

THE DIAPASON

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BRINGS OUT BEAUTIES OF GREGORIAN CHANT

GREAT CATHOLIC MEETING

First International Congress Takes Place at St. Patrick's Cathedral in New York—Bonnet Presides at Organ.

Sixteen years have passed since Pope Pius X by special edict commanded a reform in the Liturgical music of the Roman Catholic Church. In the motu proprio of November, 1903, he declared that it was the province of sacred music to enhance the dignity and splendor of the ecclesiastical ceremonies and to do this it must return to the use of the venerable forms established by the councils of the church. The music must be truly sacred and it must be universal. To achieve this end the Gregorian chant was to be used and congregational singing encouraged. Women were excluded from the choirs and boys substituted. The pope commanded the bishops to appoint commissions to direct and further the study of the chant.

These changes, which were declared to be radical at that time, have been developed and enlarged upon and at the first international congress held in America, those present in New York listened to the result of their labors, as directed by Dom Gatard and Dom Mocquereau, the world's greatest authorities on the Gregorian chant. Joseph Bonnet presided at the great organ in St. Patrick's Cathedral and with his finished artistry added dignity to each service.

Tuesday, June 1, at 11 a. m., solemn pontifical mass was celebrated. Three thousand children sang the ordinary of the mass (Miss de Angelis) and students from St. Bernard's Seminary of Rochester did the proper of the mass. Dom Gatard directed the children in the singing of these beautiful Gregorian melodies (from the Angels' Mass) and produced a result of inspired and truly pure sacred beauty. Mr. Bonnet at this service played numbers from Franck, Guilmant and an original composition written on one of the melodies of the mass.

In the afternoon, Dom Mocquereau and Dom Gatard in a lecture gave a brief history of the Gregorian chant since the Restoration and traced the gradual development and the use of these modes. This was followed by a lecture by the Rev. Dr. Edwin Ryan on the "Vestments of the Roman Rite and Their Historical Development." Many beautiful vestments loaned for the occasion were displayed at this time.

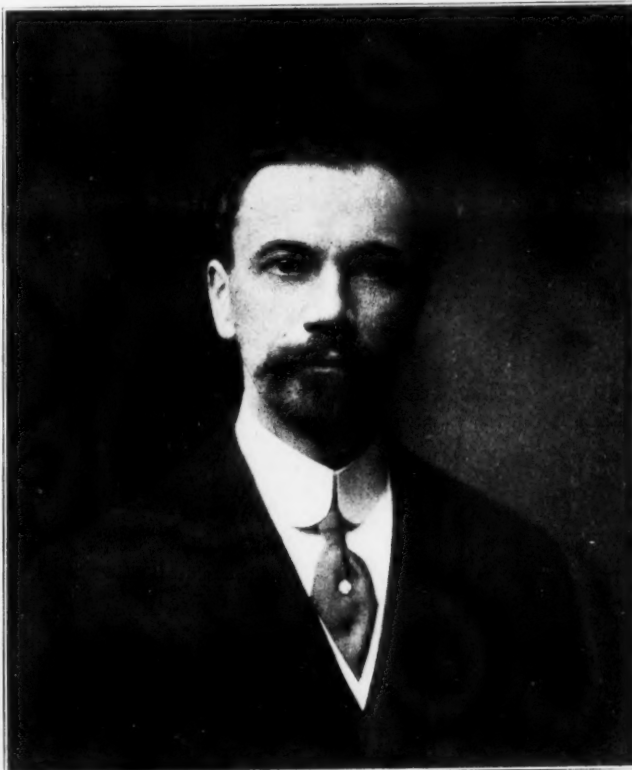
In the evening a public discussion on the chant and congregational singing was conducted by Dr. Ryan. Mr. Bonnet spoke of the great beauties of this music. "Gregorian music," Mr. Bonnet said, "has always been the admiration of the greatest masters. Mozart said he would have given up all of his compositions to have been the author of the simple and lovely melody of the preface of the mass." The chant proper, he went on to say, is the only chant really inherited by the Roman church from the ancient fathers and one which she had guarded for centuries in her liturgical codices. Mr. Bonnet paid great tribute to Dom Gatard and Dom Mocquereau, "who have done so much research work and who, although no longer young, did not hesitate to face the long trip to America to encourage this great congress."

Wednesday, June 2, a solemn mass was sung for those who died in the war. The proper of the mass was taken by St. Joseph's Seminary of Dunwoodie and the ordinary of the mass by the congregation made up of seminarians from various schools.

At 3:30 the demonstration of school

(Continued on page 21.)

DR. VICTOR BAIER, WARDEN-ELECT OF A. G. O.



The career of Dr. Victor C. Baier, who was chosen as the new warden of the American Guild of Organists at the annual meeting, has been a unique one in the organ world. Beginning as a choir boy at Trinity Church in 1872, he has served only that one church from then up to the present time. In 1875 and 1876 he was soloist and then, as his voice began to change, he took up the study of organ, piano and theory with Dr. A. H. Messiter, who was then organist and choirmaster of Trinity. From 1884 until 1897 he served as assistant organist and upon the retirement of Dr. Messiter became first organist. Dr. Baier has done considerable concert work during this period and played several recitals abroad,

in Edinburgh and other cities. In 1919 he received the degree of doctor of music from St. Stephen's College, Annandale. The year 1922 will bring his twenty-fifth anniversary as organist at Trinity and his fiftieth of continuous service there. During these years Dr. Baier has conducted many notable musical services and it would be hard to select any particular one for special mention. As some have said, "Trinity may be called the Westminster of America."

Dr. Baier was a founder of the guild and served as general treasurer for six years. He is now busy on many new ideas to make the guild an even greater factor in the organ world than it has been in the past.

JEPSON WINS SONATA PRIZE.

Awarded \$100 Offered by DeLamarter—Decision Unanimous.

Eric DeLamarter announces that the prize of \$100 for the best organ sonata written by an American composer submitted in the contest held in the fall of 1919 has been awarded to Harry Benjamin Jepson of Yale University. The decision of the judges, including Mr. DeLamarter, Clarence Dickinson of New York and Frederick Stock, was unanimous. All manuscripts will be returned.

A. F. McCarrell Taken Ill.

Albert F. McCarrell, for more than thirty years organist and director at

the Second Presbyterian Church of Chicago, was suddenly taken ill early in June while attending a dinner at the church. He was rushed to Wesley Hospital and for a time was in a critical condition, but has gained rapidly and is now well on the way to recovery. Mr. McCarrell was able to leave the hospital for his home in Evanston late in the month. He will probably be compelled to take an extended rest before resuming his work at the organ.

The program and other details of the approaching convention of the National Association of Organists may be found on page 6 of this issue.

CONVENTION OF GUILD PROVES A GREAT FEAST

THREE DAYS WELL FILLED

Remarkable Group of Papers and Recitals at Oberlin—Vote for Joint Session With N. A. O. Next Year in Chicago.

A feast of reason and of organ music which stimulated—and at times nearly overwhelmed—everyone who had the privilege of attending it—such was the third convention of the American Guild of Organists, held June 22, 23 and 24 at Oberlin College, Oberlin, Ohio. The three days were filled to overflowing with the best work of some of the greatest recitalists of the United States and with the best thought of the men who uphold the most valuable traditions of organ music. The rich diet would better have been spread over thirty days than over three, if that had been possible, in order to avoid the indigestion that might follow such a banquet, in which there were full portions and many courses. The attendance was as large as could be expected in view of the fact that organists are busy men and that many are compelled to count the cost too closely before undertaking such a trip as that to a distant convention involves. Before the close 130 had registered at men's hall as having been present.

The weather was most propitious, being fair and cool almost throughout the sessions. The hospitality of Oberlin, with such men in charge as Dr. George W. Andrews, Frederic B. Stiven and other faculty members, was a charming feature. The feeling of fellowship prevailed. And even the rivalry of a circus whose parade, with the calliope bringing up the rear, passed Finney Chapel immediately after Lynnwood Farnam's recital and played an intermezzo to the three recitals of that day, did not seem to strike an inharmonious note.

The beautiful trees, the splendid equipment of buildings and the quiet of the academic town of Oberlin offered an ideal setting for the meeting and there could hardly have been a place more fitted for the contemplation of the best in organ music.

One of the most important factors in the success of the convention was the great four-manual organ in Finney Chapel, on which all the recitals were given. This satisfactory instrument, one of great power and at the same time of the most delicate refinement, was built only a few years ago by Ernest M. Skinner.

By a vote of the convention it was decided to recommend that another convention be held next year, which will be the twenty-fifth anniversary of the A. G. O. It was further decided to ask the N. A. O. to hold its convention together with that of the guild. Another recommendation to the council, which will take final action on the matter, was that this joint convention be held in Chicago. Dean John W. Norton's invitation prevailed over that from Philadelphia and Mr. Norton is already making plans for the occasion.

One of the regrettable developments of the convention was the inability of Charles Heinroth, organist of Carnegie Music Hall at Pittsburgh, to be present and to give his recital. Mr. Heinroth suffered an attack of neuritis a day or two before the convention was opened. He had made a special trip to Oberlin the preceding week to practice for the recital and was seized with the attack after returning to his home.

In the absence of Warden Clifford Demarest, Dr. Victor Baier, the warden-elect, presided at the sessions. Dr. Baier called the opening session to order Tuesday morning after having been introduced by Dr. George W. Andrews, whom one might call

ATTENTION Organ Builders' Association

As already stated in the announcement published in the June issue of The Diapason, and further made known to all members of the association by mail, the annual meeting of the **Organ Builders' Association of America** will take place on July 26 and 27, in New York City, in one of the assembly rooms of the College of the City of New York.

Reservations have been arranged by E. S. Mayland at the Hotel Commodore, and special letters have been mailed to all the members of the association by the hotel management. All who plan to attend should not fail to write to the Hotel Commodore at an early date.

Final details and a copy of the program for the meeting will be mailed to all members.

ADOLPH WANGERIN, Secretary,
112 Burrell Street, Milwaukee, Wis.

**CONVENTION OF GUILD
PROVES A GREAT FEAST**

(Continued from page 2.)

Dr. Brewer told of instances in which candidates who felt themselves superior to the tests had failed utterly. James H. Rogers of Cleveland pleaded for higher requirements for the fellowship. In dealing with Mr. Hedden's statements as to the transposition test he said that while a candidate might pass the examination by transposing with reasonable accuracy, it was a question whether there should be any mark except zero when the nine-measure transposition was not entirely accurate, instancing that if the organist were playing before a congregation and transposed faultlessly until he reached the last two chords, and then the thing "went blooey" the effect would be ruined.

Between recitals in the afternoon a period of forty-five minutes was set aside for discussion of topics introduced by members. Hope L. Baumgartner took advantage of this opportunity to present a paper he had prepared on "Standardization of the Console." Mr. Baumgartner occupied thirty-five minutes setting forth a plan for a standard console which he has carefully worked out and illustrated it by means of the blackboard. One of his proposals is for a double-touch piston system. For example, in organs where appropriate pedal combinations are set with those for the manuals by the manual pistons, it would be possible by light pressure of the piston to bring on only the manual stops, while a harder pressure would bring out also the pedal stops.

The remaining minutes were consumed with the discussion of the next place of meeting. After it had been voted to recommend to the council that conventions be held annually, Dean Norton of the Illinois chapter presented his invitation to come to Chicago and set forth the advantages in the way of organs, hotel accommodations, etc., offered by that city. He was followed by Rollo F. Maitland, who presented an invitation for Philadelphia, announcing that the great Wanamaker store extended its hospitality and the use of the largest organ in the world. It was then decided to ask the N. A. O. to hold its convention jointly with the guild. After some discussion a rising vote resulted in the selection of Chicago. These recommendations are subject to the action of the council and the concurrence of the National Association.

Lynnwood Farnam of New York was the first recitalist of the day. His program had been advanced from Thursday evening to fill the gap left by the illness of Mr. Heinroth. Mr. Farnam's impeccable playing, which has become the marvel of organists throughout the land, was evident in the same degree as at former performances at which the writer has had the privilege of hearing him, and the impression he made on his naturally critical listeners was illustrated by the expression of one admirer after the recital who said that he would give twenty-five years of his life to be able to play as does Farnam. It was a scholarly program which was presented and not one easy of digestion. But it had its light spots for variety, including Stebbins' "In Summer," Yon's "Primitive Organ" and the third of the "Sept Improvisations" of Saint-Saens, in which the beautiful solo stops of the organ were most effective. The intricate Introduction, Passacaglia and Fugue by Healy Willan, the Canadian organist, was played with consummate skill. Mr. Farnam is playing the Roger-Ducasse Pastorale in many of his recitals and as a piece of organistic workmanship it cannot but appeal to the organist who hears it, especially as presented by this player. From the standpoint of enjoyment we would prefer something a little lighter in summer. The most exquisite work of the morning was in the Karg-Elert improvisation on the chorale "Adorn Thyself, Dear Soul."

Edwin Arthur Kraft, F. A. G. O., of Cleveland gave his recital in the afternoon. Mr. Kraft's real depth stood

out as never before when this writer has heard him in his rendition of the dignified Second Sonata of Joseph Renner. Despite its length it was followed with interest throughout and proved the virtuosity of Mr. Kraft. But Mr. Kraft saw to it that we did not have all roast beef, and the salad and dessert which followed were delicious. There was the dainty Scherzo by Hollins, followed by a most appealing Aria by Dr. George W. Andrews, reminiscent of a folksong, which was beautifully colored by Mr. Kraft. Then came Mr. Rogers' fine Concert Overture. There was an ovation for both Dr. Andrews and Mr. Rogers after these numbers were played. There might well have been another ovation for Mr. Skinner after the next number, for the qualities of his French horn as it appeared in the Stoughton tone poem, "By the Waters of Babylon." There was also especially fine work in two Lemare numbers—Scherzo and the "Toccata di Concerto."

William E. Zeuch of Boston immediately impressed us as the man who continues to grow, and who becomes more broad from year to year as a supplement to his always remarkable brilliancy and good taste. He began with an orthodox, clean and appealing rendition of Bach's Prelude and Fugue in A major. His piece de resistance of the evening was the Third Symphony of Vierne, a colossal job from the technical standpoint, which he played with force and accuracy. The audience showed its approval and admiration in a marked manner after he had played the symphony.

Sowerby's "Carillon," a distinctly modern bit, received a delightful interpretation. The forcefulness of the Karg-Elert improvisation on the chorale "Jerusalem, High Tower," with its overwhelming power, was in strong contrast. The famous Thiele Theme and Variations closed a program that will go into history as another of the excellent convention performances.

Three splendid papers and the final one of the series of noteworthy recitals marked Thursday, the closing day of the meeting. Sandwiched between these events on the program was the last business session. This was marked by the discussion of a number of topics of interest to guild members, and at times there was almost an approach to a little excitement. Even the ghost of the recent venture of the guild into the publishing field had to intrude upon the session, but soon was shooed away by Dr. Brewer, who seemed very eager not to have it lauder its robe at a convention. Dr. Baier made a closing speech in which he voiced the opinion of all present when he expressed enthusiasm over the fruits of the convention. He pleaded for an increase in membership to 2,500 in the next year. A hearty vote of thanks was extended to the Northern Ohio chapter and to the faculty of Oberlin College for their splendid hospitality.

The first paper of the day was that of Charles N. Boyd, the prominent Pittsburgh organist and all-around musician, whose subject was the "Literature of Organs and Organ Music." Mr. Boyd's paper was deemed of such value that it was voted to ask that it be published. The paper appears in another page of this issue.

Professor James T. Quarles of Cornell University received a veritable ovation after his paper on the "Organist in the Concert Field." He was heard with the greatest interest.

In the afternoon preceding the recital Frederick Schlieder, F. A. G. O., of New York, president of the National Association of Organists, made a most interesting address and demonstration, in which he used the Finney Chapel organ, on improvisation and his new method of imparting the principles of harmony. Mr. Schlieder gave a similar demonstration at the meeting of the N. A. O. in Pittsburgh last August, and his treatment of the subject aroused the same admiration on this occasion as it did at that time.

Mr. Maitland's recital was listened to with enthusiastic attention to the last note. Mr. Maitland, more than any other recitalist, paid his respects to the American composer. The Mark Andrews Sonata with which his program opened is a fine example of the modern sonata, melodious, fluent and full of interest. Five Philadelphia composers were represented—Henry S. Fry with his delightfully atmospheric "Siciliano," Ralph Kinder with a captivating "Caprice," Russell King Miller with a brilliant "Scherzo Symphonique," Stanley Addicks with a charming "Impromptu," besides the Kannerstein Prelude in F sharp minor, an atmospheric bit of Russian melancholy. There was also a Bach Prelude and Fugue in B minor, played with fine distinction and tonal balance. The program ended with a fine presentation of Tschaiakowsky's vigorous "Marche Slav." Mr. Maitland's playing was full of rhythmic vitality and a remarkable sense of tone color. Even at the end of a long session his playing held the attention of the audience and won a deserved outburst of enthusiastic applause.

Resists Robber and Is Shot.

Dean Armstrong, organist of the Central Presbyterian Church and of the American Theater at Terre Haute, Ind., narrowly escaped death a few weeks ago, when he fought a highwayman who had held him up on Sunday night as he was returning from the evening service. The holdup occurred in front of Mr. Armstrong's home. Instead of surrendering his valuables, the organist seized the robber's revolver. A shot was fired and the bullet entered Mr. Armstrong's leg. He was confined to his bed for some time and is still unable to play because of his inability to use the pedals, but was able to attend the Oberlin convention and expects to be at his duties again in a short time.

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the Redeemer
Morristown, New Jersey

National Association of Organists Section

beth Fox, Morristown; Miss Jane Whittemore, Elizabeth; Paul Ambrose, Trenton; Mark Andrews, Montclair; Clifford Demarest, Tenafly; Norman Landis, Flemington; Arthur L. Titsworth, Plainfield; Frederick Egner, Orange; Miss Marie Williams, Frenchtown. Philadelphia was represented by Mr. and Mrs. Rollo F. Maitland and Henry S. Fry. From New York City there were Frederick Schlieder, Miles Martin, Mr. and Mrs. Herbert S. Sammond, Mrs. Walter N. Waters, Edward K. Macrum, Albert Reeves Norton, John Doane, T. Tertius Noble and Louis R. Dressler.

Special Convention Feature.

The Allegro Vivace from Widor's Fifth Symphony, arranged for organ and orchestra by Frank Stewart Adams, will be performed especially for the convention on Thursday, July 29, at 2:30 by Professor Firmin Swinnen—who wrote the pedal cadenza—and the Rivoli orchestra of fifty men. The musicians who heard this number in May were enthusiastic about Professor Swinnen's remarkable technique and virtuosity, and the orchestration, which added considerable color and made the climaxes decidedly sonorous. This achievement was due to the laudable desire of Dr. Riesenfeld to display the resources of the organ, both as a solo instrument and with the orchestra. Ordinarily the organ solo comes in "matins," when there are few in the house, or at the end of the show, when there is much noise. It was therefore a gain in publicity for the organ when it was used neither for postlude, nor prelude, nor offertory, but as a kind of "introit" or festival anthem. This number is a striking example of the work our large theaters are doing.

Executive Committee Meeting.

The monthly meeting of the executive committee was held at 1 West Forty-eighth street, New York, June 14. Those present were President Frederick Schlieder, Treasurer A. R. Norton, R. L. McAll, E. K. Macrum, John Doane, A. C. Weston and W. N. Waters. The minutes of the last meeting were read and approved. A discussion of convention plans followed, in the course of which it was announced that a stadium concert had been added to the convention program. The Hotel McAlpin was designated as the down-town convention headquarters. The treasurer's report, showing a balance on hand of \$127.10, was read and approved.

WALTER N. WATERS,
Secretary.

New Members.

The following new members have been added since the last issue:

- KENTUCKY.
Henry U. Goodwin, Louisville.
- NEW JERSEY.
Cris H. Edgerton, Roselle Park.
Henry N. Galludet, Elizabeth.
Miss A. Hooker, Elizabeth.
Mark Howard, Linden.
Leon Robinson, Elizabeth.
Thomas Wilson, Elizabeth.
- NEW YORK.
John Priest, New York City.
Oscar E. Schminke, New York City.
George W. Westerfield, New York City.
- PENNSYLVANIA.
Miss Marie E. Hickey, McKee's Rocks.

Pleasant Surprise.

A meeting of the executive committee of the N. A. O. which had not been regularly scheduled but which, nevertheless, was productive of a good social time was held amid the most delightful circumstances Wednesday evening, May 26, at the home of Dr. and Mrs. J. Christopher Marks, New York City. The occasion was a conspiracy between Mrs. Marks and the members of the committee, the result of the conspiracy being a complete surprise to the doctor. The "business" of the evening consisted of talking over old times and present times, this leading naturally to a discussion of the coming July convention and of the summer vacations to follow. Late in the evening an appetizing supper was provided by Mrs. Marks.

Those who enjoyed the hospitality of the host and hostess were Frederick Schlieder, Richard Keys Biggs, Alfred R. Boyce, John Doane, Mrs.

Kate Elizabeth Fox, Frank S. Adams, Reginald L. McAll, Albert Reeves Norton, Herbert S. Sammond and Walter N. Waters.

A set of variations for piano, organ and string quartet, entitled "Ariel," by Frederick Schlieder, was written for and performed at a concert marking the celebration of Syracuse University's golden jubilee, June 10 to 14, with Mr. Schlieder at the piano and Harry Vibbard at the organ. The program of this concert, a notable affair, was made up entirely of original compositions of the older graduates of the college of fine arts, including two works written by two of the leading professors, Dr. William Berwald and Dr. Adolph Fry.

Under the direction of Bauman Lowe, an excellent performance of Mendelssohn's "Elijah" was given on May 11 in St. John's Episcopal Church, Elizabeth, N. J. Mr. Lowe, in addition to being choir-master of St. John's Church, is organist and choirmaster of St. Bartholomew's Episcopal Church, Brooklyn, and assistant conductor to Walter Damosch of the Oratorio Society of New York. It was the New Jersey branch of that society, trained by Mr. Lowe for the recent festival, which gave the oratorio in Elizabeth, and his chorus of 150 voices was assisted by an orchestra of fifty.

On Friday evening, May 28, there was a choral concert in the high school auditorium of Roselle Park, N. J. The chorus was directed by Cris H. Edgerton of Roselle Park, with Miss Jane Whittemore of Elizabeth at the piano. The program was a miscellaneous one, consisting of oratorio and operatic selections as well as simpler songs and ballads.

After serving ten years as organist and nine years also as choir director of St. Paul's Episcopal Church, Newburgh, N. Y., Miss Carrie C. Hopper has resigned to become organist at the First Methodist Episcopal Church of Beacon-on-the-Hudson, N. Y. In addition to a large chorus of adults Miss Hopper will direct a children's choir which she has formed since taking the new position.

Miss Lillian Carpenter, organist of the Greene Avenue Presbyterian Church, Brooklyn, who has been for a considerable time also a resident of Brooklyn, has moved to New York City and has a studio at her home. At a recital given by the Stuyvesant Heights School of Music, Brooklyn, Miss Carpenter was the assisting artist and played the following organ numbers: Prelude, DeThier; Romance, Rheinberger; Allegro Vivace, Viarne; "Marche Religieuse," Guilmant.

A piano recital of unusual merit was given on Wednesday evening, June 2, at Chester H. Beebe's Piano School, New York, by Mrs. Irma Host-Correll. Mrs. Correll has been for a number of years a pupil of Mr. Beebe, who is organist of James M. E. Church, Brooklyn. The program included the Chopin Sonata, Op. 58; numbers by Homer Bartlett and Liszt and an Etude composed by Mr. Beebe.

Mrs. Trygve Lied, who formerly lived at Morris Plains, N. J., is now a resident of Upper Montclair.

GIVES MUNICIPAL RECITALS.

C. F. Hansen Plays for Shoppers and Clerks at Indianapolis.

A series of noonday recitals under the auspices of the municipal authorities has been given at Indianapolis by Charles F. Hansen, the blind organist who presides over the organ of the Second Presbyterian Church. The recitals have been played at Christ Episcopal Church, near the downtown district, and have been well attended, especially by shoppers and clerks from the large stores. The audiences grew with each recital and finally reached 550. In June the recitals were given on Friday noon. All of them were played by Mr. Hansen except one, which was played by Miss Jeanette Vaughan, his pupil and reader. As examples of the programs those of June 4 and 18 may be given. They were as follows:

June 4—Triumphal March in E flat, Guilmant; "Ave Maria," Cherubini; "Sunday Morning on Gion," Bendel; Nocturne, "Midsummer Night's Dream," Mendelssohn; Bridal March, from "Rebekah," Barnby; "June," Tschaiowsky; "Under the Arbor," Thome; Storm Fantasia, Lemmens.
June 18—Overture to "William Tell," Rossini; Song Without Words in G major, Mendelssohn; Andante from Symphony No. 5, Beethoven; "Chanson Triste," Tschaiowsky; Allegretto in B minor, Guilmant; Processional March in A major, Guilmant; Waltz Movement from "Sylvia," Delibes; Prelude to "Lohengrin," Wagner; "The Church at Last" (Tone Poem), Charles F. Hansen.

JUBILEE CONCERT SUCCESS.

Event at Cathedral in Chicago Credit to Yon and Father Bourget.

The diamond jubilee of the Archdiocese of Chicago of the Catholic Church and the silver jubilee of the priesthood of Archbishop George W. Mundelein was a pronounced success musically as well as in other respects and the arrangements and the manner in which they were carried out reflected great credit on the Rev. J. E. Bourget, diocesan superintendent of music, and on Pietro Yon, the principal soloist of the occasion. Mr. Yon had an immense audience at the Cathedral of the Holy Name, June 9, when the other participants were Signor Vittorio Arimondi, George Dufresne, Edward Dufresne, William Rogerson, the Quigley Seminary choir, the priests' choir and the mixed chorus of 150 voices. The severe heat did not seem to affect the attendance at all. The concert program opened with the "Jubilato Deo," by Thiele, by the chorus, with A. Huguélet at the organ. Mr. Yon then played Bossi's "Ave Maria," the Bach A minor prelude and fugue and his own "Sonata Cromatica." By request he also played his "Gesù Bambino." Other organ numbers by Mr. Yon included the "Fantasie sur des Airs de Noel," by de la Tombelle; "Echo," Yon, and Ravanello's "Christus Resurrexit." After the Benediction Mr. Yon played his stirring "American Rhapsody" in memory of the deceased soldiers and sailors of the recent war.

Town Hears Yon Five Times.

Norristown, Pa., a town with a population of 40,000, has had the privilege of hearing Pietro A. Yon, organ virtuoso, in five recitals since May 5, 1919. Mr. Yon's reception on the occasion of his first visit was so heart-felt that in November he was engaged to play on two consecutive evenings, to capacity audiences. The second recital on this occasion was made up of compositions by Mr. Yon, a feat that could be so successfully per-

formed by few contemporary organists. The interest in this recital was keen, the audience seeming to realize the importance of having the opportunity to hear the composer play his own works. At the close another church prevailed upon Mr. Yon to extend his visit in Norristown long enough to give a recital, making three in one week. On May 25, 1920, he was again engaged by the original church for a recital, receiving a most hearty welcome from the musicians and music lovers of the town, who were practically all present. Norristown generally, and particularly her organists, have been greatly benefited and inspired by these recitals. Mr. Yon, his playing, and his compositions, have left a lasting impression on the community.

Truette's Pupils Are Heard.

The annual recitals by pupils of Everett E. Truette of Boston are musical events of the first importance in that city and a good proof of the manner in which the best in organ music is being passed on by such teachers as Mr. Truette. The twenty-second of these recitals was given at the Eliot Church in Newton, June 10. The large four-manual Hutchings-Votey organ was used and the list of offerings and performers was as follows:

- Prelude and Fugue in A minor.....Bach
- Miss Gertrude Ensing.
- First Movement of Second Sonata.....Merkel
- Edward G. Mead.
- Offertoire in B flat.....King Hall
- Milton A. Chandler.
- Last Movement of Second Symphony.....Vierné
- Miss Jeanette Hart Howe, A. A. G. O.
- "Fantasia Dramatique".....Maully
- Joseph K. Dustin, F. A. G. O.
- Fantasia in E minor.....Merkel
- Miss Mildred M. Partridge.
- Last Movement of Fourth Sonata.....Guilmant
- Charles D. Irwin.
- Miss Mildred M. Parkerton.
- Grand Choeur in G minor.....Hollins
- William F. Frank.
- First Movement of Second Sonata.....Borowski
- Charles D. Irwin.
- Concert Variations.....Bonnet
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PIETRO A. YON

The recital referred to by Mr. Yon was played in Trinity Lutheran Church, Norristown, Pa., April 22, 1920, creating a profound impression.

For program and information regarding organ-piano recitals, address G. E. Wierman, Penn Trust Bldg., Norristown, Pa.

News from Philadelphia

Philadelphia, June 25.—The thirtieth annual meeting of the American Organ Players' Club was held in Presser Hall on Monday, June 7. The guest of honor was John Doane of the Church of the Incarnation, New York, who made an extended address and was greeted vociferously by the members. A large audience was present to hear the reports of the various activities of the organization. The report of the executive committee, read by its chairman, Henry S. Fry, showed continued active progress in recital work. Among those admitted to membership was Frederick Schlieder of New York. Four other candidates will be examined this month.

The election of officers resulted as follows: President, Dr. John McE. Ward; vice-president, Henry S. Fry; secretary, Bertram P. Limer; treasurer, Herbert S. Drew; librarian, Miss Jennie Carroll; directors, Rollo F. Maitland, Frederick Maxson, J. C. Warhurst and Harry S. Banks.

The musical portion of the evening was furnished by Eric Halfonorth, violinist of the Philadelphia Orchestra, who with Uelma C. Smith as accompanist, played the Sonata in E flat by Bach—a magnificent, artistic and masterly performance of a little-known work. Salvoes of applause greeted the artists as the result of their efforts. The Misses Warhurst, soprano and contralto, sang two operatic selections with vigor and assurance, to the accompaniment of their parent, James C. Warhurst.

Many of the musical elite of the city, and delegates from Moorestown, Wilmington, Merchantville, Norristown, Camden and New York, were in attendance. The humorous part of the event was supplied by Warhurst, Fry, P. C. Miller and John Doane, who contributed a poem.

Further events are planned in the fall to continue the celebration. Twice during this season has the club been the guest of the Wanamaker store. The last time was on June 3, when the program as played by Mr. Courboin was composed entirely by the club's membership.

June 3 Mr. Courboin and the composers represented on his program were entertained at dinner at the Musical Art Club. Among those present were Charles M. Courboin, Alexander Russell, Russell K. Miller, Henry S. Fry, Stanley Addicks, Percy C. Miller, Stanley T. Reiff, Philip H. Goepff, Edward Hard, Nicholas Bouty and John McE. Ward.

Hugo Goodwin of Chicago gave an organ recital at St. Clement's Church, Philadelphia, May 25, under the auspices of the American Organ Players' Club, as one of the features of the club's thirtieth anniversary. He is therefore the latest addition to the list of distinguished guest organists who have exhibited their wares here under the protecting wing and on the responsibility of this club, which has done so much to promote appreciation and knowledge of the best in organ-playing, not only in Philadelphia, but wherever its influence is felt.

Mr. Goodwin has learned a lesson

which many of our prominent recitalists might well take to heart, and that is that a program of organ music exclusively and especially in church surroundings, where the audience cannot lumber up its feelings as well as its muscles in applause, should not much exceed an hour in length, if at all. Mr. Goodwin's program occupied exactly fifty-eight minutes. Most players would have made the same program last a little longer, partly because Mr. Goodwin took things at a good clip—a little too good a clip in one or two instances, if one might whisper it—and partly because the waits between numbers were reduced to their lowest terms. Playing, as he does, without notes, Mr. Goodwin has nothing to do but to pull and push a few stop-knobs, or to knock in or out the same number of false teeth, according to the type of console, and he is ready for the next. Personally we feel that the pause between movements that we ourselves make is just about right, and that too short a pause is suggestive of indecent haste; but too long a pause is much worse than too short a one, or even than no pause at all. Mr. Goodwin's intermissions were about right, and he produced the discourse about them largely for the sake of filling space.

The program opened with the rather dreary "Piece Heroique" of Cesar Franck, but things soon got under way, and the Passacaglia by Middelshulte was a revelation of the performer's best party manners—a frightfully difficult thing to play. It galloped up and down the keyboard with the most delightful insouciance. The high water mark of the recital, artistically, was his playing of the prelude to "L'Enfant Prodigue" by Debussy. The fact that we have heard this soberly translated (and by a wearer of the cloth, at that) as "The Prodigious Infant" could not raise a smile during the performance, which is saying a good deal, as there are few things short of friendship which we would not cheerfully sacrifice for a good joke. However, in this number Mr. Goodwin came as near intensity as anywhere in the recital, and his artistry gave a good account of itself.

Of Mr. Goodwin's own numbers "The Sparkling Fountain" was perhaps the best received, although the appropriateness of the title is not obvious. Certainly if a fountain at all, it is a hinky one, such a one as Oscar Wilde suggested when he said that Niagara Falls was all very well, but it would have been still more remarkable if the water had run the other way.

The program in full was as follows: "Piece Heroique," Franck; "Soeur Monique," Couperin; Toccata, Demareaux; Fugue on an Old Folk Song, Bach; Passacaglia, D minor, Middelshulte; "An Egyptian Croon," Traditional; "Hope," Yon; "In Olden Times," Goodwin; Canon, B minor, Schumann; Prelude, "Prodigal Son," Debussy; "The Sparkling Fountain," Goodwin; Andante (Globe Symphony), Widor; "Carnival Passes," Goodwin; Andante (String Quartet), Debussy; Finale, A flat, Thiele.

The degree of Doctor of Music has been granted by Mühlenberg College to Harry A. Matthews. A group of Dr. Matthews' pupils gave him a complimentary dinner at the Art Club and presented a lamp as an additional token of esteem.

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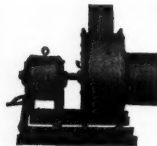
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The Crescendo Pedal

As his friends know, Edwin H. Lemare is the foe of the crescendo pedal. In the San Francisco municipal organ over which he presides he has disconnected it and refuses to have it used. A week or two ago the Pacific Coast Musical Review, a San Francisco musical weekly, interviewed Mr. Lemare on the subject and the following interesting interrogatory was the result:

Q. Can such a contrivance be of artistic value to the player?
A. To answer this question allow me to ask another which may make the subject at issue more clear—what artistic result could a painter obtain from his canvas if his pallet were nothing but an automatic machine and he had no individual choice of the various colors, but was compelled to place them on his canvas or erase same in a certain specified order? By the use of such a contrivance would not all the individuality or inspiration of the artist be lost?
Q. On what occasion, then, might a crescendo pedal be useful?

A. When, and only when, there is a certain passage to play where a sudden adding of stops is necessary, and hands and feet may be occupied in rapid passages. But even then—with plenty of pistons suitably placed under the manuals—there is no real need for it. Take, for instance, the exposition organ in the Auditorium. There are eight pistons under each manual—making forty pistons in all; also fourteen combination pedals, a sforzando pedal, great to pedal reversible, etc., making in all sixty-two means of control. All of these are adjustable instantly at the keyboard—or even while one is playing. What is the need of a crescendo pedal in this organ? The principal reason why I have for so many years condemned it is on account of its accessibility and ease of use to the detriment of an otherwise musical crescendo or diminuendo at the particular piece may demand. Let us take, for instance, the symphony orchestra—the ideal interpreter of all that is best and finest in music. Would we ever have had a Beethoven, Schubert, Haydn, Wagner or Tschaiikowsky had they not been permitted to add to or take from their score every instrument as they so wished—and, be it said, never in any previously specified order? But this is what happens where the crescendo pedal is used—be it in church, concert hall or picture show—and the organ recital becomes wearisome, stereotyped and monotonous, and it will be no wonder if the true music lover loses interest in the organ as an artistic solo instrument. I often fear that the "king of instruments," played by such mechanical means, will soon be relegated to the ranks of an orchestration.

Q. Is a crescendo pedal of any help to an organist?

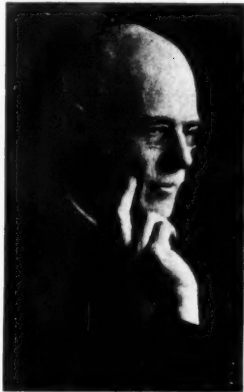
A. I cannot conceive of any serious student relying on it, as the whole charm in organ playing is in the individuality of the player; but it is doubtless of help to the amateur. For instance: Some years ago I designed a fine organ for one of the leading churches in the East and specified, as I have always done, that this "aid to ignorance" be not included in the specification; but when I went to pass final judgment on the instrument, and to authorize payment for same to the organ builders, I found that the builder had been induced to connect a crescendo pedal. The committee explained to me that their organist—who had offered her services gratis—was a fine violinist, but did not understand the stops in the organ and it was therefore necessary for her to have the crescendo pedal! This doubtless is one of the reasons why it is placed in so many organs as part of the equipment. It is a case of "you touch the button and we do the rest."

The charm of music is in a true and loving interpretation of same and, above all, in the soulful individuality of the player. If it were not for the latter, there would be no difference between a Paderewski, Bauer or a Grainger. They all have their different ideas of interpretation on the delicate keys of a piano. It is the same with the organ in the way of selecting tone-colors (or stops), phrasing, etc.; but there can be no individual tone-coloring (the real charm of organ playing) if the organist only uses the stops previously selected and fixed for

him by the organ builder through the crescendo pedal.

Again, in the orchestra as with the organ, each instrument or stop must be added at the right moment (or accent) of the bar. This is even of more importance in the organ than in the orchestra, as in the latter they can always be added pianissimo and with little notice, but in the organ they come out with the same power as "voiced." It is impossible—and I state this without fear of contradiction—so to work a crescendo pedal for such an effect as to avoid the various stops brought on by these means coming out on the wrong accents of the bar, or even in between sustained notes, which is worse. In other words, in a properly arranged crescendo on an organ, one ought never to be conscious of the sudden "blurring" out of any particular stop, and it ought to be the endeavor of any serious student to avoid this.

DR. GEORGE W. ANDREWS.



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BONNET SAILS FOR FRANCE

Leaves New York June 22 and Will Pass Summer in Paris.

Joseph Bonnet, in company with Don Mocquereau, the Gregorian authority, sailed on June 22, on the Leopoldina of the French line, for Paris, where he will spend his summer, and resume his duties at St. Eustache. An effort is being made to induce him to return to America for next season. This cannot be decided until after he reaches Paris. Mr. Bonnet is planning to work on new compositions which he has sketched during his busy winter here and hopes to finish much of this work before fall.

Mrs. Ward Is Recovering.

Mrs. Katherine Howard Ward, organist of the First Methodist Church of Evanston and one of the best-known woman organists of Chicago, is recovering from an operation performed early in June. For a time Mrs. Ward's condition was critical, but she rallied to such an extent that she was able to leave the hospital for her home this week, and is making splendid progress. Mrs. Ward will not, however, be able to resume her church duties before September.

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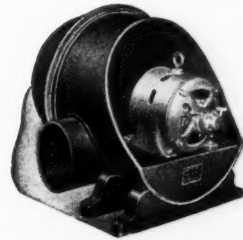
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Open Diapason, 8 ft., 61 pipes.
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Rohr Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
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Flauto Traverso, 4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (special chest and tremolo), 8 ft., 61 pipes.
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Open Diapason, 8 ft., 73 pipes.
Hohl Flute, 8 ft., 73 pipes.
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T'nda Maria, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Celestial Harp, 61 notes.
Tremulant.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 notes.
Bourdon (from Great), 16 ft., 32 notes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Gross Flute, 8 ft., 32 notes.

Clarence Dickinson gave an illustrated lecture on the "Development of the Organ as an Instrument," at Amherst College, Amherst, Mass., May 2, and also played a recital on the college organ. On Thursday evening of the week previous he gave the opening recital on the new organ in the Presbyterian church of Rutherford, N. J.

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The Literature of Organs and Organ Music

Paper Prepared for A. G. O. Meeting at Oberlin, Ohio, 1920

By CHARLES N. BOYD

In browsing on the literature of music one gets the general impression that the organ heritage is luxuriant and abundant...

The books in general remind one of the story concerning the boy who, at an early age, was specializing in moths...

Let us glance first at books on organ construction. The list is headed by the two elaborate volumes of G. A. Audsley...

A work which long held a deservedly high place was Hopkins and Rimbault's "The Organ and its Construction"...

"The Modern Organ," by Ernest M. Skinner (H. W. Gray Company, 1917, \$1.25), is a clear statement of certain important matters...

Turning to the historical department we find first A. G. Ritter's "Zur Geschichte des Orgelspiels" (Leipzig, 1881, paper, \$6.65)...

"The Story of Organ Music," by C. F. Abdy Williams, is one of the well-known "Music Story Series" (Scribner's, \$1.25). The author devotes 124 pages to the history of the instrument...

"Cathedral Organists," by John F. West (Novello, 1889, \$1.75), provides a lot of information concerning early English organists...

of information in a curiously verbose and haphazard style is Henry C. Lahee's "The Organ and its Music" (C. G. Page & Co., 1907, \$1.60)...

Summaries and descriptions of organ music might begin with the Kothe-Forchhammer "Führer durch die Orgel-Literatur" (Leuckart, \$1), which has been brought down to 1909...

Pirri's "Johann Sebastian Bach: the Organist and His Works for the Organ," is available in an English translation by Wallace Goodrich (Schirmer, 1902, \$1.25)...

The organ works of Mendelssohn have had a special attraction for writers on organ music, and these works have had a full share of attention...

One of the best books we have is Wallace Goodrich's "The Organ in France" (Boston Music Co., 1917). Mr. Goodrich has not only a comprehensive knowledge of his subject...

J. J. Wedgwood's "Dictionary of Organ Stops" (Vincent Music Company, London, \$2.50), first published in 1905, has already reached a fourth edition...

Perhaps general methods of organ instruction are responsible for the considerable number of books on accompanying and registration...

E. Minshall's "Organs, Organists and Choirs" (Curwen, \$1) is planned for young English nonconformist organists. It has some good suggestions...

Arthur Page's "On Organ Playing" (Vincent Music Company, \$1.50) has the sub-title "Hints to Young Organists," and in some ways offers good suggestions...

One of our earliest American books for organists is Dudley Buck's "Illustrations in Choir Accompaniment with Hints on Registration" (Schirmer, \$3)...

organs and the material of the illustrations, but the foundation principles are still good, and the style is quite fascinating...

A book which experience has proved a boon to students is Clifford Demarest's "Organ Accompaniment" (H. W. Gray Company, 50 cents)...

A recent book of great practical value is Everett E. Thayer's "Organ Registration" (G. W. Thompson & Co., Boston, 1914). Written by one of the well-known founders of the A. G. O....

The very latest book on organ registration is Gordon Balch Nevin's "Organ Registration" (West Boston Music Company, 1920, \$1.50)...

The first book, apparently, of what will doubtless develop into a literature of its own is "Musical Accompaniment of Moving Pictures" by Edith Lang and George West (Boston Music Company, 1920, \$1.25)...

We should also include the volumes of recital program annotations put forth annually by Messrs. Heinroth, Baldwin, Quarles and others...

In addition to these books, devoted exclusively to the given subject, must be mentioned such indispensables to the organist's library as the Spitta Bach biography...

A large part of the valuable organ literature is found in detached magazine articles, such as Harvey Grace has been contributing to the Musical Times...

George Tucker, who is making his headquarters at Lincoln, Neb., has had a busy season in the west and southwest...

HILLGREEN ON TRIP ABROAD

Makes Trip to Old Home in Sweden After Long Career in U. S.

Alfred Hillgreen of the Hillgreen-Lane Organ Co. of Alliance, Ohio, was a passenger on the Scandinavian steamer Bergtjord, bound for Sweden...

Mr. Hillgreen is returning to Sweden, his native land, after an absence of thirty-nine years in America, where he has devoted his time wholly to the organ industry...

Hillgreen-Lane are supplied with work that will consume their efforts throughout the current year. Of late an unusual amount of foreign work has been offered them...

Nevin Goes to Johnstown.

Gordon Balch Nevin, composer-organist, has resigned as organist of the First Presbyterian Church, Greensburg, Pa., to accept a similar position with the First Presbyterian Church of Johnstown...

Fifteen Sunday Recitals.

Ernest Prang Stamm, organist of the First Christian Church, Tulsa, Okla., completed a series of fifteen consecutive weekly organ recitals on Sunday afternoon, June 27...

Noble to Visit England.

T. Tertius Noble will spend his summer vacation in England and during his absence Harold V. Milligan will be in charge of the music at St. Thomas' Episcopal Church, New York.

W. M. Jenkins, organist of the Westminster Presbyterian Church, St. Louis, is receiving bids for a large organ for that church.

Herbert F. Sprague, formerly of Toledo, is organist of the Howard Theater in Chicago. In this position he succeeds Allen Bogen, who has gone to the Playhouse, in the Fine Arts building.

Organist and Choirmaster in the Religious Service

By EDWARD DICKINSON, LITT. D.

Professor of the History of Music in Oberlin College.

[Abstract of Paper Presented at the A. G. O. Convention, June 22, 1920.]

The clew to the whole duty and action of the choirmaster is in the conception that he, like the clergyman, is a minister of religion. His art is used not to arouse artistic pleasure but to promote the spirit of piety. The aim of church music, unlike other forms of music, is to aid a purpose other than its own advantage. It is not mistress but servant. The church accepts music, like all art, as a help in the accomplishment of her supreme ends, and she has therefore the right to prescribe the duties of music and the manner in which those duties shall be performed. The supreme duty of the church is to bring men nearer to God. Anything in architecture or painting or poetry or music that would turn the mind away from this endeavor is false and injurious. The fascinations of beautiful form and color and sound have such an enormous power over the mind that the claims of faith, the desire for holiness, may lose their force in face of the seductive charms which art offers to the eye and ear. At this point therefore is found the "problem" of church music.

Music is able to unite with religion only because the two have something in common. Both appeal to the emotional faculty. The heart of religion is not primarily in the understanding or the will, but in the feeling nature of man. Theology, dogmas, creeds are matters of the understanding; the essence of religion is faith and the support of faith is in the intuitive conviction of the soul. Music acts upon the emotional nature directly, while painting and poetry act upon it through the medium of experience and representation. Music is of all the arts best adapted to suggest ideas of eternity and infinity and therefore is the medium best suited to express the longings of the emotional nature. No other art can so fully realize the joy and peace that come from believing. For this reason music has been the chosen means of religious expression in all times and nations.

The practical difficulty in the administration of church music lies in distinguishing between aesthetic impressions and devotional moods. The powerful effect upon the senses which music produces must not stop with mere musical gratification. Music in concert hall, theater and home circle is an end in itself. Not so in the church, where music must be conceived and performed as an agent to another end, that of the promotion of piety and the spirit of worship. To establish and maintain this relationship, to reduce music from an end to a means, is the great difficulty which confronts the church musician.

It is doubtful if music can by itself alone create a devotional mood. It can produce a peaceful, solemn mood, but can it produce a feeling so definite as love to God, contrition, or holy desire? To effect this, other agencies must enter. There must be a worshipful feeling already existing, and then music finds its value as an intensifier. The music must be as beautiful as possible, but the true object of music as an element in the office of prayer must never be lost to sight.

A few principles must be kept in mind. The first is that the style of the music must be ecclesiastical, for there is, in a general way, a distinction between religious style and secular style. Music has an immense suggestive power and in this lies the opportunity as well as the peril. Music in the course of the ages has gathered certain associations and it is important to avoid a music that carries obvious theatrical or other worldly suggestions. The music that bears distinctly churchly associations

must be employed. Ecclesiastical authorities, compilers of hymn-books, etc., have agreed to omit compositions borrowed from operas, love songs, military songs and the like. Certain rhythms and instrumental effects are also out of place.

There must be unity in the service. The minister and choirmaster must cooperate. The organist or choirmaster can easily ruin the effect of a solemn sermon, Scripture reading or prayer. Even in a non-liturgical service the conception of unity, appropriateness and dignity must be maintained and the surest safeguard against allowing the musical service to act merely as a musical entertainment is in making it appear that in anthem, solo or hymn the words are paramount. The song must be felt as a means of delivering the sacred text. The congregation must know the words; either familiar words must be chosen, or the words must be printed on the leaflet or else read by the minister. The words must also be those that apply to the need of the whole worshipping body—words that apply to an exceptional experience or situation, such as certain oratorio airs, must not be used. The whole idea of a religious service is that individual distinctions must be kept out of sight, the individual lost in the mass. The ideal church choir, therefore, is a chorus. In solos the personality must not be exploited. The fingers are simply representatives of the people in the office of prayer and praise.

A great difficulty in the way of the church musician in carrying out these principles lies in the lack of appreciation of them on the part of the congregation. Here the minister should help. A factual and intelligent sermon from him on the subject would often work wonders in bringing the people into sympathy with the aims of a truly consecrated choir leader.

In brief, the organist and the choirmaster are ministers of religion. The constant conviction that they are such, some knowledge of the history and ideals of worship in the Christian church and an enlightened common sense will make their way clear before them. Church music, like all other music in this country, needs development and reform. The organists' guild has a noble opportunity.

His Tenth Recital at College.

Dr. William C. Carl played his tenth engagement at Allegheny College, Meadville, Pa., June 15 and 16. His programs commencement week were drawn from the works of Bach, Mendelssohn, Handel, Couperin, Guilmant, Bonnet, Gigout, Boellmann, Camidge, Dubois and Chauvet. Dr. Carl played the inaugural concert, when the organ was installed, and became a favorite with the college audiences.

Death of George O. Martine.

George O. Martine, organist and director of music for forty-five years at the Reformed Church of Nyack, N. Y., died suddenly May 25. His career began at the early age of 10 years, playing the organ at Sparkill, N. Y., and then at Clarksville. He was the composer of several choral works of merit, and was a member of the American Guild of Organists.

E. S. Ender Goes East.

Edmund Sereno Ender, organist and professor of music at Carleton College, Northfield, Minn., attended the A. G. O. convention at Oberlin and then went to his accustomed place in Connecticut for a few weeks' rest. One recital will claim his attention at Southington, Conn., before his return. On his way west he expects to stop a few days in New York and attend the N. A. O. convention.



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Harold Gleason, Rochester, N. Y.50	Within a Chinese Garden,50
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COURBOIN GOES TO EUROPE

He and Alexander Russell Are Sent Abroad by Rodman Wanamaker.

Charles M. Courboin is to spend two months this summer in Europe in musical research as the representative of Rodman Wanamaker of Philadelphia and New York. In recognition of the success of his Philadelphia series, Mr. Wanamaker is sending both Mr. Courboin and Alexander Russell, concert director of the Wanamaker stores, to Europe. Mr. Courboin will go from New York direct to Havre and from there to his old home in Antwerp, where he will spend several weeks visiting his father and other relatives in that city. Mr. Russell, who precedes him by one week, will go through England and Scotland and later will join Mr. Courboin in Paris, from which point they will make a part of the remaining trip together. It is expected that France, Switzerland, parts of Italy and Spain, and points of interest in Germany and Holland will be visited.

The trip will be for two purposes—the first to secure the latest ideas of European builders in the matter of organ construction, and the other to obtain as many new compositions for the organ as possible for early presentation in this country.

Mr. Courboin expects to return to this country Sept. 1, and will take up his fall series at the Wanamaker Auditorium about Oct. 1. It is hoped by the Wanamaker interests that the New York organ will be completed early in the winter, thus making it possible for recitals to be given in both cities.

June 24 Mr. Courboin played the recital incident to the re-dedication of the rebuilt and enlarged organ in St. Paul's Church, Oswego, N. Y., where he was organist for ten years. June 25 he dedicated the organ built under his direction by the Austin company for Centenary Methodist Church of Syracuse.

GROUP AT NORRISTOWN, PA.



This photograph shows Pietro A. Yon, with Harry Sykes, organist, and Ronald O'Neil, pianist, both of Norristown, Pa., who were the first to perform Mr. Yon's "Concerto Gregoriano" with organ and piano. These two artists gave the Concerto a second presentation in Norristown, at Christ Reformed Church, May 17, deepening the impression made by its first hearing.

Robert Keller Recovering.

Walter Keller's son, Robert, who was severely injured in tencing with a fellow student in a room in one of the dormitories at Harvard, has been brought back to Chicago and is recovering as rapidly as could be expected. Young Keller had an almost miraculous escape from death. He is expected to regain full sight of his eye and the use of his arm, which was paralyzed.

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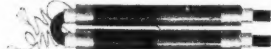
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Scherzo Symphonique..... Fischer Edition, No. 3551..... 1.00

The Scherzo proper consists of two themes, with an introduction. The first theme, allegro scherzando, is strong and decisive, followed by the second theme, which is repeated. There is much inventive power in evidence throughout, also a long and brilliant coda in which the pedal is most prominent.

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Commencement of Guilmant Organ School, Under Direction of Dr. William C. Carl, Brings Out Good Performance.

Owing to alterations at the First Presbyterian Church, the commencement of the Guilmant Organ School was held this year in the Swedenborgian Church on East Thirty-fifth street, New York City. Although in strange surroundings the graduates distinguished themselves in playing of exceptional rhythm and musical insight. As the academic procession of the faculty, alumni and students entered for the nineteenth annual commencement, Edith Elgar Sackett, of the class of '16, played Guilmant's brilliant march from the "Ariane" Symphony.

It would be hard to select any one member of the class for special mention, as the 1920 class is a notable one. It easily made the large and distinguished audience, which included Joseph Bonnet and other well-known artists, realize the character and the scope of the work accomplished during the years of their study. To hear a program played with a firm and certain rhythm, clear-cut phrasing, sure technique, excellent taste in registration and broad understanding of the works played is a rare delight to record. The program had been well chosen and each member of the class of eight graduates and three post-graduates played as artists. The audience easily lost sight of the fact that students were presiding at the console.

The record of the Guilmant School is unique. Founded by Dr. Carl in 1889 with Alexander Guilmant, his friend and master, as honorary president, it has pursued a successful career second to none. Hundreds of students have taken advantage of the courses offered and are now occupying positions of eminence throughout the country. The alumni include such names as Harold Vincent Milligan, Kate Elizabeth Fox, Jessie Craig Adam, Harry Oliver Hirt, Wesley Ray Burroughs, Mary Adelaide Liscom, Willard Irving Nevins, Cornelius Irving Valentine, Eugene C. Morris, W. Ralph Cox, Grace Leeds Darnell and Philip Berolzheimer (now city chamberlain of New York).

The faculty, headed by Dr. Carl and Clement R. Gale, Warren R. Hedden, Willard Irving Nevins, Howard Duffield, Lewis C. Odell and Charles Schlette, is a distinguished one. Theodore Dubois is the honorary president and Joseph Bonnet honorary vice-president. Samuel A. Baldwin and Clarence Dickinson continue to serve on the board of examiners. The William C. Carl gold medal, presented annually to the banner student of the year by Philip Berolzheimer, was won by Edith Lois Birchard. The Rev.

FACULTY AND GRADUATING CLASS OF THE GUILMANT ORGAN SCHOOL.



Dr. Howard Duffield, chaplain of the school and member of the faculty, presided and spoke of the indefatigable industry and intelligent perseverance of Dr. Carl in connection with this school, for under his guidance it has broken all records for continuous existence for an institution devoted alone to the study of the organ (or any other specialized branch of music).

The graduates are:
Elizabeth Christina Garrison.
Ruth Whittier Talmage.
Florence Lee Ruhl.
Elsie Garretson Stryker.
Robert Fletcher Carpenter.
Edith Lois Birchard.
Leah Elizabeth Mynderse.
David Hugh Jones.
The post-graduates are:
Harry Wells Cosgrove.
Hugh James McAmis.
Brayton Stark.
The program of the commencement included:
Chorale and Toccata from "Suite Gothique" Boellmann
Elizabeth Christina Garrison, '20.
Largo and Allegro (Sonata in D minor) Guilmant
Ruth Whittier Talmage, '20.
Introduction and Allegro Risoluto (Sonata) Salome
Florence Lee Ruhl, '20.
Second Organ Sonata Mendelssohn
Elsie Garretson Stryker, '20.
"Recit de tierce en Taille" de Grigny
Fugue in C major Buxtehude
Robert Fletcher Carpenter, '20.
Toccata and Fugue in D minor Bach
Edith Lois Birchard, '20.
"Exquise en fa mineur" Schumann
Leah Elizabeth Mynderse, '20.
Allegro from the Tenth Concerto Handel
David Hugh Jones, '20.
Allegro from First Sonata Mendelssohn
Harry Wells Cosgrove, Post-Graduate, '20.
"Rhapsodie Catalane" (with Pedal Cadenza) Bonnet
Hugh James McAmis, Post-Graduate, '20.
Allegro from Sixth Symphony Widor
Brayton Stark, Post-Graduate, '20.

ODELL ORGAN FOR ATLANTA

All Saints' Episcopal Church to Replace Burned Instrument.

All Saints' Episcopal Church of Atlanta, Ga., perhaps the most prominent Episcopal church in the South, is to have a new three-manual and pedal Odell organ to replace the instrument destroyed by fire last January. The deal was negotiated at Atlanta by Lewis C. Odell personally, and the specifications are the result of the study of the needs of the church by him in consultation with William E. Arnaud, organist of the church, and the music and building committees. The specification follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 61 pipes.
 2. Major Diapason, 8 ft., 61 pipes.
 3. Open Diapason, 8 ft., 61 pipes.
 4. Gamba, 8 ft., 61 pipes.
 5. Viol d'Amour, 8 ft., 61 pipes.
 6. Doppel Flöte, 8 ft., 61 pipes.
 7. Flute Harmonic, 4 ft., 61 pipes.
 8. Octave, 4 ft., 61 pipes.
 9. Trumpet, 3 ft., 61 pipes.
- SWELL ORGAN.**
1. Bourdon, 16 ft., 73 pipes.
 2. Open Diapason, 8 ft., 73 pipes.
 3. Salicional, 8 ft., 73 pipes.
 4. Aeoline, 8 ft., 73 pipes.
 5. Unda Maris, 8 ft., 61 pipes.
 6. Vox Celeste, 8 ft., 61 pipes.
 7. Stopped Diapason, 8 ft., 73 pipes.
 8. Rohr Flöte, 4 ft., 73 pipes.
 9. Dolce Cornet, 3 rks., 183 pipes.
 10. Cornopean, 8 ft., 73 pipes.
 11. Oboe, 8 ft., 73 pipes.
 12. Vox Humana, 8 ft., 61 pipes.
 13. Cathedral Chimes, 20 tubular bells.
- CHOIR ORGAN.**
1. Violin Diapason, 8 ft., 73 pipes.
 2. Viol d'Orchestre, 8 ft., 73 pipes.
 3. Concert Flute, 8 ft., 73 pipes.
 4. Quintadena, 8 ft., 73 pipes.
 5. Dulciana, 8 ft., 73 pipes.
 6. Flute d'Amour, 4 ft., 73 pipes.
 7. Harmonic Piccolo, 2 ft., 61 pipes.
 8. Clarinet, 8 ft., 73 pipes.
 9. Harp, 49 bars, with resonators.

- PEDAL ORGAN.**
1. Double Open Diapason, 16 ft., 30 pipes.
 2. Open Diapason, 16 ft., 30 notes.
 3. Bourdon, 16 ft., 30 pipes.
 4. Lieblich Gedeckt, 16 ft., 30 notes.
 5. Flute, 8 ft., 30 notes.

Elwyn Owens has resigned as one of the organists of the Newman Theater at Kansas City and passed through Chicago in June on his way to his home in Milwaukee for a short rest before resuming his organ work. Louis H. Flint of the Newman now has as his aid at this theater, with its large organ, Q. F. Landwehr, a former pupil, who has come from St. Louis to take the position.

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

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He gave a masterly performance. All his numbers were played from memory and into all of them he instilled the brilliancy of which he is capable and with which his Chicago acquaintances have become familiar.—The Diapason.
MILWAUKEE:
Displayed splendid virtuosity.—Milwaukee Sentinel.

**BRINGS OUT BEAUTIES
OF GREGORIAN CHANT**

(Continued from page 1.)

music was one of the most interesting events of the congress. Various methods for teaching children were explained, vocal exercises were given and then demonstrated by children. Many of these are already known to those who are acquainted with the Ward method, which was originated by Mrs. Cabot Ward to educate children and seminarians in the Gregorian music. Classes are held each summer for teachers.

The congress closed on Thursday with the Feast of Corpus Christi. St. Mary's Seminary of Baltimore sang the proper of the mass and the ordinary was done by the congregation. The singing, as at all of these services, was of a high order. The work of the seminarians showed that they were in sympathy with the music and had not spared time or strength in making for an artistic result.

Dr. Gibbs, organist of the Church of the Blessed Sacrament, who has taught the Gregorian chant for thirty-six years, in speaking of the congress said: "The congress has accomplished many things, but this is merely the beginning. It has shown that all congregational singing must be in unison (one heart, one mind and one voice glorifying God) and that the best unison music is Gregorian music, which comes from the age of melody and not of harmony. It is not expected that the congregation should ever sing the various parts of the mass such as the introit, gradual, tract, alleluia, offertory and the communion, which change every day, but the simpler parts should be and will gradually be sung more and more."

The congress was a great undertaking carried to a successful close and all those who heard these pure melodies must have gone away inspired by their great beauty and by the determination to raise the standard of all church music.

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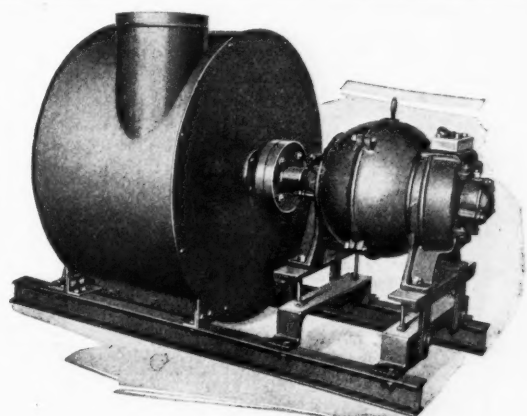
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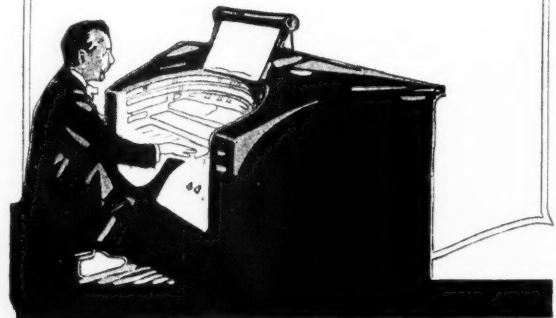
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