

# THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Twelfth Year—Number Two.

CHICAGO, JANUARY 1, 1921.

One Dollar a Year—Ten Cents a Copy.

## FOUR RECITALS MARK A. O. P. C. ANNIVERSARY

### CLUB CLOSSES ITS 30TH YEAR

Compositions Performed in Philadelphia Were All the Works of Composers of the City of Brotherly Love.

The musical fame of the American Organ Players' Club will be further enhanced by the series of notable recitals given under its auspices at Philadelphia in celebration of its thirtieth anniversary. Four recitals were planned for this series, the compositions being exclusively the works of the club members and usually played by their creators. The first, at St. Clement's Church, Nov. 9, took the form of a thanksgiving at which evensong was sung by the full male choir under the direction of Henry S. Fry. The church was filled before the entrance of the large choral body, singing the processional hymn, "Ten Thousand Times Ten Thousand," to the familiar tune by Dykes. The vocal numbers, including Noble's Magnificat and Nunc Dimittis in G minor, and Fry's "Souls of the Righteous," were artistically sung, showing strong evidence of the capable training of their mentor. Edward Shippen Barnes' Symphony was heard for the first time in Philadelphia. It is a strong and original work destined to rank as one of its author's best compositions. The Revery of Banks and Concert Overture by Maitland deserve special mention for the solid musicianship of both works, which were admirably played.

The second recital introduced to Philadelphia audiences works that, had they been written by some of the European notables, would have earned for them everlasting life on the musical map. The First Presbyterian Church in Germantown was the scene of this concert Nov. 18, which was begun with a performance of Yon's Sonata Cromatica, played by Charles M. Courboin, fresh from his laurels in successfully passing the "exam" for active membership. The first two movements only were given—making one hungry for more. Most people are familiar with the artistry of Courboin, and he was up to his usual good form. A theme by Dr. Ward was given for improvisation. This subject, plus one surreptitiously stolen from Fry, another from Maitland, a fourth from Reiff, and scraps of several others, furnished material for a spontaneous creation of musical form not often heard in a lifetime. Incidentally it afforded considerable merriment to the above-mentioned organists, in the potpourri manner of its exposition. A hurried review of this program must mention the splendid musicianship of the Concert Overture by Banks, and the thoroughly enjoyable Festival Prelude by Fred. S. Smith, which ought to be heard frequently. Fry's Chorale Preludes, diverse in style, are notable for their good organistic treatment. Stanley Addicks, organist of the church, also excelled in all three of his contributions—it is a problem which of them could be singled out as "the best."

An audience of many hundreds of admirers of the organ greeted the third recital at the First Baptist Church, Nov. 27, under the direction of Frederick Maxson. An organ duet is a novelty now-a-days—we used to hear them once in ever-so-often, but of late years, never. The one performed at this concert was the work of Mr. Maxson and was played by him and his son Raymond. Their performance was characterized by polish, flawless ensemble and adequate tonal variety. The Romanza and Novelette by Sykes were played con amore, deeply poetic, eloquent and stirring in the superb climaxes. Maitland's "Pagan Symphonic" was played in his

## ORGAN IN HOME OF CHARLES D. IRWIN, BROOKLINE, MASS.



See New England Chapter News, A. G. O., on Page 13.

## GOODWIN WILL GO ON TOUR

### Engaged for Recitals Between Chicago and Pacific Coast.

Hugo Goodwin is to give a concert Jan. 18 at the West Presbyterian Church, St. Louis. Toward the end of January he will reopen the enlarged organ at the Irving Park Lutheran Church of Chicago and Feb. 6 he will be the soloist with the Emmanuel Choir of La Grange in a concert at Kimball Hall. March 28 Mr. Goodwin will leave for a two-months' tour of the West. Engagements are already booked at Greeley, Colo., Colorado Springs, Salt Lake City, Walla Walla, Wash., Leland Stanford University, Los Angeles, Claremont and San Diego, and are practically settled with Lincoln, Seattle, Portland, Eugene, Ore., as well as several other cities nearer home. Mr. Goodwin has engaged Master Douglas Smith, boy soprano, as assisting soloist for the tour.

### Built by Beman Company.

The Beman Organ Company of Binghamton, N. Y., of which Frank Beman is the presiding genius, has just completed the installation of an organ in the new Goodwill Theater at Johnson City, N. Y., and takes justifiable pride in the attention this organ has attracted. The Binghamton Morning Sun of Nov. 19 devotes half a page to a description of the instrument and to illustrations, showing the console, a part of the action and the face of Mr. Beman. The organ has two manuals and thirteen speaking stops, besides fifteen couplers, all modern accessories, chimes and traps. It is constructed on the unit principle.

### Courboin Back from Trip.

Charles M. Courboin returned from his trip to Chicago, Kansas City and Oklahoma Dec. 10 and he played Dec. 13 in St. John's Catholic Church, Schenectady, under the auspices of the Eastern New York Chapter of the American Guild of Organists. Mr. Courboin's managers report a large number of bookings and inquiries for the remainder of the season, recitals being booked or in prospect in Washington, Baltimore, Louisville, Elmira, Allentown, New Rochelle, Winston-Salem, Springfield and other cities. It is expected that the Wanamaker series will also be resumed soon after the first of the year.

### Eddy to Reopen Organ.

On the evening of Sunday, Jan. 2, at 7:45 Clarence Eddy will be the guest soloist at the New England Congregational Church, Chicago. The occasion of this special service will be the reopening of the New England organ, which for four months has been undergoing extensive alterations and repairs by George E. La Marche, Mrs. Irene Belden Zaring is organist and musical director.

## ORGAN OF 84 STOPS

### FOR HOLYOKE CHURCH

### ORDER IS GIVEN TO SKINNER

One of the Largest Four-Manuals in New England to Replace One Burned, Over Which William C. Hammond Presided.

To Ernest M. Skinner has been awarded the contract to build a four-manual organ of eighty-four speaking stops for the new edifice of the Second Congregational Church at Holyoke, Mass., and when the work has been completed, William Churchill Hammond, organist of that church for thirty-five years, will preside over an instrument which will rank with the very largest in New England. The corner-stone for the new church, to replace the one burned, was laid Oct. 26 and soon thereafter the contract for the new organ was let. It will have twenty-two more stops than the old one. Mr. Skinner was the builder of the gallery organ in the old church and reconstructed the organ in the choir gallery in 1893 and 1910. He also built the fine instrument in the Skinner Chapel at Mount Holyoke College, played by Mr. Hammond.

In making the specification every consideration has been given to the all-around use of the organ for the church and the city. The greater part of the organ will be in the chancel, the instrument being divided.

The echo will be placed in the rear gallery between the tower and the clerestory at the gallery grade. This organ will contain seven stops, five of them for purely echo effects and two of a large scale to be used for congregational singing and supporting any choir that might be placed in the gallery on festival occasions.

The grand organ in the chancel will have thirteen stops on the great, twenty-three in the swell, fifteen on the choir, ten on the solo, eighteen on the pedal and five in the echo (with provision for more stops in the future). Special emphasis has been laid on the swell and pedal sections. The new swell will contain twenty-three stops against fifteen in the old organ, and there will be eighteen in the pedal against nine in the old.

The total cost of the organ without the case is to be \$49,650.

The new organ will contain all the solo stops which made the old organ so beautiful. In addition there will be twelve of a new variety.

The complete specification follows:

#### GREAT ORGAN.

Diapason, 16 ft., 61 pipes.  
Bourdon, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Diapason, 4 ft., 61 pipes.  
Claribel Flute, 8 ft., 61 pipes.  
Wald Flute, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Twelfth, 2 1/2 ft., 61 pipes.  
Tromba, 8 ft., 61 pipes.  
Cathedral Chimes, 25 bells.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
First Diapason, 8 ft., 73 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Spitz Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Clarabella, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Vox Celeste, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Aoline, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Unda Maris—2 rks., 4 ft., 122 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture—3 rks., 219 pipes.  
Posaune, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 61 pipes.  
Tremolo.

#### CHOIR ORGAN.

Gamba, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Kleine Erzähler, 8 ft., 122 pipes.  
Gamba (mild), 8 ft., 73 pipes.  
Flute, 4 ft., 61 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Septieme, 1 1/7 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.

## ADDITION TO CHIME PLANT.

### Kohler-Liebich Company Increases Facilities With New Building.

As the consequence of a rapidly growing demand for its products, the Kohler-Liebich Company of Chicago has greatly increased its facilities by adding to its plant a new building. The structure is at Lincoln avenue and Addison street, just beyond the Chicago and Northwestern Railway tracks from the old building occupied by the company at 3553 Lincoln avenue. With this addition the concern expects to be able to take care of all orders in the new year.

The Kohler-Liebich Company is the manufacturer of the Liberty chimes and other bell accessories for organs. It is the youngest of the firms in this specialty, but its growth has been rapid. Formed a short time before the world war began, it survived that struggle and the pall it cast over the making of organs, and since the armistice it has had fully its share of the business of the organ builders.

The last year has been a very successful one, and with many orders on file for 1921, the president of the company, J. B. Kohler, is optimistic regarding the future and predicts the continuation of the boom in organ building.

### Jepson Undergoes Operation.

Professor Harry B. Jepson was compelled to interrupt his work at Yale University in December to undergo a minor operation. Mr. Jepson is doing nicely, according to a letter received from Hope L. Baumgartner, his assistant, and was expected to leave the hospital Christmas Day. Professor Jepson's programs on the large Newberry organ in Woolsey Hall, built by the Steere Company, have attracted wide attention as usual this season.

### Wenham Smith Memorial.

The First Presbyterian Church of Elizabeth, N. J., held a special memorial service Nov. 28 as a tribute to C. Wenham Smith. Mr. Smith had served this church twenty-eight years and the purpose of the service was beautifully expressed in the opening words of the pastor, the Rev. Charles A. Campbell, who said: "We have come not to lament a death, but to celebrate a life."

F. Campbell Watson, present organist of the church, played as a prelude a composition made up of the various themes of Mr. Smith's "Tantum Ergo." The choir sang his "Praise Jehovah." "In the Cross of Christ I Glorv," and "Bless the Lord, O My Soul." The postlude was Mr. Smith's "Grand Choeur" in D. Many of the singers who were associated with Mr. Smith during his work there, returned to sing at this service and to do honor to their late leader.

Tierce, 1 3/5 ft., 61 pipes.  
English Horn, 16 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Celesta, 61 bars.  
Celesta Sub.  
Tremolo.

**SOLO ORGAN.**

Gross Gedeckt, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Hohl Pfeife, 4 ft., 61 pipes.  
French Horn, 8 ft., 73 pipes.  
Corno di Bassetto, 8 ft., 73 pipes.  
Musette, 8 ft., 61 pipes.  
Heckelphone, 8 ft., 73 pipes.  
Fagotto, 16 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Tremolo.

**ECHO ORGAN.**

Diapason, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Night Horn, 8 ft., 73 pipes.  
Tromba, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes, interchangeable with Great.  
Tremolo.  
(Provision to be made in console for future addition to Echo organ.)

**PEDAL ORGAN (Augmented).**

Bourdon, 32 ft., 32 pipes.  
Diapason, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gamba, 16 ft., 32 pipes.  
Echo Lieblich, 16 ft., 32 pipes.  
Octave, 8 ft., 32 pipes.  
Cello, 8 ft., 32 pipes.  
Gedeckt, 8 ft., 32 pipes.  
Still Gedeckt, 8 ft., 32 pipes.  
Quint, 10 1/2 ft., 32 pipes.  
Tierce, 3 1/5 ft., 32 pipes.  
Flute, 4 ft., 32 pipes.  
Septieme, 2 2/7 ft., 32 pipes.  
Bombarde, 32 ft., 32 pipes.  
Trombone, 16 ft., 32 pipes.  
Posaune (Swell), 16 ft., 32 pipes.  
Fagotto (Solo), 16 ft., 32 pipes.  
English Horn (Choir), 16 ft., 32 pipes.  
Tromba, 8 ft., 32 pipes.  
Clarion, 4 ft., 32 pipes.

**WIN POSITIONS IN NEW YORK**

**Many Pupils of Guilman School Appointed to Posts.**

With the winter term at the Guilman Organ School, starting Jan. 4, is demonstrated to a large degree the importance and character of the work which this school has maintained and developed for so many years. The demand for study has been so large this year that the waiting list established the early part of October is still in existence, it being impossible to accommodate all who apply for admission. Dr. William C. Carl and his associates have been rushed to the limit in furthering the progress of the long list of students. Many are possessed with unusual talent. Among those who have recently received appointments in New York City as organists are: William W. Boyes, Home Street Presbyterian Church; Pauline George, Mott Haven Presbyterian Church; Grace Kent, Sixteenth Baptist Church; Hortense Marshall, Bethlehem Church; Reginald Merrill, Van Nest Presbyterian Church; Guy Normandin, Westminster Presbyterian Church, and Harold Smith, Church of the Good Shepherd. Brayton Stark has been engaged to play records for the Austin Organ Company, and has an extensive recital already arranged.

Dr. Carl, who is awaiting the completion of the new Skinner organ in the First Presbyterian Church, will return from Atlantic City, where he is spending the holiday vacation, on New Year's.

**MIDMER ORGANS DELIVERED**

**One of Those Finished in December in Holy Angels' Chapel, Fort Lee.**

William C. Young of Philadelphia played the opening recital on the Midmer organ in Holy Angels' Chapel, a beautiful building of the large school on the Palisades at Fort Lee, N. J., overlooking New York City. Mr. Young was assisted by harp and vocalist and a choir of nuns. The organ is a two-manual with detached console. The recital was combined with a Benediction service and was held on Sunday afternoon, Dec. 12.

Among the other Midmer organs delivered in December is the large three-manual divided organ with detached console, harp and chimes in Sacred Heart Church, Bridgeport, Conn. This instrument replaced a Midmer used nearly thirty years and is a part of a general refurbishing of the church carried out in the most artistic manner and including much carving by Anton Lang, the celebrated "Christus" of the Oberammergau Passion Play.

Two other large Roman Catholic churches in metropolitan suburbs to receive new Midmer organs in December are at Bayshore, L. I., and Merthantville, N. J.

**BONNET IN THE MIDDLE WEST**

**Return Tour in Canada Arranged for February—To Sail March 8.**

Joseph Bonnet will tour the middle west in January. Because of his many engagements in the East, only a brief time is allotted for this section, and not enough to fill the demand for his playing to be heard except in a few places this season. The long Canadian tour just concluded took him as far as Halifax. Capacity houses were the rule, and the success was such that a second tour in February has been arranged, which will extend up to the time of his departure for France March 8. In Montreal the famous historical series was given with the same success as in New York City. Mr. Bonnet's private engagements are on the increase.

**Pupils Play at Van Dusen Lecture.**

Frank Van Dusen gave a historical lecture on the "Early Development of the Organ," followed with a recital by a group of his organ pupils, at Carpenter Chapel, on Washington boulevard and Ashland, Chicago, Dec. 8. Mr. Van Dusen has been fortunate in securing the use of this beautiful and attractive chapel with its three-manual Hook & Hastings organ for teaching, recitals, and organ practice for his pupils at the American Conservatory. The program given was as follows: Sonata, C minor, Guilmant (Gertrude Heifner); Andante Cantabile from Fourth Symphony, Widor (Joseph Taylor); "Tannhauser" March, Wagner (Louise Clark); Offertory in D minor, Batiste (Mrs. E. J. Munson); "In Summer," Stebbins (Louis Nespo); Prologue and Epilogue from Second Suite, Rogers (Edward Eigenschenk); Minuet and Prayer from Gothic Suite, Boellmann (Mrs. Percy Roberts); Toccata, G major, Dubois (Mrs. Juliet Cameron); and Intermezzo and Toccata, First Suite, Rogers (Emily Roberts).

**New Estey at Corsicana, Tex.**

The Estey Organ Company of Brattleboro, Vt., through its representative, B. T. Pettit of Dallas, has installed a new thirteen-stop organ in the First Christian Church at Corsicana, Tex. On Thursday, Nov. 18, the following program was given by Mrs. J. H. Cassidy of Dallas; "Marche Religieuse," Guilmant; "At Twilight," Harker; Cantilena, Grison; Largo, from "New World" Symphony.

Dvorak; Andante, from Fifth Symphony, Beethoven; "The Shepherd's Prayer," Nevin; "Pastel," Thompson; Toccata, Demarest; Concert Variations on "America," Flagler.

**Cleveland Bids Are In.**

News from Cleveland is to the effect that bids for the large organ for the new municipal auditorium have been received from five bidders and that the contract probably will be awarded soon after Jan. 1. The bids are said to range from \$96,000 to \$102,000. The board of control is taking some time to investigate the companies making bids before reaching a decision.

**Great Audience at Tulsa.**

Before an audience of 2,000, which filled every seat in the First Christian Church of Tulsa, Okla., and several hundred extra chairs placed in aisles and the foyer, with several score of people standing, Rossini's "Stabat Mater" was sung Nov. 25 by a chorus choir of fifty voices under the direction of Ernest Prang Stamm. The crowd was probably the largest ever attending such an event in the city and would-be hearers were turned away even before the beginning. The oratorio was repeated on Thanksgiving night.

Miss Olive B. Pearson, a pupil of Clarence Eddy, is now head of the organ department of Luther College at Wahoo, Neb.

The Von Jenney Pipe Organ Company of Flushing, L. I., has rebuilt and enlarged the organ in St. Michael's Church in its home town and the work has received the warm approval of A. E. Gosling, the organist and choir director, who wrote Mr. Von Jenney: "I must compliment you very highly on your success in remodeling and enlarging the organ in St. Michael's Church."

Mrs. Clarence Eddy, who has been visiting on the Pacific coast for several months, and while there was taken ill and was compelled to undergo an operation, has recovered sufficiently to return to her home in Chicago and arrived here Dec. 12. Mr. and Mrs. Eddy are again at their apartment on the south side.

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**WANTED—GOOD ALL-around voicer** with first class firm. Good wages. Address O-4, The Diapason.

**WANTED—ORGANIST AND CHOR-**master for Episcopal Church in Chicago. Salary \$60 per month to commence. Excellent opening for ambitious man. The examination of candidates will be made by the N. A. O. Illinois state president, Dr. Francis Hemington, Church of the Epiphany, Ashland boulevard and Adams street, Chicago, to whom all candidates should apply.

**WANTED—AN ORGANIST AND** choir-master for Grace Episcopal Church of Kirkwood, Mo. Address inquiries to L. F. JONES, JR., care of National Oats Company, St. Louis.

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

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**WANTED—A SECOND HAND PIPE** organ of about ten stops. Address WILLIAM SCHUELKE, 1363 Twenty-ninth street, Milwaukee, Wis.

**WANTED—A FIRST-CLASS VOICER;** steady work and excellent pay. Address THE BENNETT ORGAN COMPANY, Rock Island, Ill. (1f)

**WANTED—FLUE PIPE VOICER** and Metal Pipemakers on high-grade string and open work. Factory in East. Address M-5, The Diapason.

**WANTED—METRONOME, USED, IN** good condition. Address, quoting price, A2, The Diapason.

**WANTED—EXPERIENCED TUNERS** and erection men steady work with good pay. Apply to SKINNER ORGAN COMPANY, Dorchester, Mass.

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

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

**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—FIRST-CLASS ORGAN** builders. A. E. Fazakas, Orange, N. J.

**FOR SALE—PIPE ORGAN.** JOHN-son make. Twenty-seven stops. Two manuals. Now in use. May be examined in place before removal to make room for new organ required to meet demands of enlarged congregation. Episcopal church. Immediate delivery for cash. Address Chairman, S. MENDELSON MEEHAN, Mount Airy, Philadelphia, Pa. (2)

**FOR SALE—TWO-MANUAL TRACK-**er organ. Seventeen stops. Attractive front. Good tone. First-class electric blowing system. Must move by Jan. 1. SIBLEY G. PEASE, 1027 North Bonnie Brae, Los Angeles, Cal.

**FOR SALE—WHITNEY WATER EN-**gine and square feeders, blow an organ twenty-five stops, for sale cheap. Good condition. H. O. Edgerton, 77 Kilby street, Boston, Mass. (2)

**FOR SALE—SOME MORE USED** metal and wood stops in fine condition. Nearly new radial concave pedal board, thirty notes. 2 H. P. A. C. blower; 3 H. P. D. C. blower (nearly new). HERMAN STAHL, 209 West Fifth Street, Erie, Pa.

**FOR SALE—PIPE ORGAN, TWENTY** stops, tracker action, oak case, all in fine condition. Now in Brooklyn church. Address G. F. Döhring, Edgewater, N. J.

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**APPEAL TO CHURCHES  
FOR JUST TREATMENT**

**ORGANISTS FRAME LETTER**

**Southern California Chapter of Guild  
Makes Important Move on Pacific  
Coast in Effort to Improve  
Conditions.**

In an effort to help the organists of Los Angeles and vicinity and to improve the relations existing between the churches and their organists, the Southern California chapter of the American Guild of Organists has prepared a letter which is being sent to all the churches. This letter was carefully framed to avoid extravagant statements or any possibility of offense. It is considered an important step in the nationwide movement to improve the situation respecting music in the churches.

As an indication of the activity on the Pacific coast and the policy of helpfulness of the Southern California chapter the letter will be of interest to organists everywhere, especially in view of the movement launched at St. Louis and the work of the new committees of the National Association of Organists and the A. G. O. in a similar campaign. The letter was prepared by the chapter's executive committee, led by George A. Mortimer, dean, and Albert Tufts, subdean. The text is as follows:

To the rector, pastor or church music committee: At a meeting of the Southern California chapter of the American Guild of Organists it was decided that an official communication should be sent informing those in charge of the music in the churches of Los Angeles and vicinity as to the work of the guild, with special reference to our own chapter, and the objects for which it exists.

The objects of the guild may be summarized in the following extract from its constitution: "To raise the standard of efficiency of organists; to provide members with opportunities for meeting for the discussion of professional topics." The objects of the guild go even further than this. The members are practically all engaged in church work, and in doing that they have always before them the respectful and reverent attitude of organists toward the churches and cause they serve. Indeed, their aims are not only to improve the status of organists but also, by their means, to make church music more effective and reverent. It is hoped and believed that these aims will receive a cordial recognition from church officials, many of whom realize, and have often expressed, their appreciation of the importance of the music in the services.

It shall be understood that although the guild is a large representative and united body, it is not a trade union. At the same time, experience has shown that there are a few points to which your attention may be respectfully but particularly drawn, by consideration of which the objects both you and the guild have at heart may be better accomplished:

1.—As to Salaries of Organists and Other Musicians. There are quite a number of churches where adequate salaries are paid. In fact, some have already substantially increased the salaries, but there are many who still pay very inadequately. The training of a good organist takes a long time and costs much money—generally more than in the cases of members of other professions. And while the guild does not like to consider its members' work as merely professional, any more than does the minister his, yet "the laborer is worthy of his hire" and if any church is not doing its duty in this respect with full regard to the greatly increased cost of living in these times, the guild hopes the church will carefully consider its plain duty and act upon it.

2.—As to Security of Tenure. While the guild does not question the legal right of churches to change their organists as often as they please, yet a proper and sufficient reason should be furnished and an adequate length of time allowed for the proposed change to take effect, in order that the legal right may become a moral one. A church is more powerful as an organization than an individual can be expected to be, and it can probably find applicants more easily than its organist can find a new position. Due consideration should be made for one who has given faithful and effective service, in order that any hardship may be avoided.

3.—As to the Use of Church Organs for Teaching. Churches are the only places where the organ can be taught. No one can learn the organ without using it. Therefore, unless churches allow their organs to be used for this purpose, under, of course, reasonable restrictions, it is difficult to see where future generations of legitimate organists are to come from. In this regard California appears to be behind the Eastern states, and far behind Europe, where organists have more freedom and correspondingly greater responsibility. It does not injure an organ to use it properly. An organ lying idle deteriorates more quickly than one in continued use.

4.—As to Consideration for and Proper Treatment of Organists and Musicians. Here, again, many churches have nothing to reproach themselves with, but the guild has learned of cases where inconsiderate treatment has been accorded by

church officials. This is not right from any point of view.

5.—As to Service in the Church Extraneous to Paid Position. Many organists gladly and voluntarily perform these; but it does not seem to the guild to be proper that churches should claim them as a right; at any rate, the performance of them should place the organist on a level footing with other workers in the church. It is somewhat difficult to express one's views on this matter in a general way, but church officials will have no difficulty in realizing all that this implies.

6.—As to Vacations. Organists and other church musicians are entitled to their vacations, quite as much as anybody else, and a reasonable period should be allowed to them, with full pay both for the organist and the substitute, in order that a rest may be enjoyed—at any rate once a year—without financial loss to the incumbent.

In conclusion, it may be said that the guild is sending out this letter to the churches in good faith, not aiming at any particular church, but desiring to call the attention of all concerned to some of the fundamentals for which the guild may be supposed to stand. The guild desires to be a power for good—to others as well as to its own members.

On behalf of the Southern California Chapter, Los Angeles.

THE DEAN.

**YOUTH EXCELS AS ORGANIST**

**Good Work of Edward Hillmuth, 14  
Years Old, Pupil of R. K. Biggs.**

Richard Keys Biggs has discovered a boy of unusual talent as an organist in Edward Hillmuth, one of his pupils, who is only 14 years old, but is able



EDWARD HILLMUTH.

to handle the large four-manual Møller organ in St. Luke's Church, Brooklyn, N. Y., in recital, like a veteran. Mr. Hillmuth gave a recital Dec. 15 at St. Luke's at which his program was as follows: Sonata No. 5 (Chorale and Andante con moto), Mendelssohn; "Cantilene Nuptiale," Dubois; Prelude and Fugue in G minor, Bach; "Sunset," Biggs; Serenade, Gounod; "Grand Choeur," "In Paradisum," "Chant Pastorale," Dubois, and "Marche Triomphale," Lemmens.

Mr. Biggs is enthusiastic over the rapid progress of this young man and points to the program as an indication of the measure of his attainments.

**Gives Concert at Her Home.**

Mrs. Frank C. Churchill, for the last eight years organist of the Unitarian Church at Lebanon, N. H., entertained the Vega Club of that city at her handsome home on the evening of Oct. 18 with a concert, in which leading musicians of the town took part. The program was repeated by request on the evening of Oct. 25. Besides Mrs. Churchill, the organ and piano parts were taken by Arthur Woodhead, in addition to which Miss Jennie M. Burns, violinist; Daniel D. Ladd, viola, and Mrs. Charlotte Flint Hull, soprano, assisted in the program. The organ selections included Faulkes' "Grand Choeur" in G and "Autumn Leaves," Stoughton, by Mr. Woodhead, and a number of compositions were played with the other instruments. Over 150 guests were present at each performance. Mrs. Churchill recently installed in her house a fine Estey two-manual residence organ. The organ solo showed the capabilities of the instrument.

**HIGH SCHOOL ORGAN  
OPENED IN CINCINNATI**

**SIDNEY C. DURST AT CONSOLE**

**Four-Manual in East Side Building,  
Presented to City by Richard K.  
LeBlond, Was Built by the  
Skinner Company.**

The dedication of the large organ in the auditorium of the East Side High School at Cincinnati, Ohio, took place Thursday, Dec. 2, before an audience of 1,600, consisting of the school and invited guests. After addresses by the president of the board of education, Dr. John L. Withrow, the superintendent of the public schools, Dr. Randall J. Condon, and the donor of the organ, Richard K. LeBlond, Sidney C. Durst, the well-known Cincinnati organist, played the following short program: "Finlandia," Sibelius; "At the Cradle Side," Hugo Goodwin; "Evening Chimes," Wheelton; Scherzo from Second Suite, James H. Rogers; Harp Nocturne, Pietro A. Yon; "Blanik," Smetana.

The organ is pronounced by Mr. Durst the finest in Cincinnati, and is a four-manual, with the entire instrument enclosed in four separate swell boxes. It was designed by Mr. Durst and built by the Skinner Company.

Joseph Bonnet will give the next recital on it under guild auspices, Sunday afternoon, Jan. 23.

In his speech formally presenting the organ to the citizens of Cincinnati and the board of education, Dr. Condon told of \$15,000 being given a year ago by an anonymous donor. He said that when it was found that \$7,500 more would be needed to install an organ which would be the best in Cincinnati, Mr. LeBlond, who, it was learned, was the anonymous donor, promised to supply whatever funds would be necessary. The organ cost \$22,500. Dr. Withrow accepted the organ in the name of the public and the school board.

The specification of the instrument was published in The Diapason for September, 1919.

**ORGANISTS AT CONVENTION**

**Come to Chicago for Meeting of  
Music Teachers' Association.**

The Music Teachers' National Association is holding its forty-second annual meeting in Chicago as this issue of The Diapason goes to press. The sessions are being held at the Hotel La Salle from Dec. 29 to 31 and a special feature is a reception Dec. 29 at the Art Institute by the Society of American Musicians to meet the members of the M. T. N. A. Special interest in the music teachers' body exists among organists because of the prominence of organists among its officers and members. Dr. P. C. Lutkin of the Northwestern University School of Music, for years prominent as an organist and trainer of organists, in addition to his many other musical activities, is the president of the association. There is a section devoted to the organ and choral music, of which Charles N. Boyd, the Pittsburgh organist, is chairman, the other members being Professor George C. Gow of Vassar College, Dr. Lutkin and Professor Hamilton C. Macdougall of Wellesley. On the executive committee are, among others, William John Hall, St. Louis; Charles S. Skilton, Lawrence, Kan.; and Waldo S. Pratt, Hartford, Conn. J. Lawrence Erb of the University of Illinois is one of the councillors and Rosseter G. Cole is chairman of the community music committee. Professor Macdougall is head of the standardization committee and Mr. Erb of the affiliation committee. Among those on the program at the convention are Mr. Erb, Ernest R. Kroeger of St. Louis, Alfred Pennington of Scranton, Pa., Herbert Hyde of Chicago, Mr. Boyd and George Enzinger of St. Louis.

**THE DIAPASON.**

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

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Bellville, Texas.



# RECITAL PROGRAMS

**Rollo Maitland, F. A. G. O., Philadelphia.**—Mr. Maitland played the following program in Zion Lutheran Church, Lancaster, Pa., Nov. 30, under the auspices of the Organists' Association of Lancaster: "Hosannah," Dubois; Fifth Symphony (entire), Beethoven; "The Brook," Dethier; "Scherzo Symphonique," R. K. Miller; "In Friendship's Garden," Maitland; "Spring Song," Stebbins; Improvisation on Christmas Hymns (by request); Overture, "Oberon," Weber.

The special feature of this program, which was received most enthusiastically, was the playing of the entire Beethoven Fifth Symphony. This is an almost unprecedented achievement on an organ recital program, although Mr. Maitland played the same symphony nine years ago in Philadelphia.

On Dec. 13 Mr. Maitland gave a private recital before the Science and Art Club on the large four-manual Austin organ in the First Presbyterian Church, Germantown. His program was: Overture, "A Midsummer Night's Dream," Mendelssohn; Fantasia and Fugue in G minor, Bach; "Ave Maria," Schubert; "The Brook," Dethier; "Gesu Bambino," Yon; "Marche Slav," Tschalkowsky. Mr. Maitland prefaced the recital with a short talk on the organ and made some comment on each of the numbers played.

**John Hermann Loud, Boston, Mass.**—A two-manual organ of twenty speaking stops built by the Hook & Hastings Company of Boston was opened with a recital by Mr. Loud in the First Congregational Church of Milford, N. H., Nov. 30. Mr. Loud played as follows: Concert Overture in B minor, Rogers; "Peaceful Days" (from "Pilgrim Suite"), Dunn; "Rose Garden of Saarland," Dunn; "Ancient Phoenician Procession," Stoughton; "Chant Angelique," John Hermann Loud; Prelude and Fugue in A minor, Bach; "L'Organo Primitivo," Yon; March Scherzo ("Parade of Marionettes"), Steere; Cantilena in B flat, Gullmant; Improvisation on a triumphant theme.

Dec. 14 Mr. Loud gave the opening recital on the organ in the First Congregational Church of Gloversville, N. Y., which has been rebuilt and enlarged, with the addition of an echo division, by Hook & Hastings. On this occasion he played: "Scherzo Symphonique," Miller; "Ave Maria" (No. 2 in E), Bossi; Persian Suite, Stoughton; "The Rippling Brook," Gillette; "Chant Angelique" and "Dominus Regnavit," John Hermann Loud; "L'Organo Primitivo," Yon; March Scherzo ("Parade of Marionettes"), Steere; Improvisation on "O Little Town of Bethlehem"; "Pilgrim Suite," Dunn.

In another recital at the First Particular Baptist Church of Troy, N. Y., Dec. 15, Mr. Loud's offerings included: Concert Overture in B minor, Rogers; "L'Organo Primitivo" and "Rimembranza," Yon; "In the Garden," Hugo Goodwin; Prelude and Fugue in A minor, Bach; "Christmas," Dethier; Nocturne in A flat, Ferrata; "Ancient Phoenician Procession," Stoughton; Pastorale in B flat, Foote; Improvisation; Epithalamium, Matthews.

**William E. Zeuch, Boston, Mass.**—Mr. Zeuch gave his eleventh recital at the South Congregational Church Sunday noon, Dec. 12, and this was the program: Fantasia, E flat, Saint-Saens; "Carillon," Sowerby; Minuet, Beethoven; "Isolde's Love Death," Wagner; Scherzo Pastorale, Federlein; Nocturne, Ferrata; Finale, B flat, Franck.

Dec. 19 Mr. Zeuch played: Fantasia in A, Franck; Nocturne, Ferrata; "Isolde's Love Death," Wagner; "Christmas in Sicily," Yon; "A. D. 1620," MacDowell; Largo and Finale from "New World" Symphony, Dvorak.

**Lynnwood Farnam, New York.**—Mr. Farnam gave a recital Nov. 22 in the Church of the Most Holy Name of Jesus at Montreal on the occasion of the St. Cecilia festival. He was assisted by M. Jean Kildez, baritone of the Paris Opera. Mr. Farnam's program included: Prelude to Suite, Op. 14, Maleingreau; Vivace from Sixth Trio Sonata, Bach; "Sunshine and Shadow," Clement R. Gale; Chorale Improvisation, "Orne Toi, Chere Ame," Karg-Elert; Introduction, Passacaglia and Fugue, Healey Willan; "Sunrise," Georges Jacob; Poco Adagio (Sept Improvisations), Saint-Saens; "The Primitive Organ" and "Minuetto antico e Masetta," Yon; Toccata, Kreiser; Serenade, Edwin Grasse; "Riposo," Rheinberger; Prelude, Clerambault; "Diversissement," Vierne.

**Sumner Salter, Williamstown, Mass.**—At his Wednesday afternoon recitals at Williams College Mr. Salter offered these programs in December:

Dec. 1—Prelude in E flat, Bach; Andante con moto (from the Unfinished Symphony), Schubert; Scherzo, Rouseau; Berceuse from "Jocelyn," Godard; "Colonial Days" ("Pilgrim Suite"), Dunn; Melodie in E, Rachmaninoff; Toccata in F, Crawford.

Dec. 8—"Suite Gothique," Boellmann; Chorale Prelude, "Nun Komm der Helden Helland," Bach; "Lied des Chrysanthemus" and "Caprice Heroique," Bonnet; "Nautilus" and Maestoso ("A. D. MDCXX"), MacDowell; "At the Convent," Borodin; Overture in C minor, Hollins.

Dec. 15—With the assistance of Mrs. Rose Bogardus, Mrs. Claude Pike and Miss Florence Smith, sopranos; Mrs. George E. Howes, Miss Marjorie Howes, Miss Annabel Neyland, alto; W. R. Stephenson, P. B. Stockdale, violinists; T. H. Procter, cellist; Mrs. George Schryver, pianist, and the college orches-

tra: Sonata in the Style of Handel, Wolstenholme; Selections from "The Messiah" (Pastoral Symphony, "Then Shall the Eyes of the Blind," "He Shall Feed His Flock," "Come Unto Him"), Handel; Three Tone-Poems ("The Birth of Christ"), Malling; "Ave Maria" (for soprano, violin, piano and organ), Bach; Gounod; "Christmas in Sicily," Yon; "The Twenty-third Psalm" (women's voices and organ), Schubert; Largo (orchestra and organ), Handel; "O Sanctissima," Lux.

**Gottfried H. Federlein, F. A. G. O., New York.**—Mr. Federlein played the following program at the Washington Irving High School on Sunday afternoon, Dec. 5: Concerto in F major (No. 4 Novello Edition), Handel; "In Paradisum," Dubois; "Kol Nidre," Bruch; Gavotte, Saint-Saens; "Salvadora" (Berceuse), Federlein; Prize Song, "Meistersinger," Wagner; "Love-Death" ("Tristan"), Wagner; Introduction to Third Act of "Lohengrin," Wagner.

**Ralph Kinder, Philadelphia.**—Mr. Kinder was selected to play the opening recital on the large Miller organ in the new Hippodrome Theater at Lancaster, Pa., described in the December issue of The Diapason. Mr. Kinder's recital was given Dec. 15 and included these selections: "Grand Offertoire de Sainte Cecile," No. 3, J. Grison; "Sunset," Frysinger; Scherzo, Mendelssohn; Largo from Symphony "From the New World," Dvorak; Toccata in E flat, Capocci; "Christmas," Dethier; "In Moonlight," Caprice and "At Evening," Kinder; March, "Pomp and Circumstance," Elgar.

**T. Tertius Noble, M. A., New York City.**—At his "hour of organ music" on Sunday evening in St. Thomas Church, Dec. 5 Mr. Noble played as follows: Fantasia in G minor, Bach; Verset, Dubois; Andante in G minor, Beoly; Air and Variations, Corelli-Rinck; Minuet and Trio, Calkin; Evening Song, Bairstow; Pastorale, Bach; Dirge, J. G. Veaco; Imperial March, Elgar.

The offerings Dec. 12 were by Russian composers and included: Sonata in A minor, Borowski; Prelude and Minuet, Arcnsky; Prelude in C sharp minor, Rachmaninoff; Prelude, Gliere; "Une Larme," Moussorgsky; "Silhouettes," Rebkoff; "Bacio Ostinato," Arensky; Pastorale, Vodorinski; "Orientale," Rebkoff; Gavotte, Nemerowsky; Adagio Lamentoso, Tschalkowsky.

**Edwin Arthur Kraft, Cleveland, Ohio.**—At his recital in Trinity Cathedral Nov. 8 Mr. Kraft was assisted by Mrs. Sanford De Wire, tenor, and the organ program was as follows: Sonata, Op. 65, No. 1, Mendelssohn; Elegy, Henry F. Anderson; Concert Prelude and Fugue, Faulkes; First Movement of Fifth Sonata, Gullmant; "Entr' Acte Gavotte," Ernest Gillet; "Fantasie Symphonique," Cole; "Liebestod," from "Tristan and Isolde," Wagner; Finale (First Symphony), Vierne.

In a recital before the Women's Music Club at the Market Street Presbyterian Church, Nov. 13, in the artist series of the club, Mr. Kraft played: Allegro Appassionato (from the Fifth Sonata), Gullmant; Minuet, Haydn; Concert Prelude and Fugue, Faulkes; "Dreams," Stoughton; Rhapsody, Cole; Pastorale, Matthews; Toccata, Bartlett; Spring Song, Hollins; Finale from the First Symphony, Vierne.

**Warren D. Allen, Stanford University, Cal.**—Mr. Allen gave a Christmas carol program at the Memorial Church of Stanford University the afternoon of Dec. 16, playing as follows: Offertory on Two Christmas Hymns, Gullmant; "In dulci jubilo," Bach; Three Old French Noels, Beoly; "Une vierge pucelle" (Old French), Le Begue; Fantasy on Old English Carols, W. T. Best.

A special program in commemoration of the tercentenary of the landing of the Pilgrims was played Dec. 19 at the last recital of the autumn quarter. The offerings were: "A. D. MDCXX," MacDowell; Sonata No. 6, in D minor, Mendelssohn; Fugue in E flat, Bach.

On Dec. 2 Mr. Allen played: Grand Chorus in D major, Gullmant; Largo from the "New World" Symphony, Dvorak; Canon in B minor, Schumann; Toccata in F major, Bach.

**Charles Galloway, St. Louis, Mo.**—At his recital in Graham Memorial Chapel of Washington University on the afternoon of Nov. 21 Mr. Galloway's offerings were: Concert Piece, Parker; Sonata in F minor, Rheinberger; Caprice in B flat, Botting; "Marche Funebre et Chant Seraphique," Gullmant; "Harmonies du Soir," Karg-Elert; Finale from Second Symphony, Widor.

Mr. Galloway's program Dec. 19 was as follows: "Christmas," Foote; "Ave Maria," Liszt; Sonata in A minor, Borowski; Barcarolle in B flat, Faulkes; "Will o' the Wisp," Nevin; Offertory on Christmas Carols, Gullmant.

**Charles Heinroth, Pittsburg, Pa.**—Mr. Heinroth's program at Carnegie Music Hall Dec. 11 was as follows: Overture to "Coriolanus," Beethoven; Adagio Molto e Cantabile (from the Ninth Symphony), Beethoven; Scherzo from Second Symphony, Widor; "Yasnaya Polyana," Gaul; Prelude Meditation, Baumgartner; Rhapsody on Breton Melodies, No. 3, in A minor, Saint-Saens; Chorale-Fantasy and Fugue on "Sleepers Wake, a Voice Is Calling," Reger.

**Harry B. Jepson, New Haven, Conn.**—Among Professor Jepson's latest programs at Woolsey Hall have been the following:

Dec. 6—Prelude and Fugue in A minor;

Bach; "Cornamusa Siciliana," Yon; Courante and Duo from "Suite Ancienne," Holloway; Scherzo from Fifth Sonata, Gullmant; Sixth Symphony, Widor.

Nov. 22—Fourth Symphony, Vierne; Intermezzo in D flat, Hollins; Scherzo; Gigout; "Melodia," Reger; "Reproche," Karganoff; Finale from Seventh Symphony, Widor.

Nov. 8—Eighth Symphony, Widor; "Meditation a Ste. Clotilde," James; "Ronde Francaise," Boellmann; Prelude in B major, Saint-Saens; "A Joyous March," Sowerby.

**Albert Tufts, Los Angeles, Cal.**—Mr. Tufts had an audience of more than 1,000 people at a recital in the Second Church of Christ, Scientist, Nov. 18. His list of offerings was composed of the following: "Alla Handel" (Fugue), Gullmant; Allegro (Tenth Concerto), Handel; Romance in A flat, Sibelius; Gavotte in E major, Bach; Chorale in A minor, Franck; "Pifaro," Smith; "Three Kings," Tufts; "Musette," Mally; "Gesu Bambino," Yon; March Joyous, Tufts.

**Carl Wiesemann, Louisville, Ky.**—Mr. Wiesemann has played the following compositions in his vesper recitals in the First Unitarian Church:

Dec. 5—"The Tragedy of a Tin Soldier," Nevin; Humoreske, Dvorak; Love Song, Cadman; Torchlight March, Gullmant.

Dec. 12—Pastorale in F major, Bach; "To a Water Lily," "Clair de Lune" and "To a Wild Rose," MacDowell; Nocturne, Ferrata; "Cantilene Nuptiale," Dubois; Military March, Schubert.

Dec. 19—Prelude, Purcell; A Song, "Mammy," Dett; "In the Woods," Durand; Evensong, Martin; Reverie, Rogers; "Marche Heroique," Saint-Saens.

**Sheldon B. Foote, Mus. Bac., F. A. G. O., Princeton, N. J.**—In his vesper recital at Trinity Church Dec. 5 Mr. Foote played: Prelude and Fugue in G major, Bach; "Dreams," Stoughton; Caprice in B flat, Gullmant; Meditation, Sturges; Scherzoso, Rheinberger.

Dec. 19 Mr. Foote played as follows: "Jubilate Amen," Kinder; "The Magic Harp," Meale; Prelude to "Lohengrin," Wagner; Intermezzo, Dethier; Humoresque, Dvorak; "Marche Slav," Tschalkowsky.

**Ferdinand Dunkley, F. A. G. O., Birmingham, Ala.**—Mr. Dunkley has given the following programs at the Church of the Advent:

Nov. 22—Works of Jean Sibelius: "Air Castles"; Andantino from the Piano Sonata, Op. 12; Pastorale; "Evening Calm"; "Finlandia."

Nov. 28—Three Negro Spirituals, James R. Gillette; Intermezzo, Macbeth; "On Wings of Song," Mendelssohn-Whiting; "Dithyramb," Clarence Lucas.

On Dec. 7 Mr. Dunkley gave a recital for the Shriner's at Jerusalem Temple, New Orleans, and played the following program: Toccata in D, Kinder; Minuet, Boccherini; "The Fountain," H. A. Matthews; "Rimembranza," Yon; Serenade, Rachmaninoff; Torchlight March, Gullmant; Three Negro Spirituals, Gillette; Suite, "In India," Stoughton; "A Song of India," Rimsky-Korsakoff; "Dithyramb," Lucas.

**Daniel A. Hirschler, Emporia, Kan.**—Mr. Hirschler gave his eleventh recital on the four-manual organ at the College of Emporia Nov. 19, playing this program: "Laud Deo," Dubois; "In Paradisum," Dubois; Finale, Franck; Largo from "New World" Symphony, Dvorak; "In Moonlight," Kinder; "Swing Low, Sweet Chariot," Diton; "A Desert Song," Sheppard; Meditation, Sturges; Intermezzo, Callaerts; "Chant de Bonheur," Lemare; First Sonata (Pastorale and Finale), Gullmant.

**William H. Jones, A. A. G. O., Raleigh, N. C.**—Mr. Jones, organist of Christ Church, gave the first recital of the 1920-21 series at this church Nov. 15, assisted by Miss Marguerite Spofford, mezzo soprano. The organ numbers included: Prelude and Fugue in A minor, Bach; Barcarolle, Wolstenholme; Sonata in the Style of Handel, Wolstenholme; "Clair de Lune," Karg-Elert; Andante Cantabile, Tschalkowsky; "Rococo," Palmgren; "Chant de Bonheur," Lemare; "Grand Choeur," Hollins.

**Charles R. Cronham, Hanover, N. H.**—Mr. Cronham, instructor of music at Dartmouth College, gave a recital on the three-manual Austin organ of forty-four speaking stops in the college chapel Nov. 16. This recital inaugurated a series of musicales to be given by the department of music of Dartmouth College, planned to extend throughout the college year, and including such artists as Kreiser on the violin, and Joseph Hoffman, the pianist, as well as organists of national reputation. The audience at the opening recital numbered about 500. Mr. Cronham's program was made up as follows: March from "The Queen of Sheba," Gounod; "In Fairyland," Stoughton; Allegro moderato (from the Unfinished Symphony), Schubert; Gavotte, Martini; Oriental Scene, Cronham; Variations on a Scotch Air, Buck; Finale from Symphony "From the New World," Dvorak.

**James P. Johnston, Pittsburg, Pa.**—Mr. Johnston has been giving half-hour recitals at the evening services in the East Liberty Presbyterian Church, on the new four-manual Austin organ. Mr. Johnston's playing has been heard by large audiences and his work on the organ is decidedly effective. At each program a member of the quartet assists. Among the offerings have been these:

Oct. 24—"Marche Religieuse," Gullmant; "The Nightingale and the Rose," Saint-Saens; Introduction to "The Prod-

igal Son," Sullivan; "Evening Bells and Cradle Song," Macfarlane.

Oct. 31—Prelude to "Lohengrin," Wagner; "Solveig's Song," Grieg; Toccata in D minor, Federlein; "Autumn," Edward F. Johnston.

Nov. 7—Allegro Appassionato from Fifth Sonata, Gullmant; Capriccio, Lemaire; Largo from "New World" Symphony, Dvorak; Berceuse from "Jocelyn," Godard.

Nov. 14—Toccata in F, Bach; "Question" and "Answer," Wolstenholme; "Autumn Night," Frysinger.

Nov. 21—Suite in F, Corelli; "Cantilene Nuptiale," Dubois; "Traumerel, Schumann.

Nov. 28—Praeludium in D minor, Nevin; "In the Garden," Goldman; Largo, Handel; Evening Song, Schumann.

Dec. 5—Toccata and Fugue in D minor, Bach; "Morning Mood" and "Ase's Death" ("Peer Gynt"), Grieg; "Priere" (in F), Gullmant.

Dec. 12—Sixth Organ Concerto, Handel; Meditation from "Thais," Massenet.

**Emil R. Keuchen, Buffalo, N. Y.**—The first of a series of eight recitals in Buffalo and vicinity was given at St. Paul's Reformed Church Nov. 29 by Mr. Keuchen, organist of St. John's Lutheran Church, who played: Prelude to the Fugue in G minor, Bach; Melody in A flat, West; Caprice, Sturges; Sonata in C minor, Mendelssohn; Adagio Cantabile, Haydn; Christmas Pastoral, Harker; Largo from Concerto in D minor, Bach; Fountain Reverie, Fletcher; "Song of Sorrow," Gordon Balch Nevin; "Carillon," W. Faulkes; "Postlude Nuptiale," Gullmant.

**W. Lawrence Cook, A. A. G. O., Louisville, Ky.**—Mr. Cook gave the fourth faculty recital of the Louisville Conservatory of Music at Calvary Episcopal Church Nov. 30, with Charles N. Granville, baritone, as assisting artist. Mr. Cook's offerings were: Sonata Cromatica, Yon; Fugue in G, Rheinberger; Idylle, Bossi; Scherzo from the Second Organ Symphony, Vierne; "To an American Soldier," Van Denman Thompson; "Song of the Chrysanthemums," Bonnet; Chorale in A minor, Franck; Toccata from Fifth Symphony, Widor.

**Eric De Lamarter, Chicago.**—Mr. De Lamarter's programs at the Thursday afternoon recitals in the Fourth Presbyterian Church in December have been as follows:

Dec. 2—Allegro Molto Moderato, Theme and Variations and "St. Patrick's Breastplate" (Sonata Celtica), Charles Villiers Stanford; "Dawn's Enchantment," M. Austin Dunn; March Triumphant, Dupont-Hansen; "Chant de Bonheur," Lemare; Biblical Songs, Anton Dvorak.

Dec. 9—Prelude on a Theme in Gregorian Style, Intermezzo and March for a Children's Festival, Eric De Lamarter; Chorale and Variations, Fugue and Finale (Sonata 6), Mendelssohn; Grand Chorus, John Hermann Loud; "By the Waters of Babylon," R. S. Stoughton; Fugue in E flat major, Bach.

Dec. 16—"A Joyous March," Leo Sowerby; "Chanson Passionee," James P. Dunn; Largo a Maestoso-Allegro, Pastorale and Finale (Sonata, Op. 42), Gullmant; Oriental Intermezzo, Wheelodn; Chorale, "By the Waters of Babylon," Karg-Elert; Solo Cantata for Baritone (Psalm CXLIV), Eric De Lamarter.

Dec. 23—Rhapsody on Christmas Themes, Eugene Gigout; Christmas Pastorale, Flaxington Harker; Moderato, Andante Sostenuto and Moderato (Symphonie Gothique), Charles Marie Widor; "March of the Magi Kings," Theodore Dubois; "Christmas in Sicily," Pietro A. Yon; Offertory on Christmas Hymns, Alexandre Gullmant.

**Francis Hemington, Chicago.**—Dr. Hemington, of his 241st recital in the Church of the Epiphany, Sunday evening, Nov. 7, was assisted by his choir. The organ selections were: Allegro Agitato (Sonata in C minor), Hemington; Evensong; Johnston; Toccata (Gothic Suite), Boellmann; "Finlandia," Sibelius; "A Song of Autumn," Stoughton; "Thistedown" (new), J. H. Loud; Finale, Gullmant.

Dec. 5 Dr. Hemington gave the following program: Toccata and Fugue in D minor, Bach; Evening Song, Bairstow; March on a Theme of Handel, Gullmant; "The Christ Child," Yon; Caprice, Kreiser; "America Triumphant" (From the "Pilgrim Suite"), Dunn.

**Paul A. Beyer, Wheeling, W. Va.**—Mr. Beyer gave his ninth recital at St. Matthew's Church Dec. 14 and played as follows: "The Swan," Saint-Saens; First Sonata, in G minor, Becker; Serenade, Rachmaninoff; "The Tragedy of a Tin Soldier," Gordon B. Nevin; "Sunset," Frysinger; "Swing Low, Sweet Chariot," Diton; War March from "Rienzi," Wagner.

**Samuel A. Baldwin, New York City.**—Mr. Baldwin's December programs in the Great Hall of the College of the City of New York included the following:

Dec. 1—Sonata in F minor, Mendelssohn; Prelude to "Lohengrin," Wagner; Passacaglia in C minor, Bach; Alexander's Lullaby and Caprice, H. Alexander; Matthews; Rhapsody, Herbert Howells; Melody in E, Rachmaninoff; Chorale in A minor, Franck.

Dec. 5—Pastoral Sonata, Rheinberger; "Andantino in modo di Canzona," from Fourth Symphony, Tschalkowsky; Toccata in F, Bach; Romance, Arensky; Norwegian Dance, Grieg; "Rhapsodie Catalane," Bonnet; Serenade; Schubert; "Finlandia," Sibelius.

Dec. 8—Sonata No. 5, in C minor, Gullmant; Largo, Handel; Toccata and Fugue in D minor, Bach; "Day Dreams," Stanley



T. Reiff; "Isolde's Death Song," from "Tristan and Isolde," Wagner; "Chanson plaintive," Lynarsky; Prelude Pastoral, Ljadoff; Prelude and Fugue on B-A-C-H, Liszt.

Dec. 12.—Sonata No. 1, in D minor, Guilman; Air from Suite in G, Bach; Fugue in G major, a la Gigue, Bach; Elegation, Jose Antonio de Brazaquin; Improvisation, Jesus de Guridi; "Salida," Luis Urtiaga; "Pilgrims' Chorus" and "To the Evening Star" ("Tannhäuser"), Wagner; Theme and Finale in A flat, Thiele.

Dec. 15.—Fugue in C major, Buxtehude; Chorale Prelude, "Jesus, My Guide," Bach; "Hora Mystica," Bossi; "Weeping, Mourning, Fearing, Trembling," Liszt; "Idillio," Mauro-Cottone; Suite, "In Fairyland," Stoughton; Largo from "New World" Symphony, Dvorak; Finale from First Symphony, Verdi.

Dec. 19.—Rhapsody on Christmas Hymns, Beethoven; Fantasia and Fugue in G minor, Bach; "My Inmost Heart in Two Years" and "A Rose Breaks into Bloom," Brahms; "Chant de Noel," Pachelbel; Andante Cantabile from String Quartet, Tschaiakowsky; Fifth Symphony, Widor.

Dec. 22.—Sonata No. 1, in A minor, Borowski; Gavotta, Martini; Fugue in E flat major, Bach; "Christmas in Settimo Vittono," Yon; "March of the Magi," Dubois; "Noel" ("A Virgin Pure"), Nicolas Le Begue; "Christmas," Foote; Evening Song, Schumann; Prelude to "Parsifal," Wagner.

**Ernest Prang Stamm, Tulsa, Okla.**—In his weekly Sunday afternoon recitals at the First Christian Church Mr. Stamm's programs have included the following:

Nov. 14.—Prairie Sketches, Cadman; Concert Overture in F, Wolstenholme; "Ave Maria," Arkadelt-Liszt; "Liebestraum" No. 3, Liszt; "Magic Fire," from "Die Walküre," Wagner; "Marche a la Turque," Beethoven.

Nov. 21.—"Overture Fantastique," Sellars; Serenade, Schubert; Indian Dance, M. R. Travis; Nocturne, Op. 9, No. 2, Chopin; Sonata Cromatica, Yon; Arcadian Idyl, Lemare; Selections from "Il Trovatore," Verdi. Miss Mayme Rabinowitz Travis, pianist, played several piano selections.

Nov. 28.—Suite, Bartlett; Berceuse, Godard; "Song of Happiness," Diggle; "Choeur Seraphique," Diggle; "Tannhäuser" March, Wagner; Fantasia in E minor ("The Storm"), Lemmens.

Dec. 5.—Overture, "Poet and Peasant," Suppe; "Forest Studies," Rideout; Cantabile, Franck; Rhapsody on a Breton Melody, Saint-Saens; "Trümmerei," Schumann; "The Brook," Dethier.

**Walter Heaton, F. A. G. O., F. R. C. O., Reading, Pa.**—Mr. Heaton gave his forty-fourth concert at the Memorial Church of the Holy Cross Nov. 29 and admission was by ticket only. In addition to choruses sung by his choir, Mr. Heaton played these interesting organ selections: Concerto in F major, Handel; Passacaglia, Hopworth; "Meditation Elegiac," Borowski; "Les Cloches," Batiste; "Bagatelle" (From the Second Orchestral Suite), Heaton; "Rain" (Tropical Scenes), Pascal; "Juba" ("Magnolia" Suite), Dett; Gavotte, Gossec; "Idylle Chinoise," Langey; Allegro Molto (Russian Scenes), Bantock.

**Frank Wrigley, Detroit, Mich.**—Mr. Wrigley gave the following organ program at a special musical service the evening of Dec. 12 to mark the reopening of the rebuilt and enlarged organ described in the December issue of The Diapason: Concert Overture, Holms; Humoreske, Dvorak; Prelude (Third Act of "Lohengrin"), Wagner; Festive March, Wrigley (Specially composed for this dedication); "The Minster Bells," Wheelton; "The Primitive Organ," Yon; Largo, "New World" Symphony, Dvorak; "Hallelujah Chorus," Handel.

**Ernest Dawson Leach, Burlington, Vt.**—Mr. Leach played the following program at his monthly recital after evensong Dec. 19: Second Sonata, Mendelssohn; "Lamentation," Guilman; "Ave Maria" (violin and organ), Bach-Gounod; "A Shepherd's Tale," Gillette; Vesperal, Diggle; "Hymn to St. Cecilia" (violin and organ), Gounod; Processional March, Kinder.

**Henry F. Seibert, Reading, Pa.**—Mr. Seibert, organist of Trinity Lutheran Church, gave this program at Calvary Reformed Church Dec. 8: Sonata Cromatica (Seconda), Yon; "At Evening," Ralph Kinder; "Christmas in Sicily," Yon; Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; Humoresque, Yon; First Concert Study, Yon.

On Dec. 12 Mr. Seibert was heard at St. John's German Lutheran Church in this program: Sonata Cromatica (Seconda), Yon; "At Evening," Kinder; "Christmas in Sicily," Yon; Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; "Echo," Yon; Humoresque, Yon; First Concert Study, Yon.

**Edward C. Austin, F. R. C. O., Houghton, Mich.**—With the assistance of his choir at Trinity Church, Mr. Austin gave an organ and anthem recital on Dec. 13. His organ selections were: "Marche Religieuse," Guilman; Chorale Prelude, "Wake, Awake, for Night is Flying" and Gavotta e Rondo from Sixth Sonata for Violin, Bach; "The Shepherds in the Field," Malling; "Sursum Corda," Sir Edward Elgar; Capriccio, John Ireland; Chorale No. 3, in A minor, Franck; Meditation and Toccata, E. d'Evry.

**Bertram T. Wheatley, Jacksonville, Fla.**—In a series of recitals at the Church of the Good Shepherd on Tuesday evenings Mr. Wheatley has offered these programs: Nov. 9.—Postlude in G minor, Lefebure-Wely; Pastoral in C, Lefebure-Wely; "Funeral March of a Marionette," Gounod; Selection from "Samson and Delilah," Saint-Saens; Spanish Dance No. 2, Moszkowski; Spring Song, Mendelssohn; "Chant of the Seraphs," Guilman; "Royal St. Lawrence Yacht Club Waltzes,"

William R. Spence; Lullaby, Macfarlane; "A Day in the South," Wheatley.

Nov. 16.—Anniversary March, J. L. Erb; "To the Evening Star," ("Tannhäuser"), Wagner; Sixth Sonata, Mendelssohn; Humoresque, Dvorak; "At Sunset," Diggle; "Oriental Picture," Schumann; Overture, "The Poet and the Peasant," Yon Suppe; "Douce Pensee," Scotson Clark; Melody in D, Scotson Clark; Grand March, "Queen of Sheba," Gounod.

Nov. 30.—Nuptial March, Barnard; "Cantilene Nuptiale," Dubois; "Consolation," Mendelssohn; Grand Choeur in A major, Salome; Elegiac Melody, Grieg; Toreador Song ("Carmen"), Bizet; Hallelujah Chorus ("Messiah"), Handel; Intermezzo, Cadman; Venetian Love Song, Nevin; "Alleluia," Loret.

**John Knowles Weaver, Tulsa, Okla.**—Recent programs by Mr. Weaver include the following at Henry Kendall College: Nov. 21.—Prelude and Fugue, B flat, Bach; Concert Variations on the chorale "Nürnberg," Thayer; March in A major, West; "The Spirit of God Moved Upon the Face of the Waters," Grimm; "The Bells of Aberdovey," Stewart. A second part of this program was given over to the recitation "King Robert of Sicily," by Longfellow, with musical setting by Rossetter G. Cole. For this Mr. Weaver played the first part on the organ and the middle portion on the piano, and ended with the organ. The poem was read by Miss Margaret Wyndham of the college school of oratory.

On Dec. 5 Mr. Weaver gave a recital at the Community Church of Sand Springs, Okla., playing: March Offertory, Wely; Overture, "Stradella," Flotow-Buck; "Chapel Bell," Flager; "Cantique d'Amour," Strang; Paraphrase on the Hymn "Antioch," Norris; Recitation, "King Robert of Sicily," Longfellow, with music of R. G. Cole.

**George Lee Hamrick, Birmingham, Ala.**—As a pre-nuptial recital, Mr. Hamrick played the following program at the home of Richard W. Massey on the Estey concert organ the evening of Dec. 15: March Nuptial, De Koven; "In the Morning," Grieg; Venetian Love Song, Nevin; "Glow-Worm," Lincke; "Love Dreams," Liszt; Spring Song, Mendelssohn; "Evening Bells," Macfarlane; Bridal Chorus, Wagner; "Souvenir," Drida; Wedding March, Mendelssohn.

Under the auspices of the Birmingham Music Study Club, Mr. Hamrick was presented in a recital at Temple Emanuel on Sunday afternoon, Dec. 26. The following program by American composers was played: "Epitaphium," Matthews; An Arcadian Sketch, Stoughton; "Christmas in Sicily," Yon; Sketches of the City, Nevin; Improvisation; Rhapsody, Cole.

**Dr. Ray Hastings, Los Angeles, Cal.**—Some of the numbers on popular programs given in the Auditorium: Prelude to "King Manfred," Reinecke; "O Star of Eve" and "Pilgrims' Chorus" (from "Tannhäuser"), Wagner; Funeral March, Mendelssohn; "Night," Beethoven; Melodie, Paderewski; "Consolation," Liszt; "Ave Maria" (from "Othello"), Verdi; Meditation (from "Thais"), Massenet; "Echo," Tombelle; "Swing Song" and "A Thought from the Bells," Pease; "Bell Caprice" and "Chorus of Welcome," Hastings.

**Frank Wilbur Chace, A. A. G. O., Boulder, Colo.**—Professor Chace gave the following recital at the First Methodist Church Sunday afternoon, Dec. 5: "Fiat Lux," Dubois; Pastoral Symphony from "The Messiah," Handel; "The Holy Night," Malling; "Ave Maria," Schubert; "Gesù Bambino," Yon; "Christmas," Dethier; "Morning," (from "Peer Gynt" Suite), Grieg; "The Little Shepherd," Debussy; "Oh, the Lifting Springtime," Stebbins; "Hallelujah Chorus" ("Messiah"), Handel.

**Frederick Johnson, Bradford, Mass.**—Mr. Johnson gave this program at the First Church of Christ, Dec. 6: Allegro Risoluto (Symphony 2), Verne; "Gymnopedie II," Satie; Prelude in E minor, Bach; Canon in B minor, Schumann; "Legend," Grace; "Angelus du Soir," Bonnet; Intermezzo, Callaerts; Romanze, Rheinberger; Caprice, Guilman; Finale (Sonata 1), Guilman.

**Eugene J. Phillips, Grand Rapids, Mich.**—Mr. Phillips, organist of St. Andrew's Cathedral, assisted by Mrs. Orio Judkins, soprano, gave a recital at the cathedral Nov. 18, playing these selections: "Suite Gothique," Boellmann; "Gesù Bambino," Yon; Toccata and Fugue in D minor, Bach; "Fantasie sur Noel," de la Tombelle; "Ave Maria," Bossi; "L'Organo Primitivo," Yon; First Concert Study, Yon.

**Hans C. Feil, Kansas City, Mo.**—In his Sunday afternoon recitals given twice a month at the Independence Boulevard Christian Church, Mr. Feil recently has played these programs:

Nov. 7.—Sonata in E minor, James H. Rogers; "Tranquillity," Carl Busch; "Sketch a la Minuet," Stanley T. Reiff; A Song "Mammy" (from "Iagnolla Suite"), N. Dett; Variations on a Scotch Air, Buck; "Festoso," Stanley R. Avery.

Nov. 21.—"Suite Gothique," Boellmann; Romance in D flat, Lemare; Scherzo from Fifth Sonata, Guilman; Nocturnette ("Moonlight"), d'Evry; Pilgrims' Chorus from "Tannhäuser" (requested), Wagner; Rustic Dance and "Thanksgiving" (from Pastoral Suite), Demarest.

**Christian H. Stocke, St. Louis, Mo.**—Mr. Stocke gave his eleventh recital in the Cote Brillante Presbyterian Church the evening of Dec. 19, assisted by Miss Martha Gerdes, with a Christmas program, the organ selections on which included: "The Birth of Christ," Malling; Paraphrase on a Christmas Hymn, Faulkes; "The Holy Night," Buck; "Gesù Bambino," Yon; "Hosannah," Dubois.

**Joseph Clair Beebe, New Britain, Conn.**—Mr. Beebe's recitals at the South Congregational Church on the Sunday evenings of December were made up of Christmas music, Dec. 19 the quartet

gave a program of carols and Dec. 26 Mr. Beebe played a popular program. The other offerings were:

Dec. 5.—Second Rhapsody on Breton Carols, Saint-Saens; "The Adoration," Malling; Pastoral ("Silent Night"), Harker; Third Rhapsody on Breton Carols, Saint-Saens; Christmas Offertory, Lemmens.

Dec. 12.—Fantasia on Christmas Carols, Paulkes; "The Annunciation," Malling; Pastoral ("Natale Concerto"), Corelli; First Rhapsody on Breton Carols, Saint-Saens; "Christmas," Dethier.

**Edith B. Athey, Washington, D. C.**—In her twenty-third recital at the General Civic Center in the Central high school on Dec. 21 Miss Athey gave a Christmas program which included these organ selections: "Adeste Fideles," arranged by Whiting; "March of the Magi," Dubois; "Chorus of Angels," Clark; "Cantique de Noel," Adam; "The Birth of Christ," Malling; Pastoral Symphony and "Hallelujah Chorus" (from "The Messiah"), Handel.

Miss Athey's program Dec. 7 was: Sonata in A minor, Borowski; Larghetto (Second Sonata), Guilman; Cantabile, Batiste; "Will of the Wisp," Nevin; Minuet, Boccherini; Evensong, Johnston; Military March, Schubert; March in D, Best.

**Frederic Hodges, Johnston, N. Y.**—Mr. Hodges gave the dedicatory recital on the four-manual built by the Austin Company at Saratoga Springs, N. Y., Dec. 16 and was heard by an audience of 1,200 people. At the close of the recital he was engaged for a return date. Mr. Hodges' program was as follows: Epic Ode, Bellairs; Reverie, Dickinson; "The Angelus," from "Scenes Pittoresques," Massenet; Toccata in G major, Dubois; "Song of Consolation," Cole; "The Troubadors' Chorus," Roubier; "Dawn's Enchantment," M. Austin Dunn; "Canzona della Sera," d'Evry; Overture to "Stradella," Flotow.

**Charles M. Courboin, Syracuse, N. Y.**—Mr. Courboin gave the following program in the college organ course at Emporia College in Kansas Dec. 8: Passacaglia, Bach; Aria from Suite in D, Bach; Allegretto, DeBoeck; Concert Overture, Maitland; Siciliano, Fry; "Echo" and "L'Organo Primitivo," Yon; Chorale No. 3, Franck; Scherzo Cantabile, Lefebure-Wely; "The Bells of St. Ann de Beaupre," Russell; "Choeur Dialogue," Gigout.

**Gordon Balch Nevin, Johnstown, Pa.**—In a recital at the First Presbyterian Church Dec. 14, a feature of which was the use of piano with the organ, Mr. Nevin played: Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; "Liebestraum" from Liszt; Three Dances from "Casse Noisette," Ballet, Tschaiakowsky; "Valse Triste," Sibelius; Concerto in A minor, Schumann (solo piano part by Robert B. Lloyd; orchestra

accompaniment on organ, by Mr. Nevin); Concerto in B flat minor, Tschaiakowsky (piano solo part by Mr. Lloyd; orchestral accompaniment by Mr. Nevin); "Swing Song," Ethel Barnes; Prelude to "Hänsel and Gretel," Humperdinck; Descriptive Improvisation, "The Storm."

**F. A. Moure, Toronto, Ont.**—Mr. Moure, organist of the University of Toronto, gave the following program in his fourth recital of the ninth series in Convocation Hall Dec. 14: Choral Song and Fugue, Wesley; Reverie, Lemare; Suite in F, Corelli; Rhapsodie (by request), Gigout; "Fantaisie Polonaise," Nowowiejski; "Nuit sombre, ton ombre vaut les plus beaux jours," Guilman.

**Walter Wismar, St. Louis, Mo.**—Mr. Wismar began his sixth season of public recitals at Holy Cross Lutheran Church with a Christmas program, Dec. 12. A glee club, composed of voices from the church choir, assisted. The following program was rendered: Christmas Prelude on "Adeste Fideles," Kessel; "O Sanctissima," Christmas Pastoral, Merkel; "Silent Night, Holy Night," Gruber; "From Heaven Above to Earth I come," Pachelbel; "Today is Born Immanuel," Praetorius; "Ave Sanctissima," Thayer; "O Little Town of Bethlehem," Redner; "March of the Magi," Dubois; "The First Noel," Old English Carol; "The Holy Night," Buck; "Adeste Fideles," Novello.

**Mrs. Grace Bramhall Howes, Brewer, Maine.**—Mrs. Howes gave a recital under the auspices of the Schumann Club Dec. 9, with the assistance of Mrs. Florence C. Persons, violinist, at which the following organ selections were played: Toccata in D minor, Bach; Suite in G minor, Rogers; "Song of Sorrow," G. B. Nevin; "Kol Nidrei" and "Addir Hu," Traditional Hebrew Melodies; "Deep River" and "The Angels Done Changed My Name," arranged by Gillette; Concert Fantasia, Bartlett; Gavotte, Martini; Fountain Reverie, Fletcher; "America Triumphant," Dunn.

**Victor Vaughn Lytle, Granville, Ohio.**—Mr. Lytle of Denison University gave the following program on Dec. 1 in the Baptist Church of Granville: Fantasia in E major, Wolstenholme; Cantilene in A minor, Salome; "Cantilene Nuptiale," Dubois; Andante Cantabile (from String Quartet), Tschaiakowsky; Intermezzo, Callaerts; "Piece Heroique," Franck; "Lamentation" in D minor and Grand Chorus in D major, Guilman.

**Nathan I. Reinhart, Atlantic City, N. J.**—Mr. Reinhart gave the following program in the First Presbyterian Church of Hammonton, N. J., Thanksgiving Day evening: Toccata, Dubois; "Kindly Heavens," from "Madama Butterfly," Puccini; "Dragonflies," Gillette; Berceuse, Dickinson; "Lied des Chrysanthes," Bonnet; "Variations de Concert," Bonnet; Meditation and Festival March, Ralph Kinder.

## FROM RECENT PROGRAMMES OF PROMINENT ORGANISTS

### BREWER, JOHN HYATT

An Autumn Sketch.

PLAYED BY

Henry F. Anderson, Carleton Bullis, W. H. Donley, Clarence Eddy, Francis Hemington, Ralph Kinder, Dr. H. J. Stewart, John Winter Thompson.

### COLE, ROSSETTER G.

A Song of Gratitude.

Henry F. Anderson, Samuel A. Baldwin, Roland Diggle, Clarence Eddy, James R. Gillette, Ernest H. Shepherd.

A Song of Consolation.

Samuel A. Baldwin, Roland Diggle, Clarence Eddy, J. Frank Frysinger, George Lee Hamrick, Edwin A. Kraft.

### DAVIS, ARTHUR

Shepherd's Morning Song.

Sibley G. Pease.

### DIGGLE, ROLAND

Vesperal.

Samuel A. Baldwin, G. Herman Beck, Dr. Wm. C. Carl, Arthur Davis, J. Lawrence Erb, J. Frank Frysinger, Dr. Francis Hemington, Edwin Arthur Kraft, Dr. H. J. Stewart.

### HOLLINS, ALFRED

Cantilene in A Flat.

Arthur Davis, Roland Diggle, George H. Fairclough, Walter P. Stanley, Dr. H. J. Stewart, Everett E. Truette.

### A. WALTER KRAMER

Eklög.

Samuel A. Baldwin, Pietro Yon.

### MILLIGAN, HAROLD V.

Allegro Jubilant.

Samuel A. Baldwin, Lucien E. Becker, Dr. Wm. C. Carl, Clarence Eddy.

Prelude on a Traditional Melody.

Samuel A. Baldwin, Clarence Eddy, James R. Gillette.

### MORSE, CHARLES H.

Reverie Pastorale.

Walter Peck Stanley.

### REIFF, STANLEY T.

Festival Prelude.

Dr. Roland Diggle, Clarence Eddy.

### TORJUSSEN, TRYGVE

Norwegian Tone Poems.

Op. 4, No. 1. To the Rising Sun. Arville Belstad.  
Op. 10, No. 1. Northern Lights. F. Percy Lewis, Walter Heaton.  
Op. 10, No. 2. Isle of Dreams. Frederick Dunkley, F. Percy Lewis.  
Op. No. 3, No. 2. Legend. Samuel A. Baldwin, Henry Hall Duncklee, Clifford Demarest, Dr. Percy B. Everaden, James T. Quarles, Frederick N. Shackley, Dr. Wm. A. Wolf, Francis L. York.

### TRUETTE, EVERETT E.

Suite in G Minor.

Arthur Davis, Roland Diggle, Dr. Wm. C. Carl, Clarence Eddy, Charles D. Irwin, Edwin Arthur Kraft, John Hermann Loud, Thomas Moss, Dr. H. J. Stewart.

Op. 31, No. 1. CHORAL PRELUDE ON THE "OLD HUNDREDETH." J. Lawrence Erb, J. Frank Frysinger, Dr. H. J. Stewart.  
Op. 31, No. 2. HYMNUS. J. Lawrence Erb, Dr. H. J. Stewart.  
Op. 31, No. 3. PRAYER. J. Lawrence Erb, Dr. H. J. Stewart.  
Op. 31, No. 4. VESPER HYMN. J. Lawrence Erb, Ernest Dawson Leach, Dr. H. J. Stewart.

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# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

## NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, 1701 Walnut street, Philadelphia, Pa.

Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York.

Treasurer—A. Campbell Weston, 27 South Oxford street, Brooklyn, New York.  
Associate Editor—Willard Irving Nevins, 668 Putnam avenue, Brooklyn, New York.

New Year greetings and the best of success to each and every member of the N. A. O.

The November dinner was a great success. We will soon announce the next activity of the 1921 season.

During the closing months of the old year one or two new councils were formed. Each month of this new year should see a new locality represented.

The Illinois and Louisville councils are growing rapidly. Much credit is due Dr. Hemington and William E. Pilcher, Jr.

The 1921 convention will come during the last week of July and already the committee on recitals and papers is at work to make this Philadelphia meeting a big one. Along with these plans it is expected that there will be at least one or two other conventions to be held in different sections of the country—possibly one in the South and one in the North.

After the first of the year, the New York headquarters of the executive committee, as announced elsewhere, will be at the Church of the Holy Communion. The committee wishes to express its appreciation of the kind hospitality of our ex-president, Mr. Schlieder, and the Collegiate Church of St. Nicholas, which they have been privileged to enjoy during the last two years. The meeting place has been made especially enjoyable through the efforts of Mr. Schlieder. Dr. Motet, of the Church of the Holy Communion, in extending a most cordial welcome to the committee, through Mr. Farnam, has promised to co-operate in every way to further the interests of the N. A. O.

Soon after the first of the month you will receive a memorandum from the committee on the promotion of the interests of organists. This is what the members hope will be the first step in a line of action on which they have been working for a considerable time, and one which with clever handling should bring valuable results. This data will explain the part each individual must play and will also urge caution in the use of this material. Anything that is done must be done in a diplomatic way. It is a big undertaking, but one which will succeed eventually. With this you will receive a similar memorandum from the committee of reference. It is up to us to get back of these committees. They have given generously of their time, and now the facts are in tangible form for our use and co-operation.

### First Dinner a Notable Success.

The first dinner of the season, as announced in the last issue, was held on Monday evening, Nov. 29, at the Southern tea room, 270 Madison avenue, and the success of this promises well for whatever the public meetings committee, with John Doane as chairman, may plan for the remainder of the season. Sixty-five sat down to a chicken dinner cooked and served in the good old Southern style, and everyone enjoyed it to the limit.

With the dinner out of the way, President Fry, who came from Philadelphia to preside, in a few words spoke of his pleasure in being able to be present at this first large dinner and also of some of the plans for the 1921 convention. He said that he was

glad to hear of the great success of the new council in Kentucky. He hoped that many more would get a start this season. He stressed this point, as he believes that now is the time when we must go out for a larger and more extensive working field.

In presenting the Rev. Horace Percy Silver, speaker of the evening, Mr. Fry paid tribute to him as a man who had the real interests of the organists in his heart and mind whenever an opportunity for helping them presented itself. In turning him over to us, he suggested the reverse of the customary procedure, in that there would be no collection, but that we would have a "silver offering."

Mr. Silver lived up to his reputation as one ready with a dozen good stories for every occasion; few escaped and our president, coming, as he does, from Philadelphia, was well remembered. Then Mr. Silver plunged into the serious part of the talk, which had as a keynote the theme that "music is essential if life attains to its heights." He spoke of the work they had accomplished along other lines at the Church of the Incarnation and gave us as a plan for the coming year this idea: He proposes to show the power of art in human history. This will be accomplished by a series of meetings open to all in which every phase of art will be represented by its masters. Literature has been one of the big contributors to human life and this will be fully exploited. Then comes the power of the canvas in the great paintings which have been handed down to us. And then, probably, the greatest influence of all, that of music. It is his hope to present music from the very beginning, in its most primitive state, and follow on up to the present time. For this he asks the co-operation of every organist. And further than that, he believes that we should make it our duty to bring the best of all music to the hearing of those who are unable to attend opera and the symphony concerts. Music, Mr. Silver believes, has the greatest influence of any art on a man's soul; it is with him in joy, sorrow and public worship. In connection with this he spoke of New York City, which is fast losing any touch of nature even in its parks, and said that music must come to supply this loss in our life. In closing he urged that musical associations feel it to be their duty to send out musical missionaries as the churches send out their workers and he hoped that the N. A. O. might be a leader in this movement.

After this address there were impromptu talks by several of those present. The Rev. Harold E. Sawyer, curate of St. Agnes' Chapel of Trinity Parish, spoke on the power of music in bringing about unity, not only in religious matters, but in all matters of the state or of nationalities. In a few words he gave us many original ideas of great interest.

J. Fletcher Shera of St. James' Methodist Episcopal Church told of the missionary work which his choir had already done in the city. During one winter, by the use of Fifth avenue busses, it had been able to give sixteen concerts in the remote portions of the borough and so brought the best music to many who otherwise hear little or none. He recalled one incident of a program received from India. A sailor, who had heard the concert at the Seamen's Institute, still remembered it with such great interest that he had written a note on this program thanking the choir for the joy which this concert had given him while in New York.

Mr. Lake and W. N. Waters added some stories of their experiences in finding that there is much appreciation of organists' efforts, even though we at times fail to realize that fact.

### Executive Committee Meeting.

The executive committee met on Monday, Dec. 13, at 1 West Forty-eighth street, New York, for its monthly meeting and the following

were present: Chairman Reginald L. McAll, Mrs. Fox, Mrs. Keator, Miss Whittemore, John Doane, Lynnwood Farnam, Hermon Keese, Frank Adams, A. Campbell Weston, Edward Macrum, Herbert Sammond, Walter N. Waters, William C. Carl, J. Warren Andrews and Willard I. Nevins.

After hearing the treasurer's report, which showed a good balance on hand, the minutes of the last meeting were read and approved. Reports from the New Jersey councils were read by Mrs. Keator and Miss Whittemore. Both of these showed unusual activity and enthusiasm.

Mr. Farnam and Mr. McAll next reported for the committee on the promotion of the interests of organists, which had held a meeting earlier in the morning. This committee is preparing a memorandum which will be mailed to each member of the N. A. O., and which will be for their use in carrying out a definite plan of action as suggested by this committee. It is hoped that this matter will be ready early in January. There will be a similar memorandum from the committee of reference. This will have to do with the construction of the organ and invites suggestions and recommendations.

The next important business which came before the committee was the selection of a date for the 1921 convention. It was finally decided that the last week of July was the most suitable. President Fry suggested the following names for the committee on recitals and papers: Chairman, R. L. McAll, E. K. Macrum, Clifford Demarest, H. Riesberg, W. N. Waters, Alexander Russell, Rollo Maitland and A. R. Norton. Mr. Fry will act with this committee. The selection was approved by a unanimous vote.

President Fry in a letter stated that he hoped to be able to arrange as a special feature for the convention a moving picture demonstration of action workings, etc. Other features of the convention were discussed and will be announced later.

Beginning next month the headquarters of the executive committee will be at the Church of the Holy Communion, Twentieth street and Sixth avenue. This is made possible through the kind invitation of Lynnwood Farnam, in co-operation with the rector of that church.

At the close of the general business meeting, Mr. Waters extended a cordial invitation to all of the members of the committee to meet at his home for a social evening in the near future. Everyone accepted this invitation.

### Greeting from President Fry.

Dear Fellow Member of the N. A. O.: May the New Year be for you one of health, wealth and happiness!

I wish it were possible for me to send this wish to each member in an individual letter, but as that is not practical, won't you kindly insert your name and consider it as addressed to you personally?

The wish I am expressing to you I am also hoping may be the joy in store for our organization. Will you join the other members and your officers in an effort to make the wish a reality?

Your officers are planning "big" things for 1921, some of which are already under way. Great strides can only be made with proper financial support and your officers ask that you help in this support by continued membership and prompt payment of current year's dues, and arrears, if there be any in connection with your membership.

It is the aim of the association not only to enlarge its sphere of usefulness and activity, but to promote your interests as well, and to that end two committees have been appointed, one a committee for promoting the interests of organists, the other a reference committee dealing with organ matters of a practical nature, to either of which committees you are invited to

address requests for any information or help they may have to give. Both committees have been at work, and you will no doubt be informed as to their activities in the near future.

The officers deem this year to be the proper time to inaugurate the custom of holding an additional sectional convention each year, to be supported by the association. This will give to members too remote from the location of the existing convention to attend an opportunity also to enjoy convention privileges. It is the earnest hope of your officers that this feature may be successfully carried out and become a permanent feature each year.

We note with much pleasure and interest the formation of a new council of our organization in Louisville, Ky., with Carl Wiesemann as president, and trust that it may become as active as our splendid state organizations in New Jersey and Rhode Island have been, and Pennsylvania under the leadership of Dr. William A. Wolf promises to be. Dr. Wolf, with the Organists' Association of Lancaster (affiliated with our organization), has begun arrangements for a very interesting one-day state convention to be held in Lancaster after Easter. Those who have been privileged to attend the New Jersey rally day know what an enjoyable affair that always proves to be. New Jersey now has three state organizations, thanks to the loyal interest and support of its worthy state president, Mrs. Bruce S. Keator, and her able assistants. Will not some of the other state presidents set about organizing councils and avail themselves of the opportunity of holding these enjoyable affairs?

The dates for the 1921 Philadelphia convention are July 26, 27, 28 and 29, and the officers and executive committee have very comprehensive plans for this occasion. Will you not look forward to and plan to attend this gathering, helping to make it in every way a banner convention? It is hoped that announcement may soon be made as to the dates and location of the additional sectional conventions.

Just during the past month the writer had a communication from an organist connected with a prominent college inquiring about membership, in which he writes: "I believe your association is doing a good and a vital work." There is a great field for usefulness before us as organists and members of the N. A. O. Will you not lend us your valuable support with continued membership and additions to our ranks through your influence and thus help us to carry out our "FORWARD FOR 1921" motto? Again wishing you all good things for the New Year,

Very sincerely yours,  
HENRY S. FRY,

### Recital by Miss Mentzer.

Miss Edna J. Mentzer, the energetic secretary of the Organists' Association of Lancaster, Pa., leader of the Musical Art Chorus and accompanist for the Y. W. C. A. chorus and organist and choirmaster of St. John's Lutheran Church, was presented in recital by the Musical Art Society Dec. 13 at St. John's Church. The program featured compositions based upon the folk-songs of England, Russia, America, France and Germany. In spite of inclement weather the large auditorium was filled with an appreciative audience. The educational value of the series of folk-song recitals and concerts which the Musical Art Society is fostering in connection with its monthly working musicales, all of which are devoted to this study, has aroused considerable interest throughout the community.

Miss Mentzer played: "L'Organo Primitivo," Yon; "Rakoczy" March, Liszt; "Minuet a la Antique," Karganoff; "Deep River" and "Nobody Knows the Trouble I've Seen," arranged by James R. Gillette; Gavotte from "Iphigenie in Aulis," Gluck; Andante Cantabile in B flat, Tschai-kowsky.



# National Association of Organists Section

## Impressions of Pittsburgh

By ALBERT REEVES NORTON

After reading the accounts of the fall meetings of the executive committee of the National Association of Organists and realizing that during the preceding two years it had been my privilege to attend every one of the monthly meetings in an official capacity, I am impelled to write something to the Diapason readers. There comes to my mind also the recollection of a gentle hint from headquarters that the "something" be concerning Pittsburgh.

At the outset let me say that though I write optimistically as to Pittsburgh, it is my wish to bear testimony to the fact that I miss exceedingly much the companionship of many friends in Manhattan and Brooklyn—friendships of years' standing that will never be broken of my own volition.

Through the smoke and fog of the early morning the sun has forced its way day after day and provided weather during the past months than which, even for a honeymoon, royalty dare ask nothing finer. Since, in America, we have no royalty, that means literally, fine enough for organists.

Speaking of Pittsburgh smoke, of which there is plenty, what a comfortable feeling may be engendered when we realize that this same smoke comes as a result of hundreds of huge industrial plants operating to the full, meaning that business—big business—is calling for men who are equal to the task of solving the problems and of properly directing the energies of the populace of this great city! Yes, of course, the smoke comes from soft coal, which New Yorkers are prone to frown upon, but the coal is here and we are glad to use it.

Pittsburgh is best known, probably, as an industrial center and we are well aware that those responsible for that side of the city's busy life have been far-seeing people and are deserving of the highest praise. Yet the brawn and muscle of the mill, factory, furnace and warehouse represent only one side of Pittsburgh's development, and if there are still any benighted souls who have an idea that the artistic side is being neglected in this smoky city, let them take the trouble to investigate along the pathway of music—the highest of the arts; let them take a ride out Musical avenue, more generally known as Fifth avenue, where on one side of the avenue, amidst a cluster of beautiful buildings devoted to art, is Carnegie Music Hall with its magnificent organ. On this instrument Charles Heinrich gives recitals Saturday evenings and Sunday afternoons from October until June. To obtain an idea of what Pittsburghers think of Charles Heinrich it is necessary only to visit Carnegie Hall on recital time. His auditors are numbered by the hundreds and thousands. Verily, he is one of America's finest artists!

On the other side of the avenue, in addition to the teachers who only instruct privately, and to the smaller schools, is the Pittsburgh Musical Institute, with its faculty of nearly forty teachers. Ask Charles N. Boyer, Dallmeyer Russell and William H. Oetting, the directors of the P. M. I., whether there is a growing demand in Pittsburgh for the best in music. We are sure of their answer. Many recitals and lecture recitals are given which attract large and interested audiences.

There are many notable musical services in the churches. Time and space at this time will permit mention of only two churches, in both of which the writer has enjoyed hearing services. In the First Presbyterian, where John A. Bell has for years been organist and musical director, the music is invariably good and the quartet is one of the best to be found anywhere. Harvey Gaul is organist and has charge of the music at Calvary Episcopal Church, having a fine vested choir. Mr. Gaul also writes for the Pittsburgh Post, and although frequently differing as to editorial and political views, I confess to buying the Sunday Post regularly, that I may not miss the offerings in the musical columns of the aforesaid scribe. I happen to know that many others do the same thing.

At the Homewood Avenue Presbyterian Church, where considerable of my time is spent on certain days of the week—both teaching and playing—we have been anxiously awaiting the arrival of the new organ, it having been snipped from Hagerstown early in the month; so that it is indeed gratifying to be able to state on this 26th day of November that the instrument has arrived, and though it is yet silent and encased in innumerable boxes, it is only a question of a few weeks until we can make merry. When that time comes, there will be more to write about—if not more time to write.

Pittsburgh is worth a visit any time—summer or winter.

I think from what has been written thus far that you will come to the conclusion that my impressions of Pittsburgh reflect a rosy hue.

One paragraph more: The foregoing has been written at a time when I have been without family and without a home. Ask me about it in another month after my family have arrived from New York and we have moved into our new home, and you may draw your own conclusions as to what my answer will be.

### New Jersey Report.

The New Jersey Local Council No. 1 held an enthusiastic meeting on the evening of Dec. 6 at the home of the

president, J. S. Farrar, at Sea Bright. Twenty-five members came by automobile from Red Bank, Shrewsbury, Long Branch, Belmar and Asbury Park and were warmly welcomed by Mr. and Mrs. Farrar.

The program committee, Miss Sara Armstrong, chairman, announced that the January meeting would be held in Red Bank at the home of Mrs. Smock, when the subject of children's choirs would be discussed. Miss Elizabeth van Fleet Vosseler of Flemington will be the speaker of the evening. Among the attractions of the winter's program will be an organ recital by Mr. Farrar on the fine instrument in St. George's Church at Sea Bright. It was voted to have the combined choirs represented in the council prepare for a public performance in the late spring of some oratorio to be chosen by the president and the program committee. The organists present pledged themselves to support this movement. After the business meeting a delightful social hour was enjoyed. Refreshments were served by the hostess, Mrs. Farrar, who was unanimously voted an honorary member of the council.

HARRIET S. KEATOR,  
State President.

### Union-Essex Council.

An especially interesting meeting of the Union-Essex council was held Nov. 29 in the Westminster Church, Elizabeth, N. J. After a brief business meeting and cordial words of welcome from the pastor of the church, the Rev. Louis B. Crane, the topic of the evening, "Church Music from the Standpoint of the Clergy, the Music Committee and the Organist," was announced with some interesting remarks by the president, Bauman Lowe. The speakers of the evening were the Rev. John Keller, secretary of the Diocese of Newark; Dr. Ellison Hillyer, chairman of the L. U. S. committee of St. Bartholomew's, Brooklyn, and Thomas Nilson, organist of Westminster Church, Elizabeth. The addresses, containing many valuable suggestions, were well presented and keen interest was manifested. Open discussion followed, in which some of the members of visiting music committees participated. After a vote of thanks for the speeches of the evening and for the hospitality of the church, the meeting adjourned and an informal recital was given on the beautiful Westminster organ.

### NEW YORK NEWS NOTES.

At the Sunday evening series of musical services in November St. Andrew's M. E. Choir, under the direction of the organist, Mrs. Bruce S. Keator, gave Gaul's "Holy City" and Alfred Robyn's cantata, "The Ascension." This latter work, which is not commonly given, was particularly enjoyed, as Dr. Robyn was formerly organist of St. Andrew's.

Sunday evening, Nov. 28, at St. James' M. E. Church, J. Fletcher Shera arranged an interesting harvest music festival. His own choir was augmented to sixty voices by members from the following choirs: St. Bartholomew's, the Cathedral of St. John the Divine, the Brick Church and St. James' Episcopal. There were also soloists from these churches and John Doane presided at the organ. The program was as follows: "Praise the Lord, O My Soul" (First Mass), Mozart; "The Desert Shall Rejoice," Whiting; "How Excellent is Thy Loving-Kindness," Cowen; motet, "The Wilderness," Wesley.

Richard Keys Biggs, assisted by the Cathedral Chapel choir, gave a fine recital at the Cathedral Chapel in Brooklyn on Wednesday evening, Dec. 3. Mr. Biggs played numbers from Dubois, Bonnet, Mendelssohn, Stebbins, Saint-Saens and Bach, and the choir sang works of Bach, Palestrina, Saint-Saens, Webbe and some Gregorian. Mr. Biggs played in his usual excellent manner and the work of the choir reflected great credit on his ability as a choirmaster. Especially beautiful was the "Panis Angelicus" of Palestrina.

### ILLINOIS COUNCIL.

The next meeting of the Illinois Council will take place at the First Presbyterian Church of Austin on Sunday, Jan. 16, at 3:30 o'clock. There will be a short organ recital and a paper on "What Can Be Done to Revive Popular Interest in Organ Recitals?" Miss Alice R. Deal is organist of the church.

### BRAYTON STARK, A. A. G. O.

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Second Reformed Church  
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## Duties and Obligations of a Catholic Organist

By ANDREW H. MANGOLD

It was indeed very amusing to me to read in the November issue of The Diapason the expressions of a brother organist as to the many duties of organists in the various denominational churches (not including the Roman Catholic Church) and the small compensation received therefor.

Being very familiar with the services of the various denominations, having had to officiate on many occasions during my long career as solo bass and organist, the request came to me from many of the brother members of the National Association of Organists to make known publicly the duties and obligations of an organist filling the position in the Roman Catholic Church, which duties are without exaggeration indeed multitudinous. Not wishing to be remiss, and in the belief that my brother organists might desire such information for their enlightenment, I gladly acquiesce and will begin my work on a Happy New Year's Day with 10 o'clock mass with a mixed volunteer choir and at 11 o'clock mass (with a boy choir consisting of some fifty boys), services ending about 12:30. Vesper services at 8 o'clock in the evening, ending at 9 o'clock, complete the day. These Sunday services continue throughout the year, excepting a two or three weeks' vacation during the summer season, although this is problematical in some churches when a substitute is not supplied to relieve the regular organist. Week-day services are held, in many churches, on two evenings throughout the year. Then there are the long Lenten services, with the changes in music to be rendered; the arduous work of Palm Sunday with its dignified ceremony of Blessing of Palms, etc.; during Holy Week services at 7:30 a. m. and every evening (all in Latin; the "Tenebrae," etc.); then Easter Sunday 9, 10 and 11 o'clock masses, for all of which music appropriate for such a day is to be rendered at all masses and vespers in the evening. Then come the May devotions, every evening at 8 o'clock; also the October devotions requiring the same nightly services. Then the various holy days of obligation occurring during the year, on which services are held as on Sundays. You must also officiate at masses daily throughout the year.

You must bear in mind that for all these services music as prescribed by the church rubric must be rendered. No selections or changes can be made. The organist cannot suit his desires other than

that prescribed by the "motu proprio." He, however, has a choice in selecting for the offertory an organ solo or a vocal number (in Latin only). Then there is a special novena lasting nine days, morning and evening services. Also every two years a mission, of two and sometimes three weeks, with morning and evening services.

Rehearsals have to be held once a week for the mixed choir and twice a week for the boy choir to prepare for the continually changing music required for Sundays, festival days and holy days.

The work of an organist in a Roman Catholic church, you will note, is not all play, but simply work. It is strenuous and wears on one's nervous system after years of service, which statistics prove only too well. Nevertheless, the work is very interesting, inasmuch as the opportunity is given an organist to render masses and such music as prescribed by the Roman Catholic church, including compositions by the greatest masters of all times in musical history from the inception and foundation of the faith centuries ago. This, in a way, is a satisfactory compensation to one of a temperamental disposition and inclination.

As to the compensation offered for all this work during a long year, I might say it is, to say the least, not a remuneration in conformity with performance of so exacting a nature. Of course, there are a few requisites attached to the position, such as Requiem masses, funerals and occasional weddings, from which sources a small amount is added to your income. All told, the lot of an organist is not as rosy as many of my brother organists have in mind. Many of you no doubt will be contented with the positions you fill in churches of other denominations after the perusal of this long epistle.

### Kentucky Council Activity.

The Kentucky Council was organized in Louisville the latter part of September, and the first meeting was held Oct. 6. The names of the officers elected at that time have previously appeared in these pages. The members agreed to have a luncheon meeting the first Wednesday of each month, and in 1921 will meet at the various churches for programs and papers of interest to the organization. The first organist brought here under the auspices of this council was Charles Heinrich of Carnegie Institute, Pittsburgh. He gave a very interesting program at the First Unitarian Church Nov. 16. Although Mr. Heinrich played under difficulties, due to the sudden change in weather affecting the organ, his work was very smooth and clean-cut, especially so in the pedal passage of the Bach Toccata. Many favorable comments were made upon the number of beautiful effects obtained by unusual registration.

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**INDIANA ORGAN IS REBUILT**

**Improvements in Instrument at Which Charles F. Hansen Presides.**

Important improvements in and additions to the organ in the Second Presbyterian Church of Indianapolis, Ind., an old Hook instrument of splendid qualities, which had not been erased by old age, have just been completed. The work was done by Thomas Mielke, the local builder, under the supervision of Charles F. Hansen, the well-known blind organist, who long has played at the Second Presbyterian Church. A set of chimes made by Rowland Y. Mayland's Son of Brooklyn was installed and two stops were added to the organ. The chimes are the gift of Mrs. Emma Sweetser, a member of the congregation. With the changes and repairs made Mr. Hansen expects the instrument to be satisfactory until the church carries out its ultimate plan of having a new organ.

The organ was built originally by E. & G. G. Hook and used for the first time on Jan. 9, 1870. It was then in the rear of the church auditorium. In 1902 it was moved to the front of the room, directly back of the pulpit. Only a few organists have occupied the regular position since the organ was built. R. A. Newland, Mr. Hansen's instructor, was the organist from 1870 to 1893. From 1893 to 1898 it was played by several organists in turn. On Jan. 1, 1898, Mr. Hansen was appointed and is still holding the position as organist and musical director.

W. L. Groom at Austin, Texas.

Willard L. Groom, formerly of Chicago, who a year ago moved to Texas, and played the new organ in Brenham, has accepted the position of organist and choirmaster of St. David's

Church at Austin, and makes that city his home now. Mr. Groom has an excellent Pilcher organ, he writes, and a choir of men and boys.

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—Philadelphia North American, October 3, 1919.

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**SERVICE HELD IN OAK PARK**

**Edwin Stanley Seder Shows Addition to Large Skinner Four-Manual, Scheme of which Was Drawn Up by W. H. Shuey.**

The tower-antiphonal division of the four-manual Skinner organ in the First Congregational Church of Oak Park, Ill., was dedicated on Sunday evening, Dec. 26. This division completes the organ, making a total of seventy-five speaking stops and 4,933 pipes.

The tower specification, drawn up by William H. Shuey of Oak Park, is as follows:

1. Diapason, 8 ft., 73 pipes.
2. Hohlflöte, 8 ft., 73 pipes.
3. Gamba, 8 ft., 73 pipes.
4. Viole Celeste, 8 ft., 73 pipes.
5. Octave, 4 ft., 61 pipes.
6. Tuba Magna, 8 ft., 73 pipes.
7. English Horn, 8 ft., 73 pipes.
8. Pedal Bourdon, 16 ft., 32 pipes.

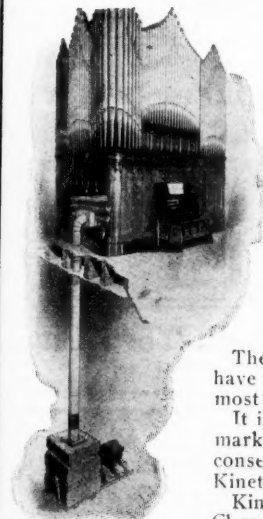
The entire tower organ is expressive, on seven-and-a-half-inch wind, and is playable from both the great and solo manuals (duplexed). The organ is now the largest church instrument in Illinois.

At the dedication service Edwin

Stanley Seder, organist and director of the church, played the following group illustrating the capabilities of the various divisions: Largo ("New World" Symphony), Dvorak (on tower division); "Sunset and Evening Bells," Federlein (on tower and echo divisions); "Grand Choeur Dialogue," Gigout (on main, tower and echo divisions). The prelude-recital included Fletcher's Festival Toccata, Sturges' Meditation and Guilman's Allegro in F, and the postlude was the "Tannhäuser" March.

The choir of the church, assisted by an antiphonal quartet placed in the balcony, sang Macfarlane's "Angel Voices," Raudegger's "Praise Ye the Lord," and Lutkin's "Hymn of Thanksgiving," all numbers rendered antiphonally, with an antiphonal Amen written for the occasion. The offertory solo was Handel's "Let the Bright Seraphim," by Mrs. Else Harthan Arendt, the trumpet obligato being played from the tower division.

Handel's "Messiah" was sung by the Bible Institute Choral Union of 180 voices at the Bible Institute Auditorium in Los Angeles Dec. 9 with J. B. Trowbridge directing and Otto T. Hirschler at the organ. An audience of 3,500 heard the performance. Mr. Hirschler has been so busy with his church work and teaching at home that he has been unable to give outside recitals this fall, but he expects to give some programs early in the new year.



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## The Free Lance

By HAMILTON C. MACDOUGALL

The editor writes me that my innocent and entirely well-meaning remarks anent the Cleveland municipal organ have aroused criticism. I beg my critics to re-read what I wrote in the November "The Free Lance"; they will discover nothing more than a plea for a different—and it has seemed to me and to others a better—way of awarding contracts for what may be termed public organs.

Two organists, known all over the United States as concert players and composers, have written me in commendation of the suggestions I have made in regard to organ contracts. One says that it is high time the awarding of contracts for large municipal organs was placed on a different basis from the method now employed, and that he wrote the Cleveland commission in much the same terms as those I employed. The other letter called attention to the free way in which organists give of their knowledge, gained through long and costly study and experience, and advocates any plans that call for proper recognition of an organist of experience as an expert, and for his adequate remuneration.

A program of a recital by Alfred Hollins sent me a day or two ago by an English friend recalls his short tour in the United States of twenty-five or thirty years ago, when he appeared as a soloist in the Boston Symphony concert, playing the Schumann concerto for piano. I believe his appearances as an organ recitalist were comparatively few. About twenty years ago I attempted to arrange a tour for Hollins, in which I was helped by Mr. T. Palmer of Canada; but just about that time the organ in Sydney was comparatively new and Hollins was engaged to go to Australia, thus killing the American project. My friend writes: "I was present at both Hollins recitals. He was great. At night he played from 7:30 to 9:50 to a packed hall, hundreds unable to get in. He improvised on 'Three Blind Mice,' combined with snatches of the fugues in G minor and D major, 'Home, Sweet Home,' 'Vicar of Bray,' 'A Life on the Ocean Wave,' 'Triumphal March,' etc."

It seems like a fourteen-rank mixture, does it not? But I have heard Hollins improvise, and his style is extremely "fetching." I believe some of my friends have no use for the melodious and effective compositions of the blind Edinburgh organist, but I believe, under proper management, he would make an enormous success—in the better sense of the word—in the United States.

Have you heard of Marcel Dupré? And do you know anything about him? I confess never having come across his name until three days ago, and at the risk of enlightening those who already know more than I do, will state that he is organist of the Cathedral Notre-Dame-de-Paris and has just been discovered by the English concert people, for whom he only now (Dec. 9) gave a recital in London. It seems that Vierne, twenty-four years ago, discovered Dupré—then a little chap in sailor's suit and white collar—at a parish church in St. Valery-en-Caux. Dupré is now 34. He has been assistant to Widor, and during the early part of the present year gave a series of ten recitals at the Paris Conservatoire, playing "the whole of the organ works of Bach entirely from memory." I take it that this quotation, interpreted, means that Dupré played the most important works of Bach at these recitals, and played what he did play from memory. When one considers that the Peters edition of the works is in nine large volumes, one shudders at the possibility of (1) having to hear them all in ten recitals, and (2) at the effect on the nervous organization of the player who prepared himself for such a feat. Dupré, it seems, is also a composer.

Perhaps the people who have managed Bonnet will bring over this latest virtuoso; we cannot have too many recitals by the really great players.

## FOUR RECITALS BY A. O. P. C.

[Continued from first page.]

ablest manner and is a work of melody and worth. Bonnet's Variations were artistically played by Mr. Dryfuse, who showed brilliant technique, clever registration and musical taste throughout. The program as a whole was enjoyable both in structure and performance.

Another large audience found unalloyed pleasure in a strikingly interesting recital on Dec. 2 in the Walnut Street Presbyterian Church. The concert began with a brilliant performance of Yon's Gregorian Concerto. Mr. Yon is certainly classed among the musical intelligentsia and his scholarly work was admirably played by Sykes at the organ and Uselma C. Smith, pianist. The work of these two men cannot be overpraised for unity of intent, perfect co-ordination and insight of this unique composition. This was the first performance of the organ-piano arrangement in Philadelphia. The improvisation by Mr. Schlieder on a chromatic theme furnished by Dr. Ward and strongly reminiscent of a song from "Carmen," gave further evidence, if need be, of the proficiency and artistry of this versatile gentleman. Played "on sight," it was surely a revelation to those who have given this subject little or no consideration in their musical career. McMichael's Adagio displayed originality of treatment far above the average, while an acceptable contrast was furnished in the Caprice of Miss McCollin. Sykes again proved himself an original melodist as well as clever harmonist in the Canzonetta. Maitland's "In Friendship's Garden" is an atmospheric piece which ought to be heard several times to be appreciated at its full worth. The instrumental program was augmented by two vocal numbers. "Jesus, My Saviour," by Ward, was superbly sung by Miss Bruner, whose rich and powerful soprano voice gave just the correct lilt to this dramatic conception. Miss Dorothy Warhurst, contralto, made a favorable impression singing her father's composition, which has a natural, flowing song line, admirably developed and expressive.

All styles of composition were represented in the series, reflecting credit on those who contributed their works, mostly in manuscript and heard in public for the first time. It proved beyond doubt that native talent of high order of merit is here, now, waiting for that great opportunity to score. And score they did. It surprised even the executive committee to find what a wealth of material came from the first call. The series might have been doubled in number without repetition.

### IN MEMORY OF DR. LEIPZIGER.

#### Gottfried H. Federlein Plays at Exercises in New York City.

A meeting honoring the memory of the late Henry M. Leipziger, founder and for many years supervisor of the Public Lecture Bureau of New York, was held on the evening of Dec. 1 in the Great Hall of the College of the City of New York. Dr. Leipziger was deeply interested in bringing good music as well as musical lectures before the public.

In 1913 Gottfried H. Federlein, the prominent New York organist, collaborating with Dr. Leipziger, inaugurated a series of organ recitals under the auspices of the lecture bureau, giving these recitals in the hall of the Ethical Culture Society. From this beginning the movement has spread until organ recitals are given every Sunday from October to May in various high schools by New York organists.

Mr. Federlein was invited to take part in the memorial exercises, and played an appropriate program, assisted by Mrs. Van Vliet, soprano, and Lazar Samoiloff, baritone. Prominent speakers included Dr. John H. Finley, commissioner of education; Benno Lewison, George Gordon Battle and Ernest Crandall, present director of the lecture bureau. The program closed with Guilman's "Marche Funebre et Chant Seraphique," played by Mr. Federlein.

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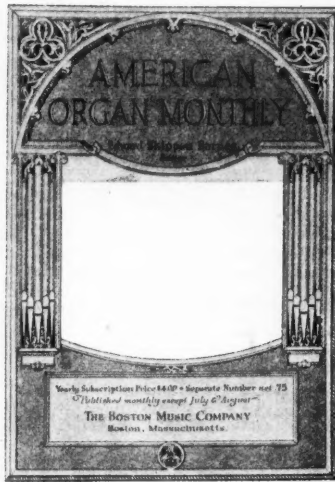
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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

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

CHICAGO, JANUARY 1, 1921.

## OUTLOOK FOR 1921.

At the threshold of a new year all of us naturally wonder what 1921 will bring with it. The world is in the midst of a period of readjustment and there is no factor in its activities that will not be affected. But it seems clear that those which moved out of alignment to the greatest degree will have to come back farthest. The profession with which we deal has made no sensational changes, and therefore will not be forced into sensational strides back to the old road.

For the organ builders the year opens with a good business on hand. Practically every factory has contracts which will take several months to clear up and some will be busy well into the summer to complete the work ordered. What will come after that is a matter of speculation, but according to the best minds we have consulted as to organ building prospects there is no occasion for pessimism. During the war contracts by churches naturally were held back, and after the signing of the armistice sales were affected by the same conditions that affected other business deals. Many large orders were given at good prices and other prospective customers hesitated because they expected lower prices. The one great factor this year will be the building situation. If construction is resumed on a considerable scale many church and theater organs will be built. As it stands, the delay in the completion of large structures has postponed the installation of organs and it naturally will slow down orders.

One lesson which, it is to be hoped, has been learned by organ builders generally is that they should never permit the old era to return. We refer to the day of low wages and cut-throat competition. The public should not expect to buy organs at a figure which makes it impossible to pay wages adequate for the skill required of organ workmen and which yields such starvation returns as the average organ builder was accustomed to accept for many years. And only a foolish policy will restore such a condition.

To The Diapason, possessing natural optimism, in this instance based on the best grounds, 1921 looks like a good year and one which in many ways will bring a welcome return to normality.

## AN INTELLIGENT MOVE.

In order to get what you want you must first of all make your wants known. This is almost the first thing we learn on arriving in this world. The merchant may have the best line of goods, but they must be advertised, so that the public will know. A litigant may have the strongest case in the world, but we pity him if he has no attorney in court. The organists have found out that they must plead their case in public. It is all right to meet around the dinner table and discuss the smallness of salaries and the shabby treatment many men in the profession receive when the im-

portance of their work and their faithfulness and talents are considered. But propaganda is better. All the large business interests of course long ago recognized this; consequently they have their publicity men, and they place informative advertisements in the press. For instance, the packers enlighten you regularly as to the reasonableness of their prices and how small a margin of profit they actually make. The Standard Oil Company takes the public into its confidence similarly.

One of the outgrowths of the discussion of organists' salaries that promises splendid fruits is the establishment of the "committee for the promotion of the interests of organists" by the National Association of Organists. The genesis of this body was set forth in detail in the November and December issues of The Diapason. The first business of that committee, as reported last month, is to place before church authorities and meetings of ministers the facts of the situation. As truly stated, the churches "in many cases merely lack the facts necessary to fair judgment and readily meet the situation when they realize it."

President Fry made a happy selection when he named this committee. Dr. William C. Carl is the chairman and among the members are such men as J. Warren Andrews, former warden of the A. G. O. and for years prominent as a New York organist; Lynnwood Farnam and Clarence Dickenson, concerning whom we need not go into detail; Frank S. Adams, a leader among "movie" players; E. K. Macrum, and S. Wesley Sears, the last-named one of the scholarly and popular organists of Philadelphia. This is a well-proportioned committee and one whose membership must command respect in every quarter. It can be depended upon to make no foolish move and to be practical and effective in its endeavors. Dr. Carl has long been a trainer of organists who has few rivals, and he has always been a man with business sense as well as the qualities of an educator. As he has explained in an article in the November Diapason, the standard of church music must be enhanced. He realizes that to get the price we must furnish the goods.

Following soon after the useful action of the N. A. O., the guild has taken similar action by creating a propaganda committee and this body is preparing a letter for general circulation. Great care is to be taken to make this letter an effective one and to appeal to the churches in such a way that the argument will instantly strike home. The committee will set forth in a magazine article what it costs to educate and train a real organist.

Our organizations at last are on the right track. What the public needs and demands is light, and we feel too strongly convinced of the appreciation of the organ in every church where it is played intelligently to believe that the result can be anything else than a recognition of the unfairness of present conditions and a consequent change for the better.

## THE CASE OF CLEVELAND

In our November issue our valued contributor, the well-known organist and writer, Professor Hamilton C. Macdougall of Wellesley College, criticized the method pursued by the City of Cleveland and its chief architect, J. H. MacDowell, to obtain opinions as a basis for the selection of a builder for its organ. Since that time The Diapason has received several communications differing with Mr. Macdougall and Mr. MacDowell especially feels that the criticism of his policy was not just. His communication is published in another column.

In the first place, let us say that we are convinced that Mr. Macdougall intended no condemnation of the chief architect of Cleveland. Those who know him realize that it is farthest from his thought to attribute wrong motives. But he does feel that organists should be paid for their services in helping in the selection of an organ.

We all know of the churches which will write to organists here and there asking them to contribute of their time and the fruits of their experience

to give them valuable information in the planning of an organ. They do not expect to pay those whom they trouble—at any rate they don't pay them. If later the opportunity is given to play the opening recital at half price, they feel that they are generous to those whom they have "pumped" for all they know about organs. Hardly an organist of prominence but could recall dozens of instances in which he has been approached, has been asked to write long letters and then has not even been thanked. If the organist turned around and solicited or accepted a commission from the organ builder to whom he might swing the contract, the church would be shocked over his venality. Never would it occur to the offending minister or committee that they were guilty of pure graft in imposing on the time and good nature of an organist, usually living at a distance and in no way interested in the particular case. An architect would charge for his time, and a lawyer or a physician would send a bill, on the ground that his time and knowledge are all he has and that those who require it of him take of his stock in trade and must remunerate him for it.

For such cases, the advice of Professor Macdougall is in order. The persons concerned should engage an expert in accordance with the size of the instrument and their own willingness to spend money for expert advice. Then they should accept that expert's opinion. A man who is involved in a legal issue engages an attorney. The attorney is selected with regard to the man's pocketbook and the importance of the case. He does not write to all the great attorneys, whose names he reads in the metropolitan newspapers, nor does he write five or six, or even one lawyer and ask for an opinion free of charge. If he is sick he goes to his family physician. If the case is too complicated for that medical man, others are called in consultation—and paid.

But in the case of Cleveland we see a different situation. That city is to expend \$100,000 for a municipal organ. This is to be an instrument that should be a monument to the art of organ building. It will help the cause of the organ everywhere and will offer opportunities to many organists to be heard. It will be a distinct aid to the cause we all are striving to promote. Mr. MacDowell, as chief architect of the city, has a heavy responsibility. He must purchase the best and be well fortified in his decision. He has consulted Cleveland organists from the start. He felt, no doubt, that in so vast a project advice from many sources was necessary. Therefore he followed the plan adopted recently by the city of St. Paul and by others in the past, and wrote a letter to a number of prominent organists, asking them to name their preference as to a builder. In our humble opinion he did no more than the president of the United States does when he calls into consultation men prominent in business and statecraft to help him settle great questions of public policy. If he did otherwise he would be criticised. We hope that every organist who was addressed on the subject did his share to make the vote impartial by responding, for only thus can the city of Cleveland form a fair opinion.

We are indebted to R. M. Ritchie, a Diapason reader of long standing at Wanganui, New Zealand, for one of the most interesting publications that has reached this office for some time. It is the special Christmas number of the Auckland Weekly News. The illustrations not only would do credit to the finest art magazine in this country, but reveal the wonderful beauties of New Zealand scenery at a time when we are in the midst of snows in the United States. After looking through Mr. Ritchie's contribution one feels as if he had visited another world until he is brought back by the many advertisements of American automobiles which describe the merits of these cars to New Zealand motorists.

A very interesting item is the reelection as a vestryman of St. Andrew's Episcopal Church, New York, of W. A. Goldsworthy, the organist

of that church. Mr. Goldsworthy was chosen unanimously. He will hold office for another three years.

The success of the first music week, held in New York last year, is set forth in a volume entitled "New York's First Music Week," by C. M. Tremaine, director of the National Bureau for the Advancement of Music, with a foreword by Charles M. Schwab. It is an illuminating bit of musical history and points the way to other communities in the matter of holding such observances. It is interesting to note that the organists and churches of New York took a large part in the movement. Copies of the book are to be sent to all governors, mayors of the leading cities, members of music commissions, presidents of chambers of commerce, music leaders, etc.

In Chicago the other day they hanged a choir boy. Thus was Justice vindicated. But we hesitate to give this much prominence for fear that organists in all parts of the country will buy transportation to this city for their choir boys and thus make Chicago a dumping ground for them.

## NEEDED OPINION OF ORGANISTS.

Cleveland, Ohio, Dec. 2, 1920.—The Diapason, Chicago, Ill. Gentlemen: The November issue of your publication contained an article in what is termed "The Free Lance," a column edited by Hamilton C. Macdougall, in which he took exception to my method of selecting an organ for the city of Cleveland by asking for the recommendation of the prominent organists of the county. May I say to Mr. Macdougall through your columns that I have a very well-defined opinion of my own concerning the relative merits of various organ builders, but the responsibility in the present instance is heavy and I felt that I needed the backing of the broadest opinion I could get. This quality of opinion is always ready to serve in public questions, and I established no precedent in calling upon it.

A comparison of Mr. Macdougall's reply to my letter with the other replies received shows that, however valuable his large varied and costly personal experience may be to him, it is entirely too narrow to be of value to the city of Cleveland. Very truly yours,

J. H. MAC DOWELL,  
Chief Architect.

## SEES GOOD IN CLEVELAND PLAN.

Springfield, Ohio, Nov. 24, 1920.—To the Editor of The Diapason: In the "Free Lance" column of the November Diapason your correspondent, Mr. Hamilton C. Macdougall, calls attention to a letter sent out from Cleveland, Ohio, to a number of organists asking for an individual vote in the order of preference to be used in the selection of an organ for the Cleveland Auditorium. Mr. Macdougall represents the organists as resenting letters of this kind as an attempt to secure a professional service without cost and recommends that the whole matter be referred to the American Guild of Organists, with fee attached.

Is it not possible that Mr. Macdougall has failed to get the right conception of a public service where the education and uplift of a whole community is involved, and where the benefit of a personal experience such as he describes will play an important part in influencing a right decision?

I do not speak for the city of Cleveland, as I know nothing of its plans other than contained in Mr. Macdougall's statement. Having recently sought the opinion and advice of a number of prominent organists, with similar purpose, my experience justifies the value of it, especially when given without the influence of a fee, and in that broad spirit of cooperation and helpfulness which is found in the large body of organists the world over.

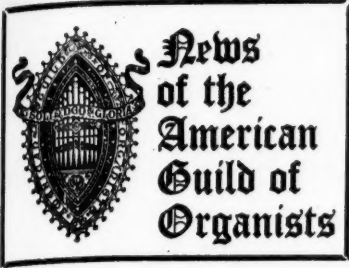
The same code of ethics governs all the professions alike; the clergy, the doctor and even the lawyer contribute where the public is to be the beneficiary. Why, then, should we rule out the organist and banish him from the place of honor along with the other professions? He has a large part to play in the advancement of art and should not hesitate to play it in a matter so important as the case in hand—or in similar cases, where no actual service is solicited.

We will all agree that the competitive method of selection where commercial standards rule is destructive of art, and stifles endeavor. It is a marked advance in the recognition of artistic values when the organ profession at large is given opportunity to express an impartial judgment without fear or favor. It is only by breadth of view that we can attain our ideals, and if our organs are to be conceived and constructed along artistic lines the makers must be encouraged by every influence that will reward them for the effort.

H. H. BEAN.

Works of women composers constituted the program arranged by N. Lindsay Norden for his musical service at the Second Presbyterian Church of Philadelphia on the evening of Dec. 12. Organ, harp and violin assisted the chorus and soloists in compositions by Mary Helen Brown, Frances McCollin, Margaret Hoberg, Mary Turner Salter, Edith Long, Mme. de Grandval, Mrs. H. H. A. Beach and Mrs. Charlotte A. Barnard.





# News of the American Guild of Organists

## Headquarters.

At the regular meeting of the council on Dec. 6, the following members were present: Dr. Baier, warden; Mr. Federlein, sub-warden; Mr. Comstock, secretary general; Mr. Martin, treasurer general; Mr. Barnes, registrar, and Messrs. Andrews, Brewer, Carl, Day, Demarest, Doersam, Macrum and Wright.

The resignation of S. Wesley Sears as a councilman was read and accepted with regret.

The propaganda committee reported progress in the preparation of a letter for general circulation. As this letter is designed for the amelioration of the conditions under which organists are engaged, it behooves the committee to handle the matter in the most diplomatic manner; therefore great care is being taken. Mr. Barnes has been added to the committee.

The legislative committee reported upon the preparation of the revision of the constitution and by-laws. The various articles have already been passed at general meetings of the guild, excepting a few minor changes which have become necessary. These are to be presented at the next general meeting, which is the occasion of the annual luncheon on New Year's Day. After the formal passing of the provisions of the constitution, it is hoped to speed the printing and distribute copies without further delay.

The legislative committee also reported that there is a probability of the Washington chapter's being re-constituted under the care of H. J. Demorest.

The warden reported upon a successful visit to the New England chapter, where he was received with great hospitality. The New Englanders were pleased to hear that the Clemson gold prize was to be perpetuated by the guild, bearing always its present designation. The warden paid a pleasant visit to the Pennsylvania chapter in Philadelphia, Dec. 7.

Elections of officers by the following chapters were ratified:

Southern Ohio—Sidney C. Durst, dean.

Virginia—F. Flaxington Harker, dean.

Minnesota—R. Buchanan Morton, dean.

The following colleagues were elected:

Headquarters—Miss Georgetta M. Hollis.

New England Chapter—Miss Helen W. Hunt, Gardner F. Packard and Ernest Albert Hoffman

District of Columbia—Miss Mary Minge Wilkins.

The Indiana chapter has inaugurated a series of interesting recitals monthly, with visiting players. In April the chapter will unite with the State Music Teachers' Association convention. Van Denman Thompson, the dean, gave a fine program of modern organ pieces in December.

## Illinois Chapter.

Disappointment exists among members of the Illinois chapter over the rejection by the council of the recommendation of the Oberlin convention last June that another convention be held this year and that the invitation of Chicago be accepted. Dean Norton and the executive committee sent the following letter to Warden Baier on receipt of word of the action of the council:

The Illinois chapter and its officers deeply regret that the council of the guild deems it best to disregard the wishes of the guild as expressed by a unanimous vote at the Oberlin convention, thus rejecting the invitation of the Illinois chapter for a convention in Chicago in 1921. Your decision compels us to abandon preparations under way since the vote at Oberlin to entertain A. G. O. members from both the East and the West. We anticipated this opportunity of bringing together members of the various chapters at a central point for the first time in the history of the organization, thus creating

a new and closer bond and making possible a record attendance.

As to your suggestion that a new invitation be issued for 1922, that matter can be considered, no doubt, at the proper time by the officers then in control.

One of those rare evenings when a great organist and a great organ commune in perfect harmony was granted the members of the Illinois chapter and the people of Oak Park Dec. 6. Charles M. Courboin played the large four-manual Skinner organ in the First Congregational Church of the Chicago suburb on that occasion and in addition to those from the city who went out to hear him there were visitors from Milwaukee and other places. Mr. Courboin's well-known art as a colorist had full sway because of the resources and quality of the instrument and he made good use of this fact.

The program opened with a breath of Philadelphia, the city in which Mr. Courboin spends a large part of his time now. Rollo Maitland's Concert Overture is a piece of virile and interesting writing and made a splendid impression as the opening number. It was followed by Henry S. Fry's "Siciliano," a contrasting piece of rare delicacy and charm. One of the features of the program which had not been announced and which won the admiration of the organists in the audience was an improvisation by Mr. Courboin on a theme submitted by E. Stanley Seder, organist of the church. It revealed Mr. Courboin as one of those rare masters of improvisation who have not died out entirely. Russell's "Bells of St. Ann de Beaupre" brought out the quality of the chimes in the organ and was one of the outstanding pieces of the evening.

The program in full included: Concert Overture, Maitland; "Siciliano," Fry; Sketch No. 3, Schumann; "Echo," Yon; Fantasia and Fugue in G minor, Bach; Andante (First Sonata), Maily; Pastorale (Second Symphony), Widor; "The Bells of St. Ann de Beaupre," Russell; "Choeur Dialogue," Gigout.

E. Stanley Seder will give a recital on the new Austin four-manual organ in St. James' Episcopal Church, Chicago, Wednesday evening, Jan. 12. At 6:30 the same evening the Illinois chapter will hold a dinner in the parish-house of St. James'.

## New England Chapter.

As a guest of the New England chapter, Emory L. Gallup, organist and choirmaster of St. Chrysostom's Church, Chicago, and secretary of the Illinois chapter, gave the eighty-fourth recital Dec. 2, in the South Congregational Church, Boston. The program was as follows: Cantabile (G major), and "Priore" (B major), Jongen; Pastorale (E major), Cesar Franck; Prelude and Fugue in B minor, Bach; Chorale (from "Symphonie Romane"), Scherzo (from Fourth Symphony), and Finale (from Sixth Symphony), Widor.

It was altogether a noteworthy and fraternal experience for the Boston group thus to salute their Chicago colleagues, and the chapter was heartily glad to do this. At the same time the Illinois chapter was thus enabled to give a most excellent report of itself. For the recital was one of rare and highly artistic quality; it evidenced ideals of great nobility and attainments which were possible only in carefully cultivated gifts. The work was distinguished, musically, vital. Mr. Gallup's readings and renderings are sensitive and intimate; his registration—in long lines and conservative—is sympathetic and fine; his technique immaculate. The appeal and the "hold" that a program thus made up and thus arranged made upon the hearers, itself manifested beyond question the convincing sincerity and secure art value of his playing. The New England chapter counts itself peculiarly fortunate in opening its recital season with this event and in thus gaining insight into one of the leading of the country's organists of the arriving generation. If this is a sample of the Chicago organist art, then verily great is the glory of that great city on the beach!

G. A. B.

The executive committee of the New England chapter was entertained informally by Mr. and Mrs. C. D. Irwin

at their residence in Brookline, Tuesday evening, Nov. 23. The object was to afford an opportunity for these well-known organists to see and hear the Steere organ installed in the music room. The specification already has been printed in The Diapason.

Mr. Demarest's Fantasia for organ and piano was played with Mrs. Florence Rich King at the piano and Mr. Irwin at the organ, and was followed by Guilman's "Elegie Fugue" for the same instruments. There was no set program, and the organists present were invited to help themselves to the organ, each in his own way. John Hermann Loud played several selections, among them two of his recent compositions. The others present played informally, and all expressed themselves delighted with the organ during the social hour which closed the evening. Dean Budett made several interesting announcements regarding coming chapter events which are being arranged.

A social meeting of the chapter will be held Jan. 10 at the Harvard Musical Association rooms. John Marshall will deliver a lecture and there will be piano solos by Arthur Foote.

The annual dinner will be held Jan. 26.

## Indiana Chapter.

The Indiana chapter had a splendid program under its auspices when Van Denman Thompson, F. A. G. O., the organist and composer, of DePauw University at Greencastle, played a recital of "Twentieth century organ music" at the First Evangelical Church of Indianapolis Dec. 13. The composers represented included not only France, Spain and other foreign nations, but four American writers for the organ.

Mr. Thompson's complete program was as follows: Fourth Symphony, Louis Vierne; "Ave Maria," Max Reger; Pastel in E minor, Karg-Elert; "Adoration" (Edited by Sidney C. Durst), Louis Urteaga; "Chanson du Berger" and "Vendanges," Georges Jacob; Allegretto from Sonata in E flat minor, Horatio Parker; "Pantomime," H. B. Jepson; Scherzo from Symphony in G minor, E. S. Barnes; "Yasnaya Polyana" (Based on Russian melodies), Harvey B. Gaul.

## District of Columbia.

The District of Columbia chapter has adopted a plan in promoting its series of recitals by prominent out-of-town organists, mentioned last month, which might be adopted by other chapters with equal success. It is providing funds for the recitals by asking a number of Washington people of prominence who are interested in music to become "patrons of organ music." Rolla G. G. Onyun, a member of the recital fund committee, writes:

"A patron to the fund subscribes \$5 which entitles him to two reserved seats at each recital. In event the fund could not be successfully raised it was the understanding that the money would be refunded to each subscriber. In our case, however, we are proud to say that hearty support has met our efforts. The first of our concerts was given at the Epiphany Episcopal Church, Washington, on Thursday evening, Dec. 16. Edwin Arthur Kraft of Cleveland, Ohio, inaugurating the series. Our second recital will be given early in the new year."

Following is a copy of a letter sent to headquarters of the guild by the District of Columbia chapter in reference to the subject of the examinations for degrees:

Washington, D. C., Nov. 25, 1920.—Mr. Miles P. A. Martin, General Secretary, American Guild of Organists, New York City: At a recent meeting of the District of Columbia chapter, the matter of guild examinations was discussed to some extent, and it was moved and seconded by the members that I should correspond with the general offices, voicing the opinion of the chapter on this subject.

Our present sub-dean, Walter H. Nash, who represented us at Oberlin last June, informed us that the convention had touched upon the topic but lightly, and as no action was taken, nothing further was done in the matter; consequently no change is anticipated in the near future. While it is admitted that the time for the examinations of 1921 is too near at hand for us to look for or expect any alteration in them by that time, yet it is thought that the agitation of the matter at the present time might serve to awaken interest with the other chapters, bringing to light their several opinions in the discussion, and provided an almost unanimous desire for a change is apparent,

we hope to see the much-needed changes in evidence when announcement is made of the examination for 1922.

It was the belief of those present that we might inject more of an American style into the tests, discarding the English style which seems to permeate them. While there is much in them as they exist at present, it is thought that they do not meet the purposes for which they are intended. It is not our intention to analyze minutely and discover their faults as we view them, at the present writing, but only in a general way to make known our desires.

We should like to see the test for association with more organ work and less paper work in it. The degree of associate, being a distinguishing mark of a competent church organist, should discard much useless paper work which calls for knowledge along musical lines in which a competent church organist need not be versed. This, in our opinion, should be transferred to the fellowship examination. How few church musicians meet up with the alto and tenor clefs during the present day of modern music! So it is the paper work of the associate test to which we principally object, and this in brief explains our stand in the matter. Perhaps we shall later delve more deeply into the subject, but for the present this suffices to indicate our attitude.

May we not expect some action from the general offices, and also may we not hear what all the sister organizations throughout the country have to say upon this all-important subject?

Very truly yours,  
ROLLA G. G. ONYUN,  
Publicity Secretary.

## Buffalo Chapter.

Of the series of musicals by visiting artists under the auspices of the Buffalo chapter, that by Dr. Clarence Dickinson of New York was one of the most interesting. It was given Dec. 2 at the First Presbyterian Church, on the Circle, whose beautiful organ was shown to great advantage under the skillful manipulation of Dr. Dickinson in a variety of effective selections, including: Concert Overture in C, Hollins; Toccata, Le Froid de Mereaux; Prelude and Fugue in E minor, Bach; "Angelus," Massenet; Oriental Sketch, Bird; "Song of Dawn," Torjussen; Norwegian Rhapsody, Sinding; Revery and "Storm King" Symphony, Dickinson.

Preceding the recital, Dr. Dickinson gave a lecture upon the "Evolution of the Organ," which was illustrated with slides.

The Buffalo chapter is giving a series of recitals by local musicians who are members of the guild. At the last one, John F. Grant, organist of Ascension Church, gave musicianly interpretations of: Chorale from Organ Suite, Op. 205, Bartlett; Pastorale, Foote; Concert Caprice, Kreisler; Prelude and Fugue in E flat, Bach; Cantabile from Sixth Symphony, Widor; "Marche Nuptiale," Faulkes; "Woodland Idyl," Reiff; Finale, Hollins. Ernest Crimm, tenor soloist of Ascension Church, sang "Hear My Cry, O God," by Rogers, and "Total Eclipse," by Handel. The concert was given at St. Matthew's Evangelical Church.

## Southern California.

A recital at which three organists gave the program was played on the Pearl Harris Swing memorial organ in the First Congregational Church at San Bernardino Nov. 11. C. Albert Tufts played as follows: Prelude and Fugue, Krebs; Noels: "Three Kings," Tufts; Musette, Maily, and "Gesu Bambino," Yon; Finale (Toccata) in C, d'Evry.

Mrs. Edith Rounds Smith was heard in: Toccata and Fugue in D minor, Bach; Serenade, Bachmannoff; "Pilgrims' Chorus," Wagner; Londonderry Air, Percy Grainger; "Hallelujah Chorus," Handel.

Percy Shaul Hallett, F. A. G. O., played these compositions: March in B flat, Silas; Largo, from Concerto for Two Violins, Bach; Allegro Maestoso, Smart; "Une Larme," Moussorgsky; "Will o' the Wisp," Nevin.

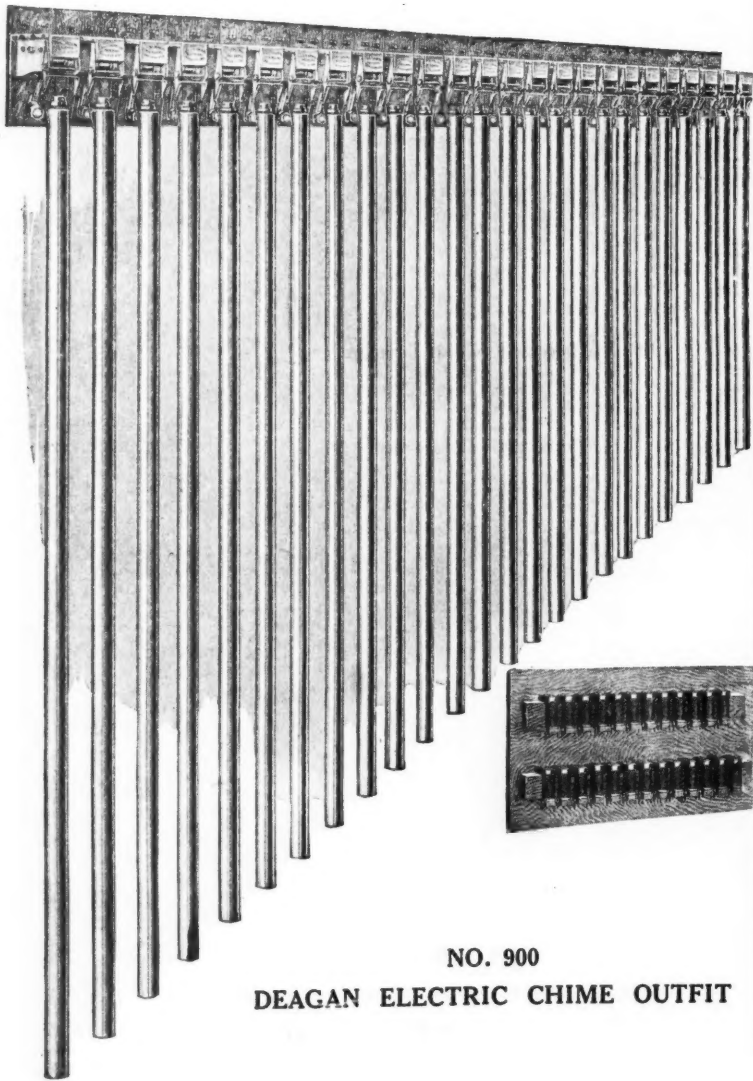
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BY HAROLD V. MILLIGAN.

"AVE MARIA" AND "SOLO DI CLARINETTO," by M. Enrico Bossi; published by J. Fischer & Bro., New York.

If an American organist were asked to name a modern Italian composer of organ music, he would probably reply promptly "Enrico Bossi." Although Mr. Bossi's name is well known, his music is not as familiar to us as it should be, while of other Italian composers for the organ not even the names are known to the great majority. In an effort to remedy this short-coming and to introduce to Americans the organ works of his countrymen, Pietro Von is engaged in selecting and editing an "Italian Modern Anthology for Organ," which is being issued in separate numbers from time to time by the house of Fischer. The first two numbers of this anthology were Pagella's Third Sonata and a "Tema e Variazioni," by Carlo Angelelli. These two short pieces by Enrico Bossi are the third and fourth numbers.

The organ music of Bossi that has previously reached this country consists for the most part of short pieces, graceful, quaint, skillful in workmanship and possessing a certain native elegance and distinction of utterance. Of such character also are these two new pieces. The "Ave Maria" is a delightfully lyric short piece of organ music. There is an extensive introduction, after which the melodious main theme is sung on the swell with arpeggiated accompaniment. In its various permutations it appears in high sustained harmonies on vox celeste, then again harmonized and developed with some interesting harmonic changes and counterpoint, working up to a "maestoso" movement on the great. Still clinging tenaciously to the theme, the music diminishes in power and intensity to an adagio and pianissimo ending. The piece is so essentially religious and organistic in character that it will make an ideal number for the church organist.

The "Solo di Clarinetto" is well described by its title. The "clarinetto" will, in most American organs, prove to be the oboe. The melody is characteristic Bossi, and there is an acidulous quality in the accompaniment which is also a trait of this composer. This quality is especially notable in the second section of this little composition; it relieves the piece of the charge of saccharinity and clears the composer of the base accusation of belonging to the lolly-pop school.

WOODLAND REVERIE, by Frank E. Ward, published by the H. W. Gray Company, New York.

Mr. Ward's "Woodland Reverie" exploits very effectively some of the "fancy stops" of the modern organ. The melody is sung by the vox humana with accompaniment of fluent counterpoint in descending lines on the choir strings, or soft flute. There is considerable development, working up to a climax on the great, followed by a brief interlude and a cadenza, to be executed "as rapidly as possible, but very softly on harp or soft 3-foot flute." The melody is again sung by vox humana, this time with accompaniment on the harp or celesta.

"IN A NORWEGIAN VILLAGE," by Joseph W. Clokey, published by the H. W. Gray Company.

Grieg has made Norwegian "atmosphere" so peculiarly his own that any composer who ventures into that field inevitably invites comparison. Mr. Clokey has succeeded in being Norwegian without being Griegesque. His piece consists of the development of but one theme, beginning pianissimo and ending fortissimo. The melody appears in the introduction and is later sung by vox humana and clarinet, in both right and left hands. The climax is fortissimo, with the theme in octaves in the pedals and left hand.

"MEDITATION," by Edith Lang, published by the Boston Music Company.

There is a refreshing ease and sincerity of writing in this andante religioso, which is in many respects an ideal service prelude. Beginning with a "Kammenoi-Ostrov" accompaniment for the right hand, with a suave melody for the left, it develops through an interesting second theme into a well-built forte, which may, if desired, be made a fortissimo. Miss Lang's music is neither abstruse nor ultra-modern, but it is interesting and well-wrought, musicianly and convincing. If its message is perhaps not of profound import, it is at the same time vastly superior to much of the sentimental piffle passing current as organ music nowadays. We remember with special pleasure an "Elevation in G" of hers, published a year or two ago, to which this new composition is a worthy companion.

"A CHRISTMAS IDYLL," by Marion Austin Dunn, published by the Oliver Ditson Company, Boston.

Christmas music has a distressing habit of arriving too late for this year, but there is always another Christmas coming, and organists who are interested in attractive organ music for the season can make a note of this new composition, or mayhap buy a copy of it now and keep it on file. Not that it will require anything like a year of practice. It is technically easy and makes no great demands upon

either player or listener. But it is amiable and pleasant music appropriate to the season of good will to men. And a notation should also be made of the fact that it makes adroit use of the chimes. The main theme is of a pastoral nature, in six-eight time. The second theme is the familiar carol, "Stille Nacht," harmonized in four parts for swell strings, without pedal, then transferred, with slight harmonic changes, to echo. The pastoral theme is then repeated on the swell oboe, with chimes thumbed in.

"CHANT ANGELEIQUE," by John Hermann Loud, published by White-Smith Music Company, Boston.

Mr. Loud's "Chant Angélique" is the development of a graceful and fluent melody which he handles so well that he has no need of a second theme. Harmonization and counterpoint are simple to a degree, but there is sufficient variety to keep the interest alive.

GRAND CHORUS IN D, by Ernest H. Sheppard, published by Theodore Presser, Philadelphia.

A simple but spirited allegro movement in three-four time, with a quieter middle section in G major. It is one of those useful pieces, belonging technically in grade 2 or 3, with which the busy organist can make a big effect with little work. As all organists are busy, and many of them have neither the time nor the available instrument to develop facility in the more elaborate forms of composition, these simple but musically sound pieces occupy an important place in our scheme of things.

"DREAM-SONG," by Schubert, transcribed by Gottfried Federlein, published by G. Schirmer, New York.

This "Traumlied" of Schubert adds another to the slowly growing list of arrangements for organ with other instruments. The use of stringed instruments with organ is growing in favor and in many churches this is now a well-established institution. The literature of organ ensemble is at present limited, but from time to time new compositions and arrangements appear. Mr. Federlein's arrangement of this very Schubertian melody is for organ, harp and violoncello. Its contemplative character makes it especially appropriate for church use.

DEATH TAKES J. E. LINHARES.

Well-known Organ Man and Member of Prominent Family.

Word has been received by The Diapason of the death of John E. Linhares at Elmira, N. Y., Sept. 10. He was taken ill suddenly Sept. 7 and the same night underwent an operation from which he did not recover.

Mr. Linhares was born in the Azore Islands April 24, 1879, and came to the United States when 3 years old. Most of his life was passed in Boston. He did his first work as an organ builder with Jesse Woodberry. From there he went to the factory of James Cole. His next position was with the Hutchings-Votey Company and from there he went to the old Hope-Jones factory at Elmira. Afterward he was employed for eight years by the Ernest M. Skinner Company, most of the time in setting up organs. He erected many of the large Skinner organs, including that in the New Old South Church, Boston, the South Congregational, Boston; Carnegie Music Hall, Pittsburgh, and the Fourth Presbyterian Church, Chicago.

Mr. Linhares was descended from a family of organ builders. His father, Anthony Linhares, is still at work at the profession in Los Angeles, and an uncle, who died at Lisbon, Portugal, a few years ago, was an organ builder. Another uncle, John A. Linhares, was a foreman in the factory of the Steere Company and still another uncle, Frank Linhares, is employed by the Skinner Company. A cousin, Edmund J. Linhares, is with the Skinner Company in New York.

Besides the widow, Louise Shepard Linhares, the decedent leaves his father, one sister and four brothers.

Edward C. Hall, choirmaster and organist of the First Baptist Church, Butte, Mont., arranged a series of special musical services for December. On the 12th the choir gave a short cantata, "The Christ Child"; on the 19th a cantata, "The Angels' Message," and on the 26th a cantata, "The Christmas King." Each Sunday evening service is preceded by a fifteen-minute organ recital. Dec. 12 the following program was rendered: Christmas Pastoral, Dinelli; Lullaby, Guilman; "The Holy Night," Buck; "Gesù Bambino," Yon; Christmas Offertoire, Lemmens. On Dec. 19 Weiss' Christmas Suite was given in full.

Mauder's "Song of Thanksgiving" was given by the choir of St. Paul's Evangelical Lutheran Church at Allentown, Pa., Nov. 21, under the direction of Warren F. Acker, A. A. G. O., organist of the church.

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**With the Moving Picture Organist**

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

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

ABBREVIATIONS—T: Title. D: Descriptive. Note: Unless indicated O. S. (organ solo), or P. (piano solo), all pieces mentioned are the piano accompaniment part of orchestration.

**Roman, Babylonian and Greek Music.**

Among the first large feature productions (1913-14) were "The Triumph of an Emperor," "Quo Vadis," "Julius Caesar," "Cabrira," and "Judith of Bethulia" (Blanche Sweet-Biograph). Later "Salambo" and others followed. In nearly every case these pictures afforded an opportunity for a triumphal march, something which organists could fit easily, for what musician was there that did not possess Verdi's "Aida" march, Kretschmer's or Meyerbeer's "Coronation" marches, or the march from Gounod's "Queen of Sheba"? While the public soon tired of these films (and small wonder, because the Roman features were overdone) many of these still have their use in colleges, and we may expect a revival of the best at some future date.

Analyzing in detail, one may most certainly find an imposing procession, a native dance, exquisite sunken garden and fountain scenes, and the usual sinister and plotting scenes. Reproductions of gorgeous splendor, mighty conflicts between opposing forces of Roman, Carthaginian, Babylonian and Grecian armies, gladiatorial combats in the arena, and deaths of early Christian martyrs will also be found. In many of these features the Biblical stories are interwoven, bringing up recollections to many an organist of his earlier church work.

We have just received from Chappell sixteen excerpts by the composer of themes from the specially written music for the Griffith film "Intolerance." The theme proper, of four measures, is followed by the cradle song, "Endless Rocking," and "In Old Jerusalem," a simple yet effective andante in F minor. "The Pharisee's Prayer," a grave E minor theme, is next in order. Two sacred songs which church organists will find excellent are "Follow Thou Me" and "The Magdalene"—the first a simple and expressive aria and the second recitativo in style. "The Marriage at Cana" is an agitato in A minor. Two numbers showing the French atmosphere of part of the film are "Arabesque" and Allegretto in G minor, and "Huguenot Love Song" in E major. The concluding three numbers, which are particularly appropriate, are "Babylonian Love Song," a lento chant in D minor; "March of Cyrus' Army," an allegro marked "feroce" and "Class Hatred," a theme which is fine for depicting hate, spite, revenge and enmity. There are four other numbers, but they were written for modern scenes in this film. As this gifted composer wrote this music after seeing the film, the music can be described as ideal for ancient scenes.

Coming immediately to the separate numbers which the player should keep in a cover apart for ancient pictures, we are reminded of "Cyprian Idyll" and "By the Waters of Babylon," two new organ solos by Mr. Stoughton. The first is a plaintive lento in G minor with a harp introduction, followed by a piu mosso middle section with a crescendo to the climax, after which the first theme returns. The second opens with a sostenuto theme followed by a quasi pastorale for flutes, clarinet and harp. This section is especially grateful and is succeeded by a piu agitato, illustrating a rocky gorge, which gradually subsides, and the first two themes return, closing with a rich orchestral tone color of flutes, clarinet, harp, French horn and strings. In the same composer's "Egyptian Suite" a barbaic "marziale," Rameses II., centers attention upon the next class, i. e., marches.

Most organists are acquainted with several of the marches listed, but we venture to say that few are familiar with Botting's "Assyrian March" in D minor, a weird and restless piece in three-four measure, reminiscent of Guilman's "Torchlight March." Two recent novelties are "Ancient Phoenician Procession," which is a splendid maestoso in D minor, contrasted with a quieter moderato in A with horn or woodwind solo.

The latest piece to be issued is "Babylonian Dance," by Hersom, in Schirmer's special series. Opening with a fine theme in G minor, which contrasts oboe and trumpet with horns and strings, and increasing immediately to ff, a quieter melody, a dramatic piu animato, still continuing the dance rhythm, leads to clarinet solo, after which the original theme closes the work. Laney's "Grandioso," and "Pomposo," by Borch, are two of Ditson's recent photoplay series, and are majestic and inspiring.

Turning aside to the subject of Grecian music, which perhaps is especially interesting in view of current events—we find that it contrasts the Roman

splendor, triumphs and military scenes with views of a quieter nature. One is reminded of Diana and the graceful nymphs, as for instance in Hadley's "Atonement of Pan" or bacchanalian revels as in Glazounow's "Bacchanale." We called attention last month to the style of music suitable for these "aesthetic" dances. Usually a four-four rhythm, with triplets or vivid imagination. The composer has sensed the atmosphere of the glowing verse of William Sharp, and transmuted it into tone pictures of great poetic beauty. "The White Peacock" has a languid majesty implied in its title, "Clouds" is delicately effervescent, with rich, opaque shifting of pianissimo chords (in seven-four measure). "Nightfall" and "Fountain of Acqua Paolo" are beautiful examples of impressionistic treatment. Although these are ultra-pianistic in composition, with the exception of the first, they may be used on certain scenes where a mysterious, changing and subtle atmosphere is desired.

As we are about to mail this article a suite of four piano solos — "Roman Sketches," by Charles T. Griffes—reaches our desk. They are highly impressionistic in style, the delicate toned and fanciful creations of a vivid imagination. The composer has sensed the atmosphere of the glowing verse of William Sharp, and transmuted it into tone pictures of great poetic beauty. "The White Peacock" has a languid majesty implied in its title, "Clouds" is delicately effervescent, with rich, opaque shifting of pianissimo chords (in seven-four measure). "Nightfall" and "Fountain of Acqua Paolo" are beautiful examples of impressionistic treatment. Although these are ultra-pianistic in composition, with the exception of the first, they may be used on certain scenes where a mysterious, changing and subtle atmosphere is desired.

List for Roman, Babylonian, etc.:

- Organ Solos.**  
 "Assyrian March," Botting.  
 "Queen of Sheba," Marcel Gounod.  
 "War March of the Priests" ("Athaliae"), Mendelssohn.  
 "Pomp and Circumstance" March, Elgar.  
 "Coronation March," Meyerbeer.  
 "Coronation March," Kretschmer.  
 "Aida" March, Verdi.  
 "Cornelius" March, Mendelssohn.  
 "Ancient Phoenician Procession," Stoughton.  
 "By the Waters of Babylon," Stoughton.  
 "Arcadian Sketch," Stoughton.  
 "Egyptian Suite," Stoughton.  
 "Marche Romaine," Gounod.  
 "Torchlight" March, Guilman.  
 Selection, "Herodiade," Massenet.  
 "Persian Suite," Stoughton.  
 "Marche d'Ariane," Guilman.  
 "Marche Triomphale," Callaerts.

- Piano Solos.**  
 Suite, "Roman Sketches," Griffes.  
**Piano Accompaniments.**  
 Suite, "Cleopatra," Oehmler. (1) "In Cleopatra's Barge," (2) "Anthony's Love Song," (3) "Egyptian Dance," (4) "Cleopatra's Death."  
 "March of the Nubians," Bennett.  
 Suite, "Anthony and Cleopatra," Gruenwald. (1) "In the Arbor," (2) "Dance of the Nubians," (3) "Solo Dance," (4) "Anthony's Victory."  
 "Entry of Gladiators," Fucik.  
 Selection, "Aida," Verdi.  
 Ballet, "Queen of Sheba," Gounod.  
 Overture, "Cleopatra," Mancinelli.  
 Overture, "Semiramide," Rossini.  
 Overture, "Asmodeus," Rolliason.  
 Overture, "Orpheus," Offenbach.  
 Overture, "Quo Vadis," Nouquez.  
 "A Fabian Romance," Tyers.  
 "Les Romani" (Gitani), Lacombe.  
 "Torchlight March," German.  
 "Coronation March," Ellenberg.  
 "In Regal Splendor," Luz.  
 "Men of Sparta," Zamecnik.  
 "In the Ruins," Kempinski.  
 "Marche Triomphale," Kempinski.  
 "Dance of Egyptian Maidens," Shelley.  
 Characteristic Suite, Gruenwald. (1) "Pomposity," (2) "Simplicity," (3) "Coquetry," (4) "Sincerity."  
 Overture, "Court Royal," Gruenwald.  
 "Faust" Ballet, Gounod.  
 "Chorus of Romans," Massenet.  
 Overture, "Damon and Pythias," Gruenwald.  
 Overture, "Julius Caesar," Gruenwald.  
 "Grandioso," Langey.  
 "Pomposo," Borch.

- For Biblical Scenes.**  
 Incidental music from "Intolerance," Breil. "In Old Jerusalem," "The Pharisee's Prayer," "Follow Thou Me," "Marriage at Cana," "Huguenot Love Song," "Babylonian Love Song," "March of Cyrus' Army," "Class Hatred."  
 "Judith's Prayer," Concone.  
 "Joseph and His Brethren," Schmid.  
 "March of the Philistines" (O.S.), Steggall.  
 "Lamentation" ("Jerusalem"), Guilman.

- Songs.**  
 "Ishar" (Assyrian Love Song), Spross.  
 "Babylon," Watson.

- For Greek scenes:**  
**Organ Solos.**  
 "Dithyramb," Harwood.  
 "A Cyprian Idyll," Stoughton.

- Piano Solos.**  
 "From the Ionian Sea," White (Chappell).  
 "Scarf Dance," Chaminade.  
 "Pas des Amphores," Chaminade.  
**Piano Accompaniments.**  
 "Apollo" Overture, Gruenwald.  
 "Circe," Northrup.  
 "Diana," Luders.  
 "Nadine" (Danse Poetique), Pabst.  
 "Iris," Ephraim.  
 "Iris," Friml.  
 "Maid of Athens," Lehar.  
 "Psyche," Pabst.  
 "Athena Overture," Kretschmer.  
 "Olympia Overture," Ascher.  
 "Edris" and "Hyperion," Gruenwald.  
 "Atonement of Pan," Hadley. (1) "Dance of Nymphs," (2) Intermezzo, (3) Entr'acte, (4) "Dance of the Harpies."  
 "Bacchanale," Glazounow.  
 Selection, "Philemon and Baucis," Gounod.  
 "Utopia" Overture, Gruenwald.  
 Overture, "Rose of Sicily," Gruenwald.

NEW PHOTOPLAY MUSIC.

"THE MOTION PICTURE ORGANIST," a series of twelve transcriptions by Firmin Swinnen, organist of the Rivoli Theater, New York. Published by G. Schirmer. (1) Baron: "An Indian Legend." (2) Baron: "Oasis." (3) Barthelemy: "Caressing Butterfly." (4) Cesek: "Twilight." (5) Chaminade: "Serenade." (6) Coleridge-Taylor: "Scenes from an Imaginary Ballet," No. 1. (7) Cui: "Orientale." (8) Dvorak: "Indian Wail." (9) Friml: "Melodie." (10) Lubomirsky: "Danse Orientale." (11) Rubinstein: "Romance." (12) Rubinstein: "Serenade in G minor."

The house of Schirmer has just issued a series of twelve transcriptions for organ of standard orchestrations, which hitherto have been available only in piano accompaniment form. The "Legend" is excellent not only for oriental and Indian scenes but also for dramatic situations, because of the splendid musical material. In the "Oasis" the reiteration of the drone bass has been given to the pedal with certain added left hand passages. The registration in this number is very good, showing how faithfully an orchestral piece can be transcribed for the organ.

Barthelemy's little piece is the familiar Andantino in D, and Cesek's "Twilight" is an expressive lento in the same key. Chaminade's "Serenade" for piano is given a pedal part, while Coleridge-Taylor's "Ballet" No. 1 is transcribed. But here we pause to inquire why Numbers 2, 3 and 4 of the same series, which are far more interesting musically, are not issued also. Doubtless the others will follow in due course of time. Cui's famous "Orientale" in G minor is given a remarkable transcription with a thumb chime obligato, which will be useful for those having three-manual organs.

Another splendid number, Dvorak's "Indian Wail," has solos for orchestral oboe and flute, and the piu mosso major section for flute and harp. Friml's "Melodie" in A major is one of the most useful pieces of the lot. The smooth, melodious aria, followed by the dramatic middle section, and closing with the theme having arpeggiated and harp accompaniment, constitutes one of the indispensable works for the theater organist. Rubinstein's Romance and Serenade are the last two numbers and are arranged with a fidelity to the original text against which nothing can be said.

Throughout this series painstaking care is evident. The registration has been carefully indicated and proves to be very effective. The pedal markings show the correct influence of the Lemmens-Guilmant school, and we note with gratification that the pedal staves contain many sustained notes, which undoubtedly shows that theatrical managers are realizing, after all, that the organ for the organ's

sake is desirable. While all of these numbers have been reviewed in this department in their orchestral form, this edition will fill a long felt want and especially for beginners in this line of work.

While on this subject we recall that two years ago we tried to induce several prominent publishers to initiate a series of transcriptions especially for the motion picture organist, and at that time they failed to see the advantage of such an edition. We rejoice that Mr. Swinnen has at last succeeded.

ANSWERS TO CORRESPONDENTS.

J. C. C., Roanoke, Va.—We have sent you five addresses, from which we hope you will succeed in finding the party you wish.

R. B. M., St. Paul, Minn.—There are openings in the west, we understand, and we mailed you the addresses desired.

J. E. D., Kansas City, Mo.—We are reasonably sure you could obtain such a position as you mention by going directly to the city where you desire to locate, but first make sure it is agreeable to the local union. Your second letter received, and we appreciate your remarks. We are always glad to receive queries, and will be glad to hear from you at any time.

F. V. A., Washington, D. C.—We do not know of any opening at present in the state of Ohio, but if you get in touch with the various organ builders, they may be able to notify you of new installations.

C. W. M., Baltimore, Md.—The article on chime pieces was published in The Diapason for November, 1919. Rubinstein's "Kammennoi-Ostrow" is published for organ solo by Schott of London, and Victor Herbert's "American Fantasia" is published for orchestra and also for band by Edward Schuberth of New York.

E. H., Cleveland, Ohio.—We will answer your question in our article next month.

Miss Frances McCollin of Philadelphia, well known to organists generally through her compositions, and as winner of the Clemson prize in 1917, announces an interesting work which she is taking up in conducting two classes in ear training. The class for children will be held on ten successive Wednesday afternoons and Miss McCollin will have the assistance of Miss Eleanor Drew, A. A. G. O. The class for adults will be held Saturday afternoons. The special object of these classes will be to train the ear to the ready recognition of tone, interval, rhythm and form, when listening to music, by practical and frequent ear-testing examples.

Fred N. Hale, Chicago representative of the Estey Organ Company, has received an order for a two-manual of twelve speaking stops from the Methodist Church of Earlville, Ill.

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**Russian Anthems.**

The importance of Russian music in the life of our American churches has been increasing for the past ten years, and today there is a wide demand for a non-partisan directory of Russian anthems. Men like Mr. Norden and Mr. Schindler are unhappily debarred from making such lists because they have edited important series of Russian music and might be accused of immodesty. I have attempted below a classification of what seem to me the finest Russian anthems published in this country up to the present time, but I realize how more than usually amateurish my judgments may be. I have had the benefit of conversations with my friend Mr. Buketeff of the Cathedral of St. Nicholas in New York, but he is responsible for none of the selections or criticisms.

It must always be remembered that this music has certain limitations incident to its beauties. All of it is written for a large unaccompanied chorus, singing in many parts and employing the marvelous range of the Russian octave basses. In nearly all of the finer works modal tonality is evident, and an American audience may not at first relish the flavor. In many of the anthems—about all of Gretchaninoff's, for example—the changes in rhythm are frequent and subtle, demanding a conductor and a well-trained body of singers. In anthems like those of Pantchenko the modulations are highly original and decidedly difficult. And a final difficulty lies in the texts, which are limited in subject and difficult to classify for such a church year as that followed in the Protestant Episcopal Church. For example, the "Cherubim Song" is intended, I believe, for presentation on Easter. Yet the text makes it rather better for Trinity-tide. The use of Alleluias and Amens in all sorts of texts is awkward to reconcile with Episcopal tradition, and bits of Litany occur in unexpected places. The "Hymn of Sophronius" ("O Gladsome Light"), the "Nunc Dimittis," "The Lord's Prayer," the "Agnus Dei," the "Gloria in Excelsis" and the "Beatitudes" are familiar enough, of course, and most of the other texts are suitable for services of general praise, particularly for Harvest and Thanksgiving. "Of Thy Mystical Supper," which is intended for service on Maundy Thursday, makes an excellent number for communion in non-liturgical churches.

In spite of the difficulties inherent in text and music, the glories of Russian music are many. You are not surprised to find that Tschaikowsky and Arensky write nobly, but you come upon a group of men with whom you were previously unfamiliar—Gretchaninoff the mighty, Tschesnokoff the sonorous, Arkhangelsky the well-named, Pantchenko the master of color—a glorious company who have built mansions of song as stately as Palestrina's. We have just begun to realize the wealth of their achievement; the thirty mighty "Concerts" of Bortniansky, the great "Prayer of St. Simon" by Strokin, and scores of other works still await an American edition. But what we already have makes us grateful to editors like Messrs. Norden and Schindler and to adventurous publishers like Fischer, Gray and the Boston Music Company, who have opened the door to a new musical world. We are all thronging in.

A word regarding my basis for selection is pertinent. It is possible that there are some American editions of Russian anthems that I have not seen, but it is improbable. I listed first the considerable number that I have used, then the larger number that I have heard, and finally the other numbers of evident merit which seemed vocal and typical. A good many so-called Russian anthems might have been written by Stainer; I have included a few of that type out

of regard for the limitations of the quartet choir. I wish that someone would re-arrange for four voices a dozen of the greatest numbers. Mr. Noble, who edited his own magnificent choruses so well for quartet, is perfectly equipped to do the job. So is Harvey Gaul, who writes in the Russian style idiomatically and equals the Russians themselves in his best work. In judging the works which I have named you must remember that no adequate notion of their beauty can be gained by simply looking at them on paper. For example, Lvovsky's "Lord Our God" seemed to me rather a monotonous work until I heard the remarkable Isba Chorus sing it with the booming octave bass of Colonel de Molostwoff descending to the abyss of its range. If you want to convince your congregation of the beauties of Russian church music, secure that choir, as I did. As I write they are in New York, but they think of touring the country.

I recommend the following numbers:

1. Arensky—Cherubim Song. (B) Easter. Trinity. General.
2. Arensky—Lord's Prayer. (B)
3. Arensky—O Praise the Lord of Heaven. (G) Praise.
4. Arensky—Praise Ye the Lord. (B) Praise. Music same as 3.
5. Arensky—To Thee We Sing. (B) Praise.
6. Arensky—We Praise Thee. (G) Praise. Music same as 5.
7. Arkhangelsky—Cherubim Song. (F) Lent, Supplication.
8. Arkhangelsky—Day of Judgment, The. (F) Future. Lent.
9. Arkhangelsky—Hear My Prayer. (F) Lent, Supplication.
10. Arkhangelsky—Now the Powers of Heaven. (F) The Mass.
11. Arkhangelsky—Nunc Dimittis in E minor. (F)
12. Arkhangelsky—O Gladsome Light, B minor. (F) Evening.
13. Arkhangelsky—O Gladsome Light, F minor. (F)
14. Arkhangelsky—O Gladsome Light, No. 3. (F)
15. Balakireff—In the Lord Doth My Soul Rejoice. (F) Praise.
16. Bortniansky—Divine Praise. (D) Praise.
17. Bortniansky—Save Thy People. (F) Response.
18. Drodzof—Prayer, 3 pages. (B) Response.
19. Gaul (ed)—Carol of Russian Children. (S) Christmas.
20. Glinka—Cherubim Song. (B)
21. Gretchaninoff—As the Waves of the Sea. (F) Christmas.
22. Gretchaninoff—Cherubic Hymn, The. (G)
23. Gretchaninoff—Cherubim Song in F. (B)
24. Gretchaninoff—Credo in E. (B)
25. Gretchaninoff—Gladsome Radiance. (G) Evening.
26. Gretchaninoff—Nunc Dimittis. (B)
27. Gretchaninoff—O Be Joyful. (F)
28. Gretchaninoff—O Gladsome Light. (F)
29. Gretchaninoff—Only Begotten Son. (F) Conception, Trinity.
30. Gretchaninoff—O Praise the Name. (F) Praise.
31. Gretchaninoff—Our Father. (D) Praise.
32. Gretchaninoff—Praise the Lord. (G) Praise.
33. Ijinsky—Lord's Prayer. (B)
34. Ippolitoff-Ivanoff—Glory Be to God. (F) Christmas.
35. Ivanoff—Praise the Name (F) Praise.
36. Kalinnikoff—Agnus Dei in D minor. (B) Communion.
37. Kalinnikoff—Gloria and Only Begotten Son. (G)
38. Kalinnikoff—Nunc Dimittis in C. (B)
39. Kalinnikoff—O Come, Let Us Worship. (G) 2 page introit.
40. Kastalsky—A Mercy of Peace. (F) Includes Sursum Corda and Benedictus.
41. Kastalsky—Nunc Dimittis, mixed chorus. (F)
42. Kastalsky—Nunc Dimittis, women's chorus. (F)
43. Kastalsky—O Gladsome Light, in G. (F)
44. Kastalsky—O Gladsome Light, No. 2. (G)
45. Kastalsky—We Praise Thee and Lord's Prayer. (F) Women.
46. Kastalsky—We Praise Thee. (F)
47. Kopyloff—Cherubim Song. (B)
48. Kopyloff—Hear My Prayer. (B) Lent, Supplication.
49. Lvoff—Of Thy Mystical Supper. (F) Communion, Holy Week.
50. Lvovsky—Lord Our God Have Mercy. (F) Lent.
51. Malashkin—Open Unto Me the Door. (F) Lent.
52. Nikolsky—The Earth Is the Lord's. (F) Praise, dedication.
53. Nikolsky—The Lord Said Unto My God. (F) Christmas, Advent.
54. Nikolsky—Praise Ye the Name of the Lord. (B) Praise.
55. Pantchenko—By the Rivers of Babylon. (B) Lent.
56. Pantchenko—Lord's Prayer. (B)
57. Pantchenko—Praise Ye the Lord. (B) Praise.
58. Plainsong—Lord's Prayer. (F)
59. Rachmaninoff—The Beatitudes. (G)
60. Rachmaninoff—Fifteen Songs of the Church. (G) Book, various seasons.
61. Rachmaninoff—Glory to the Trinity. (G) Trinity.
62. Shvedof—We Praise Thee. (B) Praise.
63. Tschaikowsky—A Legend. (S) Christmas.
64. Tschaikowsky—Cherubim Song in G. (B)

65. Tschaikowsky—Cherubim Song, No. 3. (S)
66. Tschaikowsky—O Come, Let Us Worship. (F) Praise.
67. Tschaikowsky—O Praise the Name. (G) Praise.
68. Tschaikowsky—O Thou, from Whom All Blessings. (D) Thanksgiving.
69. Tschaikowsky—Sanctus and Benedictus. (G)
70. Tschaikowsky—Troparion. (S) Evening hymn or response.
71. Tchesnokoff—The Beatitudes. (F)
72. Tchesnokoff—Bless the Lord. (F) Praise.
73. Tchesnokoff—Cherubim Song. (F)
74. Tchesnokoff—He Doth Create. (F) Power of God.
75. Tchesnokoff—No Other Guide Have We. (F) Trust.
76. Tchesnokoff—Salvation Is Created. (F) Advent, Salvation.
77. Tchesnokoff—The Thief on the Cross. (F) Good Friday.
78. Tchesnokoff—Thus Saith the Lord. (F) Communion.

None of these was written for a quartet choir, of course, but a quartet can manage a few of them fairly well. Some of the numbers listed are as simple as hymns: 16, 18 and 70. Others are decidedly easy: 5 (6), 11, 13, 14, 35, and 49. Rather more difficult are the following: 2, 3 (4), 9, 10, 12, 19, 23, 43, 44, 47, 48, 58, 59, 63, 66, 67, 68, 69. The best in these lists, in my opinion, based on experience, are numbers 3, 6, 11, 13, 19, 49, 59, 63, 66.

Chorus choirs will do well to begin with some of the numbers listed above as within the possibilities of quartets, because all these numbers are really intended for choruses. I like best numbers 3 (4), 8, 20, 22, 25, 27, 34, 37, 49, 57, 59, 63, 65, 66, 71, 73, 74 and 76, together with the numbers listed above as the finest within the abilities of a quartet. The following will find decidedly difficult: 21, 22, 25, 28, 30, 32, 53, 55, 56, 57, 60, 61, 71, and 75. Numbers 17, 40, 42 and 45 are for women's voices. Number 51 is mostly for three-part chorus of men. Three have important solo parts: 24 (alto), 41 (baritone) and 71 (tenor).

The first numbers that I used with my present quartet choir were 6 as response, 3 as introit, 13 for evening, 11 for evening, 19 for Christmas, 49 for Communion, and 66 for general praise. A chorus choir might well begin with those simple numbers, all beautiful and all Russian in style. For some of them I found that the quartet needed accompaniment; for example, for all of 66 with its magnificent Gloria, and for the close of number 19 for the powerful chords used on the repeated word "light." Most interesting studies in modulation are to be found in the anthems by Pantchenko, particularly in number 57, a work of the truest originality and inspiration. Number 74 will furnish you with a fine study in dynamics, and so will numbers 50 and 58. To develop a broad, serene tone nothing better could be found than number 20, a perfect anthem. I know no anthem of its length which repays careful preparation more richly than number 73, a work seldom presented, though not excessively difficult. One of the best pieces of boy choir work I ever heard was in the singing of number 63. But these things you know or will come to know when you begin to use these master works.

There is a lot of interesting organ music appropriate for use with a service of Russian anthems. For example,

there are good arrangements of the second movements from Tschaikowsky's Fourth and Fifth symphonies, and a particularly fine arrangement of the great Adagio Lamentoso from the Sixth (Pathétique). Schirmer publishes a set of three pieces by Borodine; the first, called "Au Couvent," is a fine bit of tone painting to display chimes and solo stops. I like Vodorinski's sonorous Prelude in C sharp minor, too. Several good numbers will be found in the St. Cecilia series published by Gray. Clarence Eddy's arrangement of the "Volga Boat Song" is popular and skillfully done. J. H. Rogers has arranged well the Andante Cantabile from Tschaikowsky's String Quartet in G. And there are many more good numbers.

There are not many good Russian solos available. I like best the "Pilgrim's Song" of Tschaikowsky's (S), which comes for baritone or alto, the alto being the lower key.

**NOTES ON NEW MUSIC.**

While you are thinking of Russian music, you should look over the set of "Songs of the Russian People" (D) edited by Mr. Schindler, containing a lot of excellent numbers for a secular concert. Particularly effective are Tschaikowsky's "Nightingale" and the jolly "Song of the Cudgel."

A new Christmas cantata by Philip James entitled "The Nightingale of Bethlehem" is fresh from the press of H. W. Gray, and it lives up to the reputation which its composer's gifts have won. The words by Frederick H. Martens are fanciful, pretty and somewhat feminine in style—in other words, in the author's usual graceful manner; and the music is appropriate to the words, delicate, suave and in the manner of the modern French school. The accompaniment, which would scarcely sound well on anything but a modern organ of orchestral type, is obviously intended for a small orchestra, with charming parts for wood-wind. People who like nothing but the English cathedral style will call this work operatic, but those who know Franck, Vierne and Debussy will welcome it eagerly. I do not remember having seen any American choral composition which equals it in the subtle and moody tone-painting which we call French Bits of exquisite melody flower from it like the charming theme at the close of Debussy's Prelude to "La Demoiselle Elue." There are little solos for soprano, contralto and baritone. The time of performance is thirty minutes.

No more attractive gift for a musician could be imagined than the book of "Troubadour Songs" (G) edited by the Dickinsons. As a piece of printing and engraving it is superlative, and the songs have all the appeal of that most spring-like of pieces, the "Aucassin and Nicolette." The book is beautiful in illustrations, text and music.

Ditson publishes two new Christmas solos. Perilhou succeeds in setting "The Virgin at the Manger," a poem previously glorified by the music of César Franck in setting for two women's voices. The present setting owes a little to Franck, of course, but it has atmosphere of its own. William Arms Fisher has a setting of "There Were Shepherds" for high or medium voice. The last set of Ditson's Christmas Carols contains two excellent numbers: "Joseph et Marie," a graceful arrangement of an old French carol, and a cheerful and naive setting of "O Lovely Voices," by J. S. Matthews. Dr. Coerne has written an easy and tuneful processional anthem for Christmas, arranged for mixed or two-part women's chorus (D), entitled "Light of the World."

Buck's "The Coming of the King" was sung at the Woodlawn Baptist Church of Chicago the evening of Dec. 19 by a chorus of thirty voices under the direction of Mrs. Harold B. Maryott, the organist and director. Mrs. Maryott also played several organ numbers, including Christmas Pastorale, Manney; "The Shepherds in the Field," Malling; Paraphrase on a Christmas Hymn, Faulkes, and "The Infant Jesus," Yon.

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**BIG CHANGE IN EVANSVILLE**

James R. Gillette, Municipal Organist, Resumes Recitals After Repairs Costing \$15,000 Are Made in Coliseum.

In resuming his municipal recitals at Evansville, Ind., James R. Gillette, the city organist, rejoices over the fact that the acoustics of the Coliseum have been greatly improved as a consequence of work done during the summer. Evansville spent about \$15,000 for the improvement and the repairs have made the large Moller organ sound like another instrument. Dec. 5 Mr. Gillette played before an audience of 1,400 people and a keener interest in the recital series this year is assured by the fact that the people now can hear the power and beauty of the instrument installed last year.

Among Mr. Gillette's recent programs have been the following:

Nov. 25—Festal Prelude, Parker; "Will o' the Wisp," Nevin; "America Triumphant," Dunn; Serenade, Friml; "Indian Lament," Dvorak; "Liebesfreud," Kreisler; "Ave Maria," Bach-Gounod; Concert Overture, Faulkes.

Nov. 28—Pilgrim Suite, Dunn; Cantata, "The Pilgrims of 1620," Hosmer. (Choirs of St. John's Church and Washington Avenue Temple.)

Dec. 5—"Hallelujah Chorus," Handel; Scherzo, Becker; "In Springtime," Kinder; Scotch Fantasy, Macfarlane.

Mrs. Donald French, pianist, and Frank Schmidt, violinist, also appeared on the program.

Mr. Gillette expects to go east the middle of January on a tour which is to last about ten days. He has been so busy with his various duties at Evansville that it has been almost impossible for him to get away in the fall.

Mr. Gillette gave this program at the Methodist Episcopal Church of Princeton, Ind., Nov. 29: "Song of Gratitude," Cole; Caprice, Turner; Fantasy and Fugue, Gibson; Reverie, Rogers; "My Old Kentucky Home," Lord; Serenade, Friml; "Jubilate Amen," Kinder; "In Springtime," Kinder; Scotch Fantasy, Macfarlane.

**C. H. Demorest Now at Seattle.**

Charles H. Demorest, A.A.G.O., formerly dean of the Southern California chapter of the A. G. O. and organist of the large Third Church of Christ, Scientist, and of the Philharmonic Symphony Orchestra, has accepted the position of organist of the First Church of Christ, Scientist, at Seattle. This is the post which was held by Ferdinand Dunkley, who recently moved to Birmingham, Ala. In his new field Mr. Demorest has a large Austin three-manual organ. He expects to do considerable recital work in the northwest.

Thomas Ruggles, formerly with Casavant Brothers when they conducted their American factory at South Haven, Mich., is now a resident of North Tonawanda, N. Y., having recently moved to that city to accept a position as voicer for the Rudolph Wurlitzer Manufacturing Company.

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**Goldsworthy Compelled to Turn Away Pupils—Needs Organs.**

W. A. Goldsworthy, the New York organist and head of the recently-formed Modern Scientific Organ School, makes the highly encouraging report that the school is doing so well that its classes are filled and he has been compelled to turn away nine prospective pupils in the first two weeks of December. Mr. Goldsworthy is endeavoring to buy for quick delivery two additional small organs with electric action for the use of pupils.

Mr. Goldsworthy has been engaged by the New York board of education to give all the recitals at the Washington Irving high school from Jan. 1 until the summer vacation in place of the various men who played from month to month.

An exceptionally handsome small engraved calendar from the Marr & Colton Company of Warsaw, N. Y., reminds its friends at the beginning of the new year of the activities of that progressive firm of organ builders. The good taste apparent in this calendar may well be taken as an indication of the good taste displayed by the company in the making of its organs.

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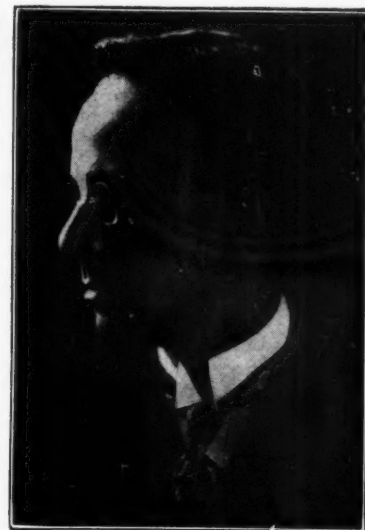
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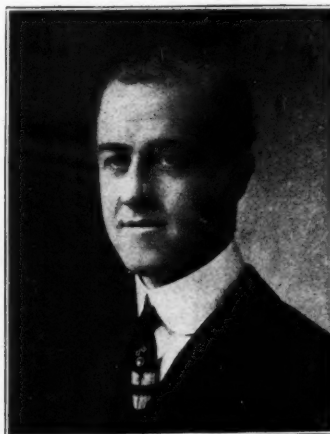
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**Charles J. Custer Gives Recital on Remarkable Anniversary.**

Commemorating the fiftieth anniversary of the Custer family as organists of the Lutheran Church of the Transfiguration at Pottstown, Pa., Charles J. Custer, the present organist, gave a recital in the church Nov. 16. Heavy rain affected the attendance, but several hundred people braved the storm and were fully repaid for whatever inconvenience they suffered. For the benefit of those unable to be present Mr. Custer, at the request of the pastor, the Rev. H. F. J. Seneker, repeated the program on the next Sunday evening.

J. Warren Custer, father of the present organist of the church, was



CHARLES J. CUSTER.

organist from 1870 to 1887. The two sons, the late D. Chester Custer, and Charles J., were joint organists from 1887 to 1888 and from that time to the present Charles J. has been organist of the church.

A pleasant surprise was sprung on Mr. Custer when Charles C. VanBus-

kirk, on behalf of the vestrymen, presented a silver loving cup to him. One side of the cup is inscribed with the record of the Custer family as organists of Transfiguration Church, while the opposite side bears a greeting from the vestrymen. A purse was also presented to Mr. Custer.

The program of the anniversary recital follows: Processional, "Onward Christian Soldiers," Shelley; Introduction and Bridal Chorus from "Lohengrin," Wagner; "Hallelujah Chorus," from "The Messiah"; "In the Twilight," Harker; "The Optimist," Maitland; Sonata Cromatica (Seconda), P. A. Yon; "Let the Heavens Rejoice" ("The Holy City"), Gaul; "Liebestraum," Liszt; "Finale Jubilante," J. E. West; Recessional, "God of Our Fathers, Whose Almighty Hand."

**Organ at Reno, Nev., Opened.**

Miss Virginie De Fremery, organist of the First Congregational Church of Oakland, Cal., gave the opening recital Dec. 1 on a Möller organ at the Federated Church of Reno, Nev. This organ has two manuals and sixteen speaking stops. Miss De Fremery played the following program: Fantasia on Sicilian Mariner's Hymn, Lux; Bourree in C major, Archer; "In Summer," Stebbins; Andante Cantabile, Fourth Symphony, and Toccata, Fifth Symphony, Widor; Funeral March and Seraphic Chant (by request), Guilman; Pavanne in A, Johnson; Andante in G, Batiste; "Romance sans Paroles" and "Au Printemps," Bonnet; "Fiat Lux," Dubois; Grand March, "Queen of Sheba," Gounod.

**Möller Organ for Roselle Park, N. J.**

A Möller organ of twenty-eight stops has been installed in the First Methodist Church of Roselle Park, N. J., and the opening recital was given Nov. 21 by Raymond G. Pfaff, organist of the church. This Sunday also marked the fiftieth anniversary of the church and so throughout the following week there were special musical services. On Tuesday evening T. Tertius Noble played a notable recital.

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

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

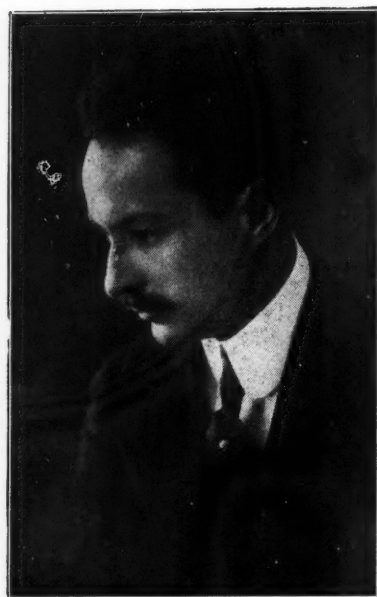
Chicago Evening Post, March 2, 1920: Mr. Yon has a brilliant technique and a keen sense of how to make the organ effective as a concert instrument. The Bach Fantasia and Fugue in G Minor showed the breadth of his musicianship, and he played it with appreciation for the music and with clean technique.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

Kansas City Times, April 28, 1920: There was exquisite beauty of detail, well ordered perspectives and the utmost 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."

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.

Madison, Wis., 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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**What the Organist Can Do  
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By C. H. TREMAINE  
(Director of the National Bureau for the  
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The participation of the organist and the organ builder in the development of musical interest among the people of this country is a matter of long standing. It dates to a period long before the recent war, with its stimulus to the musical influence; before even the advent of the symphony orchestra and the first artists imported from foreign shores. Far back in the days when music was in theory and in practice the privilege of the cultured few with the wealth then necessary to own an instrument and take lessons, and often enough with no true love of the art, the organ was pealing forth its message of music as a blessing for everyone to the hosts of the plain people who came to church not realizing that they were absorbing another sermon perhaps more lasting in its effects than the words of the minister.

The musical awakening of the last few years, with its many new factors at work to make music a more important part of everyday life, means to the organ folk cessation in their work for broader musical appreciation. On the contrary, it should be recognized by them as an opportunity for more extensive efforts, more consciously directed than before toward the spread of the musical interest. Only in this way can they fulfill their obligations toward a movement which will mean much to all the music profession, and only in this way can they derive their full legitimate advantage from that movement.

The National Bureau for the Advancement of Music stands ready to help all who take the initiative in their locality. It will aid them with suggestions, with literature, with information as to what is being done elsewhere, and occasionally with more material assistance in the form of prizes and other financial incentives in a small way. The bureau tries to keep in touch with all phases of musical growth in the United States and with all the forces stimulating that growth. All our energies are devoted to promoting the interest in music more widely among the people, and to this end we work, sometimes directly, but more often indirectly, through our co-operation with local individuals and groups in a position to carry out in their territory the various musical movements of a democratic nature which we are furthering. We carry on correspondence with music supervisors all over the country, with music teachers, women's clubs, churches, schools, municipal officials and public-spirited citizens, industrial plants, newspapers, magazines and welfare organizations of all kinds. Through these agencies we are instrumental in establishing music memory (or identification) contests, greater attention for music in the schools, music weeks, municipal music commissions, Christmas carol singing, musical activities in stores and factories and a dozen other specific methods of advancing music in the home and in the community. Through the preparation of co-operative advertising campaigns we make a more direct attack upon the public consciousness with the great fundamental truths about music. Through the inauguration of general interest, democratic music pages as a weekly feature in the newspapers, we secure a means of putting the average reader in touch with the important developments, particularly those of a popular nature, in the music world.

All the divisions of our work have importance for the organist as a musician and the organ builder as a maker of musical instruments, but some of them—for instance, the campaign for municipal music commissions and for greater appropriations from the city treasuries—are of more vital concern than others. These point straight to the possibility of more municipal organs and organists, more community music directors, often chosen from the ranks of the latter, more auditoriums and music temples, more official recognition for the "king of instruments" and its devotees.

The organist in particular, through his church affiliation and his many personal contacts, is in an excellent position to arouse enthusiasm for music in his city.

The question has been asked: What can the organist do to aid directly this great general music movement? The first step to intelligent action is knowledge of existing conditions. The organist as a rule is fully conversant with the music movement as far as the music end is concerned, but he may not be equally familiar with the ways and means by which it is being carried forward. He may not know what the National Bureau for the Advancement of Music is doing. If he wishes to co-operate with the bureau it would be desirable for him to read its literature. He could thus acquaint himself with the music memory contest, which has already been adopted in the school systems of more than one hundred cities and is proving a most effective means of vitalizing children's music study through the element of appreciation and by raising music to a more important place in the eyes of the community. He could learn how to organize or help in organizing groups of young people to sing carols through the residence streets on Christmas Eve, in accordance with the old English custom being revived in this country. He might send for the booklets "Music in Industry" and "The Progressive Newspaper and the Democratic Music Movement." He could glean infor-

mation as to what has been done with music weeks in large cities and small towns. In short, he would be able to establish as soon as possible what activities are best suited to the needs and possibilities of his community and what local co-operation he should enlist to carry them out. He would find that he himself need frequently do nothing more than arouse the interest of a few people, who will gladly take up the active work themselves and will thank him for his initial move. The address of the bureau is 105 West Fortieth street, New York City.

**News from Philadelphia**

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Dec. 20.—As part of a movement toward the uplift of church music here, Canon Winfield Douglas will spend a few days at St. Mark's Episcopal Church conducting a conference on plain-song. He is known as America's foremost authority on this subject and much good is expected from his visit.

Rollo F. Matland was the guest of the Organists' Association of Lancaster, Pa., on Nov. 30, where he played the recital in Zion Lutheran Church, to a large audience.

At Old St. Peter's Church the American Legion attended a service which proved exceedingly enjoyable to the musical element present. The choir sang, unaccompanied, under the direction of Harold W. Gilbert.

Harry A. Matthews was the winner of the \$100 prize offered by the Matinee Music Club. His composition is entitled "Consolation" and is written for organ, violin, violoncello and harp. It will receive its premier presentation next spring, by the club, at one of its concerts.

Dr. W. A. Wolf of Lancaster made a pilgrimage to Philadelphia to hear one of the anniversary recitals of the A. O. P. C., after which he entertained some of the players at luncheon.

On Dec. 12 the choir of St. James', with S. Wesley Sears at the organ, gave a brilliant service for the anniversary of the City Troop. Trumpets, trombones and tympani from the Philadelphia Orchestra assisted the choristers.

Edward Hardy has returned from a trip to his former home in England, where he played several recitals in Manchester Cathedral and other parish churches. He has brought with him a number of new compositions for use in the Church of the Incarnation, where he is organist and choirmaster.

Benjamin L. Kneedler, director of music at the Central Y. M. C. A., gave the inaugural recital on the organ in Christ M. E. Church on Dec. 1.

Mr. Sears, organist of St. James', played a vesper recital on Dec. 5 at St. Mary's Church, West Philadelphia. The program included Widor's Sixth Symphony; "Chant Pastorale," Dubois; Second Concerto, Handel; Andante, Mendelssohn.

The seldom heard cantata, "The Woman of Samaria," was capably performed at Calvary M. E. Church under the guidance of Ellis C. Hamman, organist, on Dec. 12 before a large audience. As the soloists at this church are all noted singers the rendition was musically most satisfying.

Stanley Addicks of the First Presbyterian Church, Germantown, is director of the Philadelphia Music Club Chorus. Mr. Addicks is well known as a clever composer and wrote a special number, "The Christmas Bells," for the club's concert on Dec. 7. It is for soprano solo, chorus and four-hand piano accompaniment, making a charming effect.

J. E. Varnum, representative of the Austin Organ Company in Atlanta, Ga., for some time, has gone to his old home at Los Angeles, Cal., because of the severe illness of Mrs. Varnum. He will remain on the coast until Mrs. Varnum is well enough to accompany him to Atlanta. Before leaving the south, Mr. Varnum installed an organ in Grace Episcopal Church at New Orleans, of which Mrs. I. M. Pilcher is the organist.

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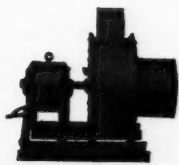
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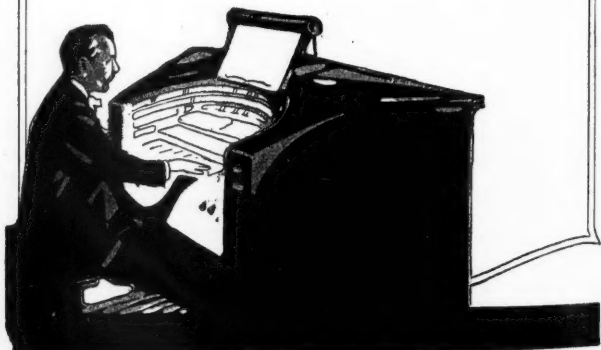
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