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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 Nine.

CHICAGO, AUGUST 1, 1920.

One Dollar a Year—Ten Cents a Copy

## ORGAN BUILDERS ADOPT A UNIFORM CONTRACT

### IMPORTANT ACTION IS TAKEN

All Orders Henceforth Upon Same Basis—Association Elects M. P. Möller President—Praises Secretary Wangerin.

Progressive in spirit and more firmly rooted through an organized existence of nearly two years' standing, the Organ Builders' Association of America assembled in New York City for its second annual convention Monday and Tuesday, July 26 and 27. The meetings were held in one of the lecture rooms of the College of the City of New York.

The Monday forenoon session came to order at 10 o'clock. As President Skinner had been unexpectedly delayed and could not reach New York in time for the opening part of the program, M. P. Möller was chosen temporary chairman. Seventeen active members responded to the roll-call, three were represented by proxy, and one associate member was also present.

The formal reading of the minutes of the last annual meeting was dispensed with, because an official copy had been mailed to all the members shortly after the Pittsburgh convention. Without discussion it was resolved on motion by W. S. Dennison, that these minutes stand approved as published.

As President Skinner's report and address had to be postponed until Tuesday's session, Treasurer Farny R. Wurlitzer's report was submitted and read by W. Meakin Jones. It was in summary as follows:

| INCOME.   |            |
|---|------------|
| Balance on hand, as reported at last annual meeting, Aug. 7, 1919 | \$1,874.77 |
| Dues received from Aug. 7, 1919, to July 24, 1920                 | 2,570.00   |
|   | \$4,444.77 |

| EXPENDITURES.                |          |
|------------------------------|----------|
| Printing service             | \$ 28.50 |
| Multigraphing letter service | 12.80    |
| Postage (not complete)       | 2.12     |
| Music Industries Chamber     | 3,000.00 |
|                              | 3,073.42 |

|                               |            |
|-------------------------------|------------|
| Balance on hand July 24, 1920 | \$1,371.35 |
|-------------------------------|------------|

It was resolved to accept the report and place it on file.

The secretary then read his annual report, which was accepted and placed on file for later attention to its suggestions.

In reviewing the activities of his office since the last annual meeting in Pittsburgh, Secretary Adolph Wangerin reported on administrative particulars and other matters affecting the interests of the association. The report recorded that shortly after the Pittsburgh meeting two resolutions were submitted to all the members of the association for a referendum vote and ratified by a two-thirds majority. One of these resolutions provides a change in Article 13 of the association's by-laws, in that it recognizes two forms of membership, the one, active, with annual dues of \$100; the other associate, taking in supply men, repair men and tuners, with annual dues of \$50 and \$10, respectively, entitling to all the privileges except voting. The other resolution amends Article 11, empowering the board of directors to select the time and place of each annual meeting, and which is preferably to coincide with that of the National Association of Organists.

Referring to the amendment of Article 11, the report mentioned that in the opinion of some members there does not appear to be any tangible advantage offered by giving preference to a time and place concurrent with that of the annual N. A. O. convention, nor does it seem to work out wholly satisfactorily to expect the board to make an all-around agree-

(Continued on page 15.)

## GROUP AT GUILD CONVENTION, OBERLIN, OHIO.



### A. R. NORTON TO PITTSBURGH

#### Brooklyn Organist to Play in Homewood Presbyterian Church.

Albert Reeves Norton of New York has accepted an offer to become organist and choir director of the Homewood Presbyterian Church of Pittsburgh and has resigned his position at the Reformed Church on the Heights, Brooklyn, which he has held for nine years. Mr. Norton will move to Pittsburgh in September to begin his new work. He will also teach piano in the Pittsburgh Musical Institute.

The church to which Mr. Norton goes is what may be called an institutional church. It has a membership of about 1,600 and a large Sunday school, and its edifice was erected two years ago. A large three-manual and echo organ for the church is under construction at the factory of M. P. Möller and is to be installed in the fall.

Mr. Norton is a fellow of the American Guild of Organists and has been for some time a member of the council of that organization. He has been active for years in the National Association of Organists and as treasurer of the N. A. O. has done work that has won him the gratitude of that body. Since last November Mr. Norton has been associate editor of The Diapason in charge of the N. A. O. section, by appointment of the association, and in that capacity has come into contact with the membership generally and has contributed a very interesting part of the paper. He has been the organist of the Apollo Club of Brooklyn and both he and Mrs. Norton, who is a talented singer, have been prominent factors in the musical life of the metropolis.

### Frank Tabor to Appleton.

Announcement is made of the appointment of Frank Tabor of the University of Michigan to the position of organ instructor at Lawrence College, Appleton, Wis. Mr. Tabor will also teach theory and will have charge of the large Steere organ in the college chapel. The appointment follows the resignation of Carleton H. Bullis, who occupied the post at Appleton last year.

In connection with the midwest conference of the Episcopal Church at Racine College, Arthur Randolph Fraser, organist and choirmaster of Grace Episcopal Church, Oak Park, gave a recital in St. Luke's Church at Racine, July 11. Mr. Fraser acted as official organist throughout the conference, playing five services daily.

A large Robert-Morton organ has been installed in the Regent Theater at Billings, Mont. Harold A. Loring is playing the instrument. The work of erecting it was done by Leo F. Schoenstern of San Francisco.

### NEW FACTORY FOR STEERE

#### Plant at Westfield, Mass., Bought and Extensive Plans Made.

An interesting announcement which reaches us as we go to press is that of the purchase of a new plant at Westfield, Mass., by the Steere Organ Company. It will be recalled that the Springfield factory of the company was destroyed by fire. In connection with the removal to Westfield, the plans of the concern are to be greatly enlarged. The following, taken from an announcement by the Steere company, explains itself:

The Steere Organ Company of Springfield, Mass., announces that it has purchased, for permanent quarters, a modern factory equipped with every convenience, in Westfield, Mass., nine miles from Springfield. Since our old factory burned last February we have been carrying on our work in temporary quarters, which we will maintain until we are entirely and conveniently moved into our new plant. We expect to be operating in our new factory within two months. We also have greatly increased our capitalization.

### Ferdinand Dunkley Appointed.

Ferdinand Dunkley, F. A. G. O., F. R. C. O., of Seattle, Wash., has been appointed organist and choirmaster of the Church of the Advent, Birmingham, Ala., and will assume his new duties on Sept. 1. A new three-manual and echo Austin organ was installed in the Church of the Advent recently, and the search for a suitable organist resulted in the selection of Mr. Dunkley upon his own terms. Mr. Dunkley is serving his fifth year at the First Church of Christ, Scientist, Seattle. He is also conductor of the St. Cecilia Club, Tacoma, and of the Chehalis Choral Society.

### Maitland to Leave Church.

Rollo F. Maitland, for five years organist and choirmaster of the Memorial Church of St. Paul, Overbrook Philadelphia, has resigned his position there, to take effect Sept. 1. He will devote his time to theater, concert and special service work. Mr. Maitland has been a church organist for nineteen years.

Alfred R. Willard of Baltimore, organist and choirmaster of Old St. Paul's Church and former dean of the Maryland chapter, A. G. O., spent a few days in Chicago early in July, on his way to Los Angeles to pass the summer. Mr. Willard was accompanied by Mrs. Willard. They will return in the early fall by way of the northern route from the Pacific coast.

Uda Waldrop, the San Francisco organist, scored a series of triumphs at the Democratic national convention, when his organ solos were thoroughly enjoyed by the thousands of people who crowded the Civic Auditorium. Mr. Waldrop is composing this year's farm play for the Family Club.

## VARIETY IN SESSIONS; HENRY S. FRY PRESIDENT

### CONVENTION NEW SUCCESS

Papers, Six Recitals and Day of Moving-Picture Demonstrations Make N. A. O. Meeting in New York Interesting.

NEW OFFICERS OF THE N. A. O. President—Henry S. Fry, Philadelphia. First Vice President—Frederick W. Schlieder, New York. Second Vice President—Albert Reeves Norton, Pittsburgh. Third Vice President—Chester H. Beebe, New York. Treasurer—A. Campbell Weston, New York. Secretary—Walter N. Waters, New York.

Members of executive committee—Reginald L. McAll, chairman; Mrs. Kate Elizabeth Fox, Frank Stewart Adams, Clifford Demarest, John Doane, Edward K. Macrum, Rollo F. Maitland, T. Tertius Noble, Herbert Stavelly Sammond, John McE. Ward, Miss Jane Whitcomb, Samuel A. Baldwin, Alfred R. Boyce, Lynnwood Farnam, Hermon B. Keese and Willard Irving Nevins.

Instruction and entertainment, mixed in proportions to assure an effective as well as a palatable dose, made the thirteenth annual convention of the National Association of Organists a success. It is nothing new for this body to have successful conventions; in fact, that is the secret of its growth in fame and membership, and the one held from July 27 to 30 in New York City goes down into history as one of the best of the series.

All the recitals except one of the six were played on the famous four-manual Skinner organ in the Great Hall at the College of the City of New York. Hidden away in another



HENRY S. FRY.

part of the labyrinthian recesses of this magnificent structure the convention sessions were held, and there was a most valuable array of papers and discussions. To lend variety to the usual convention features, there was a day in two of the country's finest and most famous moving-picture houses, affording the organists a keen insight into the best achievements in synchronizing pictures and music with the aid of adequate and beautifully-voiced organs.

Although it was the vacation season and many even of the New York organists were out of the city, the attendance was very satisfactory. Before adjournment close to 200 had registered on the secretary's book.

Henry S. Fry, prominent Philadelphia organist and one of the outstanding men in his profession in the United States, was elected president of the association for the new year, succeeding Frederick W. Schlieder, who for more than two years has guided the destinies of the organization with great zeal.

Cool and sunny weather was provided for the convention and New York

thus showed a marvelous midsummer disposition toward its visitors.

The first event of convention week was the informal "get together" at the Hotel McAlpin on Monday evening. Many of the visitors had already arrived and local organists turned out in goodly number to greet them. The spirit of good fellowship which has always been a feature of N. A. O. conventions prevailed as usual right from the start.

Tuesday morning, at the opening session in the City College, President Schlieder introduced Dr. Paul Klapper, professor of education at the college, who, in a felicitous address welcomed the association to New York and to the College of the City of New York. Dr. Klapper said that before long he hoped that the colleges would do for music what they had done for languages and other forms of art, and that a certain course in appreciation of music would be prescribed and passed by students before getting the stamp of approval from the college.

Mr. Schlieder responded to the address of welcome and his words rang true to his former declarations of belief in the existence of law and order in relation to music. He said he believed that the arts must be wedded. Music is a state of being, and as some time instruments will be no more, we must learn to be in tune with ourselves.

"The Organist's Duty to Himself and to His Community" was the subject of the paper read by Mrs. Bruce S. Keator of Asbury Park, president of the New Jersey council of the N. A. O. She began by placing upon the blackboard two quotations: "Acquaint thyself with the beautiful in music" and "Help others to love and to enjoy it." Different authorities who have written on the organist's opportunity were quoted, among them Clement R. Gale and Dr. Dickinson of Oberlin. Mrs. Keator mentioned one statement of the latter that an organist must be a minister of religion. Mrs. Keator's paper was warmly applauded by the large audience.

In the discussion Mark Andrews said we are idealists. There are two classes of people—getters and givers—and there is no class or profession who give more than the organists. Referring to a remark, speaking of the effeminate in music, he said there was also the masculine in music, going so far as to say the best anthems were strong or masculine music.

Clifford Demarest spoke of the revelation and joy it had been to him since he had undertaken the work of teaching music in the schools, calling attention to the possibilities in the way of educating the masses through the medium of the pupil in school. Mr. Demarest also said the good he had been able to do in the schools had received recognition by the school authorities and he expected to continue his work in the coming season on even a larger scale.

After luncheon the organists gathered for one of the most interesting sessions of the convention, the joint meeting with the builders, with S. E. Gruenstein, editor of The Diapason, in the chair. He made remarks in which he divulged several important news items. Alfred L. Smith, general manager of the Music Industries Chamber of Commerce, was introduced as one who would speak in place of Frank Morton, who was detained because of illness and who was announced to speak on the subject, "What the Builder Owes to the Organist." Mr. Smith said there is an artistic side to music as represented by the organist and an industrial side as represented by the business man. The organ builder owes much to the organist, inasmuch as the development of the art upon which the music industry rests is due to the organist. His remarks were well received.

Clifford Demarest followed and read a paper on "How the Builder Helps the Organist." He began with the assumption that the opening remarks on both sides were meant primarily to provoke discussion which would be helpful to all. Mr. Demarest's paper appears in this issue.

Rollo F. Maitland of Philadelphia

opened the discussion. He said the organist who knows his business and is capable of looking after the mechanical appointments of the instrument can be a great help to the builder as well as to himself.

Mr. Skinner spoke briefly, as did Henry S. Fry of Philadelphia. Mr. Fry recalled the different attitudes taken by builders. One said to an organist who had some ideas of his own regarding the construction of a new instrument: "You had better get someone else to build your organ." Another said in similar circumstances: "If I can help in any way, don't fail to advise me. You are the one to play this organ."

Dr. George Ashdown Audsley said he didn't agree in many respects with either organist or builder, and thought, since he was neither, that he should not have been called upon. He spoke interestingly of hearing W. T. Best, the great English organist, play many times on the organ of St. George's, Liverpool. Dr. Audsley gave it as his opinion that the organ had not made any great tonal improvement in the last seventy years. His work in writing of and about the organ always had been and always would be a labor of love.

Frank Stewart Adams said that tonal improvement of the organ had not kept pace with the mechanical development. He criticized the quality of strings in many organs, as interfering with the satisfactory building up of tone. Walter N. Waters made a request for some remarks from the builders on uniformity in the organ.

Reginald L. McAll said an organ grows. The voicing experts can make a very different instrument from an organ which has been put in and perhaps judged wrongly owing to imperfect and hurried voicing. Mr. McAll stressed the importance of the joint session. He made a plea against unfair competition among organ builders, citing instances in which a dozen or more firms competed for a contract at considerable expense to each. Mr. McAll suggested that a "joint committee of reference" be appointed from the two bodies.

Mark Andrews said the organ of today contained much more in the way of facilities for phrasing and he put himself on record as saying there had been wonderful tonal improvement in the last twenty years.

Charles F. Chadwick said he agreed with Mr. McAll in what he said about competition. He deprecated the idea of having to finish an organ on a certain date. If given sufficient time, more attention can be given to tonal balance. In referring to a remark that strings mar the effect of a big tone, he said, "Why use strings when broad tone is wanted?" Mr. Odell said he was in hearty accord with Mr. McAll's views. He spoke of a service which he and other builders had been able to render in conducting classes for students.

Mr. Wangerin announced that the organ builders have adopted a uniform contract. The organist can help by offering advice before the signing of the contract, and in looking after the commercial as well as the artistic side, he said.

Mr. Fazakas said he agreed with Dr. Audsley, thinking that no great improvement had been noted in tonal development for many years.

Mr. Schlieder approved the idea of a "joint committee of reference" suggested by Mr. McAll, and made a motion that such a committee be chosen from the Organ Builders' Association and the National Association. The motion was carried. Mr. McAll moved that the head of each organization appoint four members and this also was adopted.

On Tuesday evening a treat was provided for all who could take advantage of the opportunity, in the form of a concert by the National Symphony Orchestra. Walter Henry Rothwell conducting. The beautiful Stadium and a full moon heightened the enjoyment of the audience and lent an added charm to the music. The symphonic poem "The River Moldau," by Smetana, was most smoothly rendered, the flow of the river being plainly portrayed. Fred Patton and Miss Sonya Yergin were

the soloists and were much enjoyed, graciously responding to encores. These concerts, under the auspices of the Music League of the People's Institute, are doing a beautiful work in teaching appreciation of good music to the people of New York.

The proceedings of Wednesday opened with a meeting of the executive committee, at which several changes in the constitution and other matters were discussed. This session was followed immediately by the first business meeting of the convention. At this meeting the treasurer, Albert Reeves Norton, made his report for the year. The nominating committee, consisting of ten members—five from the executive committee and five from the membership at large, as provided in the constitution—also was selected by vote, upon nomination from the floor.

By unanimous vote of those present, Dr. George Ashdown Audsley of Bloomfield, N. J., was elected an honorary member of the N. A. O. in recognition of his distinguished services for and lifelong interest in the organ.

A letter was read from Herbert Stavelly Sammond, regretting his inability to attend the convention because of the fact that he had just undergone a serious operation at the Methodist Hospital in Brooklyn. On motion of Clifford Demarest it was voted to send flowers to Mr. Sammond.

Following the business meeting, Mark Andrews was called to the chair and introduced Nicola A. Montani of Philadelphia, who read a paper on "Church Music and Secular Influences." Mr. Montani's paper, which appears in this issue of The Diapason, received the careful attention of the audience and was well received.

In the discussion which followed, Walter Peck Stanley brought out the point that where music known as secular or operatic is used in connection with sacred words, and is recognized, the mind is diverted from the service of the day. Walter N. Waters expressed himself strongly as for church music for churches, with no suggestion of the secular. He is very much against the idea that all music is holy music. Roscoe Huff stated that organists should strive to improve the taste musically of their congregations. Henry S. Fry talked on atmosphere, saying that the music of Palestrina and like composers would seem ill-suited for many Baptist, Methodist and other churches. Edward Napier advised against giving up your position if things do not altogether suit, but rather work for a better condition of affairs.

Father Keller, secretary of the Diocese of Newark, being called upon, said he had had a great deal to do with organists and choir singers. He

(Continued on page 3.)

#### 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 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

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**VARIETY IN SESSIONS;  
HENRY S. FRY PRESIDENT**

(Continued from page 2.)

said the church with the right kind of an organist and choir, had an asset greater than a great preacher, for what will the latter avail with empty pews?

Mr. Montani spoke again, favoring a new school for American composers of church music. He also favored teaching students what constituted the difference between sacred and secular music.

Dr. William A. Wolf of Lancaster, Pa., spoke of the importance of the word co-operation as between a minister and organist. Never antagonize, Clifford Daycrest also said, but co-operate. So educate the people that they will see your point of view. Illustrate by contrasting the good with the bad.

Clifford Demarest presided at the afternoon session on Wednesday and introduced James C. Warhurst of Philadelphia, who presented a paper on "Minister, Organist, Choir." The subject was well handled by Mr. Warhurst and his paper appears in this issue. The subject was then given to the audience for discussion and a number spoke, including Rollo Maitland, who said it was desirable to have weekly conferences between minister and organist.

Arclin Scott Brook, a former president of the National Association, also advocated co-operation with a spirit of compromise, if necessary, always keeping the thought uppermost that the minister comes first.

Thursday was a day of variety and filled to the brim with instruction and entertainment. The first item on the program was the picture music demonstration at the Capitol Theater, which must have been an eye-opener to all who have not been familiar with "movie" progress in the great cities. Here was a huge playhouse, finished with a display of art and a luxury of equipment that would not have been dreamed of a score of years ago, and exceeding the best that the world's famous opera houses can offer. In this wonderful place stands a great Estey organ which has been described previously in The Diapason. Its heavy diapasons and variety of solo effects were displayed to advantage under the skilled fingers of Arthur Depew, who illustrated the best development in improvisation as applied to moving picture work by the real artists in that field. The Breil production, "The Song of the Soul," was the picture selected to be shown after a few introductory remarks by Henry Rothapel, manager of the Capitol, a great advocate of the best music to accompany moving pictures and the originator of musical entertainment with organ and orchestra on the lavish scale here displayed. Mr. Rothapel greeted the organists cordially and made them welcome to the special performance which he had arranged for their entertainment. He told of some of his experiments with moving picture music, including, for instance, the use of four consoles on the same organ. He said that effects more wonderful than yet produced might be expected in the development of the organ in its new field. Mr. Depew's work made a deep impression.

Luncheon was served in the Colonial room at the McAlpin Hotel and was one of the happiest events of the week. President Schlieder not only presided, but played the piano for the singing of the New Jersey song, the composition of Paul Ambrose, with words by Helen Besler, which was sung by a grand chorus under the direction of Mark Andrews. It was an awe-inspiring rendering—or rendering—of the music. Father Keller was called upon for a few remarks and drew attention to the fact that it was a New Jersey clergyman whose invention in photography led to and made possible the present-day moving picture—a most interesting fact to those who had never heard this. Mark Andrews was the other speaker after luncheon and convulsed the audience with his wit.

From the luncheon the organists hastened to the beautiful Rivoli Thea-

ter, another monument to the enterprise of moving-picture magnates, to hear the fine orchestra and Firmin Swinnen, the noted organist, play the Allegro from Widor's Fifth Symphony. It was, indeed, a magnificent performance and won admiration equally for the players and for the inventive genius of Frank Stewart Adams, the organist who made the organ and orchestra arrangement.

The last afternoon event was the lecture by Dr. Clarence Dickinson on "The History of the Organ and Its Development." This lecture has been the means of showing in a clear and interesting manner, with the aid of the stereopticon, the origin of the instrument and its evolution to the present day, and was as instructive in many of its details to the organists as it would be to the layman.

After the lecture Dr. Audsley was asked to make a few remarks and the honorary membership to which he was elected the preceding day was conferred upon him by the association.

Ernest M. Skinner, the organ builder, drove nearly all night in an automobile to be present at the Friday morning session and deliver his address on the organ in the home, but the long trip from Boston did not seem to weary him or to detract in the slightest from his paper. He read a very interesting paper, which is to appear in a future issue of The Diapason, and then led in a still more interesting discussion and answered questions put to him by the organists. The principal points in the discussion concerned the statement made at the joint meeting of organists and builders by Dr. Audsley that tonally there had been no improvement in the organ in the last seventy years, a statement which Mr. Skinner strongly controverted.

In his address Mr. Skinner asserted that the organ was used first in places of amusement and that he saw no objection to its use in that way. He stated the belief that the organ was made for man and not man for the organ. But he severely condemned the average music utilized in illustrating comedies in the "movies." The growth of the use of the organ in residences is due, he said, to the perfection of the player roll. He also predicted that there would be an improvement in moving picture music when it came to be realized that the public likes "jazz" because nothing better is offered to it.

To controvert Dr. Audsley's statements he quoted a number of improvements in pipe construction and in organ specifications which strongly impressed his hearers. The possibilities with heavier wind pressure were especially dwelt upon and he said that there could be quantity or quality with the old low pressures, but that there could not be a "quantity of good quality" in the way of diapasons. The old strings he characterized as merely soft diapasons. He also said that the improvement in the present-day specifications had been prodigious. The heavy reeds of the present also were mentioned and Mr. Skinner declared that there was not a stop which had not been improved in the last seventy years. His blackboard illustrations were especially interesting.

The business meeting followed this discussion. Reports were received from a number of the state councils. Mrs. Keator, the New Jersey state president, told of the two new chapters formed in that state and of the many other activities, as recorded in The Diapason from month to month. President Schlieder quoted from a letter of Dr. Francis Hemington as to progress in Illinois. Myron C. Ballou made a report for Rhode Island.

Edward K. Macrum made the report of the nominating committee. The officers, as printed at the head of this account, were declared elected by acclamation, by unanimous vote of the convention.

Mr. Fry, the president-elect, said he appreciated the honor conferred upon him, declared he hoped he would prove worthy and asked for the co-operation of all the members. Arthur Scott Brook paid a tribute to the work of the retiring president, Mr. Schlie-

MISS ALICE R. DEAL.



der. Mr. Schlieder praised the earnest and effective work of Reginald L. McAll in preparing for the convention. Mr. McAll in turn voiced recognition of the services of Mr. Norton as treasurer and as associate editor. Mr. Norton responded, telling of the pleasure he had derived from his work. The constitutional amendments, as published officially in The Diapason, were then brought up and discussed and adopted one by one. The most important amendment and the one which provoked the most general debate was that increasing the dues to \$3 a year and making the fiscal year begin Jan. 1 of each year. It was pointed out that to operate successfully the association required the additional funds which the increase would provide.

Next came discussion of a meeting place for next year. There was a large number of invitations, the principal ones being from Asbury Park, N. J., Philadelphia, Chicago and Atlanta. There were talks in favor of each of these cities. In view of the invitation extended at the Oberlin convention of the American Guild of Organists to the N. A. O. to join with it in a convention next year, the twenty-fifth anniversary of the guild, and in view of the vote at Oberlin recommending to the council that the convention be held in Chicago, it was deemed best to refer the entire question to the executive committee for a decision, and this was voted on motion of Samuel A. Baldwin.

Before the noon adjournment a tribute was paid to two members of the association who passed away within the last year—Smith N. Penfield and Homer N. Bartlett—by Arthur Scott Brook. A rising vote of thanks to Mr. McAll for his work on the changes in the constitution also was extended.

The round table conference over which Chester H. Beebe presided brought out an interesting debate, the final one of the convention. Mr. Beebe laid stress on the statement that good music is dependent on a fine character and he also emphasized the importance of note values and of good phrasing in organ playing. He further referred to the abomination of a constant legato on the organ. Mr. Demarest advised the study of the violin in order to be able to feel a true legato. Several speakers, including Oscar Franklin Comstock, Frank Stewart Adams and others, took part and it proved a very satisfactory afternoon.

[For account of the convention recitals see page 4.]

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ORGAN RECITALS  
Organist and Choir Director, Church of the Redeemer  
Morristown, New Jersey

**THE CONVENTION RECITALS.**

Organ music of great variety, but of uniformly high quality, as usual, marked the convention of the National Association of Organists. From the Atlantic Coast to Chicago came the performers and their work was decidedly interesting.

As was fitting, Samuel A. Baldwin, who presides over the great organ in the College of the City of New York, and has won nation-wide fame through his recitals there, was the performer at the first recital on Tuesday evening. Mr. Baldwin is recognized as a giant in his work and upheld that reputation with the solid and well balanced program he presented, which was published in the July Diapason. His opening Bach number, the Prelude in E flat, received an authoritative and technically masterly rendition. Two Brahms chorale preludes and two Widor movements—the Adagio from the Sixth and the well-known Toccata from the Fifth symphony—were followed by the "Parsifal" prelude, which left little to be desired orchestrally on the resourceful instrument. Arthur Foote was the American composer represented with two noteworthy compositions and at the close Mr. Baldwin played the difficult Thiele Theme and Variations in a really magnificent manner.

It was remarked by all who had not previously seen the wonderful Great Hall or heard the instrument in it that here was a remarkable setting for such educational recital work as Mr. Baldwin is doing.

The Philadelphia organ fraternity is not new to fame, in the fields of performance and composition alike, in addition to which the city of brotherly love possesses a reputation for its famous organs. But Wednesday, Philadelphia day at the convention, nevertheless was an eye-opener. There may be other cities on the face of the globe which could equal the team work done by the Philadelphians in the two programs they presented, but it would be difficult to believe that the record could be surpassed.

A large audience greeted the members of the American Organ Players' Club of Philadelphia at the 4 o'clock recital, and in the first number, a Concert Overture by Rollo Maitland, played by the composer, the audience was treated to a brilliant composition, brilliantly played. Mr. Maitland made a few remarks before playing the Scherzo by David D. Wood, saying that this piece was composed in Mr. Wood's eighteenth year. The Scherzo was daintily played.

Miss Mildred Faas sang "Jesus, My Saviour," composed by Dr. Ward, and accompanied by him. Miss Faas has a powerful and pleasing voice and she gave a good account of herself even against the rather too generous organ accompaniment she received. Dr. Ward played Edward Hardy's Elegy in memory of deceased members of the National Association of Organists and the Organ Players' Club. It is a beautiful piece of writing and was well played.

Frederick E. Starke, who was to have played the next number, was unable to be present, and Miss Faas sang Frederick Schlieder's setting of "O Lord, Have Mercy," with Mr. Schlieder at the organ. Miss Faas gave an artistic rendering of the song. Henry S. Fry next played Joseph Bonnet's "Variations de Concert" in such an acceptable manner as to arouse hearty applause from the audience. The next number was "Prayer to St. Clement," composed and played by S. Wesley Sears. The piece contains much of light and shade and was enjoyed. A caprice by Frances McCollin was the next number on the program and was played by Rena Gill. This was followed by a performance of Ralph Kinder's Toccata with Harry Sykes at the organ.

The Philadelphians put on a prodigious example of their achievements in the evening, opening with the Yon "Concerto Gregoriano" for piano and organ, played by S. Wesley Sears at the organ and Uselma Clarke Smith at the piano. This new work, which is Mr. Yon's latest and thus far his greatest achievement in composition,

went with ease and yet with force, and both performers were at their best. Mr. Yon, it must be noted, is a member of the American Organ Players' Club. Some of the music in this concerto is so original as to make the hearer marvel, and its performance before the N. A. O. was an event that will go down in organ history. Henry S. Fry played his beautiful "Siciliano," known to all who follow current organ compositions, and two chorale preludes which could not but be admired. Fred S. Smith had a virile Festival Prelude. Rollo Maitland was at his best in presenting Stanley Addicks' Impromptu and Grand Choeur, as well as his own "In Friendship's Garden" in a clear and inspired manner, and the comment heard after the recital must have pleased the many friends of this versatile performer. Dr. Philip H. Goepf played his variations on "St. Anne" and was followed by Harry A. Sykes with a splendid Romanza and a "Novlette." S. Wesley Sears closed the program, which, though long, was not tiresome, with a thoroughly brilliant rendition of Reiff's Concert Toccata.

Miss Alice R. Deal of Chicago had not been at the organ five minutes when all those in her audience who had not previously heard her began to become enthusiastic, for they recognized a woman concert organist of commanding stature in the person of the modest appearing young performer from Chicago. Miss Deal, it was noticed at once, played her entire program from memory. She opened with a virile and accurate reading of the Bach Fantasia and Fugue in G minor. It was a fine piece of work and the most seasoned and critical organist recognized the fact. After two lighter numbers came the Finale by Piutti, and this was played in a manner to arouse enthusiasm, for there was life and magnetism in every note. And after another lighter piece came Thiele's Finale in A flat, with all its difficulties trodden in the dust under Miss Deal's feet. As a contrast Bossi's "Chant du Soir" was exquisite in its refinement. The closing number, Buck's "Hail Columbia" fugue, not frequently heard at this day, again proved the forcefulness, the technical sureness and the maturity of this player's work.

The program was brief—just long enough; it was orthodox and it was, above all, performed in a masterly fashion, and Miss Deal was the recipient of a genuine ovation at its close.

A cathedral-like atmosphere prevailed at the opening of Frederic B. Stiven's recital Friday afternoon when he played the Cesar Franck Chorale in A minor. In contrast to the splendid and scholarly rendition of this number and of the Bach D major fugue, were the delightfully descriptive effects in Lemare's "Summer Sketches." Mr. Stiven, who is the aid of George W. Andrews at Oberlin, paid a graceful compliment to that noted organist when he played his "Con Grazia," and Mr. Andrews responded to the ovation given him as well as the recitalist after this number. Professor Stiven's program made an excellent impression and revealed another of the younger generation of organists who, while they have already attained fame, are well on the way to greater honors.

The last recital of the convention was that by H. Chandler Goldthwaite of Minneapolis, and for this occasion the Chapel of the Intercession was opened. Mr. Goldthwaite is a player of fine parts, as proved by his performances in various cities, and far beyond his years in the maturity of his performance. If his advance continues at the present rate the name Goldthwaite will be written large in the annals of American organ music. His program was orthodox, as usual, with Bach and Handel alternating with the modern French masters. He gave a noble performance of the Allegro from Handel's Sixth Concerto and the Scherzo from Widor's Fourth Symphony fairly sparkled. He overcame the contrapuntal difficulties of Pachelbel's Chorale, Fugue and Variations without a sign of terror. His own Toccata in D minor closed the program and proved of special interest.

**With the Moving Picture Organist**

Valuable Advice for Theater Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 594 Garson avenue, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.]

**MUSICAL SETTING FOR THE CANADIAN DRAMA: "THE RIVER'S END."**  
First National Film. Lewis Stone, star. (Marshall Neilan production).

NOTE: The local atmosphere is in the Canadian wilderness, which the organist must bring prominently into the foreground, and the character of the Chinese villain, Shan Tung, is portrayed forcibly by weaving into the music the typical Oriental theme "Chinese-Japanese" by Langey (Schirmer).

Reel 1—(1) "O Canada," national air (Mammoth collection, Lake) until (2) at end of second year. Improvise on strings until (3) The hunted. Agitato until (4) The third year. "Boreas" by Trinkhaus until (5) In an old patrol hut. "Melodie" by Hueter until (6) Kirkstone was grafter. Prelude to "Cyrano" by Lamrosch until (7) One word led to another. Agitato until (8) D: Fade-out of fight. Repeat Prelude.

Reel 2—T: I suppose I killed him. (9) "Mood Pensive" by Applefield (twice) and (10) "Romance" by Mericanto until (11) Ready to take plunge. "Gavotte" by Mericanto until (12) Shan Tung. "Chinese-Japanese" by Langey to end of reel.

Reel 3—T: The man you sent. (12) "Intermede Chinois" by Baron until (13) The key to Brady's shack. "Song of Songs" by Moya until (14) Since her father's death. Repeat Chinese theme until (15) Is Keith really dead? "Storm Music" by Langey (Ditson) until (16) With no suspicion. "Cupid's Caress" by Roberts until (17) Now suppose. Chinese theme to end of reel.

Reel 4—Shan Tung leaves. (18) "Prayer" by Schubert until (19) And now I'm to stay. "Lila" Gavotte by Whiting until (20) D: Newspaper item. "Berceuse" by Delbruck until (21) D: Duck on table. Improvise in bright style until (22) D: Keith picks up Chinese card. Repeat Chinese theme (once) and (23) "Chinese Episode" by Bendix until (24) In the morning. "Lady Picking Mulberries" by Kelley until (25) D: Keith and Mac. "Romance" (O. S.) by Richmond until (26) Keith decides to play square. "Melodie" by Friml to end of reel.

Reel 5—D: Keith and Mary. (27) "Cavatina" by Bohm until (28) With all his problems. "Purple Sunset" (P) by Oehmler (Presser) until (29) In a fool's paradise. "At Evening" by Debussy until (30) Another day. Repeat Chinese theme until (31) D: Keith takes revolver from girl. "Cherry in Glass" by Lincke until (32) The showdown. "Incantation" (O. S.) by Stoughton (from "In India") until (33) D: Close-up of diploma. "In a Chinese Tea Room" by Langey until (34) D: Shan Tung and Keith enter inner room. "Silent Sorrows" by Borch.

Reel 6—Continue above until (35) You yellow-hearted fiend. Agitato No. 1 by Lake until (36) D: Keith enters house. "Tears" by Zamecnik until (37) When autumn leaves. "Love Letters" by Jackson until (38) D: Mary and Keith. "Devotion" by Deppen until (39) After John left. Repeat "Love Letters" to the end.

**ANSWERS TO CORRESPONDENTS.**

O. S. Buffalo, N. Y.—In the near future we will give a short list of brilliant two-four numbers.

E. O., Kansas City, Mo.—The three addresses were mailed as requested. Your last question is indeed a puzzler. Possibly your best information could be se-

cured through the last two parties mentioned.

M. M. Kansas City, Mo.—There is an opening in a large city near here, and we have sent you word of same, after previously writing you at length. F. G., Bedford, England.—Many firms such as Schirmer, Ditson, etc., issue special picture music, which has been composed expressly for the film playing, and all will send catalogues upon request.

NOTE: Correspondents will kindly inclose stamped and self-addressed envelope when desiring immediate reply to their queries.

**BIG ORGANS FOR CLEVELAND**

One Costing \$100,000 for Auditorium and Another for Museum.

An interesting item of news from Cleveland is to the effect that an organ costing \$50,000 is soon to become a part of the Cleveland Museum of Art. Under the terms of an anonymous gift the museum is to establish a department of music. For this purpose, including the organ, the sum of \$250,000 is provided. As we go to press the information is received that an instrument to cost \$100,000 will be ordered for the large municipal auditorium.

The museum gift is made by a group of Cleveland men in recognition of the value of the courses which have been conducted at the museum the last two years by Thomas Whitney Surette of Boston and his resident assistant, Donald Nichols Tweedy.

The organ will be installed in the garden court of the museum. Although the court is relatively small, the acoustics permit of the use of the adjoining rotunda and armor court for audience purposes.

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## ORGANISTS ON STRIKE IN CHICAGO "MOVIES"

### "SILENT DRAMA" WELL NAMED

#### Musicians Walk Out When They Fail To Obtain Increase Demanded— Higher Pay Averts Similar Trouble in New York.

Chicago moving picture organists have been on strike since July 5 and as this issue goes to press there has been no compromise which would induce the musicians to return to the playhouses. The strike followed a demand by the members of the Chicago Federation of Musicians for an increase in salaries. The theater managers assert that they offered the players a 50 per cent advance. This, it is said, was withdrawn when the musicians refused to recede from their demand for 75 per cent more than the old scale. Meanwhile the "silent drama" is literally silent, no organ or orchestra music being heard in any of the theaters. At first there were indications that the "movie" men would fight the union and install nonunion players, but the machine operators threatened to walk out if they should be asked to work with nonunion musicians.

The musicians' union in an advertisement in the daily papers has set forth its side of the case under date of July 12. Among other things the statement says:

We note that the statement has been made by the employers that they had offered the musicians a 50 per cent increase after a demand made of 75 per cent and that the musicians refused to accept 50 per cent. **THIS IS NOT TRUE.** The musicians demanded 75 per cent and were offered 21 per cent in a meeting with the managers, and the next day their secretary representing them withdrew their offer of 21 per cent and left the meeting. In some of the articles which appeared in the press they made the statement that the scale paid to musicians is \$52 per week and that if the increase is granted it would bring it above \$100 per week. Evidently their arithmetic needs some brushing up. The truth of the matter is the scale of the musicians in the houses charging an admission of 15 cents is only \$35 per week.

and in theaters charging as much as 50 cents the scale is \$42, so that in the first instance if they had really offered 50 per cent it would make the scale \$52.50 and in the high class houses \$63.

It is their belief that the public will not assist the musicians in their endeavor to obtain a wage that will give them a decent living. They argue that the increase, if granted, would mean an increased admission of about 3 cents, which indicates that about 6 cents of the present admission goes to the payment of musicians' wages. By their own argument, to be fair and honest with the public, inasmuch as they have dispensed with music, they ought to reduce their former admission by 6 cents. Has anyone noticed that they have done this, or that they tell you that they have no music when you purchase your ticket?

Under a compromise effected June 30 between the musicians' union and New York theatrical managers, the threatened general walkout planned for July 1 was averted. The agreement adopted provides that an increase of 50 per cent be given to men in "legitimate" vaudeville and musical comedy houses, while those in the burlesque, vaudeville and motion picture houses receive an increase amounting to about 40 per cent.

#### Organists' Club Incorporated.

The Chicago Organists' Club, the organization which draws together the leading moving-picture theater organists of the city, has taken out incorporation papers under the laws of Illinois. The incorporators of the club are the following officers: C. B. Ball, president; Allen W. Bogen, vice president; Miss Mildred Fitzpatrick, recording secretary; Miss Hazel Hirsh, financial secretary, and William Hennebry, sergeant-at-arms. It is planned to revise the constitution and by-laws of the organization and to strengthen it in every particular.

#### Time for Contest Extended.

It has been found advisable to extend the time in the Mendelssohn prize composition contest of Philadelphia. Composers may send manuscripts in until Sept. 1. The prize of \$100 is for an eight-part a cappella chorus of large calibre. Full instructions may be had from the secretary, G. U. Malpass, 6711 North Sixth street, Philadelphia.

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## National Association of Organists Section

from the "Messiah" and "If with All Your Hearts" from "Elijah," all together. Imagine a well-educated minister (musically I mean) being obliged to sit through a performance of any of the above-mentioned pieces! Regarding the common charge of frivolity against the choir: I feel that a defense is fairly needed, also against what some members of the congregation see fit to call their lack of devotional spirit, and what appears to some others to be their desire to show off. Such charges spring mainly from a musical ignorance on the part of the minister or the congregation. Of course, we all have in our choir restless, nervous people who shuffle around a bit, and in boy choirs some one of the boys may move his head a little to one side or wink at Billy sitting across the chancel, but tell me, is everybody who sits in the body of the church sprouting wings? I should say very decidedly "No." We all know of the young people who sit under the gallery Sunday evenings and carry on. We choirmasters know that most choirs are filled with the desire for a devout interpretation of the music, with the thought of ostentation. I think in a good many cases the members of the choir are so intense in their desire to interpret the music soulfully that it is very apt to seem overdone—I mean to the unmusical part of the congregation. If the minister instead of mistrusting the devotion of the choir might emulate its efforts in his share of the service. And again, if the congregation could have more faith in the sincerity of the choir, it would derive a far higher spiritual benefit from the music. Here again a better musical knowledge would help. Some choirs are a decided help in the worship of the church, not only in the musical part of it, but also in the responsive service. I have in mind a choir which has been given credit for the starting of a revival in the church in which it sang, by its soulful rendition of the music, showing without doubt that the music can be made a very important factor in the church service. Of course, we all think that without music the service would fall flat, but have we ever stopped to think what a tremendous power it might be made if minister, organist, and choir would just get together, for, to quote from still another ministerial friend of mine, "the organ, organist and choir can mar the best sermon ever preached, or help to make the poorest one."

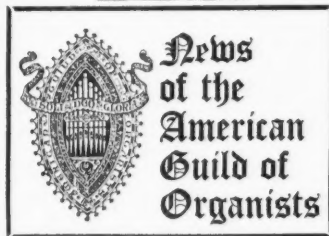
Other things might be mentioned in the matter of musical education. For instance, the singing of hymns by the congregation. Here also the minister could be a tremendous power for good if he would select only hymns which were real musical compositions, instead of mere sentimental ditties set to music. Some hymns are used because members of the congregation have been singing them for fifty years and sing them because they like them. The organist also could help in this respect if occasionally the people were gotten together informally perhaps—and particularly when a new hymn book is introduced—and asked to try some new tunes. This has been done with gratifying results. Take the average book of perhaps 500 hymns, and how many are used? I served as organist in a church's choir and were sure to use thirty-one tunes, because the first hymn on Sunday morning always corresponded to the day of the month. We get into the habit of using the same hymns Sunday after Sunday and seldom try anything new. Very ones midweek prayer-meeting, which, by the way, is not always a joy forever, might profitably be dispensed with once in a while, or a part of the time at least used in learning hymns other than the ones which were worn threadbare years ago.

We might incidentally mention the music committee, which committee at times seems to be made up of people for whom there is no other place, and who are honored by being put on the music committee. Such was the case in my church in which I officiated for two years, where the chairman of the committee said to me that he didn't know the difference between "Yankee Doodle" and the long meter Doxology, but was on the music committee. I think Archibald T. Davison hit it about right when he said (referring to the chairman of the music committee): "He says he doesn't know much about music (by which he means that he doesn't play the piano) but he knows what he likes." And if you tell him that he is guilty of near-sacrilege in permitting it to be performed in his church, he gets very indignant, as becomes a citizen of a democracy, and says he doesn't consider it anybody else's business what his taste is, and he doesn't intend to let a highbrow tell him what sort of music he shall have in his church. The music suits him, at that's enough. That attitude is the inevitable accompaniment of ignorance and only education can cure it. But consider that in the majority of cases the layman is in control, for he is the music committee. Look back over your experience and ask yourselves in how many cases were the members of your music committee really fitted to serve. How many have actually known enough about music to exercise real discrimination? In all my church career I have met only one member of a church music committee whose administration was unimpeachable, and he was stone deaf. Many committeemen are earnest and willing, but ready to leave critical detail to others who are supposed to know more about music. A music committee, if it exists at all, should be composed, first of all, of people who know something about music; for while a man may be a first-rate dentist, or an expert in pig iron, there is no rea-

son in that fact why he ought to be on a church music committee.

Now this body, which in my opinion has done more than any other single tangible factor to retard the progress of church music, exists for two purposes—first, to afford the congregation some authority in the conduct of the service, some censorial power to insure the congregation's getting what it wants, and second, to serve as a buffer between the minister and the congregation. If there is to be a music committee, why not a preaching committee to regulate the tone of the minister's voice or to limit the number of his adjectives? Because in the eyes of the congregation preaching, prayer and music are not to be dealt with on the same critical basis. The second purpose for which the music committee is organized is to relieve the minister of any active responsibility for the conduct of the music. In this way the music committee becomes a beneficent shock absorber, largely doing away, as far as the minister is concerned, with the inevitable jars and jolts attendant upon church music negotiation and administration. Here is an admirable escape for the clergyman. Distrustful of his own musical judgment and fearing to offend by hiring certain singers and discharging others, or by setting up a musical standard which he deems fitting, he delegates all musical questions to his committee. And yet in many cases the committee has less knowledge and experience of music than the clergyman, to whom the quality of the music and the nature of the performance are of much greater moment than to the congregation, which for the greater part accepts it readily, or subjects it to emotional criticism solely.

We might go on speculating indefinitely and arrive at no conclusion, but one thing is certain, if we expect to make much of an improvement in matters musical in the church service, there will have to be a more sincere and fraternal co-operation along all lines between minister, organist and choir.



**Pass Guild Examinations.**  
A list of the successful candidates in the examinations of 1920, elected by the council, June 28, is as follows:

- FELLOWS.**  
Miss Lillian E. Fowler, New York City.  
Richard F. Donovan, New York City.  
Frank H. Scherer, Brooklyn, N. Y.  
Miss Katharine E. Lucke, Baltimore, Md.  
Charles H. Lawrence, St. Augustine, Fla.  
**ASSOCIATES.**  
Samuel W. Pearce, New York City.  
Theodore A. Taferner, New York City.  
Herman F. Stewart, New York City.  
Warren H. Gehrken, Brooklyn, N. Y.  
Miss Elsa M. Weckesser, Rhinebeck, N. Y.  
Miss Bessie E. Godfrey, Knoxville, Tenn.  
David Maneely, Wolfville, N. S.  
Miss Roxana B. Love, Plainfield, N. J.  
Alfred R. Willard, Baltimore, Md.  
Miss Elsie G. Stryker, Millstone, N. J.  
Paul E. Thomson, Detroit, Mich.  
Howard I. Albery, Brockville, Ont.  
Frank W. Asper, Boston, Mass.  
Elwin A. Sherman, Tilton, N. H.  
Miss Helen M. Vance, Reynoldsburg, Ohio.  
Miss Margaret Morris, Philadelphia.  
Miss Helen M. Nicholas, Philadelphia.  
Miss Edith M. Griffenberg, Philadelphia.  
Herbert M. Butcher, Philadelphia.  
William T. Timmings, Philadelphia.  
William J. Binns, Philadelphia.  
Henry M. Ditzler, Philadelphia.  
Miss Eleanor L. Fields, Norristown, Pa.  
Mrs. Winfield D. Pallatt, Elkins Park, Pa.  
W. Lawrence Cook, Louisville, Ky.  
Mrs. Mary Ashurst, Eugene, Ore.  
Peter Johnson, St. Paul, Minn.

The examination committee has decided upon the following organ pieces to be played by the candidates for the guild degrees in 1921:

- FOR FELLOWSHIP.**  
1. Fugue in A minor, by J. S. Bach, to be found in Peter's Edition, Book 2, No. 8, page 57, or Bridge and Higgs, Book 7, page 42, or Breitkopf, Book 1, No. 4, or Widor-Schweitzer (Schirmer), Vol. 4, No. 6, page 66.  
2. First movement, Allegro, from Symphony 6, in G minor, by C. M. Widor.

- FOR ASSOCIATESHIP.**  
1. Prelude and Fugue in C major, by J. S. Bach, from Peter's Edition, Book 2, No. 1, or Bridge and Higgs, Book 3, page 70, or Breitkopf, Book 1, No. 1, or Widor-Schweitzer, Vol. 3, No. 1.  
2. March on a theme of Handel, by A. Guilmant, in F, op. 15.

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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.

**"Music: An Art and a Language"**

By WALTER R. SPALDING

A Review by Harold V. Milligan

The training of intelligent listeners is as important a function for the future of music as the training of proficient exponents. Between the highly-specialized professional musician on the one hand and the musically illiterate public on the other there must exist a considerable group of cultivated and discriminating music-lovers, amateurs in the best sense of the term, able to listen intelligently, to criticize thoughtfully and to appreciate enthusiastically. The training of such intelligent listeners is the primary purpose of Walter R. Spalding, professor of music at Harvard University, in his latest book, "Music: An Art and a Language." But, though especially designed for the listener, the book contains much valuable information of interest to the trained musician, as well as to the general public. It is, in fact, a kind of compendium and guide through the whole range of musical literature and will be a valuable addition to any musician's library.

Organists have always prided themselves on being broader of mind than other musicians, with wider horizons and a larger outlook. This is perhaps partly due to the fact that most organists are compelled by economic necessity to follow more than one line of musical activity, being composers, teachers of piano, voice and other instruments, as well as organists. The organist stands in a peculiar position in his contact with the public, and is better equipped by training and circumstance to help in the great work of cultivating intelligent listeners than his fellow professionals. For this reason he should be especially interested in this book of Professor Spalding's.

The author assumes that if anyone really loves the art of music, he is willing and glad to do serious work to quicken his sense of hearing, to broaden his imagination and to strengthen his memory so that he may become intelligent in appreciation, rather than merely absorbed in honeyed sounds. The subtle matter is so admirably presented that it cannot fail to help the average reader to separate the physical pleasure of music from its ideal significance and to increase his appreciation of an art of which mere pleasure-giving sounds are but a small part. It was the critic Santayana who said "To most people music is a drowsy reverie relieved by nervous thrills." Unless we know something of the constructive principles of music, we are simply lost in listening to it, "drowned in a sea of sound." Professor Spalding's twenty years' experience in teaching the appreciation of music at Harvard University and Radcliffe College have convinced him that a knowledge of musical grammar and structure does enable the listener to "see more out of music." The material in this book is based on lectures, often of an informal nature, in the appreciation course at Harvard. He speaks, therefore, with the authority not only of

knowledge, but also of many years' experience in imparting that knowledge to others. He is no novice at authorship, being the author of "Tonal Counterpoint" and collaborator with Arthur Foote in the authorship of one of the best contemporary books on theory, "Modern Harmony, Its Theory and Practice."

"Music: An Art and a Language" covers practically the whole range of music as we know it. Beginning with a chapter of preliminary considerations of the nature of the art, he proceeds to a discussion of the folk-song, and then to polyphonic music with special attention to the fugues of Bach. Before explaining the fundamental types of musical structure, he devotes a chapter to "the musical sentence"; this is followed by a chapter each on the two-part and three-part forms, the classical and modern suite, the rondo form and the variation form. The historical summary begins with a chapter on the sonata form and its founders. Phillip Emmanuel Bach and Joseph Haydn. Next comes the perfection of classical structure and style, as exemplified by Mozart, Beethoven, the tone-poet, receives a chapter to himself. The Romantic composers selected for consideration and analysis are Schubert, Weber, Schumann and Mendelssohn. Chopin and the pianoforte style receive a separate chapter, as does program music (exemplified by Berlioz and Liszt). Brahms and Cesar Franck are treated in detail, the modern French school has its day in court, as have also the national schools of Russia (Tchaikowsky and others), Bohemia (Smetana and Dvorak) and Scandinavia (Grieg). The last chapter is devoted to a brief consideration of some tendencies of modern music, with kind words for a few Americans.

Professor Spalding's style is always lucid and entertaining. He is never pedantic and never dull; he draws liberally upon the works of other critics and the seriousness of his message is speeded with wit and flavored with anecdote. The text is full of musical phrases and themes illustrative of the various points emphasized. The illustrations will be published eventually in a supplementary volume, but the publication of this volume has been delayed by the insurmountable difficulties under which the whole publishing world is laboring. It is hoped that the printing situation will permit the appearance of this supplementary volume in the coming winter. [Published by the Arthur P. Schmidt Company, Boston.]

**Writing Score for "Movie."**

Charles Wakefield Cadman is writing a complete musical score which will enrich Ferdinand Earle's forthcoming screen production of "The Rubaiyat" of Omar Khayyam. Mr. Cadman, who is perhaps best known for his songs, "At Dawning" and "The Land of the Sky Blue Water," has completed several original orchestral numbers of this great enterprise, as well as a rousing Oriental prelude, embodying the grandeur and mysterious charm of mediaeval Persia, and is creating a new and lasting type of tonal art—what may be called a "voiceless opera."

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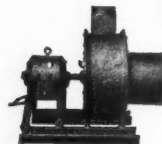
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**Defends Crescendo Pedal;  
Takes Issue with Lemare**

Elmira, N. Y., July 8, 1920. The Diapason, Chicago, Ill. Gentlemen: After reading the article entitled "Edwin H. Lemare versus the Crescendo Pedal" in the July issue of The Diapason, I feel I must make a reply, and if you consider it advisable or worth while, you have my permission to publish the following:

Is not Mr. Lemare a little unjust in his condemnation of the crescendo pedal?

I am fortunate enough to hold the position of organist in a church possessing a very fine four-manual organ designed by an Englishman, and without a crescendo pedal until about three years ago, when we had one added. Is it a characteristic of the English to condemn the "mechanical contrivance" without giving its supporters a fair hearing?

In the first place, permit me to say that I think the crescendo pedal has its rightful place in church and recital work, and no arrangement of pistons and couplers that I have ever seen can take its place. On the other hand, it should be used at the proper time, and not ALL the time. I have heard so-called organists use it as they should use a swell pedal, and I agree with Mr. Lemare, the effect produced shows neither art nor individuality, and the sudden outbursts are far from pleasing to the ear of a lover of free flowing tones.

In the last paragraph of Mr. Lemare's article, in which he states, without fear of contradiction, that it is absolutely impossible, by means of a crescendo pedal, to add the stops at the right moment (or accent) of the measure, I would like to ask Mr. Lemare if he ever honestly tried it. I admit that it cannot be done the first time, but with practice I find it can be done just as accurately as with the use of the stops. One of the first things necessary to learn about a new organ is the order in which the crescendo pedal adds the stops, and about how far in the pedal must be pushed to bring on certain stops, and when this is firmly fixed in one's mind, or rather in one's right foot, there is no trouble in obtaining the desired result. I consider it quite important to have the stops added, one at a time, and not in bunches, as is sometimes the case in a crescendo pedal.

Another point for discussion is Mr. Lemare's statement that in the orchestra the instruments can steal in one by one pianissimo, almost unobserved, while in the organ they come on in their full power as voiced. Is not this just as true whether they be added by hand or by foot? What is the swell pedal for, if not to shade the tones as they are added or dropped, to make the crescendo or diminuendo gradual and smooth? True, if I used my crescendo pedal with the swells wide open, the effect of adding the heavy diapasons and reeds would be terrible, but after trying that once, it is certain I would never do it again. I can certainly get a smoother crescendo with my crescendo pedal and swell pedal than without them, and I would like to hear someone do it more smoothly if possible. There are times, of course, when a different crescendo than that caused by the crescendo pedal is desired, but that can very easily be se-

cured by the use of the stops and pistons.

From the above I do not want to be understood to be a slave to the crescendo pedal; far from it, I use it very sparingly, as is plainly shown in any of my church services or recitals. No one appreciates and loves the beautiful, delicate tones produced by the soft strings, flutes and reeds more than I do, and it is my great delight to use them as solo stops as well as in certain usual and unusual combinations and, as Mr. Lemare states, the continual use of the crescendo pedal makes this impossible; but I say, use the crescendo pedal in its place, and let it alone when solo effects are desired, or when one is unfamiliar with its operation.

I feel a hesitancy in entering into an argument with so eminent an authority as Mr. Lemare, since I am an organist with a very limited local reputation, but I recall an instance several years ago when an organist of national reputation, who came to give a recital on my organ, expressed great surprise and regret when he learned that the organ did not contain a crescendo pedal; therefore I feel I am expressing not only my own humble opinion, but that of some other organists as well. I submit this, not as a criticism of Mr. Lemare's judgment, but merely as a friendly interchange of thought, and would like to have the opinions of other organists on this subject. I would suggest that it be made a subject for discussion in subsequent issues of The Diapason. It might be interesting. Yours very respectfully,  
MERRITT E. WELCH,  
Organist, Park Church, Elmira, N. Y.

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A progressive undertaking by the Robert-Morton Company of Van Nuys, Cal., is the project for the construction of houses for its men in the California town. The company is constantly enlarging its force and to draw men to it, finds it a great advantage to be able to offer adequate housing. Final arrangements have been made for the erection of fifteen houses immediately. The buildings will be of modern design and will cost from \$3,000 to \$4,000 each.

**Served Nearly Half Century.**

Mrs. F. F. Driscoll has resigned as organist and choir director of the Church of the Immaculate Conception at Everett, Mass., after serving nearly fifty years. Mrs. Driscoll's services date back to the establishment of the Immaculate Conception parish, through the days of its modest beginnings and early struggles, to its present proportions.

Hamline Baker Maginnis has been appointed organist and choirmaster of the Abbott Memorial Church at Baltimore, and assumed his new duties June 27.

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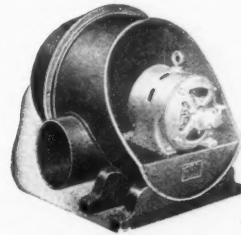
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Sacred Music and Secular Influences

Paper Read before the National Association of Organists in Convention in the College of the City of New York, July 20, 1910.

By NICOLA A. MONTANI

Founder and Conductor of the Palestrina Choir of Philadelphia, Editor of the Catholic Choir-leader, devoted to the Society of St. Gregory of America, whose aim is to secure the betterment of church music conditions in America.

In establishing the status of sacred music as an art product we must first determine the principles upon which it is founded and the purposes which it serves. To define sacred music and to outline its salient characteristics is not such an easy matter unless we accept the broad interpretation that sacred music is essentially sacred when it conforms to the law of prayer and appropriately reflects the devotional spirit of the sacred texts.

Throughout the ages there has been a conflict between sacred and secular music and in every century the secular style has succeeded in invading the sacred precincts and leaving vitiated taste and a false sense of values in its wake. The dividing line and I take it for granted that we all admit there is or should be a dividing line between the music intended for sacred uses and the music intended for secular uses has oftentimes been obliterated and it is interesting to trace the work of the idealists in nearly every century who have sought to preserve sacred music and its high office from the contaminating influences of the popular or vulgar and sensual music of their period.

There are those who contend that all good music is sacred. The argument will not be taken up at the present time, although it can be safely asserted that all sacred music or so-called sacred music is certainly not always good music. A confusion exists in many minds concerning goodness and appropriateness. Appropriate music is essentially good music. Who can but deny that the music used by Gounod in "Faust," in the kermess scene, would be appropriate for the church scene. The kermess music is good music for the revels of the throng, but is it appropriate for the solemn prayer of the chief character in another scene? This seems simple enough, but there are many who contend that merely because music is good in an artistic sense it should for that reason be adopted for use in religious services.

The ancients classified the arts and jealously guarded their sacred ceremonies from any suggestion of vulgarity or worldly influences. In the adoption of stringent rules regarding the introduction of profane music. We find in the history of the Spartans an account of the action taken by the Spartan Parliament, 446 years before Christ, concerning a novel and bold innovator by the name of Timotheus for daring to add additional strings to the Spartan lyra (used in connection with religious rites). The decree is given by the historian Boethius in the following translation: "Whereas Timotheus, the Milesian, coming to the city, has dishonored our ancient music and, despising our lyre of seven strings, has, by the introduction of a greater variety of notes, corrupted the ears of our youth, and by bold innovator by the name of Timotheus for daring to add additional strings to the Spartan lyra (used in connection with religious rites). The decree is given by the historian Boethius in the following translation: "Whereas Timotheus, the Milesian, coming to the city, has dishonored our ancient music and, despising our lyre of seven strings, has, by the introduction of a greater variety of notes, corrupted the ears of our youth, and by the number and strings and the novelty of his melody has given to our music an effeminate and artificial dress, instead of a plain and orderly one in which it has heretofore appeared, rendering melody inferior by composing in the chromatic instead of the diatonic manner."

"The kings and the Ephori have, therefore, resolved to pass censure upon Timotheus for these things and, further, to oblige him to cut all the superfluous strings of his lyre, leaving only the seven tones, and to banish him from our city; that men may be warned in future not to introduce into Sparta any unbecoming customs."

The early Christians in adapting and modifying the Pagan rites to their needs retained only the psaltery and harp for use in connection with religious services and prohibited the use of tambourine and cymbals, etc.

We find a counterpart of this legislation in the recent motu proprio of Pius X (Nov. 2, 1903) which excludes all instruments of percussion from the church services together with blatant brass instruments so closely connected with other secular types of music.

In the eleven century abuses appear in the music of the church and a law is promulgated against the overelaboration of Disant. The fundamental melodies were so involved as to render them unrecognizable. A similar decree was signed in 1323 suppressing abuses (which continued), under severe penalties.

In England long before this John of Salisbury severely censured what he termed "the wanton modulations and effeminate inflexions and trifled periods, and periods with which singers in their vanity had been in the habit of profaning the 'penitential' or awful sanctuary itself."

As music developed in the course of the centuries the difference between the compositions of the church and the secular style became greater and greater. Sacred melodies retained in a measure their primeval simplicity, while the strains of pleasure and amusement, frequently estranged from science and decency, deviated into wildness as if emulating the licentiousness of the poetry they often accompanied, and were as unguarded and careless as the passions which they excited. Minstrels in the time of Charlemagne

were banished from France on account of their dissemination of the vulgar type of secular music, and troubadours for a time shared the fate. A commentary on the state of affairs in England at this period is found in the fact that although there existed a typical secular style of music in the first centuries preceding the fifteenth, there is not one example of the music to be found; in fact all English secular music produced before the fifteenth century has perished.

Music up to the twelfth century remained emphatically the protest and servitor of the church. In Greek music and its successor, the Gregorian style, the one desire was for a single melodic outline to enforce and beautify a verbal text. A new era came when it was seen that music might have meaning and beauty independent of the text by building purely a fabric of tones. With this new era began the decadence of sacred music. The Netherland school of composers began in the latter part of the twelfth century to introduce in their religious compositions secular melodies or subjects and they did not hesitate to utilize the popular song of the day as a theme (usually given to the tenor) around which they allowed the other voices to wander in the elaborate polyphonic fashion of the day. The tenor oftentimes sang the words of the popular ditty in French while the other voices continued in Latin. We can imagine what would happen if we heard in our churches today the tenor warbling the text and melody of "Missouri" or "Kiss me again" with the other voices singing an accompanying sacred text in English or Latin.

During this century the scandal became so grave that at the Council of Trent there was a serious discussion as to whether all figured music was to be eliminated and only chant retained in the service of the church. We are familiar with the famous story wherein it is described how Palestrina saved the day by writing the famous *Papae Marcellae* Mass. The story is good as a story, but we have allowed more and more fiction to creep into this particular incident in each succeeding century. Palestrina certainly saved the day by demonstrating that it was not necessary to take as *cantus firmus* a popular song in order to create religious atmosphere, and he proved it by his own compositions (written years before). It happened that Palestrina merely demonstrated that it was not polyphonic music that was to blame for the incomprehensibility of the text, but the fault lay rather with the composers who utilized profane themes and made the sacred text seem as purely an unnecessary adjunct. The text of the decree of the Council of Trent forbade the use of music mixed with lascivious songs, and all secular action, profane dialogue, noises and screeches. The enforcement of the decree was left to the general synods.

While these laws had a beneficial effect for a period, it was not long until composers again began utilizing the themes or the style of writing they adopted in their operatic works for the services of the church. In Italy most of the composers were first composers of opera, with operatic traditions, and their church music in a dramatic style, and few proved fully sensitive to the differences between church and operatic music or were equally expert in both. Handel, Mozart, Haydn, Schubert and other composers superlatively great as they were in the field of symphonic or operatic music, cannot be termed real composers of church music, if we except certain compositions such as the "Ave Maria" and the "Ave Verum" of Mozart and other less important works by Haydn and Handel conceived in the spirit of true ecclesiastical music. I realize that many will be shocked at the suggestion that Handel with all the great musical compositions he has left as a heritage is not classified as a composer of church music, but I merely refer to the principle enunciated in the beginning of this paper: "Sacred music is essentially sacred when it conforms to the law of prayer and is subservient to the text." We accept as models those forms which the great modern Russian writers and such writers as Richard Wagner and other musicians have accepted as true models of church music, namely, the chant of the Eastern and the Roman churches, the polyphonic style of Palestrina and Bach, and the Russian homophonic ecclesiastical style, all of which forms give to the text the supreme right of way, and retain a true religious atmosphere—then we are forced to admit (judged from this point of view) that the music of these composers is great music only in a secular and in a technical sense, but is not music designed to rouse the hearts of the hearers to devotion and duty nor does it differ in style from the music those same composers have written for use in the theater.

Handel was first of all a dramatic musician, his ambition centering upon the opera. The step from opera to oratorio was a short one, since his notion of the oratorio was primarily dramatic and not liturgical. He transferred to the oratorio not only his methods, but entire arias and set pieces taken solely from former operas. These are now accepted as models of the oratorio style if not as a type of genuine sacred music. Among these compositions (to quote Louis C. Elson) are found the beautiful "Lascia ch'io pianga," which was originally written as a dance (a "Sarabande" in his opera "Alcina" written in Hamburg). It afterward became a song in another opera entitled "Cogli la rosa-lascia la spina," then the aria, "Lascia ch'io pianga," then finally the sacred aria "Oh Lord, Correct Me!" The melody of the song "He Shall Purify," found in the "Messiah," was also originally a part of one of his operas, as were the songs "For Unto Us a Child is Born," "His Yoke Is Easy," and "All

We Like Sheep." The point is that these melodies were originally conceived as accompanying tunes to certain texts, dramatic, operatic, secular or passionate in character, and notwithstanding their new investiture retain their original atmospheric qualities as typical secular or operatic melodies.

(To Be Continued.)

Edward C. Hall, organist of the First Baptist Church, Butte, Mont., is keeping up his enthusiasm in his choir work and recitals. On May 30 he presented a program in touch with Memorial Day, as follows: "To an American Soldier," Thompson; "Chant for Dead Heroes," Gaul; "Eventide," Fairclough; "Marche Solennelle," Ketterer. On July 4 he gave the following: "American Rhapsody," Von; "Old Folks at Home," Flagler; "See the Conquering Hero Comes," Handel-Guilman; "The March of Nations," Sellars.

Harold D. Phillips has resigned as head of the organ department in the Peabody School of Music at Baltimore and as organist of First Church of Christ, Scientist, and will move to New York. G. Herbert Knight, an English organist, has been engaged by the Peabody conservatory to succeed Mr. Phillips. Mr. Knight has been established for some time in Canada. He was a pupil of Dr. Pyne at Manchester Cathedral. Miss Imogene Rothel will take Mr. Phillips' place at his church.

H. St. John Naflet, the well-known Winnipeg organist, has been offered and has accepted the position of organist and choirmaster of St. John's Episcopal Church at Hagerstown, Md., and will begin his work there on Sept. 1. Mr. Naflet, who besides being an organist is a practical organ man of extended experience, will also be connected with the establishment of M. P. Moller.

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Address all communications to The Diapason, 1597 Kimball Building, 308 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, 6 shillings a year. Advertising rates on application.

Items for publication should reach the office of publication not later than the 25th 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, AUGUST 1, 1920.

## MIDSUMMER NEWS.

While we are resting and dreaming of our vacations, if we are not already in the midst of them, we cannot but notice that the world continues to move. There is never a vacation for the wicked or for the good, either, on this old sphere. And the organ world moves right along with the rest.

Here we learn that a great municipal conservatory of music is planned in New York, and that the leading teachers, including several organists whose names are household words to our readers, are pledging their support. The conservatory is to be established in connection with a war memorial in Madison Square Garden.

Then along comes the news that Cleveland is the latest city which is to have a large municipal organ—a \$100,000 instrument, with an adequate fund back of it to assure its upkeep and its regular use.

Next we read that the entire city of Little Rock, Ark., is to be organized systematically for community music. The object, as announced, is to "bring music's message to the total population of the city and to operate in every corner of the community." And, mind you, Little Rock is not a remarkable exception—it is merely one manifestation of the symptoms of musical appreciation which have broken out all over the southwest. There is a greater field for city organs and organists in three states of the growing southwest than there was in the entire United States a decade ago. And as to the Cleveland municipal organ, it is also merely one instance. City organs are becoming so numerous that the addition of one more to the list hardly stirs us any longer.

Then there is the "movie" era. Moving picture music is undergoing a metamorphosis. The howling infant of a few years ago is the promising but unstable child of today. Tomorrow it will be a mature man. If you are looking for a sign of its growth into manhood note, for instance, that Charles Wakefield Cadman, the American composer, is writing a complete musical score for a great screen production of "The Rubaiyat." He is creating a "voiceless opera," proclaimed as a new and lasting type of tonal art. Stop and consider the significance of this!

Yes, we must not forget this: The first organists' strike actually has occurred and is in full swing. As might be expected, it originated in Chicago, which always leads the way.

Thus the world not only moves—it actually flies—even in the dog days.

The publishers of popular music, such as the ragtime variety, report that business has become dull, following the period of unprecedented prosperity which they have enjoyed. Some attribute the new condition to a desire on the part of the public to economize. Perhaps public taste is improving.

It is reported that a big syndicate of advertising men is negotiating with

several music publishing houses in an effort to obtain permission to use the back pages of their popular song numbers for advertising purposes. It is stated that it is the intention to sell the space to national advertisers, some of whom have signified their intention of closing contracts for such publicity.

An organization of the organ builders of Austria, which was formed in the spring of this year, has adopted resolutions setting a uniform price per stop for organs, varying according to the manuals in the instrument. All casework and blowing apparatus is added to the cost of the stops, as well as special console arrangements, combinations, etc.

## PRIMER OF REGISTRATION.

Gordon Balch Nevin has the directness and incisiveness in writing that enable him to compress a large amount of information into a small space. This should make him an excellent newspaperman and equally a good teacher. For brevity is the soul of many things besides wit in these days of paper shortage and weariness of the flesh among those who study.

In his "Primer of Organ Registration," just published by the Oliver Ditson Company, Mr. Nevin has prepared a decidedly valuable book. It covers less than a hundred small pages, but into this space he has arranged—not crowded—what every beginner on the organ should learn first as to registration, and much that experienced organists either never learned or have forgotten. As a textbook for the organ pupil this primer is something that every teacher should recommend.

In reviewing his subject the author laments the fact that the art of registration is neglected in organ teaching because in the brief lesson period it is impossible to dwell on it in addition to covering the purely mechanical processes of playing thoroughly. After setting forth a number of practical general suggestions, Mr. Nevin gives illustrations showing how to register certain compositions as examples. Two-color and solo effects and the use of couplers are among the subjects of chapters of the book. There is also a chapter on organ construction, showing the various working parts of the instrument. A splendid feature is in the cuts used. There are illustrations of the fronts of a number of famous organs, of the various types of consoles and views of different actions and kinds of pipes.

The last and one of the best parts of the volume is the dictionary of organ stops. Besides the brief description of the qualities of each stop, this dictionary takes on the nature of a book of synonyms and becomes doubly valuable by designating stops that can be used in place of the one defined.

## THE ADJUSTABLE CRESCENDO.

Atlanta, Ga., July 18, 1920.—Editor The Diapason: I noted in a recent issue of your paper a claim by an organ builder to having applied to an organ of recent date the first adjustable crescendo pedal. Later I was glad to see Mr. Haskell's rejoinder that his concern had turned out several organs with the named appliance quite a few years back.

Away back in the early nineties Farand & Votey built for the old First Presbyterian Church here—since torn down—a two-manual organ having an adjustable crescendo. Very shortly after that they installed a two-manual organ of about twenty-five speaking stops in the First Presbyterian Church at Augusta, Ga., having the same appliance, and that organ is in use regularly now, the crescendo having not been disturbed in any way.

If I am not mistaken their three-manual organ in Christ Church at Nashville had this same appliance. However, the fact remains that Farand & Votey turned out a considerable number of organs with adjustable crescendo pedal and it was really adjustable, and that, too, from the console, by means of a small nickel-plated hand-wheel.

It would seem that the adjustable crescendo is a thing too old for any builder of this day to claim. Very truly,  
JAMES N. REYNOLDS.

The contract for a three-manual organ with provisions for the addition of a number of stops at a later date, has been awarded to the Skinner Organ Company by the First Methodist Church of Fort Smith, Ark. The instrument is for the new edifice of the church.

## DOUBLE-TOUCH PISTONS.

New York, July 12, 1920.—Editor of The Diapason. Dear sir: The account in the July Diapason of Mr. Hope L. Baumgartner's paper on "The Standardization of the Console," at the recent A. G. O. convention, is interesting to one who has had experience with the proposal singled out for explanation, the double-touch piston system.

This idea, while excellent, is not entirely new, a similar device having been installed in the four-manual Roosevelt-Hope-Jones rebuild in St. James' Church, New York, in 1907, where it has been in operation ever since, and has proved a most valuable aid in obtaining certain desired effects in registration.

The St. James' organ has also a triple-touch system for some pistons. For example: With a light pressure the eight-foot tuba is brought on. A harder pressure adds the sixteen-foot ophicleide, while if the piston is pushed to its farthest extent, the four-foot clarion is brought on. This latter device is not as useful as the double touch, as it requires a greater nicety of calculation of the pressure necessary for the desired effect than one has time for in making rapid changes.

Very truly yours,

G. DARLINGTON RICHARDS.

## DOUBLE-TOUCH PISTONS, ETC.

Chicago, July 3, 1920.—Editor The Diapason. Chicago. Dear sir: I fail to see any novelty in Mr. Baumgartner's proposal of double-touch combination pistons. The Kimball Company has used them for years, fully adjustable as to both manual and pedal stops and couplers. Hope-Jones used them as long ago as eighteen years, except that in the place of pistons underneath the manuals he used "key touches" above the manuals, and instead of leaving the pedal stops open to adjustment by the organist they were wired in the factory on a fixed "suitable bass" plan.

Combining the ability to set pedal stops neutral as well as on or off with the choice of operating them or not when set, the double-touch combination piston seems to allow small room for improvement until we reach the point of operating the stops directly by thought waves, a possibility which is more acceptable to us as a probability than some present achievements would have been to the organist or builder of a generation ago.

Mr. Skinner must surely be in error in attributing to America the first use of the centrifugal blower for organ wind, though Hutchings and Austin both used Sturtevant and other forge blowers very early. I believe I am correct in placing Hope-Jones' Birkenhead experiments and probably his installation in the Southampton Parish Church ahead of other present achievements, which he worked out and applied the series rotary blower principle several years before he put it on the market under the name of the Kinetic blower. Hope-Jones and Carothers had co-operated with Couzans with the Sturtevant people in the practical application of the rotary blower to organ work and naturally were the first to put it into practical use. I personally was in close touch with this development and imported the first Kinetic blower at the time of founding the Kinetic Engineering Company in this country, a machine which did good service at the First Presbyterian Church at Montclair for many years and went through Hutchings and Austin Theatre for the organists. Built with plain bearings this machine broke down under the theater grind, but was fitted with ball bearings and is working today.

In closing I wish to pay my respects to the editor of The Diapason for his skillful, balanced and exhaustive critical review of the guild convention at Oberlin. It is clear that he suffered no evil consequences from the rich diet at that musical banquet. No speaker or player was slighted, none over-praised, and after a reading of his discerning commentary I almost feel as though I had been present in person. Respectfully,  
R. P. ELLIOT.

## Cole Again at Columbia.

Rosseter G. Cole, the Chicago organist and composer, is in charge of the department of music at the summer session of Columbia University again this year and is giving courses in harmony, orchestration and the history and appreciation of music. This is the twelfth year in which Mr. Cole occupies this position. Mr. and Mrs. Cole left Chicago early and before the university work was begun had an opportunity to obtain a little recreation at Palisades Park, Mich.

Francis S. Moore, organist of the First Presbyterian Church of Chicago, 2289 2nd Street in the First Methodist Church of Seattle, July, when on a trip west which will take him also to San Francisco before his return to Chicago about Aug. 1.

# The Free Lance

By HAMILTON C. MACDOUGALL

"They had a waltz anthem at the Church this morning," said my friend A., himself an organist, but on his vacation.

"What do you mean? This must be one of your—"

"Yes," broke in Mrs. A., who exercises feminine privileges when she feels like it, "it was a waltz, and the organ began four measures with 'um pum pum, um pum pum, um pum pum, um pum pum.' You know what I mean."

"Oh yes, I know; and do you mean to say that they had an anthem, that is, something with religious words, and that they were set throughout to a waltz rhythm?"

"Yes, Goosey Goosey Gander, whether have you wandered?" said Mr. A. "You talk, or rather exclaim, as if you'd never heard of profane music in the sanctuary. Is this the first time—and how old are you, anyway; let's see, didn't I hear something about your last birthday being the—"

"Hold on," I interrupted, "my birthdays have nothing to do with the case."

"Well, even if they had, we haven't told you all; for a middle part this precious anthem had 'O thou sublime, sweet evening star,' carried along in the same soopy waltz rhythm."

The above describes what happened this summer in a well-known summer resort.

The Diapason for July is the fullest of meat of any organ journal I have seen in years. This is a strong statement, but I believe its readers will support me. I want to call attention to Mr. Lemare's remarks concerning the crescendo pedal. There is little doubt that he is quite logical in what he has to say. The crescendo pedal is abused by being misused, and by all grades of players. I heard, a winter or two ago, the Schumann B minor Canon played by an excellent player—a man of refined taste—and he used the crescendo pedal for the delicate crescendi and diminuendi of the number! Our friends, the "movie" players, are great sinners in this respect, especially those who have drifted into their jobs with little or no organ study. But there is a reason! When, however, the "movie" man diddles the crescendo pedal up and down, like a siren whistle on a steam whaler, I'm glad to be excused.

It is to be presumed that the practical lesson to be drawn from the whole matter is somewhere between Mr. Lemare's anathemas and the implied indorsement of its constant use by many players. Mr. Lemare is too logical; whenever you find an argument, especially on artistic matters, that is absolutely without a break in it anywhere, you may be pretty sure that there's something wrong somewhere.

When one reads the papers given at the guild meeting at Oberlin, or notes the recital programs performed by the remarkable group of players there, one must be pardoned for retrospectively a bit. When I was a boy studying the organ in Providence, R. I., it was rumored that one of the organists in town could play one of the Mendelssohn sonatas; what these sonatas were, or how many of them there were, or what they sounded like was beyond us all. Nowadays every organ student plays the whole bunch; the young players of to-day have a vastly better technique than the best adult players thirty years ago. Look at the organs that are at our service to-day, and note the attainments of the leaders in the profession. And, more wonderful than all else, the development of the picture-organ and the picture-player. I have a profound respect for the best of these latter, but I often wonder just what their influence on the organ playing of the future will be.

**FRANK T. MILNER IS DEAD.**

**Was Manager of Kimball Organ Department for Many Years.**

Frank T. Milner, well-known to organists and organ builders in all parts of the country through his long connection with the W. W. Kimball Company of Chicago, died suddenly July 4 at Evansville, Ind. Mr. Milner was connected with a large theater enterprise launched in the Indiana city. He was seated in the New Vendôme Hotel chatting with several friends when he was stricken with heart disease and died immediately. The body was brought to his home at Riverside, a suburb of Chicago, where he had lived for many years. The funeral was held July 9 under the auspices of the Masonic order. Burial was at Forest Home.

Francis Taylor Milner was born in Leeds, England, Aug. 11, 1856, and took his first interest in the organ in his native city. He came to this country many years ago and settled in Chicago in 1895. He had been connected with the Kimball Company for twenty years, part of the time as manager of the New York office and afterward as manager of the pipe organ department. In this capacity he came into contact with many organists, and he was an honorary associate of the Illinois chapter, A. G. O. He resigned his position with the Kimball Company about two years ago. The decedent was a thirty-second degree Mason.

Mr. Milner leaves, besides his widow, three sons and one daughter of his first marriage. He also has two sisters living in England. The sons are Haydn L., Wesley B., manager of the Kimball organ department in New York, and Frank T., Jr., and the daughter is Miss Mary Milner.

**New Degree for Dickinson.**

Clarence Dickinson was honored with the degree of Doctor of Letters from Miami University, Oxford, Ohio, at the university's one hundred and eleventh commencement in June. Mr. Dickinson already held the honorary degrees of Master of Arts and Doctor of Music from Northwestern University.

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**"Stephen C. Foster"—Milligan**  
By ALBERT COTSWORTH

When Harold Vincent Milligan's "Stephen Collins Foster, a Biography," found its way to my desk, a motion was made and carried to suspend all rules and read it at a gulp. Instantly I found myself in a fever of reminiscence. I thought I may not be well qualified to comment upon it. And then, again, to comment—the best of reasons. Of my earliest recollections is the haunting strain my old, fat "nigger mammy" used to sing about "O Susan-an-nah don't you cry for me"—she going Foster one better in the way of a syllable. And they used to tell me that when first my infant voice was raised in song it was "Old Dog Tray" that the curly-headed little chap warbled when he stood on a table to be shown off. In the background is also the "Willie, We Have Missed" in the way of a "Good Time Coming," and all along the line is the refrain about "Uncle Ned who had no wool on the top of his head in the place where the wool ought to grow." These all belong to a very early period and are camouflaged with a view to the "Admiral" and "Bishop" in a red dress and a white rose-singing Hullah's "Robin Redbreast" and her husband's "Home, Sweet Home" with Gottschalk playing the "Last Hop" and the "Allegretto" Bell Rings with funny men singing "Lord Lovell." And "Hawatha" was new then and the reciters made much of the "Laughing Water" and "lovely Minnehaha." A bit later is the freshened memory of the "Civil War" period and the blue-coated officer who had leisure occasionally to sing with the lovely girls who wore rincelets, and berthias of tarlatan or lace under their pretty necks and shoulders. Then was "Come Where My Love Lies Dreaming" and the "Allegretto" Mr. Milligan doesn't value it highly and there isn't anything monumental about it, but I always hear the mellow-voiced tenors back in the '60s when I hear it nowadays and sturdily maintain it to be a rattling good quartet of its kind.

Some way I have noted as I read along how many events of importance occurred in 1851. "Tannhäuser" in Paris, for example, with the Jockey Club's fury at the Venus ballet being played in the first act. And the bold Pro-Raphaelites threw down a gauntlet to the complacent art theories also in 1851. And now it comes to the surface that "Old Folks at Home" was written in the fall of that memorable year when my own career was inaugurated. Pursuing the reminiscent mood I find it strange that his song and "Massie" in the "Old, Old Ground" and "Nelly Was a Lady" seem to belong to my young maturity. We sang and danced "Miss Lucy Long" and must have known "Old Kentucky Home" and "Old Black Joe," but these figure more in the later periods. "Negro minstrels" happened about at times and in the old Dan Rice circus I heard him sing "Jump Jim Crow."

Mr. Milligan has done a good job. If he will let me use the homely phrase and expressing extreme satisfaction. There is such a paucity of material to work with that if he hadn't manipulated it artistically and with genuine finesse he couldn't have made a book of it. Foster's was one of those personalities that are not easy to understand, for they seldom understand themselves. They follow some hidden influence. They beat their wings in a sort of fret at their time and place. They know that they are looked at askance and the knowledge helps them make added mistakes. He might be likened to Poe, whose "Raven" and "Bells" were contemporary with the folksongs we now honor. At times the only way one can explain the vagaries of the gifted is to wonder if reincarnation is not a fact and such men have inherited the soul of someone who lived long ago and who fretted at life's limitations.

Like many of the talented in our earlier history, intemperance had a part in the undoing of Foster. He died in his thirty-eighth year. Who shall say that he needed to live any longer? Judged by the value of his output, he lived a long time. There is no ground for belief that he could have gone farther and written songs of a greater genre and vied with Robert Schumann, who was making the world very rich in those same years. Better to believe that his mission was accomplished and the soul went back to its source, contented.

Mr. Milligan touches it all with an insight which is fine and delicate. A sympathy that is so tender as to be almost affectionate has grown out of his study of the composer and the result makes the handsome volume fascinating. He has gathered from many sources incidents and allusions which blend and mold the chapters into choice moments. Plot and graphic is the story of the earlier "Minstrels" through whom and by whom the Foster songs made their way. Nearly everyone written for some group, but mainly for Christy. And W. C. Peters was an early publisher. It was "Peters' Instructor," bound in salmon-colored boards, that furnished the "scales and exercises" of the students long ago. Wasn't the "Mountain Maid's Invitation" among the songs in its back pages? Firth Pond & Co. were the after-publishers of the songs.

No sort of summary of the delightful pages can give an idea of their charm, and I have purposely not offered one. Mr. Milligan puts himself behind every phrase, each incident, and gives such evidences of his complete abandon to the joy of his topic that he makes the pages glow. His analysis is keen, his definitions are subtle and inclusive and there will be no clear-voiced musician to question the place of permanent value he gives to the man who wrote our best-loved folksongs. [G. Schirmer, Inc.]

**RIEMENSCHNEIDER AT DESK.**

Dedication of Four-Manual Austin Organ in Detroit Church.

The dedicatory recital on the Austin organ in Wesley Methodist Church at Detroit was given June 11 by Albert Riemenschneider of Cleveland. The instrument is a four-manual of forty-six stops. Wayne Frary is the organist of the church. Ferdinand T. E. Kassmann of the Austin force erected the instrument and received a special word of praise from the church on the program of the dedication.

Mr. Riemenschneider's program was as follows: Allegro (Sixth Symphony), Widor; Gavotte, Martini; Song of the Evening Star, Wagner; Prelude, B. minor, Bach; "Marche Funèbre et Chant Scraphique," Guilmant; Scherzo (First Sonata), Reue L. Becker; First Concert Study, Yon; "The Cross," Panigalli; "Will of the Wind," G. B. Nevin; Andantino, Chauvet; Toccata (Fifth Symphony), Widor.

Following are the specifications of the organ:

**GREAT ORGAN.**  
Double Open Diapason, 16 ft., 61 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Gross Flute, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Harmonic Tuba, 4 ft., 61 pipes.  
Chimes (from Echo), 20 bells.  
Viol d'Amour, 8 ft., 61 pipes.

**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Rohr Flute, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 73 pipes.  
Salficello, 8 ft., 73 pipes.  
Suaño Flute, 4 ft., 73 pipes.  
Cor Anglais, 8 ft., 73 pipes.  
Contra Posaune, 16 ft., 32 pipes.  
Posaune, 8 ft., 185 pipes.  
Clarin, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**  
Geison Principal, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Tudjana, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Celesta (Charp), 49 notes.  
Tremulant.

**ECHO ORGAN.**  
Cor de Nuit, 8 ft., 73 pipes.  
Vox Aethera, 8 ft., 73 pipes.  
Vox Maria, 8 ft., 61 pipes.  
Forn Flute, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes (playable on Great and Choir), 20 notes.  
Tremulant.

**PEDAL ORGAN—(Augmented).**  
Contra Bourdon, 32 ft., 32 notes.  
Bassifant, 32 ft., 32 notes.  
Double Open Diapason, 16 ft., 32 notes.  
Violone (from Great), 16 ft., 32 notes.  
Bourdon, 16 ft., 32 notes.  
Second Bourdon (from Swell), 16 ft., 32 notes.  
Gross Flute, 8 ft., 32 notes.  
Contra Posaune, 16 ft., 32 notes.  
Trombone (Great Tuba extended), 16 ft., 32 notes.

**New Organ at South Kaukauna, Wis.**

A two-manual organ built by the Votteler-Holtkamp-Sparling Company of Cleveland for the Reformed Church of South Kaukauna, Wis., was dedicated with a recital the last Sunday in June by Herman Nott of Milwaukee. The instrument cost \$3,000 and an addition to the church was built to make room for it. Mr. Nott played these selections: First Sonata, Guilmant; Caprice, Sheldon; Introduction to Act 3 ("Tannhäuser"), Wagner; "In Summer," Stebbins; Festival Hymn, Bartlett; "At Twilight," Stebbins; Scherzo, Rogers; Andante (from "Symphonie Pathétique"), Tchaikowsky; Intermezzo, Dethier; War March of the Priests ("Athalia"), Mendelssohn; Berceuse,

Delbruck; Fantasia on Church Chimes, Harris; Introduction and Scherzo, Bartlett; Andantino, Le-mare; "Pomp and Circumstance" March, Elgar.

**New Firm Receives Contracts.**

R. M. Minium and E. W. Moller have formed a partnership at Reading, Pa., and have opened headquarters in the Arcadia Theater building, where they will devote themselves to repairing and rebuilding organs. Both of these men have been active in the organ business in the East for twenty years and have erected a number of large instruments. They have just completed the reconstruction of a three-manual of twenty-eight stops in Grace Lutheran Church at Reading, adding chimes, vox humana and vox celeste to the stops of the instrument and installing a new console and an electric blower. They have received other large rebuilding contracts and a number of yearly contracts for care of organs in churches and theaters.

**New Organ for J. M. Spaulding.**

M. P. Möller has installed a two-manual thirty-stop electric action organ in the First Congregational Church, San Bernardino, Cal. The organ is given by Mr. and Mrs. H. E. Harris as a memorial to their daughter, Pearl Harris Swing, a former member of the church. The choir consists of sixteen voices, of which J. M. Spaulding of Highland, Cal., is organist and director.

**Doctor's Degree for Morton.**

For his achievements in the field of acoustic science, Frank E. Morton, in charge of the acoustical department of the American Steel and Wire Company, and formerly identified with the organ business, was given the degree of Doctor of Science by Valparaiso University. This is an honorary degree and comes as an acknowledgment of the valuable research work carried on by Mr. Morton.

**News from Philadelphia**

**BY DR. JOHN M'E. WARD.**  
Philadelphia, Pa., July 23.—An organization has been effected by a select number of kindred souls, musically inclined, and styled "The St. Percy Club." As there is only one musical individual answering to the name of Percy, it may be correctly surmised that the honor goes to P. C. M. The object of the club is purely social, with "eats"—a relief from the cares and vicissitudes of the average choirmaster and organist, who is only too glad to forget his "job" for a while listening to the stories and jokes of his light-fingered chums.

Percy Chase Miller, who is leaving the city as a resident and who intends to resort on Nantucket Island digging clams, etc., was tendered a dinner at the Musical Art Club by a number of his friends, each of whom vied with the other as to who could tell the best story. Many pleasant experiences were related by the assembly, along with considerable "josh" for the departing guest, who was the recipient of a gift wherewith to secure a curtailment of his hirsute adornment.

A musical service for the acceptance and demonstration of the additions to the organ in St. Stephen's Church was given by Henry G. Thunder on Sunday, June 27. The following new registers have been added: Cor Anglais, chimes, harp, doppel flute and viol d'orchestre. Mr. Thunder improvised and also played several selections to demonstrate the tone values of the new work to a large audience.

**New Organ by Von Jenney.**

The Von Jenney Organ Company, which recently established a factory at Corona, L. I., is the builder of the new organ for St. Martin's Church at Amityville, L. I. This instrument was opened with a noteworthy recital on the evening of June 30. Professor Raybock of Fordham University presided at the console. B. J. Von Jenney, president of the Von Jenney company, was present. The Rev. Thomas Connolly, rector of St. Mary's Church at East Islip, made an address on the significance and the history of the organ. Professor Charles A. Thiele is the organist at St. Martin's.

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**ORGAN BUILDERS ADOPT A UNIFORM CONTRACT**

(Continued from page 1.)

ble choice while totally unfamiliar with the wishes of the association.

The report then touched upon the association's affiliation with the Music Industries Chamber of Commerce and mentioned that such affiliation was still in some quarters a mooted question. This, the secretary believed, is due partly to the fact that nearly every dollar paid in dues to the association is handed over to the chamber and that the organ builders' division therein is not properly in touch with the activities and functional affairs of that body.

With respect to the association's own affairs, the report takes on a note of regret because the interest within its membership, while deepening, does not indicate a widening. There should be more members and each member should be imbued with the spirit of unity and a greater realization of the necessity for and importance of co-operation. The life of the organization depends on a growing co-operative strength, to overcome the traditional individualism of the organ building industry.

Concerning the most engaging problem that confronts the association, namely the question of a uniform or universal contract, the secretary explained the cause for the unexpected delay in the desired progress on the undertaking. This uniform contract proposition is not without opposition. Some members object to it on the ground that the Organ Builders' Association is not ripe for so far-reaching a measure, while there are others who insist that any effort at its enforcement will disrupt, disorganize and fatally reduce the membership.

The report suggested that the project be approached fairly and logically. Taking up the first argument, the objectors may properly be asked to explain what developments are necessary within the ranks of the association, what further evolution must it pass through before it shall have attained that state of maturity when a success of the undertaking could be expected. The association has joined hands to co-operate for the best interests of the organ building industry, and if there is any one thing within this industry more ripe for or more in need of specific and up-to-date uniformity than organ contracts, the secretary states he is not aware what that can be. In answer to the second argument, concerning enforcement regulations, the report anticipates no formidable difficulties, because it does not appear within the bounds of reason that a legitimate feature of co-operative uniformity, offering distinctly beneficial advantages, would need enforcement measures of any nature or degree not compatible with the association's constitution and by-laws. "Lest we forget," the secretary concluded, "let us ever bear in mind the words of our constitution that the object of our association is the mutual protection and promotion of our manufacturing and trade interests."

The membership committee through its chairman, W. E. Pilcher, who could not be present at the meeting, submitted a report by letter which was read and showed the roster of members at this time to be as follows:

|                               |         |
|-------------------------------|---------|
| Active Members—Organ Builders | ....25  |
| Blower Mfrs.                  | .....3  |
| Organ Sup. Houses             | .....6  |
|                               | .....31 |
| Associate Members             | .....9  |
| Total                         | .....40 |

This report was accepted and placed on file.

The first part of the afternoon session was devoted to a discussion of the value and importance of the Music Industries Chamber of Commerce, insofar as its activities affected the Organ Builders' Association. The chamber was represented by its general manager, Alfred L. Smith, and its general counsel, George W. Pound. Mr. Smith opened the discussion with an interesting and enlightening address, the topic of which was

"The Purposes and Accomplishments of the Music Industries Chamber of Commerce." One of the outstanding features of the address was an urgent invitation to all members of the Organ Builders' Association to apply to the chamber for legal or industrial advice and assistance, in fact, to make the chamber demonstrate its actual value. It was also pointed out that the monthly bulletin of the chamber would illustrate in the near future just how individual or collective problems could be handled. Mr. Smith was then asked a number of questions of a general nature, whereupon Mr. Pound was invited to take the floor. His address sharply indicated how the organ-building industry is constantly in danger of being included in one form or another in new government tax schedules, and that the Organ Builders' Association is enjoying the legal safeguarding of its interests at a comparatively reasonable cost. All those present were deeply impressed by the force of Mr. Pound's remarks, upon the conclusion of which they tendered him a rising vote of thanks.

The closing part of the afternoon session was devoted to a general discussion of the uniform contract draft. A long and animated debate ensued on various items in question, but it soon became clearly evident that the task of handling the subject in a manner acceptable to all would take up too much time and it was decided to refer the entire proposition to a special committee. The chair appointed Messrs. Odell, Holtkamp and Jones, who, in conjunction with Mr. Pound, were requested to go over the whole draft, paragraph by paragraph, and report at the forenoon session Tuesday.

President Skinner, who had reached New York late Monday evening, called the Tuesday meeting to order at 9:30 o'clock. He submitted a general report and combined therewith a splendid address on "The Importance of Organization."

"During the past year there has been, owing to deferred orders occasioned by the war, an increase in the call for our product which I think we will all agree, is without precedent," said Mr. Skinner.

"Our organization is young, and we are at the moment too much occupied in taking care of production to give the amount of time necessary for making the most of the association.

"These are peculiar times. There are vexed and complicated questions to be adjusted. Our secretary, Mr. Wangerin, and Mr. Pound, our legislative and legal advocate, have been in regular communication with me regarding economic questions and the recurrent efforts to place a tax on our product. Mr. Pound reports that he has so far been able to dissuade congress from imposing this duty. I think it no more than fair to say that we have all been repaid many times our yearly dues in this organization by exemption from this tax. The large sums involved in our contracts make a 10, 5 or even a 1 per cent tax a serious burden. A tax of like percentage on small transactions would scarcely be felt and would only slightly affect a sale, if at all, but a 5 per cent tax on a \$15,000 organ would be a serious matter. Inasmuch as this question is continually coming up we certainly have made no error in allying ourselves as an organization with the Music Industries Chamber of Commerce.

"I have received from several members various complaints regarding the acts of other members with regard to certain forms of advertising accompanied by requests to have the secretary draft a letter to be signed by members of the association, which letter was to take the form of a reprimand or censure. I have not done this because I thought it well to give the offender a chance to say a word for himself. Organization means an association for mutual benefit. It also means respect for rules that may be made for our regulation or government. Inasmuch as our organization is absolutely new, it follows, as I see it, that we must have a fair opportunity to find out what we expect of each other. Why censure a man for doing exactly as he always has done

and for doing that which it would not have occurred to us to deny his right to do before the formation of this organization? So having thought it out something like this I wrote to the men who were publishing their rates of wages and in every case they promptly changed the form of their advertisement. I suggested that any advantage to them that came from these advertisements must represent an equal disadvantage to the member of our fraternity whose working force was reduced in consequence.

"There should be no doubt concerning the value of organization. It is an ancient expedient. Those who can see no reason for membership ought to join to find out the reason. The organization may work out like fire insurance, of no particular good until a time of stress. It is more likely to be of continual benefit in smaller ways, as in the adjustment of conditions that have always obtained in the carrying on of business. In our own business I see a tendency for speaking more respectfully of competitors. It is a healthful influence on a salesman to know that a complaint from a member to said salesman's employer may result in a reprimand.

"Organization is beneficial in bringing us together at least once a year and we thereby get an opportunity to observe that we are not the hardened villains that competition may have led us to imagine, but that, on the contrary, each of our contemporaries is as sincere and human and as honest in his belief in himself and what he is doing as we are, and deserving of all credit for what he may accomplish in a field that offers no one an easy road to success either artistically or financially.

"The future, however, may change this. It looks to me as though from now on the organ builder were to become a decidedly necessary citizen. The organ is becoming immensely popular. The church no longer appears to have an exclusive ownership of the instrument. The auditorium, residence, motion picture theater and even the great municipal art museums are finding it worth while to give the king of instruments a place of honor in their activities. Let us make the most of our association for whatever it may do to insure the future for us."

The election of officers and a board of directors being in order, the chair appointed a nominating committee consisting of Messrs. Austin, Mayland and Kilgen. This committee retired to attend to its work, whereupon the meeting proceeded to elect the delegates for the annual convention of the Music Industries Chamber of Commerce. Those chosen were the president, ex officio, Messrs. Kilgen and Wurlitzer of the board of directors, and Messrs. Elliot, Hinners, Deagan and Morton.

The committee, composed of Messrs. Odell, Holtkamp, Jones and Pound, which, on Monday evening, had deliberated on the matter of needed changes in the proposed uniform contract draft, gave notice that it was ready to report. It approved the draft as a whole, recommended several specific stipulations and suggested a few eliminations. Mr. Odell read the draft, as now proposed, paragraph by paragraph. A discussion on various points in controversy continued for some time. Paragraph 3 was subjected to a lively debate, which ultimately led to a motion by Mr. North, seconded by Mr. Beyer, that the association adopt the following terms of payment: Ten per cent of the contract price of every organ shall be payable upon signing of the contract, 55 per cent when the principal portions of such organ are constructed and ready for shipment, which, however, is to be increased to 75 per cent in the event that the builder is requested to delay its forwarding because the purchasing party is not ready to receive it; the balance of the total sum to be paid upon complete installation of the organ. After another brief discussion these terms were approved by unanimous resolution.

Other important features of the uniform contract draft that were unanimously accepted are: The guaranty to be for one year, and shall not include tuning, regulating or care of the

organ, meaning such care as is necessary for its proper protection and preservation; the purchasing party shall furnish all necessary light, heat, power, conductors for organ wind, conduits for organ cables, wiring, plumbing, carpenter work, electrical work and such equipment as is needed in connection with the blowing apparatus; the purchasing party shall also pay all freight and drayage charges.

With a feeling of confidence that the whole undertaking can be successfully accomplished, the meeting, upon motion by Mr. Beyer, seconded by Mr. Marr, finally adopted the contract draft, amended as stated, in its entirety by unanimous resolution, and authorized Messrs. Odell, Jones, Holtkamp and Pound to act as a standing committee and as such to take charge of all necessary details that remain to guide the project into successful operation.

Upon a suggestion by Mr. Smith, general manager of the Music Industries Chamber of Commerce, and on motion by Mr. Kilgen, seconded by Mr. Colton, it was unanimously resolved to request the chamber to attend to the printing and systematic introduction of the adopted uniform contract, all copies required by the members of the association to be furnished them at cost. Mr. Smith further offered the services of the chamber for the purpose of acting with the standing committee toward bringing home to every member of the association, and to organ builders not yet members, full recognition of the progressive conception of the uniform contract operation and the obvious value of its general adoption. It was further unanimously decided, upon motion by Mr. Colton, seconded by Mr. Kilgen, to adopt the proposed draft of the uniform theater organ contract along lines similar to the church organ contract.

Mr. Marr moved that all copies of the approved contract shall bear the title "Uniform contract adopted by the Organ Builders' Association of America, division member of the Music Industries Chamber of Commerce," that the name of the organ builder appear with the additional indorsement, "Member of the Organ Builders' Association of America," and, finally, that the matter of providing and incorporating a suitable emblem, to be used on all uniform contract copies and on the stationery of the association members, be referred to the new board of directors. Without dissenting vote this resolution was passed and the standing committee was empowered to act upon it in conjunction with the Music Industries Chamber.

The nominating committee submitted its report and proposed the following names:

- President—M. P. Möller, Hagers-town, Md.
- Vice-President—Charles Kilgen, St. Louis, Mo.
- Secretary—Adolph Wangerin, Milwaukee, Wis.
- Treasurer—Fanny R. Wurlitzer, North Tonawanda, N. Y.
- Additional Directors—Lewis Odell, New York City; E. S. Mayland, Brooklyn, N. Y.; W. E. Pilcher, Louisville, Ky.; O. A. Schantz, Orrville, Ohio; David Marr, Warsaw, N. Y.; John T. Austin, Hartford, Conn.

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

Upon motion by Mr. Jones, seconded by Mr. Marr, the treasurer was authorized to pay the sum of \$3,000 during the next fiscal year into the treasury of the Music Industries Chamber of Commerce, such payment to be made in two installments when available.

The meeting also went on record as preferring Chicago for the annual convention of 1921.

With a rising vote of thanks to the secretary for services devotedly rendered, final adjournment followed at 1:30 p. m.

**ADOLPH WANGERIN,**  
Secretary.



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### Recital Programs

**Walter P. Zimmerman, Chicago.**—Mr. Zimmerman, organist of First Church of Christ, Scientist, gave the Thursday afternoon recital in the Fourth Presbyterian Church July 8, and an especially interesting feature was the first performance of Mr. Zimmerman's organ Sonata in E minor, a work of four movements. Mr. Zimmerman also played two other compositions of his own and impressed his audience with the fact that here is another Chicago composer for the organ of growing importance. The complete program follows: "Caprice Heroique," Pastorale and "Dedicace," Bonnet; "Meditation-Elegie," Borowski; Spring Song, Hollins; Prelude, Andante sostenuto, Scherzo and Introduction and Finale, (Sonata in E minor), Zimmerman; "On a Rainy Day" and "An Evening Idyl," Zimmerman.

**Marshall S. Bidwell, A. A. G. O., Cedar Rapids, Iowa.**—Mr. Bidwell, who is passing his vacation in the East, gave a recital in the Centre Methodist Church of Malden, Mass., June 21, at which his selections were: Largo—Maestoso—Allegro (First Sonata), Guilman; Meditation (Dedicated to Harry R. Phillips), Bidwell; "Marche Slav," Tschaiakowsky; Toccata, Matthews; "A Desert Song," Shepard; Allegretto, Merhof; Caprice ("The Brook"), Dethier.

**Casper P. Koch, Pittsburgh, Pa.**—The last but one of the season's recitals was given in the North Side Carnegie Music Hall, June 20, by Mr. Koch, city organist, Miss Sara F. Owen, soprano, was the guest soloist. The program follows: Concert Overture, Faulkes; Andante from "Surprise" Symphony, Haydn; Prelude and Fugue in G major, Mendelssohn; Soprano solo, "Hear My Cry," Wooler; "An Arcadian Sketch," Stoughton; Serenade, Schubert; Fantasia, Eddy. At the last recital, June 27, Mr. Koch played: "Chorus Magnus," Dubois; Larghetto from Clarinet Quintet, Mozart; Allegro from Unfinished Symphony, Schubert; Fifth Nocturne, Field; Swedish Wedding March, Soederlennan; March from "Midsummer Night's Dream," Mendelssohn.

**James T. Quarles, Ithaca, N. Y.**—Recent programs by Professor Quarles at Cornell University contained the following:

June 3, Sage Chapel: Pastoral Sonata, Rheinberger; Berceuse, Jarnetfelt; Finale in B flat, Franck; Minuet in G, Beethoven; "From the Land of the Sky-Blue Water," Cadman; Scherzo Symphonique, Faulkes.

June 22, Sage Chapel: Special commencement recital, assisted by Miss Gertrude H. Nye, pianist; W. Grant Egbert, violinist, and Jerome A. Fried, violoncellist: Sonata in A minor, Borowski; "Silhouette," Dvorak; Nocturne from "A Midsummer Night's Dream," Mendelssohn, arranged for organ, piano, violin and violoncello; Fantaisie, Sjogren; "A Song of the East," Scott; Romance, for violin, violoncello, piano and organ, Harry Alexander Matthews; Finale from Second Symphony, Widor.

**Dr. Ray Hastings, Los Angeles, Cal.**—In his programs at the Auditorium during June Mr. Hastings played: Cathedral Prelude and Fugue, Bach; Aria in D, Bach; "Moment Musical," Schubert; Reverie, Bonnet; "Cantilene Nuptiale," Dubois; "Sanctus" from the "St. Cecilia," Mass, Gounod; "Invocation," Mailly; "The Magic Harp," Meale; Closing Scene from "Das Rheingold," Wagner; Magic Fire Music from "Die Walkure," Wagner; Triumphant March, "Naaman," Costa; Triumphant March, "The Leader," Hastings.

**Miss Bernice L. McDaniel, Springfield, Ill.**—An interesting program was given by Miss McDaniel on the evening of June 21, on the Hook & Hastings organ of thirty stops at the First Metho-

dist Episcopal Church of Rock Island, Ill. Miss McDaniel's program for the evening was as follows: being arranged (with the exception of two groups) to illustrate the characteristic music of various countries: Scotch Fantasia, Macfarlane; Prelude and Fugue in E minor, Bach; "In Paradisum," Dubois; "In a Chinese Garden," "Court of Janshyd" and "By the Ganges," Stoughton; "Rapsodia Italiana," Yon; "Waldwehen" from "Siegfried," Wagner; "Marche Slav," Tschaiakowsky. Miss McDaniel also gave a program on the Methodist Episcopal Church organ in Vandalia, Ill., May 25. Before entering her new field of work Miss McDaniel was in charge of the three-manual Austin organ at the First Presbyterian Church in Springfield.

**Ernest Prang Stamm, Tulsa, Okla.**—Recent programs by Mr. Stamm at his weekly Sunday afternoon recitals in the First Christian Church were as follows: June 13—California Suite, Roland Dingle; Concert Variations on the "Star-Spangled Banner," Dudley Buck; "Cantilene Nuptiale," Dubois; "Impromptu," Reinhold; Oriental Intermezzo, Wheelton; "Takoczy" March, Berlioz-Best; "Meditation Serieuse," Bartlett; Finale in D, Lemmens.

June 20—"Marche Funebre et Chant Seraphique," Guilman; "In Fairyland," R. S. Stoughton; Toccata, Dubois; "The Swan," Saint-Saens; Scherzo, Hofmann; "Marche Pontificale" de la Tombelle. June 27—Concert Overture in C minor, Purrell J. Mansfield; Barcarolle, Offenbach; Intermezzo, Mascagni; Wedding March, Mendelssohn; "Valse Triste," Schumann; "Clair de Lune," Lemaire; Chime Solo, "Lord, Dismiss Us With Thy Blessing," Portagallo; "Sunset Meditation," Biggs; "Grand Choeur," Rogers.

The recital on June 27 was the last of the season.

**Frederic T. Egner, Mus. B., Gederich, Ont.**—Mr. Egner gave this recital under the auspices of the Gederich Summer School at the Knox Presbyterian Church July 6: Overture to "Tannhauser," Wagner; Gavotte in B flat, Handel; "Gavotte Moderne," Lemaire; "Among the Pines" (Reverie), F. T. Egner; Midsummer Caprice, Johnston; "Home, Sweet Home, the World Over," Lampe; Symphony No. 5, Allegro cantabile, Toccata-Finale, Widor.

At the last recital of his series at Knox Church Sunday evenings Mr. Egner on June 20 played: Prelude and Fugue on B-A-C-H, Liszt; Gavotte (from "Mignon"), Thomas; "Among the Pines" (Reverie), F. T. Egner; Overture to "Stradella" (by request), Flotow.

**Miss Elsie MacGregor, Indianapolis, Ind.**—Miss MacGregor, organist and director of the Memorial Presbyterian Church, Indianapolis, gave a concert Sunday evening, July 11, at Hopewell, Ind., on the new organ in the Presbyterian Church. Miss MacGregor was assisted by the Memorial Church quartet. Following was the organ program: "Variations de Concert," Bonnet; Cantilena, Shuey; "Pilgrims' Chorus" ("Tannhauser"), Wagner; "Soleil," (Liedta; Andantino, Lemaire; "From the South," Gillette; Triumphant March, Dudley Buck.

**J. Lawrence Erb, F. A. G. O., Urbana, Ill.**—Mr. Erb played the following program in his recital at the University of Illinois Auditorium July 15: March from "Die Meistersinger," Wagner; Consolation in E, Guilman; Church Processional, Friml; "Sursum Corda," Diggie; Allegretto Scherzando, Erb; "Angelus," Council; Spring Song, G. Waring Stebbins; "Suite Gothique," Boellmann.

**Daniel A. Hirschler, Emporia, Kan.**—In a recital at the Speckels Organ Pavilion, Balboa Park, San Diego, Cal., Mr. Hirschler played this program: Fantasia and Fugue on Bach, Liszt; "Gavotta," Martini; Funeral March and Seraphic Chant, Guilman; Meditation, Surges; Scherzando ("Dragon Flies"), Gillette; "Evening Bells and Cradle Song," Macfarlane; Italian Rhapsody, Yon; "L'Organo Primitivo," Yon; Toccata from Symphony 5, Widor.

### How the Builder Helps the Organist

By CLIFFORD DEMAREST

Paper Read before National Association of Organists

It is my desire to convince you that the organ builder is and has always been your friend, anticipating your artistic desires and proving a very present help in time of trouble. From the earliest times every improvement in organ construction has been suggested and perfected by a builder, often against the prejudice of the organists. Witness the opposition of many organists in Germany and England to the enclosing of organ pipes in a swell-box. Even in America the late Dudley Buck refused to have the choir organ enclosed when the new organ was built for him at Trinity Church, Brooklyn, about twenty years ago. Organ pedals were invented by a builder. The pneumatic and electric action, which add so much to the comfort and ease of playing, were invented and brought to perfection by builders; also the many console contrivances, improvements in pipes and wind supply. Does not this prove that the builder is a far-seeing individual who is constantly seeking to improve the organ in every way so that we may have the very best medium to express our artistic feelings?

We organists are a very conservative lot of people and if it were not for the progressive organ builders, organs and organ music would show very little improvement as the years roll on. Organists as a class fought against the electric action thirty years ago because it was unreliable. The triumph of the builders in the face of this opposition has completely changed the style of organ playing, as well as giving incentive to organ composers to write music impossible to play on the older organs. The field now opening for the "movie" organist was made possible because of the perfection of the electric action; for how could an organist make the rapid changes necessary in playing for a picture on an old tracker action organ?

Some years ago, when I was chairman of the committee on uniformity of consoles, it seemed desirable to bring about uniformity. My opinion on the subject has changed considerably, for I see how the adoption of a uniform console might retard the perfecting of the organ. Suppose, for instance, that some years before Mr. Willis invented the concave radiating pedal board the organists of England had adopted a uniform console with flat,

straight pedal keys. There would have been no object in having Mr. Willis experiment with his board and we might have because the boom of our present board. So also with many other valuable improvements which the builders have and are continually thrusting upon us.

In this connection, however, it seems to me that any radical change in console construction should not be made without a tryout by a sufficient number of practical organists to assure its success. Here is where the builders and organists should meet for the purpose of discussing certain vital things. A point in mind is the placing of the great manual at the bottom in the four-manual organ in the West Point chapel. If a committee of practical organists had been consulted I do not think this would have been done. Most organists will recognize that organ builders are artists. We must have confidence in them and take advice on many points which we in our ignorance do not understand. It is distressing to see some crazy schemes that are being hatched because some organist must have a pet idea installed in his organ, or refuse to sanction the contract. It puts the builder in a very wrong position. He knows and should determine the specification, location and conditions of installation. On the other hand, the builder must be practical and on a sound financial basis, or artistic work cannot be done.

The builder can be of real help only when we treat him liberally. Organists and churches should not accept an organ built at cost or at a loss. The builder is only human and must finance himself. Who is it that generally pays for such a loss? I am sure the builder is not apt to do so unless he is a fool.

Let us get away from the idea that the organ builder is a shark, always trying to cheat and gouge the last cent of profit. How many organ builders have died millionaires? They are often too liberal. In looking over organs in various parts of the country I am convinced that the churches generally get full value for what they pay. Sometimes they get more than they deserve.

Finally, the organ builders are interested in the same things that we are, whether we believe it or not. What we want they are trying to give us because they realize that the more we are satisfied the more it will help them. They are ready to serve to the limit of practicability. We have demanded much on the mechanical side and they have given us more than we ever hoped for. We have not demanded much tonally, apparently content with ordinary results. In spite of this the builders have led us beyond our expectations. Let us now demand the utmost in tonal improvements and see what will happen. We shall be rewarded with organs so marvellously beautiful in tone that the organs of today will not compare with those of a decade or two hence. This is my prediction and hope for the future.



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**OFFICIAL ORGANIST'S REPORT**

**Dr. H. J. Stewart Tells Some Inter-  
esting Things in His Fifth An-  
nual Statement as to Work at  
Balboa Park.**

During the year 1919 256 recitals were given at the Spreckels organ pavilion in Balboa Park, San Diego, Cal., 2269 pieces were played and the programs were selected from the works of 385 composers, according to the annual report of the official organist, Dr. H. J. Stewart, to the board of park commissioners. Special publicity of the recitals is to be provided henceforth by means of cards containing pictures of the organ and information concerning the recitals. The cards will be placed in all of the hotels. This publicity has been arranged largely through the efforts of E. B. Gould.

Dr. Stewart's report in part is as follows:

Two hundred and fifty-six recitals have been given. Of these 241 were played by the official organist, eleven by Royal A. Brown of San Diego and four by John Doane of New York. Eight recitals were omitted because of unfavorable weather. On five days no recital could be given, through failure of the electric current, and on twenty-two days recitals were omitted by reason of repairs to the organ and the organ pavilion. Patriotic and civic celebrations occupied nine days, but on these occasions the organ was used although the regular program was omitted. The remaining days are accounted for by the annual vacation of the official organist.

It has been the aim of the organist to maintain the recital programs at the high standard set in former years. During 1919 2,269 pieces were played, of which 1,095 were repetitions, thus showing a total of 1,174 separate compositions played. About 200 pieces were rendered for the first time in 1919. The programs were selected from the works of 385 composers, including most of the great classics of organ literature, together with a large number of modern and popular works. In the list will be found symphonies, sonatas, preludes and fugues, operatic fantasias, and a large number of shorter compositions. Many of these works were played by request, and the official organist desires to state that he is at all times ready to oblige the audience in this respect, provided that the pieces requested are suitable to the instrument, and in keeping with the general character of the program.

**TRIP IS GIFT TO A. W. COOPER.**

**Church Sends New London Organist  
to Europe for Two Months.**

Alban W. Cooper, organist and choirmaster of the Second Congregational Church of New London, Conn., sailed for Europe in July on the Lapland to pass a vacation of two months. The trip is made at the request of the pastor and music committee of the church and is a testimonial offering following seven years' faithful work by Mr. Cooper in New London. He expects to return Sept. 8.

Before his departure Mr. Cooper gave a farewell recital July 8. The program was divided into three groups—classical school, works of European composers and works of American composers. Mr. Cooper played these selections:

Classical school—Sonata No. 2, in C minor, Mendelssohn; Intermezzo, Rheinberger; Fugue in E flat (St. Ann's), Bach.

European composers—Fanfare in D, Lemmens; Pastorale from Sonata in D minor, Op. 42, Guilman; Andantino in D flat, Lemafe; Prelude in C sharp minor, Vodorinski.

American composers—Suite in G minor, James H. Rogers; "Will o' the Wisp," Gordon Balch Nevin; "The River of Life" (dedicated to Mr. Cooper), Louis Adolphe Coerne; Toccata in D, Ralph Kinder.

As a feature of the fifth annual convention of the Washington State Music Teachers' Association, a concert was given June 30 at Plymouth Congregational Church, Seattle. Among the organists who took part in the program are Ferdinand Dunkley of Tacoma, Carl Paige Wood of Seattle and Judson Waldo Mather, organist and director of Plymouth Church. The quartet under Mr. Mather's direction sang Grace Chadbourne's Shakespeare Song Cycle. Mr. Dunkley played a group of pieces by Selim Palmgren, transcribed for the organ by Mr. Dunkley, and Yon's Sonata Cromatica. Mr. Wood played Cesar Franck's Chorale in A minor.

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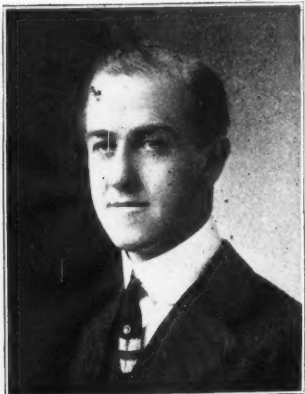
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James R. Gillette has completed his all-American recital program, which he will play on his tour next season. Mr. Gillette believes that Americans are producing superior compositions and that they have little opportunity to be heard on the programs of many recital players. He is therefore planning to bring these composers, all of them born in the United States, more prominently before the public.

The program includes the following: Fantasia and Fugue, in F minor, Archer Gibson; "Elevation," Edith Lang; "Scherzo Symphonique," R. G. Cole; "Meditation a Sainte Clotilde," Philip James; Caprice, George E. Turner; Second Suite, E. S. Barnes; "In Green Pastures," I. Barton; Festival Prelude, Horatio Parker; Canon from "Storm King" Symphony, Clarence Dickinson; "Dreams," R. S. Stoutland; Concert Overture, Rollo Mattland.

At Evansville, Ind., where Mr. Gillette is the municipal organist, the outlook for the next season is excellent. Mr. Gillette is working out a plan whereby the best musical attractions will be given along with the municipal organ recitals and at the same price. He is planning to devote alternate Sundays and alternate Thursdays to the recitals instead of every Sunday afternoon. All of the Thursday evenings will be given to the works of American composers, not limiting the programs to American-born, as he has the program for his tours.

**Edith Potter Smith Playing Here.**

Miss Edith Potter Smith of Kankakee, Ill., is presiding at the organ in Grace Episcopal Church, Chicago, during the absence of Harrison M. Wild, who is passing the summer at Sayner, Wis. Miss Smith expects to return to her post at Kankakee in the fall. She gave a recital in that city at St. Paul's Episcopal Church on July 1 which evoked considerable praise of that talented young woman's achievements as an organist. She was assisted by Nelda Luth, soprano; Stanley Wilkinson, tenor; and Merritt Brown, organist. Mr. Brown is playing in St. Paul's Church during the summer. Miss Smith's selections included: Fourth Symphony, in G minor, Vienne; "Variations de Concert," Bonnet; Scherzo in B minor, Rogers; "In Paradisum," Dubois; Toccata, Nevin; Elizabethan Idyl, Noble, and Second Andantino, Lemare. The recital was given at the request of St. Paul's Guild and under its auspices. In reviewing the recital the Daily Republican said: "Miss Smith rendered the various numbers with marked efficiency. Intelligent phrasing was shown in the Vienne symph-

ony. The Bonnet variations and the Nevin Toccata were given with a wealth of brilliant technique. Delicacy and good taste in interpretation and registration were prominent features in the lighter numbers."

**Place Orders for Estey Organs.**

The First Methodist Church of Vinton, Iowa, has placed an order with the Estey Organ Company, through its Chicago office, for a three-manual and echo organ of twenty-five speaking stops. C. M. Clarke of Chicago has purchased a two-manual Estey, with automatic player, for his California home, at Alhambra, and Anders Rasmussen has ordered a two-manual with player for his residence at New Albany, Ind. Another three-manual church organ is to be installed this month by the Estey Company in the First Congregational Church at Sheboygan, Wis. The Masonic Temple Association of Muscatine, Iowa, has ordered a two-manual through the Chicago office of the Estey Company.

**San Diego Hears D. A. Hirschler.**

San Diego music lovers had an opportunity to hear four recitals given by Daniel A. Hirschler at the Spreckels organ pavilion in Balboa Park in the absence of Dr. H. J. Stewart, official organist, in July. Mr. Hirschler is dean of the school of music at the College of Emporia, Kan., where he is professor of organ, theory and history of music. He is also conductor of the college oratorio society, which produces each May in an annual music festival many of the great masterpieces of choral music. He is a past president of the Kansas Music Teachers' Association, and is dean of the Kansas chapter of the American Guild of Organists. He is also active as organist and director of music at the First Presbyterian Church of Emporia.

Arthur E. James, organist of the First Baptist Church of Everett, Wash., arranged a patriotic program for the evening of July 4. Besides the appropriate anthems, Mr. James played a number of organ selections, including Lord's variations on "My Old Kentucky Home," Sellars' "In Venice," three negro spirituals arranged by James R. Gillette and Gounod's "Marche Militaire."

Announcement is made that Topoka, Kan., now is the unnumbered possessor of its municipal organ, the final payment on the instrument having been made. This organ, which was built by the W. W. Kimball Company nearly fifteen years ago, is one of the earlier city organs in this country.

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The application list is already a large one, and there will be many contestants at the approaching examinations.

Dr. Carl, who has been spending July in Maine, is planning added features in the course for the coming season, and now leaves for the White Mountains for August. Warren R. Hedden and Mrs. Hedden are taking a cruise in the West Indies. Clement R. Gale and Mrs. Gale are spending the entire summer in New Hampshire. Willard Irving Nevins has returned from Lake George to continue with summer work and Dr. Duffield is at his summer home at Amagansett, on Long Island. At the First Presbyterian Church, New York, during Dr. Carl's absence, the organ will be presided over by Willard Irving Nevins, Lillian Ellegood Fowler, Carrie M. Cramp and George Howard Scott.

Henry R. Austin of the Arthur P. Schmidt Company, Boston, has returned from Europe, and resumed his duties in the publishing field.

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

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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.

**PITTSBURGH:**

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

**MILWAUKEE:**

Displayed splendid virtuosity.—Milwaukee Sentinel.

Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

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

The Work of Clarence Dickinson as Editor and Composer.

Not long ago The Diapason contained a review of the works of Dr. Horatio Parker, the most important American composer of ecclesiastical music that we have known. It is proper that such a review should be followed by a survey of the accomplishments of Dr. Clarence Dickinson, our most important American editor of ecclesiastical music. Like Dr. Parker, Dr. Dickinson is a musician of naturally high gifts, matured by rigorous training and perfected by varied experience. A member of a talented and distinguished family, he has had what so many organists lack—a liberal education in addition to his musical discipline. The result is that he has all the rare essentials for the making of a great editor: wide scholarship in many fields of music, the curiosity and zest of the antiquary, a knowledge of permanent and practical values, an appreciation of literary qualities, and above all, the fine discrimination and sense of proportion which we call taste. Undoubtedly Dr. Dickinson would wish me to add that he owes more than he can say to the collaboration of Mrs. Dickinson, whose translations and original texts are quite in a class by themselves.

SACRED CHORUSES.

The most remarkable series of anthems published in this country is Dr. Dickinson's "Sacred Choruses, Ancient and Modern." (G). To the best of my knowledge no adequate catalogue of this series has ever been published, and it seems to me worth while to attempt some such list. My criticisms of the individual numbers will not have great value, but my classification should be useful. By the use of the asterisk I indicate those numbers which are not suitable for use by a quartet by reason of extra vocal parts, heavy accompaniment, or the requirement of a massive tone.

- 1. Grieg, "Jesu, Friend of Sinners." ("Ave Maris Stella").
2. Woyrsch, "O Heavenly Child." Christmas.
3. Woyrsch, "Christ Jesus in the Garden." Lent.
4. Woyrsch, "The Women at the Sepulchre." Easter.
5. Seventeenth Century, "A Joyous Easter Song." Easter.
6. Fifteenth Century, "A Penitential Prayer." Lent.
7. Reimann, "Shepherds' Christmas Song." Christmas.
8. Seventeenth Century, "A Christmas Carol." Christmas.
9. Gevaert, "The Three Kings." Christmas.
10. Gevaert, "The Neighbors of Bethlehem." Christmas.
11. Gevaert, "A Joyous Christmas Song." Christmas.
12. Gevaert, "Musette." Christmas.
13. Gevaert, "O Night, O Happy Night." Christmas.
14. Gevaert, "Slumber Song of the Infant Jesus." Christmas.
15. Gevaert, "Shepherds' Noel of 1750." Christmas.
16. Nagler, "Christ and the Children." extra T. Christmas or children's service.
17. Traditional, "Bethlehem." Christmas.
18. Joseph (seventeenth century), "The Soul's Rejoicing." Easter.
19. Schwalm, "Lift Up Your Heads." Palm Sunday, etc.
20. Fehrmann, "Easter Song." Easter.
21. Nagler, "A Song in Praise of the Lord." Nature.
22. Wolf, "Grace on High." Evening.
23. Wolf, "His Guiding Will." Evening.
24. Wolf, "Evening." Evening.
25. Wolf, "The Last Prayer." Evening or future life.
26. Wolf, "Thy Will Be Done." Lent Judgment.
27. Wolf, "All Safe at Last." Immortality.
28. Nagler, "Make Us Strong." Missions, social service.
29. Gevaert, "Slumber Song of the Infant Jesus." arr. for SSA. Christmas.
30. Dickinson, "The Shepherd's Story." TSB. Christmas.
31. Liszt, "Alleluia." from "Christus." women. Easter introit.
32. Liszt, "The Resurrection." from "Christus." chorus and solo quartet, 22 pages. Easter.
33. Dickinson, "Easter." chorus and solo quartet. Easter.
34. Bruckner, "O Lord Most Holy." Lent.
35. Pache, "The New Year." New Year.
36. Schubert, "My Peace I Leave." Ascension.

- 37. Weber, "O Fair, O Wondrous Holy Night." Christmas.
38. Eighteenth century, "Song of the Angels." Christmas.
39. Schütz (eighteenth century), "Prayer for the New Year." New Year.
40. Schubert, "Rest in Peace." extra A. All souls, memorial, etc.
41. Dickinson, "Bow Down Thine Ear." extra B. Lent.
42. Dickinson, "A Prayer in Time of War." A. B. War.
43. Reinthaler, "How Lovely Are Thy Dwellings." Dedication.
44. Dickinson, "Soft are the Dewes of God." chorus and quartet. Nature, the Spirit.
45. Haytian Carol, "Jesu, Thou Dear Babe." Christmas.
46. Schumann, "Child Jesus." Christmas.
47. Fehrmann, "Saviour Christ Is Born." Solo. S. Christmas.
48. Fifteenth century, "Dearest Jesus Gentle, Mild." S. Christmas and children's day.
49. Willanted, "Christmas Song of the Fourteenth Century." Christmas.
50. Seventeenth century, "Rejoice, the Lord Is Risen." Easter.
51. Sixteenth century, "In Yonder Manger." S. Christmas.
52. Fourteenth century, "From Heaven High." A. Christmas.
53. Dickinson, "All Hail the Virgin's Son." T. Christmas.
54. Chaux, "O Worship the Lord." Praise.
55. Strattner (seventeenth century), "Praise Ye the Lord." B. Missions, Easter, praise.
56. Dickinson, "O Lord, Thou Art Our God." B or A. Missions, social service.
57. Seventeenth century, "By Early Morning Light." S. Easter.
58. Held, "Arise to Praise the Lord." Praise, morning.
59. Held, "Hallelujah, Praise the Lord." Praise.
60. Brahms (ed.), "Lord, Lead Us Still." New Year, anniversary.
61. Auber, "O Loving Saviour." Lent, Good Friday, communion.
62. Brahms (ed.), "A White Dove Flew From Heaven." Advent.
63. Handel, "Hosanna to the Son." B or A. Palm Sunday.
64. Gumpeltzhaimer (sixteenth century), "Jesus, Unto Thee Be Praise," male quartet. Salvation.
65. Vulturno (seventeenth century), "An Easter Hallelujah." Easter.
66. Leisring, "Now Is Christ Risen." Easter.
67. Schumann, "God Doth Rule," double chorus, 29 pages. Praise.
68. Dickinson, "List to the Lark." S. Chime theme. Thanksgiving, praise, evening.
69. Dickinson, "For All Who Watch." STB. War, Patriotic.
70. Bohemian, "Still Grows the Evening." Christmas.
71. Sixteenth century, "O Have Ye Heard." SATB. Christmas.
72. Sixteenth century, "O Come, Ye Children." S. Christmas.
73. Nagel, "Hushed and Still the Evening Hour." S. Evening, New Year.
74. Grieg (ed.), "The Countess Hosts." extra A or B. All Saints, All Souls.
75. The same arranged for male voices.
76. The same arranged for women's voices.
77. Dickinson, "The Shepherd's Story," women's voices and solos for S or T and A or B. Christmas.
78. Dickinson, "For All Who Watch." No. 69 arr. for women's voices.
79. Dickinson, "Lord God, We Lift Thee." SATB. War and peace.
80. Sixteenth century, "In Bethlehem's Manger." S-T, A-T-B. Christmas.

A surprisingly large number of these are of the highest merit. Most of them are folksongs or in the style of folksongs. In a few cases, particularly in the arrangements from Wolf, I feel that the romantic style lacks the dignity of ecclesiastical music. A few of them have no merit except heavy dignity. Some of them I use with my quartet about every year, notably numbers 14, 16, 18, 28, 35, 40, 52, 53, 57, 60, 61 and 73. These should all be in the library of every quartet. Others of great merit for quartet choirs are numbers 2, 3, 6, 7, 9, 11, 17, 21, 38, 42, 45, 48, 49, 51, 56, 68, 69, 70, 72, 79 and 80; of these I have used, and the rest I expect to use soon. If you are looking for Christmas or Easter numbers with instrumental parts beside the organ, several numbers are available. Parts for violin, violoncello and harp may be obtained for numbers 18, 33, 38, 52, 57, 69, 71, 72, 78, 79 and 80; parts for two trumpets, two trombones and tympani for numbers 32 and 33; parts for harp and violin are published with the regular copy of number 53.

The limited space available for this article makes it impossible for me to review all these numbers, and fortunately I have discussed the numbers for Christmas and Easter in previous articles. [See The Diapason for December, 1919, and March, 1920.] The pure and attractive melodies, the finely imaginative language, the simple but impressive harmonies, the scholarly and refined accompaniments—all appeal to any choirmaster capable of appreciating what is best

in Protestant music. A few words must be added regarding those anthems in the series which are original compositions by Dr. Dickinson.

Number 30 has charming words by William Morris. It is intended for a large chorus and three solo voices. It employs a recurrent theme in the form of an ascending arpeggio which can be made to sound like a joyful peal of bells. Number 33 is perhaps the most ambitious of the composer's choral works: beautiful words set to truly ecclesiastical music at once solemn and joyful, and an unusually effective use of brass which reminds you of Wagner, especially when on page 8 you hear the Tristan trumpets. Given the resources choral and instrumental which the music requires, you have here one of the most effective of modern anthems. Number 41 is an unaccompanied chorus with bass solo in the rich key of G flat; it is dignified, quiet, and not difficult. The coming of peace makes Number 42 inappropriate now, but I wish to repeat my opinion expressed previously in this journal, that this is one of the best bits of ecclesiastical music inspired by the war. I hope that Dr. Dickinson will be able to set this fine semi-chant to the words of some other collect available for general use. Number 44 is well known among choirmasters who have at their disposal large choral bodies; it requires a chorus and solo quartet; the noble words by the late Stopford Brooke lend themselves well to the kind of treatment which Dr. Dickinson has mastered. Once at least he has condescended to write an anthem especially for quartet, perhaps the finest ever written for any quartet. No. 53. This has accompaniment of organ, harp (piano) and violin; the quartet part is easy as it is beautiful; the central section is a tenor solo which calls for a flexible voice and considerable power of interpretation. This anthem I do nearly every Christmas. Number 56 also can be managed by a quartet. There is a section in which the choir sings softly with swell strings while you twiddle the choir flute; this somewhat dubious proceeding is saved by a really fine melody in the vocal part, and I confess to an unholly joy in the twiddles—they are about as near to humor as an organist dare go. Number 68 was written to display a set of chimes, and serves its purpose. Number 69 was used a good deal during the war and is still useful as a prayer for our men-at-arms; there is a short part for each one of the solo voices, followed by a page arranged either for quartet or chorus. Number 79 is a prayer for peace, the second verse needing a slight change in text to make it available for present use; it rounds out Dr. Dickinson's splendid achievement as choral interpreter of America's spirit during the great war.

Besides the numbers listed above Dr. Dickinson has written a few other anthems. "They All Were Looking for a King" (G) is a pretty little Christmas anthem of three pages, intended to be sung unaccompanied by a four-part chorus, but available for quartet. "O Israel, How Great Is the House of God" (G) is a big anthem for chorus and solo quartet useful for dedication or anniversary. "I Heard the Voice of Jesus" (St.) is a good anthem in four parts for male voices; there are so few good numbers available for male quartet that we should be grateful if Dr. Dickinson would try some more of this kind. The Clayton F. Summy Company publishes an "Ode on the Name Jesus," an arrangement and harmonization by Dr. Dickinson of a seventeenth century melody; it is all simple except the somewhat florid bass part; for a large unaccompanied chorus it should be extremely effective, especially if you have a good bass section.

SACRED SOLOS.

Dr. Dickinson has composed a few songs available for use in church services: "Away in a Manger," high or medium. (G). "In the Day of Battle," high. (G.). "Joseph, Tender Joseph Mine," medium. (G). "Roads," low. (G).

"The Soul at Heaven's Gate," medium. (G). "Stainless Soldier on the Walls," three keys. (G).

"Away in a Manger" is a pretty little song of two pages with words by Luther; it is very easy. So is the arrangement of the old folksong "Joseph, Tender Joseph." "The Soul at Heaven's Gate" is one of the interesting dialogue-songs admired toward the close of the middle ages; it may all be sung, however, as a solo for medium voice instead of by three voices; this is an excellent number for an historical recital. "Roads" is really a concert song, dramatic and stirring, decidedly difficult for voice, piano or organ; it is a song for a master-musician. The two patriotic songs are excellent in words by Emerson and Carman, and most effective vocally for a big, brilliant voice. The accompaniments are not suitable for an old-fashioned organ.

The composer has one sacred duet to his credit, "God Ever Near" (G), for two equal voices—baritone and alto or alto and alto or baritone and baritone. It is in canon form—Dr. Dickinson has a ferocious affection for canons, as his instrumental music proves. It is a good piece of work and one of the few numbers available for Trinitytide.

AMENS AND ANTIHONS.

Dr. Dickinson's book of "Eighty Amens" (G), is the best collection published. It contains amens of varying difficulty, drawn from the most widely separated sources, useful for all types of choir. Many of them are for choirs of male voices and choirs of female voices. The book of antiphons, just from the press of the H. W. Gray Company, gives several series of readings by the clergyman with responses by the choir. In some cases the responses are simply anthems—Garrett's "Our Soul on God," for example—divided into three or four parts. In other cases folksongs, chorales or bits of oratorios are employed. In nearly every case the music is interesting and ecclesiastical. For those of us who are attempting to enrich the service of the non-liturgical churches this volume may become as indispensable as the "Eighty Amens."

COMPOSITIONS FOR THE ORGAN.

As editor and as composer Dr. Dickinson has done a good deal for organ music. First a list of his original compositions: Andante Serioso. (G). Berceuse. (Summy). Canzona. (G). Reverie. (G). "Storm King" Symphony. (G). The symphony, one of the most ambitious and effective of modern works, was reviewed recently in The Diapason by Mr. Milligan and I find myself in agreement with his criticism. The first movement is best, though the scherzo is charming, too, in its humorous spirit. Probably the intermezzo is the only movement that some organists will wish to attempt; it has a sunny theme in folk-song which will appeal to any audience. The last movement seems to me willfully difficult, but I speak from the point of view of an organist whose slender technical equipment places him beneath consideration in this matter. Certainly this symphony demands a modern organ; certainly it has attractive themes and shows scholarship; certainly it is the composer's most significant contribution to organ music. It is a pleasure to come upon an organ symphony that is something more than watered Widor and vitiated Vierne. (I will present that Asiatic sentence to anybody who likes it. No bids?)

The smaller works for the organ are decidedly easy and enjoy wide popularity. This is true particularly of the Berceuse. All of them have attractive melodies developed with skill and with regard to the limitations of the old-fashioned organs. The Berceuse and the Reverie are probably known to the majority of organists; if they are not, they should be. They are the sort of compositions that anyone can enjoy and that even so poor a performer as I can play; at the same time, like the best of Lemare's little pieces, they are the work of a musician.

The most important of Dr. Dickinson's adventures as an editor of organ music is his Historical Recital Series, listed below:

- 1. Stamitz, Andante.
2. Stravinsky, "Ronde des Princesses."
3. Quantz, Arioso.
4. Quantz, Presto.
5. Rousseau, Minuet.
6. Bull, "The King's Hunt."
7. Couperin, "Lament."
8. J. H. Bach, Chorale Prelude, "Erbarne Dich."
9. J. C. Bach, Prelude and Fugue.
10. J. M. Bach, Chorale Prelude.
11. J. B. Bach, Variations.
12. J. S. Bach, "On the Departure of His Brother."
13. W. F. Bach, Chorale Prelude.
14. C. P. E. Bach, Fantasia and Fugue.
15. Beethoven, Adagio, "Moonlight" Sonata.
16. Marburg, "Preludio e Capriccio."
17. Palestrina, "Prayer (Adornemus)."
18. Froberger, Fantasia.
19. Tschaiakowsky, Valse, Symphony 5.
20. Auber, "Forlane."
21. Dowland, "Lacrymae."
22. Nichelemani, Suite.
23. Rameau, Minuet and Gigue.
24. Fasch, Concert Fugue.

25. Farnaby, "Giles Farnaby's Dream."  
26. Smetana, "Tabor."  
27. Smetana, "Blanik."

Some of these numbers are useful only in a historical recital or to give a flavor of antiquity; of this type I should call the compositions by the lesser Bachs. Number 25 is interesting as an early example of program music. Number 2 has great intrinsic merit and is admirably arranged; it makes a fine recital number 1 like very much some of the dainty little dances, especially numbers 5 and 20. Numbers 1, 3 and 4 are graceful and charming, too. Numbers 7 and 17 are beautiful compositions for manuals alone, very effective on the soft stops of a good modern organ. The old favorite Number 15 goes well on any organ, but the almost equally popular Number 19 is not effectively arranged for the old-fashioned organ. The last two numbers are among the few compositions that display the full sonority of a modern organ, and they are in an idiom which attracts by its novelty; they are excellent for recitals.

The Stummy Company publishes two easy, graceful and cheerful editions of old compositions: A Madrigale by Simonetti and a jiggling little Toccata by Le Froid de Mereaux. The second is the more attractive of the pair.

One other instrumental composition should be mentioned here—the popular "Exaltation" for violin, violoncello, harp (piano) and organ. The cello part is too important to be omitted, but can be played pretty effectively on an organ solo stop. Thus you may give the composition with violin, piano and organ, a combination easy to secure and for which our composers should give us more fine things like this to perform.

Everybody knows the "Excursions in Musical History" (G), an approach to musical appreciation unequalled in charm—a charm for which Mrs. Dickinson is partly responsible. The same pair have collaborated on a "Book of Troubadour Songs." At present Dr. Dickinson is working on a book on the "Technique and Art of Organ Playing" and on a nativity play employing ancient carols to be entitled "The Prince of Peace." Two light operas remain in manuscript and I suppose that there are many other good things in store to be published by this accomplished, versatile and scholarly American.

It has been the pleasure of my leisure hours to prepare for this column appreciations of the works of T. Tertius Noble and Horatio Parker; I can pay no higher or sincerer compliment to Dr. Dickinson than to name him with those two other masters of our art—those gentlemen, scholars, musicians of foremost rank whom it is our privilege to follow.

Kenneth E. Runkel of Waterloo, Iowa, is playing at the Hennepin Avenue Methodist Church of Minneapolis during July and August, substituting for H. Chandler Goldthwaite, who is on vacation.

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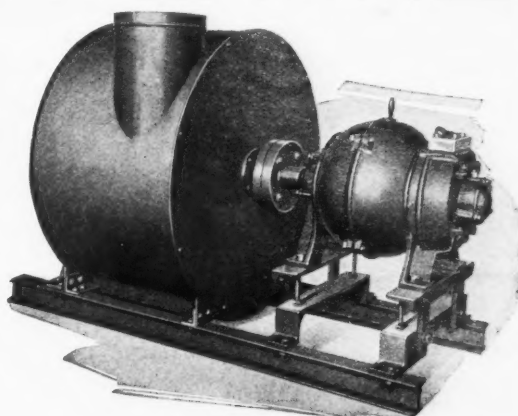
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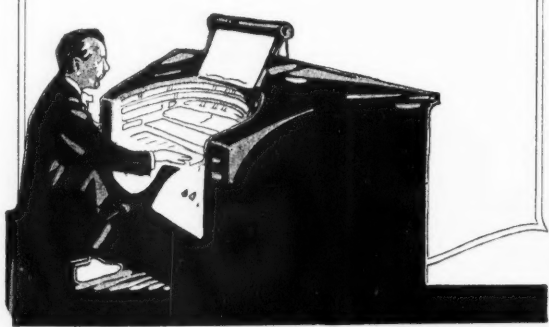
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