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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 Ten

CHICAGO, SEPTEMBER 1, 1920

One Dollar a Year—Ten Cents a Copy

## LARGE ORGAN PLAYED BY VINCENT H. PERCY

### CLEVELAND WAR MEMORIAL

Four-Manual in the Euclid Avenue Congregational Church Designed by the Organist and Built by Austin Company.

Vincent H. Percy, organist of the Euclid Avenue Congregational Church, Cleveland, is one of those fortunate church musicians who can take satisfaction in a large new organ, with every resource at his command, built according to his own scheme, and completed successfully. This organ is a four-manual, made by the Austin Company and opened with a dedicatory recital under the auspices of the American Guild of Organists, Northern Ohio chapter, May 24, as noted in the June issue of *The Diapason*.

The organ was ordered in July, 1919, and therefore came under the comparatively low prices prevailing at that time. It was purchased at a cost of \$25,000. It was a war memorial, erected to commemorate the patriotism of the young men and women of the church who served the nation in the recent war.

There are both solo and echo departments and the total number of pipes is 3,505. Wind is supplied by a ten-horse power blower. The wind pressure is ten inches on the solo and pedal and seven inches on the remainder of the organ. The great and swell are on the west side of the church. The echo is in the tower at the northwest corner of the edifice. Steel shades cover one side of each of the large rooms containing each division and are opened and closed by individual electric engines operated by pedals at the console.

The specifications are as follows:

#### GREAT ORGAN.

Double Diapason, 16 ft., 73 pipes.  
First Diapason, 8 ft., 73 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Doppel Flute, 8 ft., 73 pipes.  
Violoncello, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.

#### FROM ECHO.

Echo Clarabella, 8 ft., 73 pipes.  
Viole Aetheria, 8 ft., 73 pipes.  
Fern Flute, 4 ft., 73 pipes.  
Chimes, 20 notes.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Echo Salicional, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Cor de Nuit, 8 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Flautina, 2 ft., 61 pipes.  
Contra Posaune, 16 ft., 73 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Valve Tremulant.

#### CHOIR ORGAN.

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

#### SOLO ORGAN.

Philomela, 8 ft., 73 pipes.  
Stentorphone, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Flute Overtre, 4 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Tuba Profunda, 16 ft., Harmonic Tuba, 8 ft., and Harmonic Clarion, 4 ft., 85 pipes.  
French Horn (from Swell), 8 ft., 73 notes.  
Tremolo.

#### ECHO ORGAN.

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

#### PEDAL ORGAN.

First Open Diapason, 16 ft., 32 notes.  
Second Open Diapason, 16 ft., 32 notes.  
Violone, 16 ft., 32 notes.  
First Bourdon, 16 ft., 32 notes.  
Geddeck, 16 ft., 32 notes.  
Major Flute, 8 ft., 32 notes.  
Flauto Dolce, 8 ft., 32 notes.  
Violoncello, 8 ft., 32 notes.  
Bombarde, 16 ft., 32 notes.  
Echo Lieblich, 16 ft., 32 notes.

## VINCENT H. PERCY AT NEW AUSTIN ORGAN IN CLEVELAND.



## COURBOIN ON VISIT TO WIDOR BONNET WILL RETURN FEB. 1

### Will Conduct Master Class for Guild Chapter Next Spring.

A card from Charles M. Courboin received by *The Diapason* indicates that he was in Paris late in July and he writes that he will have a lot to say about organs on his return. He also says he had two delightful days with Charles M. Widor. Mr. Courboin and Alexander Russell, who accompanies him, are expected to bring back a large number of new compositions for the organ.

According to his managers, not only will Mr. Courboin have a busy season in Philadelphia and Syracuse, but, judging from the advance bookings for the season, his concert engagements will exceed in number those of any previous season. Among the more important bookings are recitals at Tulsa, Okla., Buffalo, N. Y., and Emporia Kan. In addition, the Western New York chapter of the American Guild of Organists is contemplating having Mr. Courboin conduct a master class in that city for a period next spring. The details have not been worked out, but the officers of the chapter are hoping to make this a chapter undertaking, a thing quite out of the ordinary in the annals of the guild.

During Mr. Courboin's absence in Europe his place as organist of the First Baptist Church at Syracuse is being taken by Miss Irene L. Ford.

### Harold Gleason in Europe.

Harold Gleason of Rochester, N. Y., private organist to George Eastman, sailed for Europe on the Finland July 24. Mr. Gleason intends to devote two months to travel and study.

### To Make American Tour in Response to Demand—Dates in Canada.

Joseph Bonnet will return to America for a tour of organ concerts in the United States and Canada beginning Feb. 1, it is announced.

Mr. Bonnet is now in Paris, and since his return from America has been engaged with many duties, including his work at the Church of St. Eustache. Mr. Bonnet received a royal welcome from the clergy, parishioners and the distinguished clientele who flock to this famous church. He intended to remain abroad the entire season and devote a considerable time to composition, which is impossible during the progress of his recital tours. The demand for his services here has been so insistent that, contrary to his plans, he has decided to return.

The Canadian tour is already booked and will be the most extensive one yet made there. Mr. Bonnet is preparing programs of great interest for the tour, and his return following the great success of last season will be welcomed by a large and enthusiastic public. A long series of private recitals has been booked, and during the course of the winter he will play in the homes of many prominent citizens.

### Large Kilgen for St. Paul.

George Kilgen & Son have just completed the installation of an organ built at a cost of \$20,000 for Finkelstein & Ruben, the Minnesota moving-picture theater men. This instrument is in the Capitol Theater at St. Paul and is the fourth organ built by the Kilgen factory this year for the same interests. Three others are to follow as soon as they can be completed.

## PRESIDENT MOLLER APPEALS TO BUILDERS

### SHOWS GROWTH OF INDUSTRY

Points Out Increase in Value of Product From About \$100,000 a Year When He Began to \$3,000,000 to \$4,000,000 Today.

M. P. Möller, the newly-elected president of the Organ Builders' Association of America, has sent out, under date of Aug. 13, a letter to the members which contains an eloquent appeal for co-operation and points out the benefits to be derived from united effort by the men who are building organs. One of the interesting points made by Mr. Möller refers to the growth of the organ building industry in the United States. He says that forty-five years ago, when he entered the business, the product in a year amounted to about \$100,000 in value, while today it aggregates from \$3,000,000 to \$4,000,000. Mr. Möller's communication is regarded as an earnest of his interest in the work the association has been doing and of the energy which may be expected to mark his administration.

Mr. Möller writes as follows:

In this, my first communication as president to the members of the Organ Builders' Association of America, I wish to place on record my opinion that it would have been to our mutual advantage had the convention just held seen fit to re-elect our retiring president. His term of office was, in my judgment, entirely too short to permit us to reap the fruits of his long experience, wide knowledge and rip-mat judgment, but, under the circumstances, I shall endeavor to further and develop, so far as I can, the aims and interests of our organization, and wish to express my hearty



M. P. MOLLER.

appreciation of the honor conferred upon me by the unanimous vote of the convention.

Our industry is one of the smaller ones, but within the past decade has made wonderful progress, not only as to growth, but in improvements, both in the mechanical and the artistic sides.

When I started in a very small way forty-five years ago the total volume of the business in the United States at that time was probably not over \$100,000, while now it aggregates anywhere from \$3,000,000 to \$4,000,000 a year. The opportunities for usefulness which our occupation offers are today greater than ever before and are daily increasing, for with the extension of the use of the organ—not only in churches, but in theaters and in private homes—it is continually, in increasing measure, before the public, and has come to be recognized as the most satisfying instrument in existence. In proportion to its size, I think it fair to say that our product is under closer observation by the great mass of people than any other, by reason of their constant association with its results.

Ours is a mechanical art of the very highest standing. As an artist produces a picture, putting his own personality into it, so our association should not

hamper—in any way—anyone from producing and advancing the merits of or making improvements in or developing pipe organs, either in an artistic or business way. Each of us should have full liberty to develop and grow, and also in methods of training of men to produce our work.

It has been my custom ever since I started in business to train my own men and to pay them under a merit system—that is, according to the ability of the individual to advance and improve in usefulness. My aim is to pay a wage according to the earning capacity and advancement, and I do not believe in any uniformity of wage scale among us as manufacturers, but we as a body can be benefited by being associated more than we have appreciated.

Through our affiliation with the Music Industries Chamber of Commerce we have been able to secure the services of such an able lawyer as Mr. Pound, and through the united efforts of the musical industries in this country (which represent perhaps more than \$1,000,000,000 of capital and more than 1,000,000 in number of laborers) we can come before the legislative bodies with a prestige that we could have in no other way, and get results. This is a great benefit.

We, as organ builders, have by our association benefited by being relieved from burdensome taxation and I am confident, and I have full belief, that none of us want to receive these benefits without bearing our share in the necessary expense incurred in order to receive such benefits. There is no doubt that the closer we come together in our efforts—our business relations and activities—the more advantageous will be the results to each individual, and the best interests of each will be advanced and conserved by the association and it—in return—will prosper and thrive.

We can see face to face the difficulties that are between us, and we can, therefore, co-operate in bringing to pass new things that we have so long waited for, which is harmony between us as organ builders as in other business associations. If there are any grievances anywhere I shall be glad to hear of them and use my best efforts to harmonize any differences which may exist.

The convention resolution adopting the plan of a uniform contract was decidedly a step in the right direction, but as yet I have not received a copy, and am therefore unable to comment upon it, but shall lay before you my ideas as to it as soon as I have the draft. I ask from each member hearty support and co-operation, with the aim of advancing—in every possible way—the general good of each.

**CLARENCE EDDY GOES EAST.**

**Takes Vacation After Teaching Many Prominent Organists.**

Clarence Eddy left Chicago for a vacation trip in the East on Aug. 15 after a busy summer teaching in Chicago. Mr. Eddy had a number of prominent organists from all parts of the country studying with him up to Aug. 7. His days were well filled with work at Carpenter Chapel of the Chicago Theological Seminary, whose three-manual Hook & Hastings organ was placed at the disposal of Mr. Eddy in his work under the auspices of the Chicago Musical College. Forty organists did work with the distinguished organist there.

On his Eastern trip Mr. Eddy will visit a sister in Boston and will stop in his native town, Greenfield, Mass., and in New York. The first week in September he will give a recital at the Lockport, N. Y., music festival. His program will be made up of works of American-born composers.

Mrs. Eddy left Chicago Aug. 14 for the Pacific coast and will visit relatives for several months, returning to Chicago late in October.

The long list of those who passed the summer in Chicago to study with Mr. Eddy included among others: F. Whitney Scherer, Chatham, Ont.; Miss Olivia B. Pearson, Cresco, Neb.; Miss Dorothy Wentz, Youngstown, Ohio; Mrs. Marie Killam, St. Augustine, Fla.; S. Clarence Trude, Gowrie, Iowa; Mrs. William W. Ringer, Ardmore, Okla.; Miss Ruth Rondeau, Corvallis, Oregon; George M. Thompson, East Liverpool, Ohio; Mrs. Merle Thrasher, Springfield, Ohio; Miss Genevieve McMurray, Jacksonville, Fla.; Miss Gertrude Lobben, Fargo, N. D.; Mrs. F. R. Collard, Wichita Falls, Texas; Miss Harriet Blatchley, Newton, Kan.; Miss Kathryn Schauf, Buffalo, N. Y.; Mrs. E. H. Wilcox, Grand Forks, N. D.; Ralph Pyke, Marshalltown, Iowa; Shirley Crook, Hastings, Mich.; Miss Lillian Deckman, Oklahoma City, Okla.; Mrs. Jude Deyo, Lincoln, Neb.; and Mrs. Rosa Deane Muller, Anderson, Ind. Besides these, a number from Chicago took advantage of the course, including Miss Theodora M. Heralffson, who carried off a scholarship.

**SUMMER NOON ORGAN RECITALS FOR DETROIT PLANNED BY GUY C. FILKINS**

**Daily Programs in Central Methodist Church Prove Immediate Attraction and Probably Will Be All-Year Feature.**

Detroit has an innovation this summer which aroused immediate interest and drew the most encouraging attendance. Through the efforts of Guy C. Filkins, organist of the Central Methodist Church, a series of noonday recitals was given on the large organ in that edifice. The downtown situation of the church contributed to the popularity of the recitals, many persons employed in offices being able to enjoy the programs.

During July Mr. Filkins gave most of the recitals, but in August some of the leading organists of Detroit were invited to play. The audiences increased so encouragingly that it is probable that the recitals will be made an all-year feature and not confined to the summer months.

The programs were of a popular kind, but never trashy, being calculated to educate and to arouse interest in organ music. Some of the offerings of Mr. Filkins were:

July 12—Grand Offertoire in D, Patiste; Allegretto Grazioso, Holloway; "In Summer," Stebbins; "Dreams," Stoughton; "Jubilate Amen," Kinder; July 13—Prelude-Adagio, Guilman; Idyl, Kinder; Minuet, Beethoven; Meditation, Sturges; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; July 15—"Grand Choeur," Spence; Sunset Meditation, Biggs; Intermezzo, Kinder; "Chant de Bonheur," Lemare; Festival March, Schminke.

July 16—Sonata, C minor (first movement), Baldwin; Russian Romance, Friml; "O Thou Sublime Sweet Evening Star," Wagner; "The Angelus," Miles; March "Rienzi," Wagner; July 19—"Marche Militaire," Schubert; "Softening Shadows," Stoughton; "Astarte," Mildenberg; "Evening Rest," Hollins; Scherzo Symphonic, Faulkes; July 20—First Sonata (first movement), Borowski; "Legend," Federlein; Fountain Reverie, Fletcher; Meditation, Frynsinger; Triumphal March ("Aida"), Verdi.

July 22—Toccata in D, Kinder; "From the South," Gillette; "In Moonlight," Kinder; "Within a Chinese Garden," Stoughton; Jubilant March, Faulkes; July 23—"March of the Magi," Harker; Three Popular Songs—"When You and I Were Young, Maggie," Butterfield; "A Perfect Day," Bond; "Chinese Lullaby" ("From East Is West"); Grand Chorus in D, Guilman.

July 26—Festival Piece, Stebbins; Barcarolle ("Tales of Hoffman"), Offenbach; Song, "Mummy," Nevin; "Dreams," Stoughton; Festal March, Stoughton, July 27—Prelude in C sharp minor, Rasmannor; "Memory's Hour," Silver; Intermezzo, Archer; Andante (First Sonata), Borowski; Festal Postlude, Schminke.

July 29—Allegro Giubilante, Federlein; "Legend," Stoughton; "In Springtime," Kinder; "Lebestod," Tristan and Isolde"; Wagner; Liberty March, Frynsinger.

July 30—Festival Toccata, Fletcher; Evensong (requested), Johnston; Midsummer Caprice, Johnston; "Liebestraum," Liszt; Nevin; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

For the week of Aug. 2, Harold L. Rieder, organist of the Woodward Avenue Baptist Church, gave the program Monday; Arthur F. Wagner, organist of the Adams Theater, played Wednesday, and Earl Howard Keim, organist of the Fourteenth Avenue Methodist Church, gave the programs Thursday and Friday.

The recitals for the week of Aug. 9 were given by Wayne Frary, Paul Edward Thompson, and W. Fishwick, organist of the Madison Theater. Mr. Frary gave the programs Monday and Tuesday, Mr. Thompson Wednesday and Mr. Fishwick those Thursday and Friday. The programs follow:

Monday—"Sketches of the City," Nevin; "Will o' the Wisp," Nevin; Romanzetta, Becker; Toccata, d'Evry; Tuesday—"Valse," Federlein; Cantilena, Stebbins; Pastorale from First Sonata, Guilman; Capriccio in F, Lemaire; Forest Vesper, Johnston; "Marche Nuptiale," Faulkes.

Wednesday—Toccata in E major, Bartlett; "Oh, the Little Springtime," Stebbins; "The Question," Wolstenholme; "The Answer," Wolstenholme; "Fanfare d'Orgue," Shelley. Thursday—Cathedral Prelude and Fugue, Bach; "Rapsodia Italiana," Young; Fifth Sonata, second movement, Guilman; "The Fountain," Matthews; Romance in D flat, Lemare; "Hallelujah Chorus," Handel.

Friday—St. Anne's Fugue, Bach; Chorale in A minor, Cesar Franck; Largo, "New World" Symphony, Dvorak; Fountain Reverie, Fletcher; Scherzo, Calherts; "The Heavens Are Telling," Haydn.

The attendance at first was small,

but gradually, as the public became informed of the series, the number present increased. From an average of thirty or forty the attendance grew to seventy or eighty a day. One week it was over 100 and near the end of the week it was approaching 150.

**Middelschulte at Notre Dame.**

During its summer session the University of Notre Dame School of Music presented Wilhelm Middelschulte in a series of organ recitals at the Sacred Heart Chapel July 11, 18 and 25 and Aug. 1. Last year the series of four historical recitals which the widely known organist presented at the university was such a success that Mr. Middelschulte was re-engaged for this year. In its review of the first concert the South Bend (Ind.) News-Times of July 12 paid the organist the following glowing tribute: "When we hear such masterful playing as that heard Sunday afternoon in the Sacred Heart Chapel of Notre Dame, we can easily understand why the entire musical world recognizes Wilhelm Middelschulte as one of its greatest organists, and, too, we can understand why the great Theodore Thomas said Middelschulte was 'one of the influential minority, whose ability and spirit can only benefit the country.'"

**Busy at Atlanta Factory.**

The factory of James N. Reynolds at Atlanta presents at this time a busy appearance, there being three organs on the floor in course of construction. This builder makes a specialty of small organs, catering to the small church, the lodge, studios, private music-rooms, homes and theaters. The organs being built are modern instruments of seven, six and five speaking stops respectively, all with tubular-pneumatic action, one being for a small church, and another in a solid mahogany case for a private music room. This is an interesting small factory, being well equipped with machinery and all necessary features for fine work, the whole being in keeping with the special character of work done. It has the distinction of being the only organ factory in the South proper, and so is in the midst of the best supply of raw material in the country, as well as having the advantage of a splendid distributing point, Atlanta being the natural gateway for the South and Southeast. Mr. Reynolds has done a large amount of rebuilding and modernizing of old instruments and is specially equipped for this class of organ work.

**Frederick Schweikher Loses Life.**

Frederick Schweikher the Denver organist and choirmaster, died July 5 as the result of an automobile accident in which his wife and two sons were also severely injured. Mr. Schweikher was 46 years old and had been active musically in Denver for twenty years.

The large three-manual Pilcher organ which formerly stood in Grove Park Inn at Asheville, N. C., has been sold to the Central Methodist Church of that city and was used for the first time in that edifice on July 11. The main organ is at the front of the church and the echo has been installed on the balcony. Miss Daisy Marvin Smith is organist and choir director of the Central Church.

**WANTS IN ORGAN WORLD**

**WANTED—COMPETENT ZINC PIPE MAKER**, to take charge of zinc department. Good prices and favorable working conditions. Also metal pipe makers wanted. Address HENRY PILCHER'S SONS, 908-920 Mason avenue, Louisville, Ky.

**WANTED—SEVERAL GOOD METAL PIPE MAKERS**. Very good wages; permanent position; every facility in modern factory. Apply: RUDOLPH WURLITZER MANUFACTURING COMPANY, North Tonawanda, N. Y.

**WANTED—GOOD ALL-ROUND VOICER** for metal pipes and reeds. Good pay and permanent position assured, in a modern, fully equipped factory on the Atlantic Seaboard. Address J. J. The Diapason.

**WANTED—ORGANIST WITH CHURCH, THEATER AND RECITAL EXPERIENCE**, desires municipal or other permanent concert position. Large repertoire memorized. Address J. J. The Diapason.

**WANTED—TWO METAL PIPE MAKERS**, one zinc and one reed worker. Good wages and steady employment. Excellent opportunity for the right men. Address J. J. The Diapason.

**FOR SALE—EMMAUS LUTHERAN CHURCH** has for sale two manual twenty-stop tracker action organ with electric blower. Address G. H. Beck, 2231 Missouri avenue, St. Louis, Mo.

**FOR SALE—SQUARE FEEDER BELLOWS**, 6x8 ft., with rocker shaft. Price \$50.00. Address Thomas Grenfell, Elizabeth, Pa.

**WANTED—SKILLED WORKMEN IN EVERY DEPARTMENT**, highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclde avenue, St. Louis, Mo.

**FOR SALE—THREE-MANUAL ELECTRIC**, divided, thirty-six stops. Three adjustable great, four swell, two choir. Direct current blower. No case or display pipes. Address C. BROWN, 4539 North Richmond street, Chicago, Ill. Organ in St. Paul's Cathedral, Detroit, Mich.

**WANTED—SKILLED WORKMEN IN EVERY DEPARTMENT**; also apprentices. Unsurpassed opportunities. Investigate. W. W. Kimball Co., California boulevard and Twenty-sixth street, Chicago. Apply to Superintendent Organ Department.

**FOR SALE—WE HAVE FOR IMMEDIATE DISPOSAL** a thirty-seven-stop, three-manual tracker action pipe organ with electric blower. Apply W. E. MILLNER, 507 Fifth Avenue, New York City, for particulars.

**WANTED—REED PIPEMAKERS**; one or two wanted by old established business. Good position for an all around man. Will consider application from ambitious young man with soldering experience. Address G. J. The Diapason.

**FOR SALE—ONE FIVE-STOP KIMBALL ORGAN**, tubular action; one 11-stop Hinners, tubular; one 15-stop organ, electric action. William Linden, 1637 Vine st., Chicago, Ill. Telephone Diversey 2654.

**FOR SALE—TWO-MANUAL TWENTY-FIVE-STOP VOKEY ORGAN**; electric action, detached console; organ divided. M. A. CLARK & SONS, Nyack, N. Y.

**WANTED—THOROUGHLY EXPERIENCED ORGAN ERECTORS AND FINISHERS**. AUSTIN ORGAN COMPANY, Hartford, Conn.

**WANTED—FACTORY FOREMAN**. A good opening for the right man. Address E. J. The Diapason.

**THE DIAPASON.**

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**HOOK & HASTINGS WORK  
OPENED AT PITTSFIELD**

**THREE ORGANISTS PERFORM**

John Hermann Loud of Boston Assisted by C. Philip Goewey and Alfred T. Mason in Dedication of Three-Manual.

The dedicatory recital on the Wolfe memorial organ in the South Congregational Church of Pittsfield, Mass., was given on the evening of July 12. John Hermann Loud, F. A. G. O., organist and choirmaster of the Park Street Church in Boston, was the principal performer, and he was assisted by C. Philip Goewey, organist of the South Church, and by Alfred T. Mason, organist and choirmaster of the First Church.

The Wolfe memorial organ was constructed by the Hook & Hastings Company. The specifications were made by Alfred T. Mason. It is a three-manual organ with twenty-nine speaking stops and 1,769 pipes. The great organ has seven stops and 305 pipes, the swell organ twelve stops and 962 pipes, the choir six stops and 426 pipes and the pedal four stops and seventy-six pipes. The instrument is in specially prepared chambers at each side of the chancel. The entire instrument is under expression.

A unique arrangement for the order in which the shutters are controlled is introduced in this organ. The shutters back of the openings into the chancel are opened one-half their distance before those in the openings toward the auditorium are affected. The latter are opened on the last half of the movement and are available as auxiliary folds, especially when fortissimo is used.

The dedication program was opened by Mr. Goewey, who played the con moto maestoso movement from Mendelssohn's Third Sonata. He was followed by Mr. Mason, who played his own composition, "The Christian." This piece depicts a little band of Christians who are saved from death by their leader, which so impresses their savage captors that they are released and sing their song of thanksgiving. Mr. Loud's selections were: Toccata and Allegro Risoluto, Op. 68, Rene Becker; Intermezzo in D flat, Hollins; Canzona in F minor, Gullmant; "Ancient Phoenician Procession," Stoughton; Berceuse, Bonnet; "Thistledown" (Capriccio), John Hermann Loud; Improvisation; Finale from Sixth Symphony, Widor.

**Orders for Estey Organs.**

The Estey Organ Company of Brattleboro, Vermont, through its representative, B. T. Pettit of Dallas, Texas, has sold thirteen organs in Texas, Oklahoma and Arkansas within the past few months. Of this number two have been installed, one in the Ross Avenue Baptist Church, Dallas, and the other in the First Methodist Episcopal Church South at Athens, Texas. The former was opened with a recital given by A. D. Owens, the church organist, and the latter was formally opened by Miss Ada Emily Sandel of Dallas, assisted by Mrs. Earl D. Behrends, contralto soloist, also of Dallas. An Estey is being installed in Temple Israel, Tulsa, Okla., and another has been shipped for the Presbyterian Church at Monticello, Ark.

The Baltimore American of Sunday, Aug. 8, contained a full page of photographs in its photogravure section of the great oil fire which swept East Brooklyn, Md., last month, when lightning struck a tank of the United States Asphalt Refining Company. The pictures were taken by J. Norris Hering, the Baltimore organist and writer. Mr. Hering in addition to his other musical activities is the music editor of the Baltimore Star. The pictures show that he is an artist off the organ bench as well as on.

Miss Lillian Moser, the organist, has opened her new establishment at Cedar Rapids, Iowa, where she carries a complete line of music. Miss Moser was in the Emerson-Hiltbruner store, which was destroyed by fire three months ago. She had been in business only five months. Miss Moser is organist at the First Christian Church and also conducts an orchestra.

**ORGAN FOR SAULT STE. MARIE**

**Large Three-Manual to Be Built by Casavant Brothers.**

To Casavant Brothers of St. Hyacinthe, Quebec, has been awarded the order for a three-manual organ to be installed in the Central Methodist Church at Sault Ste. Marie, Ont. C. H. Cleworth is the organist and director at this church. In the new instrument there will be retained much of the pipework that was in the old one, which was a two-manual tracker action organ that formerly stood in the Metropolitan Methodist Church at Toronto. The old case will also be used. The pipes have been sent to the Casavant factory for voicing. The new organ is to be completed by Christmas.

The specification of the new organ provides for the installation later of a solo department, for which preparation is to be made in the console. The present specification provides for thirty-six speaking stops, as follows:

**GREAT ORGAN.**  
1. Double Open Diapason, 16 ft., 68 pipes.  
2. First Open Diapason, 8 ft., 68 pipes.  
3. Second Open Diapason, 8 ft., 68 pipes.

4. Doppel Flöte, 8 ft., 68 pipes.  
5. Dolce, 8 ft., 68 pipes.  
6. Principal, 4 ft., 68 pipes.  
7. Harmonic Flute, 4 ft., 68 pipes.  
8. Mixture, 3 ranks, 204 pipes.  
9. Fifteenth, 2 ft., 61 pipes.  
10. Trumpet (Separate Chest), 8 ft., 68 pipes.

**SWELL ORGAN.**  
11. Bourdon, 16 ft., 68 pipes.  
12. Horn Diapason, 8 ft., 68 pipes.  
13. Stopped Diapason, 8 ft., 68 pipes.  
14. Gamba, 8 ft., 68 pipes.  
15. Voix Celeste, 8 ft., 56 pipes.  
16. Aeoline, 8 ft., 68 pipes.  
17. Flauto Traverso, 4 ft., 68 pipes.  
18. Violina, 4 ft., 68 pipes.  
19. Piccolo, 2 ft., 61 pipes.  
20. Cornopean, 8 ft., 68 pipes.  
21. Oboe, 8 ft., 68 pipes.  
22. Vox Humana, 8 ft., 68 pipes.

**CHOIR ORGAN.**  
23. Violin Diapason, 8 ft., 68 pipes.  
24. Clarabella, 8 ft., 68 pipes.  
25. Dulciana, 8 ft., 68 pipes.  
26. Wald Flöte, 4 ft., 68 pipes.  
27. Flageolet, 2 ft., 61 pipes.  
28. Clarinet, 8 ft., 68 pipes.  
29. Trumpet (from Great), 8 ft., 68 pipes.

**SOLO ORGAN.**  
(Prepared for in console only. Pipes to be added later.)  
Tibia Plena.  
Gross Gamba.  
Viol d'Orchestre.  
Concert Flute.  
Tuba Mirabilis.  
Cor Anglais.

**PEDAL ORGAN.**  
30. Double Open Diapason, 16 ft., 30 pipes.  
31. Bourdon, 16 ft., 20 pipes.  
32. Gedeckt, 16 ft., 30 pipes.  
33. Octave, 8 ft., 30 pipes.  
34. Stopped Flute, 8 ft., 30 pipes.  
35. Violoncello, 8 ft., 30 pipes.  
36. Trombone, 16 ft., 30 pipes.

The console will stand twelve feet from the organ. In addition to the couplers there will be twenty adjustable combination pistons and five reversible pistons.

**Work of Erich Rath in South.**

Erich Rath, director of the school of music of Hollins College, who has also been connected with the faculty of the University of Virginia summer school during the last four years, has been contributing as effectively to the musical life of the latter school as he has to the former in the winter. A department of fine arts has been established at the University of West Virginia for the regular university session with Professor Arthur Fickenscher as dean of music. A large open-air amphitheater is under construction and an organ is to be placed in it. On July 25 Professor Rath took part in a recital of the summer school lyceum course, playing a program in which the piano students assisted. The program was: Prelude and Fugue, E minor, Bach; Elegie, Borowski; Meditation from "Thais" (organ and piano), Massenet; Scene from "Das Rheingold" (organ and piano), Wagner; "Danse Macabre" (organ and piano), Saint-Saens; "In Summer," Stebbins; Toccata, Rogers. July 11 he gave a recital in Cabell Hall, playing as follows: Triple Fugue ("St. Ann's"), Bach; "In Southland," Harvey B. Gaul; "Deep River," Burleigh; Oriental Sketch, Bird; "March of the Gnomes," Stoughton; Russian Boatmen's Song, Eddy; "Will o' the Wisp," Nevin; Scotch Fantasy, Macfarlane; "Marche Solennelle," Borowski.

**OUTDOOR ORGAN IS OPENED**

**Three-Manual Austin Stands in Bohemian Grove, in California.**

John Spencer Camp of the Austin Organ Company passed through Chicago Aug. 16 on his way back to Hartford, Conn., after a trip of a month to the Pacific coast which was made both for pleasure and business. Mr. Camp among other things attended the opening of the outdoor organ placed in Bohemian Grove in California by the Austin Company. This is the latest outdoor organ and is pronounced as great a success as the one in Balboa Park, San Diego, although smaller than the latter instrument.

Edwin H. Lemare, Wallace Sabin, Uda Waldrop, Ben Moore and other organists from San Francisco presided at the console for the various ceremonies that marked the completion of the organ. These exercises took place from July 22 to 25. Mr. Waldrop gave a recital on the last day. Mr. Camp said the organ could be heard for two miles and the effect produced was remarkable.

Bohemian Grove is a tract belonging to the Bohemian Club of San Francisco and is seventy-five miles from that city. It includes 1,000 acres of redwood forest. Every year a play composed by a Californian is given here. A concrete structure open in front houses the organ in the grove.

**Good Music at St. Petersburg, Fla.**

The traveling public does not expect or anticipate much of interest in Florida except climate, but in St. Petersburg it finds a prosperous city, and a unique parish, which has a beautiful church and one of the largest organs in the South, a three-manual Austin with echo, and a total of thirty-eight stops. It is St. Peter's Episcopal Church. A half hour recital is given every Sunday before the morning service and before the evening service in the winter. The recitals have continued thus far without a break. Although the church was struck by lightning and damage was done to the organ, the usual recital was given. Harleigh M. Bradley is organist and choirmaster, has a splendid choir, and is assisted by notable singers making a sojourn in the tourist city during the season. In co-operation with the rector, the Rev. Mr. Williams, many beautiful services have been rendered. Organ numbers played in July were: Sonata, Schutze; Grand Chorus, Dubois; "Marche Pontificale," Faulkes; Pastorale, Capocci; Cantilene Pastorale, Capocci; Allegretto Grazioso, Hollins; Sortie in D, Duncan; Fantasia in E, Faulkes; "Epithalamium," Matthews; Grand Chorus, Spence; Cantabile, Demarest; Canzonetta, Cui; Festival March, Barnes; "Reverie du Soir," Saint-Saens; Andante Religioso, Lemaigre; "Vision," Rheinberger; Offertoire in F, Batiste; Allegro from Sonata, Boslet. Summer recitals and services have been well attended, and during the season hundreds of tourists are turned away. For the first time in the history of St. Petersburg Stainer's "Crucifixion" was given under Mr. Bradley's direction, with the assistance of prominent soloists, and he is planning to have other musical treats for the coming season.

**Medina Organ to be Enlarged.**

The Methodist Church of Medina, Ohio, has let the contract to rebuild its organ, a Felgmaker, to Conrad Preschley of Cleveland. The organ is to be electro-pneumatic, with detached console placed in front of the large choir loft. A set of cathedral chimes is to be placed in the organ in memory of two faithful members of the choir. This choir has numbered over 150 members in the last eight years of the work of the present director and organist, John Beck. The additional stops are all to be memorials and several have been provided. The organ is to be ready for use by March 1, 1921, at which time a musical week is being planned by the large vested choir and soloists and also the Medina Community Orchestra, of which the choir director is leader.

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By WESLEY RAY BURROUGHS

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

**Hawaiian Music.**

**LEGENDS.**

While there are eight islands in the Hawaiian group, one always refers to Hawaii as being the principal territory when discussing either geography or music. The undeniable charm of Hawaiian music, with its dreamy rhythm, accentuated by the popular glissando in playing the ukulele, the splendid musical voices which Hawaiians possess, and the tropical beauty of the isles, all tend to give us a fascination for their music that is irresistible. The many troupes which have toured the United States in vaudeville during the last decade have added to this interest.

Two ancient legends are existent. The first is that in the thirteenth century a Japanese junk landed at Maui; and the second, that about 1,557 survivors from a wrecked Spanish ship bound from Mexico to the Philippines landed in southern Hawaii. Both are cited to prove that the natives might have descended from either of these races. However that may be, it is in the legend of Pele, Goddess of Fire, that the principal interest is manifested. The story goes that many years ago Pele, a beautiful girl, was wooed and won by Wahaloa. To them three children were born. He, however, was not content, as Pelekumalani, another beauty, soon won him from wife, children and home. There was no sea in those days, so the parents of Pele, who seemed all powerful, arranged for a sea to burst forth from the fair brow of Pele, thus making a surface for the boats, on which she sailed away in search of her unworthy spouse. She journeyed northward, landed on Kauai, and made her home deep in the ground. In her wrath she caused all sorts of disturbances. She shook the earth and caused streams of water to burst forth, and forced rivers of hot lava to flow down mountains, destroying everything before them. At intervals these eruptions occur to this day, and many forms of disastrous volcanic action ensue. Her home is in the fiery pit of Kilauea, and when one gazes on this vast lake of liquid fire it becomes easy to believe such a legend. The terrible grandeur of Kilauea and other volcanoes forms one of the attractions of this land. Another legend states that a native maiden cast herself into the depths of Kilauea, overcome by the faithlessness of her spouse, and it is upon this that "Mona Kiea" by Dore (Franklin), a short cantata based upon the ancient sacrificial hymn, was written. The story was produced upon the legitimate stage about 1910-11, with Bessie Barriscale in the stellar role.

**ORIGIN OF INSTRUMENTS.**

To musicians the native instruments are intensely interesting. Hawaii has been called the "land of music and flowers." Take the native Hawaiian as he goes forth on some pleasure errand. Invariably it is with wreaths of flowers on his hat or neck and with songs on his lips. His soul is overflowing with poetry, and he must sing, if he is to be happy. The music is of the time when the white man was unknown on those seagirt shores, and its type is still distinct. There is an inexplicable something which never fails to charm. The older Hawaiians had three or four types of songs. "Mele koihona," or royal chants, were sung up to the time of the deposition of Queen Ilioukalanani in 1893, on state occasions. "Mele olioli" are the love songs, and the "mele hula" the dancing songs.

There were modifications of these, such as "inoas," or name songs, composed and sung at the birth of a chief, and "kanikaus," sung at the death of a chief.

Records prove that native instruments existed for many generations before the missionaries came to the land. The "pahu," or drum, fashioned from well-seasoned wood, and covered with the skin of a shark, was one of these. With this was used a smaller drum, used for beating time. The "puili" is a bamboo stick divided at the top. Tapping lightly on the player's body, the sound produced was as of the swishing of water. The "ui-lu-li" is perhaps the most fascinating of the native time-keepers. It is a small gourd, with a long stem, the point of which is decorated with feathers. The seeds are allowed to dry within the gourd and when it is rattled the sound has the effect of exhorting the dancers on to greater efforts. Real sound producers were few at first—only two—the "hano," or nose flute, and the "uku uke-ke," which was simply a jews' harp in the rough. Holes were burned into bamboo to produce the first and the player, instead of using his mouth, blew through the nose. Modern flutes have replaced these crude attempts. The "uke-ke" was a slender stick with time. One end was placed in the mouth, while with a straw the string was made to vibrate.

**ORIGIN OF THE UKULELE.**

The record of the first ukulele in Hawaii is about 1878-9. It came at the time of the first Portuguese immigration from Madeira. Various tales are told, but the generally accepted one is that a trading schooner was sighted off Honolulu and that the natives went out in small boats, to sell goods. Instead of paying them money, the traders gave as barter a little instrument resembling a small Portuguese guitar. From the fact that they received no money, the Hawaiians came back muttering "uku lele, uku lele," which in the native language means "bounced pay." ("Stung" would be modernizing this in Yankee fashion.) From that time they called the instrument the "ukulele." It was some time before it became popular, but at the coronation of King Kalakaua in 1882 there was music by ukuleles, guitars and flutes. The genuine ukulele is made in Hawaii of koa wood, which grows only on that island. Peculiar properties of this wood render it necessary to make it by hand. Another fact is that only Hawaiians seem to be successful in making them.

The popularity of this little instrument is phenomenal. There is hardly a cafe or cabaret in the United States or Europe which is considered complete without it. Hawaiian orchestras are composed of ukuleles and steel guitars. The latter is also a Hawaiian institution, having been first used here about 1913-14, and while it is only an ordinary guitar with a steel bar under the head of the strings, and played with a sliding bar of steel, the music is plaintive and charming.

We are indebted to W. D. Adams of the Bergstrom Music Company of Honolulu for many of the foregoing facts.

In the list of Hawaiian music which we shall give next month will be found a complete list of native songs and dances, as well as melodious numbers of American manufacture. In adapting Hawaiian music to the organ and in endeavoring to imitate the ukulele an effective method is to treat the melody after the fashion of the old style variation on the piano—that is, use the soft string-toned stops and play the theme in tremolo chords. Another way is to imitate the pizzicato of a violinist. As an example take the popular number "My Isle of Golden Dreams" by Blaufuss (Remick). The most satisfactory key for these effects is G, in which the orchestration is published, and which we advise organists to get rather than the song, which is in C. The song naturally had to be transposed lower to be within the range of the voice, but the orchestral key gives added brilliancy because it enables the organist to make use of the extreme upper register of the strings. Adding

the vox humana to these illustrates the rhythm of the tropical isle. (To be concluded.)

**MUSICAL SETTING FOR THE AMERICAN DRAMA (1868) "ROMANCE," United Artists—Griffith Film; Doris Keane and Basil Sidney, Stars.**

Love theme: "My Heart at Thy Sweet Voice," Saint-Saens.  
Operatic theme: "Lost Thou Know?" from "Mignon," Thomas.  
Romantic theme: Romance, Lee David, (B. D. Nice Co.).

NOTE.—This picture, one of the finest productions we have seen, offers great possibilities in musical accompaniment. One point to bear in mind is the correct use of the purely romantic theme and the love theme. David's melody, composed especially for this picture, might be used as a love theme, if it were not for the fact that the story revolves around the personality of the operatic star, and therefore the Saint-Saens air from "Samson and Delilah" seems to be better.

Reel 1—(1) Romantic theme, until (2) The little heart, "Lovelette" by Levy until (3) Grandfather, I'm engaged, "Thoughts at Twilight" by Kendall until (4) Let me tell you, Hymn, "Adeste Fideles," until (5) Margherita Cavallini, Operatic theme, until (6) Cornelius Van Tuyl, "Gavotte" (4) by Seeböck to end of reel.

Reel 2—T: After the opera, (7) "Blue Danube" Waltzes by Strauss until (8) Never mind Susan, "Minuet" by Padonowski until (9) Of all disgraceful insults, "Frolinde" ("Cyrano") by Damrosch until (10) These American chaps, Love theme to end of reel.

Reel 3—Continue above until (11) It was in Venice, "Barcarolle" by Offenbach until (12) And in the morning, "At Dawning" by Cadman until (13) D: Tom Armstrong sees Cavallini, Selection "Mignon," by Thomas until (14) You are crushing, "To a Wild Rose" by MacDowell to end of reel.

Reel 4—Continue above until (15) D: Van Tuyl comes, "Souvenir de Venice" by Quinn until (16) Cavallini! Love theme until (17) In parson's study, "Constance" by Golden until (18) It was last day of year, Hymn (softly), "Adeste Fideles" until (19) The eve of Cavallini's departure, "Little Puritan" by Morse to end of reel.

Reel 5—T: In this cold, disagreeable New York, (20) "Memories" by Hueter until (21) Isn't it wonderful? Operatic theme until (22) You come with me, Romantic theme until (23) D: Italian organ-grinder appears, "Funiculi, Funicula" until (24) You talk to that man, "Love Song" by Bartlett to end of reel.

Reel 6—T: You are most beautiful, Continue above until (25) Cavallini's piano, "Annie Laurie" until (26) I do not think, Love theme until (27) Then why make me? "Song without words" by Rebikoff until (28) Has there ever been a Mediator? until (29) Admas until (30) Until that night, "Tragic Theme" by Vely to end of reel.

Reel 7—Continue above until (30) Mysterious Tom, Romantic theme until (31) Madame Cavallini suite, "Air de Ballet" by Borch until (32) P: Tom kneels in snow and prays, "I'll Pray for You" by Quentin until (33) To the glory of days, "Yesterday" by Borch until (34) D: Cavallini reads note, Romantic theme to end of reel.

Reel 8—T: You enter with me, "Song of Songs" by Moya until (35) God bless you, Romantic theme until (36) Van Tuyl has been here, "Melodie" by Tschaiakowsky until (38) I thought I came, Love theme until (39) So story ended (fade to red and grandioso), "Interrogation" by Rolfe until (40) Madame Cavallini is dead, Operatic theme to the end.

**MUSICAL SETTING FOR THE SPANISH DRAMA: "THE WOMAN AND THE PUPPET," Goldwyn Film. Gertrude Farrar and Lou Tellegen, stars.**

Reel 1—(1) "Grand Pas Espagnol" by Glazounov until (2) Captain Don Mateo, Mexican Dances Numbers 1, 3 and 4, by Cordero until (3) Will Mlle. Blanca? "Canzonetta" by Hollander until (4) Concha Perez, "Mandoline" by Evans.

Reel 2—Continue above until (5) How can I dance? "Spanish Dance" (D) by Schubert until (6) D: Fight begins, Agitato until (7) I am Don Mateo, Love Theme from "Carmen," Bizet, until (8) The day of the feast, Chime effects and "Secret Greetings" by Fielitz (using chimes again at title; After the mass) to end of reel.

Reel 3—T: The abode of cigarette makers, (9) "Carmanella" by Polla until (10) I am looking, "Dialogue" (O. S.) by Klein until (11) Until that horrible day, "Moon Glow" by Barth to end of reel.

Reel 4—D: Mateo and girl, (12) Cuban Dance No. 1 by Cervantes and (13) Cuban Dance No. 2 by same composer until (14) You see I have chosen, Repeat "Carmen" love theme until (15) I will take you away, Cuban Dance No. 3 by Cervantes until (16) Quick, scrap up, "Reverie" by Luz until (17) A misty night, Improvise misterioso until (18) The Estrella del Norte, Spanish Dance No. 2 by Moszkowski to end of reel.

Reel 5—T: Harbor of Cadiz, (19) "Inland Summer" by Herber until (20) Interior of dance hall, Improvise short Spanish waltz until (21) Conchita will now appear, "Dark Eyes" (Spanish Dance) by Moret until (22) Come Mateo, "Lola's Dream" until (23) Will you'll never, Love theme by Lee until (24) Words, "In Lover's Lane" by Pryor until (25) Rehearsals, ch? Improvise until (26) Conchita dances, Short Spanish dance to end of reel.

Reel 6—D: Harbor, Crowd gathers, (27) Agitato until (28) D: Mateo seizes Conchita, Appassionato No. 47 by Berge until (29) Concha's new home, Cuban

Dance No. 4 by Cervantes until (30) Ten minutes to eight, "L'Oracle" No. 1 by Leon until (31) D: Mateo comes to Concha, Repeat "Carmen" love theme to end of reel.

Reel 7—D: Moriento and Concha, (32) Improvise in neutral style until (33) The end of a night, "L'Oracle" No. 2 by Leon and (34) fourth movement from same until (35) God forgive me, Repeat "Carmen" love theme until the end.

NOTE: In playing this film care must be taken not to overdo the characteristic two-four Spanish rhythm, as it becomes exceedingly wearisome; therefore, we have found it best to insert neutral, dramatic and bright numbers of an entirely different style.

**NEW PHOTO-PLAY MUSIC.**

From the Boston Music Company we receive a choice selection of excellent picture music, a review of which will continue next month.

Among recent piano solos we find: "Adoration," by Telma, a melodious andante in D for the first theme, contrasted with an animated B flat allegro as a second. This is a light dramatic number of great usefulness. "The Hermit" by Rubinstein is transcribed for organ solo by Mr. Salter, and is a quiet adagio in F illustrating the solitude of the forest, and an effective medium for the softer stops.

Three bright numbers (P) are from Hueter's pen. "The Toe Dancer" is a dainty bit of descriptive music; "Through the Fields" and "In Springtime," two allegretto movements in G and F, offer an opportunity for solos on the percussion tablets. The first is a scottish air and the second a gavotte. This composer is also represented by "Colonial Days," a little genre piece in E flat which suggests the days of the Civil War. "Album Leaf" by Whelpley and "What the Old Oak Said" by Orth are two tranquil movements useful on neutral scenes, while "Rolling Billows" by Orth is a descriptive work illustrating the lashing of the surf on the rocks. We suggest soft flutes and harp to begin with, and on the appassionato movement all strings, bourdon and vox to convey the restlessness of the sea. This piece will be useful on scenic films in which lakes, waterfalls, etc., are shown.

From the White-Smith Company come four legitimate organ solos by Austin Dunn.

"Pilgrim Suite" is in three movements: (1) "Colonial Days" is a maestoso in D flat and it is indeed a praiseworthy attempt to get away from the hackneyed medium of the ordinary organ solo style. Daring changes of tonality with dissonant pedal octaves open the work. Next comes a piu mosso in the relative minor for soft stops. This movement gradually modulates into E major for strings, and is followed by a pianissimo section for the celeste, which finally leads again into the original theme to close. (2) "Peaceful Days" has two themes, the first a beautiful solo in A flat, and the second a slightly animated one in C minor. Antipodal and echo effects in which the chimes and the vox stops can be utilized bring to mind the days of the pilgrim settlements in this country and lead back to the first theme to close. (3) "America Triumphant" is a brilliant festival allegro in D flat. Elation and triumph are the pervading tones. A quieter movement in D and B flat offers sharp relief to the first theme. This suite will be found appropriate for a solo between films and also timely for the Pilgrim celebration this fall.

"Dawn's Enchantment," by the same composer, is a quiet adagio in C for chimes, with the second part suggesting harp and soft flute combination. It can be used on scenes of a religious nature also.

Two organ solos from J. Fischer & Bro. are "Intermezzo" by Kramer, a sparkling allegretto in G, and "On the Mount" by Frysinger, a serious andantino of a religious character.

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**SKINNER FOR COLUMBIA, S. C.**

**D. A. Pressley to Play Three-Manual in Washington Street Church.**

A contract for a three-manual and echo organ has been given the Skinner Organ Company of Boston by the Washington Street Methodist Church of Columbia, S. C. The main organ will be divided and placed on both sides of the altar, and the echo, which is to be a memorial, will be placed in a room over the vestibule at the opposite end of the church. The specification was prepared by the organist, David A. Pressley, with the advice of Lynnwood Farnam of New York, and is as follows:

**GREAT.**

- Bourdon, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Rohr Flute, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.

**SWELL.**

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Sallelorial, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Traverse Flute, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Dolce Cornet, 3 rks., 183 pipes.
- Oboe, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

**CHOIR.**

- Diapason, 8 ft., 73 pipes.
- Melodia (Great), 8 ft., 73 notes.
- Gamba (Great), 8 ft., 73 notes.
- Rohr Flute (Great), 8 ft., 73 notes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tromba (Great), 8 ft., 73 notes.
- Tremolo.

**PEDAL (Augmented).**

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Gamba (Ex. Choir), 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Bourdon, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.

**ECHO (Playable from Great).**

- Gedeckt, 8 ft., 73 pipes.
- String Celeste, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 25 bells.

**ORGAN TO BE FIVE-MANUAL**

**Plans for \$100,000 Cleveland Instrument Being Matured.**

Latest news from Cleveland is to the effect that the \$100,000 organ for the new Auditorium is to be a five-manual. The contract has not yet been awarded and the building will not be finished before September, 1921. The great edifice is to seat 15,000 people and naturally an immense organ is required. A committee of the Northern Ohio chapter of the American Guild of Organists is advising with the city architect, Mr. MacDowell, a close relative of the late Edward MacDowell, on the specifications for the instrument.

The organ for the Cleveland Museum of Art, which is to be built by the Skinner Organ Company, is to cost \$50,000 and is to be one of Mr Skinner's new symphony organs. It is to be placed in the arbor room, above the ceiling. The acoustics of the building are such that the organ will be heard perfectly in any part of the building. The symphony organ is of the self-player type, each solo register in a separate swell box, giving a truly orchestral expression to each stop. Of course the organ will be playable from the console in the usual way. It will be used for recitals and in conjunction with the art courses in music which are presided over by Thomas Whitney Surette.

Rowland W. Dunham, F. A. G. O., of Columbus, Ohio, organist of the First Congregational Church of that city, was at the Oberlin convention of the American Guild of Organists accompanied by Mrs. Dunham, whom he married only a few days previously, thus making their trip to the convention really a wedding trip. The bride was Miss Ruth Terwilliger and the marriage was the outgrowth of a choir romance.

A card from Richard Keys Biggs says he is enjoying his vacation in Angers, France. At the same time he keeps busy preparing his programs for next season. He plays the magnificent organ in the Angers Cathedral.

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# National Association of Organists Section

Conducted by ALBERT REEVES NORTON, Associate Editor

September!  
Vacation is over!  
Time to round out those plans which were evolved during the summer.

The success of the new musical season in your church will depend largely upon the attitude you take and the enthusiasm you manifest as you approach your choir for the first rehearsal this fall. The duties of the organist are manifold, and scarcely less important than being master of the instrument he plays is the influence which he must exert toward inspiring his choir to do the best of which it is capable.

Given, in addition to an inspired minister, an inspired organist and equally inspired singers, the church will have reason to look with confidence for a decided uplift in the cause of religion.

We bespeak for the newly-elected officers of the National Association of Organists the hearty co-operation of members all over the country—the same co-operation that has been such a real help during the past year. The officers we refer to especially are Henry S. Fry, 1701 Walnut street, Philadelphia, the new president; A. Campbell Weston, treasurer, 27 South Oxford street, Brooklyn, and Willard I. Nevins, the newly appointed associate editor, whose address is 668 Putnam avenue, Brooklyn.

### Receives Probably Fatal Injury.

Mrs. Paul Browne Patterson of New Castle, Pa., organist and choir director of the First Presbyterian Church of that city, was, it is feared, fatally injured in an automobile accident on Monday evening, Aug. 9. She, in company with her husband, also an organist and teacher of vocal and instrumental music, and their daughter, Miss Virginia Patterson had been touring in their car and were on their way from New Castle to Cleveland when their machine was struck by a heavy car coming toward them at high speed. Mrs. Patterson suffered a broken jaw bone, injury to the scalp and internal injuries. Mr. Patterson and his daughter were victims of painful, though less serious, injuries.

Mr. and Mrs. Patterson are both prominent musicians of New Castle and have been members of the N. A. O. since the convention held in Pittsburgh in 1919.

### Those at the Convention.

Below is a list, tabulated by states of those registered at the New York City convention, held July 27 to 30, the names starred being those of new members:

- CONNECTICUT—Frederic C. Abbe, Windsor Locks; Leon P. Beckwith, Guilford; \*Miss Florence Haskin, Milford; \*P. S. Taylor, Windsor; S. C. Whitney, Darien; Herbert L. Yerrington, Norwich.
- DELAWARE—George Henry Day, Wilmington; Fred S. Smith, Wilmington.
- GEORGIA—Dana L. Hineckley, Savannah; Charles A. Sheldon, Jr., Atlanta; Walter P. Stanley, Atlanta; William P. Twaddell, Forsyth.
- ILLINOIS—Miss Alice R. Deal, Chicago; S. E. Gruenstern, Chicago.
- IOWA—Marshall S. Bidwell, Cedar Rapids.
- MARYLAND—\*Mrs. Martha B. Benson, Baltimore; Miss Esther Hunt, Roland Park.
- MAINE—Charles C. Chase, Portland.
- MINNESOTA—H. Chandler Goldthwaite, Minneapolis.
- MASSACHUSETTS—B. H. Adams, Worcester; Robert Allen, New Bedford; Frederic W. Bailey, Worcester; Frank Dana, Worcester; Charles E. Chadwick, Springfield; Arthur L. Coburn, Kendall Green; Augustus C. Foster, Boston; Walter J. Kusler, Boston; Harris S. Shaw, Boston; Ernest M. Skinner, Boston; Francis E. Hagar, Cambridge; Mr. and Mrs. E. E. Howe, Fisherville; Miss Alice P. Winchester, New Bedford; William E. Wood, Arlington; Francis E. McSweeney, Pittsfield.
- OHIO—Henry F. Anderson, Cleveland; George W. Andrews, Oberlin; Frederic B. Stiven, Oberlin; Henry A. Ditzel, Dayton; Adolph H. Stadernann, Cincinnati; Charles E. Winterstein, Alliance.
- TENNESSEE—Mrs. Edith M. Conover, Knoxville; Miss Bess E. McBerry, Knoxville; \*Miss Emily Relfe, Chattanooga.
- VIRGINIA—J. J. Miller, Norfolk.
- NEW JERSEY—Albert O. Anderson, Ridgewood; Mr. and Mrs. Mark Andrews, Montclair; Sara E. Armstrong, Shrewsbury; George A. Audsley, Bloomfield; Sydney H. Bourne, Trenton; Miss Jessie

- E. Bouton, Elizabeth; Miss Sadie J. Child, Red Bank; Miss Helen R. Cook, Whitehouse Station; Mrs. Elliott D. Cook, Trenton; William S. B. Dana, Grantwood; Clifford Demarest, Tenally; Frederick Eaker, Orange; Miss Bertha M. Eich, West Orange; Mrs. Kate Elizabeth Fox, Morristown; Lillian W. Gano, Long Branch; Paul G. Hanft, Perth Amboy; Mark Howard, Linden; Mrs. Bruce S. Keator, Asbury Park; Mr. and Mrs. Hermon B. Keese, Upper Montclair; \*Rev. John Keller, Glen Ridge; Francis M. Kip, Neshaun; Station; Evelyn Lindquist, Somerville; Elsie M. Moody, Morristown; Mrs. J. R. Mulholland, Long Branch; Mrs. Fannie Odlin, Elizabeth; Nathan I. Reinhart, Atlantic City; F. C. L. Schreininger, Orange; James H. Sexton, Asbury Park; \*Miss Maude Stewart, Elizabeth; Miss Lillian C. Stow, Westwood; Sven M. Sunden, Harrington Park; Mr. and Mrs. Arthur L. Titsworth, Plainfield; Miss Florence Westenburger, Trenton; Miss Jane Whittemore, Elizabeth; Miss Mary Williams, Frenchtown.

RHODE ISLAND—Myron C. Ballou, West Barrington; Mrs. W. C. Davis, Central Falls; Theodore E. Dexter, Central Falls; Josephine S. Esten, Lonsdale; Miss Mary E. Lund, Pawtucket; Herbert L. Ricker, Providence.

WEST VIRGINIA—Mrs. Florence Clayton Dunham, Fairmont; Norma Marian Hecker, Fairmont.

TEXAS—Mrs. F. L. Gilbert, Paris.

OKLAHOMA—Mrs. R. F. MacArthur, Tulsa.

PENNSYLVANIA—Miss Sadina Brubaker, Litz; \*Charles W. Davis, Easton; Walter De Pr-fontaine, Norristown; Miss Daisy Florida, New Castle; Henry S. Fry, Philadelphia; J. Frank Fryszner, York; \*Miss L. E. G. Pitschard, York; Mrs. W. H. Hill, Piquette; Roscoe Huff, Williamsport; \*Arthur B. Jennings, Jr., Sewickley, Mr. and Mrs. Rollo F. Maitland, Philadelphia; Miss Eleanor L. McCormick, Milton; Mr. and Mrs. Nicola Montana, Philadelphia; Mrs. Herbert P. Onyx, Swarthmore; Walter L. Rohrbach, York; Miss Helen Schimpf, Pottsville; Archie Simpson, Arnot; Selma C. Smith, Philadelphia; Mrs. William P. Stranch, Pottsville; Harry A. Sykes, Norristown; Mrs. E. B. Ward, Philadelphia; James C. Warburst, Philadelphia; Mr. and Mrs. Charles E. Wisner, Lancaster; William A. Wolf, Lancaster.

NEW YORK—Katherine E. Anderson, Peekskill; Mrs. F. O. Beattie, Warwick; Mrs. William C. Belknap, Newburgh; Howard Cornell, New Rochelle; Gordon Froelich, Yonkers; Miss Carrie C. Hopper, Beacon; Miss Edith Louisa Hubbard, Arlington; Miss Fanny H. Hull, Woodburgh; Mrs. W. Rutherford, Kendrick; Scarsdale; Mrs. E. C. Reynolds, Haverstraw; Mrs. C. H. Sweeney, Middletown; Miss Eva Underhill, Poughkeepsie; Miss Edith M. Yates, Tarrytown; James E. Yates, Tarrytown; Chester H. Beebe, Charles C. Boyle, Miss Mabel E. Burnett, Francis E. Cocks, Oyster Bay; J. Trevor Garney, Louis Hannweber, Miss Lillian C. La Chapelle, \*Mrs. William H. Lake, Edward K. Macrum, Edward Napier, Albert Reeves Norton, William W. Pratt, Harry Stewart, Mary Weiskircher, A. Campbell Weston, Miss Emma L. Wiles and Miss Edna Wyckoff, all from Brooklyn; Frank Stewart Adams, J. Warren Andrews, Samuel A. Baldwin, Arthur Bowes, Arthur Scott Brook, Miss Lillian Carpenter, W. Percival Daniels, Charles Dickinson, Miles J. A. Martin, Reginald L. McAll, Edward H. Mohr; \*Willard I. Nevins, Frederick Schlieder, Oscar E. Schminke, Miss Bertha Thomas, Mr. and Mrs. Robert M. Treadwell, Walter N. Waters, George W. Westerfield, all from Manhattan; and Walter Wild, all from Manhattan.

### New Members.

The following names, in addition to those starred in the previous list, have been added to the membership of the National Association of Organists since the last issue of The Diapason:

- ILLINOIS—J. Rode Jacobsen, Chicago.
- NEW JERSEY—Mrs. Alexina Bonnell, Elizabeth; Alston L. Brandes, Newark; Isaac Hamilton, Elizabeth; Charles R. Harmon, Newark; Mrs. Bauman Lowen, Elizabeth; Miss Jennie C. McMaster, Elizabeth; Mrs. A. T. Orf, Cranford; Morris Schenck, Elizabeth; Miss Jane S. Schreiber, Roselle Park; Mrs. Edith M. Wilson, Perth Amboy.
- NEW YORK—Miss Vera Kitchener, New York City.
- PENNSYLVANIA—Harold J. Bartz, York; Mrs. E. D. Cook, Yardley; Robert L. Stewart, Lancaster.

### REMOVALS.

- J. Frank Babr, formerly of Brooklyn N. Y., may now be addressed at Detroit, Mich.
- Miss Belle Greene, whose home was at Ocean Grove, N. J. is now living in Belmar, the same state.
- H. A. Hurd is still a resident of New England, but has moved from Bridgewater, Mass., to Fryeburg, Maine.
- Miss Alice Andrew is still a "subject" of Uncle Sam, but has moved from Washington, Pa., to Honolulu, Hawaii.
- Mrs. Newton A. Wells, who has lived successively in New Jersey and Illinois has returned to the East, now residing in Syracuse, N. Y.
- George W. Kemmer, who has lived for years at Orange, N. J., has changed his residence to Islesford, Maine.

## The Organist's Duty to Himself and to His Community

By MRS. B. S. KEATOR  
New Jersey State President

Paper read at the Thirteenth Annual Convention of the National Association of Organists

1. **Lofty Purpose is Fundamental to a Sense of Duty.**—Shakespeare in his immortal play "Hamlet" makes Polonius say: "To thine own self be true, and it must follow as the night the day, thou canst not then be false to any man." It is not possible to separate our duty to ourselves from our duty to our fellow-men. How essential, then, is it that every man have a sincere, lofty purpose in life, and a determination to carry out that purpose against all odds. "This will I do, so help me God." And this purpose should be the supreme passion of life. To insure success every other project must be subordinated to it. This applies to every vocation, and each vocation has its own particular problems.

2. **The Organist Must Have a Definite Purpose, and This Purpose Will Inevitably Raise Serious Problems.** But this paper has to do with the organist—his problems, his purpose, and what it should be in order that he may fulfill his highest duty to himself and to those who may come under his influence. Many great teachers have from time to time said much on this subject, and we can do no better than to emphasize briefly a few of their thoughts, to consider carefully some of the things they advise. What could be finer than Mr. Clement R. Gale's paper read last year at the New Jersey rally in Morristown? Each heading gives food for thought sufficient to fill a volume—"Endowment," "Character," "Ability, technical and interpretative," "Culture," "Musical Conscience," "Social Ability," "Creativeness." Mr. Gale tells us that every church organist must secure of aiming at such an ideal reminds us of the great philosopher's injunction, "Hitch your wagon to a star." Likewise, we remember that the greatest of teachers said, "All things are possible." "Be ye perfect." It is for us to press toward this mark. The very command would indicate that if we will we can rise above every limitation, and eventually bring about in ourselves the seemingly impossible. After thinking of stars, and perfection, and the pursuit of ideals, it seems like descending to "the mud and seam of things" to consider the difficulties encountered in the organist's struggle to accomplish his purpose.

3. **But Difficulties Bravely and Intelligently Met Are Stepping Stones to Success.** But difficulties there are, and it is interesting to note the different viewpoints as to them. With some the obstacles are barriers to progress; to others they are stepping stones to success. One finds his environment impossible; another changes conditions, creates his own environment, and instead of saying, "I cannot do this," he announces, "I can and will do this." The organist who has this spirit will master any situation. Nothing can prevent him, for he will never give up. He will go after things. He will be resourceful. If one way fails he will hunt for another and better way and persist in the thing he wishes to do.

4. **Many Opportunities Are at Hand for the Really Ambitious Man or Woman.** His knowledge will be acquired, not only from teachers and books, but by contact with people; by observation; by working with and for others. If lack of money prevents him in the pursuit of a wide musical education, at least a partial solution of the problem may be found in the many free recitals, lectures, concerts, choral societies and musical clubs. There are many open doors everywhere for one who is really intent upon learning, and many are the opportunities that the earnest student will grasp. For instance, when possible he will attend church services other than his own, and will learn all he can from other organists and choirs. A study of the oratorios will be part of his work. He will hear the fine orchestras, the noted vocal and instrumental soloists. The great conductor will also interest him, as he himself must be able to conduct choir and orchestra. He will cultivate reading, not only on organ matters, on musical history and biography, but also on such arts as poetry, painting and sculpture, because as he lives deeply in these, he gains in that indefinable quality called temperament—organically, he will practice incessantly—improvising and composing music—always striving for the best in everything.

5. **The Organist is a Minister of Religion.** All this is duty to himself; but this is not all. Dr. Edward Dickinson of Oberlin College in his splendid paper given at the guild convention last month said: "The church organist and choir-master, like the clergyman, is a minister of religion. He must use his art to promote the spirit of piety." Of such present importance, then, is the development of his spiritual nature, a study of

the principles of religion, and the application of these principles by his life work. Thus equipped, the organist becomes one of the important members of the community, second to none, ranking with the clergyman, the physician and the school teacher—men and women trained by knowledge acquired; his members trained to obey his mind, and his soul in harmony with the Infinite! There will be no limit to the good he can do. A thousand unseen hands will reach down to help him, and all the forces of the firmament will fortify his strength."

6. **Many Have Caught the Spirit of Service. Some Illustrous Examples.** Organists everywhere are giving evidences of such strength, and because of their high sense of duty are rendering to their fellowmen service that extends far beyond their own community. A marked example of this is the Bach festival held each year in Bethlehem, Pa., under the marvellous direction of Dr. Fred Wollie. We might also mention the Friday noon musicales given at the Brick church last winter; the Sunday evening organ recitals at St. Thomas' and other churches; the weekly oratorios given at St. Bartholomew's, the Church of the Ascension and elsewhere; the Wanamaker concerts in New York and Philadelphia, the musical entertainments given by church choirs in hospitals and in homes for the aged; and the special musical services everywhere, which have become a vital feature of the program of religious work in every church that is really alive to its community responsibilities.

Furthermore, in Springfield and Melrose, Mass.; Portland, Maine; Denver, Colo.; Salt Lake City, San Francisco and many other places, through efforts put forth by leading organists, there have been established municipal concert halls with large, up-to-date organs, where public concerts and recitals are given; where organ pupils have splendid opportunities for practice and where community singing may be encouraged and developed. Then we must not forget that in New Haven, Princeton, Wellesley, Holyoke, Montclair, Cincinnati, Chicago and in other cities all over the country, organists who have caught the spirit of service are working devotedly in schools and colleges to raise the standard of music in such institutions.

And what shall be said of our fellow organists who make possible these conventions, who give their best thought and work in preparation for them to be held that many communities may be reached and inspired? Surely no one gives more quickly or completely of his time to others than the organist. Money, time and strength are being given so long as he can carry out his ideal. He may fail in some, in many aspects, but he is always giving; his real difficulty being, as someone has said, "to keep the setting ahead of the giving."

There should, and a practical adjustment of it must eventually be reached. But the organist's is a high and distinguished calling. His work is altruistic as well as artistic, and because of this the dignity of his profession stands out in unique prominence. His salary may be large or small. In this connection many of us doubtless remember Mr. Skinner's words at Pittsburgh last summer, when he said with delightful emphasis: "Organists are faithful idealists, poorly paid, but about the only class who have never gone on a strike."

7. **The Professional Organist in the Motion Picture House.** And now, as Helen Bosler says in the New Jersey state song, "something new" has come our way these last few years—the movies—that is, we have the professional organist in the motion picture houses. It is not necessary to elaborate on the opportunity this community service in this line of work will mean like Rollo Maitland, Edward Napier and others are demonstrating it every day and night. We can read such articles on the subject as have appeared in the progressive men emphasize the fact that "in the setting of the pictures the world's best music from all sources is drawn on; that this endless delving into such a wealth of musical literature has a distinct educational value for the patrons of the high-class picture houses." They also tell us that "the organ is needed in the seething turmoil of Broadway," and that "with the aid of the screen the organist can go out into the highways and hedges and preach the gospel to all mankind."

8. **The Organist's Greatest Opportunity—The Church Position.** But the organist serves his community best, perhaps, when he performs faithfully his duties in connection with his church position. His minister, choir and congregation are directly affected by his music and his personality, and carry away with them something of his spirit and influence. Conscious of this fact, how eager will he be to provide music that is inspiring and helpful! Without striving for effect he will do his utmost, with organ, choir and congregation singing, to beautify the service and to bring about the best results from a religious and artistic standpoint. Very keenly he realizes that anyone should have cause to say, as was said at the Pittsburgh convention, that "the musical part of the church service has a sonoric effect and a life Monday is caused by the organist on Sunday!" As an organist of ability

## National Association of Organists Section

and a "minister of religion" such results are farthest from his intentions and his ideas of service. He will not wish to check such honest criticism, but in an earnest and humble spirit he will seek to make it impossible.

**The Prayer of the Man at the Organ.** The last hymn of a service was being sung recently in one of the nearby churches. Suddenly to the listener the voices of the people were no more, while from the organ, controlled by a master hand, there rolled harmonies stirring and thrilling, and flooding his very soul with the sentiment of the wondrous hymn whose words, though unspoken, could be discerned in the organ tones and interpreted by them to his heart:

"Spirit of purity and grace,  
Our weakness, pitying, see:  
O make our hearts Thy dwelling place,  
And worthier of Thee!"

This was the prayer of the Man at the organ. And it revealed the real source of his power and the sublime influence of his influence in the community and over the hearts of men.

### Figures Talk.

Clifford Demarest, organist and musical director of the Community Church, New York City, is authority for interesting statistics which he included in his remarks when responding to a toast on the occasion of the New Jersey rally day, held at New Brunswick in May. He said the following amounts had been spent for music during the calendar year 1919:

Opera	\$ 9,500,000
Concerts	30,000,000
Church music	25,000,000
Orchestras	30,000,000
Bands	30,000,000
Teachers (schools and private)	255,000,000
Festivals	3,000,000
Pianos	165,000,000
Music rolls	6,000,000
Organs	10,000,000
Other instruments	11,000,000
Sheet music and books	13,000,000
Talking machines	100,000,000
Artists' royalties (records)	2,500,000
Musical papers and magazines	5,000,000
Total	\$710,000,000

Mr. Demarest, in commenting on the foregoing, said that a great deal of the credit for the wonderful progress made in musical matters during the last decade is due to the publicity given music by the music journals, also saying that in his opinion the journal which has done more for the organist than any other is The Diapason.

We were very pleased to receive a letter containing greetings and many musical service lists of the past season from William W. Bross, organist and choirmaster of the Presbyterian Church of Englewood, N. J. The order of the vesper service Sunday afternoons has been much admired by many. It begins with an organ prelude of two to four numbers, followed by a "call to worship and evening prayer" chanted by the choir. Then comes an anthem, Scripture reading, hymn, anthem, hymn and then "The Lighted Window" and the chimes. After this come the vesper hymn by the choir, prayers, choir amen and organ postlude. The programs received included organ movements from the sonatas of Guilman and Borowski, also parts of the fifth and sixth symphonies of Widor. The choir sang in March the cantata, "Penitence, Pardon and Peace," by Maunder, and during the year among the anthems used were those by Reinicke, Marks, Shelley, Manney, Gounod, Stainer, Macfarlane, Chadwick and others. At a vesper service in April Mr. Bross played some adaptations for organ of his own, taken from the Coleridge-

Taylor negro spirituals. Another interesting group of organ numbers was played by Mr. Bross at a union service of four churches in Englewood on the evening of Feb. 22. This group consisted of pieces played in Washington's time. One was called "Washington's March," a second, "Washington's March at the Battle of Trenton"; another, "Roshin Castle," played on the occasion of the surrender of the British, and still another, "The President's March," played at Washington's inauguration.

### ORGANISTS ON VACATION.

Many New York organists are enjoying or have been enjoying their summer vacations.

Frederick Schlieder has been at Middletown Springs, Vermont, for August, having gone immediately after the close of the convention.

Reginald L. McAll also spent his vacation in the Green Mountain state, having left July 30 for Woodstock. The members of his family were with him.

Mr. and Mrs. Walter N. Waters and Miss Waters have been enjoying country life all summer on their farm, West Sutton, Mass.

Chester H. Beebe and Mrs. Beebe spent the summer at their country home at Smithtown, Long Island.

Edward K. Macrum spent July and August resting with his family at Shelter Island, N. Y.

Alfred R. Boyce departed early in July for points in Maryland, where he expected to spend his vacation.

Herbert Stavelly Sammond, organist and choirmaster of the Clinton Avenue Congregational Church, Brooklyn, and a member of the N. A. O. executive committee, whose illness and confinement to the hospital for an operation was noted in the August Diapason, is convalescing at his home at Flatbush, Brooklyn.

James H. Sexton of Asbury Park, N. J., spent the greater part of last winter at Miami, Fla. Since leaving Florida his travels brought him northward and the last week in July he spent in New York attending the N. A. O. convention.

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First Presbyterian Church, Fort Worth, Texas...3 manuals  
First Christian Church, Boulder, Colo.....2 manuals  
St. Michael's Episcopal Cathedral, Boise, Idaho...2 manuals  
First M. E. Church, Lansdale, Pa.....2 manuals  
Church of St. Mary of the Angels, Chicago...4 manuals, with echo  
First Presbyterian Church, Poyette, Wis.....2 manuals  
First Baptist Church, Everett, Wash.....3 manuals, with echo  
Grant Avenue M. E. Church, Denver, Colo.....2 manuals  
Zion Reformed Church, Stroudsburg, Pa.....2 manuals  
First Pres. Church, Coeur d'Alene, Wash.....2 manuals  
St. Raymond's R. C. Church, Joliet, Ill.....2 manuals  
Calvary Baptist Church, Clifton, N. J.....2 manuals  
First Church of Christ, Sc'tist, Little Rock, Ark. 2 manuals  
St. Casimir's R. C. Church, Chicago.....2 manuals  
Chapel of Elon College, Elon College, N. C.....2 manuals  
First M. E. Church, Farmersville, Texas.....2 manuals  
St. Stephen's R. C. Church, New York City...4 manuals, with echo  
First Presbyterian Church, Rocky Ford, Colo. 2 manuals, unit  
First M. E. Church, Bremerton, Wash.....2 manuals  
First Presbyterian Church, Muskogee, Okla...2 manuals  
Chapel of Union Med. College, Peking, China. 2 manuals, solo player

These, with as many more but smaller organs scattered from New England to California, make up a representative list, both as to denominational and geographical distribution. There are orders on our books today for organs to an aggregate value considerably in excess of a half million dollars, with an average price upwards of eight thousand dollars.

The small two-manual Kimball organ is followed throughout its planning, construction, erection and future use with the same interest and is given the same skilled attention as the largest instrument,—which is as it should be, its importance to its owner being equal and the criterion of its value being its fitness for the use for which it was designed and built.

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A Legend of the Desert, Stoughton .60	Homer P. Whitford, Utica, N. Y.
Arthur C. Becker, Chicago, Ill.	Persian Suite, Stoughton.....1.50
Chant Poetique, Diggle......60	Glenn G. Grabill, Westerville, O.
H. J. Stewart, San Diego, Cal.	Thistle-Down (Capriccio), Loud... .60
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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.

**The Crescendo Pedal**

By MYRON C. BALLOU, A. A. G. O.

West Barrington, R. I., Aug. 10, 1920.—My very dear Diapason: A gentleman by the name of Bonnet, Christian name Joseph, sometime of Paris, granted an interview to Musical America and his views concerning organs and organ playing appeared in the issue of that paper dated July 13, 1918. Reference to the crescendo pedal was quoted as follows: "Who invented the crescendo pedal? Nobody knows. It is a strange thing, this invaluable outgrowth of the electric action. I have heard it claimed by France, England and Germany. Now, there is your opportunity for research. Its use is certainly legitimate and some wonderful effects may be produced through it—English organists to the contrary."

The American Organist for January, 1918, contained an article by Charles Heinroth, dealing with Reubke's Ninety-fourth Psalm sonata. The playing of the opening crescendo of that work is described as follows: "I have experimented a great deal on various instruments with the mighty crescendo and decrescendo called for and have come to the conclusion that it can only be properly executed by means of the crescendo pedal. However, those possessed of conscientious scruples may hold to a registration in blocks by means of the combination knobs, the familiar steady-by-jerks manner (most patently unsatisfactory in a decrescendo on the held chord), proud in the consciousness of being martyrs to their stubbornness. The much abused (in a number of ways—I speak advisedly), crescendo pedal has come to stay. Its detractors have either not learned its proper use or have met only imperfect specimens. At any rate its employment for the passage in question is strongly recommended if a clumsy and inartistic or inadequate effect is to be avoided."

The late Herve D. Wilkins of Rochester, N. Y., left in his will a list of fifty legitimate effects that could be obtained by use of the crescendo pedal, and in no other way. I, the undersigned, have a list of fifty more to go with Mr. Wilkins' fifty.

It ought to go without saying that the crescendo pedal should be very carefully adjusted and its possibili-

ties studied. In no other way can the "wonderful effects" mentioned by Mr. Bonnet be obtained. Mr. Heinroth hit the nail on the head when he said that "its detractors have not learned its proper use."

I would like to know how much Mr. Lemare knows about the possibilities of the crescendo pedal. It is quite evident from his own testimony that he never uses it, and his alleged arguments invariably twiddle on one string. Moreover, the presence of the crescendo pedal does not interfere in any way with the use of the organ in the style recommended by Mr. Lemare. Why, then, should other effects recommended by high authorities be denied us?

I have several anthems, parts of which I challenge Mr. Lemare, or anybody else, to play as written (not approximately) without the aid of the crescendo pedal.

Let me add, in closing, that a crescendo pure and simple is almost the least of the many wonderful effects made possible by this most useful invention.

**Boon for Toledo Organists.**

Toledo has a man whom the organists of that city should rise and call blessed—especially those who are young and are not yet presiding over church organs to which they have regular access. E. C. Hagener of the United States Malleable Iron Company and principal owner of the Summit-Cherry market, has decided to provide a practice organ of adequate resources for organists of Toledo who desire to take advantage of it. The top floor of the market is to contain studios and in one of these he is to place an Austin organ of three manuals, the contract for which has been let. The organ is to be built so as to make early enlargement possible. The instrument will be placed at the disposal of organists and organ pupils at a nominal fee.

F. A. Bartholomay & Sons of Philadelphia have built for Ezion M. E. Church of Wilmington, Del., a two-manual organ with electro-pneumatic action, eleven speaking stops and a total of 609 pipes. The dedicatory recital was played by Melville Chariton, A. A. G. O., of Brooklyn, N. Y., July 7. His selections included: First movement from Sixth Symphony, Widor; "Through Morning Pines," H. T. Burleigh; "Benediction Nuptiale," Dubois; Chromatic Fantasia, Thiele; Fugue in F, Bach; Meditation from "Thais," Massenet; Miruet and Prayer from Gothic Suite, Boellmann; "On Bended Knees," Burleigh; Toccata from Fifth Symphony, Widor.

**Christmas Music---1920 Publications**

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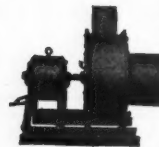
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The new catalogue has been issued and exceeds in attractiveness even those of former seasons. The plan of work is made to conform with the demands of the day, and comprises the basis for a sound and systematic course of organ study, and the subjects that accompany it. Dr. William C. Carl this season will receive a large number who will study the organ privately with him, in addition to the regular school work.

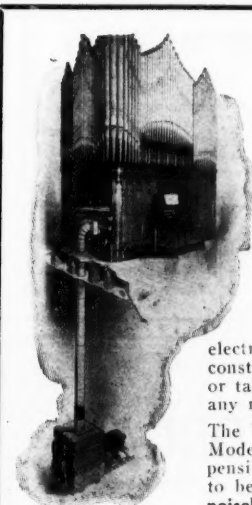
**Otto T. Hirschler's Work.**

Otto T. Hirschler, Mus. B., has had

a most successful year in California and is now deeply rooted in that state. Mr. Hirschler not only has played several times before the guild chapter at Los Angeles, but has been doing work at the Bible Institute Auditorium which has attracted wide attention in musical circles. He took a prominent part in the fourth annual May festival concert of the Sunday-school festival chorus of Los Angeles county, which gave a concert at the Bible Institute, and repeated it at Long Beach in the municipal auditorium. A choir concert in the church June 8 had to be repeated later by request. On this occasion Mr. Hirschler played several organ solos. In a recital June 18 he played as follows: "The Tragedy of a Tin Soldier," Nevin; Prelude and Fugue in C minor, Bach; "Valse Triste," Tschaiikowsky; "Marche Funebre et Chant Seraphique," Guilmant; "At Parting of Day," Frysinger; Grand Fantasia, "The Storm," Lemmens; "Chanson de Joie," Diggle; Venetian Idyl, Mark Andrews; Variations on an American Air, Flagler.

**Gave 223 Recitals in America.**

Gatty Sellars, the English organist and composer, returned to England on the Aquitania, July 31, after his tour of 223 recitals in the United States, prior to which he visited the principal cities of South America.



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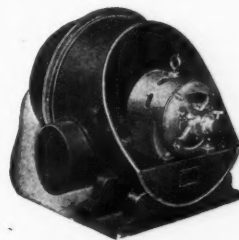
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**FAMOUS ORGAN OF THE PAST**

Atlanta, Ga., Aug. 18, 1920.—Editor The Diapason: So much on the subject of new and ultra-new organs is to be seen in the pages of your valuable paper that it has occurred to me some of your readers might appreciate a "wading through" the intricacies of one of the "old timers."

Several years ago, while living in New Orleans, or rather while engaged in a lot of work on the large organ of St. Paul's and some others, I had some regular visitations, and amongst them was a veteran at the Church of SS. Peter and Paul, away in the old part or "down-town" section of that most European of American cities. This old instrument had been a beauty in its day, and although it had miserable treatment it still was well worth a thorough rebuilding, and could have been modernized along sensible lines so as to result in a really resourceful organ.

It was a three-manual, and was built by Henry Erben, and although his large silver plate was on the music desk, the usual date was omitted. The large case was of solid mahogany in the classic design of that time, decidedly Corinthian—with the frieze, cornice, blocks, entablature and floriated columns of that beautiful order. The front pipes were a part of the 8-foot great diapason and were all of soft pipe metal. They were covered with gold leaf and each of the arches was surmounted with a classic scroll reaching from column to column, the whole front presenting an appearance handsome, rich and beautiful to a degree, and particularly impressive from the wide central aisle below the high gallery.

The key-desk was of the old "cup-board" type with heavy sliding doors, the registers were lined up and down on either side and were of genuine ivory and ebony, faces convex. Of course, the keys were ivory; all were straight front, making the "reach" to swell far back. In the scheme appended the reader may find a curiosity in the short compass swell manual, and it was the curious fact that the keys began at Tenor F, the pins for the other keys being all in place, but the space they would have occupied being filled with a well-fitted block of walnut, with which material the key desk was lined. This short manual had always been that way; the wind chest was the same compass, and the only swell was comprised in this limited assortment of trebles. What would a modern organist say to having to do solo work on that organ?

The great and choir manuals were of the GGG to F-3 compass, with the lowest G sharp left out—broken octave—making the compass 58 keys. The pedal board was also G scale, and had the G sharp coupled an octave higher on the great to pedal coupler, producing a peculiar effect to the trained ear.

There were many other interesting features in this old organ, but the

scheme will furnish enough for those who will look it over carefully, and doubtless many of the ingenious type will be led mentally to invent "stunts" whereby a creditable performance might be gotten out of such an organ should the necessity arise to play one. On the other hand, what a proud man must have been the presiding organist of this, in its day, wonderful instrument!

The specification was:

**GREAT ORGAN (GGG to F-3, 58 Keys).**

1. Open Diapason, 8 ft. (lowest pipes open wood), 58 pipes.
2. Stopped Diapason, 8 ft.
3. Stopped Bass, 8 ft. (upper pipes chimney flutes), 58 pipes.
4. Dulciana, 8 ft. (from Tenor F), 37 pipes.
5. Principal, 4 ft., 58 pipes.
6. Chimney Flute, 4 ft. (lower pipes wood), 58 pipes.
7. Twelfth, 2 1/2 ft., 58 pipes.
8. Fifteenth, 2 ft., 58 pipes.
9. Cornet, three and four ranks (from Tenor F), 124 pipes.
10. Trumpet, 8 ft. (from Tenor F), 37 pipes.

**SWELL ORGAN (Tenor F to F-3, 37 Keys).**

- (Horizontal shades, June on leather, "pump" lever.)
11. Open Diapason, 8 ft., 37 pipes.
  12. Stopped Diapason, 8 ft. (All pipes chimney flutes), 37 pipes.
  13. Dulciana, 8 ft., 37 pipes.
  14. Principal, 4 ft., 37 pipes.
  15. Hautboy, 8 ft., 37 pipes.

**CHOIR ORGAN (GGG to F-3, 58 Keys).**

16. Stopped Diapason, 8 ft. (upper pipes chimney flutes), 58 pipes.
17. Stopped Bass, 8 ft.
18. Dulciana, 8 ft. (from Tenor F), 37 pipes.
19. Principal, 4 ft., 58 pipes.
20. Chimney Flute, 4 ft. (lower pipes wood), 58 pipes.
21. Fifteenth, 2 ft., 58 pipes.

**PEDAL ORGAN (GGGG to DD, 20 Keys).**

22. Open Sub Bass, 16 ft., 20 pipes.

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I should not forget to say that the most prodigal use of fine woods was a distinctive feature of this organ. The tables of the wind chests and all slides were of imported mahogany, and all the small connections and rods were of finest black walnut. Also, there were many "kinks" and personalities that are thought by many to be most up-to-date practice.

I have been told that this venerable instrument was destroyed in a severe storm that damaged the church several years ago, an untimely end for so honest a product, and so thoroughly a work of art.

In conclusion the reader should note that the 8-foot manual stops all went down to GGG, excepting, of course, the short registers, and the lowest pipe of the pedal was 21 2-3' pitch.

Very Truly,  
JAMES N. REYNOLDS

**Warhurst Plays in Brooklyn.**

During August and the first Sunday in September, James C. Warhurst, organist and choirmaster of Gethsemane Baptist Church, Philadelphia, presides at the organ in the Baptist Temple, Brooklyn. The organ is a fine Steere instrument of fifty-odd stops.

**"MOVIE" STRIKE CONTINUES**

**No Settlement Between Chicago Theaters and Their Organists.**

The strike of musicians in the moving-picture theaters of Chicago is no nearer a settlement than it was a month ago, despite several conferences, and patrons of these houses view the pictures without the accompaniment of music from either orchestra or organ, except in a few instances in which managers have signed the new scale of the musicians' union. The large syndicates with the exception of Jones, Limick & Schaefer have failed to reach an agreement with the union. Meanwhile there have been parades in the downtown district in which banners have been displayed calling upon the public to protest against paying the full admission price to theaters in which they are deprived of musical accompaniment of the films. The managers counted upon a spirit of restlessness among the organists after a month's vacation in the hot season to bring about a settlement, but have been disappointed in this.

The organ at St. David's Episcopal Church, Portland, Oregon, has been celebrating its fiftieth anniversary. The organ was made in Boston and arrived in Portland by way of Cape Horn. Thomas G. Taylor is the organist.

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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, 1920.

By NICOLA A. MONTANI

Founder and Conductor of the Palestrina Choir of Philadelphia; Editor of the Catholic Choirmaster, devoted to the Society of St. Gregory of America, which has as its prime object the betterment of church music conditions in America.

(Continued from August issue.)

With regard to Rossini, Ernest Newman formulated the opinion held by many hundreds of musicians when he stated that his comic operas, like the "Barber of Seville," might be taken seriously, but his serious works, such as "Moses in Egypt" and the "Stabat Mater," were comic! The editor of the London Universe in commenting on this statement, adds:

"One can feel sympathy with Mr. Newman's perplexity about folk who, when Dvorak's 'Stabat Mater' was available, took—and perhaps still take—seriously the religious (?) music of Rossini; the jubilant marching of the 'Cujus Animam' with its opportunity for a tenor's tupper note, the dancelike trip-tip of the humble petition 'Sancta Mater' and the 'Inflammat' suggestive of the abandon of a jilted fury."

The fact that Rossini's comic opera is the work of a genius certainly does not mean that he understood the law of prayer or appreciated the spiritual elements which enter into the composition of ecclesiastical music. My own impression of this supposedly great religious work is one of sadness every time I have occasion to listen to the mutilation and distortion of a wonderful text—a sadness at the sacrilegious joke being perpetrated on the listeners who are hypnotized by the power of Rossini's name into believing that they are really listening to music which portrays the depth of anguish felt by the sorrowing Mother of Our Redeemer. (All of which is published in the idiom of a cheap melodrama). Any "movie" organist experienced in synchronization would have a better appreciation of the eternal fitness of things and would unconsciously reflect the mood of the poem in a more reverent and appropriate spirit than demonstrated by this composer of a serious comic opera.

The secular element is apparent in the masses and motets by Mozart, Haydn, Weber and other composers of orchestral and operatic masterpieces. Without going into detail it may suffice to state that the so-called conventional style which was adopted by these writers for their sacred compositions was identical with the style utilized in all their other works, whether ballet, opera or symphony. No distinction is apparent and for proof we need only to refer to the examples. For instance, in the celebrated Twelfth Mass (presumably by Mozart) we find in the "Benedictus" the form, spirit and general outline of the celebrated "Minuet."

This particular number is but thirty pages in length and is composed as the accompaniment of a text of nine words. In considering this it is well to remember

that we are considering the element of appropriateness as well as holiness. From the standpoint of musical composition a minuet can hardly be recommended as a proper form for young writers of sacred music and the adoption of a sacred text would hardly suffice to give it a spiritual character. To the original text of eight words in the "Gloria" of this same mass the author has allotted twenty-four pages of octavo music, music highly elaborate in character, and as music worthy of Mozart. But we are here face to face with the same problem which confronted those in earlier centuries who strove to preserve the distinctive character of sacred music and who realized that true religious worship did not consist in the over-elaboration of the external forms. In this work as in the works of other great composers (and their poor copyists of later days who modeled their sacred compositions on these forms) we find that greater attention is paid to the technical exposition of the musical idea than to the idealization in concrete musical form of the essence of the religious text. Texts were used merely as a convenient peg upon which to hang a distinct and uncorrelated set of musical ideas. In this respect the composers of the eighteenth and nineteenth centuries did little to improve matters compared with the work of the polyphonic masters of the sixteenth and seventeenth centuries. Those centuries were at least productive of a definite art form.

Palestrina and his contemporaries have at least given us a type of music which is distinctive and which was the culmination of a period of great musical development. Bach crystallized another epoch in his choral compositions, and his wonderful B Minor Mass, though not intended for liturgical purposes, will ever stand as a monument to a transcendent genius who possessed not only divine creative power, but the elements so lacking in great composers of the period which followed. He, of all modern writers (and Bach can rightfully be claimed as modern in every sense of the word) possessed the attributes of spirituality and holiness so necessary to a proper musical delineation of religious texts. He built on the firm rock of polyphonic predecessors and added to that form the modern idioms without losing in any manner the characteristics which were pre-eminently his own.

What are the conditions in our churches today? We have in this country gone through the same experiences with regard to secular influences as other countries and in every denomination we hear the periodical cry of reform. Fortunately the reform spirit is in the air just now and, judging from the conditions found in some of our churches, a reform in the style of church music will be in order, no matter what the denomination.

If there is need to prove that something is wrong with the world I need but quote from a report found in the papers of a few weeks ago to the effect that the pastor of a certain church in Denver recently announced that he would have a real negro jazz orchestra before the pulpit on the following Sunday. "Jazz," explained the minister, works perfectly as a lubricant for stiffened joints on the glaringly-lighted white-ways that lead to perdition. So why not also limber up the travelers along the strait and narrow way, giving them a jazz accompaniment? Such was his argument! This is not as far-fetched and extreme a case as we may imagine, for the growth of the use of jazz music and its popularization is bound to affect the taste of our people eventually with regard

to sacred music and we will have in this century a problem to solve that will be akin to the problems facing the church authorities of the seventeenth and eighteenth centuries. For what is jazz but the modern equivalent of popular music which the ancients tried to introduce in the church; the melodies of the street which one of the choir would sing in his own tongue while the remainder of the choir would sing the accompaniment in figured style. It is something not to be feared, but to look forward to as an evolution of the present craze for this type of music; and the saddest feature of it all is that our children have taken to it all so kindly.

Only the other evening I had occasion to listen to the strains of a jazz orchestra, the gesticulating members of which were not content to render original syncopated melodies, but who trespassed into the realm of the church and jazzed well-known hymns and noble melodies such as the "Kammerei-Ostrow" and another beautiful Rubinstein melody. People were dancing gaily to the strains now humbled to the dust and distorted almost beyond recognition. I do not wish to seem pessimistic, but there can be little doubt that the perversion of great melodies and masterpieces in the manner quoted will eventually result in a species of musical bolshevism, a state wherein all music will be fed to our children through the mill of the jazz band, and instead of having a clear perspective of musical art with well-defined objectives, we develop an impression of musical cubism and a hodge-podge-nightmare mixture of "Nearer, My God to Thee" and "Lead Kindly Light" and other hymns with the wild ravings of syncopation and tinkling cowbells.

That we shall have to consider the inroads of jazz and ragtime in the realm of secular and sacred music is made evident by the fact that out of 32,009 compositions offered in the copyright office in Washington in the years 1916-1917 only 15 per cent represented the output of eight leading publishers of what can be termed legitimate music, the remaining 85 percent consisting of works or drivel from the publishers of jazz. (I quote William Arms Fisher of the Ditson Company as authority for this statement).

The invasion of the operatic and secular style in the churches of this country has been a complete success if we judge from the fact that in many of our churches we can hear such operatic bits as the celebrated "Sextet" from "Lucia" sung by the usual quartet. The translation of the original text is something to be effected that Edgardo had been betrayed and took the occasion in this six-part motet to vow eternal vengeance. For church use the operatic pill has been sugar-coated with this text: "Sweet the moments, rich in blessing, which before the cross we spend." All the while we have visions of Edgardo planning to commit suicide and Lucia eventually going mad to the accommodating assistance of the florid flute. Another invasion which has penetrated deeply into the religious camp is the famous trio from "Attila" by Verdi.

Most of us are familiar with the bravura character of this highly-colored operatic masterpiece, but the translation of the original text compared with the version given for church use will also prove interesting. In the opera the translation gives us the sentiment to the effect that "Believe me, only thee have I loved, but ne'er again shalt thou deceive, false one; no more shall thy arts beguile," etc. The sacred adaptation retains all the fiery ardor of the original music, but gives us the following: "Praise ye, O Praise ye and glorify the Lord Almighty!"

etc. The runs and roulades are just as effective when sung to the sacred text as they are to the original version. These two numbers are published in this country and enjoy a tremendous popularity among our choirs.

Among other operatic arias frequently given, as offertories to sacred texts are the "Intermezzo" from "Cavalleria Rusticana," sung as an "Ave Maria" (conjuring up all the lurid situations of brutal passion and murder as found in the opera); "Celeste Aida," the "Swan Song" from "Lohengrin," the love song, "My Heart at Thy Sweet Voice" from "Samson," "Salve Dimore" from "Faust," and countless others, all of which have found a permanent place in the repertoire of our choirs. How can we reconcile these distinctly operatic effusions which carry with them all the associations of the scenes with which they are surrounded in the opera, with our religious services, where music is intended merely to assist the congregations to thoughts of heavenly things?

If we have at heart the eventual establishment of a type of serious music for church services which will reflect credit upon American composers of church music and which will contain a modification of the elements found in the best types—the polyphonic, the plain chant and the Russian—we must first of all form good taste among our little ones and succeed with the elimination of all operatic or secular compositions from the church services, in order to preserve the distinct character of devotional music.

Some organists and choirmasters may justly remark that conditions such as here outlined do not obtain in their churches and that they use none but the approved anthems or services. With regard to this we might mention that there is a negative type if we can so define a style of church music, which is neither good nor particularly bad, but at the same time is not marked by any degree of inspiration or character, the final test of true sacred music. We have proof of the existence of this element of sacredness or holiness in the music of such composers as Cesar Franck, Wagner and Debussy. To label such an indefinite quantity as spirituality in music is not an easy matter, but it exists nevertheless, for we find it to a great degree also in the music of the neo-Russians, the music of Father Bach, Palestrina and the group of early English writers who created the typical English cathedral school of composition—Tallis, Tye, Byrd, et al. This mystical quality is the distinguishing feature of the truly ecclesiastical composition and it is this quality which is lacking in the negative type of anthem and choral service, which is usually technically correct and which contains no suggestion of theatricalism or the vulgar tendencies referred to in previous examples.

The negative type of music is characterized by an intolerable commonplaceness and mediocrity and is full of the same idioms adopted by the writers of third-grade teaching pieces for piano. It is merely music because of the succession of notes in regular order (and painfully correct). This is negative music, wherein texts almost sublime in their awful power and majesty are submerged in a turgid musical form devoid of the guiding hand of a genius capable of appreciating the tremendous import of the sacred text. Glance over the thousands of Te Deums, Magnificats and other sacred works, including communion services, masses and motets.

A cure for this condition of affairs lies in the hands of organizations like the

### NATIONAL ASSOCIATION OF ORGANISTS IN CONVENTION.



National Association of Organists. Suggestive lists of approved music should be issued and if there is sufficient courage, a black list might be compiled. Many choirmasters willing to adopt the proper music—and a higher type of devotional music—need but the stimulus that proceeds from the knowledge that there are others working for the establishment of the same principles and high ideals to encourage them in their oft-times unappreciated labors.

Some may reply that the selection of music is supervised by music committees and the standard of taste is governed by the individual likes and dislikes of the members. When we come to a question of music committees controlling the selections of music to be rendered by the choir, then we are indeed confronted by an impossible situation unless the standard of taste is collectively very high.

These thoughts are suggested by the success of a sister organization working in this country for the promotion of sacred music and are the result of some fifteen years of experience in the field of church music reform.

Correct standards need to be re-established and efforts should be made to inculcate in the minds of the newer generation of composers the principles of sacred music such as have been handed down to us from the earliest ages. Whether we like Gregorian chant or Greek chant or the music of the polyphonic masters of the sixteenth and seventeenth centuries or whether we care for Palestrina or Orlando Gibbons or Di Lasso or Byrd, Tallis or Bach, Tschaiakowsky or Rachmaninoff, we must realize that in the elements contained in the music represented by these composers and styles are contained all the secrets which we need to make our own. These models we need to absorb and after we have thoroughly saturated ourselves at the fount of all music we may, as American composers, establish in this country a typical American school of sacred music which shall be as spiritual, as individual and characteristic as the so-called English, Italian, or Russian schools of sacred music.

**Summer Recitals at Albany.**

The usual series of popular organ recitals for the students of the State College summer session at Albany was given in the First Presbyterian Church by Dr. Harold W. Thompson, assisted by T. Frederick H. Candler. Among the numbers played were the following by American composers: "Memorial of the Departed," Noble; "A Chant for Dead Heroes," Gaul; "Storm King" Symphony, Dickinson (part); Sketches of the City, Gordon B. Nevin; "Marche Heroique," Candlyn; "In Summer," Stebbins; Summer Sketches, Lemare; "To a Wild Rose," A. D. 1620, and "With Sweet Lavender," MacDowell; "Marche Russe," Schminke; "Indian Idyl," Gilbert; Negro Spirituals, Burleigh. Other numbers on the programs included: "Sonata Eroica," Stanford; "Suite Gothique," Beilmann; Pastoral Sonata, Rheinberger; Prelude and Fugue in C minor, Chorale Prelude, Air for G String, Bach; Adagio from Violin Sonata in D, "Hallelujah Chorus," Largo, Gigue from a Suite, Tenth Organ Concerto, Handel; Andante from Fourth Symphony and Finale from Sixth Symphony, Tschaiakowsky; Largo from "New World" Symphony, Dvorak; "Finkandia," Sibelius; Suite in F, Noble-Corelli; Minuet by Rousseau and "Forlane" by Auber, arranged by Dickinson; Elegy, Massenet; Humoresque, Dvorak; "The Londonderry Air," Old Irish.



BY HAROLD V. MILLIGAN.

**TWENTY-TWO SHORT PRELUDES TO GOSPEL HYMNS, by Fritz Reuter; published by Fritz Reuter, New Ulm, Minn.**

The composer of these twenty-two short preludes declares that his purpose is to provide proper material for church service use, and to "keep out of our services musical material (so often used in place of preludes) most strangely out of place in a religious service." This is a most praiseworthy ambition, and one to be encouraged by organists of every denomination and not exclusively those of the Lutheran Church, to whom Mr. Reuter particularly addresses himself. Each prelude carries out in full the melodic and rhythmic elements of the hymn to be introduced, so that the hymn itself will be clearly suggested. The hearer is thus fully prepared to join in the singing of the hymn immediately upon conclusion of the prelude.

It will be recalled that it was for this purpose that Bach wrote his chorale preludes; something of the same kind is done every Sunday in Episcopal and other churches where the "organ prelude" is in the nature of an improvisation on the first hymn or processional. Mr. Reuter has written especially for the organists of Lutheran churches, who, he says, "have ever been the watchful custodians of genuine musica sacra and have never defiled the organ in our religious services by making it the camping-ground of secular music, be it ever so worthy as such." His preludes are very interesting, in their limited scope, and are composed with real musicianly skill. In fact, some of them are so good that one cannot help wishing that he had amplified them still further. There is material here for real "organ preludes." But the organist will find many suggestive ideas for still further improvising, should that be necessary.

Mr. Reuter felt it necessary to include in his "preface" something of an apology for introducing English "gospel hymns" into the Lutheran service, and to disclaim any intention of displacing the German chorales with English hymns. "It is universally conceded," he says, "that in point of intrinsic musical value the chorales of our German Lutheran Church are undoubtedly superior to the greater number of the English gospel hymns. It is scarcely necessary for the composer of these preludes to state that he is in fullest accord with this opinion."

Is it not possible that he makes the mistake of comparing the best of the German chorales with the poorest of the English hymns? Our own observation leads us to believe that the average of English hymnody is as high as, if not higher than, the average of the German Lutheran Church. The best of the German chorales (in every case they are inherited from former generations!) are among the noblest heritages of music, but there are many English hymns which can be compared with their without fear, especially from the point of view of

gregational singing. Perhaps it is largely a matter of habit, rather than taste. The broad-minded musician is prepared to take the best wherever he finds it.

Many of the twenty-two hymns selected by Mr. Reuter are not "gospel hymns" at all as the term is generally understood and many of them are "English" only in the sense that the words to which they are sung are English. There is, for instance, "Crusaders' Hymn," usually sung to the hymn "Fairest Lord Jesus." This is a Silesian folk-song, "Schoenster Herr Jesu." "Come Thou Almighty King" is attributed by some authorities to Felice Giardina, 1769, by others to Portugalio. "Adeste Fideles" is sometimes attributed to the English composer, J. Reading, but this seems extremely doubtful. Many of the hymns are of American manufacture: "All Hail the Power of Jesus' Name" by Oliver Holden, and Converse's "What a Friend We Have in Jesus." These possibly are "gospel hymns," but hardly to be classed as such are Dykes' "Nicaea," "Vox Dilecti," "Lead, Kindly Light," and Wesley's "Aurelia."

**"PATROL OF THE RED, WHITE AND BLUE," by T. H. Rollinson; published by Oliver Ditson Company, Boston.**

This march will be found very useful by "movie" organists, and indeed by all organists for patriotic occasions, especially those occasions in which our late allies participate. It is a clever pot-pourri of phrases from "The British Grenadiers," "Marseillaise" and "The Red, White and Blue," interwoven and spliced together with considerable ingenuity. The march rhythm is indicated at the start by drum beats (if available) and four measures each of the three songs are presented as foretaste of what is coming. From this point on the changes are rung with dizzying rapidity and one theme is no sooner identified than it gives way to another. The original piano composition has been arranged for the organ by Dr. H. J. Stewart, organist of the famous outdoor organ in Balboa Park, San Diego.

**"SPRING SONG," by G. Waring Stebbins. PRELUDE IN F, by Frederic Groton. Published by the Oliver Ditson Company.**

Mr. Stebbins' "Spring Song" swings along with easy, spontaneous grace; there is a freshness about the melodic material which is singularly ingratiating. The middle section is interrupted for a few measures by a new theme on swell strings with arpeggios on the great flutes.

Mr. Groton's Prelude in F is in the more or less unfamiliar five-four rhythm. American composers sometimes essay this rhythm with success (James H. Rogers has a very nice "Offertoire" in five-four), but we have never seen an American composition in seven-four. We are naturally conservative, especially when writing for the organ. Mr. Groton's Prelude is of a maestoso character, building up to full organ. As in many five-four pieces, the phrases are a bit short-winded, but it is an admirable type of service prelude or postlude.

**MR. YON ON MIXTURES.**

Reading, Pa., Aug. 4, 1920.—"You say that mixtures in an organ are like vinegar in one's salad."

This original remark, made to me when I was taking a summer course in concert organ playing with Mr. Von in New York City, has led me to address the editor of The Diapason, begging his indulgence to permit this short expression of appreciation to be published.

In May I was permitted to interview Mr. Von and discussed with him the probability of my studying with him this summer. It was then that he told me of his summer course of five weeks. He stated that the requirement of those who took the course would be to memorize an entire program. Knowing the amount of time that it takes to memorize a work after it has been studied for some time, I felt that even though I had great confidence in Mr. Von's judgment, I did not consider it possible to attain such a high ideal. I want to bear testimony to the fact that it has been accomplished. It has been hard work, of course, but if one looks over the field of organists and sees those who have gone to the top, he will find that they practiced many hours a day—a feat which is regarded by many as a reflection on one's sanity. I make mention of this experience not as a display of egotism, but to express my appreciation of Mr. Von's painstaking efforts to help all of us.

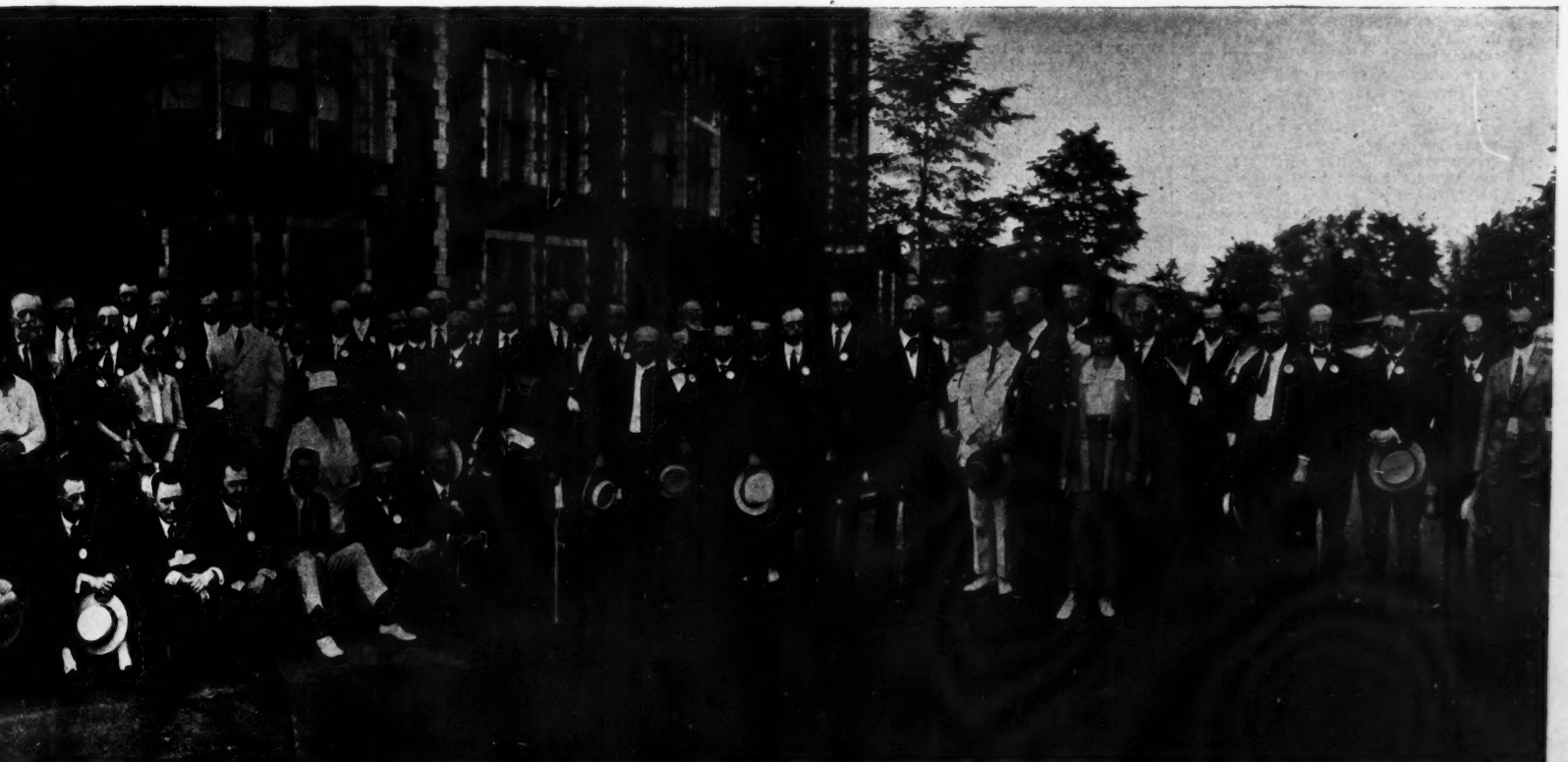
I am sure that all of us voice the sentiment of Mr. Von when he says that we want to bring the organ recital to the highest level. The one outstanding feature in Mr. Von's playing and teaching is his desire in his interpretations to make organ music "live." It is absolutely essential to play the notes correctly (which, by the way, is many times the limit of the aspirations of many teachers) from memory, according to Mr. Von's theory. Technical difficulties must, of course, be overcome, and to assist in overcoming the difficulties that arise in one's work, there are varieties of gymnastics for the feet and piano exercises for the hands. But when these difficulties have been mastered, there is still much to be done, and it is in this respect that one cannot help but see why Mr. Von's playing and teaching has made such an impression.

Over the desk of the assistant principal of our Boys' High School is placed the following inscription: "The man who continues to work at a job after the other men have given up is the man who succeeds." Mr. Von says that he takes the same medicine he makes his pupils take. One can see the application of this motto in his work.

One can easily attribute much of Mr. Von's success with his pupils to his genial personality and his effort, as he says, to gain them as his friends. Many times a teacher spoils what might lead to more than ordinary ability by establishing a barrier between himself and a pupil. I am convinced the best results can be obtained in teaching by making an effort to strike a sympathetic chord in the pupil instead of assuming an air of great superiority. If one succeeds in doing this, a pupil, if he or she is conscientious, will do anything for a teacher.

The original remark about mixtures which prefaces my note was made to me while receiving general suggestions on registration. I feel confident that most organists will agree that it is unfortunate that many of our prominent organ builders, who have attained such a high state of perfection in building our modern organs, have decided to eliminate the good old mixture stops from their specifications. HENRY F. SEIBERT.

PHOTOGRAPH TAKEN AT SESSIONS IN COLLEGE OF THE CITY OF NEW YORK.



# THE DIAPASON

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Official Organ of the Organ Builders' Association of America.

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CHICAGO, SEPTEMBER 1, 1920.

We are indebted to the Musical Courier of New York for the splendid picture of the National Association of Organists' convention which appears in another part of the paper. The Musical Courier not only published this picture of the large company of organists, but contained a very comprehensive account of the convention.

## COMMERCIALISM.

"Commercialism" is a term we hear not infrequently even in the discussion of the organ building profession. It is meant, of course, as a slur. Sometimes it is applied by idealists who have never experienced the necessity of making their artistic endeavors yield them their daily bread. At other times the word is carelessly bandied about by occupants of glass houses—some of them with many broken panes, too.

We cannot see why commercialism and art cannot go together, if we think of the former word in its proper meaning. In fact, they must go together or the one must precede the other. Art merely for art's sake is possible only where art is unhampered by the need of making a living. As artists usually eat as heartily as the rest of us, it follows that if their art is of the exalted kind that never stops to reckon in mundane figures, someone else did the careful calculating previously and is providing the sinews for their art.

The organ profession seems to be devoid of "angels." Wealthy men seldom see fit to invest in organ factories and there are no endowed builders thus far. It would naturally be ideal if there were such. Since there are not, we have, of course, what some see fit to characterize as the "commercial" builders. Personally we honor the man who can manage his business so that it pays reasonably. No one within our knowledge has ever made sensational gains or heaped up stacks of this world's goods in building organs. Moderate success financially has been the rule. Nowhere in industry is as much given for a dollar as in an organ contract. Compare the profits of the average builder, for instance, with those of the piano manufacturer.

And does anyone condemn a Pierce-Arrow automobile or the method of its manufacture because the stock of the company making the car is quoted high? Then why speak of organ builders in this vein? Our only measure of the sincerity and the high-mindedness of a maker of organs is the Biblical one—we judge them by their fruits. If at the same time their houses are in order and they are successful business men, so much more should they be respected.

Anyone who did not hear the paper of Clifford Demarest at the joint meeting of the National Association of Organists and of the Organ Builders' Association in New York and who did not read it in the August Diapason should turn to his copy of that issue and consider every word of it. Mr. Demarest, who is in no

way connected with organ building, and speaks only with the conviction that comes from long experience, expressed most ably what has been emphasized in these columns frequently—the willingness of the conscientious and progressive among the organ builders to adopt every feasible improvement and to help the organist all along the line—and at a small profit.

## AN APOSTLE OF PROGRESS.

It is always refreshing to hear from Pietro A. Yon, no matter what subject he discusses, just as it is always refreshing to hear him play. In both his writings and his performance he bubbles over with enthusiasm and fairly radiates a spirit of enterprise such as the organ world needs. Mr. Yon believes in advance. That is to say, he believes in development. He does not bring us anything bolshévistic and contrary to precedent. Rather he builds upon what has been done that was best in the past, puts it to new uses, invents new interpretations. He is no more an innovator than Johann Sebastian Bach was, we are convinced.

One of Mr. Yon's strongest convictions is that the organ recital is on the eve of a new era in the United States, and whenever he speaks or writes on this topic our readers undoubtedly are interested. He not only is sure that the organ recital can be made more interesting and popular, a genuine rival of the vocal or piano recital in this country, rather than the unprogressive and free church affair that it has been generally, but he contributes his share to making it what he believes it ought to and will be.

Mr. Yon, according to an interview with him published a few weeks ago, has given seventy-six recitals in the past season. These recitals were played, as our readers know, from the Atlantic to the Pacific coast. In addition to this he has held his prominent position as organist of the Church of St. Francis Xavier in New York, whose choir is famous, as is its organist. What he has done in composition is also well-known to those who follow events in the organ world. He has continued his contributions to the series of works known as the "Modern Italian Anthology of Organ Music," and completed his "Concerto Gregoriano" and "Missa Regina Pacis." He is now writing a set of "Satires" for the organ, which he will play in his recitals next season.

"Next season I will further extend my concert activities," said Mr. Yon, "for I am convinced that the organ recital is wanted all over this great country. Many bookings have already been closed for me and they keep coming in all the time."

We call special attention thus to Mr. Yon's activities because it is a most encouraging indication of the progress that is being made. It is doubtful whether there ever was a time when as much was done in the United States to popularize organ music—by noted recitalists as well as by the capable and faithful ones who do splendid work in their home recitals and with their choirs from week to week—as is being done today.

Here is something really new under the summer sun of Atlanta, Ga., that progressive city which is annually adding to its equipment of organs and which boasts one of the earliest and one of the best municipal organs in the United States. Charles A. Sheldon, the city organist, began a series of brief performances at the Criterion Theater, playing one recital number at each performance for a week, for the announced purpose of arousing "municipal interest in the public development of organ music." Joseph T. Ragan, organist of the North Avenue Presbyterian Church, played on one night of the week. Other Atlanta organists will participate in turn in this good work.

Organists and choir singers far and near are familiar with the churchly compositions of George B. Nevins, but few, perhaps, know of his success in another field, the growing of beautiful flowers. His handsome residence and extensive grounds are on

Paxinosa Hill, Easton, Pa., one of the charming spots in the Lehigh Valley. This delightful diversion is a constant pleasure to his family, friends and neighbors.

## MR. BAUMGARTNER EXPLAINS.

Indianapolis, Ind., Aug. 10, 1920. Editor of The Diapason, Chicago. My dear Mr. Gruenstein: Owing apparently to the necessary brevity of the report of my remarks on the console question at the guild convention, it seems that at least two of the readers of The Diapason received an erroneous impression, which I should like to correct.

Mr. G. Darlington Richards and Mr. R. P. Elliott assume, in their comments, that I laid claim to the invention of the double-touch piston idea and that I was seeking to create the impression that I had something novel to offer to my fellow-organists. That the idea was a decided novelty to most of those who heard me speak only goes to prove that some organists are not as careful readers of the advertisements appearing in The Diapason as I am. It was through an advertisement of Mr. Elliott's firm, if I remember correctly, or, at any rate, through some literature relating to its organs, that I first came into possession of the idea, and I made no attempt to represent myself as the father of it. Quoting verbatim from the "typewritten speech" (which, by the way, came in an undeserved degree of notice on the convention floor), I find these words: "Such a system, if I am correctly informed, has already been tried by one builder, and I am told by another builder that there are no obstacles whatever in the way of its practical construction. I might have mentioned the names of these builders, but for the tender feelings of some who might have suspected me of advertising a patent 'cure-all' for the organist's ills. Whatever novelty, if any, there was in my proposition lay in the particular manner of the application of the idea, and not in the idea itself."

In advocating this idea before the guild, I was only following my habitual policy in the consideration of organ matters, namely, that of investigating the merits of a practical construction. I might have mentioned the names of these builders, but for the tender feelings of some who might have suspected me of advertising a patent "cure-all" for the organist's ills. Whatever novelty, if any, there was in my proposition lay in the particular manner of the application of the idea, and not in the idea itself. In advocating this idea before the guild, I was only following my habitual policy in the consideration of organ matters, namely, that of investigating the merits of a practical construction. I might have mentioned the names of these builders, but for the tender feelings of some who might have suspected me of advertising a patent "cure-all" for the organist's ills. Whatever novelty, if any, there was in my proposition lay in the particular manner of the application of the idea, and not in the idea itself. In advocating this idea before the guild, I was only following my habitual policy in the consideration of organ matters, namely, that of investigating the merits of a practical construction. I might have mentioned the names of these builders, but for the tender feelings of some who might have suspected me of advertising a patent "cure-all" for the organist's ills. Whatever novelty, if any, there was in my proposition lay in the particular manner of the application of the idea, and not in the idea itself.

Through investigation and comparison of existing practices I have become the champion of a good many ideas which I did not originate, as, for example, the use of duplexing and unit work in certain instances for the purpose of increasing the organ's flexibility, the enclosure of all or the greater part of the great, the adoption of absolute combinations, the standard means of stop and coupler control (with a limited number of general blind combinations as an auxiliary means of control in very large organs), the adjustable crescendo pedal, etc. Were I to advocate all of these things in a single article or speech it would not surprise me in the least if some half dozen or more readers or hearers should rise to declare that the ideas were not original with me. But when there is no argument on the subject, why argue? I am frank to admit that most of the basic ideas on organ construction which I have advocated from time to time are not my own by origin, but I fail to see any impropriety in assuming the advocacy of any good thing which may come to my notice. In discussing the question of console standardization, any man who desires to approach the subject with more than superficial notice is compelled of necessity to review and compare existing practices. Standardization, in any particular, if it is ever achieved, must come as a result of evolution from things as they are. It is my opinion that more can be accomplished in the standardization of the console by making use of all we can from the best consoles of the present than by attempting the foolish and impossible task of designing a wholly original console.

Though there seems to be no need at present for any new basic ideas in console construction, I am convinced that we have not yet arrived at the most perfect application of these ideas, and as long as there is room for improvement in this direction I propose to continue my studies on the problem.

HOPE LEROY BAUMGARTNER.

## THE RESTORATION OF ORGANS.

"The Restoration of Organs," by John Matthews, described as "a practical guide to the organist in country and isolated parishes," is such a valuable little book that it has been necessary to issue a second edition, which is just from the press of Musical Opinion in London. In the new edition several sections have been amplified and their usefulness has thus been enhanced. The author is the organist of St. Stephen's Church, Guelph, Ont., and has written a larger book on the organ. This does not claim to be a complete compendium on organ building, but is a convenient guide to those who are confronted with the task of rebuilding their old organs, and as such should be of value to organists in this country as well as to those in England. It goes into the various parts of the organ and sets forth what each should measure up to if it is still of value in the rebuilding process. The 162 pages of small print contain a great deal of condensed information.

Christ Episcopal Church at Savannah, Ga., has placed with the Austin Company the contract for the reconstruction of its organ. Blinn Owen is the organist of the church. The instrument when enlarged will be a four-manual with echo, chimes and harp.

## The Free Lance

By HAMILTON C. MACDOUGALL

In connection with remarks in this column about organists writing hymn-tunes I am glad to hear from Walter Heaton, F. R. C. O., F. A. G. O., etc., organist and choirmaster of Memorial Church of the Holy Cross, Reading, Pa. Mr. Heaton tells me that there are in use in Reading and other cities over fifty of his hymn-tunes, and he encloses a printed pamphlet including nine tunes with strong diatonic melodies composed by himself. The price of the pamphlet is not given, but particulars may doubtless be obtained from the author.

In the same connection I have heard from an English friend, who tells me that he has written a good many tunes, but plaintively adds: "It seems to me that at my age I ought to be getting more financial return from my past labors." This seems to show that there is "no money" in hymn-tunes!

What future, financially speaking, may the picture organist reasonably look forward to? This query occurs to me in connection with (1) the high salaries paid to some picture organists, (2) the lambasting of church organists as lacking "sand," "pep" and other desirable qualities, to be expressed with the aid of quotation marks, and (3) the strike of picture players in Chicago. A friend in whose aesthetic judgment I have a good deal of confidence writes to me:

"You probably know that the picture organists here (i. e. Chicago) have struck for higher pay, and that means that we see the pictures in silence. I think it is distinctly an improvement, for I can pay much more close attention to the films if I am not distracted by music. After all it is the pictures we go to see, is it not?"

We have assumed, on account of the practically universal adoption of music as an aid to the enjoyment of the picture-film-story, the wide secession from the ranks of the "legitimate" on the part of many of our cleverest men, the springing up of a new and delightful art of the "movie" player, and the good compensation given, that music was indispensable to the proper and effective presentation of pictures. But if the gentlemen who earn a modest living by building and managing cinema theaters once find out that the dear public enjoys pictures quite as much without music as with, what becomes of the picture organist?

I pretend to no ideas on the subject.

Stimulated by the account in last month's The Free Lance of the waltz-anthem, a friend unbosomed himself of the following:

It happened several years ago, when tracker organs were a plenty, and the organist had to be expert in smoothing over the reeds and in making general repairs on short notice. This Sunday morning there was something the matter, and the organist called upon the tenor to go inside the instrument to help him. It happened that the singer habitually wore a wig, a fact never suspected by any of his fellow singers. While inside the organ he, without noticing it, caught his wig on a projection of a roller-board and it came off, attaching itself to that part of the mechanism. Our friend the tenor walked out to the organ loft and sat down in his place, displaying his bald pate to the wonder and delight of his fellows. Before anyone could suggest to him his retirement to a less conspicuous post, he casually put his hand to his head to smooth his raven locks, and discovered his loss. "—!" said he (business of profanity), "my hair is in the organ."

## Radzevicz Company Formed.

The Radzevicz Organ Company has taken out incorporation papers in New Jersey and will erect in the near future a larger building, with the view of taking care of its expanding business. The company is headed by Anthony Radzevicz, who has been building organs at Newark for the last five years. The incorporation is a part of the plans for enlarging the business.

**DEATH OF HENRY TELLERS.**

**President of Organ Company at Erie Had Long Career as Builder.**

Henry Tellers, president of the Tellers-Kent Organ Company and for many years prominent as an organ builder, died at the family residence, 146 East Twenty-third street, Erie, Pa., Monday, Aug. 9, at the age of 45 years. He was the victim of a malignant affection of the face, the ravages of which could not be stayed, although expert medical and surgical skill had been administered. His affliction was a very painful one, but he bore it with fortitude.

Mr. Tellers was a native of Langbroich, Rheinland, Prussia, Germany, whence he emigrated with his parents in 1881, locating at New Orleans. Under the tutorship of his able father he soon became adept in the building of organs and in 1892 he moved to Erie to follow his trade. For the next fourteen years he was one of the most valued employes of the Felgmaker Organ Company, traveling all over the country setting up instruments. In 1906 he associated himself with his brother, Ignatius A. Tellers, in the organization of the Tellers-Sommerhof Organ Company, now the Tellers-Kent Company. Much of the prestige attained by this company was directly traceable to the ingenuity and painstaking application of Mr. Tellers.

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**Quartet and Chorus**

By HAROLD W. THOMPSON, Ph. D.

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

**The Pilgrim Centenary, 1920.**  
An Adirondack camp is not the best place in the world for mental industry, and it is particularly difficult to write an article on ecclesiastical music when the only printed music within fifty miles is exclusively concerned with such secular subjects as the Pilgrims would have called "Toyes and Gaudes." Yet in spite of these "numbers"—John Winthrop's word—it is easy and pleasant to write of the Pilgrims here, for they stand the forest test. "God's colors all are fast," said Winthrop, and there is much in letters and music which will not stand comparison with woodland hues. Before these veracious pines and sunsets Poe seems a sly trifler, Ravel an awkward interloper. A hermit thrush sings "from recesses dim" to his comrade Whitman, and you forget your doubts of old Walt's sincerity. The blue gentian and the endless vistas of Gothic arches decide Bryant's authenticity. The austerity, vigor and aspiration of the pine-tree are Emersonian; indeed, no poet can pass the forest test quite so well as Emerson. The "multitudinous friendliness" of sun and sky approve the good Sir Walter Scott. Handel's sunshine harmonies, the great heart of Mark Twain. And as I close the simple but noble annals of Bradford, I recall the sentence of Lowell, that chief of the tribe of sunshine. "If the Puritan was narrow, it is as the sword of righteousness is narrow." The pine-tree records the unanimous ascent of lake and forest.

**CANTATAS.**

Our music is all too inadequate to celebrate such men of action. Handel's "Judas Maccabaeus" comes near it, and there are parts of "Israel in Egypt" and "Elijah" which are worthy, not to mention Mendelssohn's "Lauda Sion" and

"Come, Let Us Sing," and a couple of the Bach cantatas. Perhaps Buck's "Forty-sixth Psalm" (D) will be revived this season; its words are the favorite psalm of Pilgrim and Puritan, and its music is by a New Englander mighty in his day.

Three cantatas have been written especially for the Centenary of 1920. Dr. Coern's "Landing of the Pilgrims" was sung for the first time at Chautauqua; I hope to review it for the next Diapason, but so far I have not managed to get sight of a copy. Page's "The Pilgrims" (D) is an easy and attractive work requiring about two hours for complete performance. The pageantry is so important that it would not be feasible to give the music alone. The libretto, for the most part imaginative in spite of a bad let-down at the close, is by Frederick H. Martens. There are six episodes: The Landing of the Pilgrims, the First Thanksgiving, the Maypole of Merry Mount, John Alden and Priscilla, King Phillip's Head and Apotheosis of the Pilgrim Ideal. Mr. Martens has had the good taste to employ lyrics by Longfellow, Beaumont and Fletcher, Sir Walter Scott and Robert Herrick, though some of these gentlemen were not of the sort they make Whitman seem. There are some jolly dance tunes to contrast with the martial and solemn choruses. The pageant is admirably suited for presentation by schools of all sorts, particularly if a school orchestra is available.

Hosmer's "The Pilgrims of 1620" (D) is a cantata without pageantry, requiring for performance about thirty minutes. The music is tuneful and simple enough to put it within the capacity of almost any choir, including the mixed quartet. The baritone part of the Narrator may be sung by basses in unison, thus obviating all necessity of solo voices; on the other hand, there are unison bits for chorus which may be distributed in such way as to give the four solo voices opportunity for display. Interesting use is made of the hymn tune "York, Beaneport" and the Pilgrims; the foreword neglects to state that this tune has sometimes been attributed to John Milton's father. In spite of a libretto deficient in literary merit, this cantata has merits sure to make it widely useful.

**ANTHEMS.**

The Arthur P. Schmidt Company publishes arrangements of MacDowell's "A. D. 1620" for mixed voices, men's voices and women's voices, under the title "Hymn of the Pilgrims." The words are meritorious; the soprano part is made of the hymn tune "York, Beaneport" and especially arranged for this occasion, the following seem to me appropriate:

- H. B. Gaul—"O Lord, God of Hosts." (S)
- G. Harris—"Behold, I Create New Heavens." S. B. (St.)
- H. A. Matthews—"From All Thy Saints in Warfare." (S)

H. A. Matthews—"Recessional," T. 28 pages. (S)

- George B. Nevin—"Look Upon Zion." T. (White-Smith)
- Noble—"But Now Thus Saith the Lord," S or T. 12 pages. (Episcopal Board of Missions)
- Noble-Kremer—"A Prayer of Thanksgiving." Bar. (G)
- Noble—"The Saints of God." (Su)
- Paine—"Freedom Our Queen." (G)
- Parker—"Thou Shalt Remember." extra Bar. (G)
- J. H. Rogers—"In the Last Days It Shall Come to Pass." T B S. (D)
- J. H. Rogers—"Praise Ye the Lord," S B. (D)
- Stevenson—"Behold, Thou Shalt Call a Nation." B. A. (D)
- Stevenson—"The Lord Hath Done Great Things." B. 4 pages. (D)
- Stevenson—"The Lord is King." extra S and Bar. (D)
- Willan—"In the Name of Our God." T. (G)

The asterisk indicates that the anthem so marked is beyond the capacities of a mixed quartet. The Gaul number is a solemn prayer for the nation, somewhat in the tradition of Russian ecclesiastical music, and extremely effective for chorus. The numbers by Harris and Nevin are new, easy and tuneful. The second Matthews work is ambitious and quite impossible except for a chorus of considerable size; the first is well-known with its fine martial rhythm and effective climax. The first Noble number is intended for missionary services, but is appropriate for the present purposes; the second is the best setting I know of the Dutch hymn—and you remember that the Pilgrims sailed from Leyden; the third is a superlative memorial anthem. The anthem by Paine is interesting as the composition of a New Englander who did much for American music; the fine words are by Oliver Wendell Holmes. The Parker anthem, for a chorus choir, has very appropriate words. Both of the Rogers numbers are vigorous and easy to sing. The second Stevenson anthem is quiet; the other two are in the composer's more characteristic dramatic style, the third being particularly effective. The rather difficult Willan anthem surely is one of the finest of our generation. It will be noticed that nearly all of the anthems in this list were written by composers American by birth or by adoption.

**SOLOS.**

There is a good solo setting by John E. West of the appropriate words "O God, Our Help in Ages Past" (St); it comes in two keys. "People Victorious," the difficult alto solo in Parker's "Hora Novissima" (G), was used by some choirmasters for services in celebration of victory; it is about as appropriate for the present occasion. Of course De Koven's "Recessional" (S) will be used a good deal. In H. A. Matthews' cantata "The City of God" (St), written for the recent

Lutheran celebration, there is an excellent soprano solo for any festive memorial occasion, beginning with the words "Rejoice Ye with Jerusalem"; other parts of this cantata might be found appropriate. Some of the solos in Handel's "Judas Maccabaeus" are appropriate, though of course they stress the martial motive. "The Lord is Mindful of His Own." "Is Not His Word Like a Fire?" "Be Thou Faithful" from Mendelssohn's "St. Paul" may seem more in the spirit of the occasion; and of course there is the duet "Now We Are Ambassadors" in the same work. Then there are numerous Thanksgivings solos, some of which were mentioned in my article published in this column last year.

**NEW MUSIC.**

Several new solos have come from the presses recently. "Nine Lyrics from the Psalm" (St) by Grant-Schaefer form a useful set; the first two would be appropriate for the present occasion. I like best the third, a Lenten solo on the words "From Out of the Depths." The metrical paraphrases are nearly as lacking in poetical skill as those in the "Bay Psalm Book" of the Puritans.

Three other useful solos recently published by Schmidt are Cox's "Hearken Unto My Voice," Dunkley's "Our Blessed Redeemer" and Paul Ambrose's "O Love, That Will Not Let Me Go"; each is published in two keys. The Ambrose setting of Matheson's fine hymn is much more interesting than the Harker solo which has been the favorite hitherto. Of these three numbers I like best the one by Dunkley, which has the unusual value of being appropriate for Whitsunday; it is curious how few solos there are that refer to the Third Person of the Trinity.

A solo that will be examined with much interest is Candlyn's "God That Madest and Heavens and Earth"; each is published in two keys. The Ambrose setting of Matheson's fine hymn is much more interesting than the Harker solo which has been the favorite hitherto. Of these three numbers I like best the one by Dunkley, which has the unusual value of being appropriate for Whitsunday; it is curious how few solos there are that refer to the Third Person of the Trinity. A solo that will be examined with much interest is Candlyn's "God That Madest and Heavens and Earth"; each is published in two keys. The Ambrose setting of Matheson's fine hymn is much more interesting than the Harker solo which has been the favorite hitherto. Of these three numbers I like best the one by Dunkley, which has the unusual value of being appropriate for Whitsunday; it is curious how few solos there are that refer to the Third Person of the Trinity.

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New York Tribune: "The organist rose triumphantly to the occasion. His playing constantly displayed excellent taste and a fine sense of proportion."—Krehbiel.

San Francisco Examiner, April 15, 1920: "Playing the organ simply and effectively is as difficult as drawing the nude in outline. Only masters can do it. Pietro A. Yon is one of the masters. He galvanized the audience into enthusiasm. There was no artifice about his playing, no trickery, no sophistication—only mastery, and nothing more."—Redfern Mason.

Chicago Evening Post, March 2, 1920: "Mr. Yon has a brilliant technique and a keen sense of how to make the organ effective as a concert instrument. The Bach Fantasia and Fugue in G Minor showed the breadth of his musicianship, and he played it with appreciation for the music and with clean technique. Mr. Yon has unusual command of the instrument."—Karlton Hackell.

Minneapolis Journal, December 18, 1919: "Both were played with the boundless resources of technic and equally boundless resourcefulness of mood characterization, of which Yon showed himself the possessor."—Victor Nilsson.

Kansas City Times, April 28, 1920: "There was exquisite beauty of detail, well ordered perspectives and the utmost of delicacy of shading. The shallowly built, practical little church became, by the alchemy of his playing, a dim aisled cathedral. The modern sonata of Paganini was rich in these effects, and the great Toccata and Fugue of Bach was a model of smooth and brilliant playing."

El Paso Herald, April 23, 1920: "Mr. Yon's technique is faultless. His hands move over the keys with the precision and perfect control of a great piano virtuoso, and his feet perform marvels on the pedal keyboard. Those of us who stood beside him as he played his 'First Concert Study' realized that he possesses probably the most remarkable pedal technique of any organist in the world."—George Daland.

San Francisco Chronicle, April 15, 1920: "Yon is a brilliant musician, a warmly temperamental interpreter and a person of magnetic radiations. A poetic fervor permeates all his readings. He is pre-eminently a lyric player, with a Latin fire that transmutes song into improvisation."—Ray C. Bowen.

Los Angeles Daily Times, April 20, 1920: "Yon rendered a programme which brought out not only his exceptional gifts as an organist, but also his ability as a composer. The public rarely has an opportunity to hear concert works written for organ and played by so distinguished a musician. The familiar Bach Toccata and Fugue was very beautifully played and brought the musician applause and a demand for an encore."—Jeanne Redman.

Madison, Wisc., State Journal: "Mr. Yon's technique on the manuals and pedals and general command of the instrument is wonderful and above criticism. The Prelude and Fugue in A Minor of Bach gave Mr. Yon an opportunity to display his unerring technique."





**Recital Programs**

**Eric DeLamarter, Chicago.**—Mr. DeLamarter's Thursday afternoon recitals at the Fourth Presbyterian Church are as much a feature of summer music in Chicago as they are of the other seasons, for there is no rest for Mr. DeLamarter, fifty-one recitals being given in this wonderful edifice on the north side during the year, the majority of them by Mr. DeLamarter himself. The uniqueness of these recitals is known to organists far and wide. They are the only regular musical feature of the kind, the organ and the church are famous and the place is easy to reach from the downtown district. And Mr. DeLamarter always presents something new and novel to the works of Bach and the organ selections included: Fantasia and Fugue in C minor; Chorale, "Awake, a Voice is Calling"; Passacaglia; Chorale, "By the Waters of Babylon"; Andante (Sonata 4); Toccata in F major.

Aug. 12 Walter P. Zimmerman's Prelude in B flat was the opening number and the Indian Melody, "The Rose," by Mr. DeLamarter, closed the program, the principal offering being Clarence Dickinson's "Storm King" Symphony, with Yon's "Sicilian Bagpipe" as another number.

Following are the last two July programs: July 23—"A Solemn Prelude," Edward S. Barnes; Summer Sketches, Lemare; Prelude, Chorale and Fugue, Pachelbel; "The Swan," Stebbins; Torchlight March, Guilmaut.

July 25—Prelude and Fugue, G major, Mendelssohn; Cantilene, Fierne; Sonata 3, Frank E. Ward; "Saluto d'Amore" and "Allegro Giubilante," Federlein; "Evening Peace," Rheinberger.

**Lynnwood Farnam, New York.**—Mr. Farnam, on the occasion of his vacation trip to Canada, gave a recital Aug. 19 on the new two-manual organ built by Casavant Brothers for St. Thomas Presbyterian Church of Saskatoon, Sask. His program included: Intermezzo from First Symphony, Widor; Introduction and Allegro from Sonata in the Style of Handel, Wolstenholme; Evening Song, Fairstow; "L'Organo Primitivo," Yon; Toccata, Adagio and Fugue in C major, Bach; Chorale Improvisation in E flat, "Adorn Thyself, Dear Soul," Karg-Elert; "Sunshine and Shadow," Clement R. Gale; "Minuetto Antico e Moderno," Yon; Scherzo in E, Gigout; "In Summer," Stebbins; Toccata in E minor, Georges Krieger.

The organ, which has twenty-five sets of pipes, besides two borrowed registers, is distinguished for its fine voicing. Arthur L. Bates, organist of the church, gave the opening recital June 6.

**Edwin Stanley Seder, Chicago.**—Mr. Seder gave a program in which four Bach numbers were followed by the Liszt Fantasia and Fugue on "Ad Nos ad Salutarem undam" in playing the fourth faculty recital on the large new two-manual organ at Fisk Hall in Evanston Aug. 3. The splendid array of organ music offered by Mr. Seder was as follows: "Passacaglia et Thema Fugatum," Bach; Sicilian (Flute and Piano Sonata), Bach; Chorale Prelude, "O Spotless Lamb of God," Bach; Fugue in D flat ("St. Ann's"), Bach; Fantasia and Fugue on the Chorale "Ad Nos," Liszt.

**Stanley R. Avery, Minneapolis, Minn.**—Mr. Avery broke into his vacation, spent at Bloomington Ferry, on the Minnesota river, to give a recital on the large new two-manual Kimball organ which is a special feature of the Curtis Hotel in Minneapolis. The organ is a great drawing card. It is used regularly during the dinner hour and at Sunday breakfast. The program is given on it. Mr. Avery played Aug. 16, offering this program: March, "Queen of Sheba," Gounod; Meditation, "This," Massenet; Andante in F, Wely; Canzonetta, Godard; "Morning" and "Day," Grieg; Prelude (C sharp minor), Rachmaninoff; Swedish Wedding March, Seodermann; "Benediction Nuptiale," Hollins; Minuet, Boccherini; Military Polonaise, Chopin; "To a Wild Rose," MacDowell; Spring Song, Macfarlane; "The Swan," Yon; Saens; Introduction to Act 3 and Wedding March, "Lohengrin," and "Evening Star," and Pilgrims' Chorus, "Tannhauser," Wagner.

**Mrs. Florence Clayton Dunham, Fairmont, W. Va.**—Mrs. Dunham appeared in a recital at the First Methodist Episcopal Church July 16 in which two other Fairmont musicians took a part. Mrs. Dunham is the organist of the church and a pupil of Clarence Eddy. Her numbers were: Toccata, Rogers; "Ave Maria," Schubert; Fountain Reverie, Fletcher; "Gesu Bambino," Yon; "Eventide," Harker; "From the South," Gillette; "A Shepherd's Evening Prayer," Nevin; Evensong, Martin.

A review of the recital said of Mrs. Dunham's playing: "The brilliant playing of Mrs. Dunham was appreciated to the utmost. As a pupil of the celebrated Clarence Eddy in Chicago last summer, Mrs. Dunham has made rapid advancement as an organist and she displayed remarkable ability in her performance, and masterly control of the instrument. Her playing throughout was an artistic success of the highest order."

**Rowland W. Dunham, F. A. G. O., Columbus, Ohio.**—Mr. Dunham has been giving Sunday afternoon recitals through the summer up to Aug. 1 at the First Congregational Church and has been complimented with good audiences despite the season. Recent programs prepared by him included the following: July 18—Suite in F, Corelli; Evening Song, Schumann; "Marche Funebre et

Chant Serapinique," Guilmaut; Andante ("Grande Piece Symphonique"), Franck; Minuet, G. Beethoven; Symphony for Organ, Edward Shippen Barnes; Concert Etude No. 1, G. E. Whiting.

July 25—Sonata No. 1, Borowski; Adagio (Symphony No. 6), Widor; Gavotte, Wesley; "Lamentation," Guilmaut; Larchetto (Clarinet Quintet), Mozart; Pastel (No. 1), Karg-Elert; "Finlandia," Sibelius.

Aug. 1—Fantasia, Franck; Prelude to "The Deluge," Saint-Saens; Andante, Symphony in D, Haydn; "Les Heures Bourguignonnes" ("Burgundian Hours"), Jacob; Nocturne ("Midsummer Night's Dream"), Mendelssohn; Cantilene, Foote; "Marche Religieuse," Boellmann.

**Arthur B. Jennings, Jr., Sewickley, Pa.**—Mr. Jennings, organist of St. Stephen's Church, gave a recital in the Presbyterian Church of Rutherford, N. J., Aug. 10, presenting this program: Overture to the Occasional Oratorio, Handel; Andante Cantabile (from the First Symphony), Beethoven; "Elo," Yon; "L'Organo Primitivo," Yon; "Indian Lament," Dvorak; Toccata in F, Pachelbel; Toccata and Fugue in D minor, Bach; Chorale Prelude, "In Dulci Jubilo," Bach; Gigue, Bach.

**John G. Sebald, Kansas City, Mo.**—Mr. Sebald played the following program on the new two-manual Hinners organ in St. Luke's Evangelical Lutheran Church, Kansas City, Kan., July 25: Concert Overture in E flat, Faulkes; "Eventide," Frysinger; "Wait on God," Rahn; Fugue a la Gigue, Bach; Chorale Preludes: "Salvation Unto Us Has Come," "Lord Christ, the Only Son of God," "Lord Jesus Christ, to Us Attend," "Dearest Jesus, We Are Here," Bach; Allegro Cantabile from Fifth Symphony, Widor; Gavotte, Wesley; Minuet in G, Beethoven; "Elo," Yon; "Hallelujah Chorus," Handel.

**Homer P. Whitford, F. A. G. O., Utica, N. Y.**—Mr. Whitford gave the dedicatory recital on an organ built for the First Presbyterian Church of Chateaugay, N. Y., by C. E. Morey of Utica. The recital was given July 29 and the selections played were: Processional March, Ralph Kinder; Overture, "Stradella," Flotow; "Dialogue," Meyer-Helmund; "Garden Scene," Vargass; Evensong, Martin; "Will o' the Wisp," Nevin; "Pomp and Circumstance," Elgar; Andantino in D flat, Lemare; "Concert Study No. 1, Yon.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—Mr. Robinson, organist and choir-master of the Central Church, has presided for the first time at the organ in the New Old South Church during July and August, and has given a fifteen-minute recital at the close of each morning service. His programs have included the following:

July 25—Pastorale, Fierne; "Ave Maria," Schubert; "Piece Heroique," Cesar Franck.

Aug. 1—Elevation, Bossi; "Clair de Lune," Karg-Elert; "Marche Religieuse," Guilmaut.

Aug. 8—"Song of the Chrysanthemum," Bonnet; "Solitude on the Mountain," Ole Bull; Prelude to "Lohengrin," Wagner.

Aug. 15—Fantasia in D flat, Saint-Saens; Pastorale, Massenet; "Angelus," Massenet.

Aug. 22—"Evening Harmonies," Karg-Elert; Allegretto in E flat, Wolstenholme; "Pilgrims' Chorus," Wagner-Liszt.

Aug. 29—"In the Garden" (Rustic Wedding Suite), Goldmark; Pastorale, Foote; "Marche de Fete," Büsser.

**Max Miranda, Beloit, Wis.**—Mr. Miranda, head of the music department of Beloit College and college organist, gave a program of American compositions in the faculty concert series at the college chapel July 21. He was assisted by Erma Hoag Miranda, soprano. The program included: Sketches of the City, Gordon Balch Nevin; "Fair Rosina," Francis Hopkinson; "My Days Have Been So Wondrous Free," Hopkinson; "Midsummer Lullaby," MacDowell; "The Nightingale," Ward Stephens (Mrs. Miranda); "The Tragedy of a Tin Soldier," G. B. Nevin; group of children's songs—"Just Before the Lights Are Lit," Branscombe; "The Dairy Maids," Lorange; "I Bring You Colored Toys, My Child," Carpenter; "Cuckoo, Cuckoo," Grant-Schaefer (Mrs. Miranda); "Midsummer Caprice, Johnston; Meditation, Frysinger; "Deep River," Burleigh; Love Song, Cadman; Concert Caprice, George E. Turner; "Vesterda," Ergus; Two Garden Songs—"A Garden is a Lovesome Thing," Goatley, and "My Soul is Like a Garden-close," Goodman; and "The Wee Butterfly," Mana Zucca (Mrs. Miranda); "Concerto Gregoriano," Pietro A. Yon.

This was the first performance of Mr. Yon's concerto in the middle West. Recently Mr. Miranda gave a recital of French compositions, also with Mrs. Miranda's aid. His organ selections were: Fifth Sonata, Guilmaut; "En Bateau," Debussy; "The Nightingale and the Rose," Saint-Saens; "Variations de Concert," Bonnet; "Deuxieme Meditation," Guilmaut; "Dreams" from Seventh Sonata, Guilmaut; Toccata from Fifth Symphony, Widor.

**Palmer Christian, Denver, Colo.**—Mr. Christian's noonday recitals at the municipal auditorium are drawing large audiences and receive the praise of the Denver critics. At his recital July 23 his offerings were: American Rhapsody, Yon; "Narcissus," Nevin; "Soeur Monique," Couperin; "The Brook," De-thier; Norwegian Dance, Grieg; "In the Morning" ("Peer Gynt" Suite), Grieg; Norwegian War Rhapsody, Sinding.

**Dr. Ray Hastings, Los Angeles, Cal.**—Recital numbers played in the Trinity Auditorium during the week of July 12 included: Prelude to "Lohengrin," Wagner; Prize Song from "The Miter-singers," Wagner; Pilgrims' Chorus from

"Tannhauser," Wagner; Song Without Words, No. 9, Mendelssohn; "And the Glory of the Lord" from "The Messiah," Handel; First Movement from "Moonlight" Sonata, Beethoven; "The Lost Chord," Sullivan; Love Song, Liszt; Temple Prelude, Petrali; "Ave Maria," from "Otello," Verdi; Verset, F minor, Franck; Victory March, Kern; "Supplication," Doud; "Prelude Solennelle," Hastings; "Exaltation (new), Hastings.

**Glen Grant Grabill, A. A. G. O., Columbus, Ohio.**—Mr. Grabill gave a recital to open the organ built by the Hall Organ Company in the Church of St. John the Evangelist, Aug. 11. His program was as follows: "Finlandia," Sibelius; Prayer in A flat, Stark; "Will o' the Wisp," Nevin; Fugue in D minor, Bach; "The Nightingale and the Rose," Saint-Saens; "At Twilight," Stebbins; "A Desert Song," Sheppard; "Scottish Fantasia," Macfarlane.

**Frederick C. Mayer, Woodville, Ohio.**—In opening a two-manual Miller organ Aug. 1 in St. Paul's Lutheran Church at Botkins, Ohio, Professor Mayer, who is director of music at the Woodville Normal, played: Concert Overture, Faulkes; "Evening Chimes," Wheelton; Toccata in D minor, Nevin; "Marche Nocturne," MacMaster; Evensong, Mar-

tin; "In Summer," Stebbins; "March of the Magi," Harker; "A Desert Song," Sheppard; Meditation, Sturges; "Evening Bells and Cradle Song," Macfarlane; "Marche Slav," Tschalkowsky; "Adieu," Friml.

Emmanuel Choir of LaGrange, Ill., sixty boys and men under the direction of William Ripley Dorr, went into camp at Bruce Lake, Ill., July 17. July 18 the choir sang the morning service in St. Ignatius' Church, Antioch, and in the evening gave an outdoor musical service in Central Park, Libertyville, under the auspices of the Libertyville Church Federation, followed by a supper served by the ladies of the Episcopal Church. The program at Libertyville lasted an hour, and was entirely unaccompanied. July 23 the choir went to Allendale Farm at Lake Villa, where it gave a musical service in the beautiful memorial chapel entirely from memory. July 25 it gave a musical service in the Methodist Church at Gray's Lake, Ill. Owing to the large number of boys who have had a year's training at rehearsals, the active available strength of Emmanuel Choir this year will be about seventy-five, none of whom are paid, except one tenor soloist.

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Dr. Orlando A. Mansfield—Organ Transcriptions of Pianoforte Music

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**THIRD AUSTIN FOR WARREN**

**Ohio City Will Have Another Three-Manual Added to List.**

The Austin Organ Company has been awarded a contract to build a three-manual and echo organ for the First Presbyterian Church of Warren, Ohio. Elisha Fowler of Boston and Cleveland was the Austin representative in the sale. Last year the Austin Company finished a three-manual in Christ Church and another in the Masonic Temple of the same city. The specification for the First Presbyterian Church is as follows:

- GREAT ORGAN.**  
 1. Bourdon, 16 ft., 73 notes.  
 2. Principal Diapason, 8 ft., 73 pipes.  
 3. Horn Diapason, 8 ft., 73 pipes.  
 4. Gross Flute, 8 ft., 73 pipes.  
 5. Gemshorn, 8 ft., 73 pipes.  
 6. Gemshorn Celeste, 8 ft., 61 pipes.  
 7. Harmonic Flute, 4 ft., 61 pipes.  
 8. Octave, 4 ft., 61 pipes.  
 9. Tuba, 8 ft., 73 pipes.  
 10. Harp, 61 bars.  
 11. Chimes (from Echo).  
 Tremolo.  
 Numbers 3, 4, 5, 6, 7, 8, and 10 to be enclosed in separate swell-box.
- SWELL ORGAN.**  
 12. Bourdon, 16 ft., 73 pipes.  
 13. Open Diapason, 8 ft., 73 pipes.  
 14. Stopped Diapason, 8 ft., 73 pipes.  
 15. Viole d'Orchestre, 8 ft., 73 pipes.  
 16. Vox Celeste, 8 ft., 73 pipes.  
 17. Salicional, 8 ft., 73 pipes.  
 18. Aeoline, 8 ft., 73 pipes.  
 19. Traverso Flute, 4 ft., 61 pipes.  
 20. Gamba, 4 ft., 61 pipes.  
 21. Oboe, 8 ft., 73 pipes.  
 22. Cornepean, 8 ft., 73 pipes.  
 23. Vox Humana (special chest), 8 ft., 73 pipes.  
 Tremolo, valve type.
- CHOIR ORGAN.**  
 24. Concert Flute, 8 ft., 73 pipes.  
 25. Dulciana, 8 ft., 73 pipes.  
 26. Unda Maris, 8 ft., 61 pipes.  
 27. Flute d'Amour, 4 ft., 61 pipes.  
 28. Piccolo, 2 ft., 61 pipes.  
 29. Clarinet, 8 ft., 73 pipes.  
 30. French Horn, 8 ft., 73 pipes.  
 Tremolo.
- ECHO ORGAN.**  
 31. Spitz Flute, 8 ft., 73 pipes.  
 32. Spitz Flute Celeste, 8 ft., 61 pipes.  
 33. Gedeckt, 8 ft., 73 pipes.  
 34. Vox Humana, 8 ft., 73 pipes.  
 35. Chimes, 21 bells, from Tenor A up.  
 36. Harp (from Great).  
 Tremolo.
- PEDAL ORGAN.**  
 37. Resultant, 32 ft., 32 notes.  
 38. Open Diapason, 16 ft., 44 pipes.  
 39. Bourdon, 16 ft., 73 pipes.  
 40. Gedeckt (from Swell), 16 ft., 32 notes.  
 41. Major Flute (Augmented from Open Diapason No. 38), 8 ft., 32 notes.  
 42. Dolce Flute (from Bourdon No. 12), 8 ft., 32 notes.  
 43. Tuba Major (extended from Great Tuba), 16 ft.  
 44. Tuba (from Great), 8 ft., 32 notes.

**Dr. Fricker on Quartets.**

An article by Oscar Thompson in Musical America of July 31 on Toronto contains an interesting interview with Dr. H. A. Fricker, the noted organist, formerly of Leeds, England, and director of the famous Mendelssohn Choir of Toronto. Dr. Fricker, speaking of church choirs, says: "The church is not the place for concerts, and that is what the quartet tends to make of the music of a service. I have no sympathy for display in a place of worship, whether it be social display, oratorical display or musical display. The music of a church service should represent the reverent heart of the congregation itself. The chorus succeeds in doing this; the quartet of soloists, in my opinion, does not. In listening to a large chorus, the worshiper does not feel that he is an attendant on a display of the personal prowess of some singer or set of singers, and is not troubled by questions as to whether someone has earned his or her salary."

**J. W. Clokey Writes Opera.**

Joseph W. Clokey of Miami University has made a genuine success in a new field—that of composing an opera. His first venture, "The Pied Piper of Hamelin," the libretto of which is by Miss Anna Beiswenger, was presented three times before commencement at the Ohio university and made a great hit. Mr. Clokey conducted the performances and Cyrena Van Gordon of the Chicago Opera Company sang the role of the Dream Lady, all the other parts being taken by university people and a children's chorus from the McGuffey school. One Miami critic wrote that Mr. Clokey's first operatic work "reveals an aptitude for that form of musical composition which promises a brilliant future should the composer elect opera as his principal form of expression."

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**CHILD WONDER AT ORGAN.**

California has an organistial sensation in a child who plays the Robert-Morton organ and whose performance is described as prodigious. The little girl, Baby Boynton, is able to use the entire organ and is capable of bringing out effects as well as the average grown performer. A supplementary set of pedals has been arranged twelve inches over the original



"CHILD WONDER" AT CONSOLE.

pedals and connected by diagonal pegs that form the depression of the required pedal from the supplementary set and an expression shutter pedal has been connected by a rod to the original console shutter pedal. This gives the child the full opportunity of producing music from every part of the organ. She was taught and trained to play the organ at the age of 3 years, from the time her fingers were strong enough to press and hold down the keys. She plays exclusively by position, reads no music, but memorizes from position only. Baby Boynton has been a sensation in various theaters in California where the Robert-Morton organ has been installed.

**Gives Concert in Home.**

P. Darlington de Coster, who was acting organist and choirmaster of St. Bartholomew's Church, New York City, during the season of 1918-1919, as substitute during the absence of

the late Arthur S. Hyde, is giving a series of informal organ concerts at Danforth Lodge, the residence of Mrs. P. A. Valentine, at Oconomowoc, Wis., where he is spending the summer completing the score of "Le Chevalier," a comic opera to be produced in Chicago early in November.

**Withdraws Its Salesmen.**

Although the Kimball Company managed to bring its delivery time down from fourteen months to nine and ten months during the quarter when it declined orders, so much business has been offered since the resumption of organ sales that it has withdrawn all salesmen from the field and is only sending out technical men to sign contracts and examine and measure buildings upon request of prospective customers. The company reports that more and better labor is available than for the past year, although the improvement as yet is slight.

**Change by Edward Thunder.**

F. Edward Thunder, for the last ten years organist at the Church of the Sacred Heart, Third and Reed streets, Philadelphia, will leave that church on Sept. 1 and play at St. Agatha's Church, Thirty-eighth and Spring Garden streets. Mr. Thunder's brother, William Sylvano Thunder, is organist at the cathedral, and another brother, Henry Gordon Thunder, is director of the Philadelphia Choral Society.

**Goodwin Prepares for Tours.**

Hugo Goodwin has been passing August at his summer home in the north woods near Mercer, Wis., where he has been gaining inspiration for his concert work from a studious pursuit of many of the bucolic arts. His plans for his recitals in the fall and winter are shaping up well and he has a large number of dates already booked.

**Hanchett at New Post.**

Edward A. Hanchett, formerly of Dallas, Texas, but more recently of Waterloo, Iowa, has been appointed chief organist for the New Midland Theater of Hutchinson, Kan. This is one of the few important positions in the territory southwest from Kansas City. The new Midland is installing a large three-manual Austin organ of splendid resources, and it will be the largest organ in Hutchinson. Mr. Hanchett is one of the

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younger generation to take up picture playing. He has held important positions in Texas, and was formerly organist at the Gaston Avenue Baptist Church and the Second Presbyterian, and assistant organist at St. Matthew's Cathedral, Dallas. Mr. Hanchett is the possessor of the gold medal annually awarded to the all-around chorister, which he won a number of years ago, when a chorister at St. Matthew's under the direction of Alfred Brinkler.

Mrs. Katherine Howard Ward, who recently underwent a serious operation, is ready to return to the organ bench and will resume her work at the First Methodist Church of Evanston in September. Mrs. Ward is greatly improved in health and the Evanston church, which she has served many years, is eager to have her preside at the large four-manual organ again.

**LOOKING FOR CHIME PIECES.**

Ashland, Pa., July 21, 1920.—Editor Diapason: I am in need of organ numbers featuring harp and chimes and am writing in the hope that one or several of your contributors may be able and willing to supply a list of same. Harp has compass of three octaves, chimes two octaves. It seems strange that so few composers have written for these modern organ accessories, especially in the face of their rapidly growing popularity. Might it not be wise to urge this just a bit in your paper, which we read regularly with much profit and pleasure. I am, sincerely yours,  
C. GRANT STERNER.

Hugh Alexander has been chosen to be organist of the Fourth Church of Christ, Scientist, at Cleveland, which has opened its new edifice in East One Hundred and Fifth street. For the last two years Mr. Alexander has been organist of the Second Church of Christ in Boston, while his wife, Caroline Hudson Alexander, has been soloist at the mother church, the First Church of Christ, Scientist.

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"Won all hearers by his mastery of his art."

**PHILADELPHIA:**  
"Showed fine musicianship."

**PITTSBURGH (Carnegie Hall):**  
"A masterly performance. All of his numbers were played from memory, and into all of them he instilled that brilliance of which he is capable and with which his Chicago acquaintances have become familiar."

**SAN DIEGO:**  
"He was greeted by an audience of more than four thousand. At the close of the program the audience refused to leave until he had added another group of numbers."

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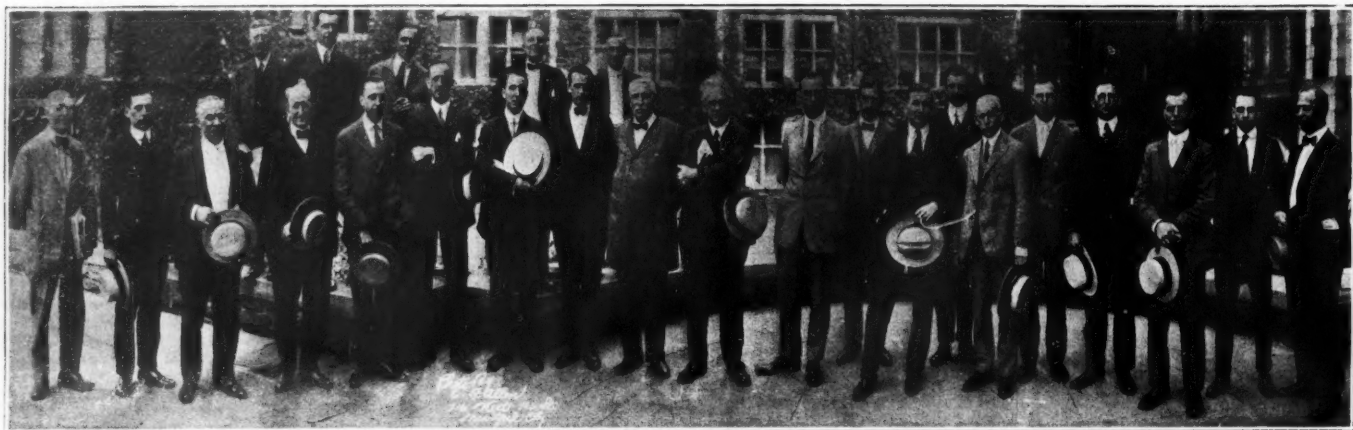
**SIOUX CITY:**  
"A genuine virtuoso."

**UNIVERSITY OF CHICAGO:**  
"Mr. Goodwin was in singularly good form and showed great artistry."

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GROUP OF MEMBERS IN ATTENDANCE ON ORGAN BUILDERS' ASSOCIATION CONVENTION.

**New Post for Walter Keller.**

Dr. Walter Keller has been appointed organist of the Austin Methodist Church, Chicago, and begins his duties there the first Sunday in September. Since leaving Sinai Temple, where he played during the extended absence of Arthur Dunham, who conducted the orchestra of the Boston Opera Company, Dr. Keller has been playing during the summer in the Highland Park Presbyterian Church.

**Whipp Plays in Paris.**

At the wedding of Margaret Blaine Damrosch, daughter of Walter Damrosch, conductor of the New York Symphony Orchestra, to Thomas Knight Finletter, at the Church of the Holy Trinity in Paris July 17, Lawrence Whipp of Denver was the organist. Mr. Whipp, who is the brother of the gifted baritone, Hartridge Whipp, who died last year, has been in Paris only a short time. He is acting until fall as organist and choir director of the American Church

of the Holy Trinity. Mr. Whipp offered a program chosen by Mr. Damrosch, including Karg-Elert's "Le Benediction" and the familiar Mendelssohn and Wagner wedding marches. With M. Lubron, violinist, first prize of the Conservatoire, he played a Boellmann Ballade, the Prelude to Saint-Saens' "Le Deluge," in honor of the composer, who was one of the guests, and a Faure Nocturne.

Rosseter G. Cole will return to Chicago Sept. 1 to resume his work at his studio in the Fine Arts building, after passing the summer in New York, where he was again at Columbia University. Mr. Cole had a wonderfully successful term, having 120 students in four university classes and more private pupils offered than he could take.

Augustana Conservatory of Music, connected with Augustana College at Rock Island, Ill., has asked A. Cyril Graham of Chicago to take charge of its organ and theory department. Mr. Graham would succeed J. Frank Frysinger, who because of the condition of his health has been compelled to resign. Mr. Frysinger is taking a year of rest at his old home in York, Pa.

**AMONG DIAPASON VISITORS.**

F. J. Bartlett, the Pueblo organist, who presides over the instrument in the First Congregational Church and also plays the large new municipal organ, was in Chicago for several days late in August on his way to England, with his family. Mr. Bartlett will devote probably two years to study abroad and also will attend to outside business.

C. E. Sylvester, the progressive organ man of Dallas, Texas, who has been prominent for many years in that growing field for the organ which covers the Southwest, spent a week in Chicago late in August. Mr. Sylvester represents the W. W. Kimball organ department in Texas.

Miss Dorothy Clarice Hempstead, organist of the Theater Marion at Clarkdale, Miss., spent her vacation in Chicago. Miss Hempstead has presided over the three-manual Miller organ in Clarkdale for nearly two years and her playing has made an enviable reputation for her in the South. She is a pupil of Professor O. C. Bodenmüller of New Orleans.

F. C. Forester, the Milwaukee organist, who plays in Plymouth Church, also conducts the Forester Label Works, together with his brother, and comes to Chicago at intervals on business. Mr.

Forester is one of those happy mortals who do not depend upon the organ as their daily bread, but can look upon it as the heavily-iced cake which they are privileged to enjoy on Sunday.

Henry A. Ditzel, the Dayton organist and pianist, spent a few days in Chicago with his brother and other relatives, returning to Dayton Aug. 18.

Jerome B. Meyer, the Milwaukee pipe manufacturer, came to Chicago Aug. 14 to see his family off on a vacation trip and to visit his brother, Frank A. Meyer. Mr. Meyer was a Diapason caller and reported excellent business and good prospects for his growing establishment.

Herbert Krumme, organist and director at the large new First Christian Church of St. Joseph, Mo., where he has a three-manual Skinner organ, was a Chicago visitor in August and saw some of the large organs in the city and called at the office of The Diapason.

Max Hess, superintendent of the factory of George Kilgen & Son at St. Louis, passed a few days in Chicago, returning to St. Louis the night of Aug. 13. Mr. Hess formerly was on the staff of the Kimball Company in Chicago.

Guy C. Pilkins, organist of the Central Methodist Church of Detroit, called when stopping in Chicago on his way to Des Moines on a vacation trip. He will return by way of St. Louis and Cleveland.

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**HOMER NORRIS IS DEAD;  
RESULT OF ACCIDENT**

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Homer Norris, organist for many years of St. George's Episcopal Church in New York, and a composer of note, died Aug. 14 at Roosevelt Hospital in that city, of blood poisoning, which set in after he was run down by a taxicab on June 20. The record of Mr. Norris' sixty years of life is one of steady musical growth, from a farmer lad playing the reed organ to a prominent figure in American music. He interspersed his student years at the New England Conservatory of Music, and with Guilman in Paris, with earning years at church organs in Lewiston and Portland, Maine. His first prominence followed a summons by Daniel Ford, owner of the Youth's Companion, to the organ of the Harwood Street Baptist Church in Boston. The musician there used his leisure to compose fifty songs, among them "Twilight," in which Rupert Hughes finds a grace which puts its composer in the ranks of MacDowell and Chadwick.

When the late J. Pierpont Morgan signalized their friendship by presenting him with the Boulders, a \$30,000 estate adjoining that of the late E. H. Harriman on Greenwood Lake, Mr. Norris' emancipation from financial care enabled him to complete his cantata "Nain." He was also the author of several theoretical works.

Funeral services were held in St. George's Church Aug. 17, after which the body was taken to Wayne, Maine the composer's birthplace, for burial.

Harold A. Loring, formerly of Billings, Mont., is now organist of the Garrick Theater at Minneapolis, where he is very pleasantly situated.

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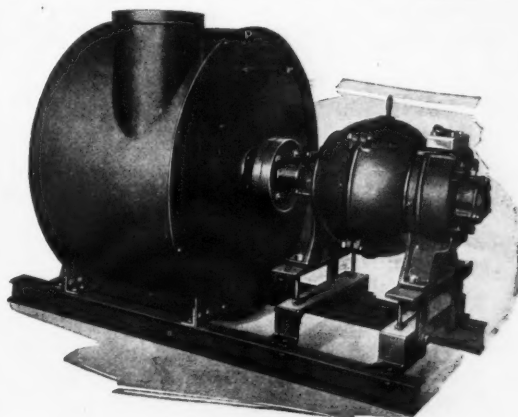
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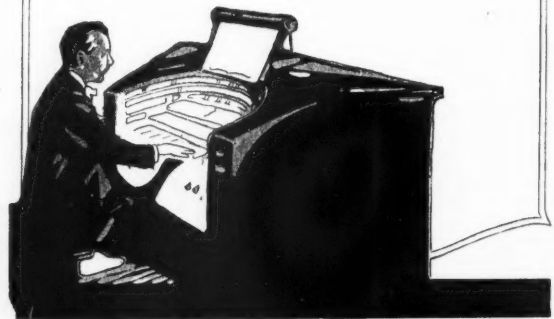
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