



# THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Eleven

CHICAGO, OCTOBER 1, 1919.

One Dollar a Year—Ten Cents a Copy.

## J. R. GILLETTE TO BE EVANSVILLE ORGANIST

### DAILY MUNICIPAL RECITALS

Well-known Performer and Composer Will Be Engaged by Indiana City to Play Large Moller Organ on Its Completion.

James R. Gillette is to be appointed municipal organist of Evansville, Ind., as soon as the installation of the large Moller organ in that city shall have been completed. Mr. Gillette has resigned his position at Wesleyan College, Macon, Ga., and is now at Evansville. In addition to his city position he is to be organist of St. John's Church. This is a large church which has been noted for its music.

Mr. Gillette expects the completion of the organ in its new home at the Coliseum by the close of November and thereupon a season of recitals will begin which are to make Evansville one of the notable organ towns of the United States. Mr. Gillette, although one of the younger organists of this country, is known widely as a concert player and for his compositions for the organ.

Mayor Bosse is making elaborate plans for the success of the organ. In outlining his ideas, the mayor said that part of his plans will include a concert every business day from 12:30 to 1:30 p. m., at which out-of-town visitors and shoppers can visit the Coliseum to see the organ and hear it played. Another idea is to have concerts under the direction of the musical department of the city schools in which the pupils will participate. These would be held on Saturday afternoon of each week.

### ORDERS FOR TELLERS-KENT.

#### Contracts in Three States—Plant Capacity Being Doubled.

The Tellers-Kent Organ Company of Erie, Pa., has been awarded contracts for church organs for three Western states during the past week. The first is for the Catholic Cathedral of St. John the Evangelist, Boise, Idaho, for an organ to cost \$9,500; the second is for the Christian Science Church of Salt Lake City, Utah, for an organ to cost \$10,000, and the third is for Calvary Baptist Church, Denver, for an organ to cost \$7,000.

The sale of the Salt Lake City organ gives Erie pipe organs representation in every state in the union, as Utah was the only one that had not previously bought an Erie organ.

Other organs in course of construction include a three-manual for the Columbia Amusement Company, for its new theater at Warren, Pa.; a three-manual for St. Benedict's Catholic Church, Chicago, and organs for Pittsburg, Kane, Pa., Elmira, N. Y., Brooklyn, Lackawanna, N. Y., and others aggregating about \$70,000.

A new brick, steel and cement building is being erected by this concern, which when completed will about double the present capacity.

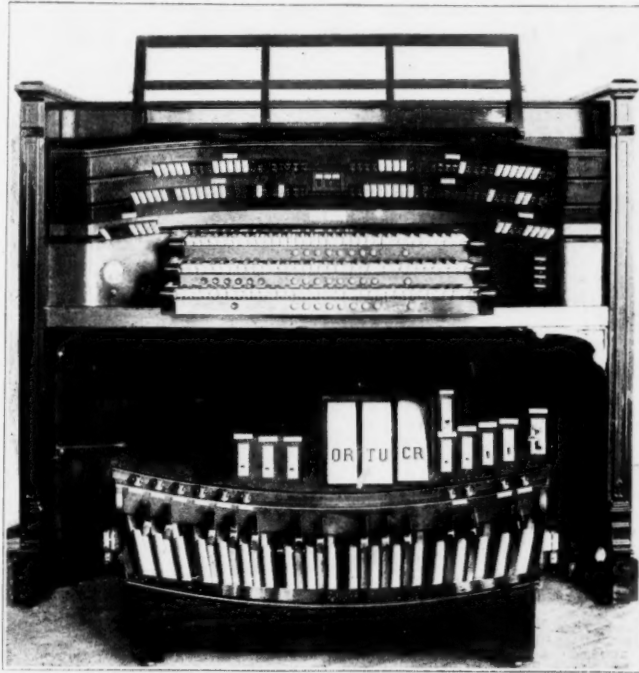
### BROOKLYN RECITAL SERIES

#### Nevins, Padden and Miss Fowler at the Academy of Music.

The Brooklyn Institute of Arts and Sciences has arranged a special series of organ recitals to begin the early part of October and continue until the spring. The committee has arranged with Dr. William C. Carl for three graduates of the Guilman Organ School to play the series, Willard Irving Nevins, Paul F. Padden and Lillian Ellegood Fowler have been engaged. The series will include several recitals each week during the entire season in the Academy of Music, Brooklyn.

Arthur C. Becker, A. A. G. O., organist of St. Vincent's Catholic Church, Chicago, has been made a member of the faculty of the Sherwood School of Music, teaching organ and piano.

## CONSOLE OF KIMBALL UNIT ORCHESTRA.



Instrument Standing in the Strand Theater, Philadelphia.

### HONOR RETIRING ORGANIST

#### First Presbyterian, Evanston, Filled to Hear Mrs. Middelschulte.

Mrs. W. Middelschulte drew an audience which filled the large First Presbyterian Church of Evanston to hear her on Sept. 5 as the chief performer in a "musical evening" which marked the close of her incumbency as organist and director at that church.

Mrs. Middelschulte, whose reputation for dignity, solidity and great catholicity of organ playing is well grounded, gave an organ program which was pronounced one of the best ever heard in that musical stronghold among the Chicago suburbs. She was assisted by Enrico Tramonti, organist of the Chicago Symphony Orchestra, in a group of three charming pieces. Mrs. Middelschulte's offerings included: Fugue in E flat, Bach; Largo, Handel; "Ase's Death," Grieg; Prelude, Saint-Saens; Fantasie and Fugue, Liszt; "Dreams," Guilman; Prayer, Alkan; Cradle Song, Kjerulf; Toccata, Widor.

The Bach number was a fine example of smooth legato playing. The Handel Largo evoked from one in the audience the comment that it had never been heard played with greater taste on the organ. The Saint-Saens Prelude with its melody of rare beauty was done splendidly. The Prayer by Alkan is seldom heard used by anyone but Mrs. Middelschulte and always is impressive.

The church was beautifully decorated with palms, ferns and pink roses.

#### Walter Keller to Play at Sinai.

Walter Keller, Mus. D., F. A. G. O., has been selected to preside over the organ in Sinai Temple, Chicago, for one year, beginning Oct. 1. Arthur Dunham, the temple organist for many years, has been granted a leave of absence and will conduct the orchestra of the Boston Grand Opera Company. Dr. Keller has been one of the leaders among Chicago organists and teachers for some time. He is the head of the Sherwood Music School and for many years was organist of St. Vincent's Catholic Church. Later he played at St. Bartholomew's Episcopal Church.

### ORGAN FOR GROVE PARK INN

#### Contract Is Awarded by Famous Hotel to Ernest M. Skinner.

An important announcement comes from Asheville, N. C., to the effect that F. L. Seely of the Grove Park Inn has given to the Ernest M. Skinner Company the contract for a large new four-manual organ, to be constructed for this famous hotel, one of the finest in the world.

Maurice F. Longhurst, F. R. C. O., is the organist of Grove Park Inn, and his recitals for the guests there have been a great attraction. Mr. Seely is a strong organ "fan" and has made the musical part of life at the hotel a pronounced feature. In addition to noted organists who have visited and played there, many of the greatest operatic artists have been at Grove Park Inn, which is a resort of the most prominent and the wealthiest people of the country. The organ is used for dignified concerts of the best music, and never as an adjunct to dancing or dining.

Details of the instrument will be published in The Diapason as soon as they have been completed.

### ORGAN FOR PEKING COLLEGE

#### Kimball Company Will Build It for Rockefeller Foundation.

Among the orders received in September by the W. W. Kimball Company was one from the Rockefeller Foundation for a large organ to be installed in the Peking Union Medical College, Peking, China. This instrument will have the Kimball solo player, chimes, harp and the legitimate orchestral drums and traps, with double touch and other modern features.

#### To Resume Epiphany Recitals.

The season of organ recitals at the Church of the Epiphany, Ashland boulevard and Adams street, Chicago, will begin on Sunday evening, Oct. 5, when Dr. Francis Hemington will play a program of compositions by Bach, Widor, Mendelssohn, and others. During the last summer the organ at Epiphany has been entirely overhauled. It is notable for the beauty of its voicing. Dr. Hemington has presided at this instrument for more than twenty-one years.

## CHICAGO TO WELCOME EDDY AT RECITAL OCT. 14

### MARKS RETURN OF ORGANIST

Performance in Kimball Hall Arranged as Tribute to Virtuoso—Signs Five-Year Contract to Remain in City.

Chicago will welcome Clarence Eddy, the dean of organists, home at a recital to be given by him on the evening of Oct. 14 in Kimball Hall. The occasion will be one of note sentimentally as well as musically. Mr. Eddy is one of Chicago's distinguished musicians who have won worldwide fame. Although he has wandered far from his fireside in the last score of years, making an artistic success as a resident of Paris, New York and San Francisco, and giving recital tours that have extended across the continent, the scene of his earliest triumphs still has the strongest claim upon him. Mr. Eddy has just signed a contract to be the head of the organ department at the Chicago Musical College for five years, and this assures him residence here for that period.

There is no other organist in the United States who has occupied a place of pre-eminence as many years as Mr. Eddy. When he was engaged to become one of the "stars" of the Chicago Musical College faculty last summer for a term of six weeks, the fact drew pupils to the city from all parts of the country. He was thereupon persuaded to make his connection with the school permanent and the five-year contract was the consequence. Meanwhile he will continue his recitals in and out of the city.

Mr. Eddy's recital marking his return to Chicago is under the management of F. Wight Neumann. Because of the central situation of Kimball Hall and the importance of its organ, which has been played by Bonnet, Courboin and other artists, a large audience is expected to greet him and the preparations are for a sold-out house.

The program for the occasion is as broad and as up-to-date as this organist's offerings always are. It includes: Prelude and Fugue on B-A-C-H, Bach; Romance without Words and "Caprice Heroique," Bonnet; "Night Song," Herbert J. Wrightson; Sonata Cromatica, Pietro A. Yon; "The Holy Boy," John Ireland; "Marche Solennelle" (First Suite), Felix Borowski; Russian Boatmen's Song, arranged by Eddy; "Basso Ostinato," Arensky; Paraphrase on a Theme by Gottschalk, Karl Theodore Saul; Toccata in F major, Crawford.

While the first and last numbers are organ classics, Mr. Eddy puts on two works by Chicagoborn—Borowski and Wrightson—and of two present-day organ virtuosi—Bonnet and Yon. The paraphrase on Gottschalk's theme—the well-known "Last Hope"—is a most interesting number. It is to be played for the first time and is dedicated to Mr. Eddy by Mr. Saul, a gifted New York pianist and organist.

Mr. Eddy has a number of recitals out of town booked for the late fall. Oct. 29 he will play in the First Methodist Church of Fairmont, W. Va. Oct. 30 he is booked for a recital in St. James' Lutheran Church at Wheeling. Before going to West Virginia Mr. Eddy will play Oct. 10 at Augustana College, Rock Island, Ill., and Oct. 17 at Beloit College.

Mr. Eddy's two recitals opening the Hillgreen-Lane organ in the Kountze Memorial Lutheran Church at Omaha, played on the afternoon and evening of Sept. 11, attracted great attention in that city. A correspondent of The Diapason writes that the church was packed, that the performance was received with the

warmest enthusiasm and that the new organ made a splendid impression. The newspaper reviewers showed their feelings clearly. The critic of the Bee referred to the two performances as the opening events of the Omaha musical season and added among other things:

"Needless to say, Mr. Eddy (who, by the way, seems to be in league with the powers of eternal youth) made the most of the organ's many possibilities. While there were moments of profundity, his two programs held much of a light character, as befitted the season. The big numbers of the afternoon program were the Borowski Sonata and the brilliant Concert Variations by Bonnet. To comment upon the playing of Mr. Eddy would be superfluous. Suffice it to say that he has lost none of his force as an interpreter. His readings are vivid and his magnetism is marked. The two large audiences which assembled yesterday were most responsive, a fact which was noted and appreciated by the great organist."

Mr. Eddy played the large Kimball organ in the Topeka Auditorium on the afternoon of Sunday, Sept. 7, before an audience of 3,500 people, and the occasion proved that Topeka, despite recent impressions, is interested in its municipal organ. Writing in the State Journal, R. B. Austin said of the recital:

"Is there any one in this city who really believes that Topeka has lost interest in her municipal organ? Topeka proved two things irrefutably last night—that the organ has not lost its charm and that the magnetism of Clarence Eddy as a recitalist is stronger than the line of least resistance on a warm Sunday evening."

"There were no fewer than 3,500 people in the audience, many of them fair visitors who had come in eagerness to hear the organ and to witness its response to the touch of an artist of Mr. Eddy's master skill."

On Sept. 12 Mr. Eddy also gave a recital in the First Baptist Church of Sioux City, Iowa.

VAN DENMAN THOMPSON.



VAN DENMAN THOMPSON, F. A. G. O., dean of the Indiana chapter of the guild, is one of the most progressive organists of the middle west. Mr. Thompson was born Dec. 10, 1890, at Andover, N. H. He was graduated from the New England Conservatory of Music in 1909, and took a post-graduate course in 1909 and 1910. He was a student at Harvard University in 1908-09. Mr. Thompson is head of the organ and theory departments, DePauw University, Greencastle, Ind., and university organist. He has given many organ recitals in the Middle West, New England and the South, has composed works for orchestra, etc., and has published many organ pieces and short works for piano, besides some songs. He won first prize in the organ composition contest of the National Federation of Musical Clubs this year with the work "Theme, Arabesques and Fughetta."

## DR. LUNDQUIST WINS NEW ORGAN FOR CHURCH

### PAUL MIAS HAS CONTRACT

Three-Manual for Lutheran Augustana Church at Cambridge, Mass., as Result of Efforts of the New Organist.

Dr. Matthew Lundquist, organist and choirmaster of the Lutheran Augustana Church of Cambridge, Mass., who last May accepted that position, going there from Potomac University at Washington, where he was dean of the college of music, did not permit grass to grow under his feet. In July he asked the church council to call a meeting of the congregation to decide on an organ to replace the old two-manual, and on Aug. 13 the contract was signed with the Paul Mias Church Organ Company of Cambridge. In the preceding three weeks \$5,000 of the amount required was collected for the instrument.

The organ is to be a three-manual of twenty-nine speaking stops, and about 1,800 pipes. An echo organ is to be added in the near future. Counting the combination pistons, combination pedals, expression pedals and other mechanical accessories the total number of registers will be eighty-six.

The specification was drawn up by Dr. Lundquist, emphasis being laid on the diapason tone.

The specification is as follows:

#### GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 73 pipes.  
Gross Flute, 8 ft., 73 pipes.  
Stemhorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Chimes, 21 bars (in choir box).

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute Traverso, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

#### PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Flute, 8 ft., 32 notes.

#### Lecture by Harold V. Milligan.

Harold Vincent Milligan of New York is in great demand for his new and unique lecture-recital on "Pioneers in American Music." The lecture is illuminated with a song-recital ranging from the earliest Eighteenth Century songs to the work of contemporary composers, interpreted by a noted artist. Interest in musical Americana has increased during the last few seasons to such an extent that today it is unquestionably one of the foremost topics in the curriculum of music study. The subject of the American composer and his music has been approached from many angles, but the historical aspect has been for the most part neglected, largely because of the lack of available data. The inclusion of a vast amount of hitherto unknown material makes the lecture-recital "Pioneers in American Music" valuable. In harmonizing and editing the songs of Francis Hopkinson Mr. Milligan has opened a new vista in the study of Eighteenth Century music in America. His biography of Stephen Foster, containing a quantity of new material, is the only accurate and complete life-story of one of the most remarkable figures in all musical history.

#### Miss Deal Leaves Church.

Miss Alice R. Deal, for two years organist at the New First Congregational Church of Chicago, retires from that position Oct. 1 because of the return of Philip Manuel. Mr. Manuel has been in the service and resumes his post under the agreement made when he left the church to go to war.

## News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Sept. 22.—John Wanamaker announces, through his musical manager, Alexander Russell, the five series of special evening organ recitals on the organ in the court of the Philadelphia store, to be played by Charles M. Courboin. The dates of the first series are: Thursdays of October, beginning Oct. 2; Thursdays, Nov. 6 and 20; Tuesday, Nov. 11, and Wednesday, Nov. 26.

Admission is free, but by invitation ticket only. The programs will cover historic, religious, classic, romantic and modern music, as well as orchestral transcriptions and lighter phases of musical literature.

These recitals, needless to say, are a noteworthy contribution to the musical and particularly the organ life of Philadelphia. The dates are arranged in consultation with the A. O. P. C., so as not to conflict with their series of free recitals, which will begin Oct. 18.

The Palestrina Choir of Philadelphia, under the direction of Nicola Montana, is planning two concerts for this season. As customary with this organization, a certain portion of each program will be devoted to the compositions of the polyphonic masters, Palestrina, Vittoria and others, rendered a cappella. A novelty, especially appropriate to the holiday season, will be the cantata, "The Children of Bethlehem," by Gabriel Pierne.

Shakespeare has not been generally recognized as a musical critic. Yet it was he that made the remark, "There's something rotten in Denmark."

Note: It is reported that Dr. Karl Muck has left America for Scandinavian shores.

Mary had a little lamb,  
His fleece was white as snow;  
She took it on to Pittsburgh,  
And now you ought to see the thing.  
(Apologies to the N. A. O.)

## MAY TAKE PORTLAND POST

### Appointment of Dr. Irvin J. Morgan Is Again Reported.

Renewed reports from Portland, Maine, late in September are to the effect that Dr. Irvin J. Morgan of Philadelphia has been appointed municipal organist to succeed Will C. Macfarlane, whose resignation is effective Oct. 1. A month or two ago Dr. Morgan's appointment was reported in the press, but the chairman of the Portland music commission characterized this as incorrect. Dr. Morgan is well known as the organist of the Wanamaker store at Philadelphia for a number of years.

Zion Lutheran Church of Hartford City, Ind., will have an organ as a memorial to its soldiers. The instrument is to cost \$3,600 and the contract has been let to the Votteler-Holtkamp-Sparling Company of Cleveland.

## WANTS IN ORGAN WORLD

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#### THE DIAPASON.

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#### New Hillgreen, Lane & Co. Organs.

Installations by Hillgreen, Lane & Co., Alliance, Ohio, include organs in the Kountze Memorial Lutheran Church, Holy Angels' and St. Joseph's Churches, and the Moon Theater, of Omaha; the Regent Theater, Lima, Ohio; the First Baptist Church, Athens, Tex.; the Eastland Theater, Eastland, Tex., and the Superior Theater, Pittsburgh. This factory is busy with contracts that will tax its capacity for some months.



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**EDWARD F. JOHNSTON,  
ORGAN COMPOSER, DEAD  
PASSES AWAY IN NEW YORK**

**His "Evensong" Known to Organists  
Everywhere—Formerly at Cornell  
and Won Distinction as  
"Movie" Player.**

Edward F. Johnston, organist and composer, and known to nearly every organist in the country through his "Evensong" and other compositions, died at St. Vincent's Hospital in New York City on the morning of Sept. 4.

Mr. Johnston was born in Scotland in 1879. He became a pupil of the Royal Academy of Music, London, at the age of 10, afterward studying for a time at the conservatory in Florence, Italy. Later he settled in Edinburgh, as an organist and teacher. Here he produced a lyric opera, "Cinderella," with great success.

Mr. Johnston made a visit to the United States early in 1907, and while here was engaged as organist for the Jamestown Exposition, held in that year. After this engagement he accepted a position at the Emma Willard Conservatory, Troy, N. Y., also becoming the organist at St. John's Episcopal Church in that city. In 1910 Mr. Johnston was appointed organist and lecturer on harmony at Cornell University.

In New York City Mr. Johnston was first organist of Calvary Baptist Church, and at the time of his death was engaged at the Madison Avenue Baptist Church.

As a "movie" organist Mr. Johnston was considered one of the best in the business, and in succession was engaged at the Rialto and Broadway Theaters, and was to start in, after its completion, at the Capitol.

As a composer Mr. Johnston won considerable fame, his name first coming into prominence as the result of the great popularity his "Evensong" enjoyed. Many of his other compositions, such as "Resurrection Morn," "Midsummer Caprice," etc., have become standard numbers. His operettas, written chiefly for amateur organizations, entitled "The Drum Major," "Pocahontas," and "O Hara San," are known from coast to coast.

On the eve of his removal to St. Vincent's hospital, Mr. Johnston put finishing touches to a second operetta entitled "Cinderella," the book by Maude Elizabeth Inch.

**AMONG DIAPASON VISITORS.**

Mr. and Mrs. Wesley Ray Burroughs spent two days in Chicago, Sept. 23 and 24, on their way to Des Moines, where Mr. Burroughs will locate and play in one of the large theaters. Mr. Burroughs is well known to moving-picture organists through his department in The Diapason.

George H. Fairclough was in Chicago for a few days late in August, taking a rest from his many duties at St. Paul. Mr. Fairclough paid a visit to The Diapason office Aug. 29. He also saw his old pupil, Eric DeLamar, organist of the Fourth Presbyterian Church, who began the study of the organ with Mr. Fairclough at Kalamazoo, Mich.

Lewis A. Vantine of Milwaukee was in Chicago Aug. 27 and his beaming countenance, which shows what the organ can do for a man in keeping his spirit fresh, illuminated the sanctum on that day.

Walter Wismar, the St. Louis organist, stopped in Chicago on Aug. 27 on his vacation trip.

Albert Scholin of Jamestown, N. Y., formerly of Chicago, visited the city in August. He is doing well in Jamestown, which is his old home, but which he deserted while he studied in Chicago.

Mr. and Mrs. Roy L. Burtch of Indianapolis were in the city in September and took occasion to hear some of the Sunday services in the large churches. Mrs. Burtch is the organist of the Roberts Park Methodist Church. Mr. Burtch is well known as a composer of popular songs which have found great vogue.

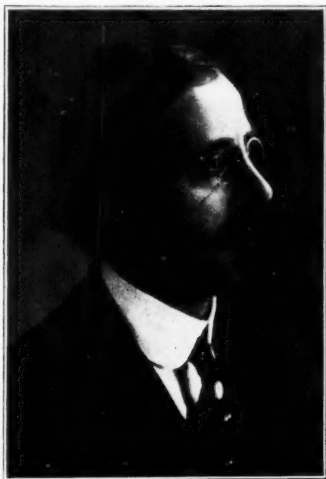
Marshall S. Bidwell, formerly of Boston, saw Chicago for the first time on his way to Cedar Rapids, Iowa, where he took up the organ work at Coe College, and stopped at the office of The Diapason Sept. 6 between trains.

Henry Overley of Kalamazoo, Mich., was a visitor in September. Mr. Overley has been appointed organist and choir-master at St. Luke's Episcopal Church, going there from First Church of Christ, Scientist.

**WORK OF ILLINOIS COUNCIL.**

**First N. A. O. Meeting of Season to Be Held in October.**

Preparations are being made by the officers of the Illinois Council, N. A. O., for an active season and the first meeting will be held the third week of October. Dr. Francis Hemington, the president, reports that the council now has nearly 130 members. Since Jan. 1 ten members have been added, several of whom are well known in the organ world. Their names are: Howard C. Neumiller, Pe-



**DR. FRANCIS HEMINGTON.**

oria; Emory L. Gallup, Robert P. Elliot, Miss Gladys M. Smith, Carleton H. Bullis, William Lester, James Topp, Miss Mary Ann Dewey and Miss Isabel Caldwell, Chicago; Mrs. Addie M. Brooks, Oak Park, and George E. La Marche, Chicago. The council has the distinction of making a greater gain in membership than that of any other state council, and this in great measure is due to the enthusiasm and work of its president.

**Marshall S. Bidwell at Coe.**

Marshall S. Bidwell of Boston has accepted the position of head of the organ department at Coe College, Cedar Rapids, Iowa, and has taken up his work in that city. He will also be organist of the First Presbyterian Church of Cedar Rapids. Mr. Bidwell is a graduate of the organ department of the New England Conservatory of Music and in 1917 was an instructor in the organ department of the conservatory. For several years he has been teaching organ, harmony and piano in Boston and his last church position was in the Center Methodist Church of Malden. Mr. Bidwell is an associate of the American Guild of Organists.

George Lee Hamrick has just closed a contract to play the new organ in Loew's Bijou Theater, Birmingham, Ala., and also will resume charge of the chorus choir at the Woodlawn Baptist Church, where there is a new Austin organ which he opened last fall.

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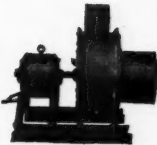
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# RECITAL PROGRAMS

**James T. Quarles, Ithaca, N. Y.**—The programs for the recitals during the summer session of "Orpheus" diversity contained the following numbers:

July 8, Sage Chapel—Fantasie and Fugue in G minor, Bach; "In Elysium," from "Orpheus," Gluck; "Solitude on the Mountains," Ole Bull; Fantasie in A minor, Beethoven; Reverie, Dickinson; Legend, Dvorak.

July 13, Bailey Hall—"Variations de Concert," Bonnet; Andante from Sonata, I. Maily; Chorale in A minor, Franck; "L'Organo Primitivo," Yon; Melody for the Berghall Bells, Sibelius; Finale from Symphony 1, Verne.

July 15, Sage Chapel—Sonata 2, in C minor, Borowski; "Ave Maria," Arkadit; Liszt; Chorale-Freude, "In These Is Joy," Bach; "Ronde des Princesses," from "L'Oiseau de Feu," Stravinsky; "Night," Foote; Concert Piece in B, Parker.

July 22, Sage Chapel—Introduction and Passacaglia, Reger; Canon in B minor, Schumann; Sonata in G, Op. 28, Elgar; A Prayer for Peace, Paul Held; "The Swan," Saint-Saens; "Marche Nuptiale," Guilman.

July 23, Sage Chapel—Concerto No. 10, Handel; "Elegia," Ravello; "Une Larme," Moussorgsky; Fantasie in A, Franck; "The Deserted Cabin," from "Magnolia Suite," Dett; Gavotte, Debussy; "Ave Maria," Schubert; "Pomp and Circumstance," Elgar.

Aug. 3, Bailey Hall—Symphony in G minor, Op. 42, No. 6, Widor; Reverie, Debussy; Menuet, from "Le Devin du Village," Rousseau; Invocation at Sistine Chapel, Liszt; "Scene Persane" (piano and organ, with composer at the piano), Kroeger; "Isolde's Love-Death," from "Tristan and Isolde," Wagner; "Marche Slav," Tchaikowsky.

Aug. 5, Sage Chapel—Ciaccona, Pachelbel; "Meditation a Sainte Clotilde," James; Shopenh's Dance, from music to "Henry VIII," German; Sonata in D minor, Mendelssohn; "The Swan," Stebbins; "Marche Funebre," Tchaikowsky.

Aug. 10, Bailey Hall—Sonata in A minor, Mark Andrews; "Star Leap," Rayce (from MS. first public performance), "March of the Gnomes," from "In Fairyland," Stoughton; Serenade for violin, violoncello, piano and organ, Saint-Saens; "Valse Triste," Sibelius; Evening Chimes, Wheelodon; "Marche Pittoresque," Kroeger.

Aug. 12, Sage Chapel—Toccata and Fugue in D minor, Bach; Andante, Karl Stamitz; Pastoral, Franck; "Ariel," Bonnet; Songs for Contralto, with the assistance of Mrs. Gertrude D. Dubois; "The Meeting," from "Songs of Arabia," Bantock; "A Tuscan Folk-Song," Schindler; "Shadows," Bond; "Spring," Hilda; Elevation, Rousseau; "Allegro Giubilante," Federlin.

**J. Warren Andrews, New York**—Mr. Andrews gave a recital Aug. 22 in the Point Pleasant, N. J., Presbyterian Church, with this program: "Jubilant Amen," Kinder; Spring Song, Macfarlane; Pastoral Symphony, Guilman; Berceuse in F, Gounod; "Will o' the Wisp," Nevin; Fugue in G minor, Bach; Largo in G, Handel; "Marche Militaire," Dubois; Reverie of Home, Andrews; Gavotte ("Mignon"), Thomas; "Marche Militaire," Gounod.

**Maurice F. Longhurst, F. R. C. O., Asheville, N. C.**—Among Mr. Longhurst's recent programs at the Grove Park Inn, which makes a prominent specialty of its organ music, have been the following:

Aug. 4—Overture to "Euryanthe"; Weber; "Love-Death" ("Tristan"); Wagner; Allegro con Grazia (Symphony Pathetique), Tchaikowsky; Berceuse ("Jocelyn"), Godard; Spanish Dance, Moszkowski.

Aug. 24—"Wedding Day at Troldhaugen," Grieg; Largo, "New World Symphony," Dvorak; A Selection of Southern Melodies; Overture to "William Tell," Rossini; "Gesu, Bambino," Yon; Descriptive Fantasie, A Storm in the Mountains, Lohmeyer.

June 8—Suite Romantique, "A Day in Venice," Ethelbert Nevin; "The Seraph's Strain" and "Le Carillon," Wolstenholme; Andante con Moto from the Unfinished Symphony, Schubert; Menuet, Haydn; Intermezzo, Mozart; Selections from "Aida," Verdi.

**H. A. Fricker, F. R. C. O., Toronto, Ont.**—At his recitals on the large Metropolitan Church organ Dr. Fricker has played these programs:

Aug. 27, noon—Overture in E flat, Faulkes; Allegretto in B minor, Lemare; "Suite Gothique," Beethoven; Allegretto; Wolstenholme; Gavotte ("Mignon"), Thomas; Festive March, Smart.

Aug. 30, 4 p. m.—Overture in D minor, Hollins; Novalette, Cesar Cui; Introduction, Theme and Variations on the Hymn Tune "Hanover," Lemare; Andantino (Pianoforte Concerto), Tchaikowsky; "Legende St. Francis D'Assise," Liszt; Toccata in F, Cesar Franck.

Sept. 3, noon—Concerto in B flat, No. 2, Handel; Barcarolle, Wolstenholme; Fugue a la Gigue, Bach; Cortège, Debussy; Minuet in A, Turner; "Marche aux Flambeaux," Guilman.

Sept. 6, 4 n. m.—Concert Rondo, Hollins; Barcarolle in A flat, Lemare; Finale from Symphony Pathetique, Tchaikowsky; Pastoral, Franck; Wely; Overture, "Tannhäuser," Wagner.

These free recitals are provided by the bequest of the late Mrs. Lillian Massey Treble, and will be continued each Saturday at 4 p. m. until further notice.

**Robert McDonald, Chicago**—Mr. McDonald of the Columbia School of Music gave a recital on a new Moller organ in the Presbyterian Church of Mandan, N.

D., Sept. 5, playing this program: Prelude and Fugue, E minor, Bach; "Adeoration of Vox Angelica," Dubois; Festival Fantasie, Tschirch; "Morning," ("Peer Gyn"), Grieg; "Lamentation," Guilman; "In Springtime," Hollins; "Clair de Lune," Karg-Elert; Berceuse, Delbueck; Overtoure, Batiata; Three Negro Spirituals—"Swing Low, Sweet Chariot," arr. Diton; "Nobody Knows the Trouble I See," arr. Gillette; "The Angels Done Change My Name," arr. Gillette; "Will o' the Wisp," Nevin; "Starlight," Macdowell; "Fandane d'Orgue," Shelley.

**Eric DeLamarter, Chicago**—Mr. DeLamarter's Thursday afternoon programs at the Fourth Presbyterian Church in September have included the following:

Sept. 4—(Devoted to early American compositions)—Variations from "Nürnberg," Eugene Thayer; Sonata in F, Opus 1, Eugene Thayer; Pastoral, Professional March and Improvisation, S. B. Whitney; Prayer, Rousseau; Suite in B (Introit, Melody, Scherzo, Interlude, Rhapsody), Eric DeLamarter.

Sept. 11—Toccata in F major, Bach; "Romance sans Paroles," Guilman; Solenn March, Canzona and Toccata, Arthur Foote; Pastoral, Widor; "Gloria in Excelsis" and Canzona, Julius Harrison; "A Joyous March," Eric DeLamarter.

Sept. 18—Overture, "Comes Autumnum," Leo Sowerby; Humoresque, Frank Ward; Suite, Opus 48, Joseph Renner; Prayer, Rousseau; Suite in B (Introit, Melody, Scherzo, Interlude, Rhapsody), Eric DeLamarter.

**Walter P. Zimmerman, Chicago**—In a recital on the afternoon of Sept. 25 at the Fourth Presbyterian Church Mr. Zimmerman played this program: "Marche Triomphale," Dubois; Novalette and Slumgurgli, Parker; Chorus, "The Chorale" and Communion ("Ecce Panis"), Guilman; Prelude, B minor, Bach; "Romance sans Paroles" and "Elfen," Bonnet; Legende and Grand Chorus, Zimmerman.

**Walter Keller, Chicago**—Dr. Keller gave the inaugural recital on a two-manual Hinners organ in the Central Methodist Church of Charles City, Iowa, on Sept. 7, and his program was as follows: Sonata D major, Mendelssohn; Prelude and Fugue, E minor, Bach; Cantilene, Rogers; Largo e Allegro, Op. 12, Guilman; Romanza in G, Keller; Festival March, Foote; "On the Coast," Buck; Variations on "Holy, Holy, Holy," Jackson; transcription of "Onward, Christian Soldiers," Whitney; Largo, Handel; Concert Caprice, George E. Turner; Triumphant March, Hollins.

**Stanley R. Avery, Minneapolis, Minn.**—Mr. Avery, the organist and composer, gave a recital Sept. 15 in St. Mark's Church, playing this program: Prelude in F, Bimboni; Reverie-Nocturne, Borodin; Pedal Toccata, S. R. Avery; "Bergerade Melancolique," Jacob; Melody in A flat, Stojowski; "The Deserted Cabin," Franck; Fantasie in F minor, Goss-Custard; Andantino, Reverie, "Hosannah," Dubois.

**Frank Collins, Jr., Virginia, Ill.**—Mr. Collins, who is only 17 years old, but has been an organist for five years, and a pupil of Henry V. Stearns, gave a recital in the Presbyterian Church of Virginia Sept. 9. He played: Sonata in A minor, Felix Borowski; "Will o' the Wisp," Gordon Balch Nevin; "Variations de Concert," Joseph Bonnet; "The Brook," Gas-ton M. Dethier; Meditation, Edward Starjones; Toccata (from Symphony 5), Charles Marie Vidor.

**Joseph Clair Beebe, New Britain, Conn.**—Mr. Beebe's Sunday afternoon recitals at the South Congregational Church in September were marked by these programs:

Sept. 7—March ("Lenore" Symphony), Raff; Meditation ("Thais"), Massenet; Two Negro Spirituals ("Deep River") and "Nobody Knows the Trouble I See"; Gillette; Arcadian Idyll, Lemare; Gavotte, Dethier; Scotch Fantasy, Macfarlane.

Sept. 14—Suite, "In India," Stoughton; "Vision Fugitive," Stevenson; "Angelus," Massenet; Reverie, Rogers; Prelude to "The Prodigal Son," Debussy; Academic Festival Overture, Brahms.

Sept. 21—Suite, Corelli (1663-1713); "Kammenoi Ostrow," Rubinstein; Oriental Sketch, Bird; "Con Amore," Dethier; Reverie, Lemare; "Within a Chinese Garden," Stoughton; Overture to "Stradella," Flotow.

Sept. 28—Solemn Prelude ("Gloria Domini"), Noble; Intermezzo, Dethier; Prelude to "The Blessed Damozel," Debussy; "Danse Macabre," Saint-Saens; Cantabile, Franck; Berceuse, Shelley; Overture to "Tannhäuser," Wagner.

**Arthur C. Becker, A. A. G. O., Chicago**—Mr. Becker gave a recital Sept. 12 in St. Bartholomew's Catholic Church at Columbus, Ind., opening a two-manual organ built by the Hinners company. His selections were: Suite for Organ, Rogers; "Sunrise," Karg-Elert; Toccata and Fugue in D minor, Bach; Sonata in E flat, Borowski; Andantino in D flat, Lemare; Finale from Fourth Symphony, Verne.

**Dr. Ray Hastings, Los Angeles, Cal.**—Principal numbers played in the Temple Auditorium during August included: Prelude and Fugue, E minor, Bach; Prayer from "Rienzi," Wagner; "O Star of Eve," from "Tannhäuser," Wagner; Wedding March, Wely; "Lamento," Bonnet; "The Little Shepherd," Debussy; "The Night-lyzale and the Rose," Saint-Saens; Triumphant March from "Nannam," Costas.

At the First Baptist Church of Oakland, Cal., Aug. 24, Mr. Hastings gave a popular program which included: "Marche aux Flambeaux," Clark; Chorale Prelude, "In dulci jubilo," Bach; Largo from "Nerxes," Handel; Serenade, "Love in Idleness,"

Macbeth; Meditation, "Immortality," Hastings; "Chorus of Welcome," Hastings.

**George Lee Hamrick, Birmingham, Ala.**—Accompanying the production "The Miracle Man" at Strand Theater, the week of Sept. 1, Mr. Hamrick played: "In Chinatown," Jerome; "Melody of Love," Engle-wood; "Spring Flowers," Wood; "Dawn of Hope," Casella; Finale, Sixth Symphony, Tchaikowsky; "Told at Twilight," Huerter; "The Rosary," Nevin; "Reverie Angelique," Rubinstein; "Liebestraum," Liszt; Love Theme, Herbert; "Lamento," Gabriel-Marie; "Pilgrims' Chorus," Wagner; The solo number was "Chinese Wedding Procession," by Hosmer.

**Henry Houseley, Denver, Colo.**—Mr. Houseley gave this program on the municipal organ at the Auditorium Sept. 5: "Soldier's Return March," Houseley; Humoresque, Dvorak; Overture, "William Tell," Rossini; "Lost Chord," Sullivan; Patriotic Fantasy, With Storm at Sea.

**John J. McClellan, Salt Lake City, Utah**—Mr. McClellan, organist of the famous Salt Lake City Tabernacle, gave the following programs in the week of Sept. 8 on the Tabernacle organ:

Sept. 9—Fantasie for organ in G major, Bach; Pastoral in C, Wely; An Old Melody, arranged by organist; Favorite Mormon hymn, "O, My Father," excerpts from the music dramas of Wagner, arranged for organ by J. J. McClellan.

Sept. 13—Meditation and Toccata, d'Evry; Andante from Fourth Organ Symphony; Widor; Andantino, Lemare; Grand Selection from "Cavalleria Rusticana," Mascagni.

**Edward P. Kimball, Salt Lake City, Utah**—Recent programs at the Salt Lake City Tabernacle by Mr. Kimball have been as follows:

Sept. 8—Sonata in C minor, Baldwin; Pastoral hymn, "O, My Father," Kindler; Favorite Mormon hymn, "O, My Father," arranged by organist; An Old Melody, arranged by organist; "Meditation Serieuse," Bartlett.

Sept. 11—Prelude and Fugue in E minor, Bach; Slavonic Cradle Song, Neruda; Arabesque, Wrightson; Favorite Mor-dan hymn, "O, My Father," an Old Melody; Festival March, Faulkes.

**Tracy Y. Cannon, Salt Lake City, Utah**—Among Mr. Cannon's recent programs at the Tabernacle, of which he is assistant organist, have been these:

Sept. 10—Prelude in G major, Bach; Prayer in E, Lemmens; Favorite Mor-mon hymn, "O, My Father"; Maestoso

(1620), MacDowell; an Old Melody; "Grand Choeur," Rogers.

Sept. 12—Fantasie, Rheinberger; "Chant de Bonheur," Lemare; Adagio in B flat, Volekmar; Favorite Mormon hymn, "O, My Father"; an Old Melody; "Marche Solennelle," Lemaigre.

**A FAR-SIGHTED MOVE.**

[From the Music Trade Review.]

The first annual meeting of the Organ Builders' Association of America, held in Pittsburgh, is to be accepted as significant and a precedent for all of the several organized branches of the music industry, for it was the first meeting of the kind to be held since the war crisis passed and free from the influence of kindred bodies. There had been naturally more or less comment regarding the possible attitude of the newer trade organizations when conditions began to shape themselves normally and the danger of the elimination of the industry had passed. The action of the organ builders, however, in voting \$3,000 to the support of the Music Industries Chamber of Commerce and to the campaign for the development of music in itself reflects the attitude of that body, and refutes the belief of some elements that a certain amount of indifference would develop.

The organ builders realized that the present and the immediate future offer an unexampled opportunity for the development of musical interests generally and other departments of the industry particularly. What was done during the war period might possibly be construed as being done in an effort to save the life of the trade. What is being done now is done for the future. The money spent is not a tax paid to war, but an investment made for the future of the trade. The action of the organ builders, therefore, at their meeting in Pittsburgh is a matter of congratulation not only to that body itself, but to those interested in the plans for trade development generally.

**APPRECIATES "THE FREE LANCE"**

Los Angeles, Cal., Sept. 6.—Dear Mr. Gruenstein: Just a line to congratulate you on having Mr. Macdowell write for The Diapason. The second part of his short article this month should be read and reread by organists the world over. Such words bespeak the Christian gentleman. Would to God there were more like him in the profession.

Very cordially,  
RODIAL DIGGLE.

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Solos for Soprano, Alto, Tenor and Bass. The music throughout is melodious; the chorus writing fluent and effective.

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Commended without reserve, not only for its excellent writing but for the comparative ease with which it may be prepared and produced. — Pac. Coast Musical Review.

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Solos for Soprano, Alto, Tenor and Bass. Abounds in color and stirring effects.

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By J. LAMONT GALBRAITH  
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Solos for Soprano, Alto, Tenor and Bass. Effective and not difficult choruses.

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By W. BERWALD  
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Of moderate difficulty. Contains solos for Soprano, Alto, Tenor and Baritone. For the most part of a quiet, devotional character, but sufficient contrast is given by some stirring choruses and effective climaxes in the narrative. Occupies about 30 minutes in performance.

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This Cantata furnishes the singing community with a master work of its kind.

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Time in performance about 40 minutes.

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**EXAMPLE IN PHILADELPHIA**

**R. P. Elliot and J. J. Carruthers,  
Aids of the Late Hope Jones,  
Active in Working Along Lines  
Laid Down by Latter.**

Three years devoted to development of the unit orchestra and of elaboration of the plans of the late Robert Hope-Jones have accomplished noteworthy results at the factory of the W. W. Kimball Company in Chicago under the direct influence of Robert P. Elliot, head of the organ department, who was a leader in the Hope-Jones movement in this country, and of Joseph J. Carruthers, who was the close aid of the noted builder and inventor during his organ building career in England and the United States. Several examples of large unit orchestras as constructed at the Kimball plant are pronounced models of scientific design and construction and to be free from some of the objections urged against this type of instrument, and are especially satisfying tonally. One in the Strand Theater, Philadelphia, is somewhat larger than those in common use, but may be taken as typical.

It will be noted that the curve of the stop keyboard has a greater radius than Hope-Jones employed, and it is said to be somewhat greater than the present Kimball standard, but it allows the full compass top manual instead of the three octaves, customary in this type of instrument, and it conforms to the natural sweep of the arms. Everything swings up for access to action parts, and the pedals hook up for cleaning the floor or moving the console, as in all Kimball organs.

The instrument is enclosed in two chambers, one containing the brass, diaphones, xylophone, drums and heavy traps. The other holds the strings, wood-wind and lighter stops, the harp, orchestra bells, and other percussions used in accompaniment, and the characteristic accompaniment traps identified with the national music of various countries—the list being confined to those sufficiently legitimate to find a place in the symphony orchestra, such as castanets, tambourine, tom tom and Chinese drum. Crescendo, rhythmic accents and sforzandos are obtainable through the use of graduated individually operated swell louvers.

The stop-keys are grouped according to their orchestral classification and colored to correspond, which fact does not show in the photograph. The brass is red, wood-wind orange, strings straw, diapasons, tibias and other white tones white, as are percussions grouped by themselves, and the harp is blue. The few couplers are black. The double touch stops follow the same rules.

Besides playing the drums and traps rhythmically at first and second touch on accompaniment manual and pedal, special controls are provided in toe pistons and double-touch pedals, to be used when the keyboards are otherwise employed. Combinations are adjustable, moving the registers, and there are indicators for the crescendo and swell pedal positions, essential with the powerful tones of such an instrument.

The instrument was designed by Henry Sniller in collaboration with Messrs. Elliot and Carruthers of the Kimball Company.

**Important Post for Stiven.**

Frederic B. Stiven, professor of organ at the Oberlin Conservatory of Music and secretary of the Northern Ohio chapter of the American Guild of Organists, assumes the duties of organist and director of music at Calvary Presbyterian Church, Cleveland, Oct. 1. Calvary has long been noted in Cleveland for its fine music. The organ is a four-manual Austin with an echo organ and a second great organ in the tower of the church. Professor Stiven goes to Calvary from the Euclid Avenue Christian Church, where he has held a similar position for the last seven years.

LATEST PICTURE OF JOSEPH BONNET.



**BONNET HAS NEW DEXTERITY**

**Improves His Swimming Technique  
—Good Outlook for Season.**

An interesting letter from Joseph Bonnet, who has been enjoying a good rest in France, preparatory to his recital tour this winter in the United States, tells of his acquisition of new dexterity. This time it is not of the hands or of the feet as they are employed in playing the organ. Rather, he is improving his swimming technique.

Mr. Bonnet has been near Biarritz, and from his villa can see the snow on the Pyrenees. Every day he has indulged in swimming, his favorite sport, and has won prizes. A swimming exhibition after one of his Chicago recitals may be expected from

the French organist some time in January on Lake Michigan.

Mr. Bonnet notes as among his strongest impressions of America the high musical taste of its people and their love for the "two giants of musical art—Bach and Cesar Franck."

Herbert E. Hyde of Chicago, who is managing Mr. Bonnet's tour, reports developments at the opening of the season most encouraging and the number of inquiries for dates makes it clear that the demand to hear Mr. Bonnet is widespread.

Dr. Frederic Rogers has moved from Hutchinson, Kan., to Calgary, Alberta, in which wonderfully growing city he now presides over a four-manual Casavant organ in the Central Methodist Church. He gave a recital introducing him to the musical people of Calgary on Sept. 30.

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## Improvisation

By S. WESLEY SEARS

Organist and Choirmaster, St. James' Church, Philadelphia

When I was a child of 7 years my home was in a small village boasting five churches, a courthouse, a school and a jail, the town being the county seat. In one of these churches, the Presbyterian, there was a pipe organ. How large it was I do not know, never having entered the tiny edifice that contained it; but there was the usual talk, still more common in rural communities than cultured organists would think, about the bass of the organ being too loud for the church—so heavy, in fact, as to cause the walls of the building to tremble as with the vibrations of an undersized earthquake. Be that as it may, it was my duty to pass that church four times daily, twice going to and twice returning from school. Occasionally on one of these trips I would be charmed by hearing the tones of the organ as the organist was practicing, perhaps very skillfully, perhaps very badly; but whatever kind of playing it was, the immeasurable pleasure I derive from music to-day in no way compares to the ecstasy which thrilled every fibre of my being while standing before that little meeting house absorbing every sound that reached my ear.

Shortly after my eighth birthday we moved to another village in which there was a large church with quite a good two-manual organ of twenty-four speaking stops, each stop representing a complete set of pipes, for duplexing and augmentation were not running riot in those days. I used to attend the services at this church from time to time. On one occasion the organist (what a marvelously gifted creature she seemed to me!) played *Batiste's* Communion in G, which filled my boyish heart with a delight upon which it fed for many a long week—yes, even for many months. The fact that *Batiste* is taboed as commonplace by many musicians in no way mars the pleasure of my idealized recollection of the first hearing of one of his compositions, which comes to my mind now as vividly as though it were but yesterday; and, even at the risk of horrifying some of my dignified brethren, I must confess that I still enjoy the Communion in G, as well as some other pieces from the pen of that clever Frenchman.

Perhaps some readers will wonder what all this has to do with the subject of improvisation and will consider me most egotistic in thinking that such trivial items would be of the slightest interest to anyone other than myself; and probably they are right, but it brings me to the first point I wish to make, namely that I have a deep inborn love for the organ, which is the greatest of all instruments, and in the place for which it is best fitted, the church, greater than any aggregation of instruments; and it is one of my most earnest desires that organs and organists be as highly esteemed in the musical world of America as they deserve to be. This may be brought about by the older and more experienced organists holding up the highest ideals to their pupils and those starting out in their musical life that they may emulate them and become really worthy of the title of organist, which *Lavignac* says "may be considered a title of nobility for any musician." And why not "nobility," if the organ is the King of Instruments, as it has frequently been called?

Of course, no one can hope to become a really first-class organist whose piano technique is not equal to a capable rendition of a Mozart or Beethoven sonata or a prelude and fugue from the "Well-Tempered Clavier"; who has not thoroughly mastered harmony and counterpoint, and who has not at least a speaking acquaintance with fugue, composition and orchestration. I might write several pages as to why a knowledge

of orchestration is of inestimable value to an organist, but, as it would have no direct bearing upon the subject of this article, I must resist the temptation to go further into the matter and tell briefly one of the many reasons why harmony, counterpoint, fugue and composition are so important. Some of the younger organists fail to realize this, saying: "Why should I study all these things? Of what use will they be to me? I never hope to compose anything, and they will not help me as a church or concert player such as I aim to be." Quite true; some of us may never compose anything for publication—not even a second rate hymn tune; but is it true that this knowledge will never be of any use to us as players? I think it will, for a complete mastery of these subjects is absolutely essential to good improvisation, which is greatly neglected and pretty nearly a lost art in our country—an art that we should do all in our power to revive.

A hundred years ago no musician of any sort considered himself such unless he could improvise. Not only organists and harpsichord players, but every violinist and cellist was expected to be able to improvise cadenzas upon his instrument. An amusing story is told of *Handel* and *Dubourg*. "This well-known violin player of Dublin, in extemporizing his cadenza, wandered so far from his original key that he could not get back. When, after almost superhuman efforts, he arrived at the customary concluding shake, *Handel*, to the great amusement of the audience, cried out loudly enough to be heard in all parts of the theater, 'You are welcome home, Mr. *Dubourg*.'"

Of course, all improvisation is not like that. You remember *Guilmant's* wonderful extempore playing at his recitals when touring this country some years ago, the consensus of opinion being that it was the most enjoyable part of his programs. *Wolstenholme*, the blind English organist, was also a great improvisateur. I recall his recital at the *Drexel Institute*, Philadelphia, when he took two themes given by different men, developed one fully, then developed the second fully, and concluded by working the two together in a most ingenious manner; and again the general opinion was that the extempore work was by far the most interesting part of the recital.

The question naturally arises, Why is this so? It seems to me that it is because the player is in direct touch with his audience; he is giving them his own thoughts, his own soul. How much more one appreciates a few words with his best friends than any message sent through a third party. In playing a set piece the performer is merely carrying a message from another musician, perhaps very accurately and eloquently; but one can never deliver the thoughts of another as forcefully or tellingly as those which emanate from his own mind.

It is worth a trip to Europe to hear the improvisations of *Dr. Kendrick Pyne* at Manchester Cathedral (sad to say, he is now retired from that position), *Charles MacPherson* at St. Paul's London, or *Widor* at St. Sulpice, Paris. Of course, the fine, large buildings and superb organs have a great deal to do with the effect on the listener, but then, too, the players have something to say that would command attention anywhere.

In the English cathedrals it is customary for the organist to improvise a short prelude to the anthem, and I shall never forget my first visit to Manchester, when I sat on the organ bench with *Dr. Pyne* and watched him play the service. His accompaniments were superb, but it was his improvisation that left a lasting impression upon my mind. The anthem was *Goss's* "Blessed Is the Man"; *Dr.*

*Pyne* took the two main themes and played upon them for twelve minutes, using them in almost every conceivable manner, now in the pedal with counterpoint above, now as a solo, now as part of a trio, and finally as a fugetta leading up to the opening words by the choir, who sang the anthem in a few minutes. These preludes were not always appreciated by the clergy, who were sometimes heard to remark: "Old *Pyne* played a shocking while before the anthem to-day."

Some years ago *Minton Pyne*, then of St. Mark's, Philadelphia, and himself an able extempore player, said to me: "No one can fully appreciate what real improvisation is until he has heard *Widor* play the organ in St. Sulpice." I have heard *Widor* many, many times since then, in his own studio as the sole auditor and in St. Sulpice upon the glorious organ there, and agree with Mr. *Pyne* that he is very fine, but I also found *Guilmant*, *Gigout*, *Dahlner* and *Vierne* exceedingly skillful in the art, and among the younger men of to-day following the best traditions may be mentioned *Joseph Bonnet* and *Marcel Dupré*. On the Feast of the Assumption fifteen years ago the afternoon service in St. Sulpice ended with a "Laudate Dominum" by *Gounod*. When the last echo of the chancel organ had died away *Widor* took six notes from the final line of the *Gounod* music and announced them boldly in octaves with full organ, both manual and pedal, and then followed such improvisation as I had never heard before and have seldom heard since, not even by himself. Those who know him only by his symphonies, brilliant as they are, can form no idea of the wonderful force, brilliancy and spontaneity of his improvisations. One day a pupil of his who did not speak much French requested me to ask him how he had learned to improvise so wonderfully. *Widor* promptly replied: "By writing. When I stop writing I cease to be able to extemporize well." This illustrates the importance of the study of theory; he who does not know his musical grammar cannot write; he who cannot write cannot improvise. But the reverse is not the case; he who can write is not necessarily able to improvise; the latter requires practice at the keyboard after theoretical facility has been acquired.

*MacPherson*, of St. Paul's, London, is in his way almost as remarkable as *Widor*; he is much less brilliant, although quite as scholarly. Perhaps the only fault to be found with his extempore work is that it is a bit too obviously intellectual; it nevertheless has a wonderfully helpful effect upon one to hear him play a six or eight-minute prelude to the service and a five or six-minute postlude. He uses the organ with the greatest restraint, and seldom gives the full power of the instrument until almost the close of the final number.

It must not be supposed that this skill is inborn, for such is not usually the case. *Sir Charles Stanford* says that "improvisation is like billiard playing; it must be practiced constantly." One of my London friends tells me that *MacPherson* has an old pedal piano in his studio in the choir school, and that every day he seats himself at this instrument, an old pipe in his mouth, and stays there for hours at a time practicing the art of improvisation, which is the secret of his great skill. You have heard the story of the gentleman who called one morning to see *Samuel Sebastian Wesley*. He rang the doorbell, and to the maid who answered his ring he said: "I would like to see *Dr. Wesley*"; to which the maid replied: "I am very sorry, sir, but *Dr. Wesley* cannot be disturbed; he is busy practicing his improvisation for this afternoon's service."

At the Paris Conservatoire the organ students must practice this art, and a part of their final examination is to improvise upon a given theme in the presence of such men as *Widor*, *Gigout*, *Vierne*, etc. Quite an ordeal, is it not? However, that may explain why all French organists improvise well.

Most of the great composers were equally great improvisateurs. We will

go back a century or two and pick out a few noteworthy examples. *Kirnbacher*, a contemporary of *Bach*, writes the following of his extempore work: "When he sat down to the organ, irrespective of divine service, as he was frequently requested to do by strangers, he would choose some theme and play it in every form of organ composition in such a way that the matter remained the same even when he had played uninterruptedly for two hours or more. First he would use the theme as introductory and for a fugue with full organ. Then he would show his skill in varying the stops, in a trio, or quartet, or what not, still on the same theme. Then would follow a chorale, and with its melody the first theme would again appear in three or four different parts and in the most various and intricate development. Finally, the close would consist of a fugue for full organ in which either a new arrangement of the original theme was predominant, or it was combined with one or two subjects according to character."

From this we learn that *Bach's* extemporization was like his written music—not aimless wandering.

Turning to *Mozart*, we find that he also was remarkable as an improviser, and that even in his early childhood he would sit for hours at the clavier extemporizing. *Jahn*, in his biography of *Mozart*, says that "his marvelous improvisations were not confined to hours of solitude and calm, nor to the satisfying of his inner cravings; he showed himself equally master of the art when the impulse came from without, as was frequently the case, for people loved to hear him improvise." And *Ambrose Rieder*, an enthusiastic musician, writes thus: "In my youth I had opportunities of hearing and admiring many distinguished virtuosi, both on the violin and harpsichord, but I cannot describe my amazement and delight in hearing the great and immortal *W. A. Mozart* play variations and improvise. It was to me like the gift of new senses of sight and hearing. I still, in my old age, seem to hear the echo of those heavenly harmonies, and I go to the grave with the conviction that there can never be another *Mozart*."

Later we read of the mighty *Beethoven* that not only was he one of the greatest improvisers that the world has ever known, but it was through improvisation that he evolved and worked out all of his great compositions. *Ries* tells us how, "during a long walk with *Beethoven*, not returning until late at night, he was humming and growling to himself, but without anything like a tune. On asking him what it was he replied that it was a theme for the finale of one of his sonatas. The instant they reached the house he sat down to the piano without taking off his hat and for more than an hour pounded away at his new idea."

Although *Beethoven* may be said to have composed through improvisation, yet we are told that "he was far more bold and impassioned in his public extemporaneous playing than in his private work, which later became his written and published compositions."

I will now return to modern times and say a few words in regard to the great skill in this line of *Dr. David D. Wood*, the famous blind organist of Philadelphia. Some few years ago I attended the afternoon service at St. Stephen's Church, of which he was the organist. The closing hymn was "How Sweet the Name of Jesus Sounds," sung to *Reinagle's* fine tune. When the choir had finished singing the last verse *Dr. Wood* took the first eight notes of the tune and announced them softly on the swell organ with the right hand, and then improvised for several minutes, this theme never being absent from some part, working up to a fine close. While in no sense brilliant, it was one of the finest bits of improvisation one could imagine, and one of its chief merits was that it made the concluding voluntary seem to be an integral part of the service, and not a stormy bit of bravura playing to drown the noise of conversation and footsteps of the departing congregation.

Some who read this will remember

the fine extempore playing of Frederick Schlieder, president of the National Association of Organists, who has made it a study for many years. His improvisatorial recital in Carnegie Institute, Pittsburgh, was one of the really worth while things of the association's convention there in August. I will not go into detail as to his work on that occasion, but I cannot refrain from saying that any man who can take an almost impossible theme (each note of which was given by different men, not only without regard to what had preceded or what was to follow, but with the obvious intention of giving him a subject too difficult to be developed) is most highly gifted as an extemporizer. He may modestly say that he is not talented, that anyone can learn to do the same thing, and that the time will come when a musician will improvise music as readily as he speaks his native tongue, but I cannot agree with any such statements. The fact is, Mr. Schlieder has an unusual facility in just that sort of thing, which he has cultivated until he thinks music as rapidly and as logically as we think other things. But he is right in urging every one who wishes to be known as a real musician to work at it. While by no means all of those who attempt it will become even ordinarily skillful in this art, none can dispute the fact that he who practices it will become a better organist, a better singer, a better violinist, or a better whatever kind of a musician he may elect to be.

It is to the organist, however, that it will be of the greatest value. The man who can improvise a scholarly yet emotional and devotional prelude, offertory or postlude will find that he will be able to do more in the way of putting and keeping his hearers in a worshipful mood than he could by playing a half dozen of the finest organ pieces ever written. I do not mean that his music will be better than, or even as good as, the published music; but, for some reason absolutely impossible to explain clearly, a man can produce or rather create a far more devotional musical atmosphere when he gives free rein to his imagination and plays as "the spirit moves him."

All who are deeply interested in the organ, choir singing, improvisation, creating an atmosphere in the church service and the developing of organists under the old cathedral system, should read Filson Young's "Memories of a Cathedral," which seems to me to be the most beautiful essay ever written covering these subjects. I quote two paragraphs descriptive of Dr. Kendrick Pyne's improvisation in Manchester Cathedral some fifteen years ago:

And then that wonderful moment when, two or three soft stops having been drawn on the choir organ, the fingers were dropped firmly onto the keys and there began, through the simplest movements and the most diatonic harmonies, to steal through the building such waves of sound, such harmonies of soul essences, as probably no future generation will ever hear again in a quality at once so austere and so beautiful. I was spell-bound from the first. The strange great man had not said "How do you do?" or any of the things one had expected him to say, but had just sat down and shut his eyes and continued for a few moments to make this marvelous music, swaying about a little, sometimes shaking his head slowly as though he were singing to himself, and all the while marshaling his creeping fingers over the yellow keys as crisply as trained soldiers executing a maneuver. It was all too short; forty or fifty bars of mellow sound, part crowded against part in perfect sequence and suspension, melody threading its way against melody through mazes of harmonies of the most exquisite dissolving hues, and then the long dominant pedal with the sequences climbing higher and higher and drooping again to the quiet close, with the deep murmur of a thirty-two-foot pipe drawn on the last note. No wonder I was impressed and rapt out of myself, for I was listening consciously for the first time to one of the most remarkable gifts in the world, the gift inherited from a family containing generations of musicians, and nourished and guided in the hands of the great Samuel Sebastian Wesley, and I had the discernment to know it.

Playing the choir out was the last point of interest. Here again he never played a note of written music, although he by no means approved of his own practice being generally adopted in cathedrals. But he used to say that at his weekly organ recitals people had all the opportunity they needed for listening to the performance of pieces, and that it was unnecessary to give anything in the nature of a performance at the cathedral; otherwise, where there is not a regular municipal organ recital people in cathedral towns generally

expect to hear some classical music at the close of the afternoon services. But for all that, his improvised movements were often elaborate enough, and entirely different in style from the preludes to the anthems in the services; very free in form, but again always unified by the presence of a really happy and definite theme, and often exhibiting astounding virtuoso feats of contrapuntal and executive dexterity. If he were in a happy mood he would go on for a long time, sometimes for ten or fifteen minutes. And then we would troop out after him across the ancient stones of the churchyard into the gathering gloom, and out among the lights and noises of the city; and so would end another day of music.

How lovely it all sounds, and what tender recollections it brings to me of many happy hours spent in the organ loft of that cathedral with the master at the keyboard playing in that style of which he is so supreme an exponent! As I write and think it seems to me that if certain musical memories were to be taken from me I should be satisfied to retain only the impressions received from improvisations heard in some of the beautiful churches here and abroad. They thrilled me when I was listening to them and they thrill me when I think of them; they gave and still give emotions too deep for words; they have lived, they live, and for me they will live forever. What a wonderful power has the man who can evoke such music at will! Is it worth striving for?

**ADOPT SCALE FOR WEDDINGS**

**Montgomery, Ala., Organists Will Not Play for Less than \$10.**

Down south they are trying to solve the problem of fees for playing at weddings—a topic discussed in The Diapason recently. An International News Service dispatch from Montgomery, Ala., is as follows:

"Montgomery, Ala., Sept. 5.—Tired of 'thank you's' and faded bouquets left over from the nuptial exercises, which make small impressions on the high cost of musical requisites, eleven organists in the principal churches of Montgomery, of all denominations, notified intending brides and grooms in a signed statement issued today that hereafter it will take a 10-spot to start the organ rolling at church weddings. Five dollars will be the charge for home weddings."

**To Publish Prize Composition.**

In connection with the offer by Eric De Lamarter, organist and director of the Fourth Presbyterian Church, Chicago, of a prize of \$100 for a new organ sonata by a native composer, to have its first hearing at the Fourth Presbyterian Church in one of the weekly organ recitals, it is now announced that the H. W. Gray Company will publish the prize-winning sonata if, in the opinion of the judges, it is worthy not only of publication but of a prize.

**Möller Work for Bay City.**

The First Presbyterian Church of Bay City Mich., has placed with M. P. Möller an order to rebuild its Farand & Votey three-manual organ. A new detached console, a large number of new stops and a completely new action will be installed. The organ when finished is to be one of the best in the state. Charles F. Rowe of Chicago negotiated the deal.

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<b>BURDETT, GEORGE A.</b> 13,427—Christ, Your King, Is Born	Rev. Theo C. Williams		\$ .12
<b>LEMONT, CEDRIC W.</b> 13,428—While Shepherds Watched Their Flocks by Night	Nahum Tate	S. T.	.12
<b>NEVIN, GEORGE B.</b> 13,418—There Were Shepherds	Biblical	S. A. T. B.	.12
<b>SPENCE, WILLIAM R.</b> 13,417—Thou Holy Babe of Bethlehem	L. S. Spence	T (or S)	.12
<b>STOUGHTON, R. S.</b> 13,433—Calm on the Listening Ear of Night	Edmund H. Sears	A (or Mez-Sop)	.12

**CAROLS**

<b>MATTHEWS, J. S.</b> 13,429—Two Christmas Carols (One or two-part chorus) (The Golden Age Is Waking) (Angels Sing and Shepherds Pray)	J. S. Matthews		.10
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**SOLO**

<b>DRESSLER, LOUIS R.</b> Glory to God in the Highest (With Violin Obligato) High, in G (d-g) Low, in E Flat (b Flat-E Flat)			.60
<b>KRAMER, A. WALTER</b> This is the Day the Christ Is Born High, in B Flat (E Flat-F) Med., in A Flat (d Flat-E Flat)	Kitty Cheatham		.40

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**OLIVER DITSON COMPANY, BOSTON**

**New York News Notes**

By WILLARD IRVING NEVINS.

New York, Sept. 24.—Clifford Demarest's fine Hutchings organ at the Community Church (formerly the Church of the Messiah) was destroyed by fire Thursday afternoon, Sept. 11, and virtually the whole church was wrecked. Funeral services for the biographer of Walt Whitman were in progress when one of the ushers called out that the church was on fire. The fire originated in the great organ, probably from defective wiring, and spread with such rapidity that it was necessary to send in four alarms. By the time the first engine responded the organ was a mass of flames. No one had used the organ for several days and the real origin of the fire is still a mystery. It was a beautifully balanced instrument of sixty stops and was installed in 1913 at a cost of \$20,000.

This Hutchings organ was the first one in which they used their patented pipe valve chamber and simplified electric action. Those who heard the organ remember it as an especially good one.

The loss is a great one to Mr. Demarest at the beginning of the winter season, but many of his friends have already offered him their organs, so that he will be able to continue his teaching and other work. Fortunately he had removed a large part of his music in the summer. His loss in this way will amount to only about \$50. Some old editions with special markings were destroyed and can't be replaced.

At the reception and dinner tendered General Pershing at the Waldorf-Astoria in New York Dr. William C. Carl was honored with an invitation from the mayor's committee of welcome to officiate at the or-

gan. He played several selections during the ceremony and also the usual patriotic numbers. Dr. Carl was a member of the committee of welcome, organized by Philip Berolzheimer, and among its members are Joseph Bonnet, Walter Damrosch, Harold Bauer, David Bispham, Nathan Franko Goldman, Enrico Caruso, Mischa Elman, John Philip Sousa and Reinald Werrenrath.

Preceding the dinner a concert was given in Central Park by the New York Symphony Orchestra, directed by Dr. Walter Damrosch.

Dr. George W. Andrews of Oberlin College played for John Doane at the Church of the Incarnation during August. Many of his New York friends who had heard him while at college listened to the thirty-minute recitals which preceded several of the services.

A. Fazakas has just completed a three-manual organ for the Church of Christ, Bedford avenue, Brooklyn. George Howard Scott plays a short program each Sunday evening in addition to the four recitals which he plays as a dedication. Work was begun on this organ during the war, but inability to obtain material held up its completion for nearly a year.

**Ignaz Fischer Is Dead.**

Ignaz Fischer, located for over forty years in Toledo, Ohio, as a music publisher and dealer, died there on Sept. 3, in his sixty-ninth year. Mr. Fischer was an uncle of George and Carl T. Fischer, well-known members of the firm of J. Fischer & Bro., New York.

**Homer N. Bartlett Better.**

Homer N. Bartlett, the veteran composer, who has been ill for the last three months, is greatly improved. He is able to go out again and is hoping to resume his former activity in the near future. During his illness he has written a number of compositions.

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(Report of the Rector.)

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**PLACING LARGE ESTEY  
IN CAPITOL THEATER**

**ERNEST F. JORES TO PLAY IT**

**New York Playhouse Engages Well-known Organist for Large Instrument—Robert Berentson as Assistant.**

The work of installing the large Estey organ at the Capitol Theater in New York is under way. Managing Director Edward Bowes has announced the engagement of Ernest F. Jores as organist and Robert Berentson as assistant. Both will be heard with Pryor's Band and also as soloists. Messrs. Jores and Berentson have been heard at a number of New York churches as well as in recital.

The Capitol organ is one of the largest instruments ever made by the well-known Estey firm. The builders were given a free hand in creating the best possible instrument for the purposes of a picture theater and the appropriation originally made has been more than doubled.

The organ chambers are situated over the boxes just in front of the proscenium arch on each side of the theater and the two divisions will be separated by about 100 feet. This arrangement will make possible beautiful antiphonal effects seldom heard in theaters.

While the organ is more than ordinarily rich in fundamental tone, it contains many stops of a novel character. Among these may be mentioned the first violin, concert harp, xylophone, orchestra bells and a tuba mirabilis of an altogether new type.

Ernest F. Jores was born in Lyons, France, in 1873. His musical education was with Clotilde Kloberg, the Belgian pianist. He was graduated from Cologne Conservatory under Dr. Franz Wuller and for eight years was organist at the Cologne Cathedral. Mr. Jores has held many positions of prominence since coming to this country in 1894. He was director of music at Seton Hall, South Orange, N. J., and the following year organist at the Church of the Ascension in Chicago; then he was organist and choir director at the Third Presbyterian church, Pittsburgh. For seven years he was organist and musical director at the Carnegie Library, Duquesne, Pa., and for five years dean of the organ department at Baker College, Baldwin, Kan. While organist and choir director at the Grand Avenue Temple, Kansas City, he introduced the Wednesday noon organ recitals that have become popular there. In 1912 he entered the theatrical field and has been conspicuous in it since that time. Mr. Jores has published a number of songs and instrumental music. Some of the best known compositions are Aria in D flat, "Twilight," Adagio Lamentoso, "Autumn," Canzonetta in G minor, "Cantique d'Amour," "Cadinette Shepherd's Song" and "Canzonella della Sera."

Robert Berentson, the assistant or-

ganist, is a native of Chicago and was graduated from the Royal Conservatory in Munich under Dr. Irrgang. He has played at Minneapolis and was commanded to play at court before the king at the Centennial Exposition held at Bergen, Norway, in 1914. He also toured Norway, giving recitals.

**PAY TRIBUTES TO WRIGLEY**

**Concert and Dinner Before He Goes to Detroit—Receives Watch.**

Frank Wrigley took up his duties at the First Presbyterian Church of Detroit on Sept. 1 after a farewell at Vancouver, B. C., which made it unmistakably plain what an important place he had occupied in the musical life of the Pacific coast city.

A farewell concert given Aug. 11 in St. Andrew's Church in honor of Mr. Wrigley drew a large and highly appreciative audience which had the pleasure of listening to a thoroughly eclectic program, the first part being devoted to an organ recital by Mr. Wrigley and the other to numbers by the male choir of the Men's Musical Club and vocal solos by Andrew Milne and J. E. Williams. Mr. Wrigley, although manifestly laboring under somewhat of a strain, delighted his hearers with his artistic playing.

At the Hotel Vancouver Aug. 12 the members of the Men's Musical Club gave a farewell banquet to Mr. Wrigley. The feature of the evening was the presentation of souvenirs and gifts to Mr. Wrigley. Some of these were of a highly humorous character, but the laughter occasioned by them was the preface to the main presentations. These consisted of a check for \$300, the proceeds of the complimentary concert in St. Andrew's Church on the preceding evening, and a handsome gold watch suitably inscribed with the club's motto, "What We Did We Did Well," and the name and brief particulars of the gift.

**Fourteen Months in France.**

Walter P. Zimmerman, the Chicago organist who has been discharged from the service and who has resumed his work at the First Church of Christ, Scientist, saw fourteen months' service in France. Mr. Zimmerman, in addition to his other duties, is also acting as an associate of Eric DeLamarter at the Fourth Presbyterian Church in the Thursday afternoon recitals. He expects to begin teaching soon and will be available for recitals throughout the season.

**Gleason to Teach in Institute.**

Harold Gleason, formerly organist of the Fifth Avenue Presbyterian Church in New York and now of Rochester, has been appointed instructor in organ playing at the University of Rochester Institute of Musical Art. This is the institution which George Eastman recently endowed with over \$2,000,000, and for which a handsome building is to be erected with unusual facilities for teaching organ as well as music of all branches.

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The annual competition for the Clemson Gold Medal (value \$50) and an additional prize of \$50 given by the H. W. Gray Company is announced.

The competition is open to all musicians residing in the United States or Canada, whether members of the guild or not. The prizes will be awarded to the composer of the best anthem submitted, provided it is of sufficient all-around excellence. The text, which must be English, may be selected by the composer, but the anthem must be of reasonable length

(six to eight printed pages of octavo) and it must have a free accompaniment. Only one anthem may be submitted by each competitor and a successful competitor shall not be eligible for re-entry.

The manuscript, signed with a "nom de plume," or motto, and with the same inscription upon a sealed envelope containing the composer's name and address, must be sent to the general secretary, 90 Trinity place, New York City, not later than Dec. 1, 1919.

The successful composition becomes the absolute property of the guild and shall be published by the H. W. Gray Company.

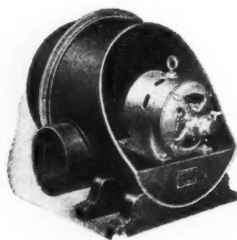
**JUDSON W. MATHER, SEATTLE ORGANIST.**



JUDSON WALDO MATHER, the Seattle organist, recently returned from a trip through southern California, and after a restful summer is ready for the resumption of his series of monthly recitals on the four-man-

ual Skinner organ in Plymouth Church. Mr. Mather always has good audiences at these recitals. Mr. Mather recently prepared a list of the organ literature in the Seattle public library.

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**KILGEN ORGAN PLACED  
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**THREE MANUALS, 26 STOPS**

**Cathedral of St. John the Evangelist  
at Lafayette Has New Instru-  
ment—Other Organs Com-  
pleted at St. Louis Factory.**

The Cathedral of St. John the Evangelist at La Fayette, La., has received a three-manual organ of twenty-six speaking stops and 1,605 pipes from George Kilgen & Son of St. Louis. The detached console has forty-seven stopkeys and the mechanical features of the instrument include eleven combination pistons and five combination pedals. The specification of stops is as follows:

**GREAT ORGAN.**

- Major Diapason (leathered Lips), 8 ft., 3 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Gambua, 8 ft., 73 pipes.
- Gross Flute, 8 ft., 73 pipes.
- Octave Diapason, 1 ft., 73 pipes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Muted Viols, 8 ft., 73 pipes.
- Viole d'Aetheria, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Flautino, 2 ft., 73 pipes.
- Oboe (Labbal), 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Violin Principal, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Double Open, Resultant, 32 ft., 32 pipes.
- Double Open, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Liedlich Gedeckt (from No. 8), 16 ft., 32 notes.
- Violoncello (from No. 5), 8 ft., 32 notes.

Among other organs just completed at the Kilgen plant are instruments for St. Mary's Catholic Church, Princeville, Ala.; the Strand Theater, Birmingham, Ala.; Loew's Theater, Birmingham, Ala.; the Strand Theater, Aurora, Ill.; the Methodist Episcopal Church, Bradford, Ind.; the Christian Church, Nevada, Mo.; Westminster College, Fulton, Mo., and the Unique Theater, Minneapolis.

*Value of Strict  
Counterpoint*

By FRANK WRIGHT, Mus. Bac.

To one who has experience with candidates for the American Guild of Organists' examinations, it is a constant source of surprise to find that so little is known of the value of a thorough study of strict counterpoint. It would seem as though most of them only "brush up" on it sufficiently to pass the examinations, not realizing that it is one of the basic elements of composition.

The value of strict counterpoint, which is the horizontal aspect of music, lies in the training the student receives in acquiring the art of writing flowing music with very little material. Only triads, in root position, and first inversions are permitted, yet, with the use of passing notes, suspensions, changing notes, and the five species, there is sufficient material for the production of considerable music. If a student can write good flowing music with this limited harmonic basis, it will be quite safe to trust him with the whole of the resources of modern harmony.

The laws of part writing, as taught in strict counterpoint, are not arbitrary laws, but are laws founded on the experience of the ages. They are definite and complete. They guard

against crudities of vocalization, produce smooth progression of parts, and develop a better distribution of the motion between the different voices, so that the interest is not all centered in one part. How many times one comes across an anthem, or song, in which all the melodic interest is centered in the upper part, with a chordal accompaniment in the other voice parts, or in the piano part! Such compositions always betray the entire absence of, or limited knowledge of, the study of counterpoint. Even in so simple a form as a hymn tune, all the parts should be melodious—in other words, should flow contrapuntally.

The study of composition is very much like the study of a language. To study a language, one first acquires a limited vocabulary of simple words, which are used until they are used correctly, before venturing into more difficult phrases. In the study of composition, as soon as harmony has been mastered as far as the triads and inversions—the diatonic framework of all harmony—strict counterpoint—should be studied and thoroughly mastered. It is of such vital importance that it may safely be said that anyone who ignores the study can never become a great composer.

It would be absurd to argue that strict counterpoint is musical composition. It is not. It is a discipline in the use of purely diatonic material, which is the backbone of harmony. It is a discipline that produces the finest technique in part writing. Looked at in this light, is it not worth while to spend a year or two writing under the restraints of the simple rules of counterpoint, in order to achieve the freedom that comes only from a sure knowledge of one of the basic elements of composition?

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There is an art in playing to the pictures which can only be acquired by thorough instruction and practical experience. The technique of the theatre is the very opposite of that of the concert platform or the church organist; yet, other things being equal, the one is complementary to the other.

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**Complete Descriptions**

and specifications of the new organs.

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and discussions by men distinguished in the profession. Contributors to The Diapason include the foremost organists of the country. Among those who write regularly for The Diapason may be mentioned Professor Hamilton C. Macdougall, of Wellesley College; Dr. John McE. Ward, president of the American Organ Players' Club; Dr. Charles H. Mills, director of the School of Music of the University of Wisconsin, and others.

**Recital Programs of the Leading Organists**

A complete department, carefully edited, enabling the reader to see what is being played. This feature alone is worth the subscription price. It has been pronounced an invaluable aid in enlarging the organist's repertory.

**Reviews of New Music**

The latest compositions for organ and choir are carefully analyzed and impartially criticised by Harold Vincent Milligan, F. A. G. O., one of the most prominent New York organists, composers and magazine writers.

**Department for Moving Picture Organists**

This is conducted by Wesley Ray Burroughs, well-known picture theater and concert organist. He gives complete lists of music for prominent picture plays; valuable hints on theater playing, advice to organists in this field of work, etc. Theater organists testify that his department is indispensable to them.

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A splendid monthly feature is the presentation of suitable anthems and cantatas, for the benefit of conductors. Written by Harold W. Thompson, Ph.D., organist and choir director of Albany, N. Y.

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# THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER

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Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, OCTOBER 1, 1919.

## CREATING NEW FORM OF MUSIC.

Every month gives new indications of the ascendancy of the theater organ. First playing for motion pictures was a monster of such horrid mien that to be hated it needed but to be seen. Then came the stage of pity. Now it is rapidly being embraced. It is not a theory, but a condition, that confronts the organist. If he has enough pupils and other work, well and good. Church positions alone hardly yield a living. The theater offers the means, and, as the better organists take it up, the poor ones and the fakers will be crowded out as surely as there is a law of the survival of the fittest.

But there is a new view of it that should interest all the pioneers of moving picture accompaniment. It was presented most interestingly in a recent statement by Dr. Rush Rhees, president of the University of Rochester, which will be in charge of the school of music which George Eastman, the kodak magnate, is founding with an endowment of \$3,700,000, to promote motion picture music.

"Just as music wedded to drama has made opera," said he, "which is undoubtedly the drama's highest form, so the time may come when the alliance of music with pictures will carry in its train compositions to accompany certain significant pictures and pictures that are adapted to certain musical compositions. Thus there may come in the development of the motion picture something comparable to the development of the drama into opera."

It is something to think about. A new form of music brought into existence through the "movie." And what more dignified mission for the organists than to be the leaders in founding this school if Dr. Rhees' prophecy is fulfilled!

## STOKOWSKI AS ORGANIST.

Through an advertisement in The Diapason Andrew Wheeler, secretary of the Philadelphia Orchestra, was brought into touch with Sir Frederick Bridge and thereby is recalled the interesting fact that Leopold Stokowski, conductor of the Philadelphia Orchestra, was originally an organist and was at one time organist of St. James', Picadilly. Sir Frederick recommended him for the position at St. Bartholomew's Church, New York, and from that post he went to Cincinnati to become conductor of the Cincinnati Orchestra. For the last seven or eight years he has been at Philadelphia.

On becoming acquainted with Sir Frederick's book "A Westminster Pilgrim," by means of The Diapason, Mr. Wheeler wrote an appreciation to the English organist and received a response which in part is as follows:

Littleton Tower, The Cloisters, Westminster Abbey.—Dear Sir: I am most gratified by your kind appreciation of my work, and am glad it has found favor so far off. \* \* \*

I am glad to hear of your conductor's success. I remember him at St. James', but did not know to what great heights he had risen. I am taking matters a little easier, as

far as the abbey is concerned, but with my conducting and writing, etc., I keep fairly busy.

W. T. Best was a remarkable man, a wonderful executant and a real leader in the way of modern organ playing and arranging.

I don't much care for the very modern school, but I am 74 and rather out of it I am off for Scotland in two hours from now and hope to have two months in the place of which I have told a few stories (not lies).

With renewed thanks for kindly writing to me, and with all best wishes for the success of your splendid orchestra. I am, Sincerely,  
J. FREDERICK BRIDGE.

## STUBBS QUOTES DUNHAM.

Writing in his department of "Ecclesiastical Music" in the New Music Review, Dr. G. Edward Stubbs quotes at length from the article by Rowland W. Dunham, F. A. G. O., in The Diapason of several months ago, and comments as follows:

Our esteemed contemporary, The Diapason, recently printed an article by Mr. Rowland Dunham on "American Church Music" that has not been overratically received in certain supersensitive circles. We think that Mr. Dunham has benefited the "cause," even if he has made "disagreeable remarks" and "mentioned names."

The truth of the matter is that hundreds of organists agree with Mr. Dunham, but lack his outspoken aggressiveness. Names must be mentioned at times, for purposes of contradistinction.

We have more than once referred in this column to the fact that during the period 1840-1890, when the so-called "quartet" style of church music was at its apex, very few Americans visited England for the purpose of studying Anglican Church tradition in its relation to the composition of sacred music. Students went to Frankfurt, Leipzig, Berlin, Stuttgart, Vienna and other German and Austrian centers of learning. The chief object was to acquire a mastery of a given instrument—piano, organ, violin, etc.—and a general knowledge of the theory of composition. "Church music" was in those days a loose and indefinite expression that included everything under the sun that happened to be "convenient" or of any practical use for purposes of worship in any building called a church. The salaries paid to organists in this country were so contemptibly small that the "calling" was in disrepute.

Pretty music, and especially "solos" for members of quartet choirs, were in much demand, and composers yielded to the temptation to supply what was wanted. Indubitably much of the stuff that flooded the market was known to be bad by the mercenary producers.

It was a period of debased ideals from the churchly point of view. Strange to relate, some of the most reputable exponents were purists as far as organ music was concerned, although iconoclasts in other respects! At Sunday services a Bach fugue would often follow tweedledee and tweedledum vocal effusions.

After half a century of that sort of thing it is small wonder that recovery has been slow.

## SILENCE DURING PRELUDE.

Kansas City, Mo., Sept. 18, 1919.—Editor The Diapason, Chicago. Dear Mr. Gruenstein: I read with interest in Mr. Macdougall's column, "The Free Lance," his discussion regarding the organists' remuneration at weddings. At the First Congregational Church in St. Louis, of which I was organist more than six years, we always had the organist's fee included in charges for use of church, minister's fee, etc. Occasionally when some were financially unable to meet the organist's fee, I had one of my pupils take charge of the organ, so that they would not be deprived of the most important part of the ceremony, second only to the tying of the knot.

The organ prelude to the regular church service affords many congregations an excellent opportunity for conversation, visiting and the like, which is very annoying to the organist. We did away with this unnecessary annoyance by inserting a short paragraph at the top of the printed order of worship, and found it very effective. It would be well for other organists to use it and I therefore append it:

"The minister and choir earnestly request the congregation to help in creating an atmosphere of reverent worship during this service. To this end please refrain from conversation after the organ prelude has commenced, and please rise upon the entrance of the minister, ready to unite heartily in the worship which follows. Remember that this order is more than a mere program. Every part of it has been carefully selected with a view of increasing the consciousness that we are here to come into per-

sonal fellowship and communion with Almighty God."

LOUIS R. FLINT.

## Solving Fee Problem.

Silverton, N. J., Sept. 15, 1919.—Editor The Diapason, Dear sir: Was quite interested in reading what Mr. Macdougall had to say in a late issue concerning the payment of organists' fees at weddings. Perhaps it may be of interest if I tell you the plan pursued at the Church of the Divine Paternity, New York, where I have served for the past twenty years or more. Several years ago I received a letter from the clerk of the board informing me of the action of said board at its meeting. The action taken was, in effect, that a stated amount was to be charged for the use of the church, sexton's and organist's fees; these not subject to variation. If the church is to be used for a wedding the parties must abide by the rules set forth as printed on the slip, copies of which are in the hands of the various officers concerned.

I have played in churches where it was forbidden to charge for services rendered; where one had to be content with what was doled out. It is more self-respecting in all cases to charge a stated amount for one's services and I am glad to see this point so recognized in some places.

Another feature of the action precludes the parties from securing cheaper services as, in any event, the organist of the church has to be there and his services must be paid for.

It will be interesting to read other experiences along this line. For many years I played at most of the fashionable weddings in Newport, R. I., and I assure you the greatest displays were not always the best paid for. Very truly yours,

J. WARREN ANDREWS.

## STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1919.

State of Illinois,  
County of Cook—ss.

Before me, a notary public, in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

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

Publisher—S. E. Gruenstein, 306 South Wabash avenue.

Editor—Same.

Managing Editor—None.  
Business Managers—None.

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

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

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

None.

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

S. E. GRUENSTEIN,

Sworn to and subscribed before me this 26th day of September, 1919.  
(Seal) ANTON O. LANDES.  
My commission expires April 26, 1922.

# The Free Lance

By HAMILTON C. MACDOUGALL

A paragraph in this column last month has drawn forth a postcard from an old organ-tuner friend of mine, who asks: "It is all right to 'kick' about wedding fees for organists, but why don't you show up the grafters, leg-pullers like —, —, and —, hundreds of them all over the United States? I wonder organ builders stood it; say, Mac, firms like — Company, — and — have fixed the organists so that legitimate builders like — and — can't get a look-in. Help — and — eliminate the burglar organists."

I think there is little doubt that there are black sheep in the organist's profession—men who will let the acquisition of a dollar or two or three cover up many a "shady" transaction; but are we very much different from other professions or trades? Is not the question of secret commissions a burning one everywhere? It would seem that the remedy for the nastiness that is associated with the sort of thing my correspondent refers to is in the hands of the organ builders themselves; and yet—

Those of us who teach musical theory know and many of those who know admire C. H. Kitson's "Counterpoint." Kitson has come out in the Musical Herald against any more composition of church music. (Of course, church is spelled with a capital "c.") He writes: "One often wonders who buys all the trash that is published; we do not want any more chants, hymn-tunes or anthems. It is true that men like Stanford, Parry, Harwood and Walford Davies have enriched our stores and we would not be without their contributions, but we have now really enough."

I call that unkind, not to say discouraging and discombobulating. Why, my friend Jonesby has a whole raft of anthems and services that have made the rounds of nearly all the music publishers without success; would you do anything to quench his ardent spirit? And why should those truly British worthies Stanford (achoo!), Parry, Harwood and Walford Davies be encouraged to send MSS to the printing shop and Jonesby and Macdougall be gently but firmly sat upon? No! Let us keep on our mad career of composing, and even have the temerity to "put on" Jonesby in F double sharp minor if we like it.

The death of Andrew Carnegie reminds me of a small experience I had while staying with an organist friend of mine some years ago. He had a real acquaintance with the steel magnate, who had shown him favors. During my first evening with X.—it was Christmas Eve—there was a telephone call from a person who said that Mr. Carnegie was in the city and would like to see Mr. X. at once; X. made his apologies and went out. In about an hour he came back apparently crazy, for he pranced around the room without saying a word, but waving aloft a long, official looking envelope. When he finally calmed down enough to behave like a sane man he opened the envelope; in it was a thousand-dollar steel bond with Mr. Carnegie's Christmas greetings!

This sort of thing never happened to me; has it ever happened to you, Gentle Reader?

## TO AN ORGANIST.

Giver of messages, you who play,  
Tell to people what I can't say;  
Richest harmonies entwine  
To make the word the more divine.

Bringin' forth with lightest touch  
The power from above to such  
Who cannot by their eye perceive,  
But by their hearing then believe.

Tell them, through a stately song,  
That much is good, and little wrong  
Then, with a glorious melody,  
Give vision of a life to be.

From your bounteous gift bestow  
Happiness while here below,  
God, in His most marvelous love,  
Gave you the power to lift above.  
—MARY A. MAITLAND.



**COSTLY PLAYHOUSE  
ORDERS BEMAN ORGAN  
TWO-MANUAL WITH AN ECHO**

**Goodwill Theater at Johnson City,  
N. Y., Which Will Cost \$250,000,  
To Have Instrument Built  
by Binghamton Company.**

The Beman Organ Company of Binghamton, N. Y., has been awarded the contract to build a two-manual and echo organ for the Goodwill Theater of Johnson City, N. Y. This theater is to cost \$250,000, and the Binghamton concern won the order for the organ in a close competition. Following is the specification for the instrument:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
  2. Saxophone, 8 ft., 73 pipes.
  3. Flute Harmonic, 8 ft., 73 pipes.
  4. Violoncello, 8 ft., 73 pipes.
  5. Viola, 8 ft., 110 pipes.
  6. Muted Violin, 8 ft., 244 pipes.
  7. Clarinet, 8 ft., 61 pipes.
  8. Orchestral Oboe, 8 ft., 61 pipes.
  9. Tuba, 8 ft., 73 pipes.
  10. Octave, 4 ft., 61 notes.
  11. Violin, 4 ft., 61 notes.
  12. Piccolo, 4 ft., 61 notes.
  13. Snare drum, single beat and roll, left hand, 24 notes.
- SWELL ORGAN.**
14. Contra Bassoon, 16 ft., 49 notes.
  15. Saxophone, 8 ft., 73 notes.
  16. Horn, 8 ft., 73 notes.
  17. Flute Harmonic, 8 ft., 73 notes.
  18. Violoncello, 8 ft., 73 notes.
  19. Viola, 8 ft., 73 notes.
  20. Muted Violin, 8 ft., 61 notes.
  21. Violin, 4 ft., 61 notes.
  22. Piccolo, 4 ft., 61 notes.
  23. Clarinet, 8 ft., 61 notes.
  24. Orchestral Oboe, 8 ft., 61 notes.
  25. Tuba, 8 ft., 73 notes.

**ECHO ORGAN (In dome of theater and played from swell).**

26. Vox Humana, 8 ft., 61 pipes.
27. Rohr Flute, 8 ft., 61 pipes.
28. Chimes, 20 tubes.

**PEDAL ORGAN.**

29. Double Bass, 16 ft. (unified with No. 1), 32 notes.
30. Bourdon, 16 ft. (unified with No. 3), 32 notes.
31. Flute, 8 ft. (from No. 3 and No. 30), 32 notes.
32. Bass drum and cymbals, left foot, on lower eighteen keys.

**PERCUSSION.**

Chimes, 20 tubes.  
Harp, 37 notes.  
Snare drum and single beat and roll on manuals and pedals.  
Bass drum, single beat and roll pedals.  
Crash cymbal on pedals.  
Triangle, single beat and roll on pedals.  
Bird whistles.

The Beman Company has completed an organ of sixteen speaking stops for the Church of the Epiphany at Sayre, Pa., and it has been installed by Louis Forse.

**Lloyd Morey Opens Organ.**  
Lloyd Morey, the Urbana, Ill., organist, gave the opening recital Aug. 24 on an Austin two-manual organ in Trinity Methodist Church at Kentland, Ind. He was assisted by Mrs. Morey, soprano. Mr. Morey gave a program that brought out the tone qualities of the new instrument beautifully. The organ numbers were: Grand Chorus, G minor, Hollins; Sonata in D minor (Allegro Maestoso and Andante Religioso), West; Canzona, Bach; Menuetto, Beethoven; Nuptial March, Guilmant; Andante Cantabile from Fifth Symphony, Tschaiikowsky; Allegretto, Wolstenholme; Nocturne, Foote; An Elizabethan Idyll, Noble; Intermezzo, Archer; Improvisations (Hymn tunes).

**JOHN DOANE'S FIELD LARGE.**

**Has Three Organs in Church, New Choir and Much Accompanying.**

John Doane, formerly of Chicago, who as soon as he was released from the navy was engaged as organist and director at the Church of the Incarnation in New York City, has been making a great success of his work there, which he undertook last May. The boy choir was abandoned when Mr. Doane took charge and he was commissioned to organize a mixed choir. He now has a solo quartet, a secondary solo quar-



JOHN DOANE.

ter and sixteen paid chorists and is planning to do a great deal with his services Sunday afternoons. The solo quartet consists of Corinne Rider-Kelsey, soprano; Mary Allen, contralto; James Price, tenor, and James Stanley, bass.

Mr. Doane has an unusual opportunity to continue his organ teaching, as he has three fine Hutchings organs available for teaching and student's practicing.

Mr. Doane has returned from San Diego, where he spent a month and gave a series of four recitals on the open air organ in Balboa Park. On his way back to New York he stopped at Claremont, Cal., and gave a recital on the Möller organ in Mabel Shaw Bridges Hall at Pomona College. Last month he spent with George Hamlin at Lake Placid, working up his New York programs for him for this season. The church has fitted up a studio for him in the church, where he will develop his concert accompanying, coaching on song repertoire for singers and pianists, and teaching of accompanying.

Do not send loose money through the mails in remitting for subscriptions. It is liable to loss. Use money order or draft on Chicago or New York, or register your letter. The Diapason is not responsible for losses suffered through disregard of this word of caution.

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to insure an ample, steady wind supply for your organ—  
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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.

**Storm Music.**

One feature of picture playing of vital interest to the organist is the playing of scenes depicting storms, volcanoes, earthquakes and the like. No one will deny that the organ is best suited to interpret these scenes, being a wind instrument and having delicate stops like the vox humana, quintadena and celeste, those of large volume like the open diapason, diapason and stentorphone, and modern accessories including the thunder pedal, rain and hail devices. Even a large orchestra is inadequate to synchronize the wailing of the wind, the roar of the tempests, the rumbling of distant thunder, now coming nearer and nearer, the rush of the rainstorm as it comes sweeping on (which by the way is excellently imitated by clever use of the string stops), the receding of the storm and dying away in the distance, for which the low register of the flutes and finally the quintadena and vox humana are especially realistic. All these and many others are characteristic of the organ only.

A query recently received asks what to use on snow-storms which occur in many Alaskan and Canadian films. We suggest use of strings, all couplers on, and playing tremolo chords in the extreme upper octave of the great.

Pictures with storms seem to have been numberless of late. In "The Man Hunter" (Fox) with William Farnum occurs a storm at sea in which the ship is destroyed. "The Turn in the Road," a setting for which has already been given in these columns, has a storm at night. In "When Fate Decides" (Fox) with Madeline Traverse as star, beginning with the third reel and continuing nearly twelve minutes, a storm occurs, and the scenes change from the interior of the hunting lodge to outdoor scenes. This brings us to another phase of this particular work. When the scene is indoors the storm effects should be subdued for the most part, except when one of the principals opens a door or window or a change to a passing scene out doors is shown. Then a sudden sforzando, accomplished either by the crescendo pedal or by opening of the swell pedals, and in combination with the thunder pedal, gives a realistic effect.

The picture with which we originated a new idea with storm effects was "Out of the Fog" (Metro) with Mlle. Nazimova as Faith. As reel 1 begins with the dashing of the surf on the rocks, which continues for some time, we conceived the idea of combining overture with picture as follows: With the house lights on we began Lemmens' "Storm Fantasia" and continued same until we came to the part of the musical description of the roar of the tempest. Just previous to this by agreement with the operator he gradually reduced the lights to very dim and at a signal from us (at the organ console) he projected the picture on the screen at the point of the tempest, and we continued this until the title "The Calm of Dawn," at which we continued playing from the fantasia, using page 15, known as "Calm after the storm." The general effect impressed the audience visibly and certainly there could have been no more nearly

perfect synchronization of picture and music than this.

While there is a small list of available music, the theater organist should practice improvisations in this style, as they are often more effective than written pieces. Besides the number already mentioned, Buck's "On the Coast" and Flagler's "Alpine Fantasy" are well known as organ solos. Breitenbach's "Fantasy" is obtainable only in piano solo form. Those given under accompaniments are very useful, numbers by Langey, Borch, Minot and Levy having only recently been published.

(Note: This article should be combined with that on "Sea Music" in June, 1918, Diapason, in the organist's loose leaf book.)

- The list:
- Organ Solos.**  
 "The Storm," Lemmens.  
 "Storm on the Ocean," Wiegand (Vincenzo).  
 "Alpine Fantasy and Storm," Flagler (Presser).  
 "The Sea" (Descriptive), H. A. Smith (Schirmer).  
 "On the Coast," Buck (D: Dashing of surf on rocks).  
**Piano Solo.**  
 "Storm in the Alps," Breitenbach.  
**Piano Accompaniments.**  
 "Storm Music," Langey (Ditson).  
 "Storm Music," Langey (Schirmer).  
 "Storm Furioso," Minot (Belwin).  
 "Furioso," Levy (Belwin).  
 "Turbulence," Borch (Belwin).  
 "The Tempest," Lake.  
 "Hebrides Overture" ("Fingal's Cave"), Mendelssohn (D: Dashing of surf on rocks).  
 "The Sea," Paul Gilson (D: Storm at sea).  
 "Thunderstorm," Tobani.  
 "The Storm," Kerrens.  
 "William Tell" (second part of opera).  
 Rossini (D: Storm on the coast).  
 Dramatic Allegro for Storms, Falk (Schirmer).  
 Furioso No. 1, Langey (for thunderstorms).  
 "Storm Hurry," Luz.  
 "The Storm" (Forest Suite), (Belwin).  
 "A Stormy Evening on the Coast," Grieg (No. 3 of Second "Peer Gynt" Suite).  
 "Perpetual Motion," Borch (Belwin).

**MUSICAL SETTING FOR THE SEA DRAMA: "OUT OF THE FOG." Metro Film. Mlle. Nazimova, star.**

Love theme: "Ever of Thee," Familiar Air.

Reel 1—(1) "The Storm," Lemmens, until (2) The calm of dawn. Page 15 of same until (3) D: Faith and Job in room. "As the Years Roll By," song by Zamecnik, until (4) D: Faith screams (kneeling by body). "Elegie" (Acc.) by Lubomirsky (G.).

Reel 2—Continue above until (5) It's no use arguin', "L'Adieu" (Acc.) by Favarger until (6) Isolated from world. A tiny voice. Lullaby until (7) D: Job enters Faith's room (Get reports ready). "Tragic Theme" (Acc.) by Vely (agitato) as Faith jumps from lighthouse into sea until (8) D: Baby on Bible. "Visions" (Acc.) by Tschaiakowsky.

Reel 3—T: And through dull monotony. Continue above until (9) D: Eve eats meal. "Gavotte Piquante" (Acc.) by Pierson until (10) D: Bill sees Eve on rocks. "Dramatic Tension" (Acc.) by Borch until (11) Within the month at Vera Cruz. Spanish Dance No. 2 (P) by Moszkowski until (12) You d— cheat. Agitato until (13). His name is Brad Standish. Repeat Spanish dance to end of reel.

Reel 4—T: Maude Standish. (14) "Moment Musical" (Acc.) by Moszkowski until (15) Some time later—lost in the fog. "Over the Waters" (Acc.) by Hoffman until (16) When the fog lifted. "Mysterioso" until (17) D: Eve creeps out of lighthouse door. "Serenade Coquette" (P) by Renard until (18) D: Philip on beach. Eve comes. Love theme until (19) Trouble below, sir. "Serenade" (Acc.) by Drda until (20) Stop that singing. "Intermezzo" (O.S.) by Major to end of reel.

Reel 5—D: Philip enters lighthouse. Phil and Eve. (21) Repeat love theme until (22) You don't know father. "Twilight" (O.S.) by Friml until (23) O you think you can look. Short agitato until (24) Then followed happy days. "Cannonetta" (Acc.) by Hollaender (piu moto) 4 at T: I shall take her away until (25) D: Job sees Eve with baby. "Sinner's Theme" (Acc.) by Vely until (26) D: Phil and Eve together. Repeat love theme.

Reel 6—Continue above until (27) D: Job and Bill interrupt lovers. Dramatic Allegro (Acc.) by Langey until (28) D: Eve shows baby clothes. Lullaby until (29) The moment before love theme until (30) D: Eve at top of lighthouse. "Pathetic Andante" (Acc.) by Langey until (31) Month later. "Andante Dramatico" No. 62 by Borch until (32) Father, do you hear ship's bell? "Chimes and "Ein Maerchen" Fantasia, E. Bach.

Reel 7—Continue above, playing Page 4 at T: You drove her to it and Page 6 at T: It's out, until (33) O God, bring him back! "Andante Doloroso" (Acc.) by Borch until (34) D: Bill picks up ring from deck. "Awakening of Spring" (Acc.) by E. Bach until (35) He thinks shark got ve. Agitato (fight) until (36) D: Phil and Eve release Job and find him dead. Improvise in pathetic style until (37) D: Phil and Eve alone. Repeat love theme to the end.

**MUSICAL SETTING FOR THE GYPSY DRAMA: "THE SNEAK." Fox Film. Gladys Brockwell, star.**

Love theme: Cuban Dance No. 2, Cervantes.

Reel 1—(1) Spanish two-four until (2) A Romano lass. Spanish waltz until (3) Francisco. Cuban Dance No. 2 (Acc.) by Cervantes (at T: Choose at once, short agitato) until (4) I'm sorry. Improvise until (5) D: Rhona chooses Wester. Love theme until (6) In another world. "Flirtation" (Acc.) by Cross until (7) One shouldn't blame. Mysterioso agitato until (8) Roger and Rhona meet. "Love Fancies" (Acc.) by Zamecnik until (9) D: Rhona throws down bag. Agitato until (10) D: Rhona and artist together. Repeat "Love Fancies" until (11) D: Rhona and Wester alone. Love theme.

Reel 2—Continue above until (12) Some distance. Cuban Dance No. 3 (Acc.) by Cervantes until (13) Having their fortunes told. Bright two-four until (14) D: Rhona enters camp. Cuban Dance No. 4 (Acc.) by Cervantes until (15) But he is chosen mate. Love theme until (16) D: Group on highway. Improvise in quiet style until (17) If you want Rhona. "Mysterioso Dramatico" (Acc.) by Borch to end of reel.

Reel 3—T: Firelight and the night. (18) Gypsy Ballet until (19) Afraid, are you? Mysterioso until (20) D: Rhona sees artist in mirror. "Bride's Prayer" (Acc.) by Strohl until (21) D: Wester chokes Roger. Agitato until (22) D: Wester seizes Rhona. Mysterioso agitato (pp.) a few measures and (23) Improvise storm music.

Reel 4—(24) T: It tears my heart. Pathetic number until (25) You are no longer my daughter. Storm music until (26) Morning. Cuban Dance No. 1 (Acc.) by Cervantes until (27) When a Gypsy poses. Spanish waltz until (28) Noon. Broken hearts. Cuban Dance No. 2 (Acc.) by Cervantes until (29) D: Tent. Close-up of bowl. Tremolo chords until (30) D: Wester leaves tent. Improvise in quiet style to end of reel.

Reel 5—T: The artist. (31) Bright two-four until (32) D: As artist puts dog out. Improvise in semi-dramatic style until (33) D: Enid enters cabin. "Tragic Theme" (Acc.) by Vely (agitato at struggle) until D: Rhona and Wester alone near door. Love theme until (34) D: Rhona enters. "Dramatic Andante" (Acc.) by Berge (agitato as Rhona fights Roger) until (35) The wide, sweet road. Love theme to the end.

**MUSICAL SETTING FOR THE AMERICAN DRAMA: "THE LOVE THAT DARES." Fox Film. Madeline Traverse, star.**

Love theme: Song, "Miracle of Love," by McKe.

Reel 1—(1) What would we do without the girls? (Fox-trot) by Fitzgibbon until (2) Risdon Iron Works. Nocturne (P) by Karganoff until (3) Come on, dinner engagement. "Caprice Elegante" (P) by Lack until (4) D: When Risdon meets Olive. Love theme until (5) Evening. The meeting. "Faith and Hope" (Acc.) by Gruenwald until (6) The girl who played the game. "One Who Has Yearned Alone" (Acc.) by Tschaiakowsky (twice) to end of reel.

Reel 2—(7) T: The matter of loan. "Lesende" (Acc.) by Friml (agitato as Risdon hits Beckwith) until (8) At Maryland Hotel "Mon Plaisir Waltz" (P) by Roberts until (9) When creditors two weeks. "Andante Dramatico" (Acc.) by Borch to end of reel.

Reel 3—T: Forty-eight hours of suspense. (10) "Caressy Butterfly" (Acc.) and "Love's Wilfulness" (Acc.), both by Barthelemy, until (11) D: Risdon and Olive together. Repeat love theme until (12) A bolt from the blue. "Pizzicato Nocturne" (Acc.) by Lack until (13) They have called note. Improvise (quiet dramatic) until (14) D: Olive and Risdon alone. Repeat love theme until (15) Determined to help. "Love's Dream" (P) by Liszt to end of reel.

Reel 4—D: Olive enters Beckwith's apartment. (16) "Dramatic Tension" (Acc.) by Borch until (17) D: Olive and Risdon alone. Repeat theme until (18) At eight o'clock. "Sunset Meditation" (O.S.) by Biggs until (19) Title of incident to record in scene. "A Song of Invidia" (Acc.) by Rimsky-Korsakoff until (20) D: Maid ushers girl into Risdon's apartment. "Love Song" (Acc.) by Bartlett (At T: What is it that stifles me? Introduce phrase of "Song of India" again and return to previous number) to end of reel.

Reel 5—D: Risdon enters Beckwith's apartment. (21) "Melancolie" (Acc.) by Granier (in dramatic style) until (22) It's a whim of mine. Agitato until (23) D: Risdon falls to floor. "Elegie" (Acc.) by Bartomine (dramatic style) until (24) D: Olive returns home (Olive and Risdon alone). Repeat theme until (25) D: When Risdon sees Beckwith's check. "Tragic Theme" (Acc.) by Vely (play to action. Abrupt stop of music as girl shoots Beckwith) until (26) D: When Risdon approaches Olive. Repeat love theme to the end.

**ANSWERS TO CORRESPONDENTS.**

F. H. S., Brooklyn, N. Y.—An article on chime pieces will be published next month. Olsen's Berceuse is in Dr. Carl's "Novelties for Organ," Volume 2 (John Church Company). "Tosses of Fearfully" (Chappel) is in style of "Dear Old Pa".

T. L. H., Owensboro, Ky.—There is an organist's agency recently opened at 145 West 45th street, New York, but we know nothing as to its status. Back numbers of The Diapason can be secured by writing The Diapason, 1507 Kimball building, Chicago.

Mrs. M. M., Kansas City, Mo.—See answer to F. L. S. Following the article mentioned there will come one on dramatic music. Briefly the different emotions in the film are: Pathos, expressed by a pathetic andante; anxiety and other tense human feeling by dramatic tension, etc.; anger, rage and revenge by agitato; pleasure by gavottes and other bright pieces; love by love themes and songs; happiness by ecstasies; childhood joys by baby themes, songs and lullabies, etc.

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Staps Sails for England.

K. O. Staps, the Cincinnati organist, writes the Diapason from the east that he made arrangements to depart for Europe on the liner Victoria for Liverpool Sept. 22. Mr. Staps will be abroad at least a year and a half, spending half of the time in London. While working there he will make week-end visits to the cathedral towns. The second year he will be in Paris.

**THOMAS MOSS TO SPOKANE.**

Baltimore Organist to Establish Music Department in College.

Thomas Moss, for some time at the Tome School, Port Deposit, Md., and for the last year organist of the Mount Vernon Place Methodist Church of Baltimore, has accepted an offer from Whitworth College, Spokane, Wash., to establish and become the director of a music department. At the same time Mr. Moss will be



THOMAS MOSS.

organist and director at the large First Presbyterian Church of Spokane, where he will play a good-sized Estey organ. Mr. Moss passed through Chicago early in September on his way to the Northwest and called on several friends.

**Van Dusen Back at Work.**

Frank W. Van Dusen, A. A. G. O., has returned to Chicago after his summer vacation and has resumed his work at the American Conservatory in Kimball Hall. He spent a part of his holiday at Lancaster, Wis., with his mother, and the last few weeks enjoyed outdoor life at Saugatuck, Mich. In addition to his private lessons Mr. Van Dusen will have charge of classes in musical interpretation and will deliver a series of lectures at the conservatory on the history of the organ and of organ music.

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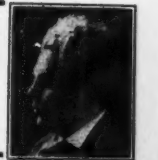
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## Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

Key: (D) Ditson, (F) Fischer, (G) Gray (Novello), (S) Schirmer, (St.) Schmidt, (B) Boston Music Company, (Su) Schubert.

### Harvest and Thanksgiving.

It will be observed that the scope of this department has been extended to include ecclesiastical music written for choruses. This has been done not as a means of making peace with the chorus directors who scoff at quartets, but with the idea of extending the usefulness of *The Diapason* to its readers who are outside the Select Circle of the Quartet.

This year many choirmasters will use victory anthems for harvest and thanksgiving; several such anthems were suggested in my article of January, 1919, and I shall attempt to avoid repetition. Also, in the August article you will find suggested anthems by Boyce, Gibbons, Purcell, Tye and other English composers of the older day that are appropriate for the season under discussion.

### ANTHEMS.

Turning from these acknowledged masters of the older Anglican tradition, we may mention a few anthems by the Victorians that have survived copyrights:

Barnby, "O, Lord, How Manifold," ST. (D, G, S)  
Barnby, "Ye Shall Go Out With Joy," S, T-B. (D, G, S)  
Gadsby, "O, Lord, Our Governor," (D, G, S)  
Kremer, "Prayer of Thanksgiving," (D, G, S)

Martin, "O, Come Before," T. (G, S)  
Smart, "The Lord Hath Done Great Things," S. (G, S)  
Stainer, "Ye Shall Dwell in the Land," BS. (D, G, S)

Tours, "Rejoice in the Lord," (D, G)  
Tours, "While the Earth Remaineth," BT. (D, G, S)  
Waring, "Sing Praises," T. or S. (D, G, S)

Watson, "O, Worship the Lord," B. (D, G, S)  
Watson, "Praise the Lord," B. (D, G, S)

Except the Wareing number, in which the women's parts are divided at the beginning, all of these can be sung after a fashion by a quartet. The first Barnby anthem is commonplace, but the second has melodies which are still fresh and charming in their simplicity; the soprano solo is decidedly pretty. The Gadsby number depends for its effect chiefly upon a heavy dignity and therefore is much better for a large chorus. The Kremer number is one of the finest of Dutch folk-songs; Ditson and Schirmer publish simple editions with the first verse arranged for men, while Gray has an edition by Noble with elaborate organ accompaniment, the first verse being a baritone solo. The Martin anthem is intended for chorus, and in the last section there is a beautiful tenor solo against the chorus on the words "Like as a Father"; it is one of Martin's best anthems. The easy Smart anthem has a fluent solo on the words "He that goeth forth." The Stainer number is presumably familiar to all choirmasters; it is easy and effective in an unpretentious way. The first Tours composition has an unaccompanied section; the second is more dramatic; both are better with a chorus. The two Watson numbers are obvious and easy; you can put them on with a single rehearsal; rhythmically they seem to please the average audience and the average volunteer choir.

A list follows of other anthems that may be sung by quartet or chorus:

Elgar, "Fear Not, O Land" (G)  
Mauder, "Praise the Lord, O Jerusalem," Med. (G)  
Mauder, "While the Earth Remaineth" (G)

Naylor, "I Will Cause the Shower," Bar. (G)  
Rogers, "For As the Earth Bringeth Forth," S. (D)

Rogers, "Look on the Fields," S-A. T. (D)  
Rogers, "Praise Ye the Lord," SB. (D)  
Rogers, "Sing Unto the Lord," SB. (D)  
Steele, "And God Said, Let the Earth," (D)

Stevenson, "The Lord Hath Done Great Things," B. (D)  
Wareing, "The Lord God Planted," S. or T. (G)

West, "Father of Mercies," S. (G)  
West, "The Woods and Every Sweet-Smelling Tree," ST. (G)  
Willan, "I Looked, and Behold," STB. (G)

Young, "O, Lord, Our Governor," STB. (G)

The Elgar anthem, intended for

parish choirs, is easy; it is not Elgar at his best, but I like it better than the rather stupid Goss setting of the same words which is so often heard. The Maunder anthems are both exceedingly useful; they are easy and melodious, and they have considerable variety; I have used them often with a quartet. The Naylor number has an attractive accompaniment and is unusual throughout without being difficult. Of the Rogers numbers I like "Praise Ye the Lord" best; it has a fine, hearty strain of victory and joy; "Sing unto the Lord" ranks next in spite of a bad accent in the last chorus on the word "Thanksgiving." The easy Steele anthem employs words better set in Haydn's "Creation," but it is useful. Stevenson's excellent little quartet anthem is only four pages long and is quiet in tone until the end; it employs the words "They that sow in tears shall reap in joy." The Wareing anthem has an attractive solo and a good accompaniment, but the last chorus is rather weak. The first West number is a simple hymn-anthem; the second is more elaborate and has an interesting organ part. The Willan number, perhaps the best of the list, is decidedly difficult in its modulations, particularly in the opening recitation; the rest of the anthem is mostly a trio for STB; the whole work has the individual distinction that we expect of its composer. The Young anthem is old-fashioned but effective; it gives your soprano an opportunity to display her high B flat in a solo on the words "I will give thanks."

There follows a list of anthems for chorus choirs:

Bairdow, "I Will Greatly Rejoice," (G)  
Berwald, "Praise, O, Praise, Our God," S. (D)

Candlyn, "I Was Glad," Bar. (G)  
Foster, "When the Lord Turned Again," BT. (S)  
Gaul, "Praise the Lord, O Jerusalem," (D)

Harris, "And God Said," BS. (G)  
Harris, "Sing a Song of Praise," S. (G)  
Harris, "Thou, O God, Art Praised in Zion," (G)

Macpherson, "Look on the Fields," (G)  
Martin, "Thus Saith the Lord God," T-B. (G)

Noble, "Let All the World," (Su)  
Noble, "Rejoice Today," (G)  
Stevenson, "The Lord is King," SBar. (D)

Stewart, "O, All Ye Works of the Lord," T. (D)  
Wareing, "He Sendeth the Springs," S-T. (G)

Some of these anthems I have attempted with a quartet, but all of them seem to demand a chorus, and most of them are rather difficult even for a chorus. Certainly the Bairdow number will require practice. Bairdow seems to me one of the ablest composers of our day, but very often his scholarship raises difficulties for organist as well as choir; the anthem mentioned above is a case in point; for the average choir it is out of the question, fine though it certainly is. The Berwald number is easier and more fluent, though it is by no means trivial. The Candlyn number I have mentioned before with its suave solo on the words "O pray for the peace of Jerusalem"; the last two pages are glorious music. Candlyn, like Bairdow and Willan, suffers from his cleverness at times. The critics say of these composers: "This anthem shows masterly part writing," but never: "This anthem is happy in its melodies." As a matter of fact, Candlyn has a fine gift of melody, as this anthem shows. The Foster number has a beautiful solo for tenor against the chorus on the words "Turn our captivity"; the anthem seems to me the composer's best work. The Gaul anthem is majestic in tone and is enriched by a heavy accompaniment that makes a large chorus imperative. The first Harris number has a sonorous final chorus on the words "God, Thou art Great"; the second has some of the composer's best part writing; the third employs a Gregorian effectively; all three anthems show scholarship and high vocal effectiveness. The Macpherson anthem employs a recurrent figure in the accompaniment that I can only describe as jolly, by which I intend no aspersion on what one of our leading American organists considers the best harvest anthem ever written; the vocal part is easy. The Martin anthem begins with rather a weak chorus, followed by an excellent pastoral movement, and

concludes with the chorale "Nun Danket" in unison. Of the two unaccompanied Noble anthems the first is much finer with its charming words by George Herbert.

### RUSSIAN ANTHEMS.

Those who like Russian music may find useful some of the following numbers—the list is not exhaustive:

Aronsky, "O, Praise the Lord of Heaven," (G)

Aronsky, "We Praise Thee," (G)  
Bidakreff, "In the Lord Doth My Soul Rejoice," 8 parts. (F)

Gretchaninoff, "O, Be Joyful," 8 parts. (F)  
Gretchaninoff, "O, Praise the Name of the Lord," 10 parts. (F)

Ivanoff, "Praise the Name of the Lord," 4 parts. (F)  
Kastalsky, "We Praise Thee," 8 parts. (F)

Nikolsky, "The Earth is the Lord's," 9 parts. (F)  
Schvedoff, "It is a Good Thing to Give Thanks," 8 parts. (F)

Tschaikowsky, "O, Come, Let Us Worship," 8 parts. (F)  
Tschesnokoff, "Bless the Lord," 8 parts. (F)

Both Arensky numbers are simple and beautiful music, not to be admired just because it is Russian; both can be done after a fashion by a quartet. They are published together. Of the others I like best Gretchaninoff's "O Be Joyful" and the Tschaikowsky number with its magnificent Gloria. The Ivanoff number is effective writing and can be managed by a quartet, but it is not characteristically Russian; Stainer might have written it. The Schvedoff anthem is contrapuntal in style, the fugue lying rather low for the voices; there is a fine work-up, however, and the concluding Alleluia is noble music.

Sometime in the near future I propose to write an article on Russian Music, about which I know about as much as I know about the Gothic Bible—rather less, in fact, for I once passed an examination on the latter subject.

### SOLOS AND DUETS.

The solos in Haydn's "Creation" and "Seasons" are doubtless familiar to all choirmasters. In the Schirmer books of Oratorio Songs there are a few other far solos, notably an alto solo by the lamented Parry. Here are a few others:

Allitsen, "O, for a Burst of Song," 2 keys (Boosey)  
Allitsen, "Psalm of Thanksgiving," 3 keys (G)

Bartlett, "A Song of Thanksgiving," medium. (D)  
Dvorak, "I Will Sing New Songs," alto. (S/nrock)

Hammond, "Invocation," low and medium. (S)  
Hahn, "I Will Exalt Thee," 2 keys. (D)

MacDermid, "Behold, What Manner of Love," 2 keys. (MacDermid)  
MacDermid, "Make a Joyful Noise," 2 keys. (MacDermid)

West, "God is Our Hope," 2 keys. (St)  
West, "O, God, Our Help," 2 keys. (St)

The second Allitsen solo has been popular for several years, perhaps the most popular of Thanksgiving solos. The words of the Bartlett number are better than the music, which is not of the composer's best. Special mention should be made here of the solos of Mr. MacDermid, though these two are not the composer's best work. He has the singer's knowledge of what is vocal, a good gift of melody and an extraordinary dramatic sense. His "Ninety-First Psalm" is certainly one of the most effective solos of recent years, and he has composed two or three others nearly as good. Of them I shall speak in a later article.

### CANTATAS.

Mendelssohn's "Hymn of Praise," "Lauda Sion" and "Ninety-Fifth Psalm" are well known and are to be obtained in various editions. The last mentioned can be done fairly well with a double quartet; it is easy and very attractive. For those choirs capable of singing them there are several fine cantatas by Bach (G) including "A Stronghold Sure" (SATB, 35 minutes), "O Praise the Lord" (AT, 20 minutes), "Praise our God" (SA, 30 minutes), "Praise Thou the Lord, Jerusalem" (T, 25 minutes), "The Lord is a Sun and Shield" (SAB, 20 minutes). A list follows of easier works:

Adams, "A Golden Harvest," TB. (G)  
Clough-Lightner, "Give Thanks Unto God," S(T)A. (D)

Coombs, "The Ancient Days," STBar and Mezzo-S. (S)  
Garrett, "Harvest Cantata," SATB. (G, S)

Mauder, "Song of Thanksgiving," SA TB. (G)  
Matthews, "The City of God," STBar. (S)

Tozer, "Two Harvests," STB and Bar. (B)

Turner, "Festal Song," STBar. (B)

Weber, "Jubilee Cantata," 2STB. (G)  
Williams, "Harvest Song," SA. (G)

The tuneful little Adams cantata is extremely simple and can be performed by any type of choir, including the quartet and the amateur chorus. Hymns are interspersed. This is the easiest cantata on the list.

The Clough-Lightner cantata is short, the time of performance being about twelve minutes. It is fluent writing and decidedly effective. About all can be done by a quartet, though the accompaniment in that case will need changing a little. There is a S-A duet "Trust in Him" and a pretty little solo for S or T, "Thou Openest Thine Hand."

The Coombs cantata is much longer; it will go far toward filling an hour service. There is a useful duet for Mezzo-S and Bar on the words "O How Amiable," and an excellent solo for S on the words "Lo, Thy Sons Are Come." This latter I have used for the return of our soldiers. Most of this work can be done by a quartet.

The Garrett cantata takes about twenty minutes without hymns. It is very easy, but it requires at least a double quartet. There is a trio for SSA. This is perhaps the best-known cantata on the list.

The Maunder "Song of Thanksgiving" is a possible exception, and I consider it a finer work. In fact, it is the most useful harvest cantata I know. It can all be done by a quartet, and yet it is worthy the attention of a good chorus. It is melodious and easy, as all the composer's cantatas are; there are a number of excellent solos and duets that you can use throughout the year. The time of performance is about forty-five minutes.

The Matthews work is in the composer's usual attractive style, with good dramatic moments and fluent part-writing. There is an excellent solo for S or T, "Rejoice Ye with Jerusalem." The cantata was written for the Quadricentennial of the Protestant Reformation in 1917 and naturally employs Luther's "A Stronghold Sure" to good effect. It requires at least a double quartet.

Practically all the Tozer work can be done by a quartet, and it is worth doing. Part 2 presents the Parable of the Sower; Part 4 is a dramatic treatment of the Last Harvest and is far superior to the rest of the work. Another part that deserves mention is the T solo and quartet on the words "Come unto Him." The time of performance is about fifty minutes.

The little Turner cantata is in the same class with the Adams work as regards difficulty and style, though I consider it a better work. There is a pretty duet in the Stainer manner on the words "O Lord of Heaven and Earth." This can be done easily by a quartet and takes not more than thirty minutes.

I include the Weber number against my own judgment because of its popularity. I detest Weber and Spohr with their dull harmonies, tinny trills and tuneful tinkles. The work requires at least a double quartet and wastes about forty minutes.

The Williams cantata requires a small chorus; there is a good deal of four-part male chorus work, as is inevitable in the writing of a Welshman. It is good writing, too. Some of the imitatorial twiddles are a bit childish, but the cantata has merit and is bound to please an audience. The beginning of Part 2 is always effective with its quiet alto solo and answering chorus. The time is about forty-five minutes.

### STRAY NOTES.

Sir Frederick Bridge's new anthem "Peace Lives Again," has fine words by Shakespeare and music far above the composer's average. The harmonies show resource and are fairly modern; the tone is restrained. It is really a kind of choral recitation rather than an anthem of the usual sturdy Bridge style. A quartet can manage it.

A new anthem by George Nevin is "Look Upon Zion, City of Our Solemnities" (White-Smith), useful for municipal celebrations, particularly peace celebrations. A good deal of it is tenor solo.

My attention has been called to a pretty little evening anthem of two pages by Arthur Colburn, called "Save Us, O Lord," the words being taken from the Office of Compline. It is useful for the close of the evening service; a quartet can sing it. Presser is the publisher.

In the article on Old English music I should have mentioned the fine organ concerto of Stanley (G) in the style of Handel.



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**PLACE MEMORIAL TABLETS**

Members of Gaul's Choir Remember Boys Who Died in War.

The choir of Calvary Church, Pittsburgh, Harvey B. Gaul, choirmaster, has just erected four tablets to the memory of four choir boys who gave their lives in the war. The tablets are of heavy bronze and crowned with a large American Eagle. Each tablet bears an appropriate inscription. The Calvary Choristers' Society is unique. Every month both men and boys pay in a percentage of their month's salaries to the treasury. This sum is used for benefits. It costs a choir boy \$3 to enter Calvary choir and he has to serve three months without a cent of pay. The choir numbers sixty-five voices.

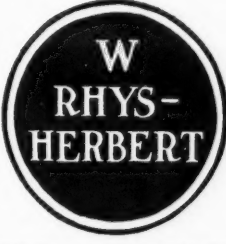
**Plans for the M. T. N. A. Meeting.**

The list of attractions arranged for the Music Teachers' National Association meeting at Philadelphia Dec. 29, 30, and 31 is large. From word already received, the attendance this year promises to be the largest in the recent history of this organization. At the "get-together" informal dinner on Monday evening, when J. Lawrence Erb of the University of Illinois will preside, the speakers will be Theodore Presser of Philadelphia, George W. Pound, general manager of the Music Industries Chamber of Commerce; Dr. John McE. Ward, president of the American Organ Players' Club; Arthur L. Manchester of Mexico, Mo.; and James Francis Cooke, editor of the Etude. Plans are being made for the members and delegates to visit the Presser Home for Retired Musicians in Germantown, but with this exception the activities of the meeting will center about the headquarters, all sessions being held in the Hotel Adelphia. Preliminary announcements and all information regarding the M. T. N. A. may be had on application to the secretary, William Benbow, 825 Elmwood avenue, Buffalo, N. Y.

Opens Barnes & Buhl Organ. Homer P. Whitford, F. A. G. O., organist and musical director of

Tabernacle Baptist Church, Utica, opened a Barnes & Buhl organ of thirty stops in the First Baptist Church of New Hartford, N. Y., Sept. 9. Mr. Whitford was assisted by a male quartet and a contralto soloist in the following program: "Pilgrims' Chorus" from "Tannhäuser," Wagner; "Will o' the Wisp," Nevin; "The Answer," Wolstenholme; Evensong (by request), Easthope-Martin; Military March, "Pomp and Circumstance," Elgar.

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### An Ideal Course of Training for an Organist

By DR. CHARLES H. MILLS

I well remember reading some years ago the celebrated Frenchman, Lavignac's, instructive book entitled "Musical Education." It is written in the usual brilliant French style, which occasionally seems chauvinistic, but in the main it makes a very good analysis of what should constitute the training of a musician. Other books and articles have appeared in recent years from the pens of Americans to show us that at least educators are taking a deep interest in music, and the general trend of the times should be a warning to us that we have a golden opportunity for the real advancement of our profession that we should seize without delay.

Colleges and universities are in a very receptive frame of mind and like the gentleman from Missouri "want to be shown."

The community movement is creating public interest in music all over the country and the war has fully demonstrated the necessity of its uplifting power.

Psychologists are making a scientific study of various branches of music.

Lastly, the public schools are paying serious attention to music and it is gradually winning a definite place in the curriculum.

You will ask what this has to do with the training of an organist. I answer by saying that the organist is the man to meet all of these things. He should be an all-around, well-educated musician, and so equipped that he can meet any situation. It may appear that I am giving him a pretty big job. I am. The biggest of all, as, I think, by virtue of his position the organist should be the leading musician in his community and his training should

be such that he is so acknowledged. You will see that I am not thinking of a one-sided man who can play the organ well and get some pretty effects with a vox humana, tremolo and chimes, or, on occasion, a Bach fugue, but an all-around, well-educated, big man, a man with vision and training sufficient to enable him to seize or make opportunities to further his art and be of social service.

Music has been called "the language of emotion." It steps in where other languages fail. It is a language that has developed very slowly, going through certain distinct evolutions; falling into dialects and even slang, especially when one considers the "jazz" band, and things of like nature; and as a language we learn to speak or write it more or less fluently and correctly.

Rubinstein says in his Aphorisms: "The study of the musical language is like that of other languages. He who learns it in infancy can become master of it, but at an advanced age it is almost impossible to acquire it." But this is not enough. If we stop at the language we shall be in the position of the general public, which says, "I am going to study music," meaning piano or voice. Music is a science and an art as well. Let me give you a definition of these two terms and you will get my meaning.

Science is the collection and tabulation of knowledge, properly correlated and tested, and approved by time. The Frenchman Girardin puts it well when he says, "Science is the dial that marks the hour of progress accomplished." Science is sometimes called theory.

Art is the application of science, but unless you have something else it is mere technique. There are mechanical arts and fine arts, but without this "something" you become a mechanic or artisan—a skilled laborer, not a creator. That which is needed then is the "ideal," the "thought." Art is "the science of the sublime and beautiful portrayed in terms of idealism."

Let us now consider the specific

training of an organist. First, his technical equipment. As in the study of a language, this must be started early. If I had my way, I would not let persons touch the organ until they had acquired a certain technique on the piano, when they could play their scales and arpeggios with good finger action up to a fairly rapid tempo, and had a definite independence of finger action. With this technical study there should be a mastery of Bach's two and three-part inventions which would open the way to them for polyphonic playing. With this material I believe that they are ready for the study of technique on the organ. Not so long ago the manipulation of the piano and organ were entirely different, but with the perfection of the electric action on the organ, the difference is not as wide as formerly, although one has always to keep in mind the fact that the motive forces for producing sound on the two instruments can never be the same. It should not be a difficult matter for a student with a good piano technique to acquire a good organ technique if he is guided properly. The unfortunate part of it is that so few players or teachers are willing to go through the necessary routine to do this.

The study of pedaling should be systematically gone into. Stainer's little book or some similar treatise will open the way for this branch. I have also found that the playing of hymn tunes, using both feet in their proper octave, is a great help for giving freedom in getting positions on the pedal board. A development of pedal exercises by some such standard works as Nielson or Best's pedal exercises is invaluable for fundamental work, and as a continuation for independence of the hands and feet, trios, such as those by Albrechtsberger and the excellent arrangement of Bach's two-part inventions with an independent pedal part, published some years ago, are very good essential practice.

After this, the way is open for the study of the great contrapuntal works on the organ which lead naturally to

the larger works by Bach and the sonatas of Mendelssohn, Rheinberger, Merkel and the like. A study of concert airs with variations will give freedom in stop combinations and develop a sense of tone contrasts so that when he gets to such pieces as variations by Smart, Thiele, Guilman, and those to be found in the Widor symphonies, etc., the performer is reaching the high water mark.

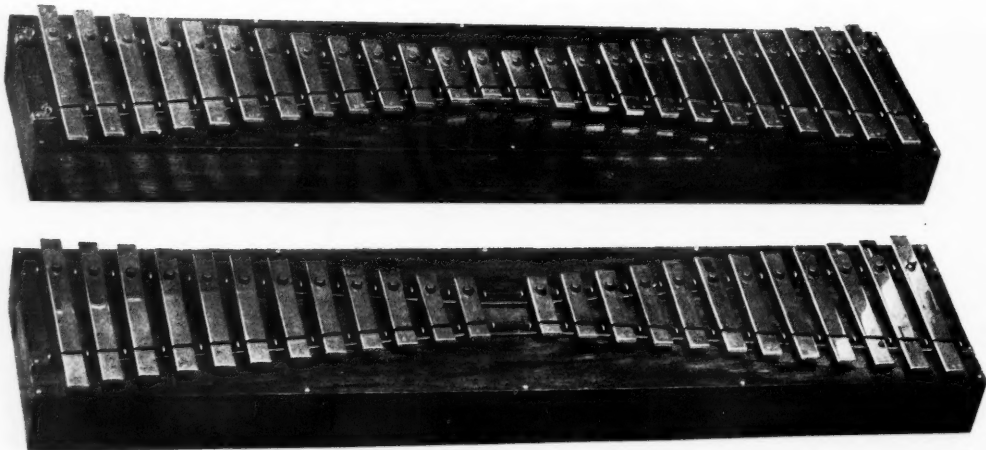
So far this part has dealt with the purely solo side of the organist's work. He should have as a natural corollary to his other studies, proficiency in score reading, transposition and if he is not gifted in the particular branch, an elementary form of improvising. These are a few of the things which are requisite for the performing side of the organist's art.

The study of the voice should not be neglected if he wishes to be a success as a choir trainer, and the organist certainly should be the choir-master. Choirs are very susceptible to the choir-master's vocal knowledge, whether he can sing or not.

We have far too few choirs in the country and I feel this is largely so because of the inadequacy of the preparation of the organist in this branch of his profession. I said at the beginning the organist should be the man to handle choral societies and the great "community sings," and I believe this to be so because he has the chance to serve an apprenticeship in handling choirs in his early days, and as the musical leader of his church service which from the congregational standpoint is in a sense community singing.

He should besides this have a thorough training in the scientific side of music; a definite course in harmony, counterpoint, fugue, and should not be satisfied until he can at least write in all these styles in five voices. There is a physical side—a knowledge of acoustics—which will enable him to understand a great deal about the mechanism of the organ and other things of a varied nature. He must not forget a definite study of music and church history. He ought to

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know how his art and instrument have developed and the men who have been acquainted with it, and not only should he know how this art is developed, but he should have a knowledge of the material that these men have put out. It is very nice to be thoroughly proficient in all our modern works, but there is a great fund of material by composers in the seventeenth and eighteenth centuries which is absolutely unknown. In fact, very few of the names are at all familiar to present-day organists. Being familiar with this material will give him a much better grasp of present-day ideals and what has led up to them.

He must study orchestration and become familiar with the scores of the great orchestral writers, take every opportunity to hear orchestras, and if possible, learn some instrument and play in an orchestra (should it only be of the amateur variety). If he cannot do this he can at least endeavor to follow Prout's advice and learn to play a scale on some one of each of the different groups of the orchestral family.

So many organists try to treat their organ as an orchestra. This is absolutely wrong, but if they take orchestration as a pattern to enable them to vary the tone color in performing organ works this is a different matter and should be the aim of all true organists.

You will observe that in treating with the technical side of the branch I did not mention orchestral arrangements, and properly left it until I spoke of the orchestra. Orchestral arrangements is one of the vexed questions of organ material. Some people have gone to the extreme of using orchestral pieces and neglecting legitimate organ music. Others keep entirely to organ music and will not tackle orchestral works. Both points are wrong. There is a happy medium which the organist can strike, but no organist should tackle orchestral transcription until he has enough acquaintance with the orchestra and orchestration, coupled with sufficient technical skill, so that he will have proper judgment in sizing up what material will transcribe on the organ effectively. The same thing applies to organ transcriptions of piano compositions. Who ever would dream of transcribing Liszt's Polonaise in E or the Campanella Etude on the organ? Yet there are some piano pieces which really improve with playing on the organ.

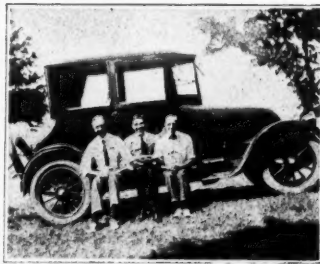
A broad education is what is required to judge, and I might add a little common horse sense would sometimes be a very acceptable ingredient in the organist's make-up. Deliver us from the narrow-minded, intolerant and self-confident organist and organ critic. He is often a snare and delusion and always a great self-advertiser, egotistical to the nth degree, and you will notice he will never help a colleague unless he can turn it to his own advantage.

One of the indispensable requisites of a well-trained and well-equipped organist should be a thorough knowledge of organ designing, and a prac-

tical acquaintance with organ construction. We should not then have some of the monstrosities that organ builders (and the greatest are not entirely free from this charge) are putting out.

Finally, there is the organist's general education. The lawyer, doctor, engineer, farmer, accountant, banker, etc., have college educations. The organist and musician can do the same. They can make the Mus. B. worth as much as the B. A. or B. S. Colleges and universities are giving the necessary work. He must remember that if he is to count for anything he must be able to meet other professions on their own ground, which is education. When he has done this he will find not only that he is bigger himself, but that others will respect both him and his profession.

THREE GRACES.



THIS PICTURE PRESENTS three graces in the form of organists seated on the footboard of the car. They are, reading from left to right, Gerald F. Stewart of Watertown, N. Y., Charles M. Courboin of Syracuse and almost everywhere else, and Charles Learned of Watertown. The picture was taken at Chaumont Bay, Chaumont, N. Y., where the three men had a most enjoyable outing before resuming their work at the console.

**Oberlin Attendance Large.**

Oberlin Conservatory of Music opened Sept. 18 with a record-breaking enrollment in all departments. The organ department is especially crowded, there being 140 students enrolled. This necessitates the full time of three of the faculty—Dr. George W. Andrews, Professor Frederic B. Stiven and Instructor Harold D. Smith. Part time is given to the teaching by Instructor J. E. Snyder and a number of assistants. The conservatory is adding this fall two Austin practice organs, built especially to order. The consoles of these organs will be complete in every particular, the action being electric throughout. It is the plan of the conservatory gradually to eliminate the old equipment and establish as fine a number of practice pipe organs as can be obtained.

Miss Katherine Flynn of Rockford, Ill., organist of the Palm Theater for the last four years, and during the summer organist of Emmanuel Episcopal Church, is moving to Los Angeles, and will study with Ray Hastings in that city. Miss Flynn has been a pupil of Mrs. Laura Grant Short of Rockford College.

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"Mr. Goodwin is recognized as one of Chicago's most brilliant organists. At the close of his concert he had the unusual experience of being immediately re-engaged for a second appearance the following night."

**CHICAGO:**

His style is so free, and his technic so smooth that he is at once placed among musicians of the first rank.—Music News.

**PITTSBURGH:**

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.—The Diapason.

**MILWAUKEE:**

Displayed splendid virtuosity.—Milwaukee Sentinel.

# Borrowing and Organ Specifications

By RAYMOND BOILEAU MIXSELL

A recent exhaustive work on the modern organ, in which the appointments of the organ are viewed from the artistic rather than from the mechanical standpoint, devotes an entire chapter to organ specifications. ("The Organ of the Twentieth Century," by G. A. Audsley.) To my mind this is one of the most important chapters in the book. There is no doubt that the usual specifications proffered the purchaser make no statement as to the alloys to be used in the metal pipes, the hard woods to be used in the wood pipes; and as to the scale of the pipes, it is almost never specifically mentioned, but, most of all, the usual specifications are not clear as to borrows. Some specifications will read: "Small Bourdon 16 ft. (from No. 15)" or "Pedal Organ (augmented)." Such specifications are difficult for the layman to understand, and often in his lack of understanding he is misled and does not realize that perhaps 25 per cent of the stopknobs in the console do not represent rows of pipes, but borrows. The 16-foot bourdon of the swell organ is found among the pedal stopknobs as *hehlich gedeckt* or small bourdon. The double trumpet, 16 ft., trumpet, 8 ft., and clarion, 4 ft., are represented by three stopknobs among the great organ stops, and sometimes by three more among the pedal stopknobs, where actually there is present a single eighty-nine-pipe row of trumpets. This is radically wrong. The layman should not misunderstand, for in nine cases out of ten he is the man who signs the check. The specifications and the stopknob markings should plainly indicate the borrows.

The word "borrow" is somewhat loosely used, and just here I wish to put forward a suggestion for designating borrows. For instance, we may have a dulciana stop on the choir organ composed of eighty-five pipes. These pipes furnish three stops—double dulciana, 16 ft.; dulciana, 8 ft., and dulcet, 4 ft. In this case we may imagine the dulciana, 8 ft., to have been extended to the left to 16-foot pitch, and to the right to 4-foot pitch along the same keyboard. In other words, the stop has been borrowed in a horizontal direction, and should be called a "horizontal borrow."

In another instance of borrowing, the orchestral oboe, 8 ft., seated on the choir chest, reappears among the swell organ stopknobs as orchestral oboe, 8 ft. Here there has been no horizontal borrowing along the same keyboard, but from one keyboard to another in a direct vertical line. This should be called a "vertical borrow." A horizontal borrow, then, is made from different pitch groupings of a family or unit stop. In the above instance of horizontal borrowing, the dulcianas should not be named by the different and misleading names of double dulciana, 16 ft., dulciana, 8 ft., and dulcet, 4 ft., giving the impression of three different and distinct stops with appropriate scale and voicing, but the family wherever it appears should be called "dulciana unit." Thus we should find the stopknobs reading "dulciana unit, 16 ft.," "dulciana unit, 8 ft.," and "dulciana unit, 4 ft."

In the case of a vertical borrow I would suggest that the stopknob lettering of a borrowed stop should correspond with the lettering of the rest of the stopknobs, except where it appears among the stopknobs of another division of the organ. Here it should be lettered in red, or in a different style of type, indicating that the stop is a borrow, seated on another chest, and perhaps in another swell chamber from the stopknobs among which it is found. By following these suggestions a glance at the stopknobs will indicate clearly the borrowing that has been done.

The point has recently been raised that failure to indicate borrows on

the console is due to the fact that purchasers object to it. With all due deference to the builders making this statement, I cannot help feeling that the average purchaser will welcome anything that tends to make clearer the intricacies of an organ. At all events, it is a great help to the stranger on the organ bench. The naming of stops should rightly be left to the builder. I have heard of organs where the stops have been named after various contributors to the organ fund, but hope that these days are passed. I presume that the 16-foot stops were named after the male donors and the 2-foot stops after the women. How about the mixtures?

When we come to examine the ethics of borrowing we open up a field for discussion fully as wide as the question of movable or non-movable combination actions. But the world do move, and while there will always be a few organists who firmly set their faces against the pernicious practice of borrowing, most of these are antique creatures with a full repertoire of *Batiste*, *Lefebure-Wely* and *Buck*, who would never tolerate a tremolo on any great organ stops and who regard with real horror the "movie" organist and all his works. May they speedily perish, along with the players of *Merkel*, *Rheinberger* and *Keger!*

It is my belief that vertical borrowing is entirely permissible—yea, even necessary. Where two different tone qualities appear on the same manual it is possible to contrast them only by vertical borrowing. A judicious use of this type of borrows increases the efficiency (hateful word) of an organ in direct proportion to the number of stops that are borrowed. The most of this vertical borrowing should be confined to one keyboard, preferably the choir manual. If we have ten stops each in swell and great organs, and borrow five stops from the swell and five stops from the great down on to the choir manual, we have practically duplexed the entire organ. The stops left unborrowed vertically would be stops that we should never wish to contrast against each other, such as the *aeoline* and *celeste* on the swell organ and the first and second diapasons on the great organ.

Thus, by vertical borrowing, stops on the same manual are enabled not only to be contrasted with each other alone, but in combination with any or all of the stops on the two manuals on which the vertically borrowed stop appears. Vertical borrows are best selected from different families of tone. It seems highly necessary, however, to indicate the borrow on the stopknob.

The only good and sufficient reason for horizontal borrows is, alas, lack of money. No one believes that we gain anything in full organ effects by having a stop appear on the same manual at different pitches; a coupler will accomplish the same result. However, an octave coupler will not allow an 8-foot melodia to be used in combination at 4-foot pitch without raising all the other stops drawn on that manual to the same pitch. Horizontal borrowing, then, may be said to be of value only where there is a lack of sufficient funds, and where it is desired to obtain stops of a different pitch for use in combination.

A certain amount of restraint should be exercised where horizontal borrowing is to be practiced. All organ specifications should begin with good diapason representation and absolutely no horizontal borrowing should be permitted among them. An exception may sometimes be made in the pedal organ of which I shall speak later. Next, an adequate pedal organ should be specified, and last, a complete coupler and unison release system should be added. Every possible manual and interman-

ual coupler should be introduced. When these three conditions have been complied with, and a sufficient number of flue, string, reed and "candy" stops have been planned for, it is time to think of horizontal borrows.

Since diapason tone is the fundamental organ tone, horizontal borrows in this department should not be tolerated. Horizontal borrowing of flute, string and reed tone is, I confess, not so objectionable, but in every case should be done only where rendered necessary by lack of funds. But when we come to the question of pedal borrows, another consideration arises in addition to that of expense, and that is the matter of sufficient space. This matter of sufficient space is the bugbear of every organ architect and much education in this regard has yet to be done among the building architects. While the usual pedal stops do not cost any more than manual stops, they do occupy more space. Adequacy of pedal stop specifications, then, depends largely on the space available. The organ architect by planning an adequate pedal organ at the start will in a measure overcome this handicap. Once having planned an adequate pedal department, as suggested above, there can be no objection to downward vertical borrows into the pedal section. Big reeds, dulcianas, swell organ bourdons and the like are legitimately found vertically borrowed into the pedal. With regard to horizontal pedal borrows, many organ architects favor such borrows as octave, 8 ft., from the wood open diapason, 16 ft., and the flute, 8 ft., from the pedal bourdon, 16 ft., thereby saving both space and expense. Thirty-two foot resultant basses made by quinting the lowest octave may also be regarded as legitimate horizontal pedal borrows.

The method of writing specifications has done a good deal to mislead purchasers, both in the designation of the borrows and because some study is required to grasp the tonal resources of the organ. The following method of writing specifications is, I believe, an improvement because it overcomes these two difficulties. It will be noted that since all vertical borrows go under the same name and since all horizontal borrows are termed units, there should be no confusion as to the sources of the stops. Borrows are placed in parentheses. The lowest pitch of a horizontal borrow is treated as a stop and is not placed in parentheses. All other pitches horizontally borrowed from any unit are placed in parentheses. By placing the stops in the six great sub-divisions of tone—diapason, string, flute, reed, mutation and percussion—the tonal capacity may be gauged at a glance.

## ORDER IS GIVEN TO PILCHER

### New Organ for St. Mary's Catholic Church at Muskegon, Mich.

Henry Pilcher's Sons of Louisville have been awarded the contract for a comprehensive two-manual organ to be built for St. Mary's Catholic Church at Muskegon, Mich. The scheme of stops follows:

- GREAT ORGAN.**  
 Open Diapason, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Melodia, 8 ft., 73 pipes.  
 Gamba, 8 ft., 73 pipes.  
 Octave, 4 ft., 73 pipes.  
 Tremolo.
- SWELL ORGAN.**  
 Bourdon, 16 ft., 73 pipes.  
 Open Diapason, 8 ft., 73 pipes.  
 Salicional, 8 ft., 73 pipes.  
 Vox Celeste, 8 ft., 61 pipes.  
 Aeoline, 8 ft., 73 pipes.  
 Stopped Diapason, 8 ft., 73 pipes.  
 Harmonic Flute, 4 ft., 73 pipes.  
 Cornopean, 8 ft., 73 pipes.  
 Orchestral Oboe, 8 ft., 73 pipes.  
 Tremolo.
- PEDAL ORGAN.**  
 Sub Bass, 16 ft., 41 pipes.  
 Bourdon (from swell), 16 ft., 32 notes.  
 Flute (from sub bass), 8 ft., 32 notes.

The console will be extended and placed in front of the choir gallery. Pilcher's electro-pneumatic action will be used. In addition to the usual couplers there are many accessories, including three pistons affecting the great and four affecting the swell stops.

## HIRSCHLER AT LOS ANGELES

### Organist of Church of the Open Door, Which Has Big Organ.

Otto T. Hirschler, Mus. B., formerly of Coe College, has accepted the position of organist at the Church of the Open Door at Los Angeles, Cal., and has asked Muskingum College to release him from his engagement to be director of its musical department, a position to which he was appointed last summer. The Los Angeles church has an auditorium seating 4,200 persons and is one of the largest in that part of the country. It has a fifty-stop three-manual and echo organ built by the Los Angeles Art Organ Company. Bonnet and Lemare both gave recitals on this organ last season. Mr. Hirschler says it is a superb instrument.

In addition to his church duties Mr. Hirschler will be head of the organ department of the Bible Institute of Los Angeles. Charles H. Marsh, whom he succeeds, has gone to Redlands University as director.

### Is This a World's Record?

Mrs. Harriet Godfrey on Sept. 1 completed her sixty-second year as organist of St. David's Episcopal Church, Cheraw, S. C. As a 16-year-old girl in 1856 she played in the cathedral at Charleston and on Sept. 1, 1857, began as organist in St. David's, Cheraw, where she still performs each Sunday.

## MODEL SPECIFICATION.

	GREAT.	SWELL.	CHOIR.	PEDAL.
<b>Diapason.</b>				
16 ft.	Double Open	Open	Violin	Open unit (Open unit)
8 ft.	First Open			
	Second Open			
4 ft.	Octave			
2 ft.	Fifteenth			
<b>String.</b>				
16 ft.			Dulciana unit.	Violope (Dulciana unit)
8 ft.	(Dulciana unit).	Aeoline	(Dulciana unit).	
	Gamba	Celeste	Viol d'Orchestre	
		Salicional	Viol Celeste	
4 ft.			(Dulciana unit).	
<b>Flute.</b>				
32 ft.		Swell Bourdon.		(Bourdon unit) (Swell Bourdon)
16 ft.				Bourdon unit (Bourdon unit)
8 ft.	Major Flute	St. Diapason	Melodia unit.	
	Clarinella		(Melodia unit)	
4 ft.	Harmonic Flute		(Melodia unit).	
2 ft.		Flageolet		
<b>Mutation</b>				
Reeds.				
16 ft.	Trumpet unit.	Cornet 3-rks.		(Trumpet unit)
8 ft.	(Trumpet unit)	Oboe		(Trumpet unit)
		(French Horn)		
		Vox Humana.		
		Cornopean		
4 ft.	(Trumpet unit)			(Trumpet unit)
<b>Percussinn.</b>				
8 ft.		(Chimes)	Chimes	

## SUMMARY.

	Stops.	Borrows.	Total knobs.	Pipes
Great Organ (73-note chest)	11	3	14	779
Swell Organ (73-note chest)	12	2	14	950
Choir Organ (73-note chest)	8	5	13	543
Pedal Organ (44-note chest)	3	8	11	120
	34	18	52	2,392

# STEERE ORGANS

## Quality and Service

(Letter from Chas. Heinroth)  
**CHARLES HEINROTH,**  
Carnegie Institute,  
Pittsburg, Pa.

July 3rd, 1915.

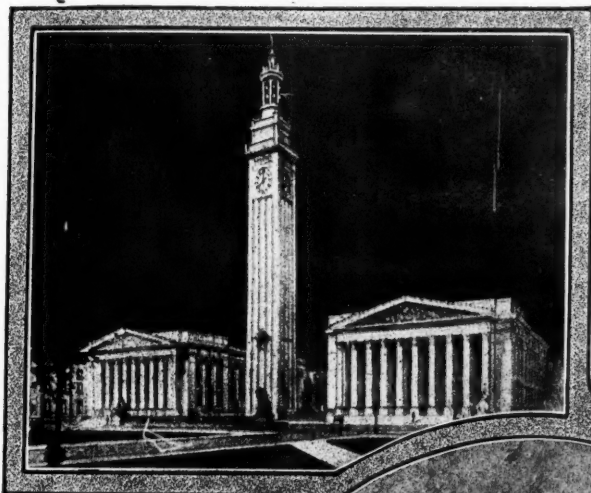
THE STEERE ORGAN COMPANY,  
Springfield, Mass.

Gentlemen:  
Springfield, Massachusetts, is to be congratulated upon the possession of a Municipal Organ of a quite unusual calibre; incidentally the Steere Organ Company may be felicitated upon having delivered an opus of which it may well be proud.

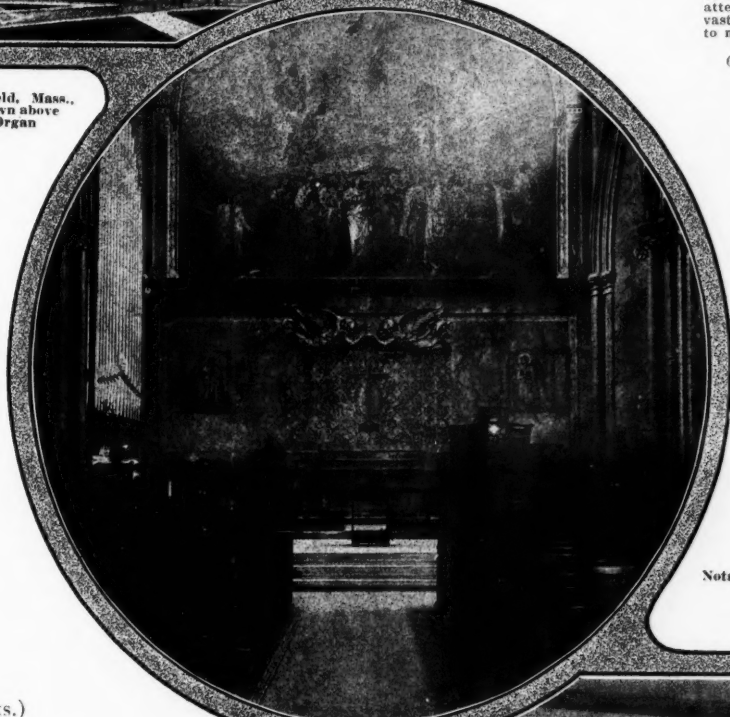
After scarcely a day's acquaintance, I was in a position to render an exacting program upon this new and, naturally, complicated instrument with freedom, ease, and abandon; which speaks volumes not only for its **tonal satisfaction**, its **impeccable mechanism**, but also the numerous arrangements tending toward the general comfort of the performer.

I welcome the day when instruments such as this shall become fairly common, for they will lighten the task of the concert organist immeasurably and assist in making apparent to the public in general the fact that the organ is a concert instrument of extraordinary expressive capabilities, in the hands of a sensitive artist able to hold the attention and sway the emotions of vast multitudes in a manner second to no other solo instrument.

Very truly yours,  
(Signed) CHARLES HEINROTH.



The Auditorium in the Springfield, Mass., Municipal Group of Buildings shown above is equipped with a Steere Organ



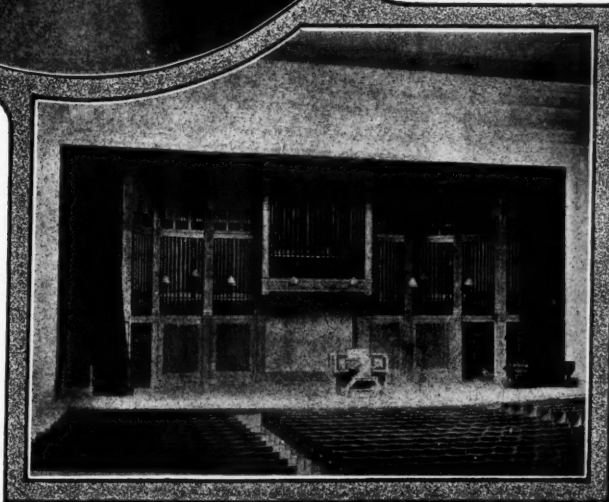
Notable Steere Organ to the left, Church of the Ascension, New York

(Dr. White's remarks.)

"First of all the many beautiful tributes which Cornell has received during the years since Ezra Cornell formally opened its doors forty-six years ago today when I was made the first head of the institution, we must place this noble music we have heard to-night. To me it is the fulfillment of many dreams that this great crown of music shall be added to all the other trophies of the University.

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Bailey Hall Organ, Cornell University, to the right. Herewith are remarks of the late Hon. Andrew D. White, Ex-Ambassador to Germany and Russia, and President Emeritus of Cornell, spoken at the dedication of the organ.



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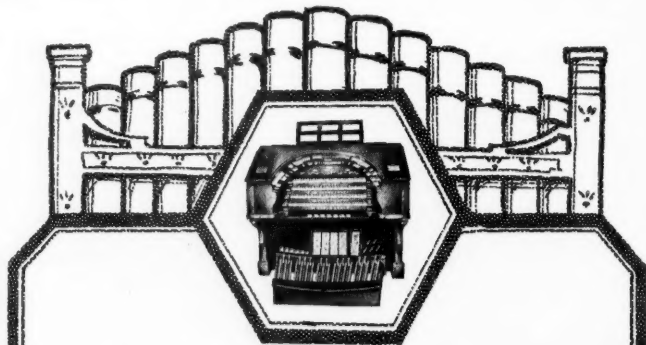
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Correspondence solicited.

Rutgers College, New Brunswick, N. J.

Mr. Ernest M. Skinner,  
Dorchester, Mass.

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  
Rutgers College.

Organist—The Kirkpatrick Chapel.

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16 ft. Pedal Bourdon . . . . .	CCC-30	5 7/8 x 7	No. 3
16 ft. Pedal Bourdon . . . . .	CCC-30	5 1/8 x 6 1/8	No. 4
Doppel Flute . . . . .	CC-61	4 x 5	
Double Mouth . . . . .	C°-49	2 1/8 x 2 5/8	Reg.
Widest Depth . . . . .	G°	1 5/8 x 2 1/8	
16 ft. Manual Bourdon . . . . .	CCC-61	4 15/16 x 3 5/8	No. 1
16 ft. Manual Bourdon . . . . .	C°-49	2 15/16 x 3 9/16	No. 1
16 ft. Manual Bourdon . . . . .	CC-61	4 5/16 x 5 1/8	No. 2
8 ft. Gross Flute . . . . .	CC-61	3 3/8 x 4 (Std. Bass.)	
8 ft. Gross Flute . . . . .	C°-49	3 1/8 x 4	
8 ft. Stopped Diapason . . . . .	CC-61	3 3/8 x 4	No. 1
8 ft. Stopped Diapason . . . . .	C°-49	2 x 2 3/8	No. 1
8 ft. Stopped Diapason . . . . .	CC-61	2 15/16 x 3 9/16	No. 2
8 ft. Melodia . . . . .	CC-61	2 3/8 x 2 7/8 Use No. 1 Std. Bass	
8 ft. Melodia . . . . .	CC-61	2 3/16 x 2 5/8 Use No. 2 Sd. B's	
8 ft. Melodia . . . . .	C°-49	2 3/16 x 2 5/8	
8 ft. Melodia . . . . .	CC-61	1 15/16 x 2 3/8 Use No. 2 S. B's	
4 ft. Flute Traverso . . . . .	CC-61	2 3/16 x 2 11/16	No. 1
4 ft. Flute Traverso . . . . .	CC-61	2 x 2 7/16	No. 2
4 ft. Flute D'Amour . . . . .	CC-61	1 7/8 x 2 1/4	Reg.

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St. Brendan's R. C. Church, Brooklyn, N. Y. (3 manual).  
Trinity M. E. Church, Marietta, Ohio (2 manual).  
St. John's R. C. Church, Logan, Ohio (2 manual).  
First Baptist Church, Richmond Hill, N. Y. (2 manual).  
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