Quadrille, Laurendeau.
  - Gypsy Dance ("La Gitana"), Mueller.
  - "Gypsy Life," Schumann.
  - "Gypsy Love," Lehar.
  - Gypsy Love Song ("Fortune Teller"), Herbert.
  - Gypsy Serenade, Moeremans.
  - Gypsy Trail," Galloway.
  - "Gypsy Wanda Waltz," Garton (Levenson & Garton, Boston).
  - "Guarany Overture," Gomez.
  - "Gypsy Life," Trinkhaus.
  - "Gypsy Pep" (fox-trot), Kaplan (Stern).
  - Gypsy Songs from "Trovatore," Verdi.
  - and "Mignon," Thomas.
  - Song, "Gypsy John," Wotherspoon.
- Selections.**
  - "Manru" (vocal score), Paderewski.
  - "The Gypsy," Luders. (Song: "The Gypsy Rover," from same.)
  - "The Bartered Bride," Smetana.
  - "La Boheme," Leoncavallo.
- Czardas.**
  - (Note: The "Czardas" (dance) is used by gypsies of all nations.)
  - "Czardas," Hasselman.
  - "Czardas," Nos. 5 and 6, Michels.
  - "Czardas," Ganne.
  - "Vegso Szerelem" ("Last Love"), Gundl.
  - "Ghost of the Warrior," Grossman.

**MUSICAL SETTING FOR GYPSY DRAMA, "TOYS OF FATE," Metro Film. Mme. Nazimova, Star.**

Gypsy theme: "A Gypsy's Life" (from "Bohemian Girl"), Balfe.  
Love theme: Song, "I Love Thee," Grieg.  
Reel 1—(1) T: Prologue. Gypsy theme until (2) Bruce Griswold. "Pizzicato" (P) by Delibes until (3) As months flew. "Bride's Prayer" (Acc.) by Strobl until (4) The gypsy husband. Repeat gypsy theme until (5) D: Hagar jumps from balcony. A few measures of agitato and (6) "Elegie" (Acc.) by Massenet until (7) The Play (Griswold mansion). Modern

waltz until (8) On edge of Griswold estate. "Sobre la Plaza" (Acc.) by Rollinson to end of reel.

Reel 2—T: The fire dance. (9) Spanish Dance No. 2 (P.) by Moszkowski until (10) Come and kiss me. Love theme until (11) Maybe the gentleman. "Mysterioso Dramatico" (Acc.) by Borch until (12) Why tell them. "Night in Spain" (P.) by Duganero (second part) until (13) D: Maspero plays violin. Gypsy theme (strings only) until (14) The morning light. Cuban Dance No. 4 (Acc.) by Cervantes until (15) D: Zorah shakes hands with Griswold. "Esprit du Soir" (P.) by Dennee (Schmidt).

Reel 3—Continue above until (16) D: Zorah throws flower to Henry. Repeat love theme until (17) A pretty scene. Selection, "Bohemian Girl," by Balfe, or "La Fete de Seville" (Acc.) by Marchetti to end of reel.  
Reel 4—T: Time carries us swiftly. (18) Improvise until (19) Pique makes woman. Modern waltz (at T: "Remember your gypsy pride," play strain of gypsy theme) until (20) Unable to sink. "Gertana" (P.) by Haines (1st page) until (21) You should not have sent. Cuban Dance, "Weep No Longer" (Acc.) by Cervantes (agitato as Zorah chokes Griswold) until (22) Zorah's wedding day. "Cuban Dance," Melanico (Acc.) by Cervantes.

Reel 5—T: As yet I haven't offered. (23) Repeat love theme until (24) No, you have placed. "Adieu" (P.) by Frimi until (25) D: When Zorah drinks wine. Repeat gypsy theme (strings only) until (26) My daughter, before you start. "Stillness of Night" (O. S.) by Chubb until (27) D: When Griswold enters room. Love theme (Acc.) by Lee (agitato style) to end of reel.

Reel 6—T: The world accepted. (28) "Silent Woe" (Acc.) by Fieultz (twice) and "Anathema" (Acc.) by Fieultz until (29) Don't; I can't stand it. "Chanson-Passione" (O. S.) by Dunn until (30) Let me help you. Repeat love theme to end of reel.

Reel 7—T: You would defend woman. (31) "Tragic Theme" (Acc.) by Vely (agitato as Petrie shoots Zorah) until (32) As shadows fade away. Repeat love theme to the end.

**MUSICAL SETTING FOR THE SEA DRAMA, "THE MAN HUNTER," William Farnum, Star. Fox Film.**

Reel 1—(1) Improvise until (2) Did I? "Follow the Girl" (one-step) by Romberg until (3) I did. "My Paradise" (song) by Zamecnik until (4) And this block of shares. "In the Twilight" (O. S.) by Harker until (5) D: Arnold and Florence together. Repeat chorus. "My Paradise," until (6) Arnold celebrates. "Stein Song" (Acc.) by Bullard (Ditson) until (7) D: Boy delivers telegram. Improvise until (8) D: Dinner scene again. Repeat "Stein Song."

Reel 2—Continue above until (9) D: Arnold and Carbin enter room. Andante Cantabile (Acc.) by O'Hare until (10) D: Arnold approaches. Benton (fight), Agitato by Langey (Ditson) until (11) D: Officer knocks Arnold down. "Plaintive" (Acc.) by O'Hare until (12) Months later. Modern waltz.

Reel 3—Continue above until (13) The twelve months' sentence expires. "Silent Woe" (Acc.) by Fieultz until (14) The proposal. "Romance" (Acc.) by Rubinstein until (15) Partly in fear. "Agitato Mysterioso" (Acc.) by Borch to end of reel.

Reel 4—T: The demon of thirst. (16) "Anathema" (Acc.) by Fieultz until (17) Put him to work. "Amica Naufragis Stella" (O. S.) by Renzl (J. Fischer) until (18) D: Arnold sees Benton (fight). Agitato until (19) D: Close of fight. Improvise until (20) As S.S. Asia enters tropics. "A La Carte" by Holzmann (dance) until (21) D: Orchestra stops playing. Storm Music (improvise) or use "Storm Agitato" (Acc.) by Langey.

Reel 5—Continue above until (22) D: Surprise. Arnold and Grace on beach. "The Sirens" (O. S.) by Stoughton until (23) The days pass (cave scene). "In the Grotto" (O. S.) by Stoughton until (24) In New York. A few measures of minor chords until (25) D: Grace and Arnold together. "Dreaming" (song) by Daly (love theme) until (25) D: Arnold leaves Grace. "Edris and Hyperion" (Acc.) by Gruenwald to end of reel.

Reel 6—(26) D: Benton climbs rocks after Grace. Agitato (Benton and Arnold fight) until (27) D: Benton falls over cliff. A few minor chords until (28) D: Arnold and Grace kiss. Repeat "Dreaming" until (29) D: Boat goes to ship (T: Back in U. S. next title). "Indian Summer" (O. S.) by Brewer (twice) until (30) D: Grace enters office and sees Arnold. Repeat love theme to the end.

Miss Vera Dinnick who in May gave an organ recital in Wanamaker's Auditorium, New York, is playing the organ in the Monticello Theater, Jersey City, while the organist is away on his summer vacation. She is also playing in St. Patrick's Church, while her teacher, the organist of that church, is enjoying his summer vacation. Miss Dinnick is still only 17 years old and is a senior at the Lincoln High School, Jersey City.

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For its twenty-first year, beginning Oct. 7, the Guilmant Organ School has prepared a plan of work, outlined in the new catalogue, intended to cover every requisite for an organist's complete education.

This well-known and successful institution specializes, and its speciality is the organ. Not only do students receive a thorough and systematic course in organ playing, but the theoretical branches are given the same minute attention. During the coming season stress will be laid on two special subjects, improvisation and the accompaniment of the Gregorian chant, both of paramount importance to the man on the organ bench. At the students' recitals, a special line of work has been outlined which will give an insight not only into the works of the classic period and the modern school, but into the development of organ music from the early centuries up to and including work of the present day.

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Practice facilities, so difficult to obtain, have been arranged in various parts of the city. Dr. Carl makes a special effort to secure positions for students as soon as capable, and scores of them are holding responsible posts as organists and choir-masters throughout the country.

There are already many applicants for the six free scholarships offered to deserving young men and women by Mr. and Mrs. Philip Berolzheimer. The contest is open until the end of September and the examinations will be held Friday, Oct. 3, just prior to the re-opening of the school. The new office, a few steps from the former one, is at 17 East Eleventh street. Dr. Carl returns from the mountains the latter part of September and the other members of the faculty will be in town for the re-opening.



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**The Ecclesiastical Music of T. Tertius Noble.**

Redbeard gave a snort of contentment. I had just played him a Pavan by Byrd.

"In those days," he said, "there were composers in England who wrote like gentlemen and scholars and men of genius. Of what living English composer of ecclesiastical music can you say that? Don't mention your idol, Elgar. When he isn't writing like a music-hall conductor, he writes like a German."

One of the blessings of acquaintance with a High Churchman is the resultant ability to meet arrogance with meekness. Wherefore, I did not reply to Redbeard with words, but played him Noble's "Solemn Prelude," "Souls of the Righteous," Nunc Dimittis in G minor and first "Hebrew Melody."

"Well," said Redbeard, with that condescending tolerance in which a High Churchman acknowledges error, "if you can prove that this man Noble is living, and an Englishman, I will admit that he is always scholarly, always gentlemanly, and nearly always inspired. Write an article about him; say that he is good; say it again and again; say that I admit it; and don't forget to strafe Elgar."

Because for once Redbeard is right I am going to attempt an article about the organist of St. Thomas' in New York, and that in spite of the fact that an excellent critique of Mr. Noble's compositions by Mr. A. E. Whitehead appeared in *The Diapason* for October, 1917. If nothing new can be said of the distinguished composer's style, it will at least be of value to choirmasters to have a fairly complete list with publishers' names indicated.

Of course, it is a great temptation to discuss Mr. Noble's style, the strongly individual expression which illuminates all his writings. It would not be exaggeration to say that he is of the half-dozen living composers of ecclesiastical music who have achieved genuine distinction of manner. He has the gift of achieving the dignity of an older day by methods which are distinctly modern. A master of counterpoint, usually he prefers to employ harmonic blocks in a way that surpasses all but the very finest work of the Russians. Of course the unaccompanied chorus is his medium, but he has written some useful accompanied anthems and some superlative accompanied services. When he does write an accompaniment, he gives the organist an interesting part in the idiom of the modern instrument. In some respects—in the employment of "solemn octaves," for example—he exhibits the mannerisms of the school of Stanford, but even here it may be said of him, as Dr. Johnson so finely said of Goldsmith, that whatever he attempts he adorns. His is not a dull scholarship; his dramatic sense and his fondness for sturdy words save him from pedantry and sentimentality, the twin diseases of the English school.

My opinion that he is the most significant composer of ecclesiastical music now living may be attributed to personal taste, but I feel sure that any choirmaster who will examine carefully the dozen finest things that have come from the mind of this master of form and thought will share some of my admiration for Mr. Noble's serene and enduring art.

**THE ANTHEMS.**

"But Now Thus Saith the Lord," S or T. (Board of Missions, Episcopal).  
 "Christmas Pastoral, A," extra S. (G).  
 "Come, O Creator Spirit," (Su).  
 "Come, O Thou Traveller," (G,S).  
 "Come, O Thou Traveller," quartet arr. (S).  
 "Fierce Was the Wild Billow," (D, G,S).  
 "Fierce Was the Wild Billow," quartet arr. (S).  
 "Fierce Was the Wild Billow," male. (S).  
 "Glory to God in the Highest," extra T. (D, G, S).

"Go to Dark Gethsemane," (G).  
 "Grieve not the Holy Spirit," extra, T or S. (G).  
 "Hail, Gladdening Light," (G, S).  
 "Hail, Gladdening Light," quartet arr. (S).  
 "I Will Lay Me Down," (G, S).  
 "I Will Lay Me Down," quartet arr. (S).  
 "Jesu, How Sweet the Thought," (Su).  
 "Let All the World," (Su).  
 "O Hearken Thou," (D, G, S).  
 "O Love That Wilt Not Let Me Go," (G).  
 "O Thou to Whom All Creatures Bow," (Su).

"O Wisdom," (G, S).  
 "O Wisdom," quartet arr. (S).  
 "Offertory Sentences, Ten," (S).  
 "Prayer of Thanksgiving, A," Bar. (G).  
 "Rejoice To-day," (G).  
 "Risen Christ, The," extra T or S. (G).  
 "Saints of God, The," (Su).  
 "Soul Triumphant, The," Bar. (G).  
 "Souls of the Righteous," (D, G, S).  
 "Souls of the Righteous," quartet arr. (S).  
 "When I Consider Thy Heavens," extra T. (G).

The anthems which have been arranged for quartet as well as chorus are all very fine, and all are intended for a cappella singing. Probably most choirmasters would linger between "Souls of the Righteous" and "Fierce Was the Wild Billow" if asked to name Mr. Noble's finest anthem. "But Now Thus Saith" is one of the best of missionary anthems; it is long and has an accompaniment. "A Christmas Pastoral" has only one page of five-part writing; it can be done pretty well by a quartet. But "Glory to God" requires a chorus unless your quartet have unusually strong voices. "Come, O Thou Traveller" is a poignantly beautiful anthem which should be sung preferably at an evening service; "Hail Gladdening Light"—quite as fine as Martin's setting—is an evening anthem, of course; "I Will Lay Me Down" rounds out a trio of unaccompanied evening anthems that everyone should own. The third is least useful for a quartet. "When I Consider" is an accompanied evening anthem, composed by Amps, but so edited by Noble that it has taken on the form and pressure of his style; it requires at least five voices. "Go to Dark Gethsemane" is a dramatic anthem for Good Friday or Lent, with one of the most stirring climaxes to be found in the composer's works; for adequate presentation it requires a chorus, though a quartet can manage it after a fashion if accompanied. "Grieve not" has an interesting solo and an accompaniment in a French style not found often in Noble; but it is a good anthem for at least five voices. "Jesu, How Sweet" is inferior in words and music, but "Let All the World" has words by George Herbert and is one of Noble's best anthems for unaccompanied chorus; it is useful for Thanksgiving. Another very fine early work is "The Saints of God," excellent for All Saints', Memorial, or funeral, with a great upward sweep on the words, "Till from the dust"; it is unaccompanied and within the possibilities of a quartet. "O Hearken Thou" is a short, unaccompanied morning anthem of fine quality. "O Love That Wilt Not" requires a chorus, for it is rather long and unaccompanied. "O Thou to Whom" is in eight parts, a proof of scholarship but not of the mastery that usually makes Noble's scholarship less obvious; I have never heard it sung, however.

"O Wisdom" has fine words and is very useful for academic occasions, such as Commencements. The "Offertory Sentences" are all brief; the fourth and fifth seem to me better than pretty good; no doubt they are useful to choirmasters who have need for such things and are tired of the familiar Barnby and Martin settings. The Kremser "Prayer of Thanksgiving" is given an elaborate accompaniment that makes a chorus indispensable; no comment is necessary upon the great beauty of the old Dutch melody. "Rejoice Today" is a fair unaccompanied chorus anthem. "The Risen Christ," though two or three bars are in five parts, can be done fairly well by a quartet; it has become one of the most popular of Easter anthems; it is easier than most of Noble's accompanied things. "The Soul Triumphant" is a short, dramatic cantata of fourteen pages, requiring a chorus.

**THE SERVICES.**

Communion Service in A. (S)  
 Communion Service in F. (S)  
 Communion Service in G minor. (S)

Magnificat and Nunc in A. (Su)  
 Magnificat and Nunc in A minor. (B, Su)  
 Magnificat and Nunc in B minor. (Su)  
 Magnificat and Nunc in G minor. (S)  
 Te Deum and Benedictus in A. (Su)  
 Te Deum and Benedictus in A minor. (B, Su)  
 Te Deum and Jubilate in B minor. (Su)  
 Te Deum and Jubilate in D (separate). (G)  
 Te Deum and Jubilate in G minor. (S)  
 Jubilate in B flat. (S)  
 Seven Three-fold Kyries. (G)

Of the four complete services (Magnificat, Nunc, Te Deum, Benedictus or Jubilate) the one in A is least attractive and perhaps most difficult. Mr. Noble has the rare faculty of writing sturdy and even joyful music in minor keys. Personally, I like the G minor service best, particularly the evening canticles; the Nunc Dimittis has a superlative baritone solo, and the Magnificat has attractive solos for S and T; the Te Deum is more difficult and demands a chorus. The evening canticles of the A minor service are almost as good; the Magnificat has a soprano solo, and the Nunc has a part for tenor and bass; in the Magnificat the passage beginning "He Remembering His Mercy" is unforgettable music. The Te Deum is more difficult and beyond a quartet, but the same cannot be said of the lovely chant Benedictus in F, the only time when Mr. Noble has done well with that key, I think. The service in B minor is easiest of the three; in the Magnificat the men's parts are divided a few times, but otherwise all this service can be sung pretty well by a quartet, even the Te Deum. Probably for that reason alone it is the most useful of the four.

The Te Deum and Jubilate in D are Noble's finest settings of the morning canticles; both are big and brilliant, evidently intended for festival occasions; both, of course, call for a chorus. Of the three communion services, the one in G minor is finest, I think. (G minor, D flat, and G flat are the keys in which Mr. Noble seems most at home.) Nearly all this service is within the possibilities of a quartet. The two pages of the Agnus Dei with their solos for tenor and soprano are as near perfection as music has a right to be. The communion service in A is easier and good; the one in F is very inferior. The Kyries are excellent; the unison one in G minor, number 5, is the finest I know.

**SOLOS AND CANTATA.**

Mr. Noble unfortunately has written only two solos and a single cantata that can be used in church services. "The Shepherd" (S) is an easy and melodious solo for medium voice, deservedly popular. "Sun of My Soul" (F) is not so well known, but it is a useful solo, for a mezzo-soprano or contralto with good high notes. Mr. Noble has written several dainty secular songs, but he is obviously not at his best with a single voice.

"Gloria Domini" is a cantata of fifty pages, with words descriptive of the dedication of the temple. There are some sonorous parts for solo bass and baritone, and no doubt the composition would sound well sung by a large chorus. It is decidedly difficult and in spite of the fact that it is Noble almost at his best, it has never been sung in this country to my limited knowledge.

**HYMNS AND CAROLS.**

Processional, "Brightly Gleams Our Banner," (S).  
 Processional, "For Thee, O Dear, Dear Country," (S).  
 Processional, "The God of Abraham Praise," (S).  
 Vesper Hymn, "Lord, Keep Us Safe," (S).  
 York Minster Vesper Hymn, "I Will Lay Me Down," (S).  
 "Christmas Greetings," (S).  
 Eight Christmas Carols. (S).  
 Four Christmas Carols and Advent Antiphon. (S).  
 The three processional hymns are of sturdy workmanship, two of which are included in the new Hymnal (G) of the Episcopal Church. The vesper hymn, "Lord, Keep Us Safe," I have mentioned before as what seems to me the epitome of Noble's art; it is perfect, and simple enough to lie within the capacities of a quartet, even though the quartet may require accompaniment. The Eight Christmas Carols deserve mention for two in particular: "The Carol of the Lord" and the "Ave Jesu," the second of which is practically all soprano solo. The Advent Antiphon is a simple form of the "O Wisdom" mentioned among the anthems, but with more verses; the four Carols include the charming "Shepherd Song" and the "Cornish Bells" with

its imitational effects. These two sets of carols are among the composer's best work.

**ORGAN SOLOS.**

An Elizabethan Idyl. (F)  
 Intermezzo in A flat. (F)  
 "Melancolique," (F)  
 "Nachspiel," (S)  
 Solemn Prelude. (S)  
 Three Short Pieces (Reverie, Elegy, Finale). (S)  
 Toccata and Fugue in F minor. (F)  
 Triumphal March. (G)  
 Two Compositions (Solemn March in E minor; Theme in D flat with variations). (S)  
 Two Traditional Hebrew Melodies. (G)  
 My own favorite among the organ compositions is the first of the Hebrew melodies, "Memorial of the Departed." It is in choral style with the blocks of sombre chords, the resourceful modulations, the dramatic fervor that are Noble at his best. What organ composition of two pages says so much so proudly and so perfectly? The Solemn Prelude, originally a part of the "Gloria Domini," is considered by the composer one of his best works; my only criticism is that it is too short to develop completely its material; I feel that there is more to follow. Of course, the origin of the piece explains this character. The Toccata and Fugue in F minor is ranked by its composer with the Solemn Prelude; it is difficult but not willfully so; I consider it one of the finest modern examples of the form. Next in rank I should name the Theme with Variations, a form of horesome possibilities for once elevated to distinction; variation 5 to 7 will give some idea of the composer's versatility; a maestoso in C sharp minor, a lovely elegiac passage in the original key, and a sonorous con fuoco. The Solemn March in E minor and the Triumphal March are both useful if you have a fairly large and modern organ; the former has a somewhat inferior piu mosso movement which detracts from some brilliant modulations preceding it; but both compositions are second-rate only for Noble. The other things are trifles: the Elizabethan Idyl is perhaps the most attractive of the lot, with the Elegy a good second; all are easy and respectable, and to organists limited by small instruments they may appear more useful than the larger works.

Before leaving a subject which has been delightful to me a long time, I must mention the Camidge Suite in G minor (G) and the Corelli Suite in F (S) edited by Mr. Noble, two works which are widely known and which every organist will delight to play.

This article does not satisfy me, for the subject is beyond my power of praise. I have never seen Mr. Noble, never heard him play, never touched his hand. But his music has given me hours of the greatest satisfaction and I could not forbear attempting to express my gratitude.

Frank Van Dusen, A. A. G. O., of the American Conservatory, has been enjoying a vacation through August in Wisconsin and Michigan and will return in September to his large class.

W. B. Milner, eastern representative of the W. W. Kimball Company, has been spending a fortnight in Chicago after meeting R. P. Elliot, manager of the organ department, at the convention in Pittsburgh.

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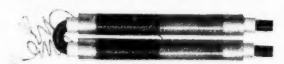
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**Ernest M. Skinner Writes  
On Thirty-two-Foot Tones**

Boston, Mass., July 25, 1919. Editor The Diapason: I feel rather under obligation to make reply to Senator Richards in view of the trouble he has taken to draw attention to my remarks on sound waves in recent issues of The Diapason.

With reference to their having been written in haste, I may make a further contribution to this statement, in which the senator and I are in agreement, by saying that when in haste we neglect the obvious. If written in less haste, I might have said what I now say—that is, every well-voiced organ pipe produces sound waves that neutralize each other and produce silence. We call this silent point the node. In large pedal pipes nodal points are perceptible outside the pipes. Hold low C of a pedal open and by walking the length of the building there will be recurrent points where there is practical silence and plenty of tone elsewhere. I invite Mr. Richards' consideration of this perfectly well-known point of silence within an organ pipe and would ask him to suggest a possible other explanation of the node.

If Mr. Richards will remember that a sound wave is not destroyed at the point of silence, but continues its progress as though there were no interference, he will see that the third paragraph of his article is not apropos.

My diagram was in exposition of a theory and concerned two simple and equal waves. If identical waves could be produced and spaced properly for neutralization, we must also isolate them from all reflecting surfaces, as otherwise tone reflected from walls and ceilings will arrive at the critical point and mess up the experiment. So much labor must be undertaken to deaden walls, floor and ceilings to prove something the node and tuning fork already tell us.

The discussion concerns a theory and is a fair parallel and about as useful as the following:

A man cannot move where he is  
A man cannot move where he is not  
Therefore a man cannot move.

The neutralization of two tones has not the remotest connection with a resultant 32-foot tone or any other.

Any 16-foot C and 16-foot G will make a 32-foot C regardless of the strength or quality of the tones employed. A 16-foot C and 16-foot G on the piano will also do this. It is simply a matter of tuning and a condition in which everything is favorable and nothing against it. All the elements are easy to combine to produce the result. No particular nicety of arrangement is necessary.

In producing silence by the combination of two sound waves it is absolutely necessary to make two sounds exactly alike, same strength, same timbre, same pitch. They must be placed at a very exact distance apart and isolated in every direction but one to kill reflection. Rather difficult problem, and one wholly unrelated to that of resultant tones. Questions of annihilation and combination have little in common in this case.

Mr. Richards is the only person I have heard of who cannot hear a 32-foot tone. How about a bombarde? No tuner finds difficulty in tuning any stop of 32-foot pitch, whether an open, bourdon, violone or bombarde.

The difficulty with the upper part of the scale in 32-foot resultant stops is a real one. I find it a good expedient to run the 16-foot open and bourdon at a fifth above to low B and then place 16-foot C open on middle C pedal and so on up the scale and so get a straight 32-foot open except in the lower octave, and in the lower octave we then have the resultant at its best.

I am inclined to think Mr. Richards' statement that the lower notes of 32-foot stops cannot be heard was not so intended. If he finds himself unable to hear tones of 32-foot vibrations per second, it must be a personal matter.

May I say a word about the terms "dual" and "absolute" as applied to the combination action? I suggest the term "dual" be changed to "semi"

and for the following reason: With this type of combination, if a register is drawn, it is not subject to the combinations; also if it is drawn by a combination it is no longer subject to the register. I think the term "semi" is decidedly more truthful and appropriate.

Very truly yours,  
ERNEST M. SKINNER.

**Praises Middelschulte Concert.**

In a review July 28 of the final recital by William Middelschulte in the series at Notre Dame University, mentioned in the August Diapason, the South Bend Tribune reviewer says, among other things: "When one hears Middelschulte play such a program as the one of Sunday afternoon, which comprised works of the great composer, Bach, he fully agrees with all the critics who have made the pronouncement that he is the greatest player living of Bach compositions today. Intellect, fineness of feeling and a mastery technique—requisites which all great interpretative artists must possess—were never so truly wedded as they are in this great organist."

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BY HAROLD V. MILLIGAN.

"BACH FOR BEGINNERS IN ORGAN PLAYING," compiled by Edward Shippen Barnes; published by the Boston Music Company.

Mr. Barnes is to be congratulated upon having conceived the happy idea of compiling this volume, setting forth in easily accessible form, and in logical sequence, the easiest organ compositions of Johann Sebastian Bach. There have been many editions of "Bach for Beginners" in the realm of piano music, but as far as we know this is the first effort to supply the same need as regards organ music. The arrangement of the pieces contained in this volume is also a happy one, the first part being devoted to the simplest organ compositions for the manuals alone, followed by other works for manuals alone, but of gradually increasing difficulty. Then follow the simplest of Bach's compositions for manuals and pedal. The entire book is intended for the beginner, and the last pieces to be found in it are of only a very moderate grade of difficulty. The compiler and editor has drawn heavily upon the chorale preludes and chorale variations. Of the first twelve numbers, all but one are of this nature. The thirteenth number is an easy Prelude in C for manuals alone, after which the compositions in which the pedals are used begin with the chorale "In Dulci Jubilo." There are a number of compositions familiar to the Bach student: the first part of the F major Pastorale, the adagio from the First Concerto, the D minor Canzona, four of the "Eight Little Preludes and Fugues" and many of the chorales. But in addition to these there are many less familiar pieces, gathered from the almost inexhaustible treasure-house of Bach.

In the "foreword" to his volume Mr. Barnes has set down a few of the rules which are essential to the proper performance of Bach, which cannot fail to be of inestimable benefit to the student. These few rules are among the most concise and pointed analyses of good organ playing that we have ever seen and present in a few words the gist of the whole matter. Presenting, as they do, the correct tradition of Bach playing, they contain material for practice and study which, if intelligently and industriously followed, will lead inevitably to a thorough technique not only for Bach, but for organ music in general.

Mr. Barnes has appropriately dedicated the volume to his teacher, M. Abel Decaux, instructor at the Schola Cantorum, Paris.

"THE KING'S HUNT," by John Bull, and "TABOR" and "BLANIK," by Bedrich Smetana; published by the H. W. Gray Company.

Three new numbers in the "Historical Recital Series" edited by Clarence Dickinson. John Bull undoubtedly was the greatest of the English musicians of the Elizabethan period, and "The King's Hunt" is a quaint example of Seventeenth Century music. To the average musician English music begins with Purcell, but here is an interesting composition, ingratiating and plausible even to modern ears, from a period more than a generation before Purcell. Dr. Bull was for many years organist to Queen Elizabeth and to her successor, James I, although in the later years of his life he left England and became organist of Antwerp Cathedral, where he died and was buried. He is generally credited with the composition of the English national anthem.

It is a far cry from the diatonic ingenuousness of old John Bull to the orchestral tone-painting of Smetana, the teacher of Dvorak, and the fountain-head of inspiration for the modern Bohemian school. The two pieces which Dr. Dickinson has selected for transposition are the first two movements of the tone-poem, "My Country." The first, "Tabor," is named

after Mount Tabor, associated with the Hussite wars, and "Blanik" after that Mount Blanik within which King Wencelas sleeps through the centuries, awaiting the trumpet call of his country's greatest need to re-awaken to save the land once more. Both pieces are typical examples of modern writing for the orchestra, and their transposition to the organ is attended with difficulties. Two hands and two feet cannot hope to cope with the contrapuntal weaving of inner voices and, rich in color though the organ is, it is not to be compared with the many-voiced orchestra. The more orchestral the score, the less likely it is to look or sound right in any other guise; half of the inspiration evaporates in the process of transference. Piano reductions of modern orchestral and operatic scores are pretty dull reading. The organ at any rate can come closer to the original than the piano, and Dr. Dickinson has done his part with commendable zeal and skill.

"BOURREE," Handel; "Minuet," Bach; and "Cantabile," Saint-Saens; published by the H. W. Gray Company.

The same publisher this month adds three new transcriptions to his "St. Cecilia Series" for the organ, the transplanting in this case being done by Edwin Arthur Kraft. The Handel "Bourree" and the Bach "Minuet" are true to form and type, graceful, formal and polite, with just enough archaic flavor to be piquant to the modern palate. The Bach "Minuet" is not by the pyramidal Johann Sebastian, but by Carl Phillip Emanuel, the most distinguished of Father Bach's numerous musical sons. He, too, was an organist, as were most of the mighty men of that time. He also found time to be the greatest harpsichordist of his day in Germany and was court player to Frederick the Great—by no means a sinecure, for the fiery old founder of modern Germany was an amateur musician of considerable attainments and surrounded himself with the most notable musicians he could commandeer. At the outbreak of the Thirty Years' War, Phillip Emanuel left Prussia and

betook himself to Hamburg, where he ended his days as organist of the largest church of that "free city." He is generally conceded to be the father of the modern sonata, and his fame would undoubtedly be greater and more widely diffused today were it not for the fact that over and above him towers the overshadowing form of his mighty father.

"NOVELETTE," by Carleton H. Bullis; published by the H. W. Gray Company.

"AN EVENING BENEDICTION," by Roland Diggie; published by the John Church Company.

Only two samples of original and contemporary organ composition come to our desk this month. Roland Diggie's "Evening Benediction" is a tuneful piece of simple texture; an ingenious melody in B flat major and an equally ingenious melody in B flat minor are sufficient to carry the burden of its song.

Carleton Bullis' "Novelette" is more ambitious, and is a good sample of the polite and genial "small talk" which occupies the attention of the "king of instruments" today. Graceful, pretty salon-music, it fills its honorable place, completely superseding the square-toed contrapuntal ingenuities of our forefathers.

ANTHEMS.

"DAY IS DYING IN THE WEST," and "SPIRIT OF GOD, DESCEND UPON MY HEART," by John Winter Thompson; published by Carl Fischer, New York.

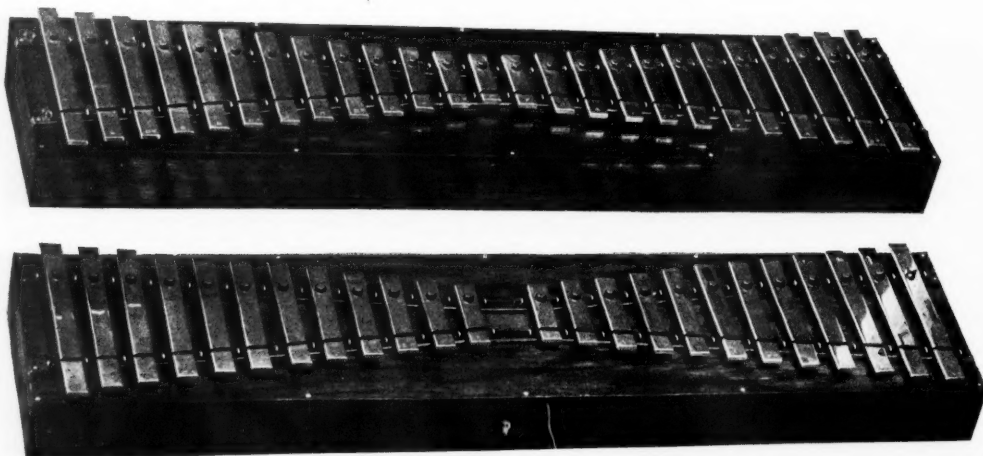
Melodious settings of two familiar hymns, the first with alto and bass solos, and the second with soprano solo.

"HARK, TEN THOUSAND VOICES," by Herbert J. Wrightson; published by Gamble Hinged Music Company, Chicago.

Another familiar hymn, wedded to a good melody for solo voice, published in high and low keys.

Carleton H. Bullis, A. A. G. O., who, as announced in The Diapason for August, has been made instructor of organ and theory at Lawrence College Conservatory, Appleton, Wis., has resigned his position as organist of the Mandarin Inn, Chicago, effective Sept. 1. The Mandarin Inn has the distinction of featuring a Kimball organ, and for this reason engaged Mr. Bullis since its reopening last spring to give daily noon and evening recitals. His work there has attracted many lovers of organ music.

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### Recital Programs of Midsummer

**Van Denman Thompson, F. A. G. O., Greencastle, Ind.**—Mr. Thompson's recitals in Meharry Hall at DePauw University are a prominent musical feature of DePauw life. His latest programs were:

June 10—Concert Variations, Bonnet; Little Study, Schumann; "The Brook," Dethier; Gavotte, Martini; "In Dulci Jubilo," Bach; Pantomime, Jepson; "To My Country" (by request), Thompson.

June 18—Sonata in A minor, Borowski; "Lament," Couperin; Etude for Pédale, de Bricqueville; Toccata from Gothic Suite, Boellmann.

July 2—"Marche Slav," Tchaikowsky; "From the Southland," Gaul; "April," Gaul; "Piece Heroïque," Franck; "In Fairyland" Suite, Stoughton.

**Dr. H. A. Fricker, Toronto, Ont.**—Dr. Fricker, who before being called to take charge of the famous Mendelssohn Choir of Toronto and to be organist of the Metropolitan Church made his fame as an organist in England, played the following program at Chautauqua, N. Y., July 22: Concert Overture in C minor, Fricker; "L'Étoile" ("L'Étoile"), Clifford Roberts; Fantasia on the Hymn Tune, "Hanover," Lemare; Entr'acte in G major, Schubert; Minuetto ("Danse Louis Quatorze"), Harry Rowe Shelley; "Marche Flambeaux," Guilman.

**Eric DeLamar, Chicago**—The Thursday afternoon recitals at the Fourth Presbyterian Church have been continued during August. The latest programs have been as follows:

Aug. 21—"Le Bonheur," Herbert E. Hyde; "Pastel" and "Pantomime," Harry B. Jepson; Prelude, Chorale and Fugue, Faehelbel; Canzona, Dickinson; Sonata in D minor, Guilman; "Carillon," DeLamar.

Aug. 28—Prelude, Berceuse and Reverie, Eaglefield Hull; Rhapsodie, Christian de Hertier; "Chant de Bonheur," Lemare; "Allegro giocoso," Dethier; Pastorale, Salome; Toccata, Mally; "Carillon," Sowerby.

**George E. Turner, A. A. G. O., Waterloo, Iowa**—Mr. Turner has returned from a recital trip to Iowa and Kansas. At Waterloo, Iowa, he gave the following program in the First Methodist Church, Aug. 11: Air Varied, in E, Faulkes; Toccata and Fugue, D minor, Bach; Intermezzo, Irwin R. Bevan; "Suite Gothique," Boellmann; Cantabile in A flat, Rousseau; "Marche Religieuse," Guilman; Evening-song, Johnston; Concert Caprice, Turner; Overture to "William Tell," Rossini-Buck.

**Frederick C. Mayer, Woodville, Ohio**—Mr. Mayer of the Normal School played the following selections in connection with the rendition of the cantata "Zion" by a chorus at Oshkosh, Wis., in August: Prelude on "A Mighty Fortress," Faulkes; Berceuse in G, Faulkes; Toccata in D minor, Nevin; Prelude and Fugue, Stein; Meditation, Sturges; Grand Chorus, Dubois.

**J. Lawrence Erb, Urbana, Ill.**—At the University of Illinois recital July 31 Mr. Erb played as follows: Grand Chorus in Sonata Form, Louis, "Solitude on the Mountain," Bull; Con moto maestoso and andante tranquillo from Sonata No. 5, Mendelssohn; Slumber Song, Michell; "Nuit d'Été," Binet-Shelley; Postlude in C, Wood; Nocturne in A, Faulkes; "Tribute to France," Erb. The last-mentioned number was composed by Mr. Erb in honor of the visiting French educational mission and is in manuscript.

**Mrs. Gladys Morgan Farmer, Portland, Oregon**—Mrs. Farmer gave a recital with the assistance of the First Methodist Choir of Astoria in the church recently at which she offered the following selections: Toccata and Fugue in D minor, Bach; "In Winter," Kullak; "In Summer," Stebbins; "In Springtime," Kinder; "Marche Funèbre et Chant Seraphique," Guilman; Capriccio, Lemaigre; Evening-song, Johnston; "Variations de Concert," Bonnet.

**Mrs. Josephine Armstrong Binyon, Urbana, Ill.**—Playing at the University of Illinois July 17, Mrs. Binyon gave this program: Sonata No. 5, Merkel; Nocturnette ("Moonlight"), d'Évry; Inter-

mezzo, Bizet; "Petite Marche," Dubois; Impromptu, Parker; A Midsummer Caprice, Johnston; Meditation, Harker; "Marche Religieuse," Guilman.

**Dr. Ray Hastings, Los Angeles, Cal.**—Principal numbers played in the Temple Auditorium during July included: Wedding March and Nocturne, "Midsummer Night's Dream," Mendelssohn; "Elsa's Dream" ("The Meistersingers"), Wagner; Pilgrims' Chorus, "I Lombardi," Verdi; Triumphant March, "Aida," Verdi; "Ave Maria," Arkadelt; "Cantilene Nuptiale," Dubois; Intermezzo, Bizet; "Sanctus" (St. Cecilia Mass), Gopinod; Elevation, Guilman; "The Magic Harp," Meale.

**M. Lochner, River Forest, Ill.**—Between Easter and summer vacation Mr. Lochner gave several recitals, playing at Lemont, Ill., Chicago, Dundee, Ill., Oak Park and Cedar Rapids, Iowa. His programs were made up of selections of the following numbers: Toccata and Fugue in D minor, Andante from Fourth Symphony, "Fugue, Bach; "The Holy Night," Buck; Good Friday Spell, Vretblad; "Easter Morning," Malling; Sixth Sonata, Mendelssohn; Andantino in D flat, Lemare; Gavotte from Twelfth Sonata, Martini; Fanfare, Lemmings; "At Evening," Buck; Fantasia on "Duke Street," Kinder; Adagio and Andante from First Concerto, Handel; Pastorale and Finale from First Sonata (cadenza by Middelschulte), Guilman.

**Walter Wismar, St. Louis, Mo.**—Mr. Wismar gave the following program at Jackson, Mo., Aug. 3: Prelude from Third Sonata, Guilman; Berceuse, Godard; "Hosannah," Wachs; "Marche Nocturne," MacMaster-Biggs; Variations on a well known Hymn-tune, Jackson; Andantino, Lemare; Offertoire in D minor, Batiste; "Wait on God," with variations, Bahn; Toccata in D, Kinder.

**R. Buchanan Morton, St. Paul, Minn.**—At the House of Hope Presbyterian Church special organ music in July included:

July 6—Fountain Reverie, Fletcher; Reverie, Dubussy; "Complainte," Vierné; "Finlandia," Sibelius; Adagio Cantabile in E, Hollins.

July 13—Sonata Chromatica, Yon; Short Pieces in D flat major and C sharp minor, Franck; Theme and Variations, Noble; Prelude in G, C. J. May.

July 20—Allegretto (from Wedding Symphony), Goldmark; Chorale No. 3, Cesar Franck; "Epitaph," Vierné; "Forest Murmurs," Wagner; Andante in B flat, John E. West.

July 27—Ballade, Hugh Blair; Fantasia Sonata (first movement), Rheinberger; Offertoire, C minor, Franck; "Piece Heroïque," Bossi; Prelude, E minor, West.

#### AMONG DIAPASON VISITORS.

J. M. Oberfeld, organist of the Evangelical Association Church in Oak Park, showed an interesting souvenir at the office of The Diapason a short time ago when he brought in a pipe from a 2-foot stop in an organ built in the sixteenth century and dismantled during the recent world war by the German authorities to obtain metal for ammunition. The organ is in an ancient church at Coblenz, and the pipe was brought to Chicago by Mr. Oberfeld's son, Ralph, an engineer who was with the signal corps, Third Army of Occupation. It seems that in robbing organs of their metal pipes the Germans went about the task systematically. The work was done by expert organ builders and in each instance enough pipework was left standing to make the organ playable.

Dr. Charles H. Mills, director of the music school of the University of Wisconsin, spent a part of his vacation in Chicago and the editor of The Diapason is indebted to him for a most enjoyable visit, in which many organ matters were discussed. Dr. Mills is one of the valued contributors to the columns of The Diapason and has promised further articles for the coming season.

Harold Tower, organist of the Episcopal Pro Cathedral at Grand Rapids, Mich., passed his vacation in the twin cities and was a visitor at The Diapason office on his way through Chicago.

Thomas A. Hargreaves, organist, died Aug. 21 at Freeport, Ill. He held degrees in music from Oxford University and at one time was director of Lord Roslyn's choir.

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One of the most difficult as well as one of the most brilliant organ recitals ever given in Galesburg. There was a wonderful note of authority in his work, fine tone production and technical command. He plays without affectation, is quiet and poised, and master of the situation.—Galesburg Evening Mail.

"Is recognized as one of Chicago's most brilliant organists. In a recent trip to Sioux City, Iowa, he had the unusual experience of being immediately re-engaged at the close of the concert for a second appearance the following night. On these two evenings Mr. Goodwin played twenty-nine pieces from memory."

His style is so free, and his technic so smooth, that he is at once placed among musicians of the first rank.—Music News, Chicago.  
His playing greatly pleased the large audience that was out to hear him. His touch, especially in the more delicate portions, is charming, indeed.—Atlanta (Ga.) Constitution.

**EARNEST ENTHUSIASM MARKS BUILDERS' MEET**

(Continued from page 1.)

in the payment of their annual dues was, upon motion by Mr. Pilcher, tabled for the present.

The secretary then read his report, which brought out the fact that in addition to the routine details he was confronted by necessity to attend to a great deal of special work, occasioning a heavy demand upon his time. The report pointed out the great object and opportunity of the organ builders' organization and called attention to the scheduled discussion of a number of timely topics, a copy of which had been mailed to all members in advance of the meeting. Upon motion the report was accepted and ordered to be placed on file.

The election of officers and a board of directors next being in order, it was decided that the chairman appoint a committee of three to make nominations. The chairman appointed Messrs. Camp, Pilcher and Elliot.

After the committee had retired the chairman called upon George W. Pound to address the meeting. Mr. Pound spoke in the interest of the Music Industries Chamber of Commerce and laid stress upon the benefit which the organ builders had derived through their organization and from becoming affiliated with the large body of musical interests. He pointed out that the question of future taxation is always to be taken into account, and ended his remarks by paying a ringing tribute to the power of music in times of war and peace. Upon conclusion of his address Mr. Pound was warmly applauded.

Meanwhile the committee on nominations had completed its work and informed the chair that it was ready to report. Mr. Camp presented the following names:

President—Ernest M. Skinner, president of the Ernest M. Skinner Company, Boston, Mass.

Vice President—William E. Pilcher, Henry Pilcher's Sons, Louisville, Ky.

Secretary — Adolph Wangerin, president and treasurer of Wangerin-Weickhardt Co., Milwaukee, Wis.

Treasurer—Fanny R. Wurlitzer, Rudolph Wurlitzer Manufacturing Company, North Tonawanda, N. Y.

Additional Directors—E. O. Shulenberg, M. P. Möller Organ Works, Hagerstown, Md.; John W. Heins, Aeolian Company, New York City; Charles C. Kilgen, George Kilgen & Son, St. Louis, Mo.; William S. Dennison, Samuel Pierce Organ Pipe Company, Reading, Mass.; R. J. Bennett, president Bennett Organ Company, Rock Island, Ill.; E. S. Mayland, R. H. Mayland's Son, Brooklyn, N. Y.; E. B. Bartlett, secretary, W. W. Kimball Company, Chicago, Ill.

The motion was made and seconded that the secretary be instructed to cast a unanimous ballot for the nominations as submitted, and the chair thereupon pronounced all candidates duly elected.

New business being in order, Mr. Pilcher moved that a reduction of \$50 be made in the annual membership dues. This motion was not seconded. Mr. Skinner asked what amount was needed to cover all expenditures. To this Mr. Pound replied that the sum of \$2,500 to \$3,000 would be regarded as a fair share for the Organ Builders' Association to contribute to the Music Industries Chamber of Commerce. Mr. Elliot moved to provide a sliding scale, admitting new members on a basis of what would be a reasonable amount of dues in proportion to the interests of their business. Mr. Jones moved an amendment that the regular dues of \$100 be maintained. The vote on this amendment being undecided, the chair ordered a rising vote, which brought out twelve for and three against the adoption of the amendment, the rest not voting.

On motion of Mr. Beyer the chair was instructed to appoint a committee of five to draft a set of resolu-

tions which would duly amend the paragraph in the by-laws dealing with membership dues and to incorporate an adequate reduction for present and new members who could not be persuaded to pay the regular dues of \$100 per annum. Mr. Marr moved an amendment that the same committee be empowered to consider the question of a specific sum to be contributed by the association to the Music Industries Chamber of Commerce and report a resolution thereon. The chair appointed Messrs. Pilcher, Bennett, Marr, Beyer and Dennison.

On motion of Mr. Pilcher a recess was taken until 2:30 p. m.

After the noon recess the meeting was called to order at 2:30 p. m. and the unfinished business of the forenoon session was taken up for final action.

Mr. Pilcher announced that the committee on membership dues and payment to the Music Industries Chamber of Commerce for the current year was ready to report. The following resolutions were presented:

"Resolved (1), That the Organ Builders' Association membership dues be continued at \$100 per annum, payable semi-annually. (2) That, however, there be an associate membership offered to firms or individuals, such as organ tuners or repairers, at \$10 per annum, and another to organ supply houses or others, directly or indirectly interested, at \$50 per annum, both payable semi-annually, said memberships to have all privileges of the association, except voting. Associate members may become active members upon request by payment of the regular dues. (3) That a total payment of \$3,000 be made to the Music Industries Chamber of Commerce for the present year, ending Sept. 30, and that remittances on account be made by the treasurer of the association as he may have the funds in hand."

After a brief discussion it was decided that the secretary be instructed to send a copy of the foregoing resolutions to all members for approval, this being necessary, since paragraphs 1 and 2 constitute a change of Article XIII of the by-laws.

It was then moved to amend Article XI of the by-laws so as to change paragraph 1 of the said article as provided by the following resolution:

"Resolved, That the time and place of each annual meeting shall be decided upon by the board of directors, and that such time and place shall not be in that week and locality recommended by the Music Industries Chamber of Commerce, but may preferably be that chosen by the National Association of Organists."

This resolution was adopted with the provision that the secretary shall forward a copy to each member of the association, so as to obtain the written consent of two-thirds of the total membership.

The remainder of the afternoon session was devoted to the consideration of a number of topics, or points, which the secretary had submitted to all members under date of July 23. It was moved to pass over points 1 and 2, since Mr. Pound had covered the questions in his address at the forenoon session.

Point number 3, referring to labor conditions, was subjected to a lively debate, but a motion by Mr. Beyer, that the association declare itself in favor of an eight-hour day, was voted down on the final question.

Points number 4, 5 and 6 were tabled, upon motion by Mr. Kent, seconded by Mr. Elliot.

Regarding points number 7, 8 and 9, Mr. Skinner moved, seconded by Mr. Kent, that each member of the association be requested to send a copy of his regular contract form, together with explanatory notations, to the secretary, and that the latter be instructed to forward all such contract forms to George W. Pound, who shall compile therefrom a legally proper uniform contract. A copy of the complete outline of such suitably prepared uniform contract shall be forwarded to all members for due

ratification, or counter suggestions, if any member desires to offer such, and the final draft of such uniform contract shall be adopted upon the written consent of a majority of the members.

Point number 10 was referred to the joint session to be held with the National Association of Organists the following day.

Point number 11 was briefly discussed and attention called to Article X of the by-laws, which offers redress to any member who is willing to submit his complaint or grievance in writing to the board of directors, which constitutes the Committee of Complaints and Grievances.

Point number 12 had virtually been covered by point number 3.

Point number 13 elicited a suggestion by Mr. Elliot that ultimate organ-player tracker-bar uniformity would permit the use of standard music rolls by all who build player organs. The point as a whole was, upon motion, tabled.

Point number 14 was tabled without comment.

Upon motion of Mr. Elliot a unanimous vote of thanks was extended to all the officers of the association. Mr. Pilcher moved that the secretary be instructed to mail a copy of these minutes to all members.

Upon motion of Mr. Bennett the meeting adjourned at 5:30 p. m.

ADOLPH WANGERIN, Secretary.

**PLACES ORGAN IN ALASKA**

**A. D. Longmore Installs a Kimball in Theater at Cordova.**

A. D. Longmore returned to his home in Seattle last week, having finished the second Kimball organ for Captain Lathrop in Alaska, in the Empress Theater, Cordova. Two years ago a similar instrument was installed in the Empress at Anchorage, which is reported by the owner and the organist to have gone through the Alaska seasons without a cipher or silent note and with no professional attention. These are complete orchestral instruments, with marimba, harp, xylophone, chimes, orchestra bells, drums and traps, and a large and varied organ specification to back the array of percussions. Mr. Longmore, the Pacific Coast representative, and Mr. Hansen of Spokane have a number of Kimball organs coming through for delivery this fall, among them those for the University M. E. Church at Seattle and St. Michael's Episcopal Cathedral at Boise.

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Lublimer & Trinz, who bought four organs from the Kimball Company last year, including the large one in the Pantheon, Chicago's largest motion picture theater up to the present time, have signed contracts for three additional three-manual Kimballs to go into houses they are about to build in Chicago and Oak Park.

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# The Organist's Influence and Responsibility

By FRANK E. MORTON

(Acoustic Engineer of the American Steel and Wire Company)

Paper Read at the Convention of the National Association of Organists at Pittsburgh, Aug. 8.

A part of the equipment of the old-fashioned brick yard was a clay-mixer, propelled by a rotating windlass-like affair, the motive power being furnished by a forsaken-looking mule or horse which walked its weary round without interest in life other than feeding time and the stable hour. A similar contrivance is used for pressing cotton into bales, for threshing, and in other farm machinery. Imagine, if you can, a normal man walking round this windlass and glorying in his employment, finding not a drudgery but exhilaration; feeling himself not a horse, not a driven beast, but a vibrant entity in essential industry, a part of life. And this has come to pass; this very occupation has been glorified. The dun hue of muscular toil and mental monotony has been purpled over with a rhythmic, Euterpean glow.

Yes, it has been by music, by one of the most potent forces known to humanity, that this transformation has been accomplished. When the bos'n's whistle called the crew to man the windlass on the ships of yesterday, they responded with alacrity and great good will. Of all the ship's duties heaving the anchor was considered the most enjoyable. The powerful influence that metamorphosed the drudgery and made it a joyful and inspiring function was the chanty song.

The thrill of the chanty song was the vitalizing force for this particular task, but for other labors also song had its spur. The solitary occupation of the shepherd has been made charming by the strains of the flute and the pipe, and the pastorale as played today still exalts the calling. The droning swing of the plantation melody made possible the tilling of the soil by men whose interests were in no way correlated with such employment and who, without it, could hardly have been scourged to its profitable performance. Another industry the spinning song has idealized. Weavers in the yester-years attuned their hand looms to the lyrics of their calling; the gondellied sped the boatman on his cheery way; the grist ground gladsomely when the lays of the jolly miller mingled with the water's splash on the mill-wheel; and the songs of the forge chordeed with the blacksmith's strokes on the anvil.

All this was. A fragment of it may remain. Music still inspires the individual workman in his toil, but the age of the individual has passed. The era of combination, of gigantic organization for Olympian undertakings, has gripped us, and music, most potent of forces, is silent. In the face of the most stupendous opportunities, its inspiration has vanished. Today, with the multiplicity of industries and the tremendous increase in the number of workers, practically no aid is given by the composer; in fact, none has been extended for many, many years.

For scientific agriculture the old plantation melodies are not adaptable; for the vast woollen and cotton mills of today the spinning song is out of date; the herdsman's pastorale is too feeble to combat the cacophonous chorus of a stockyard; stokers in a liner's engine-room or deck hands on an oil tanker do not respond to a barrel-roller; roller process mills fail to chime in with the rollicking ditties of the jolly miller, and the village blacksmith can sing no role in the great ensemble of an automobile factory.

But has music itself lost its power? Or is it the musician who has deserted industry? Has he—the performer as well as the composer—lost sight of his great duty and privilege as the controller of one of the great world forces?

The popular music of today idealizes and exalts, not industry and

achievement, but idleness, sensuality, prodigality. Glance over any collection of modern music. Most of it is just sweet repose, too insipid to stimulate anyone to the work that makes the world. If by chance any occupation is glorified, it is war or travel, or the hunt or the dance or the revel. The musician has got away from life. He has lost contact with the experiences of the common man. His strains are soaring off into space and are doing nothing to turn the wheels of the world's progress.

Industry is the basis of civilization—art could not long endure without it—and it is unthinkable that civilization can advance unless the respect and love of the people for the work continues. It is unnecessary for me to remind you that it is the musical performer who sets the pace for the composer. Demand must always be met with a supply. If you, as an association and as individuals, come to realize the need, indeed the peril, from the present musical famine, you can force an output of musical masterpieces of a new character, reviving the stimulus of the old songs of individual industry, enhanced by the possibilities in the new world of superman and super deeds.

Music is not impotent to typify anything beyond the most primitive activities of man. Industry is not unpoetical, inartistic, unmusical because its magnitude for the moment staggers the imagination of the music-mongers so that they turn from it to paltry trifles. For the moment music has isolated itself, has plumed itself on soaring above the maddening crowd, and its aloofness has dealt injury to itself and to the common humanity it has deserted. For a time science, too, perched itself on an inaccessible peak and considered it derogatory to its Godlike achievement to be of practical, human, every-day assistance. But science for science's sake has had its day. Schools, at least some of them, are linking their exposition of theories with the practical questions of sanitation, domestic economy and industrial utility. Even school books of science are being printed—and largely circulated in multiplying editions—that do not hesitate to apply general principles minutely to the daily life of the student. What a sacrilege such utilitarian diversion of science would have been to the orthodox scientist of a short time ago! "Live Science," thanks to the wonderful work of Daniel R. Hodgdon, has become a reality, a big reality. It's a slogan of progress now that is recognized everywhere. "Live Music" is a possibility of the future.

The musician must bring his precious material into cross reference with the needs of everyday life. This is not belittling his profession or minimizing his productions; on the contrary, both are magnified. And the necessity I have alluded to is not imagination or exaggeration. If music does not mate with business it will dissipate in wild orgies of sensuality, while industry, left unsupported, may fall a prey to the incalculable excesses of social unrest. Every constructive, impelling force has its destructive potentialities immediately present, and, unless there is a guidance and restraint, will be unintelligently utilized. The baby does not use a knife for the purpose for which it is designed. The child's impulse is to do itself harm, not good. So music has in it the element of destruction. If it disdain to glorify labor, soon it will find its hyper-human power perverted to the baser purposes of life. Black magic still can play the occult tricks that white magic taught it.

Startling possibilities in this connection present themselves in the prohibition legislation now in the ascendant in this country. Deprived of

alcoholic beverages, mankind will revert to methods of the past for stimulation. Intoxication by music will be sought by those whose emotional vibrations attune them to such a stimulant, and to meet the demand there must be expected an outpouring of musical compositions more weird, more inebriating than anything known before in modern, civilized society. Some glimpses of what such frenzied strains may impart may be seen in voodoo incantations and Indian war dances. The effect of rhythmic repetitions is to drive its votaries to extremes of valor or depravity or rapture that the strongest liquor would not inspire. To offset this impending inundation of the intoxicating muse there must be produced, if we are to have sanity, constructive harmonies based on the fundamental activities of normal human beings.

Of the present necessity for a steady influence on the workers of the world, it is unnecessary to speak at length. War has thrown all industry into more or less confusion. Men who have become habituated to the war idea do not all return readily to the prosaic occupations of peace. Out of the turmoil have emerged social cults that, some with motive, some without, are discouraging, instead of encouraging, the prosecution of industry.

Whatever the merits of any particular industrial controversy, it is evident that in the melee and uncertainty the worker is likely to lose his zest for useful activity, his pride in useful achievement. To offset this tendency music again must bring up its reinforcements. The worker not only must have emotional sustenance, but should have it of a kind nearly connected with the occupation in which he is daily engaged, and of a nature fully to justify his loyalty to industry. Even where this latter desideratum is lacking the effect on the workman is most marked.

An instance is seen in the recreation of a group of toilers in a certain Chicago industry. Their employment is in a sub-basement, formerly not regarded as a desirable department of the establishment in which to be interned. Recently an enthusiasm for group singing has sprung up there. Most of their luncheon hour each day these workers have devoted to it, persisting in the indulgence despite early, unwise opposition on the part of the management. The result has been to establish an esprit de corps in this little group of almost subterranean toilers, so that now any member of the spontaneous singing society resents and resists any effort to transfer him from his hitherto undesirable quarters. He wants to work where he can sing. And this result is achieved although the music has been purely miscellaneous—has not been adapted to the industry in which the worker has been engaged. Of course, it could not have been so adapted. There is no such modern craft music. That is what I want you to insist upon having.

I have another large corporation in mind. In each of its mills in different cities there is a brass band. The workers' real love for music brought the first of these into being and keeps them all going, but the employers realize the educational value and give their support. Concerts at the noon hour, perhaps once a week, and more pretentious performances for the public at intervals keep these laborer-musicians constantly in touch with the powerful stimulant of music in its best form, and not only the band membership, but the whole personnel of the mills, is transformed. The day's work, however toilsome, has been tinged with pleasure and uplifting purpose. Hard work is forgotten and efficiency is increased as the mental friction in the individual is lessened.

But the professional musician's cooperation in meeting this great industrial problem would not be altogether altruistic. While putting new vigor into the working force and aiding industrial activity he would also be helping himself. How long would music or any art endure if the industrial underpinning should be

ripped out? How long would magnificent organs roll out their impressive strains, how long would construction of such organs be possible, how long would organists find auditors and supporters if the great industrial structure of which they are the artistic coping should collapse?

Aestheticism, musical inspiration and artistry love to aim aloft into the ether, forgetful of the incessant labor that rears a firm, massive foundation under the spire of genius. Let the foundation decay and the tower falls. Industry is the foundation of all the arts, and the artist is undermining his own art who does not give his aid—the aid he can so powerfully render—to solidify the lower layers of labor on which that art rests.

Music in general furthers its own artistic ends by this close connection with active life, but there is a personal appeal to the individual artist. Without the substantial support that comes from the leaders in the industry of the nation the musician would soon find himself unable to pursue his aloof career. And how long—it is a fair question to ask—how long can the leaders of industry be expected to support an art that isolates itself from their needs and refuses to interest itself in the vital affairs of society? This is a question not of vague theory, the solution of which carries no practical consequences. It is a challenge that must appeal personally to every one of you who has pride and hope in his profession and ambition to make his own part in it successful and useful.

I am not sounding a dirge for music, once vital, now dead and buried. Far from it. My respect for the intelligence and insight of your profession is too great. I see you awakening to the realization that he who writes the songs of a people may laugh at him who merely makes their laws. From the germs of the old craft songs as they have come ringing down the centuries I see emerging new supersongs, resounding through the diapason of forge and factory, keeping tempo with the winged mercury of commerce as he speeds over the land, blending all industry in one grand sweet symphony.

## MANY ORDERS FOR SCHANTZ.

### Among Organs Recently Completed Is Three-Manual at Dayton.

The Schantz Organ Company of Orrville, Ohio, reports business back nearly at normal. Some of the organs completed recently are for Emanuel Church, Dayton, Ohio, a three-manual, 46 stops; the Baptist Church of Seville, Ohio, a two-manual; St. Stephen's Church, Toledo, Ohio, two-manual, and the Presbyterian Church, Toronto, Ohio, two-manual.

Contracts received recently are from St. Paul's Lutheran Church, Saginaw, Mich.; the Lutheran Church at Bay City, Mich.; Trinity Lutheran Church, Canton, Ohio; the Presbyterian Church of Bluffton, Ohio, and the Congregational Church of Lodi, Ohio.

### Whipp Leaves Denver Post.

Lawrence Whipp, who acted as city organist of Denver during the latter part of last winter, following the resignation of Clarence Reynolds, has placed his resignation in the hands of the music commission. Mr. Whipp has long been connected with one of the banks of Denver and since the commission was not in a position at this time to promise him a long enough contract to warrant him in severing his connection with the bank, he decided to give up the organ. Henry Houseley, the organist and composer, has been engaged for the summer series of noonday recitals. Mr. Houseley will play an hour program each day, chosen to meet a cosmopolitan musical taste, and will have the assistance of a vocalist at each recital.

The edifice of Christ Church, Twelfth and Flower streets, Los Angeles, has been sold to Trinity Methodist Church South and will be improved and be made the home of the latter parish. It is reported that an organ to cost \$25,000 will be purchased.

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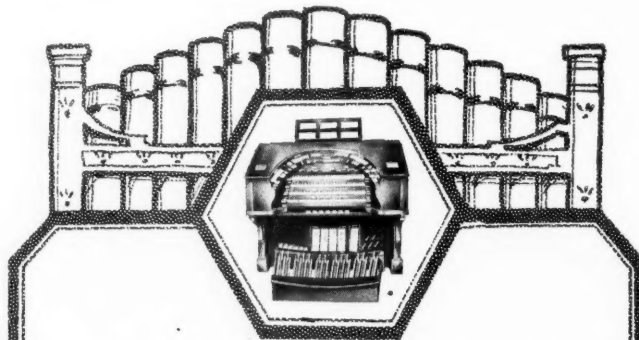
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My Dear Mr. Skinner:—

Our organ has now been installed for two months, and I feel that I must write you telling you of my great personal satisfaction and gratification, also of the great interest taken by the people of our college community and of the city. Everyone remarks about the peculiar beauty of tone; the voicing and mechanical arrangements are never-ending joys for me. We have started a series of little recitals on Sunday afternoons. (I am enclosing one of the programs, and our audiences are nearly filling the chapel and increasing each week.)

Dr. Demarest, our president, is especially pleased, and agrees with me in the idea that the organ is one of our most valuable acquisitions of recent years.

Mr. Noble expressed his belief that the organ "was the best three-manual instrument of anywhere near its size he had ever played," and I most certainly agree with him.

Will you accept my sincere thanks for all the favors and considerations shown?

Sincerely yours,

Howard D. McKinney, Musical Director  
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Organist—The Kirkpatrick Chapel.

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Doppel Flute .....	CC-61	4 x5	
Double Mouth .....	C°-49	2 $\frac{1}{8}$ x2 $\frac{3}{8}$	Reg.
Widest Depth .....	G°	1 $\frac{3}{8}$ x2 $\frac{1}{8}$	
16 ft. Manual Bourdon...	CCC-61	4 15/16x5 $\frac{7}{8}$	No. 1
16 ft. Manual Bourdon...	C°-49	2 15/16x3 9/16	No. 1
16 ft. Manual Bourdon..	CC-61	4 5/16x5 $\frac{7}{8}$	No. 2
8 ft. Gross Flute .....	CC-61	3 $\frac{3}{8}$ x 4 (Std. Bass.)	
8 ft. Gross Flute .....	C°-49	3 $\frac{1}{8}$ x4	
8 ft. Stopped Diapason.	CC-61	3 $\frac{3}{8}$ x4	No. 1
8 ft. Stopped Diapason.	C°-49	2 x2 $\frac{3}{8}$	No. 1
8 ft. Stopped Diapason.	CC-61	2 15/16x3 9/16	No. 2
8 ft. Melodia .....	CC-61	2 $\frac{3}{8}$ x2 $\frac{7}{8}$ Use No. 1 Std. Bass	
8 ft. Melodia .....	CC-61	2 3/16x2 $\frac{5}{8}$ Use No. 2 Sd. B's	
8 ft. Melodia .....	C°-49	2 3/16x2 $\frac{5}{8}$	
8 ft. Melodia .....	CC-61	1 15/16x2 $\frac{3}{8}$ Use No. 2 S. B's	
4 ft. Flute Traverso....	CC-61	2 3/16x2 11/16	No. 1
4 ft. Flute Traverso....	CC-61	2 x2 7/16	No. 2
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St. John's R. C. Church, Logan, Ohio (2 manual).  
First Baptist Church, Richmond Hill, N. Y. (2 manual).  
St. Mary's R. C. Church, Bordentown, N. J. (2 manual).  
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