

THE DIAPASON

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DEVOTED TO THE ORGAN

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PLAYS TWENTY YEARS IN MORMON TABERNACLE

RECORD OF J. J. McCLELLAN

Organist in Famous Salt Lake City
Edifice Completes Score of Years'
Service—Has Given Upwards
of 4,000 Recitals.

Oct. 1 marked the beginning of the twenty-first year of active service by Professor John J. McClellan, chief organist of the great Mormon Tabernacle at Salt Lake City, Utah.

It was through Mr. McClellan that Salt Lake City became the pioneer in the institution of free recitals daily upon an accredited instrument. No one questions that the tabernacle organ is among the greatest organs of the United States and there are literally hundreds of thousands who are ready to testify to Mr. McClellan's high ability as an organist.

For the first eight or nine years after his appointment, Mr. McClellan did all the work as tabernacle organist. He was then given two assistants—Tracy Y. Cannon and Edward P. Kimball—who are still filling their positions with credit and ability. During the early years of the recitals they were given semi-weekly, Wednesday and Saturday afternoons. Ten years ago the daily recital was instituted, at first during the period from the spring till the fall conferences of the Latter Day Saints' Church. For the past two years the recitals have been given the year round, Sundays, holidays and the time devoted to the spring and fall conferences being the only exceptions.

In the twenty years of work as chief tabernacle organist, Mr. McClellan has played more than 4,000 regular and special recitals in the tabernacle and in addition has given more than 200 programs outside the state in the principal cities of the intermountain region and the Pacific coast. He has played special recitals for most of the celebrities of the world who have visited Salt Lake City within the last twenty years. The list includes William H. Taft, Theodore Roosevelt, W. J. Bryan, Charles M. Schwab, John D. Rockefeller, Thomas ("Boss") Platt, among the noted Americans. King Albert of Belgium and his queen are among the foreign guests who appreciated a special recital, the king conferring upon Mr. McClellan the decoration of the Order of Leopold. Among eminent musicians who have been special recital guests are Reisenauer and Paderewski, pianists; Damrosch and Oberholfer, conductors; Patti and Melba, queens in the world of song.

Mr. McClellan is a member of the American Guild of Organists and has long been actively identified with the National Association of Organists, having served that organization as first vice-president, third vice-president, Utah chairman and western representative. He is one of the directors of the L. D. S. School of Music and head of the organ and piano departments of that flourishing institution.

At both the public and private recitals given by Mr. McClellan, keen critics of music have commended his insight, technique and sympathy, as well as his scope and grasp in the organ field. It is certain that his work has brought pleasure and satisfaction to an uncounted multitude.

New Organ for Champaign.

The First Congregational Church of Champaign, Ill., which is attended by many students of the University of Illinois, is erecting a new edifice in which will be placed a Möller organ, the contract for which has just been let. The deal was closed by Charles F. Rowe of Chicago, representing Mr. Möller. The instrument will be a two-manual and all of it will be under expression.

JOHN J. McCLELLAN, SALT LAKE CITY ORGANIST.



WILL OPEN ST. JAMES' ORGAN

Clarence Eddy to Play Large Austin
in Chicago Church Nov. 22.

Clarence Eddy has been engaged to play an opening recital on the large new organ in St. James' Episcopal Church, Chicago, which is being installed by the Austin Company. The recital is set for Nov. 22 and is expected to be an important musical event of the season, because of the fame of both the church and the recitalist. John W. Norton, the organist and choirmaster of St. James', and his choir will open the organ at the services Nov. 14.

The organ replaces the one over which Dudley Buck and other noted men presided in past days. It is a large and powerful instrument and Mr. Norton is delighted with its qualities. The specification has been published in The Diapason.

Mr. Eddy will give a recital Nov. 4 dedicating the four-manual Austin organ in the First Church of Christ, Scientist, at Lincoln, Neb. He will give a recital also to open the Hinners organ in the Illinois Wesleyan University chapel at Bloomington, Nov. 9.

BONNET LANDS FROM PARIS

Begins His American Tour Nov. 9,
Playing at Scranton, Pa.

Joseph Bonnet has arrived from Paris and will open his American tour Nov. 9 at Scranton, Pa., under the auspices of the Northeastern chapter of the American Guild of Organists. The tour is already largely booked and will embrace many cities where Mr. Bonnet has appeared. The Canadian tour will begin Nov. 15, and will occupy the time up to Dec. 15.

Mr. Bonnet's programs will cover a wide range in organ literature. During the summer Mr. Bonnet traveled from Spain to England, and received offers from nearly every country in Europe for next season. His return will be welcomed by the many friends he has made in this country.

LEMARE IS ENGAGED ANEW

City Organist of San Francisco for
Fourth Year at \$3,750.

Edwin H. Lemare, municipal organist of San Francisco, has entered upon his fourth year in that capacity. Mayor James Rolph, Jr., Oct. 14 signed Mr. Lemare's contract with the city for another year, at a salary of \$3,750.

"In engaging Mr. Lemare," said Mayor Rolph, "San Francisco is able to furnish for lovers of this kind of music a man who would be a credit to the greatest cities of the world. Lemare is a master of his art, and reflects distinction upon this city by reason of his fame as a musician and his splendid work."

The supervisors authorized the contract. Under the heading "Lemare Retained," the San Francisco Star makes this comment:

"The squabble among the supervisors over the re-engagement of Edwin H. Lemare as organist at the Exposition Auditorium has ended happily in the signing of a contract for another year. Lemare is a decided asset to the city, and his Sunday concerts at a dime per admission are a wonderful gift to the music lovers of the community, not all of whom can afford to pay \$2.50 or \$5 a seat, greatly as they might enjoy hearing world-famed tenors and sopranos. Long live Lemare and his organ—his by right of long possession and delightful manipulation!"

Farnam at His New Church.

Lynnwood Farnam, until recently organist and choirmaster of the Fifth Avenue Presbyterian Church, has assumed his new position at the Church of the Holy Communion in New York in succession to David McK. Williams, now at St. Bartholomew's. Commencing in November he will give an organ recital every week and under his direction the Sunday afternoon service will be devoted to the rendering of notable music, including the use of Gregorian tones in the chanting of the Psalter. The choir consists of forty-two men and women.

PLACING LARGE ORGAN IN NEW CHICAGO CHURCH

FOUR-MANUAL BY KIMBALL

Church of St. Mary of the Angels to
Have Resourceful Instrument in
its Edifice, Said to be the
Largest in the City.

St. Mary of the Angels Church, said to be the largest church in Chicago, and one of the famous Polish Catholic churches of the United States, is having installed a four-manual organ of adequate dimensions for this immense edifice. The organ was built by the W. W. Kimball Company and is its latest work for a Chicago church. It will be completed late in November and plans are being made by Father Gordon of St. Mary's for an appropriate opening concert. Anthony Wiedemann is the organist of the church.

The church was recently completed and stands at Cortland street and North Hermitage avenue, its large dome being seen for miles around. The organ is one to arouse interest through its specification. Of the stops eight are unified and some others are extended. The specification is as follows:

GREAT ORGAN.
(First section, on open sound boards.)
Major Diapason, 16 ft.
Principal Diapason, 8 ft.
Small Diapason, 8 ft.
Octave, 4 ft.
Fifteenth, 2 ft.

(Second section enclosed in expression chamber.)
Contra Clarabella, 16 ft.
Viola Diapason, 8 ft.
Tibia Clausa, 8 ft.
Gamba, 8 ft.
Gemshorn, 5 ft.
Concert Flute, 8 ft.
Golden Principal, 4 ft.
Harmonic Flute, 4 ft.
Quint Mixture, 2 rks.
Tuba, 8 ft.
Chimes, 8 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Rohr Flute, 8 ft.
Claribel Flute, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Aoline, 8 ft.
Violin, 4 ft.
Wald Flute, 4 ft.
Nazard, 2 ft.
Flauto, 2 ft.
Soft Mixture, 3 ranks.
Contra Fagotto, 16 ft.
Trumpet, 8 ft.
Oboe Horn, 8 ft.
Orchestral Oboe, 8 ft.
Vox Humana, with Vibrato, 8 ft.
Clarion, 4 ft.
Tremolo.

CHOIR ORGAN.

Contra Dulciana, 16 ft.
Viola Diapason, 8 ft.
Quintadena, 8 ft.
Concert Flute, 8 ft.
Viole Maris, 8 ft.
Dulciana, 8 ft.
Flauto Traverso, 4 ft.
Dulcet, 4 ft.
Piccolo, 2 ft.
Saxophone, 8 ft.
Clarinet, 8 ft.
Tremolo.

SOLO ORGAN.

Diapason Phonor, 8 ft.
Melophone, 8 ft.
Tibia Clausa, 8 ft.
Orchestral Cellos III, 8 ft.
Solo Flute, 4 ft.
Ophicleide, 16 ft.
Tuba, 8 ft.
English Horn, 8 ft.
Cornet, 4 ft.

ALTAR ECHO.

(Located in expression chamber near altar. Played from solo and pedal keyboards. Couplers independent. Subject to solo combination pistons.)

English Diapason, 8 ft.
Fern Flute, 8 ft.
Muted Viole, 8 ft.
Vox Angelica, 8 ft.
Forest Flute, 4 ft.
Vox Humana, with Vibrato, 8 ft.
Musette, 8 ft.
Echo Piccolo, metal.
Cathedral Chimes, 8 ft.
Tremolo.

PEDAL ORGAN.

(First section, on open sound boards.)
Diapason (wood), 16 ft.
Diapason (metal), 16 ft.
Octave, 8 ft.
(Second section enclosed in expression chambers.)
Acoustic Bass, 32 ft.
Contra Tibia Clausa, 16 ft.

[Continued on Page 2.]

ARTHUR H. TURNER IS CHOICE OF SPRINGFIELD

MADE MUNICIPAL ORGANIST

Will Give Services Free to City and Arrange Series of Interesting Concerts at Auditorium—First Recital Played.

A series of free organ, vocal and instrumental concerts in the Auditorium at Springfield, Mass., will be arranged by Arthur H. Turner, organist of Trinity Methodist Church, who was appointed municipal organist by the city property committee Oct. 1. Mr. Turner submitted a plan to this committee that provides for fifteen concerts some of which will be given on the organ by himself and other by out-of-town organists, and other concerts will be varied with soloists and instrumental music.

The committee which approved the plan has an appropriation of \$1,500 for the concerts and since Mr. Turner gives his services free this sum will be available for securing other talent. It is the intention of Mr. Turner to arrange the time to make the concerts as popular as possible and two or three may be given at noontime and some on Saturday afternoons. The city property committee welcomed the plan since it eliminates the necessity of securing additional money from any other source and makes the concerts free.

Mr. Turner was for twelve years organist and musical director of the Church of the Unity before he accepted the same positions in 1911 in Trinity Church. He moved to Springfield from Meriden, where he studied with William C. Hammond of Holyoke. He became organist of All Saints' Episcopal Church in Meriden, remaining three years, and then went to the Meriden First Baptist for five years. In 1902 he went to Paris and studied for a short time under Alexandre Guilmant. He also studied as a singer under Oscar Saenger of New York and developed a baritone voice.

The first municipal concert was given Oct. 13 by Mr. Turner, assisted by Miss Anna M. Wollmann, soprano soloist. Before the program began, Mr. Turner explained the plans for the following concert. He described the construction of the municipal organ, and also introduced each composition with a bit of comment. He will make this a feature of each concert and will be glad to give request numbers.

The initial program follows: "Prelude Heroic," Op. 139, Faulkes; "In Moonlight," Ralph Kinder; Aria from "Herodiade," "He is kind, he is good," Jules Massenet (Miss Wollmann); Largo in G (by request), Handel; Moorish Dance, Graham P. Moore; "Forest Murmurs," from "Siegfried," Wagner; "Firefly," James H. Rogers; "Dreams," R. H. Stoughton; Songs, "Ashes of Roses," R. Huntington Woodman; "The Little Damsel," Ivor Novello (Miss Wollmann); "Love's Sorrow" (Viennese Dance), Fritz Kreisler; Toccata, Eugene d'Evry.

ORGAN FOR LARGE CHURCH.

[Continued from Page 1.]

Bourdon, 16 ft.
String Bass, 16 ft.
Tuba Clausa, 8 ft.
Violoncello II, 8 ft.
Flute, 8 ft.
Trombone, 16 ft.
Bassoon, 16 ft.
Tuba, 8 ft.
Cornet, 4 ft.

PEDAL ECHO SECTION.
(Enclosed with Echo Organ.)
Lieblich Gedect, 16 ft.
Flute, 8 ft.

The detached console will be placed in front of the choir gallery. The system of combinations and accessories is the latest developed at the Kimball factory and the organ has great power, a necessity because of the size of the church.

YOUNG MAN CAN YOU QUALIFY?

An opportunity to secure an interest in a growing business awaits several young men, who have had about ten years' practical Organ Building experience. Cash investment possible, but not essential. State age, experience and all particulars in first letter. M 2, The Diapason.

STUDIED ORGANS IN EUROPE

Harold Gleason, Rochester Organist, Back After Summer Abroad.

Harold Gleason, head of the organ department of the Institute of Musical Art of Rochester, N. Y., and private organist to George Eastman, has returned from a summer in England and France. While visiting these countries Mr. Gleason had the opportunity of hearing and playing the best organs and inspecting the famous organ factory of Cavaille Coll in Paris. Mr. Gleason spent several weeks with the French organist, Joseph Bonnet, at Quarr Abbey, Isle of Wight, where both studied Gregorian chant with the Benedictine Fathers. During that time Mr. Gleason studied organ repertoire with Mr. Bonnet.

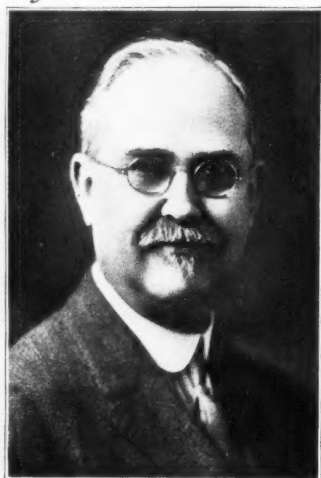
Discussing the results of his investigation of the merits of organs of foreign manufacture, Mr. Gleason said:

"The French instrument is practically the same to day as fifty years ago, a type of construction having been standardized which is well suited to the large, resonant cathedrals of France. The instruments cannot be compared to the American in mechanical details or flexibility. They are particularly suited to the interpretation of Bach and other great classical composers, and little use is made of orchestral tone coloring. The English organs are pre-eminently church instruments, the diapason tones being of special beauty.

"While there never was any question in the minds of those interested in the selection of the organs for the Eastman School of Music project as to the pre-eminence of the American organ at its best, the survey I have just made serves to confirm our conviction that the organs should be of American manufacture. That means that the instruments soon to be contracted for will include all of the better features of the French and English organs, coupled with the mechanical and tonal excellence of the modern American organ."

Booklet by C. F. Chadwick.

Charles F. Chadwick, who is known from one end of the country to the other as an organ expert and salesman, is the author of a very handsome as well as useful booklet, which



CHARLES F. CHADWICK.

he is sending to organists and others, entitled "The Organ: Its Care and Maintenance." Readers of The Diapason realize how little is known and how much should be known by those responsible for the conservation of organs. Mr. Chadwick is doing his share to spread the necessary information. Mr. Chadwick is still making Springfield, Mass., his headquarters and is doing an active business as an expert rebuilder and organ architect.

Charles R. Putnam, New England manager of the Estey Organ Company, with headquarters in Boston, who has been convalescing after a severe illness, has gone to Andover, Me.

FOUR-MANUAL ORGAN FOR ST. LOUIS CHURCH

IS BEING BUILT BY KILGEN

Instrument with Both Solo and Echo Departments for the Third Baptist Church Is to be Finished by Easter, 1921.

George Kilgen & Son of St. Louis are building at their factory a four-manual organ, with both echo and solo departments, for the Third Baptist Church of their home city. This instrument is to be completed by next Easter. The scheme of stops is to be as follows:

GREAT ORGAN (73 Pipes).

Major Diapason, 16 ft.
Principal Diapason, 8 ft.
Second Diapason, 8 ft.
Gross Flute, 8 ft.
Doppel Flute, 8 ft.
Melodia, 8 ft.
Viol d'Amboia, 8 ft.
Octave, 4 ft.
Flute Harmonic, 4 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

SWELL ORGAN (73 Pipes).

Bourdon, 16 ft.
Diapason Phonor, 8 ft.
Viol d'Orchestre, 8 ft.
Vox Celestes, 8 ft.
Muted Viol, 8 ft.
Stopped Flute, 8 ft.
Flauto Traverso, 4 ft.
Violina, 4 ft.
Flageolet, 2 ft.
Dolce Cornet, 3 rks.
Contra Fagotto, 16 ft.
Cornopon, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Tremolo.

CHOIR ORGAN (73 Pipes).

Quintaton, 16 ft.
Violin Diapason, 8 ft.
Dulciana, 8 ft.
Concert Flute, 8 ft.
Unda Maris, 8 ft.
Quintadena, 8 ft.
Flute d'Amour, 4 ft.
Piccolo Harmonic, 2 ft.
Clarinet, 8 ft.
Orchestral Oboe, 8 ft.
Harp, 3 Resonators.
Tremolo.

SOLO ORGAN (73 Pipes).

Flauto Major, 8 ft.
Stentorphone, 8 ft.
Gross Gamba, 8 ft.
Gamba Celestes, 8 ft.
Flute Ouverte, 4 ft.
Tuba Profunda, 16 ft.
Harmonic Tuba, 8 ft.
Harmonic Tuba, 4 ft.
Cor Anglais, 8 ft.

ECHO ORGAN (73 Pipes).

Lieblich Gedect, 8 ft.
Dolce, 8 ft.
Vox Aetheria, 8 ft.
Pern Flute, 4 ft.
Vox Humana, 8 ft.
Cathedral Chimes, 20 bells.
Tremolo.

PEDAL ORGAN (Augmented).

Double Open Diapason, 32 ft.
Open Diapason, 16 ft.
Violine, 16 ft.
Bourdon, 16 ft.
Lieblich Gedect, 16 ft.
Flauto Bass, 8 ft.
Violoncello, 8 ft.
Violoncello, 8 ft.
Tuba Profunda, 16 ft.
Harmonic Tuba, 8 ft.
Contra Posuane, 16 ft.

The Kilgen factory is hard at work on contracts of an aggregate value of \$250,000, due to be finished within the next few months.

WANTS IN ORGAN WORLD.

FOR SALE—FOUR-MANUAL, STANBRIDGE organ, tracker-action, fifty stops. Kinetic blower. This instrument has wonderful tonal qualities, and could be re-built for a moderate sum. At present is in use in Rodeph Shalom Synagogue, Philadelphia, Pa. For further details, write Walter St. Clare Knodle, 130 South Seventeenth street, Philadelphia, Pa.

WANTED—SKILLED REED AND flue pipe makers and voicers, desiring to make a change, will learn something to their advantage by addressing K 3, The Diapason. (1).

WANTED—ORGANIST WITH church, theater and recital experience, desires municipal or other permanent concert position. Large repertoire memorized. Address J 3, The Diapason.

WANTED—THREE GOOD USED two-manual and pedal pipe organs. HENRY C. IHRIG, 2960 West Liberty avenue, Pittsburgh, Pa.

WANTED—SKILLED WORKMEN in every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Lacide avenue, St. Louis, Mo.

WANTS IN ORGAN WORLD

WANTED—ORGAN builders in all branches. Good wages. Apply Rudolph Wurlitzer Manufacturing Company, North Tonawanda, New York.

WANTED—GOOD ALL around organ builders. Apply to M 1, The Diapason.

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—ORGANIST AND CHOIR-master for Episcopal church in small, but rapidly growing western city. Must give vocal or instrumental instruction for most of income, as church salary at present is small. A truly splendid opening for a good teacher. Church position will develop rapidly. Address K 2, The Diapason.

WANTED—CAPABLE FLUE VOICER by an old established house requiring first-class results. Good pay and a permanent position with agreeable working conditions await the right man. Factory in the East. K 5, The Diapason.

WANTED—ZINC PIPEMAKER, MUST be A-1 and experienced on front work. Excellent wages and good conditions. Factory in the East. Address M 5, The Diapason.

WANTED—SKILLED WORKMEN in every department; also apprentices. Unsurpassed opportunities. Investigate at W. Kimball Co., California boulevard and Twenty-sixth street, Chicago. Apply to Superintendent Organ Department.

SITUATION WANTED—METAL PIPE maker, twenty years' experience, capable of taking charge of metal shop; also in position to install pipe-making. Address M 4, The Diapason.

WANTED—TO BUY TUBULAR PNEUMATIC and electric organs two-manual. Address WILLIAM LINDEN, 1637 Vine street, Chicago, Ill. Telephone, Diversey 2654.

WANTED—TO BUY, TWO-MANUAL pipe organ. Must be cheap. Give full particulars. FRANK EAST, Dayton, Fla. [11-12]

WANTED—EXPERIENCED ORGAN builders for outside erecting and finishing. THE AMERICAN PHOTO PLAYER COMPANY, San Francisco, Calif. (1)

WANTED—A SMALL SECOND-HAND pipe organ at moderate price. Send specification and photo of organ, price, dimensions, etc., to Box 396, Macon, Ga.

WANTED—POSITION AS ORGANIST in small western city. Wish to settle permanently. Best references. Address M 3, The Diapason.

WANTED—THOROUGHLY EXPERIENCED organ erectors and finishers. AUSTIN ORGAN COMPANY, Hartford, Conn.

FOR SALE—STYLE E54 ESTEY two-manual and pedal reed organ, complete with Rimmer electric blower. Good as new. Ideal for small church or studio. Address G. A. NELSON, 710 N. Fifty-fifth avenue, West Duluth, Minn.

FOR SALE—MODERN TUBULAR-pneumatic two-manual organ of small size. All accessories, maximum couplers, electric blower, concave pedal, attractive front. J. N. REYNOLDS, 219 Marietta street, Atlanta, Ga.

FOR SALE—MILLER PEDAL UPRIGHT Piano, Ross Water Motor and Underwood Duplicator. Apply to J. W. A., 2 First street, Weehawken, N. J. [11-12]

FOR SALE—TWO-MANUAL ORGAN, twenty-one stops, chestnut case. One horse-power Orgbello. Address E. Snell Hall, Forest Avenue, Jamestown, N. Y. [11-12]

FOR SALE—A TWO-MANUAL ORGAN of fifteen stops, compactly built and in good condition. Address H. T. KELLEY, Bellows Falls, Vermont. [11-12]

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

OPPORTUNITY—FOR A THEATER organ regaiman, or Automatic Piano man. Must be an A-1 mechanic, and willing to invest a small sum, to take partnership with all-around organ repairman and tuner possessing a big shop. Bernard van Wyk, 256 North Hobart street, Philadelphia, Pa.

WASHINGTON RECITALS MEET DISTINCT DEMAND

PROVED BY THE AUDIENCES

Miss Edith B. Athey Opens New Season at the Central High School Auditorium—Her Second Program All Russian.

Every evidence has been presented at Washington that the public recitals by Miss Edith B. Athey in the Central High School auditorium, in which she is assisted by the best local talent, fill a genuine demand. The first recital of the present season, played on the evening of Oct. 5, had one of the largest audiences, as testified by the musical critics of the capital, that ever have attended these meritorious musical events. It was Miss Athey's eighteenth recital under the auspices of the community center department of the public schools of the District



Photo by Paine Studio, Washington, D. C.
MISS EDITH B. ATHEY.

of Columbia. The program included these organ selections: First Sonata, in G minor, Becker; Serenade, Herbert; Minuet in G, Beethoven; "Swing Low, Sweet Chariot," Ditton; Torch Dance ("Henry VIII" Suite), Henry German; Communion in G, Batiste; "Pomp and Circumstance" March, Elgar. The second program, Oct. 19, was all-Russian, and the organ selections included: Andante Cantabile, Fifth Symphony, Tchaikowsky; Prelude, Glazounow; Cradle Song, Iljinsky; Prelude, C sharp minor, Rachmaninoff; Russian Folk Music, (1, Scarlet Sarafan; 2, Song of Volga Boatmen; 3, Kamarinskaia); "Reve Angelique" (Kamennoi-Ostrow), Rubinstein; "Chanson sans Paroles" and "Marche Slav," Tchaikowsky; "The Star-Spangled Banner."

Miss Athey is planning to give French, Scandinavian, English, Italian, American, Christmas and Easter programs in succeeding recitals.

Dayton Three-Manual Opened.

The organ just installed in St. Mary's Church, Dayton, Ohio, was dedicated Sunday evening, Oct. 24. The organ was built by the Austin Company and was erected under the supervision of Calvin Brown of Chicago. It consists of three manuals and echo, and there are two complete consoles, one in the gallery and the other near the sanctuary where it will be used in congregational singing. Joseph Fehring, organist at St. Mary's, was in charge of the program at the dedication, assisted by John J. Fehring of St. Peter's Cathedral and St. Mary's Seminary; Edward A. Fehring, organist at St. Mary's Church, Hyde Park; W. Deck and G. Muhlhauser, two tenors of Cincinnati. Marcus Kellerman of Richmond, Va., formerly of Cincinnati, a personal friend of the pastor, Father S. J. Beckmeyer, also took part. These men assisted the choir of men and boys, which numbers seventy-five voices.

News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Oct. 22.—Stanley T. Reiff, a prominent composer and a member of the A. O. P. C., is giving a series of four recitals at the Methodist Church in West Chester, Pa., of which he is organist. The recital of Oct. 14 was a part of the program of the Chester County Teachers' Institute. Upwards of 500 were in the audience. Livia D. Ward enriched the program with her harp solos, the complete program being: "Marche Pontificale," Lemmens; Meditation, Bossi; Aubade, Hasselmanns, and Reverie, Schuetze (Mrs. Ward); Fugue in F minor, Bach; Madrigal, Rogers; "Autumn," Thomas (Mrs. Ward); Vorspiel to "Parsifal," Wagner; Evensong, Bairstow; Festival Prelude and "Bonne Nuit," Reiff.

Uselma C. Smith has taken charge of the organ and choir at the Church of the Advocate in Germantown. The music at this church has always been of a high degree of excellence, and the appointment of Mr. Smith will, without doubt, still further advance the musical interests of the congregation. Mr. Smith also continues the conductorship of the Choral Society at Norristown.

Edward Hardy of the Church of the Incarnation has resumed his choir work following a summer spent in his old haunts in England, where he played several recitals of American music which met with high approval, this being particularly true of the one given in Manchester Cathedral.

The St. Percy Club held one of its festivities on Oct. 11 with a full quota present. Yes, the dinner was fine.

The thirtieth anniversary of the A. O. P. C. is being continued. The first recital will be at St. Clement's on Nov. 9. Choral evensong will be sung by the full choir under Henry S. Fry. The Magnificat and Nunc Dimittis are by T. Tertius Noble, who will also play two of his organ compositions. Edward Shippen Barnes will perform his new symphony for the first time in Philadelphia. The remainder of the program will be: "Prayer to St. Clement," S. Wesley Sears; "Reverie," Harry S. Banks; Scherzo (D. D. Wood), Rollo F. Maitland; Concert Overture, Rollo F. Maitland; Variations on "St. Ann," Philip H. Goepp; Anthem, "Souls of the Righteous," Henry S. Fry.

The remaining recitals will be given as follows:

Nov. 18—First Presbyterian Church, Germantown.

Nov. 27—First Baptist Church.

Dec. 2—Walnut Street Presbyterian Church.

John McE. Ward officiated at an organ concert in the new Polish Catholic Church of St. Joseph, Camden, N. J., on Sunday, Oct. 17, at 8 p. m.

Percy C. Miller has been visiting his friends in Philadelphia during the past few weeks.

C. F. Rowe Back from Trip.

Charles F. Rowe, Chicago representative of M. P. Möller, has returned to the city after a summer vacation in Vermont. Mr. and Mrs. Rowe went late in July on a second honeymoon trip to their old home at Peacham, Vermont, which they left thirty-four years ago, and enjoyed a good rest and a pleasant reunion with old friends. On the return trip Mr. Rowe visited New York, Hagerstown, Md., and other places.

Yale University 1920 Series.

A series of five recitals has been arranged on the great Newberry organ in Woolsey Hall at Yale University by Professor Harry Benjamin Jepson, on the following Monday evenings at eight o'clock: Oct. 11 and 25, Nov. 8 and 22 and Dec. 6. The proceeds of these recitals will go toward the fund for the improvement and maintenance of the organ.

DEATH OF MISS MAY PORTER

Philadelphia Organist Passes Away After a Long Illness.

Miss May Porter, the Philadelphia organist, died Oct. 23 after a long illness.

Miss Porter was a pupil of David D. Wood and formerly was organist of the Church of the Holy Apostles, after which she became organist and choir-master of the Presbyterian Church of St. Paul. She studied in 1906 with Sir Frederick Bridge, and after her return to this country organized many choruses, all of which were successful and contributed much to her credit as a leader.

Miss Porter was vice-president of the musicians' alumni of the University of Pennsylvania, from which school she received her degree of Mus. Bac.; a member of the American Organ Players' Club for over twenty-five years; one of the directors of the Pennsylvania chapter, A. G. O.; a member of the Professional Women's



MISS MAY PORTER.

Club, and the Musical Art Club; one of the directors of the Presser Foundation, and a director of the Cantaves Chorus. She was of untiring energy as an executive and organizer of events connected with the musical interests of Philadelphia, and of a kindly disposition, numbering among her friends practically all of musical Philadelphia.

AUSTIN ORGAN AS MEMORIAL

Three-Manual for First Congregational Church, Jamestown, N. Y.

The Austin Organ Company has been awarded a contract to build a three-manual organ for the First Congregational Church of Jamestown, N. Y. Elisha Fowler negotiated the deal. This is to be a memorial organ, given by E. Snell Hall and family in memory of Mr. Hall's father. The specifications follow:

- GREAT ORGAN.
1. Bourdon, 16 ft., 73 pipes.
2. Open Diapason, 8 ft., 73 pipes.
*3. Violoncello, 8 ft., 73 pipes.
4. Gross Flute (Ped. Ex.), 8 ft., 73 pipes.
*5. Harmonic Flute, 4 ft., 73 pipes.

*Enclosed in choir box.

- SWELL ORGAN.
6. Open Diapason, 8 ft., 73 pipes.
7. Rohr Flute, 8 ft., 73 pipes.
8. Viole d'Orchestre, 8 ft., 73 pipes.
9. Viole Celeste, 8 ft., 61 pipes.
10. Echo Salicional, 8 ft., 73 pipes.
11. Flauto Traverso, 4 ft., 73 pipes.
12. Cornopean, 8 ft., 73 pipes.
13. Oboe, 8 ft., 73 pipes.
14. Vox Humana (special chest), 8 ft., 61 pipes.
15. Tremulant.

- CHOIR ORGAN.
16. Geigen Principal, 8 ft., 73 pipes.
17. Concert Flute, 8 ft., 73 pipes.
18. Dulciana, 8 ft., 73 pipes.
19. Flute d'Amour, 4 ft., 73 pipes.
20. Clarinet, 8 ft., 73 pipes.
21. Tremulant.

- PEDAL ORGAN (Augmented).
22. Open Diapason, 16 ft., 32 notes.
23. Violone (Violoncello ext.), 16 ft., 32 notes.
24. Bourdon (Great) Soft, 16 ft., 32 notes.
25. Gross Flute, 8 ft., 32 notes.

THE DIAPASON.
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Give Organ and Piano Program.
Edwin M. Steckel, assisted by Helen Tufts Lathou on the piano, gave a unique "hour and a quarter of music" at the First Presbyterian Church of Huntington, W. Va., Sept. 20. The program consisted largely of compositions for piano and organ. The program included the following: Fantasie, Demarest; Allegretto Tranquillo, Grieg; Overture, "A Midsummer Night's Dream," Mendelssohn; March from "Ariane," Guilmant; "Kamennoi-Ostrow," Rubinstein; Gavotte, Martini; Evensong, Schumann; Overture to "William Tell," Rossini.

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Belville, Texas.

National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

"N. A. O." stands pre-eminently for "Progress and Action."

The membership drive is on and is proving to be a success. One member has secured forty new names.

Have YOU spoken to some one who should be with us? Perhaps you can find material for a convincing argument in the news of this issue.

The dues have been raised, but the amount is infinitesimal in comparison with the benefits to be derived from the proposed activities of the organization for the present year.

As mentioned elsewhere, the 1921 convention, the committee on the promotion of the interests of organists and the next public meetings are

the New York City Council and the other local chapters will produce worthwhile results. Why not organize a new council in your own home district?

These pages are for the members of the N. A. O. as a whole and to make them of greater effectiveness we must have individual expressions, suggestions and experiences from them. Will you send them to the associate editor, 608 Putnam Avenue, Brooklyn, N. Y.? We want news all ways and also any ideas that will help the N. A. O. to greater success.

About two hundred have responded to the bills sent out by Mr. Weston. A prompt reply will save the association the needless expense of a second reminder and eventually you will receive a much larger return on your investment. To have a live, successful organization we must work on business-like principles. Get your check in this week.

At the executive committee meeting Mrs. Keator, state president of New Jersey, reported the organization of a new chapter to be known as the Union and Essex council. Headquarters are at Elizabeth and there are already forty members. Great credit is due Miss Jane Whittemore for her efforts in securing such a large membership. This is what we want in every community throughout the country. It is the hope of President Fry that large southern, western and northern councils will soon be in such good working condition that they will be able to hold conventions of their own at which the national convention and the other councils will be duly represented.

A committee of unlimited possibilities has been appointed by President Fry. This will be known as one for the promotion of the interests of organists, and with Dr. William C. Carl as the chairman, surrounded by such able men as you will see in the full report of the executive committee, we are sure of definite action. The N. A. O. idea of this work is that it must be done entirely in an educational way and must in no way come under the classification of a union.

Convention to Philadelphia.

By a unanimous vote Philadelphia was chosen for the next national convention and prospective plans point to one which will probably outdo anything that has been accomplished in the past. When you consider the Wanamaker organ of 240 stops and others of ninety, eighty and the Germantown organ of 125, there should be an unsurpassed feast of music. Alexander Russell, director of the music in both of Mr. Wanamaker's stores, came before the committee and, in extending a cordial invitation to the N. A. O. to make the store the convention headquarters, said that it was his desire with our co-operation to arrange a special concert at that time which will be of colossal magnitude. This will be one feature which no organist can afford to miss. Mr. Courboin also told the committee of further plans which Mr. Wanamaker hopes to carry out, and all of these will be of general interest. We know what he has already done and is doing

for organ music. Let's make our plans now and see that we arrange to have some new member there this time.

New York Public Meetings.

Tentative plans are under way for at least five city meetings of unusual interest this winter. Chairman John Doane hopes to hold two festival services, one in Brooklyn and one in New York, a joint luncheon with the guild and probably another with them in celebration of their twenty-fifth anniversary. For the fifth one, the committee is busy on schemes for a concert of greater dimensions. Details will be announced later.

Executive Committee.

The second meeting of the executive committee was held on Oct. 11 at 1 West Forty-eighth street, with the following members present: President Henry S. Fry, Mrs. Fox, Mrs. Keator, Miss Whittemore, R. L. McAll, Rollo Matland, F. S. Adams, T. Tertius Noble, A. R. Boyce, E. K. Macrum, A. C. Weston, Charles M. Courboin, W. N. Waters, Hermon Keese, W. L. Nevins, S. A. Baldwin, H. S. Sammond and John Doane. The minutes of the last meeting were read and approved. The treasurer's report showed a balance of \$269.68 on hand. Mr. Weston hopes that everyone will be prompt in remitting for the bills which were sent out this fall under the new scheme of dues at \$3 a year. This is important and should meet with the hearty co-operation of every member.

After a lively discussion in which three cities, Asbury Park, Chicago and Philadelphia, figured, the convention committee, by a unanimous vote, chose the last-named as the next convention city.

John Doane, as chairman of the public meetings committee, reported as tentative plans for the winter a get-together dinner, the New Year's luncheon, a choral service in Brooklyn, a similar one in New York and a joint meeting with the guild in celebration of its twenty-fifth anniversary.

President Fry appointed the following men to act as a committee for the promotion of the interests of organists: Dr. William C. Carl, chairman; J. Warren Andrews, E. K. Macrum, F. S. Adams, Lynnwood Farnam, Clarence Dickinson and S. Wesley Sears. This was approved by the executive committee.

At the close of the business meeting luncheon and a social hour were enjoyed at the Peggy Wafington on Forty-fifth street.

WALTER N. WATERS,
Secretary.

New Chapter at Louisville.

On Oct. 6 fifteen organists of Louisville met for a luncheon at St. Paul's Church and organized a new chapter of the N. A. O. The following officers were elected: President, Carl Wiesemann; vice-president, Lawrence Cook; secretary and treasurer, William E. Pilcher, Jr. Henry Goodwin was elected chairman of the program committee. He will be assisted by Mrs. Fred Harig and Arthur Mason.

This new chapter is already planning a busy season of recitals and has arranged for Charles Heimroth of Pittsburgh to play the first one on Nov. 16. This recital will be given at the First Unitarian Church.

N. A. O. members present were: Mrs. Fred Harig, Miss Lyons, Henry Goodwin, Miss Beeson, Carl Wiesemann, Earl Weldon, Lawrence Cook, Arthur Mason and William E. Pilcher. Non-members who attended were: Florence Blackman, Sarah McConathy, May Stewart, Dorcas Redding, Julia McGuffin and Earl Wilson.

WILLIAM E. PILCHER, JR.,
Secretary.

John Pleasants has resumed the position of organist and choirmaster of Trinity Episcopal Church, Elizabeth, N. J. Mr. Pleasants saw active service during the war and was previously the organist of St. Peter's Church in Pittsburgh.

The Church in Its Relation to the Organist

By WILLIAM C. CARL, Mus. Doc.
Organist of the First Presbyterian Church,
New York City.

How many of the church-going public realize the duties of an organist? Is it generally known even in this enlightened age what it means to become, not necessarily an expert, but an average good organist, one who understands the needs of the day and whose playing will make a direct appeal to the listener? Can it be supposed that anyone still entertains the idea of an organist doing his work without preparation—simply playing through the various items of the service at sight, with an hour or two devoted to the choir at the weekly rehearsal—and then dismissing the subject for a week? If there are those who think this is the sum total of the time and thought expended, is it not the moment to dispel this erroneous impression?

To go farther, a few of the indispensable principles to be mastered in studying the organ may be mentioned: The pianist plays upon a single keyboard; the organist upon two, three or four, according to the size of the instrument. To this is added the pedal-board, requiring independence of action between hands and feet—necessitating the ability to play a theme with the right hand, and then with the left, and still a third with the feet. All this at one and the same time. Years ago people flocked to hear Blind Tom, the negro, who was able to accomplish this "wonder" at the piano, playing a popular air with his right hand and another with his left at one and the same time. I can well remember as a child having been taken to hear this extraordinary accomplishment, deafening applause following each number on the program.

It is just this, developed and elaborated upon, but done in a legitimate manner—according to form and rule—that an organist accomplishes each time he plays. This frequently requires years of patient study and naturally an outlay of time, effort and money before facility is gained. A knowledge of registration, transposition, modulation, score-reading, accompanying, conducting and many similar things must be attained, even if only in a general way, for the churches in these days require musical services, with selections from the oratorios, cantatas and standard works, at special services, in the small towns as well as in the large ones.

The standard of church music today undoubtedly is much more to the front than at any previous time. How are the rank and file of the profession to cope with it? If it is to be done well, then sufficient preparation must be given. The item of selecting the organ voluntaries and choir music alone requires time and research—not to mention the preparation. Many clergymen desire the numbers to conform with the sermon. This is the only logical way the musical part can hold its proper sphere of usefulness and I not only heartily endorse it, but from actual experience find it produces a spiritual uplift that is far-reaching in its effect. With ample preparation the organist can give to the service an atmosphere that will further the effort of the clergy in a way otherwise impossible.

It is unnecessary to speak of a subject so common to everyone at the present moment, the high cost of living. One hears it at every turn, but seldom in reference to organists. Naturally those in the musical profession like those in commercial life are affected by conditions as they exist and are obliged to meet the demands in the same way. If an or-

ganist is to perform his task properly he must be recompensed accordingly and paid an adequate amount for the time expended. The organist who devotes only a few hours to the preparation of his work no longer holds good. The church-going public wants the best, but if it is to have it, the only solution is in a substantial increase in the salaries offered. If this is not granted it will become a necessity for many men and women now holding organ positions to abandon the profession and adopt commercial pursuits. Will this be permitted? It is a question which both music committees and the clergy should consider seriously. Hundreds of churches are now paying from \$3 to \$5 a Sunday and an equal number not over \$10 for each Sunday's work to their organists. This is to prepare, conduct and play two services each Sunday and at least one choir rehearsal. Is this right? Surely in no other business or profession is such a demand made for a compensation that is absolutely unjust. An office boy formerly started at \$3 to \$5 a week, but such cannot be found today. Then why an organist? Will not our committees look at the subject in the right light? The laborer is surely worthy of his hire.

It is to be presumed that the average church cannot offer a sufficient salary to support an organist entirely, but it should be of an ample size to compensate for the time and knowledge expended. The organ has unlimited possibilities and the development of church music knows no bounds. Therefore, with adequate recompense for time expended, the music in our churches can be raised to standards never yet attained. May I urge immediate action with the committees who have the matter in charge and also bespeak the interests of the clergy. "Live and let live" is the watchword at the present moment in this great land of ours and I feel confident that those interested in church music will take immediate action in bringing about a radical change whereby our organists shall receive the recognition they deserve.

Lowe Heads Union-Essex Chapter.

In spite of bad weather, about thirty members of the Union and Essex council met in the parish-house of Trinity Episcopal Church at Elizabeth, N. J., Monday evening, Sept. 27, for the first business meeting of the year. The interest shown presages good work for the whole season, and plans were made for monthly conferences and open meetings for several occasions, with special programs of music. Miss Jane Whittemore, organist of the First Baptist Church of Elizabeth, presided at this meeting and Miss Jane Schreiber, organist of Epworth M. E. Church, was temporary secretary. Mark Howard of Linden, presented his report as delegate to the convention of the association last summer.

In the election of officers, Bauman Lowe, of Elizabeth, organist of St. Bartholomew's Church of Brooklyn, was made president. Hermon Keese of Upper Montclair and Miss Whittemore, both members of the executive board of the national body, were made first and second vice-presidents respectively. S. Frederick Smith of Newark was elected secretary and A. L. Tittsworth of Plainfield was made treasurer. The tentative constitution and by-laws were submitted and adopted as the working plan of the organization.

During an informal social half-hour refreshments were served, with Miss Katharine C. Chetwood as hostess, and later several of the organists availed themselves of the opportunity to try the new Trinity organ.

Sammond Treasure Island Drama.

Herbert S. Sammond, who was missed at the convention last summer, is back on the job flashing his usual "pep" and he gives the fol-

National Association of Organists Section

lowing as an explanation for such a lengthy absence:

"My summer activities were mostly spent in mining for precious stones. Not having the price to go to Africa, I got a hunch that there was one inside of me somewhere. So with the help of an X-ray specialist, two doctors and a surgeon, I went to Seney Hospital, where we explored for three weeks. A stone was discovered in my left kidney, which was nabbed by the surgeon while I was totally oblivious. As he found that it would not bring 2 cents in the market, he presented it to me with his compliments and a bill for the cost of the mining operation.

"I was attended, washed and fed by numerous nurses, pretty and otherwise [apparently H. S. quickly recovered from the "totally oblivious"], but, finding the board and service too expensive to continue indefinitely, decided to return home and try the porch campaign for a return to 'normalcy'. This being accomplished with the aid of a stay in the country, I am happy to be back and out of the clutches of those who do their digging with knives."

Condemn Unpaid Labor.

At the first meeting of the Illinois council, held at state headquarters, Epiphany parish-house, Ashland boulevard, Chicago, on Sunday afternoon, Oct. 17, comments were made by several of the members as to churches where men and women are filling the position of organist without receiving any salary for their work. The state of affairs in some of the smaller churches in Chicago is demoralizing in its influence, said one of the members, and the music committees are not entirely to blame either. Organists or, rather, "dabblers," offer to play for nothing, and music committees naturally jump at the opportunity of saving money for their churches, without realizing the harm they are doing to the professional organist and to the congregations who have to listen to the pitiable efforts of those attempting to play the service.

One member related his unhappy experiences. He was organist of a small church in one of the wealthy residence sections of Chicago for nearly a year. One day he received a letter from the music committee stating that his services would not be required after the end of the month as two women of the congregation had decided to take up the study of the organ, and had kindly offered to play the services for nothing, one to play in the morning and the other in the evening. All they would ask would be the use of the organ for practice. The music committee deemed it a good chance to save money and accepted the offer.

His next position was as organist of another small church in a good residence section. Strangely enough, here again a member of the church offered his services free and so he lost this position also.

Mr. Rupprecht said: "No wonder

the standard of music in many of the churches is so poor when people who are not organists are occupying the positions." Lester Heath suggested that efforts be made to secure publicity in the religious press as well as in the daily press of the organists' grievances.

Miss Alice R. Deal played a short program on the organ, choosing her pieces from those she played at the recent convention in New York City. A vote of thanks was given Miss Deal for her fine program and tea was then served.

Two new members were received at the meeting.

Illinois Council Notice.

The next meeting of the Illinois council will be held at Epiphany parish-house, 201 South Ashland boulevard, Chicago, Sunday afternoon, Nov. 21, at 3:30. All church organists, whether members or not, are invited to come and take part in the discussion of vital problems that will be brought up at the meeting.

DR. FRANCIS HEMINGTON, President.
HERMAN O. DREISKE, Secretary.

Organist Killed by Fall.

Carl Kebart, organist of the Church of St. Mary, Queen of the Angels, at South Fourth and Roebing streets, Brooklyn, died at the Williamsburg Hospital after falling out of the back window of the schoolroom of the church. Mr. Kebart fell two stories to the cement courtyard and did not regain consciousness.

Organs Are Not Guilty.

Insurance statistics of churches for the year 1919-20 are interesting. Of 240 which were damaged or destroyed by fire, lightning was found to be the chief cause. Defective stoves, furnaces, gas burners and matches, in the order named, were the other apparent causes, but in no instance was an organ found to be guilty. This speaks well, especially for the modern organs which make extensive use of electricity.

New Members.

Miss Elizabeth Green, Trenton, N. J.
Miss Katherine Chetwood, Elizabeth, N. J.
Miss Olive S. Carhart, Dover, N. J.
Sidney Overton, New Jersey.
The Rev. John Keller, Glen Ridge, N. J.
Miss Roxana B. Love, Plainfield, N. J.

M. T. N. A. to Meet in Chicago.

Preparations are under way for the forty-second annual meeting of the Music Teachers' National Association, to be held in Chicago Dec. 29, 30 and 31. Headquarters will be at the Hotel La Salle. A reception to visiting members will be held at the Art Institute by the American Musical Society on the evening of Dec. 29. Among the tentative plans are special programs by the Chicago Opera Association and by the Chicago Symphony Orchestra. A large local

committee has been made up of representatives of Chicago musical organizations. The slogan of this meeting will be "Music and the Educational System of the United States." Charles N. Boyd of Pittsburgh is the new chairman of the committee on organ and choral music. Inquiries concerning the meeting may be addressed to Dr. P. C. Lutkin, president, Evanston, Ill., or to R. G. McCutchan, secretary, Greencastle, Ind.

Important Post for Comstock.

Oscar Franklin Comstock, general secretary of the guild, has just been engaged in the beautiful suburban parish of All Saints', Great Neck, N. Y., where he expects to have a large teaching class in connection with the church work. Mr. Comstock, besides being an F. A. G. O., has a diploma from the Academy of Saint Cecilia (Rome), making him an associate of the academy. The latter is a rare distinction and is held by only one other person in this country, Clarence Eddy. Mr. Eddy's diploma makes him an honorary associate, while Mr. Comstock's diploma was earned by an examination.

Charles Mecking Is Dead.

Charles Mecking, 56 years old, of Merrick, N. Y., of the staff of the Midmer organ factory, died early in October. He was at his bench until the day preceding his death. The employees at the Midmer works live like one large family, and the shock of Mr. Mecking's death has left a void in the factory. Mr. Mecking was buried in Greenfield Cemetery and the employees, headed by C. S. Losh, marched in a body to the house where the funeral services were conducted. Mr. Mecking leaves a widow, two daughters and a son, an army man.

Lloyd Morey has just begun his tenth year as organist and choir director at Trinity Methodist Episcopal Church of Urbana, Ill., which is the University of Illinois church of the Methodist faith. He has a mixed choir of sixteen voices and the conditions are most favorable for effective work. His congregations are attentive from the organ prelude to the postlude. Among the service lists are the anthems of the best composers and several of Mr. Morey's own compositions are sung.

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An attractive number for Organ Recital. Used with signal success by Clarence Eddy.
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An organ composition that has been successfully used as a Church Prelude, also Recital Number.
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—"Le Matin," Antwerp, Belgium, August 5, 1920.

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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.

OPENS NEW ORGAN AT TROY

John Hermann Loud of Boston at Hook-Hastings Three-Manual.

John Hermann Loud, the Boston organist, went to Troy, N. Y., to open the organ built by Hook & Hastings for the First Particular Baptist Church of that city. The recital was played on the evening of Oct. 12. The organ, which replaces an instrument that had become obsolete, is the gift of Mr. and Mrs. Leonard H. Giles and has three manuals and thirty-six speaking stops. The action is electro-pneumatic and the console detached.

A unique arrangement is the order in which the shutters of the swell-box are operated. Those back of the openings into the choir recess are open half their distance before those facing the auditorium begin to open. The latter open on the last half of the movement and are available as auxiliary folds, especially in fortissimo playing.

The scheme of stops of the organ is as follows:

GREAT ORGAN (41 stops, 793 pipes).
Open Diapason, 8 ft.
Doppel Flute, 8 ft.
Viola da Gamba, 8 ft.
Rohr Flute, 8 ft.
Dulciana, 8 ft.
Octave, 4 ft.
Twelfth, 2 1/2 ft.
Fifteenth, 2 ft.
Mixture, 3 rks.
Wald Flute, 4 ft.
Trumpet, 8 ft.

SWELL ORGAN (14 stops, 963 pipes).
Bourdon Bass, 16 ft.
Bourdon Treble, 16 ft.
Open Diapason, 8 ft.
Salicional, 8 ft.
Viola d'Orchestre, 8 ft.
Vox Coelestis, 8 ft.
Aeoline, 8 ft.
Stopped Diapason, 8 ft.
Flute Traverso (Harmonical), 4 ft.
Violin, 4 ft.
Solo Dolce Cornet, 3 rks.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.

CHOIR ORGAN (7 stops, 415 pipes).
English Open Diapason, 8 ft.
Muted Viola, 8 ft.
Melodia, 8 ft.
Quintadena, 8 ft.
Flute d'Amour, 4 ft.
Concert Piccolo, 2 ft.
Orchestral Clarinet, 8 ft.

PEDAL ORGAN (4 stops, 120 pipes).
Open Diapason, 16 ft.
Dulciana, 16 ft.
Violoncello, 8 ft.
Bourdon, 16 ft.

Mr. Loud's dedicatory program contained the following numbers: Prelude and Fugue in A major, Bach; Cantilena in B flat, Guilmant; "Ariel" and Berceuse, Bonnet; "Chant Angélique," "Thistledown," and "Dominus Regnavit," John Hermann Loud; Allegretto Cantabile, Dienel; Pilgrim Suite, M. Austin Dunn; "Solo di Clarinetto," Enrico Bossi; Grand Chorus in B flat, Deshayes; Improvisation; Triumphal March (dedicated to Mr. Loud), R. G. Hailing.

Cotsworth Conducts Festival.

A harvest home festival, including a pageant and concert, was given in the South Congregational Church, Chicago, Friday evening, Oct. 29, and repeated Sunday, Oct. 31. It was a musical appeal to the people of his church such as few men can make as does Albert Cotsworth, the organist and choir director of the South Church. Each pageant number was marked by appropriate music and among the organ selections by Mr. Cotsworth were the following: Thanksgiving March, Calkin; "To the Rising Sun," Torjussen; "In Summer," Stebbins, and Largo, Handel. At the close Mauder's "Thanksgiving" was sung by the choir.

Earl Morga has resigned his position as organist of the Standard Theater and of the Euclid Avenue Methodist Episcopal Church of Cleveland to accept a position at the new Sigma Theater in Lima, Ohio, where he has charge of the music. The Sigma is one of the most beautiful theaters in Ohio and is modern throughout. At present two organists are employed and later an orchestra is to be engaged.

Edwin Lyles Taylor, formerly of Montgomery, Ala., is back at Birmingham and has resumed the position of organist at the Birmingham Strand Theater. Mr. Taylor played at the Strand in Montgomery.

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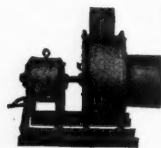
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Richard K. Biggs, with Mrs. Biggs and their son, George, arrived in New York Oct. 1, after spending three months in Angers, which is the home of Mrs. Biggs. During this time he did much playing and also collected and arranged many choral works which he will give for the first time in America. Speaking of his trip Mr. Biggs says: "We arrived there early in July and as I had on former occasions played at the cathedral, I again had the pleasure of participating in the services of that glorious old place. Sometimes I used the chancel organ and at other times the large gallery organ. The gallery organ has the most beautiful tone of any organ I have ever seen. It dates from the fourteenth century. Besides playing in the cathedral, I collected many choral works which I have arranged for use in my church here. Some of these, especially the Bach and Franck numbers, it was impossible to buy, as publication has been discontinued. And so I spent considerable time collecting and writing parts for these works, the production of which I am inclined to believe has been confined to France. I visited many famous organs in the central and western parts

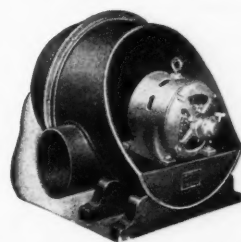
of France, making the journey by automobile, and had the privilege of inspecting also the famous Chateau de Serrant, the furnishings of which are beyond description.

"In Angers I gave organ lessons and am assured of a large class on my next visit. The city boasts many fine churches, with excellent organs, and there are also a number of residence organs. Just before leaving France I was presented with three large manuscripts of Gregorian music written on parchment. Two of these date from the seventeenth and one from the sixteenth century. Needless to say, I prize these very highly.

"One of the most gratifying things of my trip was to find that everywhere in France the people hold the most pleasant recollections of the American soldiers and sailors who lived among them during the war. And I am sure that the age-old friendship between the two countries has been firmly cemented by the experiences of the last few years."

The fiftieth anniversary of the Custer family as organists at the Lutheran Church of the Transfiguration, Pottstown, Pa., was celebrated by Charles J. Custer, son of the first of the family to hold the position, with a special recital Oct. 12.

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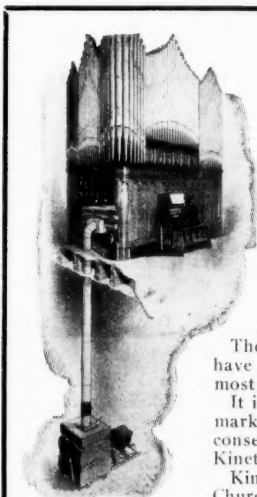
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What One Live Church Is Accomplishing

By ROLLO F. MAITLAND

A church which is one of the leading forces and influences in the life of a large city certainly stands as a notable exception to the statement that churches are not fulfilling their mission these days. Such a church is the First Baptist of Syracuse, N. Y. Here it was my rare privilege some time ago to spend a Sunday as the guest of Charles M. Courboin, the church's organist.

I arrived in Syracuse early in the morning and had been previously directed by Mr. Courboin to go to the hotel "which," he said, "is connected with the church." I had no idea of the difference between the two, and it was not until I stepped in front of a large structure which had all the appearance of an imposing church edifice. But on entering a door and going down a few steps to the right I found myself in the splendidly equipped office and lobby of the Mizpah, one of the finest hotels in Syracuse, with a capacity of 120 rooms. I learned that when the church was built it was planned to have a Y. M. C. A. building connected, but the project developed into a shelter for the general public.

After a splendid breakfast, during which we were in company with the hotel manager, Mr. Courboin said: "Well, shall we have a look at the organ?" The experience of going through a few corridors and up some stairs to find one's self in the choir loft of a magnificent church auditorium was novel, to say the least. Here is a Casavant organ of eighty-five stops, one of the finest organs I have ever heard or played. The voicing of the individual stops is excellent and the ensemble and tonal balance is all that could be desired. There is enough brilliancy for any required concert number, and yet there is all the dignity and *holy* of a church instrument. The action is prompt, the pedal action being very responsive.

The auditorium, a fine specimen of modern church architecture, seats 1,800 persons comfortably. In the same building there is a smaller chapel, with a two-manual Casavant organ, besides various committee rooms. Imagine all this, and the 120-room hotel, under the same roof!

The service in the morning was in the nature of a memorial, with the unveiling of a tablet in memory of those members of the congregation who gave their lives in the great war. Mr. Courboin insisted on the writer's playing the prelude and postlude—an honor, indeed, in the circumstances. After the prelude Mr. Courboin took his place and "America" was sung, after which the ceremony of unveiling the tablet took place. This concluded with the sounding of "Taps," the bugler being stationed in the echo organ. As he was finishing Mr. Courboin, who always manages to do something unique, gradually closed the echo swell shades, giving an impressive effect of the sound receding in the distance.

We all know Mr. Courboin as a concert organist of the first order, but many of us have not had the privilege of hearing him play a church service. His service playing, as the writer heard it on this Sunday, proved to be on the same high plane of excellence as his concert playing. The service itself was of the average non-liturgical order, but by little touches here and there Courboin made it a thing of beauty and real artistic worth, infusing into it that dramatic element which is so essential to the modern church service, yet never failing to keep the spirit of worship and devotion to the fore.

One instance of this occurred during the prayer. After the pastor had been praying for some moments I was surprised to hear the organ come stealing in, pianissimo, and reflecting, very softly, the various moods of the pastor's utterances, until the Amen. Then, being in the key of the choir

response, they came into the situation at once. The effect was one long to be remembered.

The hymns were played with vigor and splendid support was given to the large congregation that sang as I have seldom heard congregations sing. In his choir accompaniments Mr. Courboin gave the singers ample support, but at no time did the organ dominate the anthem.

The choir, consisting of a splendid solo quartet and mixed chorus, rendered Noble's "Souls of the Righteous" in an artistic manner and the quartet sang "Into the Silent Land," by Harvey Gaul, in excellent style. Mr. Courboin does not train the choir. It is under the able direction of Professor Howard Lyman of Syracuse University, and Mr. Courboin is paid a salary the annual amount of which runs into four figures—and the left-hand figure is not a 1—just 6, playing the services and a recital in the evening. They do things right in this organization.

A live congregation such as this would not be complete without a live pastor to lead it, and the Rev. Bernard C. Clansen fully meets the requirements. Although still a young man, he is a forceful speaker and has a magnetic personality. At the morning service he appeared in the uniform of an officer of the United States Marines, having served his country in that capacity during the war. In the evening he preached to the freshmen of the university. The church was filled, as it was in the morning—indeed, as it is at most of the services.

An organ recital was announced for 7:30. But, if you please, this was not one of your ordinary "pre-service" recitals, when the music is supposed to cover up the sound of footsteps and rustling silks as the members of the congregation take their places. Instead at 7:30 most of the congregation were in their places. The doors were closed and the service began with a short improvisation by Mr. Courboin, starting fortissimo, but gradually diminishing in quantity of tone and leading into the "call to worship," sung by the choir.

After a short invocation by the pastor, Mr. Courboin played his organ recital. The doors were kept closed and no one was allowed to enter except between numbers—another instance of doing things right. His program consisted of the Finale in B flat by Cesar Franck, the Gavotte from "Mignon" by Thomas and the Largo from Dvorak's "New World" Symphony, all played in Mr. Courboin's masterly manner. This plan is followed at every evening service. After the recital a hymn was sung and the service followed the regular order, again with the artistic touches.

Perhaps the most impressive moment of the whole day occurred just before the close of the evening service. There was no hymn after the sermon, but the prayer and benediction followed immediately. During the prayer the lights were gradually extinguished until at the close of the benediction the only light in the church shone through a magnificent stained glass window above and behind the pulpit and choir, the window showing Christ and the evangelists. During the prayer Mr. Courboin improvised in the manner mentioned above, continuing to express in tones the mood of the benediction. During the silent prayer which followed, with no light in the church save that which shone through the window, Mr. Courboin played "Abide with Me" on the chimes, carrying out the thought of the sermon. After the hymn was finished the lights were turned on gradually and Mr. Courboin improvised a few quiet bars of postlude. Theatrical, you say? Decidedly no. But a dramatic and impressive close to a dignified and devotional service, one of the most inspiring and uplifting the writer has ever attended.

One thing that is noteworthy in this organization is the spirit of democracy and good cheer with which the very atmosphere seems charged. Everybody is most cordial to everyone else. It even pervades the hotel life. If the manager who is a member of the congregation is short of help, other members of the congregation turn in and lend a hand.

The church maintains, among many other activities, a recital commission under whose auspices many of the greatest vocal and instrumental artists have been brought to Syracuse. They recently took in \$6,500 from a recital by Galli-Curci. An unusual thing for a church to do, but another proof that there is a place in the scheme of life for the right kind of a church.

ing. A pause will be made between numbers so that people may enter and leave the church without disturbing the audience.

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CHICAGO, NOVEMBER 1, 1920.

Because of the present critical situation confronting all publishers The Diapason asks its subscribers to co-operate with it by promptly responding to notices of expiration of subscription. All subscriptions are payable strictly in advance, and if you will bear this in mind your help will be appreciated and you will avoid the annoyance of interruption in the receipt of your copy of each monthly issue.

HATS OFF TO PITTSBURGH

Pittsburgh may have a lot of smoke, but there is also fire there—the fire that burns within the heart of the music-lover. For years it has been the fame of that city that it has paid better in dollars and cents for its church music than perhaps any other place in the country. Likewise it is necessary to make only one visit to that city to see in what esteem the organ is held. Besides the famous recitals on the magnificent instrument in Carnegie Music Hall by Charles Heinrich, who has built well on the foundation laid by his noted predecessors, Frederick Archer and Edwin H. Lemare, there are the North Side Carnegie Hall recitals of Casper P. Koch, another very excellent organist. Then there is the great educational center of the Pittsburgh Musical Institute, with Mr. Boyd and Mr. Oetting doing a work that makes its influence felt in the very vitals of the city and vicinity by means of its training of the youth. And from Pittsburgh come the splendid anthems and organ compositions of that first-rank present-day composer and critic—Harvey B. Gaul.

But we did not start out to praise Pittsburgh, nor yet to bury it. The foregoing is merely brought to mind by the opening of the new season of recitals at Carnegie Music Hall, which at the same time marks the beginning of the fourteenth year of Mr. Heinrich as official organist. The Pittsburgh papers realize what an asset the Carnegie Hall organ and organist are to the municipality. They do not ignore it, in the manner in which the organ is passed up in various other large cities. In an editorial in October the Pittsburgh Post called attention to the fact that these organ recitals have been given for twenty-five years and it asserts that this record gives "assurance that the twenty-sixth season, ushered in with the recitals of last night and this afternoon, will be marked by interesting programs and excellent performances."

"The privilege of hearing this instrument played by a master in two recitals each week," says the editorial farther along, "without charge for admission, is one for which familiarity can never bring contempt; for the more the organ is studied the greater is the respect that it inspires, and the more one hears of Mr. Heinrich's recitals the more he desires to hear them. The organ is the best solo instrument with which one can become acquainted with the classics of music, for no other instrument comes near to approaching it in its interpretative power and range. The

organ can be fairly compared only with the symphony orchestra. Frequent attendance at the Carnegie Institute recitals will give one a better understanding of great music than can be attained at any other concerts."

These are strong words that prove that the value of the organ has been impressed at least on one Pittsburgh editor.

Mr. Gaul, critic of the Post, has calculated that nearly 3,000,000 people have attended the recitals in the two Carnegie halls since they were inaugurated. Speaking of the programs of Mr. Heinrich and Mr. Koch, Mr. Gaul also has this to say: "Both of these men are a civic asset. They are tremendous agencies for the spreading of culture. As the season progresses watch the type of program these men present. You will be amazed at the repertoire, at the varied number of pieces played. For the people who have just come to town there is no greater treat in store than to hear these two men, and as for the people who are familiar with their offerings, who have in an artistic way grown up with them, they know the satisfaction there is in attending their recitals."

We must take off our hats to Pittsburgh.

TRAIN MORE ORGAN MEN.

Greater and better production, more loyalty to their work on the part of workmen, increased efficiency—these are the demands of the hour. We hear them on every hand, in the building trades, in the factories, and even in the professions. One feature of the situation confronting the manufacturers of organs, in the form of competition for men, was discussed in the June issue of The Diapason by Adolph Wangerin, secretary of the Organ Builders' Association of America and one of the most progressive leaders in that body of men. It leads us to bring up another great need, the necessity for improving the source of supply. Instead of competing through various means for the men employed by their fellows in the business, the organ builders should strive to train more young men for the trade. There is at present a great shortage of competent help—just as there is in all other lines. But how can the demand be met?

Of course, the way to obtain men is to make it attractive for them. In the past this point has been neglected. A certain limited class of artisans entered the factories, having fallen in love with the organ and its mechanical side. The rewards have been small, as they are in every other scientific or artistic pursuit. Any man conducting a successful cigar stand can gather in more of this world's goods than a first-rate organist. The minister, the college professor and the artist all are underpaid. Organ workers fare much better than formerly and conditions have been vastly improved. But, as asserted in some cases, there is too little opportunity to become an "all-round" organ man because of the division of labor in factories, and young men are not attracted to the work because of the seeming lack of chances to advance.

The conversations we have had with organ builders from time to time reveal a desire on the part of the employers to cultivate the best relations with their men. There is perhaps no other trade in which there is as close a community of interest between worker and employer. The majority of the builders have labored in overalls and actually still do so. There is no capitalist class in the business, and we hope there never will be. The construction of organs can still justly be called an art, and when it once becomes commercialized and unionized as are other manufacturing lines, we fear that those who create the fine organs of today will feel that a change has come over the profession which is not for the better.

Reports from Waukegan, Ill., thirty-six miles north of Chicago and a manufacturing city of rapid growth and great prominence, which is connected with Chicago by the best train and trolley service, are to the effect that a location is being sought there for a concern manufacturing organs, which at present has an output of a gross value of \$800,000 a year. The concern is said at present to have its factory in Chicago and to employ a force of 150 men.

The Free Lance

By HAMILTON C. MACDOUGALL

In the days when anything out of the ordinary or beyond my somewhat limited vision was a cause of mirth, I used to laugh at some of the names of English musicians, like Redhead, Bunnett and the like. Redhead, the composer of the tune "Gethsemane," sung in England to "Rock of Ages, Cleft for Me," is, I believe, dead, but I was glad to note in the Christian World that Dr. Bunnett, now 86, is alive and well. He is still city organist at Norwich, where he is universally loved and respected; his "Magnificat" is widely known.

Is applause at a concert little more than "a manifestation of excited nerves"? Is it to the discredit of music as compared with painting that "we do not clap our hands in front of a picture that stirs us, but retain it in our minds, and, if we can, take the impression home"? If the answer be "yes" we must admit a justification for the opinion held by some people that "music is the language of emotion," or of others that "music is an emotional debauch."

For my part I do not want to have to admit that we applaud music because of excited nerves. Neither do I have the least enthusiasm for the music-the-language-of-emotion theory. In my opinion the low place that music holds among the average "intellectual" is as much as anything due to that pestiferous definition.

On the other hand, if the impelling cause of applause in the concert hall, the political rally (and, by the way, where can you see exhibited such nervous excitement as at a political rally?), or the "movies" be nervous excitement, one must admit that if music be not the language of emotion it is many times the occasion for its display.

Last month I received a (presumably) circular letter from Cleveland, Ohio, stating that the City of Cleveland was about to purchase an organ costing about \$100,000 for a large auditorium building. The letter named three prominent organ firms and asked me to arrange these names in the order of first, second and third choice, adding other names if I cared to do so. I have little doubt that many organists who are reading this paragraph were objects of the same appeal.

In my reply I declined to arrange the names of the organ-building firms in order of merit, but stated that any one of the three would undoubtedly build an excellent instrument. I added that I recommended the writer of the letter (who signed himself chief architect) to employ a competent and disinterested organist as organ architect and leave the entire matter in his hands.

Many organists resent letters like the one I have outlined above. They feel that an attempt is being made to get, without expense, the benefit of a large, varied and costly personal experience. While they appreciate the compliment of being appealed to as experts, it offends their pride to be asked to contribute to a sort of plebiscite where the individual is lost sight of in the mass.

It may be charged that organists as a body are venal, takers of secret commissions, owned by organ-building firms, open to all forms of bribery, and that it is impossible to select a single organist or to organize a committee of organists that could be trusted to act for the organ as an architect acts for the building as a whole. The chief architect's letter either gives color to such charges or suggests that a good, straightforward way of securing a proper municipal instrument had never occurred to him or to his superiors.

I suggest (1) that the chief architect (if the organ contract be not already signed) write to the warden of the American Guild of Organists; (2) that he ask the warden to request the

council of the guild to appoint an honest, competent person (or a committee, if thought best) to act for the City of Cleveland in the selection of a builder, the drawing up of specifications and contract, the building and inauguration of the municipal organ; (3) that the regular architect's percentage on the cost of the organ and personal expenses during the building and installation of the instrument be allowed as compensation.

Are my suggestions entirely beside the mark?

Wins \$500 Prize for Overture.

Mortimer Wilson of New York was awarded a \$500 prize offered by Hugo Riesenfeld for the best American overture at the Rialto Theater in New York after the orchestra had played three compositions which had been selected from eighty-five manuscripts originally submitted. The decision by the jury was unanimous. Mr. Wilson entitled his composition "New Orleans." The jury consisted of Arthur Bodanzky, Victor Herbert, O. G. Sonneck, Carl Deis, Edward Falck, Josiah Zuro, Victor Wagner, Frederick Stahlberg and Lion Vandetheim. Victor Herbert declared after the award had been made that one of the most remarkable features of the event had been the unanimity of the nine judges. Mr. Wilson was born in Iowa in 1876 but has made New York his home. His suite, "From My Youth," was played by the Philharmonic at Carnegie hall in 1918, with the composer conducting. Other works of this composer include many piano pieces, several orchestral suites, five symphonies, trios, organ sonatas, and forty Mother Goose settings. Mr. Wilson spent eight years with Frederick Grant Gleason in Chicago. He also studied with Wilhelm Middel-schulte and Max Reger.

To Be Played in R. C. O. Tests.

Interesting to American organists will be the list of pieces to be played as required by the Royal College of Organists of England for its January, 1921, examinations. The list is as follows:

FOR ASSOCIATESHIP.

1. Bach's Fugue in B minor.
2. Bach's First Sonata (first movement only).
3. Bach's "Short" Fugue in G minor.
4. Stanford's "Sonata Britannica" (last movement only).
5. Buck's Sonata No. 2 in D (first movement only).
6. Parry's Chorale Prelude on the Old 104th.
7. S. Wesley's Fugue in G.
8. Saint-Saens' Thapsody No. 2 in D.
9. Harwood's Three Cathedral Preludes (Numbers 2 and 3).
10. Smart's Finale in C.

FOR FELLOWSHIP.

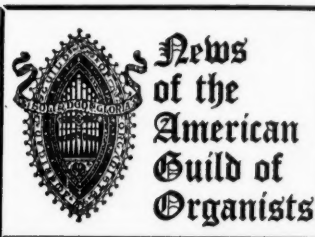
1. Bach's Chorale Prelude, "Come Now, Saviour of the Gentiles."
2. Howells' Second Rhapsody.
3. Beethoven's Allegretto from the Seventh Symphony (arranged by Best).

Bookings for Courboin.

Among bookings for Charles M. Courboin for the immediate future are recitals at the First Presbyterian Church, Gouverneur, N. Y., Nov. 8; in the Asbury Methodist Episcopal Church, Watertown, Nov. 22; and at Emporia, Kan., and Tulsa, Okla., Dec. 8 and 9. He will also give a recital in the near future on the organ in St. Paul's Church, Oswego, of which he was organist for a number of years. Mr. Courboin will resume his Philadelphia recitals at the Wanamaker store, Nov. 11.

DORR'S WORK WITH CHOIR.

A recent hearing of what William Ripley Dorr, the Chicago organist, and conductor of Emanuel Choir of La Grange, stands for in choir training excites pleasurable anticipation of more delicate nuance in the work of boy choirs. Usually such bodies rest content with a sturdy heartiness and vigor and a flood of force to carry a certain lofty devotional spirit, all thoroughly admirable. Mr. Dorr does not overlook these valuable factors, but has emulated and applied the methods which Father Finn introduced in the work of the Paulist Choristers. In fragile things like Tschaiakowsky's "Legend" there is an ethereal quality which adds greatly to the mysticism of the story. Finn's "Alleluia" had a caroling ripple of lightness and an old French carol came out melodiously quaint. In moments of power in Martin's "Ho, Every One" the tone was full and imposing. The contrasting sections, sung a cappella, were tense with fervor and churchly spirit. Mr. Dorr doesn't spare himself. The deportment and attitude of his forces is admirable. Results naturally are of moment. A. C.



News of the American Guild of Organists

Headquarters.

The guild is growing apace and the large number of new applications for membership is most encouraging. Not only is the membership increasing, but there is evidence of great activity in most of the chapters. It is hoped by the council that the whole membership will number 2,500 by the time of the twenty-fifth anniversary to be celebrated next April.

The baby chapter, Eastern New York, with a membership in Albany, Troy and nearby towns, is a lusty infant and gives promise of much life in the hands of an efficient corps of officers. Since being organized a number of new applications has been sent in.

The general secretary again requests all local secretaries who have not already done so to send in the roster of new officers to be ratified by the council. Also it is important that all new addresses be sent in at the earliest moment.

Alfred Boyce has been named to fill the vacancy in the council caused by the resignation and removal to Pittsburgh of Albert Reeves Norton. Mr. Boyce is a gifted musician, organist of St. John's Episcopal Church, Jersey City, accompanist for the Apollo Club of Brooklyn and a well-known piano teacher.

Illinois Chapter.

The first dinner for the season is announced to be held on the evening of Nov. 8 at the Brownleigh Club, 153 North Michigan boulevard. It is the plan to have a dinner once in two months this season.

The recital by Clarence Eddy on the new organ in St. James' Episcopal Church, Chicago, Nov. 14, announced in another column, is to be under the auspices of the Illinois chapter. After the recital the members of the guild will be entertained at luncheon in the choir room of St. James', with Dean John W. Norton, organist and choir-master of the church, as host.

New England.

At the first meeting this season of the executive committee of the New England chapter plans were considered and formulated for the winter's work and new activities were discussed. The meeting took place at the Hotel Brunswick and among those present were the dean, George A. Burdett; John Herman Loud, secretary; and Wilbur Hascall, treasurer; also John D. Buckingham, Henry M. Dunham, Charles D. Irwin, Mrs. Florence Rich King, H. C. Macdonnell, Albert W. Snow, Francis W. Snow and Allen W. Swan. It is planned to have fewer recitals and public services than last season, but to make these, especially the services, of a distinctive character, such as will be of great interest, not only to organists, but to musicians and music lovers in general. The recitals contemplated include several by eminent visiting organists, whose names will be announced later.

Buffalo Chapter.

On Monday evening, Oct. 18, Charles M. Courboin played before the Buffalo chapter in Elmwood Music Hall, which was filled to capacity for his engagement. As announced in a previous issue of The Diapason, Mr. Courboin plans to hold a master class next spring in Buffalo under the auspices of the Buffalo chapter for a period of five or six days.

The Buffalo chapter, which is not yet one year old, has outlined an interesting and profitable program for the winter. The first meeting of the season was held at Trinity parish house, where the members had the pleasure of listening to a talk upon guild matters by Warden Victor

Baier, organist of Trinity Church, New York City. In November, Frederick Schlieder, organist of the Collegiate Church of St. Nicholas, New York City, and William Benbow and Angelo M. Read, both of Buffalo, will read papers. In December the guild will bring Clarence Dickinson for a lecture-recital. In February members of the guild will discuss choir problems. In March a recital will be given by Lynnwood Farnam, organist of the Church of the Holy Communion, New York City.

The chapter has a large, fully paid up membership and is rapidly increasing in size.

THE BLOWER.

The Topliner Company has just closed a contract for a \$50,000 orchestral organ to be installed in the Empress Theater at South Podunk, Ind. This instrument is a radical departure from the kind of whistles usually found in our "movie" palaces. Instead of the old-fashioned series of diapasons on the great there is a wonderfully voiced grass flute, a new eighty-five-note tuba and a special jazz diapason. The swell has a complete series of vox humanas—three of eight-foot pitch and two of sixteen and four-foot, respectively. These stops are supported by three ranks of wooden stops drawn at different pitches, and three tremulants—one of these a fan above the pipes. The swell contains also a grand piano with mandolin attachments. The solo organ contains French horn, flugel horn, tuba horn and tin horn.

The pedals extend only one and one-half octaves—all any sensible theater organist uses. Above them besides the balanced pedals are three crescendo pedals for strings, vox humanas and full organ, respectively. No locking reversible or combination pedals are on this instrument. Such antiquated contraptions are well enough for old wind-jammers, but the modern theater organist, to meet the demands of his dear public and the quick changes of expression on the silver sheet, cannot spend years in studying endless pages of obsolete Bach or Gullmair, for only the oldest of old fossils play these nowadays.

What the public wants is jazz, and this instrument fulfills the designs of the builders for the first scientifically-voiced jazz pipe organ. In addition to the usual attachments, such as marimbaphone, xylophone, harp, orchestra bells, sleigh-bells, jingle bells, etc., there is on the fourth manual a variety of drum, um-pah and patter effects.

TWELVE EASY LESSONS

The "Movie" Organist, by Lucile Heckelpfeifer.

[This is the first of a series of lessons by the brilliant and popular organist of the Giant Theater, New York City.]

LESSON I. THE MODERN MOVING-PICTURE ORGAN.

The organ is one of the most ancient of musical instruments and up to about ten years ago, when I first commenced its study, it was never heard of outside of the church, the music being slow sustained chords and solemn, and they were positively different from what we hear in the "movies" today. The voices of many stops is a lot better and improved and orchestral stops are being added which are a great deal better than some of the real orchestral instruments you have heard in theaters.

The first lesson will be an explanation of the theater organ so you can get the idea of how to use it for the pictures. I always find it a good plan to play on the vox humana when playing soft, as most organs have a good one and it is the finest stop in the organ with the tremolo.

Lots of organs have a lot of stops and push buttons and pedals which are awful confusing, so I never bother with them. Every once in a while when you are in doubt as to what to play or what will fit with the pictures, just use the vox humana with the sixteen-foot coupler, which makes it an octave lower, and sometimes the four-foot coupler, which makes it an octave higher, and play chords and runs while you hold a low note on the pedal.

For the news I take some live, peppy march and play it in some key that I can play well in and make the notes short and the runs very clear. Some like to put their foot midway on the crescendo and the balanced pedal and then give a little spurt to the first of each measure, but this is not a good plan, and I always teach to leave the swell open except with the vox and then just work the crescendo pretty freely.

But don't try to play a march too long, as the constant moving of the left foot will tire anybody unless they are pretty "tough". Some benches are so low that your heels drag on the pedals, but the best organs are just the right length, so the point of your foot just touches the pedals.

[Miss Heckelpfeifer's next lesson will treat of "Jazz, How and When to Use it."]

SILVER LINING TO EVERY CLOUD.

We hear frequent lament that better music is not heard in theaters. Well, we think that considering the ability of some performers we would rather hear jazz than whop-la than hear the good stuff murdered.

A. C. Foster, the Boston organist and Orgoglio expert, passed through Chicago Oct. 18 on a short business and pleasure trip to the west and southwest.

GREAT WORK DONE BY CHOIR

Offerings at Second Presbyterian, Philadelphia, by Norden.

Every Sunday evening, beginning at 7:40 o'clock, the choir and soloists, vocal and instrumental, at the Second Presbyterian Church of Philadelphia, under the direction of N. Lindsay Norden, M. A., give a twenty-minute recital as a prelude to the evening service. This music is attracting people from all parts of the city. On Oct. 24 there was a special service of music from the sixteenth, seventeenth and eighteenth centuries, the following being sung: "Remember Not, Lord" (Five parts, a cappella), Arcadelt; "Adoremus Te" (Five parts, a cappella), Palestrina; "Ave Verum" (Two and three parts, a cappella), Josquin di Pres; "No Blade of Grass" (Four parts, a cappella), Wilhelm Friedeman Bach; "God of Mercy", Carl Philip Emmanuel Bach; Alto Solo, "O God,

Have Mercy Upon Me", Claudio Monteverdi; "O Lord, The Maker of All Things" (Four parts, a cappella), King Henry VIII; "Alla Trinita Beata" (Four parts, a cappella), Seventeenth Century. The musical importance of the choir of the Second Presbyterian Church has grown to such an extent that it is now recognized as a leading factor in Philadelphia's church music. Through many remarkable programs presented last season, lovers of church music came to recognize the excellence of the choir's work. The aim has been to present only the best ecclesiastical music of all periods and nationalities—solos, anthems with accompaniment, a cappella anthems and instrumental trios—harp, violin and organ. At the regular services, and the short recitals preceding the evening services, over 370 compositions were sung or played last season. During the coming season many works will have their first performance in Philadelphia.

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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 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.]

Norwegian Pieces (New).

We have recently received from the Arthur P. Schmidt Company the works of Trygve Torjussen, a young Norwegian composer who is professor of piano at the Christiania Conservatory of Music in Norway, and on playing them over (all published for piano solo) we find them to be, for the most part, excellently adapted for transcription to the modern theater organ. His First Norwegian Suite contains: "Dedication," "Legend," "At the Fjord," "Peasants' March," "Vision," and "In the Night." The "Vision" and "Night Song" are quiet and sustained, the march a bright allegretto in E (the same key as Grieg's, by the way) and "At the Fjord" a number that will go well on any local scene. The remaining one—"Legend"—has a peculiar and yet melodious theme, with a hint of the Chinese atmosphere in it.

Several separate issues are: "Wood-nymphs," "Mountain Gnomes," "Signe's Wedding March," "Valse Impromptu," "Cradle Song," "Summer Reverie," and "Northern Lights." The first two are characteristic dances in E and D. In the second the composer has made use of reiterated fifths to illustrate the wild, barbaric rhythm of the imaginary gnomes. The wedding march is not especially Norwegian, and is disappointing in composition and effect, as is the valse. The cradle song and reverie are short and quiet andantino and pleasingly melodious. The opus named "Northern Lights" is a splendid illustration of the phenomenon known as "Aurora Borealis." While certain passages are pianistic in style, it can be cleverly put on the orchestral organ by using the harp, flutes and delicate strings in a wonderfully effective manner.

A second suite, "From Fjord and Mountain," is even better than the first. "To the Rising Sun" has a cantabile in E flat; "A Lapland Idyl" is a gem of a sparkling allegretto, and very refreshing; "Isle of Dreams" has a fine theme in A flat, with a restless accompaniment in the left hand and a constantly changing tonality. The middle section—largo con passione—portrays the grandeur of the Norwegian mountains and is exceedingly satisfying; "Folk Song" in E minor is a short native theme. "To the Spring" is an allegro vigoroso in B major, and is useful on general scenes. The last number in the suite is "Shepherd's Dance," in E major, and is a snappy theme, with even snappier accompaniment. Altogether there is not a poor work in this suite.

A third suite of "Norwegian Songs and Dances" (Op. 16) contains "In Maytime," a two-four andantino in F known as "Unn's Song." Following this come "Peasants' Dance," an allegro in D minor with contrasting part in B flat; a melancholy air styled "Systein's Song" in A minor; and a "Dance in the Vale" ("Dag's Melody") a moderato in A. The last three pieces—"Tranquillity" ("In a Mountain Church"), religious andante in E flat; "Tore's Lullaby," a tender little air in G, and "Svanhild's Dance," a melodious allegretto in C—comprise the remaining numbers of the suite.

In playing these pieces over one mentally visualizes the deeds of the Vikings, of Siegfried and Ingeborg, and of the brighter scenes the native songs and dances, full of color, life and strange airs. The second and third suites are recommended to picture organists, and they need not wait for Scandinavian scenes, for many of them can be used on the ordinary quiet and neutral ones.

Other miscellaneous publications

are: "Danse Norvegienne" (P) by Tønning, "Saga and Fanciful Dance" by Olsen, "Serenade Norvegienne" by Sandre, "Norwegian Slumber Song" by Gilder (Ditson), "In the Fjord" (P) by Kullak and "Finnish Lullaby" by Krook. The first is a fresh and original dance in G by an American composer of Norwegian extraction, the second a characteristic dance in A minor and the third a smooth minor melody somewhat reminiscent of Gabriel-Marie's "La Cinquantaine." Kullak's piece is in B minor, as is the lullaby, but the middle section of the latter is certainly strenuous for a lullaby. Perhaps Norwegian mothers wish to make a quick job of it and get the youngsters to sleep without much ado. The "Slumber Song" of Gilder's is a typical cradle song.

The piano works of Edward MacDowell were brought to our attention recently, and in playing them through we found that many of them could be used successfully in the accompaniment of motion pictures. The most familiar suite is his "Woodland Sketches," from which "To a Wild Rose" and "To a Water Lily" are the most familiar. Truly there could be no lovelier theme than the first. From "Sea Pieces" we find that "To the Sea," "Wandering Iceberg" and portions of "From the Depths" are available, the others being too pianistic.

Of the ten "New England Idyls," "An Old Garden," "In Deep Woods," "To an Old White Pine," and "From a Log Cabin" are perfect for woodland scenes, while in the suite "Fire-side Tales" the "By Smouldering Embers," "Of Brer Rabbit" and "Love Story" are found to be in the same class. In the same booklet is "A Haunted House," a good mysterious piece. In analyzing these we find that the woodland numbers are descriptive of the grandeur of nature, the stateliness of the forests and woods being beautifully expressed in unusual harmonic progressions, and on the other hand, the quiet repose of cabin and campfire. "Smouldering Embers" is a gem of a short descriptive piece, the gradual dying out of the fire being depicted by descending chords, fading into the softest pianissimo.

"Six Idyls after Goethe" contain three gems which we suggest for films of the Post-Nature series with their unusual cloud and water effects. They are "In the Woods," "To the Moonlight" and "Silver Clouds." The last-named is especially good for these scenes. In a similar class, but pertaining to the sea, are three works from "Six Poems after Heine"—"From a Fisherman's Hut," with its dreamy impression of the twilight at sea; "The Shepherd Boy" and the famous "Scotch Poem." The dashing of the surf on the rocks is portrayed and interpolated as a beautiful contrast is a lovely "Noel Ecossais." This can be used on any ocean scenes by omitting the Noel.

Two suites published under the pseudonym of "Edgar Thorn" are "Forgotten Fairy Tales" and "Six Fancies." "Sung Outside the Princess' Door" and "Beauty in the Rose Garden" are characteristic of the sweet wistfulness of childhood while "From Dwarfland" and "Of a Tailor and a Bear" are rollicking fairy tales. In the last suite "Elfin Round" and "Humming Bird" are similar, while "Tin Soldier's Love," "Bluetie," "Summer Song" and "Across Fields" reveal a melodious and quieter mood. All of these can be utilized in childhood films.

MUSICAL SETTING FOR THE MACK SENNETT COMEDY (RURAL) FEATURE: "DOWN ON THE FARM."

Louise Fazenda, star.
Reel 1—(1) "Overalls" by Klieckmann until (2) Dawning, "Chicken Reel," until (3) They had never been. "By Heck" by Henry until (4) A protest from pen. "Chasing Chickens" (Rossiter) until (5) Teddy watched all night. "Down by Meadowbrook" by Wendling until (6) Picking up good meal. "Stop It" by Kaufman until (7) Look at your daughter. "Follow the Girl" by Romberg.

Reel 2—T. The village landlord. (8) "Sneaky Shuffles" until (9) It's him now. Agitato until (10) Oh that's nothing. "Ghost Dance" by Salisbury until (11) Why tell me. "Pigs is Pigs" (P) by Salisbury until (12) A farmer's dissipation. "Mew" by Kaufman until (13) The landlord had dash. "Plunger Galop" by Allen.

Reel 3—(14) D: Interior of store. "Tin Soldiers" by Jessel until (15) Escaped. "Co-la-la" until (16) Why haven't I seen?

"Flirtation" by Cross until (17) D: Farmer plays piccolo. "Pop Goes the Weasel" until (18) D: Farmer stops playing. "Pepper Pot" by Ivers until (19) "You'll be more of wife." "Clematis" by L'Albert until (20) How romantic. "Artist's Reverie" by D'Aubry until (21) Here I can prove it. "Ponchartrania" by Neddermeyer (or bright two-four allegretto).

Reel 4—Continue above until (22) Popsie has something. "Turkey Trot" by Denmark until (23) Lost, Strayed or Stolen. "Some Baby" by Lenzberg until (24) Some merry in haste. "Teddy Bears' Picnic" by Bratton until (25) Pop, you have ring. "Music of Wedding Chimes" by Wendling until (26) Whoa. "Pulcinello" by Aletter.

Reel 5—T: Careful, I still have. (27) "Cherry" by L'Albert until (28) I'm looking for my baby. "Who Wants a Baby?" (Forster) until (29) She's a cuckoo. "Noah's Wife" by Erdman until (30) Romeo is here. "One Little Girl" by Klieckmann until (31) Wasn't it fake? "My Cairo Love" (Fox) by Zamenik until (32) To save his child. "Taxi" by Kaufman until (33) Do you suppose? Chimes (close-up of bell) and (34) "She was not so Bad for a Country Girl" (Remick) to end.

MUSICAL SETTING FOR THE CHINESE DRAMA, "CROOKED STREETS." Paramount film. Ethel Clayton, star.

Reel 1—(1) "Southern Reverie" by Bendix until (2) There's a girl. "Love's Last Word" by Cremeux until (3) I'm not afraid. "My Golden Girl" (theme) by Herbert until (4) Aboard the steamer. "Mussidora" by Leigh until (5) Shanghai. "Errius" by Trinkhaus until (6) But watched for weeks. "Among the Roses" by Lake.

Reel 2—Continue above until (7) Mong Kow, a power. "Japanese Sunset" by Deppen until (8) That white man spoke. "Mandarin Dance" by Kempinski until (9) After dinner. Popular one-step until (10) Something more. Theme until (11) The last day in Shanghai. Repeat "Mandarin Dance" until (12) Rupert talks to Chinese boys. Repeat "Japanese Sunset."

Reel 3—Continue above until (13) One of the bizarre. "Stroll Through Cairo" by Derwin (or "Chinese Wedding Procession" by Hosmer) until (14) D: Women at telephone. Repeat "Japanese Sunset" until (15) You are in danger. Dramatic Andante No. 24 by Borch until (16) Misses can go. Hurry No. 4 by Langey.

Reel 4—Continue above until (17) D: Mong Kow thrown in water. Overture to "Semiramide" by Rossini until (18) Ready, gentlemen. Presto No. 3 by Lake until (19) D: End of round. "Poppy Theme" by Luz until (20) D: Gong rings. Agitato.

Reel 5—T: The third round passes. Continue above until (21) D: End of round. Poppy theme until (22) D: Fight resumed. Furioso in E by Langey until (23) D: Sailor knocked out. Repeat theme until (24) Night has come. "Rose Blushes" by Brill until (25) Quick work. Heavy dramatic Agitato No. 2 by Luz until (26) In the hallway. Repeat theme to the end.

NEW PHOTOPLAY MUSIC.

From the Oliver Ditson Company we receive a refreshing variety of useful picture music:

RUSSIAN.

"Berceuse Russe," by Morse. Based on a Russian folksong in the Rimsky-Korsakoff collection, the composer utilizes the theme in a clever style, first in the

baritone register (for solo horn), then a string-toned stop and finally full chords in largamente style.

ITALIAN.

"Viva Italia" March, by A. Cippolone. A brilliant and inspiring march in E flat, in which the national anthem, "Garibaldi," is interwoven as a counter melody.

DESCRIPTIVE.

"March of the Gnomes," by R. H. Woodman. A fantastic march of fairy life. A quotation: "The gnomes are said to carry raindrops through underground passages to all little roots of trees and plants," is printed at the top and well illustrates the musical ideas worked out. In D and G.

SOUTHERN.

"Old Southern Days," G. Schaefer. A southern intermezzo in B flat, two-four measure, with a Spanish flavor in it on account of the rhythm in the accompaniment. An old dance typically American is placed in the middle section as a contrasting theme.

DRAMATIC.

"Longing," E. Gastelle. An exceptionally useful melody in E flat written in the light dramatic style with two dramatic sections (piu mosso and con forza) in the middle pages. The above are piano solos.

RELIGIOUS.

"Cathedral Shadows," Mason. Here is an organ solo in G minor and major, with the chime passages indicated. A rubato theme, supported with a delicate accompaniment, gradually enlarges into a meno mosso with imposing chords, and later into the major key.

ORIENTAL.

Suite: "Oriental Pictures," by Gaston Borch. (1) "Sunrise and Incantation," (2) "The Caravan," (3) "Rest," (4) "Shadows of Night." A new work which is deserving of wide use. The opening part depicts the gradual approach of the god of light, interspersed with a droning chant suggestive of the priests chanting. The second gives us the passing of a mighty caravan and its recession into the distance. Both are in G minor. The third opens with a major theme (D) and a quasi allegretto in the minor mode gives the proper contrast. The last piece is in triple measure (G minor) and is an unusual yet successful attempt to illustrate an oriental evening. Picture players will find many opportunities to use this suite. Piano accompaniment part. (Belwin.)

ANSWERS TO CORRESPONDENTS.

F. L. S., Brooklyn, N. Y.—"In the Gloom" is the manuscript theme you send. Regarding Jewish music we have mailed list and will compile a larger list in a few months. Your second letter at hand. How about first movement of Gullman's Fifth Sonata, "Suite Elegiacque" by Lavotta or Bartlett's Suite in C minor? Yes, the Macfarlane piece you mention is good for recital purposes. Also see list of chime pieces previously published.

M. C. B., West Barrington, R. I.—Very glad to receive your letter. By association the song referred to reminds one of a religious scene, although the words are secular. The other number has only recently been published in accompaniment form. We appreciate your kind words.

K. O. S., Binghamton, N. Y.—We understand there are many opportunities in the West, and have mailed you address of man who is in a position to help you. The reviews of picture music in this column will aid in securing you a correct repertory.

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CORRESPONDENCE SOLICITED

RECITAL SERIES IN OAK PARK

Edwin Stanley Seder Will Give First of a Number Nov. 10.

The first of the winter series of organ recitals at the First Congregational Church of Oak Park will be given by Edwin Stanley Seder, F. A. G. O., organist of the church, on Wednesday evening, Nov. 10, at 8:15. Mrs. Permelia Gale, contralto soloist of the church, will assist.

The winter series of oratorios to be given in this church began Sunday evening, Oct. 24, with the rendition of the "Elijah" by a chorus selected from the Apollo Musical Club, with the quartet of the church singing the solo parts. Last season the following large works were given by the choir: "Elijah," "Messiah," "Creation," "Stabat Mater" (Rossini), "Seven Last Words" (Dubois), "Hear My Prayer" (Mendelssohn), and Berwald's "Crucifixion and Resurrection."

Mr. Seder will be heard in a recital at Trinity Methodist Church, Milwaukee, on Friday evening, Nov. 6.

Makes Rolls for Organ.

H. Chandler Goldthwaite, organist of the Hennepin Avenue Methodist Church of Minneapolis, made rolls for the Estey self-playing organs when in New York in the summer. Among the organ compositions which he used are Yon's "Sonata Cromatica," Haendel's Sixth Concerto, the "Piece Heroique," by Cesar Franck, "Chant du Mai," by Jongen, and the adagio and scherzo from Widor's Fourth Symphony. The records turned out very successfully.

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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) Schuberth.

New Christmas Music.

It is still early for a review of the new Christmas music, but enough has appeared or has been announced to interest those Greek-minded choirmasters who search for new things.

Novello's thirty-ninth Quarterly, published this fall, contains half a dozen excellent new carols. J. S. Matthews contributes a charming and easy "Twilight Carol" which deserves to be as popular as his "Little Door." The fine melody in G minor has the inevitable grace of a folksong. Division of parts puts the carol beyond a quartet, but a double quartet can manage it well. Professor Lutkin has set effectively one of Joyce Kilmer's half dozen poems of high merit, here entitled "Gates and Doors", a ballad of the gentle hostler who welcomed Mary. This number is within the capacity of a quartet, but it lies rather low for boys' voices. A separate reprint has been made of Saboly's "Tis the Time for Mirth", perhaps the most interesting carol in the two sets recently edited by Professor Smith. It is decidedly a chorus number, the droning bass adding atmosphere to a gay melody in triple rhythm. The latest of Dr. Dickinson's sacred choruses is "In Bethlehem's Manger Lowly", a sixteenth century carol arranged in a more elaborate polyphonic style than is employed in most of the other carols in that excellent series. It begins with S-T duet, broadens to A-T-B trio, and ends with a short chorus that may be sung by quartet. Two carols by Candlyn, written in his simpler style, but with resourceful part-writing, are included in this same Quarterly. The "Nativity Song" is the more impressive of the two; there is a pretty soprano solo, a good bit of "fake" Gregorian on page

6, and an organ accompaniment particularly skillful in suggesting the closing question. "Sleep, little Son" is shorter and simpler, but if it is to be sung a cappella, as the composer suggests, it is not nearly so useful for quartet as the other, accompanied carol. It has been a busy year for this composer: his Advent anthem, "O Come Emmanuel", which won the Clemson prize this year, probably will be published early in November, and Mr. Gray is rushing through the press his Christmas cantata, "The Prince of Peace". The latter work contains fine solos for soprano and alto which may be sung as separate numbers.

The Arthur P. Schmidt Company recently published a bright and easy Christmas anthem by Ernest A. Dicks entitled "Glory, Praise, and Power." Its well-marked rhythm and simple part-writing make it a decidedly useful introit anthem for volunteer chorus choirs. The same publisher reprints this year Sir George Martin's "While Shepherds Watched", an anthem of twelve pages, easier than most of Martin's, but effective for quartet or chorus. It has two solos for soprano or tenor, and there is a bit of accompaniment that will display a harp stop. Paul Ambrose has a pretty trio for S-S-A in pastoral style similar to that employed by Martin; it is called "Asleep in the Manger" (St.). Among choirs of young women and girls there is a wide demand for such music.

Perhaps the most elaborate Christmas anthem published this year is J. S. Camp's "The Angel's Song" (G) for S-S-A trio, bass solo, solo trumpet and organ. That sort of anthem cannot be judged simply by looking at the printed notes, but it looks interesting and effective and not difficult.

There are a few new solos. "All my Heart this Night Rejoices" (St) by Professor Macdougall comes for low or medium voice and has a violin obligato. The peaceful melody in pastoral style will be beautiful when sung by a light soprano voice. On the whole this is the best new solo for

Christmas I have seen this year. Last year Ditson published Kramer's two-page song, "This Is the Day the Christ is Born", in high and medium keys. I had my baritone sing it for the opening of service on Christmas morning. The song shows how much a composer of Mr. Kramer's fine gifts can do in short space. Another good short solo published last year is Coombs' "In the Manger" (S), in three keys, but most effective for alto. If you have a modern organ with fine string stops, you can make the accompaniment memorable.

One of the hardest compositions to find is a good organ solo for Christmas. Arthur Foote has just published one called "Christmas" (St), concluding with an admirable treatment of "The First Nowell". The piece is dedicated to Mr. Bonnet and is worthy of the dedication and of the composer. Another useful organ number published by the same house is Faulkes' "Paraphrase on a Christmas Hymn—O little Town of Bethlehem". A thing that I like to play at Christmas is the "Tollite Hostias" from Saint-Saens' "Christmas Oratorio". And, by the way, Schirmer publishes separately that noble chorus with English words beginning "Bring Costly Offerings". There are not many things as fine in French ecclesiastical music, and there are few examples in any school of so much being said so grandly with such simple means.

Last year we had Dr. Parker's "Dream of Mary" with pageantry added to fine music. This year we have "The Coming of the Prince of Peace" (G), a Nativity play with ancient Christmas carols, arranged by Dr. Coffin and the Dickinsons—just the thing for presentation by a Sunday-school. The beautiful, simple carols include some of the best numbers from Dr. Dickinson's Sacred Choruses, including "The Song of the Angels", "The Shepherds' Christmas Song", "Jesu, Thou dear Babe", and "O Come, ye Children Great and Small". In addition there is a carol of the twelfth century, "The Friendly

Beasts"—new to me—a fine ancient "Gloria in Excelsis", and Nicolas Martin's "Now a Glad Christmas Song", known to many of us in Mr. Schindler's previous arrangement as "Little Jacques".

For no good reason J. S. Matthews' cantata "The Eve of Grace" (G) has never been reviewed in this column. To say that it is not quite so fine as the same composer's "Paschal Victor" is by no means to condemn an excellent work. "The Virgin's Lullaby" is published separately; so is the carol, mentioned above, "The Little Door". Last year I found the former an effective soprano solo. There is also a good duet for soprano and baritone.

Certainly the Matthews brothers have contributed much to the nation's Christmas joy. Since its publication I have given at least one number from H. A. Matthews' "The Story of Christmas" (S) every year. There are not any too many good Christmas cantatas of serious musical value. Leaving out Bach's Oratorio and two of his cantatas—particularly "All they from Saba"—the first portion of the "Messiah", the Saint-Saens Oratorio, and Mendelssohn's unfinished "Christus", what have we? Well, there are the easy and attractive group of cantatas by Maunder, Nevill, Bullard, Harker, Demarest and Adams that I reviewed two years ago for directors of quartet choirs. Then there are a few good works of medium difficulty: the two by the Matthews, Dr. Parker's two excellent cantatas, Borch's "Yule-Tide" (B), and Clough-Leigher's "The Righteous Branch" (St). The last mentioned I have never reviewed; it is a well-written work that makes serious demands on a good chorus choir; it is one of the best works of a very talented composer.

For the Pilgrim tercentenary an interesting suggestion comes from W. E. Woodruff of Wilkes-Barre, Pa. He suggests that paraphrases from the "Bay Psalm Book" be "lined out" in the old fashion and sung to "York", "Martyrs" or some other old Psalm-tune known to the Pilgrims.

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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."—Rodger 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 Hackett.

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."—Viktor 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 Pagella 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. Brown.

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."



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ORGANS AND LOWER PRICES.

Editor of The Diapason: Will falling prices affect the organ industry? Or perhaps we might better ask: Should lowering prices affect the organ industry?

Organ manufacturing was not a war industry, nor was it associated in any way with the high prices and big profits resulting from war-time demands. On the contrary, the organ industry as a war-time non-essential was at its lowest ebb in 1917 and 1918, and did not begin to recover until almost a year later.

Labor skilled in organ building and pipemaking has never been too plentiful. To-day the labor situation in this line seriously handicaps the output of both large and small builder. This condition is natural enough—for up to the present time builders have been unable to pay such wages as would be attractive enough to hold men in this industry against competition with other lines of work offering greater remuneration. This condition, while it still leaves much to be desired, has been greatly remedied, most builders now paying a high scale of wages. But like many another story "sad to relate," it is too late, and in a period of unexcelled prosperity in the organ industry, on every hand there is found a lack of experienced help, in consequence of which the builder is hardly able to maintain even normal production, to say nothing of expansion or greater production. Good wages now will not make organ builders and pipemakers overnight. Good wages in the past would have increased the labor supply and made it prolific for the future.

Materials entering into the construction of the organ, both lumber and metal, since the beginning of our participation in the war, have known no bounds or speed limit in the mad race up the high-cost-of-living hill. How many organ builders were snared with contracts that could not be adjusted to the meteoric rises in costs? No, the organ builder's profits left no margin for fluctuations upward. The cost of materials has eased a bit lately, and there are signs of some further reductions in lumber and metal, but there is no such favorable adjustment on the labor end, which is disposed to go higher and higher as long as the demand lasts, almost completely absorbing any gains made through lower costs of materials.

We have reason to believe, however, that at present the organ builders are getting better prices for their product than ever before, and are really making a little more profit out of it. This in most cases is not being pocketed, but is being used for capitalization, additional equipment, expansion, etc. The organ builder seems to be a modest man as to his individual requirements, or else he is patiently playing a waiting game. He surely sees hope in the signs of the times.

The newspapers are already carrying daily headlines of reductions in the cost of living, of plants laying off workers by the hundreds and thousands, of workers returning to work at 15 to 20 per cent reductions in wages. The automobile and tire industries appear to be coming to a standstill. Steel, the barometer of business, shows signs of weakening.

Where does the organ industry stand?

Seriously, the organ industry has never had a fair margin of profit, especially considering the specialization and dignity of the industry. Even now the profits which are supposed to be the natural result of high costs are not as great as those created by other industries in normal periods of low prices. This has fettered the organ business, retarding its growth. Capital has been timid toward this industry, keeping it a small one, preventing the creation of a great demand. However, a great change is being brought about, partly through the impetus given by the theater organ. Let us hope that this is the spark that will kindle in the organ industry the flame of big business.

Prices are coming down, slowly but

surely. But the organ industry must not be allowed to back-slide! Prices should come down, where they are inflated. But the prices of organs are not inflated; in fact, they are only approaching the point where the remuneration will compensate for the value received, and this will not be fully attained until other costs are lowered.

The value of the organ business as an industry hangs in the balance—in fact, its whole future development lies in the scale with the prices that will warrant big men in staking their whole capital and brains to prove it an equal paying opportunity with other industries.

Mr. Möller, one of the biggest men in the organ industry, and now president of its association, gave in a recent speech some idea of what growth has already taken place in the organ industry—from \$100,000 worth of business a year forty-five years ago to \$3,000,000 a year to-day—and a real demand for organs has not as yet been created!

Are the organ builders, during this transition to lower prices, determined resolutely to protect their re-born industry from sinking back into the slough of doubtful business risks? In the knowledge of the dignity and worth of their labor, and with vision of the future development and growth of the organ industry, can the organ builders do else than insist on retaining their gains, and maintaining the high standards worthy of the "king of musical instruments"?

VOX HUMANA.

AWARDS SIX SCHOLARSHIPS**Guilmant School Announces Those Who Win Berolzheimer Offer.**

The six free scholarships at the Guilmant Organ School offered by Philip Berolzheimer, city chamberlain of New York, and Mrs. Berolzheimer, have been allotted to the successful contestants. The annual scholarship examinations were held Oct. 8 and the contest was participated in by candidates from various parts of the country. The awards were given to Harold M. Smith, Woonsocket, R. I.; Flora E. Dunham, East Rutherford, N. J.; A. M. Masonheimer, Pennington, N. J.; Guy A. Normandin, Rochester, N. Y.; Marta Klein, Ossining, N. Y., and Karl H. Wagar, Lancaster, Pa.

Mr. Berolzheimer has also presented seven season tickets for the concerts of the Boston Symphony Orchestra in Carnegie Hall, New York City. These will be given to those of the student body who gain the highest markings for each month of the school year. The enrollment is the largest yet registered at the Guilmant School, and the fall term opens with a waiting list.

To Be Rebuilt by Von Jenney.

The Sacred Heart Church of Brooklyn, N. Y., has let the contract to rebuild and modernize its organ to the Von Jenney Organ Company of Corona, L. I. The organ, which has tracker action, is to be made tubular-pneumatic, with detached console, to stand fourteen feet from the organ. A set of cathedral chimes and a harp are to be placed in the organ. All pipes are to be revoiced in the Von Jenney factory. The instrument rebuilt and modernized for St. Charles Borromeo Church, Brooklyn, has been finished with great success, and delivered to the satisfaction of rector and organist. The organ rebuilt for St. Michael's Church, Flushing, L. I., will be finished by Oct. 30.

Paul Edward Thomson, well-known Detroit organist, whose latest activity has been as assistant organist at St. Paul's Cathedral, has moved to Dayton, Ohio, to accept the position at the First Baptist Church. Here Mr. Thomson has a four-manual Hook & Hastings organ in which he takes great delight. The change was made primarily so that Mr. Thomson might be with his aged mother, whose home is in Dayton.

Paris R. Myers, formerly of Williamsport, Pa., has accepted the position of organist of St. James' Church at Wilmington, N. C., and has moved to that city.

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

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

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OLD TANNEBERGER ORGAN

Instrument Recalls Builder Who Came to U. S. in 1765.

St. Luke's Reformed Church, Lititz, Pa., has received a gift of an organ from St. Stephen's Reformed Church, New Holland. The New Holland church has been presented with a new organ by a member. The old one was then presented to St. Luke's at Lititz for several reasons. One reason is that the pastor, the Rev. George B. Raeyer, is the only son of the New Holland congregation who has entered the ministry in the course of 121 years of the congregation's existence. Secondly, it was decided the organ should go back to the place where it was built. The organ was built by David Tanneberger, the first organ builder in the United States, who resided at Lititz. The exact age of the instrument is not known, but it is said to be the oldest now in use in the United States. There is no date on the organ, but the name of the man who built it in 1853 is found on the instrument. It was pronounced good for many years' service and is being overhauled at Lancaster.

David Tanneberger built many organs for Lititz, Lancaster, Philadelphia, Baltimore, Albany and other places. He came from Germany to Lititz with his family in 1765. In 1804 he was tuning an organ he had built for the Lutheran Church at York, when he suffered an attack of apoplexy, of which he died.

Dr. Minor C. Baldwin gave an organ concert in the Hyde Park Methodist Church, Boston, Oct. 17. The recital was attended by over a thousand people. The program numbers included: Theme with Variations, Thiele; Allegretto, Cametti; Sonata, Fleuret; Three Intermezzi, Mozart; and two of his own published compositions, "Reverie" and "Consolation."

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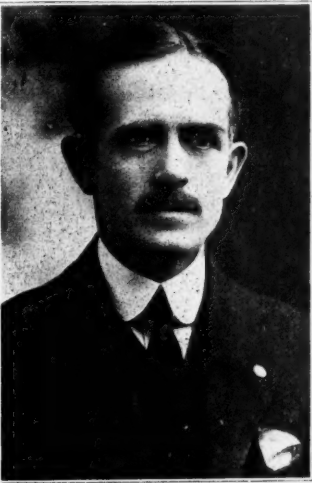
HONORS RETIRING ORGANIST.

Pittsburgh Church Reception for Mrs. Cyphers and A. R. Norton.

The Homewood Avenue Presbyterian Church of Pittsburgh gave a reception for Mrs. James A. Cyphers and Albert Reeves Norton Sept. 29. Mrs. Cyphers has just closed an engagement of twenty-six years as organist in that church, and retires with the best wishes of the large congregation.

Mr. Norton is the incoming organist and director. He is much pleased with Pittsburgh and the start he has already made. His three-manual Moller organ is promised for early delivery, his choir is starting in well-behaved style, and he has a good class of piano and organ pupils at the Pittsburgh Musical Institute.

During the evening a program was rendered by members of the



ALBERT REEVES NORTON.

old as well as of the present choir, the final numbers being an arrangement of the "Lost Chord" and a verse of "Auld Lang Syne." The minister of the church, the Rev. P. W. Snyder, D. D., paid a splendid tribute to the work of Mrs. Cyphers, who has been and will continue to be active in various circles of the church work. Mrs. Cyphers was the recipient of a handsome clock which chimes the hours and quarter-hours, given her in testimony of the love and esteem in which the congregation hold her.

REPORT ON CORNELL YEAR

Thirty-eight Recitals Were Given by James T. Quarles.

Thirty-eight organ recitals were given at Cornell University during the last year, twenty-two in Sage Chapel and sixteen in Bailey Hall, according to a report just issued by James T. Quarles, the university organist. They were given on Friday afternoons during the first term of the year, but were transferred to Thursday afternoons for the second term. The recitals of the summer session were given

on Sunday and Tuesday evenings. Cornell is the fortunate possessor of two magnificent organs. That in Sage Chapel was built by the Skinner Company of Boston, in 1909, and contains four manuals and forty-six stops. The organ in Bailey Hall was given to the university in 1914 by Andrew Carnegie and others in honor of the eightieth birthday of Andrew D. White. It was built by the Steere Organ Company and contains four manuals and seventy-nine stops.

The attendance at the recitals has been gratifying. The programs have followed their customary trend, and represent a wise blending of the greatest musical masterpieces of all schools with the better class of music of lighter content and more immediate appeal. A series of six lecture-recitals was given during the summer session, and the results justified the experiment. They will be further developed during the coming year.

Of the 233 compositions heard works by Johann Sebastian Bach numbered ten, sonatas, symphonies, suites and overtures twenty-six, miscellaneous organ works eighty-one, and transcriptions ninety-six, ensemble thirteen, and vocal compositions seven.

"St. Paul" at Springfield, Ill.

Parts 1 and 2 of Mendelssohn's "St. Paul" were presented Oct. 10 for the first time in Springfield at the First Congregational Church. The seating capacity of the auditorium was taxed by an enthusiastic audience. The chorus showed good training and reflected creditably upon the organist and director, Miss Bernice L. McDaniel. Miss McDaniel is in charge of a series of attractive vesper services to be given this season.

Organists United for Life.

Miss Edith Viola Hartman, daughter of Mr. and Mrs. Benjamin C. Hartman, Hagerstown, Md., and Fred S. Smith, of Wilmington, formerly of Hagerstown, were married Sept. 29, at St. Paul's U. B. Church. Maxwell McMichael, A. A. G. O. of Philadelphia, was best man. Preceding the ceremony Roy A. McMichael gave an organ recital, playing among other numbers a composition by the groom, a "Festival Prelude."

Mr. Smith had a studio in Hagerstown for about three years, and his bride, who was organist at Christ Reformed Church, was a pupil of his. He was organist at Trinity Lutheran and the First Christian churches also. The groom is an associate of the American Guild of Organists and a member of the American Organ Players' Club, the Musical Art Club and the Manuscript Society of Philadelphia.

The bride was graduated from the Hagerstown high school in 1915, and taught for several years in the schools there, later teaching at Carl's private school.

Karl Holmes Wagar of Lancaster, Pa., organist of the First Reformed Church of that city for the last four years, and also a teacher of piano, won a scholarship in the Guilman Organ School in New York in the recent competitive examination, and will devote the next year to study there. Mr. Wagar is a former pupil

of C. N. McHose, Dr. Frederick Wolle and Ralph Kinder.

Fanny Wurlitzer Recovers.

Fanny Wurlitzer has practically recovered from the effect of a recent operation for appendicitis which he underwent at Atlantic City, N. J., and expects to resume his business activities at North Tonawanda, N. Y., within a week.

The new "Pilgrim Suite" for organ by Austin Dunn is attracting the serious attention of many organists, as it is considered a very timely number, coming as it does at the period of the Pilgrim tercentenary. Among the organists who are to play the suite this season are Clarence Eddy, J. Lawrence Erb, John Hermann Loud, Rollo F. Maitland, Carl F. Mueller and others.

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"One of the most brilliant recitals ever given in Galesburg."
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"A masterful performance."
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"Won all hearers by his mastery of his art."
PHILADELPHIA:
"Mr. Goodwin is one of the finest organ soloists in the West."
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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UNIVERSITY OF CHICAGO:
"Mr. Goodwin was in singularly good form and showed great artistry."
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WALCKER CENTENARY
IS PROMINENT EVENT

AT WORK A HUNDRED YEARS

Famous Firm of Organ Builders at
Ludwigsburg Holds Jubilee in
Which Organists and Other
Builders Take Part.

An event of interest to organ builders and organists the world over is the celebration of the centennial of the famous organ building firm of E. F. Walcker & Co., Ludwigsburg, Wuertemberg, which was celebrated late in August. The celebration attracted attention throughout Germany and was made the occasion for festivities in which not only the firm and its officers and employees, but organists, other organ builders and the clergy took a prominent part.

The beginnings of the Walcker firm, which has constructed some of the most famous organs in the world, really date back to 1780, when Johann Eberhard Walcker, great-grandfather of the present head of the house, conducted business on a modest scale at Canstatt. In August, 1820, his son, Eberhard Friedrich Walcker, transferred the business to Ludwigsburg. A brochure of sixty-two pages containing a history of the firm, in which four generations of descendants of the founder have been continuously in the organ building profession, has been prepared.

The jubilee opened with a meeting of the Organ Builders' Association of Germany. On the evening of Aug. 27 the officers and employees of the Walcker factory attended a banquet at which Oscar Walcker, present head of the house, presided. There was a program of addresses and songs by the chorus of employees. Bonuses were presented to all the men. Aug. 28 a recital was held in the stadtkirche, attended by the organ builders and many visiting organists. Alfred Sittard of St. Michael's Church in Hamburg, which has an instrument of 163 speaking stops, described fully

in The Diapason at the time of its completion, presided at the console. The Ludwigsburg organ is a Walcker instrument of sixty-three stops. Another banquet occurred the same evening and the celebration continued the next day. Officials of the government and of the city were among the speakers.

Great Songs for Services.

Mrs. Edith Ewell Lewis, the progressive organist and choir director at St. John's Methodist Church, Wilson street and Bedford avenue, Brooklyn, N. Y., has planned a series of special musical programs for this season. These programs are to be devoted to presenting choice music written for the definite purpose of public worship. Various forms will be used, from hymns, oratorio numbers and anthems to the gospel song. The evening service on Oct. 17 was devoted to "great songs of the morning" and succeeding offerings are announced as follows:

Nov. 21—"Great songs of the night."
Dec. 19—"Great songs of adoration" (Christmas).
February—"Great songs of home and heaven."
March—"Great songs of sacrifice" (Lent).
April—"Great songs of hope and triumph" (Easter).

Church Is 200 Years Old.

An unusually interesting program is that of the special services which marked the two hundredth anniversary of the Presbyterian Church of Basking Ridge, N. J. It has been received from G. Clifford Terry, the organist of that church. Accompanying it are pictures of the church and of the wonderful old oak that stands in the old graveyard adjoining the edifice. The anniversary services were held from Oct. 6 to 10 and Mr. Terry arranged suitable music for these services. The historic church and oak tree are the pride of the community of Basking Ridge. The church now has a modern two-manual Austin organ of seventeen speaking stops and a chorus of twenty-five voices sang at the jubilee.

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"We are delighted with the tone, quality, and the workmanship throughout." (The purchaser of the Episcopal Cathedral organ at Boise.)

"... the wonderful instrument they have there is superior to anything I ever heard ... the finest theatre organ in the country." (An experienced organist, not playing a Kimball, of our new four manual in the Palace Theatre, Philadelphia.)

"I am well acquainted with Kimball organs, large and small, both church and theatre types, and I may say that I have proved them to be most satisfactory from every point of view. As I have played instruments built by the best firms not only in America but in England, you may take my opinion for what it is worth." (From a pupil of Sir John Stainer.)

"We have had terribly hot weather here with a great amount of dampness. It speaks well for the solidity of construction and honesty of material used that under such conditions we have had no trouble other than a variation in tuning, unavoidable under such conditions, and in no way reflecting on your instrument's reputation for staying in tune and on speech." (Another, and a very well and favorably known Anglo-American organist.)

"Actually, Mr. Elliot, it is wonderful how easy it is to play this organ and produce beautiful musical results. There seems no end to the variety. I can't say that for the average organ up to twice its cost." (From the organist of a Kimball unit church organ.)

"I have never played an organ that holds up so well as the one in the Auditorium." (Another very high priced theatre organist.)

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FIRST CONGRESS HELD BY BRITISH ORGANISTS

PLEA FOR BETTER SALARIES

National Union's Object Is "To Promote and Defend Interest of Organists"—Letter Sent to the Churches.

The strength of the movement in Great Britain to improve the situation of the organist as to salary and other conditions was shown when the National Union of Organists' Associations held its first congress at Southport, England, Sept. 7, 8 and 9. A letter calling attention to the inadequacy of organists' salaries was approved by the congress and will be sent out to all the churches covered by the associations.

The union includes twenty-six associations throughout the country, with a total membership of nearly 3,000. Though no association exists in Ireland, and Scotland has only two, such progress has been made during the seven years the union has been in existence that it already envisages the formation of these bodies in all parts of the empire.

According to an account of the sessions from W. R. Anderson, Mus. B., in Musical Opinion of London for October, the union has as one of its avowed objects "to promote and defend the interests of organists individually and collectively, and to secure proper treatment for them in their positions and adequate remuneration." It aims also to facilitate communication between the associations, and further their work by publishing a register of members and a quarterly periodical. This first congress adopted a new scheme of constitution and rules, differing in a few particulars from that previously in force. In future, no association will be admitted to affiliation with the union which does not require as a qualification for membership the holding or having held an appointment as organist, choirmaster, or recognized deputy.

An interesting program of meetings and recitals had been drawn up for the congress. On the recreative side, there was a reception and social gathering on the opening night, arranged by the Southport Association, etc. Then there were recitals by H. F. Ellingford and by Herbert Steele (the latter at the Palladium cinema), and a public meeting, at which several speeches, much to the point, were made, concerning the organist's position and remuneration.

Dr. Joseph Bridge took the Anglican Church to task for its unbusinesslike management of its finances, and pointed out that many organists were receiving for a Sunday's work less than a miner's minimum daily pay. Dr. Prendergast, of Winchester, emphasized the fact that anything done for the profession in general was certain to tell in the individual's favor. Those who came after them, he said would receive the benefit of what was done today. He hoped that the union, when it became sufficiently well known, and when every worthy organist, professional and amateur, was in its ranks, would be able to give its members a license of fitness to act as an organist, and would also be able to ask a reasonable minimum salary for such member's services. He deprecated foolish talk about striking, which was contrary to the nature of organists, but said that some of the principles of trade unionism would be of benefit to them. The Rev. H. Dams, vicar of Knowsley, pointed out that as regards poor salaries, most of the clergy were in common state with their musical advisers.

FINDS GOOD TASTE IN HOTEL

Selections Requested of Organist Egner in Minneapolis.

Frederic Tristram Egner, formerly of Detroit and Goderich, Ont., is the organist who presides over the console of the Kimball organ recently installed in the Curtis Hotel at Minneapolis, and the reports from that city indicate that his playing is attracting attention. The guests at this palatial hotel are indicating a strong

love for organ music and the interest is heightened by the manner in which Mr. Egner caters to their tastes, using both the best classical music and that which is popular. He prepares for each week a program of about twenty-five numbers, and guests may have played whatever selections on this list they request. The requests thus far prove an encouraging preference for the best compositions. As an example of his offerings may be quoted the following list for the week of Oct. 17, which follows: "Marche Militaire", Gounod; Toccata in D, Kinder; Prayer and Cradle Song, Guilmant; Allegro Moderato (Unfinished Symphony), Schubert; Minuet in G, Paderewski; "Will of the Wisp", Gordon Balch Nevin; "Song of Happiness", Diggle; Legend, Cadman; "At Dawning", Cadman; "At Twilight", Frysinger; "I Hear You Calling Me", Marshall; Selection, "Mlle. Modiste", Herbert; Melodie in E, Rachmaninoff; "Still as the Night", Bohm; Hungarian Fantasia, Tobani; Serenade, Chaffin; "The Angelus", A. M. Shuey; "A Memory", A. M. Shuey; Andante Cantabile, from String Quartet, Tschai-kowsky; "Burlesca e Melodia", Baldwin; "The Angel's Serenade", Braga; "Borghild's Dream" and "At the Drinking Bout" (Scenes from "Jorsalfar"), Grieg; "Zarifa" (Moorish Tone Poem), Coleridge-Taylor; Variations on an American Air, Flagler; Selection, "Maytime", Romberg; Overture, "Raymond", Thomas; Melody in D flat, Salome; Vorspiel to "Lohengrin", Wagner.

The list for the week of Sept. 26 included: Military Polonaise, Chopin; Prelude No. 4, Chopin; Prelude Numbers 6 and 7, Chopin; Selection from "Carmen", Bizet; "Liebestraum" No. 3, Liszt; "Badinage", Herbert; "Air de Ballet", Herbert; Andante (Symphony No. 5), Tschai-kowsky; Overture to "Stradella", Flotow; Shepherd's Dance from "Henry VIII", German; "Schön Rosmarin", Kreisler; Selection, "The Rose of Algeria", Herbert; "The Swan", Saint-Saens; Evening Song, Johnston; Midsummer Caprice, Johnston; Allegro Cantabile (Fifth Symphony), Widor; Spring Song, Macfarlane; "Orientale", Cui; "Valse Triste", Sibelius; "Valse des Fleurs", Tschai-kowsky; "To a Wild Rose", MacDowell; "Marche Slav", Tschai-kowsky; "The Magic Harp", Meale; Fantasia, "Il Trovatore", Verdi-Knabel; Variations on "The Last Rose of Summer", Buck; Selection, "Madame Butterfly", Puccini.

In addition to his daily work at the Curtis, Mr. Egner is organist of the New Garrick Theater. On Oct. 4 Potomac University at Washington, D. C., bestowed the degree of doctor of music on him.

William Schuelke, the Milwaukee organ man, passed a short vacation in Chicago, early in October. He reports business, especially in his line, excellent in the cream city.

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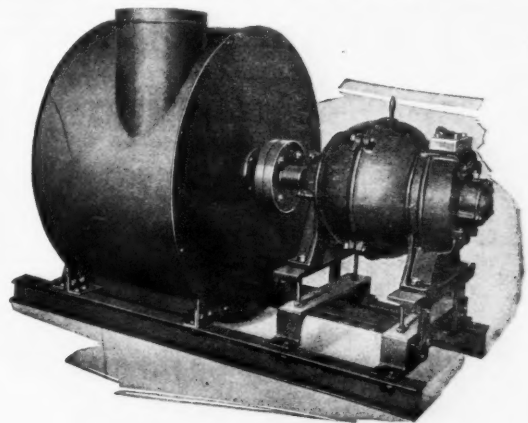
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