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THE DIAPASON

Official Journal of the National Association of Organists DEVOTED TO THE ORGAN Official Paper of the Organ Builders' Association of America

Eleventh Year—Number Three

CHICAGO, FEBRUARY 1, 1920

One Dollar a Year—Ten Cents Copy

PALMER CHRISTIAN IS DENVER CITY ORGANIST

POST GOES TO CHICAGO MAN

Contract Signed to Play Municipal Organ, Giving Two Recitals a Month Now and Six a Week During Tourist Season.

Palmer Christian has been appointed municipal organist of Denver and is now presiding over the large Wurlitzer Hope-Jones organ in the Denver Auditorium, where his performances are expected to make musical history in this live Colorado city. As Mr. Christian is a Chicagoan, despite his absence from the city the last two years, his many friends and associates here are especially interested in the appointment.

Mr. Christian has signed a contract with the city administration which will keep him in Denver at least until the beginning of 1921, as it has one year to run. In his work he co-operates with a broad-gauge mayor interested in the musical development of the city and with a music commission that is efficient and sympathetic. His principal work will be to give two recitals a month on Sunday afternoons in the Auditorium. One is to be a high-grade program of the best organ works and the other is to be popular. This will continue until the tourist season opens, whereupon Mr. Christian will play six noonday recitals every week. These will bring his playing to the attention of people from every part of the country, as Denver is the center of the Colorado tourist traffic and is visited also by thousands of people who pass through that gateway of their way to and from the Pacific coast. The Sundays on which there is no recital are to be devoted to community "sings" and municipal chorus concerts, at which Mr. Christian will preside at the organ. In addition to his duties at the Auditorium he will be able to do some teaching and give recitals.

Before he went to Albuquerque, N. Mex., two years ago Mr. Christian was organist of the Kenwood Evangelical Church and taught at the Cosmopolitan School of Music. He was ranked as one of the leaders among the organists of Chicago. For some time he assisted Eric De Lanarter at the Fourth Presbyterian Church, giving some of the Thursday recitals there. Mr. Christian is a thorough-going, conscientious organist, of not only native ability, but the best training, some of which was received in Paris under Guilmant.

An interesting fact is that Mr. Christian was engaged for his post at the Kenwood Evangelical Church by cable while he was still in Paris. He occupied this position for seven years.

The first recital at Denver was given by Mr. Christian Jan. 18 before an audience of 1,500 people and his program included: "Finlandia," Sibelius; Rondo Capriccio (a study in accents), Lemare; Pastel, Op. 92, No. 1, Karg-Elert; "Rhapsodie Catalane," Bonnet; "Soeur Monique," Couperin; Scherzo, Gignout; Berceuse, Dickinson; Finale (Symphony 1), Vierne.

Trinity Church, Chicago, Burns.
Trinity Episcopal Church, at Michigan boulevard and Twenty-sixth street, Chicago, was destroyed by fire on the night of Jan. 7 and the Austin three-manual organ in the edifice was burned. This organ was constructed about six years ago and was a splendid instrument and the pride of the organist and choirmaster of Trinity, Irving C. Hancock. A decision as to the rebuilding of the church has not been reached, but one plan which is under consideration is to install a good-sized organ in the parish-house, which was saved, and to hold services there for the present.

PALMER CHRISTIAN, DENVER CITY ORGANIST.



BONNET GREETED IN CHICAGO

Kimball Hall Recital Again Marked by Enthusiasm of Audience.

Joseph Bonnet repeated his Chicago success at his first recital here this season, played in Kimball Hall Jan. 27. It is too late in the month to enter into extended comment on this performance, but suffice it to say that Mr. Bonnet once more proved his ability, by virtue of the sincerity of his playing, coupled with its faultless technique and splendid taste, to win the plaudits of his large audience, and at the close of the set program there was the same insistent series of recalls that marked his recital in the same place a year ago. One of the features of the evening was a most charming Berceuse by Mr. Bonnet, which to this writer was new. The Bach G minor Fantasia and Fugue received a masterly rendition and nothing could have been more sympathetic than the interpretation of the Mendelssohn Sixth Sonata, with its reverential treatment of the chorale theme.

Joseph Bonnet appeared as soloist with the Boston Symphony Orchestra in Symphony Hall and won the unanimous plaudits of press and public. He was accorded a rare ovation after his superb rendering of the Handel Concerto in F major and was repeatedly recalled. Mr. Bonnet has now played four times with the Boston Symphony Orchestra, in addition to his recitals in that city. Immediately following the engagement Mr. Bonnet was engaged for two Boston recitals to be played in February following his concert in Springfield, Mass., Feb. 10. The tour of the middle west will be followed by appearances in the east, after which he will return to the middle west for another tour before leaving for the far west and the south.

In New York City, Mr. Bonnet has been engaged for a series of ten private recitals and appeared as soloist at the concert of the Schola Cantorum Jan. 21, playing the Handel Concerto in D minor with the new orchestra.

LUBEROFF HAS NEW RECORD

Sells Seventy-Four Moller Instruments in the Year 1919.

Louis Luberoff, Philadelphia representative of M. P. Moller, is a habitual and confirmed smasher of records, it appears, in the way of selling organs. In the year 1919 he sold seventy-four Moller organs. This exceeds the record he made in 1917 and 1918, when he sold a total of



LOUIS LUBEROFF.

ninety-eight organs in the period of twenty-four months. In the four years that he has been connected with Mr. Moller, Mr. Luberoff has sold nearly 250 instruments. It is asserted, without contradiction thus far, that this establishes a selling record for the organ trade. If there are other salesmen who have done as well The Diapason would be pleased to hear from them.

ST. PAUL DECIDES ON A GREAT CITY ORGAN

WILL STAND IN AUDITORIUM

Movement by Press Receives Immediate Support and Money Is Being Raised for Instrument to Cost About \$75,000.

St. Paul, Minn., the progressive gateway city of the northwest and a municipality whose organists are not by any means its smallest claim to fame, is the latest addition to the cities of the country which have decided to have a municipal organ. The movement, launched by the press of the city a few weeks ago, was taken up by the city administration and by the organists, and gained great headway almost immediately. A subscription is being made for the purchase of an instrument in keeping with the size and importance of the growing city and at latest accounts it was intended to expend \$75,000 or more. The organ is to stand in the large Auditorium.

The first impetus was given to the movement by the Pioneer-Press and the Dispatch of St. Paul, which originated the idea. Every musical organization and commercial organization gave the movement warm support from the start and the subscriptions came in at once with real zest.

Samuel W. Dittenhofer, chairman of the St. Paul chapter of the Red Cross during the war, and a former president of the St. Paul Association, accepted the chairmanship of the major's committee of 100 which will have charge of the raising of a popular fund for the purchase of the organ. Mr. Dittenhofer, when asked to serve began by asking to be put down for \$500 for the fund.

CANTATA HAS ITS PREMIERE

George E. Turner's "Glad Tidings" Is Sung Before Large Audiences.

George E. Turner, A. A. G. O., organist and director at the First Methodist Church of Waterloo, Iowa, had an audience of 1,500 people for the premiere of his Christmas cantata, "Glad Tidings," which was presented Dec. 21. The performance received high praise. Clarence Eddy bestowed recognition upon Mr. Turner in the latter's home city when, at the dedication of the three-manual Austin organ in the Walnut Street Baptist Church on Jan. 20, he played Mr. Turner's "Legende Romantique," his latest organ composition, still in manuscript.

Mr. Turner's cantata was presented by a chorus of forty-eight voices and an orchestra, with Edward A. Hanchett, now also a Waterloo organist, at the console. This cantata is soon to be published. The text is based on the Christmas story in "Ben Hur." It was repeated a week after the first performance and on this occasion an audience of 1,200 was present.

Gives Program at Melrose.

The choir of the Church of Our Saviour of Brookline, Mass., E. Rupert Sircorn, organist and choirmaster, with the assistance of H. Chandler Goldthwaite, the Minneapolis organist, gave an excellent program in the Memorial Hall at Melrose, Mass., Jan. 9, using the large new Austin organ erected in that hall. Mr. Sircorn's fine choir, assisted by Miss Beatrice East, soprano, sang anthems and Christmas carols written by Bairstow, Plestrina, Purcell, Bach, Praetorius and others. Mr. Goldthwaite, who presides over the large organ in the Hennepin Avenue Methodist Church in Minneapolis, played: Adagio and Allegro (Sonata Cromatica), Yon; Tocata in D minor, H. Chandler Goldthwaite; Chorale ("Symphony Romane"); Widor; Prelude and Fugue in A minor, Bach.

LARGE THEATER ORGAN FOR LANCASTER, PA.

CONTRACT WON BY MÖLLER

Interesting Specifications of Instrument for Hippodrome, Sold by Louis Luberoff and Designed by George Benkert.

A very interesting specification is that of an organ of four manuals to be built by M. P. Möller for the Hippodrome Theater at Lancaster, Pa., which is to be one of the largest theater organs in the country. The deal was closed by Louis Luberoff, Philadelphia representative of the Möller factory, and the instrument was designed by George Benkert, the Lancaster organist, together with Mr. Luberoff. Mr. Luberoff also has closed the sale of a four-manual organ for the Arcadia Theater at Reading, Pa., owned by Carr & Shad, and this is another contract of great importance. The Lancaster specification is as follows:

GREAT ORGAN.

1. Violone (open pipes, large scale), 16 ft., 73 pipes.
2. Diapason Phoron (38 scale), 8 ft., 73 pipes.
3. Clarabella (open pipes), 8 ft., 73 pipes.
4. Doppel Floete, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 85 pipes.
6. Octave, 4 ft., 73 pipes.
7. Harmonic Flute, 4 ft., 73 pipes.
8. Gemshorn (from No. 5), 4 ft., 73 notes.
9. Twelfth, 2 1/2 ft., 61 pipes.
10. Fifteenth (Har. from Third C.), 2 ft., 61 pipes.
11. Tuba Minor, 8 ft., 73 pipes.
12. Chimes (Deagan G to G, wired to low G), 25 bells.

SWELL ORGAN.

13. Lieblich Gedeckt, 16 ft., 85 pipes.
14. Open Diapason (42 scale), 8 ft., 85 pipes.
15. Sallcional, 8 ft., 85 pipes.
16. Vox Celeste (Tenor C, flat), 8 ft., 61 pipes.
17. Violo D'Orchestre, 8 ft., 73 pipes.
18. Violoncello (Tenor C, sharp), 8 ft., 61 pipes.
19. Concert Flute (From No. 34), 8 ft., 73 notes.
20. Gedeckt (From No. 13), 8 ft., 73 notes.
21. Principal (From No. 14), 4 ft., 73 notes.
22. Salliet (From No. 15), 4 ft., 73 notes.
23. Wald Flute, 4 ft., 73 pipes.
24. Quint (Har. from C 2), 2 1/2 ft., 61 pipes.
25. Flageolet (Harmonic from Tenor C), 2 ft., 61 pipes.
26. Solo Mixture (From Nos. 24, 25 and 26), 3 rks., 183 notes.
27. Contra Fagotto (Large Scale), 16 ft., 97 pipes.
28. Oboe Horn (From No. 28), 8 ft., 73 notes.
29. Octave Horn (From No. 28), 4 ft., 73 notes.
30. Vox Humana, 8 ft., 61 pipes.
31. Harp (From No. 46), 49 notes.

ORCHESTRAL ORGAN (Lower Manual).

32. Piccolo (From No. 31), 2 ft., 61 notes.
33. Bass Clarinet (From No. 44, Tenor C), 16 ft., 61 notes.
34. Clarinet, 8 ft., 73 pipes.
35. Orchestral Oboe, 8 ft., 73 pipes.
36. Harp (Wooden Bars T. C.), 49 bars.
37. Bourdon (From No. 61), 16 ft., 73 notes.
38. Gross Gedeckt (From No. 61), 8 ft., 73 notes.
39. Solo Strings, 8 ft., 73 pipes.
40. Strings Vibrato (Tenor C, sharp), 8 ft., 61 pipes.
41. Flute (From No. 61), 4 ft., 73 notes.
42. Tuba Profunda (Large, smooth, 10 inch wind), 16 ft., 97 pipes.
43. Tuba Sonora (From No. 52), 8 ft., 73 notes.
44. Tuba Clarion (From No. 52), 4 ft., 73 notes.
45. Saxophone, 8 ft., 73 pipes.
46. Orchestra Bells, 37 bars.
47. Concert Xylophone, 37 bars.
48. Chimes, 25 notes.

PEDAL ORGAN.

49. Double Open Diapason (Lowest Octave Resultant, 20 upper notes Double Open Diapason pipes), 32 ft., 32 notes.
50. Contra Violon (Open wood from CCCC, 12 pipes, 20 upper notes from No. 1), 32 ft., 32 notes.
51. Sub Bourdon (From CCCC), 32 ft., 97 pipes.

52. Open Diapason, 16 ft., 44 pipes.
53. Violone (From No. 1), 16 ft., 32 notes.
54. Contra Gamba (Twelve pipes, balance No. 36), 16 ft., 32 notes.
55. Bourdon (From No. 61), 16 ft., 32 notes.
56. Contra Fagotto (From No. 28), 16 ft., 32 notes.
57. Octave (From No. 62), 8 ft., 32 notes.
58. Violoncello (From No. 63), 8 ft., 32 notes.
59. Flute (From No. 34), 8 ft., 32 notes.
60. Gemshorn (From No. 5), 8 ft., 32 notes.
61. Tuba Profunda (From No. 52), 16 ft., 32 notes.
62. Thunder Sheet (by Pedal Stud).

The entire organ is to be enclosed. The great and solo divisions and a part of the pedal organ will be on one side of the stage and the remainder of the pipes on the other side, with the detached console in the orchestra pit. There will be six pistons, visibly operating the stops, for each manual and for the pedals, and six affecting the entire organ.

The scheme for the Arcadia Theater at Reading is as follows:

GREAT ORGAN.

1. Violone (Open pipes), 16 ft., 73 pipes.
2. Diapason Phoron (Scale 38), 8 ft., 85 pipes.
3. Flute Major (T. C.), 16 ft., 97 pipes.
4. Doppel Flute (From No. 3), 8 ft., 73 notes.
5. Flute Orchestral (From No. 3), 4 ft., 73 notes.
6. Fifteenth (From No. 3), 2 ft., 73 notes.
7. Twelfth, 2 1/2 ft., 61 notes.
8. Viola, 8 ft., 73 pipes.
9. Violin (from No. 8), 4 ft., 61 notes.
10. Chimes (Deagan G to G), 25 bells.
11. Tremulant.

SWELL ORGAN.

12. Violin Celeste (No. 22), 4 ft., 61 notes.
13. Lieblich Gedeckt, 16 ft., 97 pipes.
14. Stopped Flute (From No. 13), 8 ft., 73 notes.
15. Flute D'Amour (From No. 13), 4 ft., 73 notes.
16. Piccolo (From No. 24), 2 ft., 73 notes.
17. Twelfth (From No. 24), 2 1/2 ft., 73 notes.
18. Tiercena (From No. 24), 13-5 ft., 73 notes.
19. Violoncello, 8 ft., 73 pipes.
20. Violin, 8 ft., 73 pipes.
21. Violin Celeste (Tenor C, flat), 8 ft., 61 pipes.
22. Cpen Diapason, 8 ft., 73 pipes.
23. Solo Mixture, 3 rks., 183 pipes.
24. Contra Fagotto (Tenor C), 16 ft., 85 pipes.
25. Oboe Horn (From No. 25, reeds), 8 ft., 73 notes.
26. Octave Horn (From No. 25, reeds), 4 ft., 73 notes.
27. Vox Humana, 8 ft., 73 pipes.
28. Violin (No. 20), 16 ft., 61 notes.
29. Violin Celeste (No. 21), 4 ft., 61 notes.
30. Tremulant.

ORCHESTRAL ORGAN (Lower Manual).

31. Tuba (Second touch) (From No. 46), 8 ft., 73 notes.
32. Quintaton, 16 ft., 97 pipes.
33. Quintadena (From No. 32), 8 ft., 73 notes.
34. Zart Flute (from No. 32), 4 ft., 73 notes.
35. Concert Flute (Open pipes), 8 ft., 97 pipes.
36. Flauto Traverso (From No. 35), 4 ft., 73 notes.
37. Piccolo (From No. 35), 2 ft., 73 notes.
38. Gamba, 8 ft., 73 pipes.
39. Gambette (From No. 38), 4 ft., 61 notes.
40. Gamba Celeste (T. C.), 8 ft., 61 pipes.
41. Violoncello (From Swell), 8 ft., 73 notes.
42. Viola Celeste (From Swell), 8 ft., 61 notes.
43. Vox Humana (From No. 28) (T. C.), 16 ft., 61 notes.
44. Concert Harp (Wood, bars, Deagan), 49 bars.
45. Tremulant.

SOLO ORGAN (Fifteen-Inch Pressure).

46. Tuba Profunda, 16 ft.—
47. Tuba Mirabilis, 8 ft.—
48. Tuba Clarion, 4 ft.—
49. 20-inch pressure, 97 pipes.
50. Solo Flute, 8 ft., 35 pipes.
51. Solo Flute (From No. 48), 4 ft., 73 notes.
52. Solo Flute (T. C.) (From No. 48), 16 ft., 73 notes.
53. Bass Clarinet (T. C.), 16 ft., 73 notes.
54. Clarinet, 8 ft., 73 pipes.
55. Concert Xylophone, 37 bars.
56. Chimes, 25 bells.
57. Glockenspiel, 37 bars.
58. Solo Strings, 8 ft., 73 pipes.
59. String Vibrato (T. C., sharp), 8 ft., 61 pipes.
60. Concert Harp (From No. 44), 49 notes.

PEDAL ORGAN.

61. Double Open Diapason (Lowest Octave resultant, twenty upper notes from No. 60), 32 ft., 32 notes.
62. Open Diapason, 16 ft., 44 pipes.
63. Octave Bass (From No. 60), 8 ft., 32 notes.
64. Violone (From No. 1), 16 ft., 32 notes.
65. Violin (From No. 8), 8 ft., 32 notes.
66. Tuba, 16 ft.—
67. Tuba, 8 ft.—
68. Tuba, 4 ft.—
69. Flute (From No. 45), 32 notes.
70. Solo Flute (From No. 48), 8 ft., 32 notes.

PERCUSSION INSTRUMENTS.

Chinese Gong (pedal piston).
Chinese Bock (second touch orchestral manual).
Large Tambourine (second touch orchestral manual).
Castanets (second touch orchestral manual).
In this instance also the entire organ will be enclosed in chambers.

COMPANY TRIPLES OUTPUT.

W. W. Kimball Factory Also Has Increased Staff 87 Per Cent.

The annual report of the pipe organ business of the W. W. Kimball Company for 1919 shows some interesting features. The factory output has been approximately three times that of any previous year in the history of the department and probably comes close to being a record for American organ builders, which would mean for the world. The factory staff at the close of the year numbers 87 per cent more employes than at the beginning, the growth being quite even through the year. With additional floor space which is being provided it will be possible to continue this increase and reduce delivery time.

R. P. Elliot, manager of the organ department, returned last week from a tour of inspection of recent eastern installations and visited some of his old customers to discuss plans for important organs to be constructed during the coming year.

Concert by Dorr's Choir.

Emmanuel Choir of LaGrange, Ill., sixty boys and men under the direction of William Ripley Dorr, which has gained wide fame for its work, gave a sacred concert in the First Methodist community afternoon series at Aurora, Jan. 4, before an audience of 1,500 people. On Jan. 30 they gave a concert, part sacred and part secular, in Dicke's Theater, Downer's Grove, under the direction of the Rev. Hugh MacWhorter, for the benefit of St. Andrew's Episcopal Church. The choir gave a musical service here in November, from which so many were turned away that they were immediately re-engaged for this concert in a larger place. Emmanuel Choir also sang at the wedding of Miss Josephine McGregor to J. D. Pringle, Jan. 22, in LaGrange. The program of the Downer's Grove concert follows:

Part One (Sacred)—"Fierce Was the Wild Billow" (unaccompanied); Noble; Two old French carols: (a) "Angels We Have Heard On High," and (b) "The Three Kings" (unaccompanied); two unaccompanied Russian numbers: (a) "The Legend," Tschaikowsky, and (b) "O Light Divine," Kastalski; three Christmas numbers: (a) "Christ and the Children," Nagler; (b) "Lo, How a Rose E'er Blooming," (unaccompanied); Praetorius, and (c) "Sing, O Sing," Bartlett; "Ho, Everyone That Thirsteth," Martin.

Part Two, (Secular)—Tenor solo, "Duna," McGill, (A. C. Youngberg); soprano solo, "The Wood-pigeon," Lehmann, (David Meyers); Chorus, "Lullaby," (unaccompanied); Brahms; baritone solo, "Down in the Forest," Ronald, (Blake Wilson); alto solo, "The Owl and the Pussy-Cat," Ingraham, (Ned Barrett); soprano solo, "Little Boy Blue," Novin, (David Linn); Chorus, "The Goslings," (unaccompanied); Sir Frederick Bridge.

W. L. Groom Has New Texas Organ.

Willard L. Groom, formerly of Chicago and later of Flint, Mich., who has been discharged from the service, has accepted the position of organist of St. Peter's Episcopal Church at Brenham, Tex., and will go to Brenham Feb. 1. This church has a new Pilcher organ which has just been installed and which will be opened with a recital by David E. Grove Feb. 3. Mr. Groom was for some time organist of St. Paul's Episcopal Church at Flint, where he had a large Skinner three-manual. During the war he was in the evacuation hospital service in France and the last six months played the violin in the Mars Symphony Orchestra which toured France. Mr. Groom is a brother of Lester W. Groom, organist of the Church of the Ascension in Chicago.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879.
Issued monthly. Office of publication, 1507 North Baldwin, Washburn avenue and Jackson boulevard, Chicago.

WANTS IN ORGAN WORLD

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PIETRO A. YON TO VISIT CHICAGO ON MARCH 1 WILL PLAY IN KIMBALL HALL

Organists Look Forward to Recital by Noted Virtuoso and Composer and an Eclectic Program Is to Be Offered.

Pietro Alessandro Yon, organ virtuoso and composer, will give a recital in Kimball Hall on Monday evening, March 1, under the direction of F. Wight Neumann. It will be most interesting to hear Mr. Yon on the same organ upon which Bonnet, Eddy and Courboin have already achieved much success. Mr. Yon promises an eclectic program. It will range from Bach to contemporary composers. A feature will be his own (first) sonata, the one in trio form.

Mr. Yon's country-wide tour has been one series of remarkable achievements and it is most welcome news that Chicago has been included in this artist's itinerary. From his "Concerto Gregoriano" to the much-loved "Gesù Bambino" Mr. Yon as a composer is an outstanding figure in the organ world of today.

Yon in Philadelphia.

One answer to the old question "Why organists have not the same status in this old world of ours as pianists, violinists or other artists may be that while there probably have been in the past as many great organists as other virtuosos, the organ was not used as a concert instrument; hence the organist was not given the same opportunity to make himself famous. Even today there are as many great organists as there are virtuosos on any other instrument—or perhaps we would make the point clearer if we should say that there are as few really great performers on any instrument as there are virtuoso organists. And yet the organ is heard publicly more than any other solo instrument.

One of these great organ virtuosos, who is doing much to bring the organ into its own, is Pietro A. Yon, whose recital on Dec. 21 brought to a close the autumn series of brilliant recitals on the mammoth organ in the First Presbyterian Church of Germantown, Philadelphia. While a good transcription is not out of place on an organ program, still, in the writer's opinion, one of Mr. Yon's chief claims to greatness is the fact that he is achieving his successes with the public on programs made up entirely of original organ compositions. Despite the fact that Mr. Yon had only about two hours' practice on the organ, his playing went deep into the souls of his audience, which crowded the church to the doors. Dignity and withal virility and brilliancy was displayed in the playing of the Second Sonata by de la Tombelle, a real organ sonata—one of the best we know. It should be heard oftener. Mr. Yon's poetic nature, both as composer and performer, revealed itself in his own "Gesù Bambino" and "Echo," while greater depth of intellect was made manifest in the "Ave Maria" of Enrico Bossi. This is a new work by this gifted composer, and should be heard often.

Mr. Yon's brilliancy and technical mastery asserted themselves in his own "Rapsodie Italiana" and First Concert Study. The former is a scholarly, and at the same time very musical, treatment of Italian themes; the latter was a fitting finale to the excellent program. The program in order was as follows: Second Sonata, de la Tombelle; "Gesù Bambino," Yon; Fantasia and Fugue in G minor, Bach; Italian Rhapsody, Yon; "Ave Maria," Bossi; "Echo," Yon; First Concert Study, Yon. We wish Mr. Yon could visit Philadelphia more frequently.

ROLLO F. MAITLAND.

Hanchett at Waterloo, Iowa.

Edward A. Hanchett, formerly of Beaumont, Texas, has moved to Waterloo, Iowa, to become organist of the Plaza Theater in that prosperous and growing city. Mr. Hanchett is very much pleased with his new location and with the prospects there.

ORGAN FOR BACH FESTIVAL.

Estey Three-Manual Is Ordered by Large Bethlehem Theater.

The town of Bethlehem, Pa., possibly better known in musical circles than any other town of its size, because of the yearly Bach festivals under the direction of Dr. J. Fred Wolle, is developing into a municipality of the highest order. New building operations under way include a modern hotel, a high school and a memorial cathedral, which Charles M. Schwab will build and endow in memory of his mother.

The magnificent Kurtz Theater, seating 3,000, to be opened Labor Day, 1920, will compare favorably with the finest theaters in the country and it is expected that this auditorium will be used for the yearly Bach festivals. With this in mind, the owners have contracted for a large three-manual Estey organ, the specification following closely that of the organ in the Capitol Theater, New York.

As the organ will be used for the accompaniment of feature pictures, in connection with an orchestra, a special high-pressure solo division is included in the specification, which, together with abundant fundamental tone and an orchestral organ of wide scope, will assure a magnificent instrument for the accompaniment of the famous Bach choir and the artists who appear yearly with this organization.

La Marche Succeeds Heaton.

George E. La Marche has taken over the business and good will of John W. Heaton and will take care of all the unexpired contracts outstanding when Mr. Heaton died and do a general organ business in Chicago and vicinity. To the majority of organists in the city Mr. La Marche is well known, and he may take pride in the fact that he has many friends won through his long connection with the business. He was for a long time connected with the Austin Organ Company and his last positions in that capacity were as Atlanta, Ga., representative and then as representative in the Chicago territory. Later he was connected with the Wangerin-Weickhardt Company at Milwaukee, and for some time he has been the representative of the Steere Organ Company. He has sold and erected many of the best organs in the country. As Mr. Heaton's reputation was most excellent during the many years he cared for organs in Chicago, Mr. La Marche steps into a field that should prove fruitful.

A. J. Chaplin-Bayley Returns.

Alfred J. Chaplin-Bayley, formerly of San Francisco, who has spent several months in travel in England, has returned to American shores and has accepted the position of organist and choirmaster of Christ Church, Poughkeepsie, N. Y. Here Mr. Bayley has a choir of thirty boys and twenty-five adult singers. He will give brief recitals after the Lenten services. While abroad Mr. Bayley was the guest of Wolstenholme, Dr. Mann and other notable Englishmen and a part of the fruit of his research and travel is to be presented for the benefit of readers of The Diapason in an interesting article from his pen.

E. V. McIntyre Recovering.

Edwin Vaile McIntyre, the Oklahoma City organist and a charter reader of The Diapason, is recovering from a serious illness with which he was stricken last September and which for a time endangered his life. Mr. McIntyre expects to be able to return to all his work within a few months. He is the organist and musical director of the First Presbyterian Church and frequently is heard in recital.

C. S. Losh Recovers from Illness.

C. S. Losh, the well-known New York organ man, has recovered from an attack of pleurisy and pneumonia and is at his duties again. He is installing three-manual organs in the Elsmere Theater and in the Rio, the latter a large Broadway house. R. H. Warren is to be the organist at the Rio.

BIG CALIFORNIA ORGAN TO BE ALL ENCLOSED

FEATURE FOR AUDITORIUM.

Plans for Great Instrument to be Built by the Robert-Morton Company for University of Southern California.

The new organ for the Administration building of the University of Southern California, to be built by the Robert-Morton Company, mention of which was made in The Diapason last month, is to be remarkable in many ways. There will be no display pipes, the organ being entirely hidden by a richly embellished grill of pure perpendicular English architecture. The main organ will be subdivided into two major divisions, one on each side of the stage. It is hoped that the whole installation will be enclosed in expression chambers, and if this can be done the organ will be, it is asserted, the largest totally enclosed organ ever made. The sound exits will be arranged so that part of the main organ will speak directly into the auditorium, while other parts will speak onto the stage, assuring the organist of proper control in accompanying bodies of voices, whether on the stage or in the main auditorium.

An echo organ will be placed in the ceiling in approximately the center of the room and will include a selection of choice echo stops, one the zauber flute, being rare in this country, there being not more than three or four of this type of stop in Europe.

The main organ, which will contain seventy-five stops, is to be played from a movable four-manual console, which can be placed on the stage or on the auditorium floor.

The organ will contain 4,846 pipes, two of the stops being real 32-foot.

The pedal will have eighteen stops and six couplers, the great fifteen stops and twelve couplers, the swell twenty-one stops and five couplers, the choir thirteen stops and six couplers, the solo eight stops and three couplers, and the echo five stops and one coupler. There will be forty-nine general movements and accessories, together with four tremolos. The wind pressure will vary from five to fifteen inches, according to the requirements of each division.

One special feature of this installation is that it is not a church organ in the usually accepted sense of the word. It is not a theater organ, where the orchestral effects are generally emphasized at the expense of the rest of the organ, but this instrument, according to the builders, should come under the classification of concert organ. Not only is the instrument rich in diapasons, of which there are ten, and the usual strings and flutes, etc., that one would expect to find in an organ of this magnitude, but the most modern orchestral imitations will be present, including such stops as the French horn, flügel horn, saxophone, English horn, fagotto, harp, etc.

The Southern University is building a magnificent auditorium, which will seat upwards of 2,500 people and undoubtedly the center of attraction in this building will be the organ.

MUSIC WEEK FOR NEW YORK.

Organists Take Prominent Part and Arrange Special Recitals.

Music week will be celebrated in New York City, with its several boroughs and the surrounding suburban towns and cities, beginning Feb. 1. The organists and choirmasters have prepared special programs for Sunday, Feb. 1, and a notable list of special musical services will be held on that day. In many cases oratorios and cantatas will be sung, besides which organ recitals will be played. During the week a number of recitals will be given throughout the city.

The lists have been prepared by Dr. William C. Carl, chairman of the organists' committee, who has the matter in charge. The clergy will respond and speak on the subject of music at one of the Sunday services. The idea

is to give the town over to music for a week, in order to create a demand for the best and to increase the appreciation among the masses.

In addition to the churches, schools, stores and factories, women's clubs, musical societies, musicians, theaters, moving picture houses, public institutions, libraries, music dealers and manufacturers, composers, newspapers and many other organizations and individuals will co-operate in this impressive demonstration.

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Wagner: Scene from "Sigurd Jorsalfar," Grieg: Berceuse in G, Kinder.

Jan. 11—Fugue in E flat ("St. Ann's"), Bach; Andante from Violin Concerto, Mendelssohn; "Benediction Nuptiale," Saint-Saens.

Jan. 18—"Requiem Aeternam," Harwood; Elevation, Rousseau; Nolette, Parker; Meditation, Sturges; "O Country Bright," from "Hora Novissima," Parker.

Gordon Balch Nevin, Greensburg, Pa.—In a recital at the First Presbyterian Church Jan. 2 Mr. Nevin was assisted by Miss Olive Nevin, soprano, his cousin and also a cousin of the late Ethelbert Nevin. The organ selections were: Overture to "Euryanthe," Weber; "Liebestraum," Liszt; "Praeludium," Jarnefeld; "Love-Death" (from "Tristan and Isolde"), Wagner; "The Music Box," Liadow; "In Memoriam," Nevin; Overture "The Merry Wives of Windsor," Nicolai.

LeRoy M. Rile, A. A. G. O., Philadelphia, Pa.—At the twenty-minute recital preceding the evening services in the Church of the Resurrection, Mr. Rile gave the following numbers on the dates named:

Jan. 4.—Triumphal March ("Henry VIII."), Sullivan; "Humoreske," Dvorak; Barcarolle ("Les Contes d'Hoffmann"), Offenbach; "Hallelujah Chorus" ("Messiah"), Handel.

Jan. 11.—Communion in G, St. Clair; Prelude, Meditation-Elegie and "Marche Solennelle" from First Suite, Borowski.

Jan. 18.—"Fuga Cromatica," Liadow; "Eventide," Harker; Fantasia in C, Tours.

Jan. 25.—Grand March ("Aida"), Verdi; Romanza in C minor, Matthews; Scherzo from Fifth Sonata, Gullmant. At the service following the monthly musical service was held, the cantata rendered being the "Conversion of St. Paul," by Matthews.

J. Lawrence Erb, F. A. G. O., Urbana, Ill.—In his recital at the University of Illinois Auditorium, Dec. 7, Mr. Erb played: March in D, Gullmant; "In Olden Times," Goodwin; Berceuse in E flat, McCollin; Sonata No. 1, in G minor, Becker; Love Song, Ethelbert Nevin; Largo from "New World" Symphony, Dvorak; Intermezzo ("Moonlight"), Walter Howe Jones; Fugue in C, Paul Fauchey.

Ernest Davison Leach, Burlington, Vt.—At St. Paul's church, Jan. 4, Mr. Leach played: Toccata, G major, Dubois; "Reverie Triste," Roland Diggle; Intermezzo, "Cavalleria Rusticana," Mascagni; Vesper Hymn, Truette; Romance in D flat, Lemare; "Marche Militaire," Schubert-Ekst.

Paul Allen Beymer, Wheeling, W. Va.—Sunday evening organ recitals at St. Matthew's church the past month included: "In the Morning," Grieg; "Eventide," Harker; War March from "Rienzi," Wagner; Christmas Pastoral, Harker; "March of the Magi," Kings; Dubois; "Hallelujah Chorus," Handel; Serenade, Schubert; Scherzo (Canon), Jadassohn; "Hosanna" (Chorus Magnus), Dubois; "Matri," Faulkes; Evenson, Faulkes; Concert Overture in E flat, Faulkes.

G. Herman Beck, St. Louis, Mo.—For his fourteenth public recital in Zion Lutheran Church, Belleville, Ill., Jan. 11, Mr. Beck selected this program: Nuptial March, L. A. Coerne; Swing Song, Sibley Pease; Christmas Pastoral ("Silent Night"), F. F. Harker; Allegro Risoluto (new), Rene L. Becker; "Broken Melody," Van Biene-Short; Allegretto in E flat, Wolstenholme; "Wait on God" (four variations on an old hymn), Bahn.

Warren Gehrken, Brooklyn, N. Y.—At the January recital in the series being given in St. Luke's Church, Brooklyn, by Mr. Gehrken, he played among other things: Fugue in D major, Bach; Spring Song, Macfarlane; "Sunset," Biggs; Toccata from Fifth Symphony, Widor.

At the recital to be given Feb. 4 his program will include: Concert Overture in C minor, Hollins; Menuet, Delthier; Venetian Idyl (new), Mark Andrews.

Walter Wismar, St. Louis, Mo.—Mr. Wismar gave his twenty-third recital Sunday afternoon, Jan. 18, in Holy Cross Lutheran Church. He was assisted by his pupil, Miss Agnes Ludwig, soprano, and Mr. Wismar played: First Movement of First Sonata, C minor, Salome; Two Chorale Preludes, "Es ist das Heil" and "Lobe den Herren," Grotte; "March of the Magi," Harker; "Dreams," Stoughton; Concert Fantasy, Zorn; Scherzo Symphonique, Frysinger.

Morris Places Chimes in Organ.

L. D. Morris has completed the installation of a set of Deagan reveille chimes in the large Casavant organ at the First Congregational Church of Oshkosh, Wis., and the organist, Clarence E. Shepard, playing them at a special vesper musical service Jan. 25, used the following selections: "The Chapel of William Tell," Liszt; Vesper Chimes, Spinney; "Evening Bells and Cradle Song," Macfarlane; Serenade, Rachmaninoff; "Enchanted Bells," Haberbiel; "Rhapsodie Catalane," Bonnet; "Chant de Bonheur," Lemare; Magic Fire Music, Wagner-Lemare. The chimes are playable from either the great or the choir and the Morris action is equipped with sub couplers on the great. Each chime has an individual damper, greatly enhancing the musical effects possible. The chimes were presented by Mrs. Elizabeth T. Morgan.

The opening recital on an Austin organ installed in Grace Methodist Church at Harrisburg, Pa., was given Jan. 13 by Bernard Zussert, organist of the church. The instrument is the gift of William P. Starkey.

EVERY PLAYS OWN WORKS

Minneapolis Man Gives Interesting Programs in East and Chicago.

Stanley R. Avery of St. Mark's Episcopal Church and the McPhail School of Music, Minneapolis, left Jan. 12 for the east, where he gave programs of original compositions in and about New York. On Jan. 17 he presented a program at the home of Mme. Buckhout (the singer of dedicated songs), to whom Mr. Avery has inscribed two recent compositions, and on Jan. 21 he presented a similar program at the John Wanamaker Auditorium. On these occasions he was assisted by Mme. Buckhout, Sudworth Frasier, former tenor soloist of St. Mark's Church, and Harold Land, baritone soloist of St. Thomas' Church, New York, and a former choir boy of Mr. Avery's. On Sunday afternoon, Jan. 18, Mr. Avery presented a program of sacred compositions at his former church, St. Andrew's Memorial, Yonkers, N. Y., where he was assisted by Robert H. Huntington Terry, choirmaster, and St. Andrew's choir.

On the way west he gave a program of original organ compositions at the Fourth Presbyterian Church, Chicago, Jan. 29, and at Northwestern University, Evanston, the following day. His program at the Fourth Presbyterian Church and at Evanston included these works: Symphonic Prelude, Nocturne No. 1 (F minor), Wedding Song, Symphonic Romance, Scherzo in G, Nocturne No. 2 (D major), Sonata No. 1 (First movement), "Festoso" and Pedal Toccata.

J. FRANK FRYSSINGER GAINS.

Organist and Composer, Taken Severely Ill, Is Recovering.

J. Frank Frysinger, who was taken severely ill in December, is rapidly gaining and expects soon to be in the harness again, according to news received concerning him. Mr. Frysinger is at his old home at York, Pa., to which he and Mrs. Frysinger went when he was taken ill, so that he might be under the care of his old family physician.

Mr. Frysinger's home is at Davenport, Iowa, and his duties as head of the organ department at Augustana College, in Rock Island, Ill., made it necessary for him to take daily trips from one city to the other across the river. During the coal shortage the cars were cold and this is believed to have caused a recurrence of a trouble with which Mr. Frysinger suffered five years ago. It was found that an operation for stomach trouble, which was believed to be necessary, can be avoided and Mr. Frysinger's expectation is to be back at Augustana soon after Feb. 1.

Mr. Frysinger is well known not only as an organist and teacher, but for many compositions for the organ.

Bonnet at Springfield, Ohio.

Joseph Bonnet gave a recital on the large four-manual Skinner organ in Christ Church at Springfield, Ohio, Jan. 17, under the auspices of the Woman's Club of Springfield. It was an event which the music lovers of the city will long remember. All the conditions were ideal and Mr. Bonnet won the immediate sympathy of his audience. The silent encore given him after the final number of his program was as eloquent as it was unusual. Forbidden by the custom of the Episcopal Church to express their appreciation by hand-claps, the audience which filled every pew and many extra chairs sat silent and immovable after the program. Mr. Bonnet glanced over the church several times and then turned to the instrument and played the "Marseillaise."

Old Firm Reorganized.

The firm of M. A. Clark & Sons of Nyack, N. Y., has made plans greatly to increase its activities. The membership will be reinforced by Arthur L. Fenton, who recently resigned as superintendent and director of R. Midmer & Son, Inc., after five and one-half years' connection. A general organ business will be conducted, as heretofore, with a specialization in expert rebuilding and modernizing of old instruments.

From the Recital Programmes

CLARENCE EDDY

BAIRSTOW, EDWARD C.
Evening Song

BREWER, JOHN HYATT
An Autumn Sketch

COLE, ROSSETTER G.
Op. 28. Fantasia Symphonique

D'EVRY, EDWARD
Nocturnette (Moonlight)

DUBOIS, THEO.
Hosannah! (Chorus Magnus)

FAULKES, W.
Op. 151, No. 1. Paraphrase on a Christmas Hymn

FOOTE, ARTHUR
Op. 59, No. 6. Nocturne

HARRISON, JULIUS
Gloria in Excelsis
Cantone
Supplication

HOLLOWAY, F. W.
Op. 49. Allegretto Grazioso in B Minor

JOHNSON, BERNARD
Aubade in B Flat

MACDOWELL, EDWARD
To a Water Lily
To a Wild Rose

TRUETTE, EVERETT E.
Op. 29, No. 4. Meditation

WOLSTENHOLME, W.
Allegro Militaire

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National Association of Organists Section

Conducted by ALBERT REEVES NORTON, Associate Editor

NATIONAL ASSOCIATION OF ORGANISTS.

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 Treasurer and Associate Editor—Albert Reeves Norton, 565 Forty-seventh Street, Brooklyn, N. Y.
 Secretary—Walter N. Waters, 24 West Sixtieth Street, New York City.

February.

Patriotic month.

The birth month of Washington and Lincoln.

And if you will, may we not call ourselves "Musical Patriots."

For perhaps you once knew but have forgotten that Handel, Mendelssohn, Rossini and others in the world of music, whom you admire, were also born in February.

And let us not forget, brother organists, that one most practical way to be a "Musical Patriot" is to include on our programs a larger number of compositions written by our own American composers.

Will New York prove to be a good convention city? We think it will, and that the selection of the metropolis by the convention city committee will be justified by the most enthusiastic assemblage of organists ever gathered at one place and time. Letters approving the choice of New York City have come from various sections of the country, including Dr. Francis Hemington of Chicago, Edwin Arthur Kraft of Cleveland and Mrs. B. S. Keator, New Jersey state president. As President Schlieder says, "Lay your plans now," but also plan to interest some one else to take the trip next August.

The message conveyed in the letter from Clifford Demarest, warden of the American Guild of Organists, is most timely and any who have thought in their inmost heart that it would be well for them to take the guild examinations will do well to give it serious consideration. No one will pretend that a guild examination is absolutely necessary to a successful career, but we do know from experience that a guild certificate is something worth having, and it is certain that the work and brushing up necessary to prepare for the examination is worth many times more than the cost in dollars and cents.

The recent staging of two such important events as the Farnam recital in the Fifth Avenue Presbyterian Church and the New Year's luncheon at Hotel McAlpin under the joint auspices of the National Association of Organists and the American Guild of Organists is fraught with much interest, and portends for the future such an awakening in the organ world as was never dreamed of. It is sure to brush cob-webs from the eyes of some very well-meaning persons who find it difficult of comprehension—the fact that there is no conflict between the two organizations. The A. G. O. is an academic body. The N. A. O. is not. A careful scrutiny of the combined membership lists of the two bodies will reveal the fact that a large percentage will be found to be members of both organizations. Take the initials—A. G. O. and N. A. O. Two letters are common to both. Both are American to the core, and it is the aim of each organization that the organist shall receive his just deserts; also that organ music, whether heard in a church, concert hall, or theater, shall have the recognition which is accorded to artists of similar standing in other branches of music. The

thought we wish to leave here is, "Why should not all enterprising organists be members of both organizations?" Guild campaigners will look out for their interests. The fact that there has been such a large and steady increase in the membership of the National Association in the last few months is ample proof that organists all over the country are alive to the advantages of identifying themselves with the N. A. O. View it from any angle, and we must admit that in the existing cordial relations between the N. A. O. and A. G. O. there is a splendid augury for the future.

The Convention of 1920.

The thought of the convention of 1920, which will be held in New York City the first week in August, is now occupying the attention of those upon whom will fall the burden of arranging its details. A call for greater activity than ever before awaits the convention committee. The growth of the N. A. O. has increased its responsibilities, which, if not sensed and carried on, reveals a misunderstanding of the purposes for which the association was organized.

Previous conventions bear witness to the fact that convention committees have not failed in their tasks. The 1920 convention offers to the administration the opportunity to make this assemblage of organists the greatest event in its history, and the committee is not indifferent to its privilege. Four days will be devoted to recitals and educational matters of importance, with swell-boxes open and crescendo pedal on. Affairs a la vox humana and solos with tremulant are tabooed. Having passed a difficult part of our year's work, we naturally look forward to its successful conclusion. The determination of each member to become a part of the coming convention will bring about this successful conclusion. Lay your plans now, and picture yourself in attendance. Avoid regrets by early anticipation.

FREDERICK SCHLIEDER.

Executive Committee Meeting.

The regular meeting was held at 1 West Forty-eighth street, New York, on Monday, Jan. 12, at 12 o'clock, those present being Messrs. Schlieder, McAll, Biggs, Doane, Macrum, Sammond, Boyce, Norton and Waters. After the minutes of the last meeting were read and approved the treasurer reported a balance on hand to date of \$378.95. The public meetings committee made a report through its chairman, Mr. Doane, the substance of which is given in another column. Bills presented by Mr. Norton were authorized paid.

The convention city committee reported that New York City seemed to be the suitable place, and this decision was approved by the executive committee. The president of the association was authorized to appoint proper sub-committees to take care of the details.

Reports from the New Jersey and Rhode Island councils were read.

A motion was made by Mr. Sammond and carried, that a letter of condolence be sent to the family of the late Dr. Smith N. Penfield expressing the sorrow of the association in the loss of one of its valued members and sympathy with the bereaved; also that a letter be sent to the Church of the Strangers expressing appreciation for its courtesy in extending the use of the church and its facilities for the funeral services.

A motion was made by Mr. Doane and unanimously passed that the president of the association communicate to the warden of the American Guild of Organists to the effect that the association would notify its membership and urge a hearty co-operation with the guild in its convention in Oberlin; also that he offer to the warden of the guild our assistance in any way he might call upon us.

On motion of Mr. Sammond, a letter will be sent by the secretary to Mrs. Keator expressing the sorrow the executive committee felt in her trouble through Dr. Keator's severe illness, and their pleasure that he was improving.

After some informal discussion on various questions, the meeting adjourned. H.

New Year's Luncheon.

A splendid company of organists was that which gathered at the Hotel McAlpin, New York City, on Jan. 1, 1920, and did the right thing to the several courses of tempting viands set before them. In an especial way this occasion was unique, as the luncheon was given under the joint auspices of the American Guild of Organists and the National Association of Organists, and we believe it was the first time the two organizations have eaten across the same table.

Both organizations were eager to show respect to Joseph Bonnet, the distinguished French organist, who was guest of honor.

The suggestion of the "lion and the lamb" called forth the remark from Frederick Schlieder that "of course the lion is the guild!" One idea expressed a number of times and which seemed to suit most of those present was that of one body with two heads; and it might be remarked parenthetically that with two such heads as Warden Demarest and President Schlieder the body will not suffer.

Among the 108 ladies and gentlemen present were Professor Samuel A. Baldwin of the College of the City of New York, Professor Henry Dike Sleeper of Smith College, Northampton, Mass., and Professor George C. Gow of Vassar College, Poughkeepsie, N. Y.

The officers of the A. G. O. and the N. A. O. were seated at the head table, where Clifford Demarest and Frederick Schlieder acted alternately as toastmasters. Among the speakers were Joseph Bonnet, Professors Baldwin, Sleeper and Gow, Reginald L. McAll, Dr. John Hyatt Brewer, John Doane and Edward Shippen Barnes. The last two mentioned are chairmen of the public meetings committees of the N. A. O. and A. G. O., respectively, and made announcements of future events being planned.

A silent toast was drunk to the memory of Dr. Horatio W. Parker, whose death occurred so recently. At the conclusion of the speeches a social time was enjoyed by all.

February Event.

John Doane, chairman of the public meetings committee, states that the next public meeting of the National Association will be held at the Collegiate Church of St. Nicholas, Fifth Avenue at Forty-eighth Street, New York, Monday evening, Feb. 2, at which time the quartet of the church will give a program of seldom sung quartets, duets, trios and solos under the direction of Frederick Schlieder, organist of the church. The choir consists of Mrs. Mildred Graham Reardon, soprano; Mme. Van der Veer Miller, contralto; John Barnes Wells, tenor, and Edmund A. Jahn, bass. Mr. Schlieder will precede the program with a short talk on the quartet choir and its accomplishment in the church service.

To Fellow Members of N. A. O.

Mr. Norton has asked me to write a letter about the examinations of the American Guild of Organists. If you could realize how the preparation for these examinations would help to round out your musical education, there would be no hesitation on your part in this matter. The associate examination contains nothing that should alarm an ordinary church organist. The keyboard tests are practical, containing elementary vocal score reading, simple transposi-

tion and harmonization, besides the playing of two prepared pieces. The paper work has simple counterpoint, harmonization and questions in general musical knowledge. Of course, the fellowship examination is a severe test and should not be undertaken without a most thorough preparation.

The guild initials appearing after your name stand for musicianship and a proof to your fellow men that you have been tested and found fit. They are more and more being recognized by the general public.

Here is the opportunity to declare yourself and accomplish something worth while. The guild heartily welcomes all who desire to prove their worth by obtaining an associate or fellowship certificate. Those who are interested can obtain complete information from the chairman of the examination committee, W. R. Hedden, 170 West Seventy-fifth Street, New York City. Fraternally yours,
 CLIFFORD DEMAREST.

F. A. G. O.,

Warden of the A. G. O.

Dr. Smith Newell Penfield.

Dr. Smith Newell Penfield, organist and composer of note, in the fullness of years, died at his home in New York City on Wednesday, Jan. 7. He was 82 years old and for many years had possessed in large measure the love and esteem of his fellows in the profession. He had long been a member of the National Association of Organists and as a rare mark of honor was made, in 1917, an honorary member of the association.

The funeral service, held Saturday afternoon, Jan. 10, in the Church of the Strangers, of which church Scott Brook is organist and choirmaster, was a beautiful one and was attended by a large number of people, many of whom were members of the National Association and also of the American Guild of Organists. The Rev. Paul Mansfield Spencer of the Church of the Strangers officiated and made an address. Frederick Schlieder, president of the National Association and organist of the Collegiate Church of St. Nicholas, played the prelude. Mrs. Mildred Reardon, soprano of the same church, sang "Lead, Kindly Light," accompanied by Mr. Schlieder. Miss Mary Allen, contralto of the Church of the Incarnation, accompanied by Mr. Doane, sang Dudley Buck's "Crossing the Bar." John Doane, organist of the Church of the Incarnation, played at the conclusion of the service Chopin's Funeral March, after it had been announced by Dr. Spencer that Dr. Penfield had played this same march at a memorial service following the death of Lincoln and afterward at similar services for Garfield and McKinley.

New Members.

The following new members are reported since the last issue:

ILLINOIS.

Leroy W. Gross, Chicago.
 Herman Grueneberg, Chicago.

NEW JERSEY.

Miss Lucy E. Burd, Trenton.
 Miss Caroline Burner, Trenton.
 Miss Cora Dalrymple, Milford.
 Miss Florence E. Eardley, Trenton.
 Sheldon B. Foote, Princeton.
 Miss Katharine E. Garis, Flemington.
 Edward A. Mueller, Trenton.
 Miss Ethel Myers, Flemington.
 Miss Edith G. Myers, Trenton.
 Miss Hazel Sutphin, Somerville.
 Miss Florence Westenburger, Trenton.
 A. G. White, Trenton.

NEW YORK.

Miss Mabel E. Burnett, Brooklyn.
 Charles P. Imke, Brooklyn.
 Carl G. Schmidt, Brooklyn.
 Miss Efra E. Perfield, Manhattan.
 Peter F. Campbell, Highbridge.
 James E. Yates, Tarrytown.
 Miss Edith M. Yates, Tarrytown.

OHIO.

Charles E. Winterstene, Alliance.

TEXAS.

Mrs. Corinne D. Brooks, Paris.

WEST VIRGINIA.

Miss Florence C. Dunham, Fairmont.

National Association of Organists Section

DE LUXE PLAYING AT TWO NEW YORK THEATERS.

BY FRANK STEWART ADAMS.

It is most remarkable that the Rialto and Rivoli Theaters should attain such a high standard in picture accompaniment when we consider the plebeian and art-destroying quagmire in which pictures originated. Until recent years they were only specialties in vaudeville and burlesque shows. When we hear the world's best music played by a large orchestra, we realize how completely picture-presentation has cast off the swaddling clothes clinging from its proletarian birth and become allied with the highest manifestations of musical, dramatic and operatic art.

Relics of the piano-and-drum age are happily relegated to the slum districts. When the screen reveals a tomcat falling into a pot of soup, we do not hear drastic attempts at tonal realism, the keys palm-smitten in ultra-Schönberg effects, the crescendo pedal incessantly used for expression and dynamics. Picture-playing has been weaned from such primeval barbarities, has achieved self-determination and entered on an Elizabethan era of splendor.

The Rialto and Rivoli are consecrated to the de-luxe presentation of pictures, surrounded by a high-class program of musical, operatic and ballet features. They have excellent orchestras of forty men or more (in the flesh, not duplexed for advertising purposes).

The musical reputation of the Rialto-Rivoli is due largely to Dr. Hugo Riesenfeld, a versatile musician with wide experience as conductor and composer. Under his leadership the Rialto orchestra became favorably known in musical circles, something unique in the annals of theater orchestras. Through his interpretation even the hackneyed "Dance of the Hours" carries a new message.

Movements from Tschaiakowsky symphonies, operatic selections, notably Zandonai's "Francesca," Saint-Saens' "Rouet d'Omphale," and "Danse Macabre" (with scenic effects) and other works of large calibre are used as overtures. Operatic ensemble and chorus numbers are frequent. Many novelties are introduced—marimbaphone solos and the cembalo (in Liszt rhapsodies). The music for a scenic was furnished by a quartet of Russian singers. An aria from Handel's "Jephtha" was used, with organ accompaniment (church singers please note). Professor Swinnen (member of the N. A. O.) will play a concerto for organ and orchestra by Prout (Ebenezer, of theoretical fame) at the Rivoli, if he can get the parts from London. (An organ concerto in a "movie" theater is one of the many hopeful signs in the sky pointing to a new era).

In setting the pictures the world's best music from all sources is drawn on. For feature films many elaborate and remarkable scores have been made, using several themes after the Wagnerian leit-motif system, with varied orchestration. This system embraces far more than the inevitable love-theme, used whenever the yearning parties are enmeshed in passionate communion. We find sword, curse and love-potion motifs, etc. Opera scores are searched and music for scenes similar to those on the screen is utilized.

Unquestionably the greatest achievement so far in picture presentation was the score of the "Miracle Man" at the Rivoli. It was a veritable labyrinth of constantly recurring themes. Most impressive were the themes from "La Jongleur" (one in Gregorian tonality). An invisible women's chorus was used for the awe-inspiring transfiguration scene. The "Parsifal" Prelude was the overture. Five rehearsals were held. Truly art for art's sake can prevail in a "movie" theater!

In second-rate theaters the pictures are a peg on which to hang jazz and

popular stuff, and heart-throbbing tunes like Nevin's "Rosary." By fostering a high standard of music and performance and developing the leit-motif system the Rialto-Rivoli have reformed picture-playing just as Gluck, Weber and Wagner reformed opera. For in Gluck's time operas were in light, popular style—a mere vehicle for the display of vocal art. But Wagner's music is of the highest symphonic type and closely fits the action and mood on the stage.

The Rialto-Rivoli staff includes such men as W. H. Humiston, assistant conductor of the Philharmonic Orchestra, and M. M. Hansford (who supplied current to the Console), whose duties are many and varied.

The leading organists on Broadway ascended to their incumbencies by virtue of prowess as church and concert organists. The playing they perpetrate is not pianistic faking, but follows the highest traditions. Professor Swinnen's realistic and terrifying windstorms, rain and fog have abundant precedent. For Mendelssohn wrote a kid-gloved storm in the Scotch Symphony. The sheep in Strauss' "Don Quixote," the chattering of the dames in "Ein Heldenleben," the braying of the ass in "Midsummer Night's Dream"—these justify comedy effects, if cleverly done.

The Great White Way of Broadway is the center of the theatrical and musical world. Within it these theaters are a miniature world. The screen is a mirror of life itself. We see current events, romance, tragedy and the gay and hilarious side of life. We find here all classes; rich and poor, steel workers and organists, chorus girls and ministers rub elbows. The Rialto-Rivoli are the great connecting link between the general public, the artistically unsophisticated who frequent cabarets and musical comedies, and the musically elect who haunt Carnegie Hall and the opera. Many attempts have been made to bridge the chasm. Public schools, municipal concerts and community music are doing splendid work. But the de-luxe picture show has been most successful. It is a tremendous consummation to find a meeting ground for these divergent groups, for it opens the way to greater commercial success for the higher forms of music and drama.

Pictures make a universal appeal because they are non-vocal drama or opera. Aristotle says "Drama is action by imitation," which means reproduction of life. People find depicted on the screen the many phases of emotional experiences common to all classes in their everyday life. Picture playing, if it is truly de-luxe, is the liveliest and most progressive form of musical activity today. The organ needed to be placed in such an atmosphere. When it makes as strong and varied an appeal through the ear as the screen does through the eye organ recitals will draw the crowds. The organ in church gives voice only to the spiritual nature. Outside of the church the organ must appeal to the other sides of the Y. M. C. A. triangle; it must express our feelings when we are in a gay and lively (but not necessarily naughty) mood. If an evangelical, ascetic atmosphere pervades organ playing, it will not go over. The organ is needed (diapasons and all) in the seething turmoil of Broadway. Let the crowds realize that the organ doesn't preach all the time. Show them that it can be human and they will lend a willing ear when it tries to appeal to their better selves, which should be the chief function of all music. The organ will stand such a process, its chastity will be unassailed, its dignity unfluffed.

We all need the church and choir loft; we need to commune and meditate. But, having attained a fervor of devout ecstasy and inspired zeal, let us gird up our loins (figuratively speaking), go out into the highways and hedges (of Broadway and Oshkosh) and preach the gospel to all mankind.

Central New Jersey Report.

The Central New Jersey chapter had a meeting Tuesday, Jan. 13, in the State Street M. E. Church, Trenton, and it was decided to hold a social evening for all the New Jersey members of the N. A. O. in the Junior High School at Trenton on Feb. 10 or 17. It is hoped that that meeting to have Warden Clifford Demarest, who was the official representative of New Jersey at the general convention in Pittsburgh last August, present to tell the members of the work of that convention. At the meeting Jan. 13, in addition to the business transacted, President Landis of the council played Yon's "Sonata Cromatica," Malling's "Adoration," from the "Three Holy Kings," and Bonnet's "Elves."

PAUL AMBROSE, Secretary.

New Jersey Report.

Because of serious illness at home during December the New Jersey state president has found it impossible to carry on the usual personal work in the state. However, reports have been received from the Trenton and Asbury Park chapters which are encouraging, as they show interest and activity in the work laid out.

Louis Van Gillawe, president of the Asbury Park chapter, has called a special meeting for Monday evening, Jan. 12, to arrange for a social meeting of the state organists in March.

Respectfully submitted,

HARRIET S. KEATOR,
New Jersey state president.

Rhode Island Report.

The Rhode Island council is slowly recovering from a gas attack. A meeting is scheduled for February, at which Theodore Dexter will tell us something about the Pittsburgh convention of last summer. Mr. Dexter enjoys the distinction of being the only member in Rhode Island who had money enough to attend the convention. He will endeavor through the eloquence of his words to inspire a desire in the rest of us to save more, work harder or something.

MYRON C. BALLOU,
West Barrington, R. I.

We are in receipt of a collection of five new Gospel songs the words and music of which were written by Percy Brook, organist of the Greenwood Heights Reformed Church, Brooklyn. Any one looking for songs of this character may obtain copies of the set by addressing Mr. Brook at 873 Fifty-fifth street, Brooklyn.

Interesting service lists have been received from the Thirty-fourth Street Reformed Church, New York City, of which church Frank H. Warner is organist and director. West's "Story of Bethlehem" was given recently.

A most interesting service was arranged for Jan. 25 in St. Andrew's M. E. Church, New York City, of which Mrs. Bruce S. Keator is organist and director. The program as prepared was to be rendered by men who served in France during the world war.

For Feb. 1, in All Souls' Universalist Church, Brooklyn, where Oscar Frankl Comstock, F. A. G. O., is director of music, a special program has been arranged which includes the following organ numbers: "Exaltation," A. M. Nevin; "Will of the Wisp," G. B. Nevin; Allegro Risoluto, Horatio Parker. The choir numbers will be Rogers' "The Earth is the Lord's," Spicker's "Evening and Morning," and Foote's "Still, Still with Thee."

Friends of A. Howard Watson, formerly of Brooklyn, but who is living since the war at Chevy Chase, will be interested in hearing from him. Mr. Watson expresses himself as being glad to hear from the treasurer—if only a bill. He says he has had a vacation from the organ for over a year, but is ready to get back into the harness. In passing we might say that it is a joy to send a bill to Mr. Watson; he is one of the members to whom it is not necessary to send a second bill.

A letter from W. H. Howell of Aqueduct, N. Y., gives information concerning his son, Wilbur F. Howell, organist. The latter sailed for Roumania on Aug. 15, 1918, and has not yet returned to this country.

Music at Brick Church.

The "Friday Noon Hour of Music" promises to become an institution at the Brick Presbyterian Church, New York City, of which church Dr. Clarence Dickinson is organist and director. Between 12 and 1 o'clock each Friday music of the highest type is given and is free to all people. Handel's "Messiah" was sung on Jan. 2; on the 9th a lecture-organ recital was given, with the assistance of soloists, on "The Music of Belgium;" on the 16th a Czecho-Slovak program was given, and on the 23rd an all-American program was presented. These musical treats will continue for an indefinite period.

New York City Music Week.

The plans formulated by the committee for the observance of New York's music week are such as might be emulated by other municipalities throughout the states. The committee is composed of representative men and the week from Feb. 1 to 7 will be filled with musical events of all kinds. Orchestras, choral societies and organists are arranging programs which can hardly fail to attract people and draw them into churches and music halls to hear music—in some cases, perhaps, the first good music they will have heard in years. While it takes more than one such visit to form a habit, it will be a start in the right direction. Members of the National Association are taking a prominent part in the arrangements.

With New York Theater Organists.

George Crook and Arthur Depew, formerly of the Rialto Theater, are now organists at the Capitol, Frank S. Adams of New York and John Priest, formerly of Hartford, Conn., taking their places at the Rialto.

John Hammond, formerly organist at the Broadway Theater, has gone to the Brooklyn Strand to be associated with Albert Napier.

Richard Henry Warren is in New York and expects to play soon at a large theater in upper Broadway.

"The Holy Child" at Port Chester.

Under the direction of F. W. Riesberg, organist of the Summerfield M. E. Church, Port Chester, N. Y., Adams' "The Holy Child" was given by the choir of twenty-five vested singers. So much was it enjoyed that a portion was repeated the following Sunday. The preceding day Chairman C. B. Elmer, who is also bass in the choir, invited the entire choir as his guests to the matinee performance of "The Wayfarer."

In the Tompkins Avenue Congregational Church, Brooklyn, where Edward K. Macrum is organist and director of music, a Horatio W. Parker memorial service was held on Sunday evening, Jan. 25, at which time Parker's "Hora Novissima" was sung by the choir.

In the Church of the Pilgrims, Brooklyn, A. Y. Cornell, organist and director, Gaul's "Holy City," and Haydn's "Creation" were sung the last two Sunday evenings in January. Gounod's "Redemption" and Dr. Parker's "Hora Novissima" are scheduled to be given on the first two Sunday evenings in February.

A letter from George H. Shackley, organist of the Huguenot Memorial Church, Pelham Manor, N. Y., indicates musical enterprise in that church. For the past two months, at the vesper services, special soloists have been engaged and each service has been preceded by an organ recital of fifteen minutes. Jan. 18 all the music, vocal and instrumental, both morning and afternoon, was taken from compositions in manuscript of Mr. Shackley.

Complying with the request of the committee in charge of the observance of New York's music week, Albert Reeves Norton will give a free organ recital in the Reformed Church on the Heights, Brooklyn, on Friday evening, Feb. 6. He will have the assistance of Mrs. Norton, soprano, who will sing, among other things, Gounod's "Ave Maria," with violin obligato, and of Kathryn Platt Gunn, violinist. The organ numbers will include a Triumphant March, Horatio Parker; "In the Garden," Hugo Goodwin; Nuptial March, Guilmant, and "Finlandia," Sibelius.

BIG CASAVANT FOR COLLEGE

Three-Manual Being Built for St. Charles', Catonsville, Md.

Casavant Brothers are building a three-manual organ for St. Charles' College, Catonsville, Md., where the Rev. George A. Gleason presides at the console. It is an instrument of thirty-eight speaking stops and detached console, with electric action. In addition there will be twenty pistons and three combination pedals, the latter operating on all stops and couplers.

This is the only work the Casavants are doing in the United States at present, as they are kept more than busy with their Canadian contracts, but they are constructing a sixty-stop organ for the First Methodist Church of Hamilton, Ont., which is to be one of the best in the Dominion.

The specification of the instrument for St. Charles' College is as follows:

- GREAT ORGAN.**
 1. Double Open, 16 ft., 68 pipes.
 2. Open Diapason, 8 ft., 68 pipes.
 3. Violin Diapason, 8 ft., 68 pipes.
 4. Hochflöte, 8 ft., 68 pipes.
 5. Chimney Flute, 8 ft., 68 pipes.
 6. Dolce, 8 ft., 68 pipes.
 7. Harmonic Flute, 4 ft., 68 pipes.
 8. Octave, 4 ft., 68 pipes.
 9. Twelfth, 2 2/3 ft., 68 pipes.
 10. Fifteenth, 2 ft., 61 pipes.
 11. Trumpet, 8 ft., 68 pipes.
- SWELL ORGAN.**
 12. Bourdon, 16 ft., 68 pipes.
 13. Open Diapason, 8 ft., 68 pipes.
 14. Stopped Diapason, 8 ft., 68 pipes.

15. Viola di Gamba, 8 ft., 68 pipes.
 16. Voix Celeste, 8 ft., 56 pipes.
 17. Aeoline, 8 ft., 68 pipes.
 18. Flauto Traverso, 4 ft., 68 pipes.
 19. Piccolo, 2 ft., 61 pipes.
 20. Mixture, 4 rks., 272 pipes.
 21. Cornopean, 8 ft., 68 pipes.
 22. Oboe, 8 ft., 68 pipes.
 23. Vox Humana, 8 ft., 68 pipes.
 Tremulant.
- CHOIR ORGAN.**
 24. Geigen Principal, 8 ft., 68 pipes.
 25. Melodia, 8 ft., 68 pipes.
 26. Dulciana, 8 ft., 68 pipes.
 27. Unda Maris, 8 ft., 68 pipes.
 28. Violo, 8 ft., 68 pipes.
 29. Waldflöte, 4 ft., 68 pipes.
 30. Flageolet, 2 ft., 61 pipes.
 31. Clarinet, 8 ft., 68 pipes.
 Tremulant.
- PEDAL ORGAN.**
 32. Open Diapason, 16 ft., 32 pipes.
 33. Bourdon, 16 ft., 32 pipes.
 34. Gedeckt (from No. 12), 16 ft., 32 notes.
 35. Octave (18 from No. 32), 8 ft., 32 notes.
 36. Stopped Diapason (18 from No. 33), 8 ft., 32 notes.
 37. Violoncello, 8 ft., 32 pipes.
 38. Trombone, 16 ft., 32 pipes.

Grimm's Cantatas Are Sung.

On Jan. 28 the Matinee Musicale Club of Cincinnati presented C. Hugo Grimm's new cantata (premiere performance), "The Feast of the Kol Folk," for soprano solo, chorus of women's voices, string orchestra, harp and two clarinets. At the annual meeting in February, at Cleveland, the Ohio Federation of Music Clubs will present Mr. Grimm's "Great Miracle" for soloists, chorus, string orchestra, harp, horn and organ.

Music for Lent

ANTHEMS—MIXED VOICES

- STOUGHTON, R. SPAULDING** By the waters of Babylon Octavo No. 12,689 .12
 A very effective setting of the 137th Psalm, for quartet or chorus, with two easy solos. Length, 8 pages.
- BROOME, EDWARD** The Lord is my Shepherd Octavo No. 12,937 .12
 A fine setting of the 23rd Psalm, especially suitable for the first Sunday in Lent; demands a good choir or double quartet for the effective dividing of the parts. Needs careful practice. Length, 8 pages.
- SCOTT, CHARLES P.** O Word of God Incarnate Octavo No. 12,915 .12
 Words from the hymn book and suitable for Lent or general use. Effective with small choir especially if the violin obligato is used. Alto or Bass solo; not difficult. Length, 7 pages.
- WEST, JOHN E.** My Song shall be of Thy Mercy Octavo No. 12,927 .16
 This anthem which should be in every library is suitable for the second Sunday in Lent or for general use. Words from Psalm 101. Effective with either quartet or chorus; medium difficulty. Length, 11 pages.
- ADAMS, F. W.** O Jesus, Thou art standing Octavo No. 12,692 .12
 An easy setting of the well known hymn, suitable for a Lenten evening service or for general use. Quartet or chorus; Tenor or Soprano solo. Length, 6 pages.
- HENRICH, C. W.** Thy life was given for me Octavo No. 13,064 .12
 Words from the hymn book. A splendid anthem that needs a double quartet, or good chorus and solo quartet. Will repay careful practice. Length, 8 pages.
- STANE, BRUCE** Turn Ye even unto Me Octavo No. 11,819 .12
 Especially suitable for Lent or Advent; quartet or chorus; to be sung with or without accompaniment, not difficult. Length, 6 pages.
- WEST, JOHN E.** Guide me, O Thou great Jehovah Octavo No. 12,965 .16
 Words from the hymn book, suitable for Lent or general use; demands a well-balanced choir and careful practice, a very effective anthem. Length, 12 pages.
- SPENCE, WILLIAM R.** Love Divine, all Love excelling Octavo No. 10,529 .10
 A charming anthem for evening use, words from the hymn book. Quartet or chorus, Alto or Bass solo; also suitable for a communion anthem. Length, 5 pages.
- BERWALD, W.** Behold the Master passeth by Octavo No. 13,007 .10
 Words from the hymn book, suitable for Lent or St. Matthew's day. Quartet or chorus; very effective if sung unaccompanied. Medium difficulty. Length, 4 pages.
- REED, WILLIAM** If Ye Love Me Octavo No. 12,928 .16
 A splendid anthem for Lent or Whitsuntide, words from the Gospel according to St. John; a big anthem that demands careful preparation, a good choir and a Baritone soloist. Length, 12 pages.
- BRACKETT, FRANK H.** Eternal Light of Life Octavo No. 12,749 .12
 An excellent setting of the favorite evening hymn, for quartet or chorus, Soprano or Tenor solo. Of medium difficulty, it will be found a most useful anthem for general use as well as Lent. Length, 7 pages.

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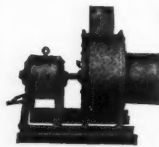
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Norfolk Organist Honored on Occasion of His Completion of One Score and Ten Years of Service in Christ Church.

J. J. Miller, A. G. O., the Norfolk, Va., organist, who is well known throughout the country, has been organist and choir-master of Christ Church for thirty years, and the anniversary was appropriately observed by the church Dec. 7. In addition to the special services of that day, Mr. Miller gave an anniversary recital Dec. 8, and this was the 129th recital played by him in this church. The choir of fifty men and boys took part in the anniversary service and a part of Mozart's Mass in B flat was sung at the morning service. For this recital Mr. Miller offered the following program: Symphony No. 6 (Allegro and Adagio), Widor; Cantilena, Demarest; Epithalamium (Wedding Hymn), Woodman; Siciliano, Fry; "In Venice" (dedicated to Mr. Miller), Gatty Sellars; "Evening Bells and Cradle Song," Macfarlane; Toccata and Fugue in D minor, Bach.

During Mr. Miller's tenure in office the first permanent boy choir was organized in Christ Church, and it has become one of the leading church choirs of the south. Among the works rendered by the present choir are: Gounod's "Messe Solennelle," Mozart's Mass in B flat (No. 7), the great St. Matthew Passion by Bach, the "Prodigal Son" by Sullivan, "The Last Judgment," by Spohr; "The Darkest Hour," by Harold Moore; Gounod's "Gallia" and a long list of oratorios, solos and anthems. He has given a long series of organ recitals and brought to Norfolk under his direction a number of times the New York Symphony Orchestra, the Russian Symphony Orchestra, and many artists, singers and performers of international fame, among them being Madame Sembrich, Madame Gadsby, Harold Bauer and David Bispham.

Mr. Miller is a member of the N. A. O. and one of the founders of the American Guild of Organists. He organized the Virginia chapter and was its dean for a number of years. Mr. Miller was for five years organist and choir-master of Grace Episcopal Church, Middletown, N. Y., and supervisor of music in the public schools before going to Norfolk thirty years ago.

McChord in Florida Church.

McHenry McChord, F. A. G. O., of Louisville, Ky., formerly organist and choir-master of St. Paul's Cathedral, Cincinnati, and also identified for a time with the Cathedral of St. John the Divine, New York, has been appointed organist and choir-master of St. John's Episcopal Church, Jacksonville, Fla.

REBUILT BY C. F. CHADWICK

Organ at Florence, Mass., Enlarged—Rededication by R. L. Baldwin.

Charles F. Chadwick of Springfield, Mass., recently completed the rebuilding of the organ in the Congregational Church of Florence, Mass. He has revoiced the instrument, which was built in 1899, and transformed the tonal balance, besides installing a system of eight couplers. Two entirely new stops were added—a harmonic flute and a gross flute. The work by Mr. Chadwick was paid for by Mrs. Eliza A. Riley and a memorial tablet placed on the rebuilt instrument states that it was done in memory of William Herbert Riley, a singer whose activity in the church was notable.

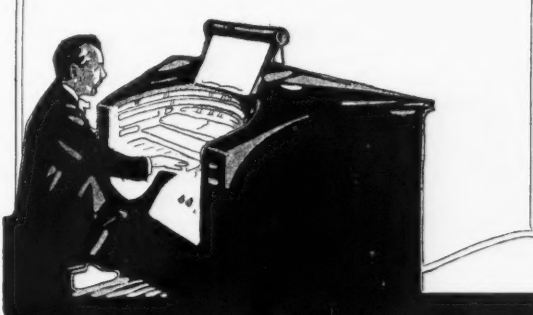
Ralph L. Baldwin gave a rededication recital on the organ Nov. 28, assisted by Miss Laura S. Jones, violinist, and Miss Dorothy S. Baldwin, mezzo soprano. The organ selections were: Gothic Suite, Boellmann; Prelude in C sharp minor, Vodorinski; Reverie in E flat, Lemare; Toccata in G major, Dubois; Largo, Handel; Andante Cantabile, from Sixth Symphony, Tchaikowsky; Serenade, Schubert; Intermezzo in G major, Rogers; "Burlesca e Melodia," Baldwin; Grand Chorus in G minor, Hollins.

Work of D. M. Swarthout.

D. M. Swarthout, who has made a pronounced success of his work at Milliken University, Decatur, Ill., gave a splendid rendition of Frederick Bullard's "The Holy Infant" at the Second Presbyterian Church of Decatur, with Miss Ruth Brown at the organ, Dec. 21. The church was filled to the last seat, many stood and many others were turned away. Mr. Swarthout reports that the Decatur Oratorio Society has just organized for its fifth year of work and is to be augmented to a chorus of 200 voices. It will sing "Hiawatha" at the spring festival with the Minneapolis Symphony Orchestra.

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New York News Notes

By WILLARD IRVING NEVINS.

New York, Jan. 24.—To the Mayor Hy-lan people's concerts as arranged by Philip Berolzheimer, city chamberlain, the organists in and near New York owe a deep gratitude. For Mr. Berolzheimer, himself a fine organist and graduate of the Guilman Organ School, made it possible for them to hear Joseph Bonnet, in conjunction with the New Symphony Orchestra. Those who were at the City College—and the auditorium was packed in spite of a severe snowstorm Jan. 22—heard Mr. Bonnet play with distinction, flawless taste and profound musicianship. After an Overture for Orchestra, conducted by Paul Eisler, Handel's Fourth Concerto in F major was given, and in this he displayed the quiet, serene, rhythmic vitality and spiritual insight. The Allegro was a revelation of grace and technical perfection coupled with excellent registration—registration in the true spirit of Handel's music. In the andante movement there was that quiet serenity, in testimony and beautiful singing tone which is always found in Mr. Bonnet's work.

Two organ numbers followed the Concerto—"Christmas," by Arthur Foote, and the familiar Martini "Gavotta." The Foote composition, dedicated to Bonnet, built on three Old English Carols, "Listen, Lordlings, Unto Me," "What Child Is This?" and "The First Nowell," is a work of many beauties. This and the Martini piece were given in such delightful style that the audience demanded an encore and was rewarded with Bonnet's own charming "Romance sans Paroles."

At this point, by request of the mayor, Francis D. Gallatin, in behalf of the City of New York, presented Mr. Bonnet with an American flag. Commissioner Gallatin in his speech spoke of Bonnet's services in the French army, of his coming to America much as the orchestra of the Conservatoire Nationale de Music, in testimony of the fraternal regard of the French people, and of the great work he has already done to popularize the organ as a concert instrument here.

And then Mr. Bonnet with the orchestra played the Guilman First Symphony. The introduction and allegro were given with a wonderful fire and spirit and the cadenza, an original one by Bonnet, was colossal. The Pastorale, following in peaceful rhythm, was deftly handled by both organ and orchestra. The final swept the audience into a storm of applause and brought forth an ovation which is seldom the good fortune of any great musician.

Frank E. Ward has completed a new string quartet and it was heard for the first time on Sunday evening, Jan. 18, at the MacDowell Club. The Elsa Fischer quartet gave it in fine spirit and style and all who heard it were of the opinion that it is a work of which the composer may well be proud.

A series of four recitals of unusual interest occupied the month of January at the Church of the Holy Communion. David McK. Williams began on the evening of Jan. 8 with a well-balanced program consisting of several Bach chorales, novelties of Reading and Binham, the Guilman First Sonata and some Widor and Vierne. The sonata was given in masterly manner and throughout the program Mr. Williams delighted his hearers with his clean-cut musical playing.

Jan. 15 Arthur S. Hyde was the visiting organist, and he set for himself a severe task in giving an entire recital from Bach. There are few who can do this successfully, but Mr. Hyde is one of those few. For years his Bach playing at St. Bartholomew's has been a feature worth hearing, and here again he gave great pleasure. A less familiar Pastorale in four movements was nicely contrasted with the Fugue in D, which gave him an opportunity to display his virtuosity.

Lynnwood Farnam played the third recital Jan. 22. His program was most unconventional. The Roger-Ducasse Pas-

torale heard at the N. A. O.-A. G. O. recital was repeated and done with exquisite taste and finesse. In a Malling number "Paul Receives His Sight," and in a suite by Georges Jacob, Mr. Farnam showed his happy faculty of giving something a little out of the beaten path and yet well worth while. The Jepson Toccata which closed the recital was done in his usual brilliant fashion and with impeccable technique.

For the last recital Francis W. Snow of Boston played selections from Bach, Widor, Schumann, Karg-Elert and

Vierne. This program, which comes Jan. 29, will be reviewed in the next issue.

The annual series of lectures at the Guilman Organ School will be resumed early in February. Several important subjects have been chosen by Dr. Carl for this course and will soon be announced.

Fred W. Meller, who was in the service for some time and thus interrupted his work in the organ building profession, has settled in Chicago and joined the staff of the W. W. Kimball Company.

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The editorship has been entrusted to Mr. Edward Shippen Barnes, the well known organist and composer, who is actively interested in the movement to improve the standards of American organ music, and it is hoped that the AMERICAN ORGAN MONTHLY will obtain the support of all organists who are in accord with this movement.

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Address all communications to The Diapason, 1507 Kimball Building, 306 South Wabash Avenue, and 25 East Jackson Boulevard, Chicago. Telephone Harrison 3149.

Subscription rate, \$1.00 a year, in advance. Single copies, 10 cents. Rate to Great Britain, 5 shillings a year. Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

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

CHICAGO, FEBRUARY 1, 1920.

To the list of boils to which the present-day job who edits a paper is becoming accustomed, such as strikes, paper shortage, labor demands, etc. Satan this month adds a new affliction in the form of illness. Like every other public and private utility, the large printing establishments are short of men in the last few weeks because of the epidemic of grip which is sweeping over the country. The Diapason is affected by this in the same measure as every other enterprise. This and the great necessity for saving paper are doing their best as this issue goes to press to make us realize that the way of the publisher is hard.

ACTING ON SALARY ISSUE

The District of Columbia chapter of the American Guild of Organists has taken up in earnest the great salary question which is confronting organists in these days when everything moves up except the church budgets. Professor Macdougall has spoken some timely and wise words on this theme from the fullness of his experience and the breadth of his vision. No doubt the subject will be discussed wherever organists are gathered together, and we hope for decided impetus to a movement in one form or another for the assertion of the rights of the organists through the proper agencies, which no doubt are the two great organizations of the organists. If these agencies go about the matter systematically churches will see the justice of the plea. Here is where organizations can show their usefulness, as they are able to act as no private individual can act.

There is perhaps no better suggestion thus far than that it be resolved that the organist's salary shall in every case be a fixed percentage of the salary of the pastor. This would make it much easier in most instances to ascertain what a just remuneration is.

INSTRUMENT OF REFORM.

The Diapason is indebted to Charles E. Hoffmaster of Reading, Pa., one of its readers, for a clipping from the Philadelphia Record of Dec. 26, headed "The Municipal Organ," which shows the tendency in many new quarters to advocate the installation of municipal organs. The latest success of the Evansville, Ind., venture and the numerous recent reports in these columns of orders for organs as soldier memorials show distinctly that people are realizing more and more the appropriateness and effectiveness of such monuments to those they desire to honor for their services to city or nation. As pointed out in the past in these columns, the appealing voice of a splendid instrument should make a much more powerful impression as a memorial than any cold structure of stone or brick.

But the moral influence of the organ had not occurred to us as it has been pointed out by the writer in the Philadelphia Record. He reports that Portland, Maine, has found the

city organ a benefit from the police point of view, in that there are fewer disturbances and that the morale of the town has been raised on Sundays. To quote:

The municipal organ is a live topic in the talk of the day. This is natural in view of the increase of music under city auspices and the power of the organ, single-handed, to "hold the crowd."

Portland, Maine, has a municipal organ, and at Melrose, Mass., a similar instrument under municipal ownership is about to be placed in commission. In connection with Portland's organ comes a significant report from the police of that city, who assert that the Sunday concerts given with the aid of this instrument have raised the morale of the city and decreased the amount of trouble caused by those too boisterously inclined.

The San Francisco municipal organ, with Edwin Lemare as its organist, has long been an object of pride to the citizens. In Denver a large and fine pipe organ was recently purchased by public subscription and installed in a great, centrally located auditorium seating about 12,000, where daily recitals are given, particularly during the summer, especially for the benefit of tourists.

As an aid to worship it has been admitted for generations that the organ is indispensable, putting the worshiper in the right frame of mind, but as an actual crime preventive we had not previously pictured it. We may now expect instruments to be placed in penal and reformatory institutions and the organist may find a new field as an influence for the reformation of the wayward.

EDDY AT WATERLOO ORGAN

Opening Recital on Austin Instrument in Walnut Street Baptist.

Clarence Eddy had a genuine capacity audience when he played the opening recital on the three-manual Austin organ in the Walnut Street Baptist Church at Waterloo, Iowa, Jan. 20, and to illustrate the practical side of the right sort of organ recital it may be mentioned that the church cleared \$600 from the concert. The organ is a memorial to those from the church and Sunday school who served in the war. Mr. Eddy's program included: Prelude and Fugue on B-A-C-H, Bach; Romance Without Words and "Caprice Heroique," Bonnet; "Legende Romantique" (Dedicated to Clarence Eddy), George Edward Turner; "Russian Boatman's Song" (Arranged by Clarence Eddy), Anon; "Neptune," Stoughton; "Gesù Bambino," Yon; "Paraphrase on a theme by Gottschalk," Karl Théodore Saul; "Ave Maria," Schubert; Scherzo in G minor, Bossi; "Mammy," Dett; Concert Caprice (Dedicated to Clarence Eddy), George Edward Turner; Festal March, Schminke.

Mr. Turner's compositions made a hit, and Mr. Eddy repeated the "Concert Caprice." Mr. Turner was there, and engaged Mr. Eddy to give a recital in his church, the First M. E., about the middle of March, when he will have two recitals in a neighboring town and half a dozen others in Iowa.

One of the critics wrote of Mr. Eddy's playing: "Though others may be more spectacular, for straight organ playing today he has few if any rivals. The average organ recital is apt to be a dull affair, but this artist is vivid in the handling of his instrument and always musical in his interpretations, so that at no time was the recital boring." Feb. 2 Mr. Eddy will play in Defiance College at Defiance, Ohio.

The Apollo Club of Chicago, under the direction of Harrison M. Wild, will sing "The New Life," by Wolf-Ferrari, and "The New Earth," by Henry Hadley, at Orchestra Hall, Feb. 9. The first performance of "The New Life" in America was given by the Apollo Club in 1911 and it made such an impression that it was repeated the next spring. Henry Hadley's new ode has elicited praise wherever given.

H. Steinmeyer, the Toledo organ expert, has associated with himself H. W. Muller, who for fourteen years was employed by the Ernest M. Skinner Company, and the new firm is doing its share of work under the name of Muller & Steinmeyer, with headquarters at 1069 Pinewood avenue, Toledo, Ohio.

A. Leslie Jacobs, organist of Grace Reformed Church at Fort Wayne, Ind., passed a few days late in January in Chicago, and was a visitor at the office of The Diapason. He also attended the Baldwin recital at Oak Park.

OPENS GRAND RAPIDS ORGAN

Yon Arouses Enthusiasm Playing Pilcher Four-Manual Instrument.

Grand Rapids, Mich., Jan. 22.—The music-loving public of Grand Rapids enjoyed an unusual treat last night at St. Andrew's Cathedral, when Pietro A. Yon gave the dedicatory recital on the new Pilcher four-manual organ. Mr. Yon's program embraced the most stupendous possibilities of organ music; one could sense the suppressed feelings of the audience after each number, and only the fact of being in the sacred edifice prevented outbursts of applause.

The Pagella number, which was first on the program, brought out the splendid tones of the instrument, and Mr. Yon's registration was perfect. The Bach number was played at a tempo never before attempted by any organist in this city.

Mr. Yon admired the perfect response of the action of the organ. A feature of this number was the use of the foundation stops without reeds. The beauty and dignity of these was most apparent. The Augelli "Tema e Variazioni" was a revelation, the ten variations bringing out the capabilities of both player and instrument. The artist's own interpretation of the primitive organ was humorous and clever.

The local press was unanimous in praise of the liturgical instrument and also expressed the desire to have Mr. Yon favor Grand Rapids with more recitals. A most impressive sight was when the entire congregation arose in deference to Bishop Kelly and Father Malone, who escorted Mr. Yon from the sanctuary to the organ.

BIG CHICAGO THEATER ORDER

Wurlitzer Company Will Erect Large Instrument in New Capitol.

Another very large theater organ is to be erected in Chicago in the fall of 1920. The contract has been awarded to the Rudolph Wurlitzer Company for an immense four-manual unit orchestra for the large Capitol Theater to be constructed immediately at State and Lake streets, almost in the heart of the business district. The organ is to be of the largest size ever built by the Wurlitzer Company and is to have a number of typical organ stops besides the theater organ features.

Austin Orders in West.

The Chicago office of the Austin Organ Company, Calvin Brown, representative, has closed the sale of organs as follows: A three-manual and echo to Bethlehem Methodist Church at Cincinnati; a two-manual to the Notre Dame convent at Cincinnati; a three-manual and echo, with duplicate consoles, to St. Mary's Catholic Church at Dayton, Ohio; a three-manual and echo to Wesley Methodist Church at Detroit, and a two-manual to the First Congregational Church at Waukesha, Wis.

George E. La Marche, long known as an organ expert, has blossomed out as an author. His initial work, which is as useful as it is well-written, is a brochure entitled "The Care of the Organ," and it gives excellent advice to the organist and others entrusted with organs. Another virtue of the booklet is its brevity. There are no long-winded discussions, but a valuable resume of the different organ actions, with paragraphs devoted to conditions that should surround the instrument to lengthen its life and make it give the most satisfactory service. Dirt, vibration, temperature, humidity, the solidity of the organ floor, what the architect can do, etc., are considered.

Friends of John J. Becker, the South Bend, Ind., organist, who has charge of the organ work at Notre Dame University and plays at St. Patrick's Church, will sympathize with him in the loss of his wife, who died of pneumonia late in January. Besides the husband, who is one of the leaders in Catholic musical circles in the central west, Mrs. Becker is survived by one child.

Ernest F. Jores of New York, well-known for years as a church and theater organist in New York, Pittsburgh and Kansas City, and most recently organist of the Capitol Theater in New York, was in Chicago Jan. 9 and called at the office of The Diapason.

The Free Lance

By HAMILTON C. MACDOUGALL

I was amused in reading a review of Ethel Smythe's "Impressions" to note the following: "I like best to think of Brahms at the piano, playing his own compositions, or Bach's mighty organ fugues, sometimes accompanying himself with a sort of muffled roar, as of Titans stirred to sympathy from the bottom of the earth."

I know a most charming lady, a person of social distinction and withal an excellent pianist, who makes extraordinary faces when she plays. I remember an organist of a church in Providence—the first man in town to play the Mendelssohn organ sonatas—who pushed his shoulders up and down alternately while playing, to our interest and admiration; his violent movements were, in our minds, a proof of the extreme difficulty of his tasks and his technical proficiency.

I suggest to all organists that a little more physical abandon while at the instrument will bring to them a corresponding increase in appreciation from their choirs and congregations. It is very effective to shut the teeth tightly, open the lips wide and force out the breath; this makes a delicious sibilation which should not be too loud; I suggest that it ought not to reach farther than the third row of pews. There is a danger here against which the novice should be warned—namely, that the delicious sibilation to which I refer increase until it become a sifflant rale; this latter is perfectly awful. (I must explain to the reader not familiar with medical terms that a rale is "an adventitious sound usually of morbid origin, accompanying the normal respiratory sounds.") We must not forget in our exclusive interest in sibilation through the closed teeth that various forms of groaning while accompanying the choir are practiced by some organists. I have in mind a man of national reputation who inspires his choir by groaning when a climactic passage is beginning, the groaning increasing in intensity until the peak is reached, and then declining. If any reader of these lines, despite the common meaning of "groaning" as the utterance of pain or distress, finds the process to be his natural method of expressing emotion, by all means let him practice it. Sometimes choirs show a lack of sympathy with what may be called the expressive art of groaning as practiced by their director, but no man of any will power will allow himself to be influenced by their disapprobation.

At one of the recent Boston Symphony concerts I received a strong impression of the remoteness of the organ and its music from our present-day music life. I allude to the performance by Mr. Bonnet of a Handel concerto with the orchestra. As might be expected, the playing was good, correct as to notes and in excellent time, and the music had the advantage of an adequate instrument. But it all sounded terribly thin and with little point. I wonder how many organists felt as I did—that Handel's concertos may well be put on the shelf?

I understand that there is a chance of Alfred Hollins undertaking another tour in the United States. It is at least twenty-five years ago that he came to us as a concert pianist and organ recitalist. I remember hearing my old teacher, S. B. Whitney, speak with unqualified admiration of Hollins. It is the fashion in some quarters to think of the English school of organ playing and composition as negligible; but I venture to say that a whole nation cannot be dismissed as easily as that. I wonder how many of my readers know and play Best's "Fantasia On an Old English Psalm Tune," in E major, published in the Cecilia series, or Hollins' Variations and Fugue in E major (Novello)?

DR. JOHN W. HOLLAND DEAD

Well-Known Detroit Organist a Victim of Pernicious Anaemia.

Dr. John William Holland, a well-known Detroit organist, died Jan. 9 of pernicious anaemia. The funeral services were held Jan. 12 at the family residence, 155 Marston avenue.

Dr. Holland was 47 years old and came to this country from England thirteen years ago. He was for five years organist at the Woodward Avenue Presbyterian Church and occupied a similar position at the Martha Holmes Methodist Church for six years. Dr. Holland was a fellow of the Royal Academy of Music and the National Guild of Church Musicians of Great Britain.

He is survived by his widow, Anna H. Holland; one son, Harold V., and two daughters, Elsie and Winifred.

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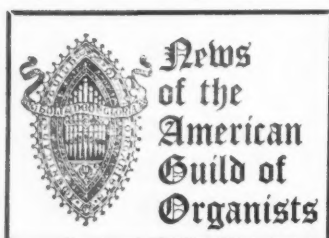
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News of the American Guild of Organists

Illinois.

Samuel A. Baldwin delighted a large audience at the First Congregational Church of Oak Park, when he played there Jan. 20 under the auspices of the Illinois chapter of the guild, as the second visiting organist in the series arranged for this season. Mr. Baldwin, it is interesting to note, is a former Chicagoan, who left this city in 1889, after being the organist of Plymouth Church for some time, to find greater fame in New York. His home before he came to Chicago was in St. Paul, where he was the organist of the House of Hope Church.

Mr. Baldwin played a program of such variety that his breadth of view, as long demonstrated at the New York City College recitals, was well illustrated to the Chicago audience. And he played with such beautiful coloring and exquisite taste that the recital will long be remembered by those who heard him as an event of outstanding importance in Chicago organ recital records.

The Cesar Franck Chorale in A minor was played as the opening number in the authoritative style that might be expected from one who has played the works of Franck on the organ in this country since the early days. The Bach Toccata in F received a genuinely brilliant rendition and the Prelude to "Parsifal" was a revelation of charming color such as would not be possible on many organs, for there are not many with the resources of the large Skinner instrument in the Oak Park Church. Another special feature of the program was the Chromatic Prelude and Fantasia by Lucien G. Chaffin, still in manuscript, but a work whose difficulty was completely mastered by Mr. Baldwin's technique and which deserves to become familiar to concert organists through publication. Quite in contrast was the charming "Oh! The Liltin' Springtime" of our Chicago composer, Charles A. Stebbins.

The entire program was as follows: Chorale No. 3, in A minor, Franck; "Chanson Plaintive," Lynarski; Prelude Pastorale, Liadoff; Chorale Prelude: "Jesu My Guide," and Toccata in F, Bach; Prelude to "Parsifal," Wagner; Andante from Sonata No. 1, Borowski; "Oh, the Liltin' Springtime," Stebbins; "Will o' the Wisp," Nevin; Chromatic Prelude and Fantasia (MS), Chaffin; "In the Morning," and "Ase's Death" (from "Peer Gynt" Suite No. 1), Grieg; "By the Sea," Schubert; Theme and Finale in A flat, Thiele.

Mr. Baldwin was greeted by members of the guild in the parlors of the church after the recital and returned to New York the same night.

Joseph Bonnet will give the third recital in this notable series on the evening of Feb. 2 in St. James' Methodist Church, Ellis avenue and Forty-sixth street.

District of Columbia.

The chapter representing the capital city has found it advantageous to hold its monthly meetings alternately on Mondays and Wednesdays. The gathering for January was held on Wednesday, Jan. 7, in the studio of Albert W. Harned, and was presided over by Dr. William Stansfield, the dean. Several names were presented for membership and a petition was received. Plans for the public recital to be given by the district chapter at the new Mount Vernon Methodist Episcopal Church, South, on Tuesday evening, Jan. 27, were brought to completion. The program is to include five local organist members, with vocal and other instrumental numbers augmenting the same.

With appropriate remarks by Lewis

Corning Atwater, an important subject was discussed in regard to the insufficient salaries being paid competent organists of the present day. It was hoped that the whole guild might become interested to the extent that there might be a supervision of the pay standard of organists by it. It was pointed out that the organist's profession is one of a very few that is not being recognized today in increased salaries to meet the increase in living, notwithstanding the high prices in music and other things. A suggestion worthy of mention was that an organist's salary might be determined by basing it at a certain percentage of the minister's salary. In some cases the necessity would arise for a fixed minimum price.

The evening meeting was concluded with a short talk by Miss Maude Gilchrist Sewall, F. A. G. O., on the Italian composer, Alfred Cassella, with several illustrations at the piano of his attractive and unique piano compositions. She was assisted by Arthur D. Mayo.

The meeting of February will be held at the same place on Monday, Feb. 2.

Several of the district members are appearing in and around Washington in public recitals at the present time. Among these are Edgar Priest, A. R. M. C. M., who recently completed a series of four successful recitals on the new Pilcher organ at the Mount Vernon Methodist Episcopal Church, South. The attendance at each of these affairs has been very gratifying. During January and February Lewis Corning Atwater has arranged a series of musical events for Sunday evenings, to be held in All Souls' Unitarian Church. Mr. Atwater will be assisted by local vocal and instrumental talent. Henry H. Freeman, who for many years was organist and master of the choir at St. John's Protestant Episcopal Church, is giving a series of recitals at the University of Virginia, Charlottesville. Miss Edith Bateman Athley is continuing her success as community organist, giving recitals on Tuesday evenings at the new Central High School, being assisted with vocal numbers by several of the capital's prominent singers.

ROLLA G. G. ONYUN,
Publicity Secretary.

Buffalo Chapter.

The third meeting of the Buffalo chapter took place at the Central Presbyterian Church, Main street and Jewett avenue, Monday evening, Jan. 5. The interesting business meeting was in charge of the dean, DeWitt C. Garretson. In addition to the recitals to be given the first of each month by visiting organists it was decided to have monthly musicals in various parts of the city, in which local musicians should participate, and to hold a guild service in St. Paul's Church Easter Monday.

The business meeting was followed by the election of the following officers for the ensuing year:

Dean—DeWitt C. Garretson, A. A. G. O.
Sub-Dean—Seth Clark, A. G. O.
Registrar—Mrs. Mary C. Fisher, A. G. O.
Treasurer—Mrs. Nellie Hurlburt.
Secretary—Miss Agatha Bennett, A. A. G. O.
Librarian—Miss Beatrice Turner.
Auditors—Abram Butler and C. R. Crafts.
Chaplain—The Rev. John N. Borton.

Executive Committee—George Bagnall, Miss Agatha Bennett, A. A. G. O. and William J. Gomp.

Dinner was served by the ladies of Central Church and this was followed by a short program, as follows: Piano, "Gondellied," Liszt (George Bagnall); tenor, "Comfort Ye" and "Every Valley" ("Messiah"), Handel (William Whiddit); soprano, "Rejoice Greatly," ("Messiah"), Handel (Mrs. Hendricks).

The feature of the evening was an interesting and instructive talk (fully illustrated by drawings and organ pipes) upon "Tone Production in the Modern Organ," by Ernest M. Skinner of Boston.

Dec. 4 the second meeting of the

chapter was held in the parish house of Trinity Church, Delaware avenue. After a short business meeting a banquet was served by the Girls' Friendly Society of Trinity, which in turn was followed by an interesting recital, with this program: Sonata No. 1, Borowski; Prelude to "Parsifal," Wagner (Seth Clark); "I Will Extol Thee" (from "Eli"), Costa, (Mrs. Edna Luce); Adagio and Scherzo, from the Fifth Sonata, Guilman (Agatha Bennett).

NELLIE M. GOULD.

Missouri Chapter.

The monthly meeting of this chapter took place Monday evening, Jan. 26, at its quarters in the Musical Art building, St. Louis. After dinner, Dean Read introduced the speaker of the evening, the Rev. Dr. E. Combie Smith, pastor of the Maple Avenue M. E. Church, who spoke on "Music at the Front." Dr. Smith recently returned from France. After the regular order of business E. R. Kroeger, our first dean, and one of the founders of the guild, gave a brief talk on the life of the late Horatio Parker, with whom he was intimately acquainted and with whom he had the pleasure of being associated in their work at the University of California. The main discussion of the evening was in regard to organists' salaries. Many interesting facts were brought to light. It ended in a decision to call a meeting of all organists in St. Louis under the auspices of the chapter for Sunday afternoon, Feb. 8, at 3:30 in Musical Art Hall, at which time an effort will be put forth for an organized movement in the interest of the organists of this city.

New England.

Henry E. Wry gave a recital under the auspices of the New England chapter at the Old South Church Jan. 5 and played as follows: Sonata Op. 65, Parker; Improvisation, Karg-Elert; Toccata, Mercaux; Rhapsodie, Saint-Saens; "Christmas in Sicily," Yon; "Dawn," Lemare; "Fiat Lux," Dubois; Prelude, C major, Bach; Finale (Fourth Symphony), Widor.

Alfred Brinkler, of St. Stephen's Church at Portland, Maine, and Frederick Johnson, director of music at Bradford Academy, gave a recital at the South Congregational Church Jan. 19. Mr. Brinkler's selections includ-

ed: Prelude Pastorale, Yon; Cantilena, Becker; Sonata, F minor, Mendelssohn; Canzona, Wolstenholme; "Quaranta," Brinkler. Mr. Johnson played: Maestoso and Adagio, Broisig; Allegro, Op. 28, Elgar; Minuet, Larrota; Prayer, Jongen; Prelude, G major, Bach; Communion, Hure; Grand Chorus, D major, Guilman.

Miss Louise Stephenson, A. A. G. O., gave a recital in St. Peter's Church at Portland, Maine, Jan. 19.

Chapter events for February are scheduled as follows:

Feb. 1.—Organ Recital at Harvard Club, Boston.

Feb. 2.—Recital at Free Street Church, Portland, Maine.

Feb. 9.—Recital at the Church of the Advent, Boston, by Francis W. Snow.

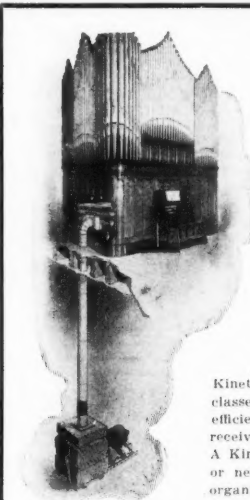
Feb. 16.—Public service at Central Congregational Church, Boston, under the direction of Raymond Robinson.

Feb. 23.—Recital at Congress Street Church, Portland, Maine, by Miss Ruth Knight.

Southern Ohio.

The members and the public enjoyed a fine recital Jan. 15 at the Church of the Covenant, Cincinnati, played by Maurice Longhurst, who is at present organist of Grove Park Inn at Asheville, N. C. He is the possessor of a splendid technique, fine taste in registration and an unusual sense of rhythm. As an example of the best English training, supplemented by several years of study under Reger and Karg-Elert in Leipzig, one finds in his work first of all the solid thinking musician. The dashing virtuoso is also there, and we fail to remember a finer performance of the Liszt Fugue on Bach than Mr. Longhurst gave us. His unique and pleasing program was as follows: Sonata, Horatio Parker; Variations on an Old Christmas Carol, Dethier; Fantasia and Fugue on Bach, Liszt; Three Chorale Improvisations, Op. 65, Karg-Elert; Concert Fugue in G, Krebs; "Marche Slav," Tschaiakowsky.

The only fellow among the ladies of our chapter, Miss Mary Layng Penn, became the wife of the Rev. Andrew M. Smith on Christmas eve. We all extend best wishes to the happy couple and feel sure that in one church at least the music will always be of the highest grade.



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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 534 Garson avenue, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.]

Pathetic Music.

Closely allied with dramatic scenes are those of a pathetic nature. They may follow tense dramatic moments, the aftermath of a tragedy, a fatal accident or a sinister plot, or they may come in the ordinary course of the play in the form of the poignancy of grief as typified in death scenes, in the nature of parting and farewells, or remorse at memories of former years.

Compositions reflecting despair, anguish, grief and sadness should be chosen. Musical literature is rich in works of this sort. Organ and piano solos, excerpts from symphonies, operas and orchestral pieces, as well as many familiar songs, are all adaptable to the theater organ. Our brief list includes a few of the best, and many which we hope will be new to players.

The use of combinations of the vox humana, celeste, strings and flutes is common, but some that are unbacked are to use the lower register of a smooth tuba or horn, accompanied by sixteen-foot bourdon and quintadena, and again as contrast a four-foot string solo. Our policy is to search constantly for new and unusual combinations and effects, no matter what the style of piece one is playing, and the remark that "I didn't know the organ had such a number of different effects" will prove to be the reward and give a feeling of gratifying satisfaction.

Pathetic scenes are among the easiest of all to synchronize, and right here is where the organist can introduce the highest type of organ music. Many adagios and andantes from well-known organ sonatas can be used on them. We have confined ourselves to giving some selections that may prove to be novelties to many players.

Of legitimate organ compositions Guilmant's "Lamentation" is perhaps the finest number written in this style. It is a truly magnificent work, and was written in commemoration of the death of a friend who was killed in a battle of the Franco-Prussian war near Paris in 1871. Because of its length it cannot be used in its entirety in film playing, but the closing hymn, "Jerusalem," can be played, following a condensed excerpt of the first theme. Tellier's and Wittich's pieces are new, while among piano novelties are "Heart Throbs" and "Heartsease."

"The Last Goodby" is little known, but nevertheless a fine and useful work, while "Yesterlove" and "Longing" are plaintive and melodious. Massenet's "Elegie," with its cello solo, is familiar to all, as is the Tchaikowsky number, "The Cherry in the Glass" can be finely interpreted by using tremolo chords on flute and vox in the right hand, and playing the solo on the diapason in the left; then as a contrast add strings to the right hand and use soft horn for the solo. "Werner's Parting Song" is another gem. On the "Miracle Man" (Thomas Meighan) we used "A Cottage in God's Garden" to close the picture at the scene where the old man dies, using muted cornet solo. The effect was very impressive.

Where there is only a flash-back (passing scene) of death, and the remainder of the film is of a different character, we believe in merely softening the music and not changing the piece played. The use of the chimes is effective also.

The list:

- Organ Solos.
- "Lament." Couperin.
- "Death of Ase." Grieg.
- "A Memory." Gillette.
- "Meditation." d'Evry.

- "A Tear." Moussorgsky.
- "Little Story." Friml.
- "Plainte d'Amour." Tellier.
- "At Twilight." Frysinger.
- "Supplication." Frysinger.
- "Melodie." Wittich.
- Nocturne, Hohnbach.
- "Lost Chord." Sullivan.
- "Lamentation." Guilmant.
- "Solitude." Godard.
- "Song of Sorrow." Nevin.
- "Memory's Hour." Silver.
- "Lamento." Guilmant.
- "Memories." St. Clair.

Piano Solos.

- "Heartsease." Moret.
- "Consolation." Mendelssohn.
- Adagio (Sonata Pathetique). Beethoven.
- "Beyond Earth's Shadowland." Bonheur.
- "Heart Throbs." Arnold.
- "Longing." Huertel.
- "Farewell to Piano." Beethoven.
- Nocturne ("Midsummer Night's Dream"). Mendelssohn.
- Nocturne. Scholtz.

Piano Accompaniments.

- "The Last Goodby." Moretti.
- "Tears" and "Atonement." Zamecnik.
- "Consolation." Liszt.
- "Lamento." Gabriel-Marie.
- Andante Pathetic. Borch.
- Andante Pathetic. Langey.
- "Yesterthoughts." Berber.
- "Yesterlove." Borch.
- "Mood Lovers." Applefield.
- "Tendresse." Pente.
- "Remembrance." Barford.
- "Longing." Florida.
- Elegie. Massenet.
- "One Who Has Yearned." Tschakow-sky.

- Elegie. Czibulka.
- "Among the Roses." Lake.
- "Melancolie." Granier.
- "Affection." Himan.
- "Broken Melody." Van Bienc.
- "Entreaty." Atherton.
- Elegie. Bartoline.
- "Cherry in the Glass." Lincke.
- "Young Werner's Parting Song." Ness-ler.

- "Death and the Maiden." Schubert.
- "Valse Pathetique." Lake.
- "Valse Pathetique." Herbert.
- "Heartwounds." Grieg.
- "Bleeding Hearts." Levy.
- Pathetic Andante. Vely.
- Andante Pathetique. Borch.
- "Lamentoso." Borch.
- "Sorrow Theme." Roberts.
- "Silent Woe." Von Felitz.
- Elegie. Lubomirsky.
- "Silent Night." Rebikoff.
- "Melody of Love." Engelmann.
- "Triumerel." Schumann.
- Andante (Unfinished Symphony). Schu-ber.

- Andante Pathetique. Schumann.
- Andante Dolorosa. Borch.
- "Memories." Crespi.
- "Parting." Bendix.
- "Melancolie." Bubeck.
- "Pathetic." Schutte.
- Pathetic Andante. Berber.
- Pathetic Theme. Lutz.
- "Because You Say Goodby." Vely.
- "Solitude." Frinkhaus.
- "Romance of the Rose." Trinkhaus.
- "Song of Songs." Moya.
- "Pathetic Suite" (Belwin).
- "Tendresse." Ravin.
- "Unspoken Words" (J. Church).
- "Tendre Aveu." Schutte.

Songs.

- "Cry of Rachel." Salter.
- "O, Dry Those Tears." Del Riego.
- "God Remembers When the World Forgets." Bond.
- "My Soul." Bond.
- "As the Years Roll By." Zamecnik.
- "Gaby." Trotter.
- "Asthore." Trotter.
- "Through the Years." Bond.
- "Cottage in God's Garden." Bond.
- "Think, Love, of Me." Grey.

Songs (Childhood Scenes).

- "Lil' Drum." Willis (Dison).
- "Little Pink Rose." Bond.
- "Reg Dolly's Lullaby." Barrett.
- "His Lullaby." Bond.
- "Longing." Bond.

MUSICAL SETTING FOR THE ENGLISH COMEDY-DRAMA: "THE GLO-RIOUS LADY." Selznick Film. Olive Thomas, Star.

- Reel 1—(1) "Air du Dauphin" (O. S.) by Rocco until (2) For 200 years. "Wild Rosebud" (Acc.) by Tohani until (3) In castle and cottage. "Elizabethan Idyl" (O. S.) by Noble until (4) The great day. "The Whip" (Acc.) by Holzman until (5) D: Horse falls. "Byssing Song" (O. S.) by Smith to end of reel.
- Reel 2—D: Party on lawn. (6) "Lamp of Love Waltz" until (7) Spring days. "Love's Greeting" (P) by Elgar until (8) Please do not disgrace us. "Dialogue" (O. S.) by Klein until (9) Then while on honeymoon. "Stroll Through Cairo" (Acc.) by Derwin until (10) With near approach. "Legend" (O. S.) by Federlein.
- Reel 3—Continue above until (11) Your wife is in no danger. "Melodie" (O. S.) by Wittich until (12) The guests at reception. Waltz until (13) Never miss opportunity. "Serenade" (O. S.) by Miller until (14) D. Fade-out of motto.
- Reel 4—(15) D. "Duchess" first duty. Waltz until (15) D: Ivis in room. Alfred comes. "La Carressante" (P) by Strelzki to end of reel.
- Reel 4—T: Her desperate means. (16) Popular one-step until (17) How dare you? "On Wings of Love" (Acc.) by Bendix until (18) Pretending deep sympathy. "Twilight" (P) by Ayer until (19) I am the duchess. "Contemplation" (Acc.) by Hope until (20) I happen to know. Selection. "Babette." (Acc.) by Herbert.

- Reel 5—Continue selection, playing (21) "Monte Cristo" fox-trot (Acc.) by Romberg where girls are shown rehearsing in theater, and then returning to selection until (22) D: Ivis faints. "Serenata" (Acc.) by Cajani until (23) Many days of

tender care. Repeat "Love's Greeting" to the end.

MUSICAL SETTING FOR THE AMERICAN COMEDY, "WHEN THE CLOUDS ROLL BY." Paramount Art-craft Film. Douglas Fairbanks, Star.

- Theme: "Till the Clouds Roll By" (from selection "Oh, Boy"), Kern.
- Reel 1—(1) Theme until (2) Before a clinic. Misterioso 28 (Acc.) by Lake until (3) It is midnight. "Ghost Dance" (Acc.) by Salisbury until (4) In his quiet way. Selection. "Oh, Boy" (Acc.) by Kern.
- Reel 2—(5) I'll get him in good humor. "In the Swing" (P) by Wachs until (6) You're laid off. "Capricious Wood-nymphs" (Acc.) by Losey until (7) The long arm of superstition. "Laughing Eyes" (Acc.) by Silberberg to end of reel.

- Reel 3—T: Lucette Baneroff. (8) "Spring's Awakening" (P) by Smith until (9) Mark Drake. Selection "Take It From Me" (Acc.) by Anderson and (10) Selection. "Maytime" (Acc.) by Romberg.
- Reel 4—Continue above, playing (11) song. "Sweethearts in Maytime." at first T. on reel 4 "Please Marry Me" until (12) I'm sorry. Mark. "Land of Dreams" (Acc.) by Drifill until (13) S. O. S. for wedding guests. One-step "Crazy About the Women" (Acc.) by Ruby until (14) The happiest man. "You're Some Pretty Doll" (song) by Williams until (15) When I say. "Some Party" (Acc.) from "She's a Good Fellow" selection by Kern until (16) And now I take. Song. "You'd Be Surprised." by Tilzer. to end of reel.

- Reel 5—T: He never intended. (17) "Astarte" (Acc.) by Mildenberg until (18) Our deal is off. "Sweet Visions" (P) by Phelps until (19) Within Brown's head brainstorm. Andante Dramatico No. 62 (Acc.) by Borch until (20) The Lack-awanna ferry. "Daisies" (Acc.) by Bendix until (21) Out of this crisis. Selection. "My Best Girl" (Acc.) by Crawford, until (22) I'm not in that business. "Co-quette" (P) by Martin to end of reel.

- Reel 6—D: Pullman car. (23) "Eleanor" (Acc.) by Deppen until (24) Out of a clouded sky. "Storm Music" (Acc.) by Zamecnik (or improvise) and "The Tempest" (Acc.) by Lake until (25) Rain clouds and brain clouds. "Rag-lad of Bag-dad" (Acc.) by Romberg (from selection "Sinbad") until (26) Here comes a church. Selection. "Oh, Boy" (Acc.) by Kern, beginning with "Words Are Not Needed," and playing theme, which is last song in selection, at T: Oh, look at new moon, to the end.

NEW PHOTO-PLAY MUSIC.

"Danse Slav." by Emmanuel Chabrier. We hear a great deal nowadays about the countries of Czechoslovakia and Jugoslavia. Heretofore we have been cataloguing all such music under Russian and Polish, but under the new order of things shall separate these, and place them in a class by themselves. This work is in C and E minor, and is a brilliant allegro con brio in which the composer has utilized triplets and sixteenths to embellish the theme.

Several useful numbers have been received from Sherman, Clay & Co., of San Francisco. A quaint, oriental fox-trot, "In Old Japan," by Smith, is sure to prove useful and popular. Other numbers in this class are: "My Oriental Rosebud," "Mummy Mine" and "Cairo," while "Fair Hawaii" is a dreamy song and exceedingly melodious. "Tears" and "Roses at Twilight" are pleasing in their themes and useful for general scenes.

ANSWER TO CORRESPONDENT.

A. C. L., Boise, Idaho—Write to C. B. Ball, 615 South Wabash avenue, Chicago, for the information you desire. An article on western music will follow in about two months.

Samuel D. Mayer 82 Years Old.

Samuel D. Mayer, one of the oldest organists in San Francisco, is being congratulated by many admirers upon the fact that he has just passed his eighty-second birthday. Mr. Mayer celebrated his natal day recently by playing several of his own compositions, as well as other numbers, at the Sunday services at the First Congregational Church.

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Hinners to Build for College.

To the Hinners Organ Company of Pekin, Ill., has been awarded the contract to construct a two-manual organ which will cost \$7,500, for Illinois Wesleyan College at Bloomington. The organ was designed by Dr. Edward Young Mason, director of the college, and will be built according to his specifications. The new organ will be used for teaching, practice, recitals and chapel services. The registers of the organ will be of the draw stop variety, the couplers to be tablets. There will be a total of twenty-seven stops, 1,063 pipes and seven adjustable pistons. The action will be tubular pneumatic.

An organ built by A. J. Schantz, Sons & Co. of Orville, Ohio, has been installed in St. John's Lutheran Church at Bay City, Mich., and was dedicated New Year's morning.

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**NEW HAVEN RECITALS
PRESENT FINE WORKS.**

REVIEW OF JEPSON SERIES.

Noteworthy Compositions Heard for First Time in New Haven at Annual Concerts on 154-Stop Organ in Woolsey Hall.

BY PAULINE VOORHEES.
The annual series of Monday recitals given by Professor H. B. Jepson in Woolsey Hall, New Haven, were held on the evenings of Oct. 27, Nov. 10 and 24, and Dec. 8 and 22.

Compositions heard for the first time in New Haven were Vierne's Fourth Symphony, Yon's Sonata Chromatica, Saint-Saens' Rhapsodies on Breton Melodies Op. 7, Numbers 1 and 3, Baumgartner's "Procession Solennelle" and "Prelude-Meditation," and Professor Jepson's "La Zingara," the last three compositions being played from manuscript. Among the larger works played were Reubke's "Ninety-fourth Psalm," Roger-Ducasse's Pastorale, Franck's Chorales in A minor and E major, "Priere," two movements from Vierne's First Symphony, Planchet's Final, Widor's Chorale from the "Symphony Romane," the Finale from the Second Symphony and the Toccata from the Fifth Symphony. Bach was represented by the Prelude and Fugue in D major and E minor, the chorale "Have Mercy Upon Me, O God," and a Fantasia in C minor.

Other numbers played were Gigout's Scherzo and Menuetto, Jongen's Cantabile and "Pensee d'Automne," Barie's Intermezzo, Bonnet's "Elfes" and "Etude de Concert," H. A. Smith's "The Sea," Rachmaninoff's Serenade, Bossi's Scherzo in G minor, Lemmens' "Marche Pontificale" and Borodin's Three Transcriptions—"At the Convent," "Revery" and "Nocturne"; also Martini's "Preludio ed Assai Moderato" (from the Seventh Sonata), Handel's Aria from the Twelfth Concerto for stringed instruments (arranged by Guilmant), and Jepson's Toccata, "L'Heure Exquise," "Pantomime," Prelude from the Sonata in G minor and Ballade.

Although the French school predominates, there are representative compositions from the Italian, Russian, German, English and American schools.

With the magnificent Steere organ of 154 speaking stops, Professor Jepson has at his command almost unlimited resources of coloring which he uses with good taste and contrast. The playing of the much-worn Widor Toccata was stupendous in its breadth, rhythmic accent and dazzling brilliancy. The conception and interpretation of this work is far above anything that is usually heard. The writer has heard it played by many good organists, even by Widor himself. Professor Jepson's playing is distinctive in its virility, and his accent and massive effects are unsurpassed.

Particularly interesting among the new compositions were the two pieces by Hope Leroy Baumgartner, assistant organ instructor at Yale. Of somewhat modern harmonic tendencies, they are effective in color scheme. Professor Jepson's "La Zingara" is unique in its vivid coloring and Gypsy rhythm.

One of New York's finest organists found it worth his while to come to several of these recitals. Surely it would be time profitably spent for any serious organist to come occasionally to New Haven to hear programs which contain much that is wholesome and instructive, and which are not without their moments of entertainment. Here is abundant opportunity of hearing new organ literature with the classics of all centuries and schools presented in a masterly way.

Program of Improvisations.

The organ section of the Matinee Musicale at Indianapolis met in the auditorium of the First Presbyterian Church Jan. 21 to hear Charles F. Hansen, veteran organist and teacher, give a program. The program was devoted to improvisation, which is an art that Mr. Hansen has brought to a high degree of proficiency. In

the talk which preceded the musical illustrations Mr. Hansen said that there were three important points for the improviser to bear in mind: First, that the improvisation should not violate any of the rules of harmony, with which the organist should be thoroughly familiar; second, that the organist should know the standard organ music of the master composers, and third, that he should have a definite purpose which should control the improvisation and make it coherent.

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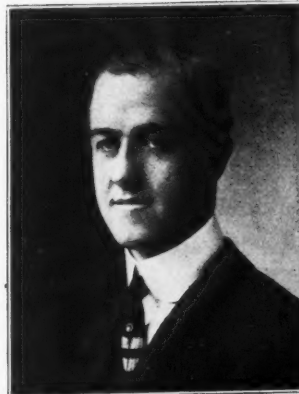
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A complete list of Dethier's compositions will be mailed upon request.

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News from Philadelphia

BY DR. JOHN M' E. WARD.

Philadelphia, Pa., Jan. 23—For the thirteenth concert by Charles M. Courboin at the Wanamaker store, the second popular historical program was offered as follows:

Part 1, classic period—Prelude and Fugue in D minor, Bach; Gavotte (Twelfth Sonata), Martini; Finale (Fifth Symphony), Beethoven.

Part 2, romantic period—Adagio from Fantasia, Franck; "La Fileuse," Raff; "Lakoczy" March, Berlioz.

Part 3, modern period — Praeludium, Jarnefelt; "Erotikon," Grieg; First Movement (Sixth Symphony), Widor.

Rollo F. Maitland gives an elaborate musical program at his church every Sunday evening, assisted by clever instrumental soloists from the Philadelphia Orchestra. These recitals are worthy and popular, drawing large audiences.

A. O. P. C. recitals for January were: Jan. 6—Tabernacle Lutheran Church, Bert F. Ulmer.

Jan. 20—St. Paul's Episcopal, Overbrook, Rollo F. Maitland.

Jan. 24—Calvary Episcopal, Germantown, James H. Lord.

Jan. 27—Adath Jeshurun Synagogue, William Noelsch.

Jan. 31—Holy Trinity, Ralph Kinder.

The forty-ninth guild service was given on the West Side Presbyterian Church on Jan. 20. The organists participating were Melvin B. Goodwin, organist of the church; Eleanor S. Drew, Percy Chase Miller and Iselma C. Smith.

The Rotary Club attended a musical service at the First Baptist Church on the evening of Jan. 18. Frederick Maxson presented this program: Priere (Violin, cello, harp, and organ), Franck; Anthem, "I Have Longed for Thy Salvation," Rossini; Cello Solo, "Kol Nidrei," Bruch; "Last Hope" (Harp and organ), Gotschalk; Contralto Solo, "To the Angels," Zador; Violin Solo, Melody, Tschaiikowsky; "Triumeral" and Romanza (Violin, cello, harp and organ), Schumann.

George Benzon, who has been a retail music salesman fifty years, and is now in the service of the Presser Music Company, was the guest at a reception tendered him by the firm and employes. Over eighty of his fellow workers were present. The guests of honor, who were also the speakers, were: Dr. Hugh A. Clarke, professor of music at the university; James F. Cooke, editor of the

Etude, and Dr. John McE. Ward, president of the A. O. P. C. Theodore Presser was toastmaster, presenting a beautifully chased gold ring to his guest, as a memento. Mr. Benzon is greatly admired by the entire musical profession in and around Philadelphia, and is still active in business.

The Men's Choir of St. Mark's Episcopal Church, under the direction of Lewis A. Wadlow, gives a service of ecclesiastical music at the church on Jan. 26.

FRUITS OF REAL CO-OPERATION.

Warrensburg, Mo., Jan. 14, 1920.—To the Editor: I note in your January issue the remarks of Colonel Sellers as to the great value of thorough co-operation between the "Pulpit and Choir Loft," in the working out of the church musical service, the importance of which cannot be over-estimated.

An excellent instance of this spirit of co-operation was shown forty years ago in the Second Baptist Church of St. Louis, where the Rev. Dr. W. W. Boyd, a noted Baptist divine, and the late Professor E. M. Bowman, afterward of Greater New York, collaborated in their programs in advance to the end that anthems, solos, responses, hymns, etc., fitted and dovetailed into the service with a symmetry and grace that was most interesting and inspiring.

The quartet choir of splendid voices, all cultured vocalists, under Professor Bowman's gifted direction, the beautiful memorial organ, wonderfully voiced and balanced (containing many features in advance of its day) in the hands of a veritable master, a most attractive auditorium, nearly perfect acoustically, with a very able and eloquent pastor, made a most impressive service, and one long to be remembered.

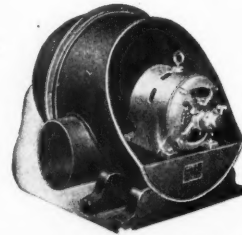
With programs worked out and rendered as they were, it is not strange that this beautiful edifice was crowded to overflowing service after service.

Have often wished that some of our so-called critics of this day and age could have heard the quartet choir referred to, particularly when rendering compositions of the versatile and accomplished author, Dudley Buck. Had they been so fortunate, I feel sure that those of an unbiased and discerning mind would have something favorable to say concerning quartet choirs, and also would willingly concede that we have had at least one American composer of church music.

H. F. BERKLEY.

Under the direction of Everett E. Truette, "The Story of Christmas," by H. Alexander Matthews, was sung at the Elliot Church, Newton, Mass., Dec. 28. Mr. Truette played Guilman's Offertory on Two Christmas Hymns as a prelude and the Finale from Vierne's First Symphony as a postlude.

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By HAROLD W. THOMPSON, Ph. D.

Key: (D) Ditsen, (F) Fischer, (G) Gray (Novello), (S) Schirmer, (SL) Schmidt, (B) Boston Music Company, (Su) Schuberth.

SACRED DUETS.

The Powers show their usual lack of discrimination in ordering a curtailment of Diapason articles this month. There is a large amount of material to be covered in any article on duets; I cannot hope to exhaust even my own library in the following lists. To save comments I shall list according to seasons of the church, but it must be remembered that many of the duets listed for specific seasons are suitable also for general use.

First some suggestions for Advent:
Allen—"Prepare Ye the Way," T-B. (S)
Brackett—"Rise, Crowned with Light," T-B. (Wood)
Coerne—"Hearken to Me," A-T. (S)
Coerne—"High in the Heavens," S-T. (S)
Sarjeant—"Watchman, What of the Night," T-B. (Boosey)
Saint-Saens—"Blessed is He," S-Bar. In "Christmas Oratorio," (S)
The fine Saint-Saens Benedictus calls for a high C in the soprano part, but is not otherwise difficult. Dr. Coerne has written three sacred duets, all good and all suitable for general use. The Sarjeant number is popular in type.

For Christmas the following:
Adam—"O Holy Night," S-A. (S)
The same with violin or cello, (D)
Coombs—"The Angel of Light," A-T. (S)
Coombs—"The Radiant Star," T-B. Separate. (S)
Demarest—"O Where Shall we Behold Him," S-T. In "Shepherds of Bethlehem," (S)
Franck—"The Virgin by the Manger," S-A. octavo. (S)
Matthews, J. S.—"And There Were Shepherds," S-Bar. In "Eve of Grace," (G)
Parker—"In Softest Slumber," S-T. In "Holy Child," (S)
Shelley—"Christmas," S-A. (S)

The Cesar Franck number, now obtainable in cheap octavo form, is supremely beautiful in its music, but it awaits a poetical English translation. The numbers by Adam and Shelley are most popular.

For children's services some duet on the shepherd theme:
Harker—"He Shall Feed His Flock," S-T. (S)
Isaacs—"The Lord is my Shepherd," A-T. (G)
Matthews, H. A.—"The Lord is my Shepherd," S-T. (S)
Smart—"The Lord is my Shepherd," S-A. (D, G)

The Smart number is one of the half dozen most popular sacred duets. I like the Matthews number nearly as well. There is a dearth of Easter duets:
Fisher—"Be Comforted," S-T with violin. (D)
Galbraith—"God Hath Sent His Angels," S-Bar. (S)
Granier—"Hosanna," S-T or A-B. (D)
The same for S-A. (S)

None of these seems to me very good. If you must use the Granier number, it is least offensive as a duet.

For Harvest and Thanksgiving the list is much better:
Coombs—"O How Amiable," MS-Bar. In "Ancient Days," (S)
Huhn—"Be Thou Exalted," S-T or A-B. (S)
Huhn—"Sing, O Ye Heavens," 2 high or 2 low. (D)
Mauder—"The Eyes of All" and "The Rushing Fruits," S-T. In "Song of Thanksgiving," (G)

Mendelssohn—"I Waited for the Lord," S-MS (A). Separate. (D, S)
Mendelssohn—"My Song Shall be Always," S-T. Separate. (D)
Mendelssohn—"In His Hand Are All the Corners," S-MS. Separate. (D)
Matthews, H. A.—"Lord, I Have Loved the Habitation," A-B. (D)
Turner—"O Lord of Heaven," S-T. In "Festal Song," (B)
"I Waited for the Lord" is perhaps the

best sacred duet we have, but the other two Mendelssohn cantata numbers should not be shouldered out by its popularity. The Turner number and the two pretty duets by Mauder are in the style of Stainer and are very easy. The Huhn duets have the vigor that characterizes their composer; "Be Thou Exalted" is the better of the two. All except the Mauder number can be used for general praise.

For Lent and Good Friday the following:
Elgar—"Doubt Not Thy Father's Care," S-A. In "Light of Life," (G)
Faure—"Come Unto Him (Crucifix)," high and low. (D, S)
Gounod—"There is a Green Hill," S-A. (D)
Gounod—"O Divine Redeemer," S-A or MS-Bar. (S)
Matthews, H. A.—"Withdraw Not Thy Mercy," A-Bar. (D)
Nevin—"O Love Divine," S-A. (Church)
Shelley—"The Christ," high and low. (S)
The same with violin. (S)
Stainer—"Love Divine," S-T. Separate. (D, S)
Stainer—"So Thou Lifest," T-Bar. In "The Crucifixion," (G)
Verdi—"Ah Remember (Recordare)," S-A (MS). Separate. (S)

The suave Elgar duet does well for an evening service; it is easy but deserving of careful preparation. The Faure "Crucifix" seems to me the best of its type; is as sentimental as the "Palms," but with a certain nobility that makes the sentiment tolerable. The first Stainer number has been imitated more than any other duet, I think; probably it is the most popular of all. The other is quite as fine and can be used in the non-liturgical churches for communion services as well as for Good Friday and Holy Week. The "Recordare" from the "Mazzoni Requiem" is one of the finest of Italian compositions, making rather heavy demands upon the singers. The numbers by Matthews, Nevin and Shelley are easy. The Gounod duets need no comment except that both are better as solos.

For Saints' days, All Saints' and Memorial services:
Coerne—"Be Thou Faithful," S-A. (S)
Gaul, A. R.—"They Shall Hunger no More," S-A. Separate. (D)
Mendelssohn—"Now We are Ambassadors," T-B. Separate. (D)
Mendelssohn—"For So Hath the Lord," T-B. In "St. Paul," (G)
Nichol—"These Are They," S-T. (Parish Choir)
Wareing—"Eternal Day," S-A. (St)
Wareing—"Far from My Heavenly Home," S-A. (G)

It seems to me that his three sacred duets are Dr. Coerne's most useful contributions to our American ecclesiastical music. The two Mendelssohn duets from "St. Paul" are useful for missionary sermons. The Nichol number is in the style of Stainer. The two Wareing numbers are easy and somewhat sentimental; the second may be used at any time in the church year.

For Trinity there is one good duet by Dr. Dickinson entitled "God ever Near" (G) for two equal voices (A-Bar). It is also for general use. For Palm Sunday somebody should write a duet to supplant "The Palms," which may be obtained of Ditsen arranged for S-A.

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There are a good many duets for evensong, most of them very easy:
Abt—"Over the Stars," S-A. (D, S)
Bartlett—"The Day is Ended," S-A. (D)
Buck—"The Lord is My Light," S-A or A-B. (S)
Florida—"Now the Day is Over," S-A. (D)
Gaines—"Light at Eventide," high and low. (D)
Gounod—"Until the Day Breaks," S-A. (S)
Harris—"O Gladsome Light," high and low. (St)
Matthews, H. A.—"The Lord is my Light," S(T)-B. (S)
Neidlinger—"Thy Peace, O Lord," S-A. (Bar). (S)
Nevin—"Eventide," S(T)-Bar or S-A. (D)
Nevin—"The Vesper Hour," S-T or A-B. (D)
Nevin—"Twilight," S-T or A-B or S-A. (D)
Shelley—"The Vesper Hour," S-A. (S)
The numbers by Buck and Matthews are

also for general use. H. A. Matthews has a gift for writing duets of moderate difficulty: this is the best of his duets, I think, though "The Lord is my Shepherd" is a good second. In a similar way George E. Nevin has been successful in writing very easy duets in hymn-tune style, not to be disregarded because they happen to be easy; it is nonsense, however, to speak of their being disregarded, for they are popular everywhere. The Bartlett duet is extremely popular also, though it is better known as a contralto solo. The Gounod number gives you the great Frenchman at his sentimental worst. The other numbers are all pretty and easy.

Many other duets may be classified as for general use:

Ambrose—"Thou Who Like the Wind Dost Come," S-A.
Berwald—"I Could not Do Without Thee," S-T or A-B. (St)
Buck—"Acquaint Thyself with Him," S-T or A-B. (S)
Buck—"Be of good Comfort," S-T or A-B. (S)
Goetze—"Jesus, Thou Joy of Loving Hearts," S-Bar. (D)
Gounod—"Forever with the Lord," S-A. (D, S)
The same for MS-Bar. (S)
Handel—"The Lord is a Man of War," B-B. Separate. (G)
Handel—"O Lovely Peace," S-A. Separate. (D)
Hosmer—"Be Glad, O ye Righteous," T-B.
Lachner—"My Faith Looks Up," S-A. (D, S)
The same for MS-Bar. (S)
Mozart—"Thou Art, O God," S-T. (D)
Shelley—"Hark, Hark, my Soul," S-A. (S)
Stevenson—"Hear, O Lord," S-A. (D)

I suppose that all of these might be classified under separate seasons of the church; for example, the well-written Stevenson number under Lent. Of course, the two Handel numbers from oratorios have a very limited use; the first is decidedly difficult, but the second is easy and suitable for celebrations of peace.

TWO-PART CHORUSES.

You may use as duets several of the two-part choruses in Novello's excellent "Chorister Series" to which I referred last month. The following numbers cover the church year pretty well:
Attwood—"Songs of Praise the Angels Sang," (Christmas)
Barnby—"O Perfect Love," (Weddings)
Buck, P.—"O Lord God," (Collect for Sexagesima)
Foster—"Is It Nothing to You," (Good Friday)
Foster—"The Night is Far Spent," (Advent)
Foster—"There Were Shepherds," (Christmas)
Macpherson—"Awake, my Soul," (Morning)
Novello—"Like as the Hart," (General)
Smart—"The Lord is my Shepherd," (Children)
Smart—"Te Deum in F."
Wadely—"If Ye Then Be Risen With Christ," (Easter)
West—"Father of Mercies," (Harvest)
The beautiful collect setting by Buck was mentioned last month; the third part enters only on the last Amen. Similarly I might have repeated from my last article several titles that will do very well as two-part anthems. The Wadely number is a cleverly-written canon, three pages in length. The Attwood number is a four-page hymn-anthem in two stanzas. The Macpherson Introit is only two pages long. The arrangement of West's familiar harvest anthem is well done by the composer himself. The short Novello number may be sung by S-A or S-T.

COLLECTIONS OF DUETS.

So far as I know the best collections of sacred duets are those published by Schirmer and by Church (two volumes); the Church volumes contain dozens of duets that I have not mentioned in the lists above because they are not easily accessible in separate editions.

NOTES.

To my lists of trios should be added the following:
Coombs—"I Will Give Unto Him that is Athirst," S-A-T. (S)
Mendelssohn—"The King of Love," S-T-B. (S)

Mendelssohn—"The Lord is my Shepherd," S-A-T. (S)
Mendelssohn—"Now the Shades," MS-A-T. (S)

The Mendelssohn numbers are adaptations; the third is from the lovely "Midsummer Night's Dream"; the other two are melodies not so easily recognized as secular. The Coombs number is good. Rupert Brooke's superlative sonnets "1914" have been set to music for four-part chorus and organ by Alan Gray (G). This choral work will doubtless be useful for college choirs. The words, of course, are beyond praise—among the three or four immortal poems of the war. The music does not do justice to the words—almost equally, of course; only Elgar could do them justice in choral form, and apparently he preferred to set another superlative poem in "Spirit of England" (G). But the music is scholarly, reverent and easy for the voices.

An exceedingly effective work of another type is Stevenson's "The American Ace" (D) for tenor and chorus of men. It has been sung by the Chicago Mendelssohn Club and is to be sung in Albany soon. For sheer vigor it exceeds anything else that Mr. Stevenson has done, and his gift is in the dramatic. When at the close of his torture the undaunted Ace tells his captors to go to permanent heat, it is certain that the audience will be thrilled to cheers. The verses are not great poetry, but they are not cheap poetry, either. Mr. Stevenson has struck twelve again.

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"VICTORY MARCH," by E. H. Lemare.
"MARCH FANTASTIQUE," by A. Lansing.
"TRUMPET MARCH," by R. G. Hailing.

Published by the H. W. Gray Company.
The St. Cecilia Series is growing rapidly; it already numbers a lengthy list of original compositions and transcriptions for the organ, among which are some of the most significant and valuable contributions to the literature of the instrument in recent years. This month three new marches are added to it. It would, perhaps, be too much to expect a march to be other than conventional in outline and manner, but as marches go, these three are worthy of attention and respect. Mr. Lemare's is, of course, written with musician's skill and is legitimately organistic. There is individuality in the themes and a fresh harmonic color that removes it far from the banal and commonplace. Introduced by fanfares for the trumpets, the march is bright and vigorous, capable of reflecting great brilliancy in execution. It is dedicated by the composer to my little daughter Betty, age 4, by whom it was inspired.

A. W. Lansing is well-known for some decidedly melodious and practical anthems, and his "March Fantastique" is not too fantastic for every-day use. The composer has hit upon considerable harmonic piquancy, particularly in the use of the harmonic rather than the melodic form of the minor scale, bringing into effective prominence the augmented second interval. The second section is more suave and less fantastic and the whole march is easily and effectively played.

Mr. Hailing is a Scotch composer and we remember with pleasure other compositions of his which have found their way to this side of the water. His "Triumphal March" is an unusually good march, with an especially happy second quiet theme, furnishing admirable contrast to the triumphant character of the main theme. The whole composition is worked out with splendid balance and the material is put together with admirable skill.

"CANTILENE," by G. Gotterman, transcribed by Edwin Arthur Kraft.

Published by the H. W. Gray Company.
Another new number in the "St. Cecilia Series," this time a transcription of a graceful melody, which from its general character and from the name of the composer we surmise to have been originally a composition for the violin. Its smoothly-flowing and expressive melody is set off by a simple but interesting harmonic background, and is capable of giving great pleasure when played on an instrument possessing a good solo reed, such as oboe or English horn. Unlike most pieces of similar character written for the organ, it does not lead us into a middle section in the style of a four-part hymn-tune, a fact which will be counted as a virtue among those organists who long ago tired of the conventional devices of the habitual organ composers.

"AT PARTING OF DAY," by J. Frank Frysinger.

"VENETIAN IDYL," by Mark Andrews.

"CHURCH PROCESSIONAL," by Rudolf Friml.

"JERUSALEM COELESTIS," by Charles Gounod.

Published by G. Schirmer, New York.

From the house of Schirmer come four compositions for the organ, two of them original and two transcriptions. All of them are technically very easy. We are used to seeing the compositions of Mr. Frysinger under the imprimatur of another publisher, but this new piece bears the familiar physiognomy of his former work, which is always essentially melodic. He is never at a loss for a tune, and the present one is a thoroughly good one in his best style. There are in fact two melodies, one set off against the other with a slightly syncopated accompaniment.

Mr. Andrews' "Venetian Idyl" presents an appealing melody in a barcarolle rhythm, with a middle section which is an extension of the barcarolle style. On the second appearance of the main melody it is accompanied by single notes to be played on the great by the thumb of the right hand.

"Church Processional" is a piece of graceful salon music by the prolific Rudolf Friml, the light opera fad (and fortune). By virtue of the greater dy-

namic range of the organ it achieves a more imposing climax than it could on the piano, the instrument for which it was originally written, and in its new form it makes a very satisfactory number for church or festival occasion. The transcription has been made by no less notable a hand than that of Pietru Yon. Gounod's "Jerusalem Coelestis" has been transcribed by N. H. Allen. It is typical Gounod, and has a familiar ring, although we cannot at this moment place it exactly.

CHORALE PRELUDE, "Erbarme Dich," by J. Heinrich Bach.

CHORALE PRELUDE, "Wir Christen-leut," by W. Friedemann Bach.

Published by the H. W. Gray Company.

The latest two additions to Clarence Dickinson's "Historical Recital Series" are chorale preludes by two of the lesser Bachs, uncle and son, respectively, of the over-towering Johann Sebastian. Johann Heinrich lived and flourished throughout most of the seventeenth century, and his treatment of the chorale "Erbarme Dich" is one of the best examples of the music of that period we have seen in a long time. A trifle too archaic perhaps for everyday use, it still possesses a lucidity and interest that cannot fail to charm when properly identified. Wilhelm Friedemann comes a whole hundred years later and his chorale prelude is a fugato, in which the chorale theme is expounded with the technical skill which was almost commonplace in those days, but is a thing in these. Some of Dr. Dickinson's resurrections from the past, included in this valuable series, are limited in their usefulness, but these two chorale preludes are deserving of a permanent place in the organist's library and are by no means without value and interest to congregations and audiences even in these latter days of trite melodies and hectic harmony.

"CHORALE PRELUDE," by Leo Sowerby.

Published by the H. W. Gray Company.

In striking, even startling, contrast to these sedate old chorale preludes from a by-gone epoch is this latest outpouring from one of the leaders of the vanguard of modern music. So modern is Mr. Sowerby that his music belongs to tomorrow, rather than today. His harmonic material is at times acidulous and the organist who is suffering from an over-indulgence in melodic sweetmeats may find here a potent antidote to the malady which afflicts him; those, however, who are not conscious of any yearning to break away from bland diatonic platitudes of what a distinguished organist has dubbed "the lolly-pop school" of composition, will flee from it with shrieks of dismay. It is not such a chorale prelude as Johann Heinrich could have conceived in the seventeenth century, nor yet Wilhelm Friedemann in the eighteenth, and perhaps they would disapprove it heartily, but as to that, who knows? What passed for original thought in the seventeenth century would be old-fashioned bromidism in the twentieth and the greater and lesser Bachs were not behind the times in their own day.

At any rate, nobody can accuse Mr. Sowerby of stuffiness or conventionality. His music is his own and he heeds his line with relentless rigor, let the discords fall where they may. If this example of his genius were presented as the work of a candidate for a certificate from the American Guild of Organists, the board of examiners would immediately load the hapless composer with gyves and chains, clap him into the deepest and darkest dungeon and send hurriedly for the rack and stake. We ourselves would not be so bold as to pass final judgment on such a disturbing work on the short acquaintance which we have enjoyed with it; we are inclined to sympathize with the composer and we are temperamentally lenient to new ideas. Anachronistic as it may seem in these reactionary days, we believe in free speech, and if free speech, why not free music?

And Mr. Sowerby is nothing if not free. His "Chorale Prelude" is not really a chorale prelude at all, as the theme upon which it is founded is not a chorale, but a melodic fragment from a motet by Palestrina, and the composition is a kind of free fantasia. Through all the shifting harmonies and modern dissonances this theme is always prominent and easily distinguishable, and, strangely enough, seems quite at home in its new setting. In the twenty pages which the piece consumes there are many striking effects, dynamic as well as harmonic, and several passages of superlative beauty. Mr. Sowerby exploits the reiterated rhythmic figures so dear to the present-day French composers, and the theme is passed from manuals to pedals through every possible ingenious device of the composer's art.

To anyone interested in modern trends in organ music we recommend this composition most highly; whatever you may think of it, it is significant and one of the most outstanding compositions for the organ of recent years.



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