

# THE DIAPASON

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DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Twelfth Year—Number Three.

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## TRIAL BY FIRE REFINES STEERE ORGAN COMPANY

### SETTLED IN ITS NEW HOME.

Well-Known Concern Begins New Era in Plant Bought and Remodeled and Equipped for Its Needs at Westfield, Mass.

Trial by fire, undergone by the Steere Organ Company, has brought about a new era in the career of that concern and it is now completely re-established in its new home at Westfield, Mass., where, as previously noted, a factory plant was purchased and remodeled to suit the needs of the company.

Fifty-four years ago the Steere Organ Company was organized in Westfield, Mass., by John Steere and his partner, Mr. Turner, as Steere & Turner. Mr. Steere had been a voicer for the Johnson Organ Company of Westfield and Mr. Turner had been an action maker for the same company. The Steere & Turner Company started its career in Westfield, but it was not long before its plant was destroyed by fire and it moved to Springfield, where a few years later it had another fire and was forced into temporary quarters while a new factory was built at Chestnut and Sharon streets on property which the company had acquired. The company remained in this plant continuously until Feb. 15, 1920, when the factory was destroyed by fire.

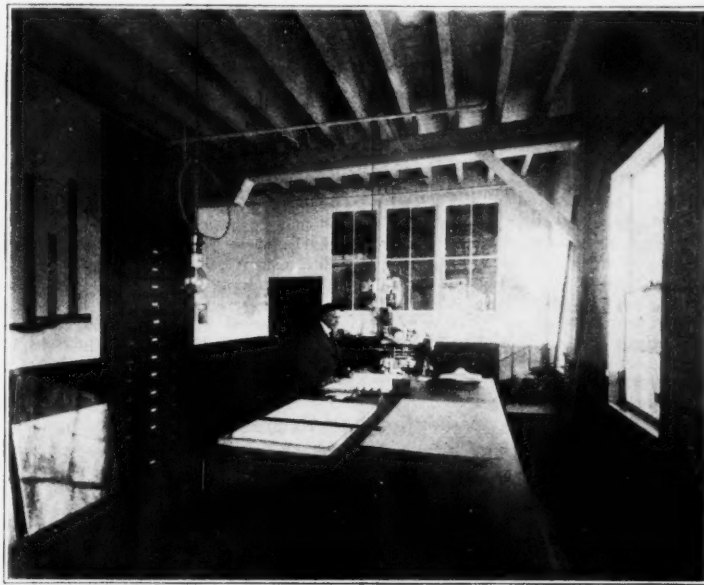
The company was doing more work than ever before in its history and it at first seemed that such a fire might result in great misfortune, but this seeming misfortune proved to be the greatest blessing which has ever come to the company in its career. The factory organization was held together and was operating in temporary quarters less than thirty days after the fire. The capital stock was greatly increased and an available factory was discovered in Westfield, which proved to be the very one the Johnson Organ Company had built in the latter days of its existence. This plant had been put in excellent condition and kept so by the Horsewhip Company, from whom the plant was purchased. It had replaced the floors where the erecting room used to be and had recently installed a modern sprinkling system, two boilers with a modern steam-heating plant, a shavings blower outfit which carries all the shavings from the different machines down into a room next to the boilers, and every other modern convenience.

Since the Steere Organ Company purchased this plant, it has restored the erecting room and gone over the outside and inside thoroughly and has installed every sort of a machine which would aid in the work as well as individual motors, so that now the company has a modern and well-equipped factory, with a full organization.

It has always been the policy of the company to keep up with the best development in the art and it has therefore from time to time brought into its organization men whose talents would obtain the finest results. The gratifying part about it all is that such splendid recognition has come through many eminent authorities in appreciation of the work of this company. The perfection of its modern work has covered a period of comparatively few years, and it was as recently as eight years ago that Cornell University, after careful investigation for more than six months, gave the contract for the large organ in Bailey Hall to the Steere Company. This came through the personal investigation and decision of the late Andrew D. White, former ambassador to Germany and Russia and one

## HARRY F. VAN WART, SUPERINTENDENT.

[View of Drafting-Room of the Steere Organ Company.]



## EASTMAN ORDER TO AUSTIN

Contract for Theater Organ Costing More than \$75,000 Is Let.

The contract for the large organ for the motion picture theater of the Eastman School of Music at Rochester, N. Y., has been let to the Austin Organ Company at a cost of more than \$75,000. The intention is to make this one of the greatest theater organs in the world. There will be approximately 140 complete sets of speaking stops.

The specifications, prepared by Harold Gleason, in charge of the great Eastman musical enterprises at Rochester, provide for four manuals and a floating string organ, as well as a floating orchestral organ of twenty-three stops in a separate swell-box. This orchestral organ will be playable from any of the manuals. This is a completely new feature of organ construction. The entire organ, including the pedals, is to be enclosed. There will be an echo organ of twelve stops, duplexed on both the solo and choir. In spite of the size and apparently complicated nature of the instrument, the console will be so designed that it will be surprisingly easy to handle.

The auditorium in which the organ will stand seats 3,300 people. The instrument is to be at the side and near the rear of the large stage, and all of it will be on one level. It will be used for motion pictures, and also for concerts and with the symphony orchestra.

It was not aimed to have an organ of colossal size, the one idea in mind having been to create one which would be adequate for its many uses and of unusual quality. Mr. Gleason writes that any so-called cheap effects have been omitted, although a few percussion instruments are included in the scheme.

The Diapason will publish the complete specification in a future issue.

## Flint at New St. Louis Theater.

Louis R. Flint, who has made a reputation as one of the most successful theater organists of the West, has gone back to his old home at St. Louis to accept the position of organist of the Missouri Theater, which was opened about a month ago. This theater seats 4,200 people. It has a temporary Wurlitzer unit organ, but will install one of the largest four-manual Wurlitzer Hope-Jones instruments. Mr. Flint is also assistant conductor of the orchestra and in addition to his work at the organ generally directs the feature picture and other parts of the show. Before returning to St. Louis he was for fourteen months at the Newman Theater at Kansas City, where he had a very successful season.

## HIS RECITALS REACH 306,000.

Record of Palmer Christian in 1920 as Denver City Organist.

Palmer Christian's annual report to the music commission of Denver, of which city he is the municipal organist, indicates that in his forty-five straight recitals he reached last year 306,000 people, approximately. The program numbers count up to 293, with 178 different compositions, by ninety-six composers. The audience range is, approximately, from 800 to 6,000, with a usual crowd of around 1,800.

This splendid record by Mr. Christian is attained in a city accustomed largely to popular music, although he presents programs containing the best works, with the lighter numbers interwoven for variety and to cater to public taste. The average audience is a large one for any city and especially so for Denver, and it is brought out to the recitals despite the fact that there is no extensive publicity for the recitals in the daily papers.

## Albert Cotsworth Under Knife.

Albert Cotsworth, organist and choir director of the South Congregational Church of Chicago and a critic of wide reputation, who writes most interestingly under the pen name of "The Elderly Person," underwent an operation at the Presbyterian Hospital on Jan. 5. As this issue goes to press he is well on the way to recovery. Mr. Cotsworth, besides his work on Music News for many years, has frequently contributed to the columns of The Diapason. Mr. Cotsworth actually fell in the harness, having been taken severely ill in the midst of a service at his church. His kindly spirit, beneath which there is the firm character of the experienced business man, has endeared him to hundreds of musicians in Chicago and elsewhere. To the younger generation his counsel has been especially helpful. In the affairs of the Illinois chapter of the A. G. O. he has been active for years, as treasurer and on the executive committee, and he was honored this season by being made a member of all committees. It is apparent that a man of such fine example and eminent usefulness is a distinct asset to the organ world in which he moves, and it is therefore unnecessary to say that all who know him will wish him an early return to his old activities.

Harris R. Vail, organist and director at the Union Church of Hinsdale, Ill., has been giving elaborate programs at the community vespers services in this church. On Dec. 26 Rhys-Herbert's cantata "The Christ Child" was sung by the combined choirs and soloists.

## SKINNER WINS ORDER FOR CLEVELAND ORGAN

CONTRACT PRICE IS \$100,000

World-Famous Instrument to Be Placed in Auditorium. Seating 12,000—Five Manuals and Wonderful Resources Provided.

The year 1921 started out to make organ history early. Within the first few days of the new twelvemonth the contract was let for one of the largest organs in the world, to stand in the Cleveland Municipal Auditorium, an immense building, seating 12,000 people. The Ernest M. Skinner Company of Boston won the order after long study of the situation and inquiry in all parts of the country, as set forth in previous issues of The Diapason.

The organ is to have five manuals and Mr. Skinner was given an opportunity in the scheme of stops to cut loose without reservation in an effort to produce an instrument that will be one of the greatest ever constructed. The contract price is \$100,000.

The acoustic properties of the auditorium are declared to be remarkable. The building was designed by J. H. MacDowell, city architect of Cleveland, who is an acoustical expert. Mr. MacDowell is a cousin of Edward MacDowell, the composer. To him and to his interest in music Cleveland is indebted for its municipal organ. He also had the backing of Mayor Fitzgerald, who seems more interested, it is said, in the city's welfare than he is in politics.

The complete specification of the organ is printed on page 3 of this issue.

The specification was prepared by Ernest M. Skinner in consultation with Edwin Arthur Kraft of Cleveland. It is along traditional lines—that is, the classic instrument plus the modern orchestral color. Its diapason foundation is built up consistently on the scale of natural harmonics in just proportion for an ensemble of splendid richness and sonority, which is crowned by a mass of chorus reeds modeled after both the Willis or best English types and the freer and more brilliant French school. The whole is to be adequately supported by a pedal of great power, depth and variety. The wind pressure will vary from ten to thirty inches.

A Mason & Hamlin concert grand piano will be incorporated in the same manner as was done in the great organ in Carnegie Music Hall, Pittsburgh, of which Charles Heinroth makes such remarkable use.

The console will stand on an elevator. A turn-table substructure will permit the convenient turning of the console to any desired angle. Ivory draw stops will be used, placed at the usual angle of 43 degrees.

The great organ will stand in the open, unenclosed, as in the St. Paul Auditorium organ. The echo organ will be 300 feet away from the main instrument and is intended purely for echo effects.

The first bombarde will be on thirty inches wind pressure and of large scale; the second bombarde will be smaller in scale and on fifteen-inch wind.

The main organ will be blown by two thirty and one five horse-power motors and the echo by a five horse-power motor.

The tuba mirabilis will be voiced on thirty-inch wind pressure and will be unenclosed. The other tubas are to be enclosed.

Several stops are included to give what William T. Best described as "devil" to the swells—French trumpets and tubas.

The solo organ has strings eight and four-foot chorus sixes, all in effective boxes.

It is believed that a careful study of the development of this instrument

will reveal vast resources and no weaknesses.

Acknowledgment is made by Mr. Skinner to William E. Zeuch, Charles Heinroth, Wallace Goodrich and Lynnwood Farnam for helpful advice and valuable suggestions concerning the specifications.

**"CLINIC" FOR KANSAS CITY**

**Pietro A. Yon Will Give Five Weeks' Master Course There.**

Pietro Yon, the eminently successful organ teacher, will conduct a novel master course for organ students in Kansas City for a period of five consecutive weeks, beginning April 4.

Demand from former advanced pupils and other organists has been so insistent that Mr. Yon has decided upon this form of teaching as the most prolific in results for the student and most satisfying to himself. Students who know Mr. Yon appreciate the fact that he seeks results. When he gets them spontaneously, he spares neither time nor effort to crowd on; when he does not get them readily, he fights for them. It is expected that this organ clinic will prove invaluable to all participants.

**PUT ON UNIVERSITY STAFF.**

**Mrs. Edith Rounds Smith Made Instructor of Organ and Piano.**

Mrs. Edith Rounds Smith, F. A. G. O., of Redlands, Cal., has been added to the extension staff of the southern branch of the University of California. Her appointment is as instructor in organ and piano, and she is also on the concert staff as concert organist and accompanist.

Mrs. Smith, who has given over fifty organ recitals in Redlands, has varied her program this year. The recitals are given monthly in conjunction with the music appreciation course of the public schools. The attendance is large, the number of school students in the audience being especially gratifying.

**Tours East and West for Eddy.**

Clarence Eddy has booked concert trips to the Northwest and West as well as to the East for February and that month will be a busy one for the dean of organists. On Feb. 7 he will play at Fargo, N. D., for the Fargo Music Club on a Felgemaker organ in the First Congregational Church. Feb. 10 he will play in Grace English Lutheran Church, Eau Claire, Wis., giving his second recital there. Other engagements in the Northwest are pending. The last of January he played in Lawrence and Concordia, Kan., and Winterset, Iowa. His Eastern concerts will include:

- Feb. 22—York, Pa.
- Feb. 21—Harrisburg, Pa.
- Feb. 23—Hanover, Pa.
- Feb. 24—Lancaster, Pa.

Before going west Mr. Eddy was booked by wire for recitals also at the Linwood Presbyterian Church, Kansas City, Jan. 30 and six other cities.

**Give Joint Piano-Organ Recital.**

Ernest Douglas and Wesley K. Kuhnle gave one of their joint piano and organ recitals at Mr. Douglas' home in Los Angeles in honor of their friends on the evening of Dec. 1. The offerings included a splendid performance of a Prelude for Organ and Piano in D minor, four Etudes for Organ and the finale from the Suite in E minor, all the work of Mr. Douglas, besides Beethoven's Sonata, Op. 31, No. 2, and the Fugue for Organ and Piano in C major by Bach. The evening was pronounced one of keen pleasure.

The choir of the Texas State Institution for the Blind sang evensong at St. David's Church, Austin, Jan. 9. This not only provided a deep inspiration for the congregation, but gave proof of the excellent results achieved by H. Guest Collins, their organist and choirmaster, and Mrs. Collins, vocal instructor. The service, accompanied and directed by Mr. Collins, consisted of special carols, anthems and solos as well as the hymns and regular versicles of the service and violin obligatos played by one of the students.

Mrs. Fannie Odlin, organist of St. Patrick's Church at Elizabeth, N. J., directed a Christmas concert Jan. 9 in the evening at which the first part was the singing of "The Star of Bethlehem," while for the second part there was a concert by the choir and soloists.

**KING LEOPOLD HONORS CHARLES M. COURBOIN**

**ORGANIST NOW A CHEVALIER**

**Order of King Leopold II. Conferred Upon Native of Belgium Who Has Brought Distinction to His Country.**

Charles M. Courboin, widely known in America and Europe as a recitalist, was notified early in January of the honor conferred upon him by King Albert of Belgium, who has decorated him with the office of Chevalier of the Order of King Leopold II.

When in Europe last summer Mr. Courboin played in Antwerp Cathedral, of which he was organist in 1902-4, and King Albert was present on Aug. 8 when he played special numbers before and after the mass. The king was greatly interested in the virtuoso who had done so much to bring honor upon Belgium by his work in America, and the decoration was conferred in recognition of these achievements in the United States.

At the evening service in the First Baptist Church of Syracuse Jan. 2 a



CHARLES M. COURBOIN.

special sermon had been prepared by the pastor, the Rev. Bernard C. Clausen, in which he spoke on "Kings and Priests," using King Albert and Cardinal Mercier as examples. The sermon was preceded by a specially-arranged recital of Belgian music by Mr. Courboin and had been planned some weeks in advance. By a happy coincidence notice of the decoration was received by Mr. Courboin just

before coming to Syracuse and following his evening recital he was called to the platform and tendered a bouquet of roses by the pastor, who expressed the gratification of the congregation over the honor conferred upon their organist, adding his own heartiest personal congratulations.

On Monday evening, Jan. 10, Mr. Courboin gave a recital in Washington before the District of Columbia chapter of the American Guild of Organists. On Jan. 21 he dedicated a new organ in St. John's Methodist Episcopal Church at New Rochelle and Jan. 31 he played at the Seventh Baptist Church in Baltimore.

**SIX CONTRACTS IN ONE DAY**

**Hillgreen, Lane & Co. Open the Year With a Phenomenal Record.**

Perhaps six contracts in one day have been secured by other organ builders, but it is doubtful whether this ever occurred on the opening day of the year. On Jan. 1 Hillgreen, Lane & Co. of Alliance, Ohio, received six contracts—two from theaters in New Orleans, and four from churches in the southwest and in Omaha.

**Heinroth to Play in Chicago.**

Charles Heinroth, organist of Carnegie Music Hall, Pittsburgh, will give a recital at the Fourth Presbyterian church of Chicago on the evening of Feb. 8. The recital will be under the auspices of the Illinois chapter of the American Guild of Organists. Mr. Heinroth has not been heard in Chicago for several years and Chicago organists are looking forward eagerly to the recital.

**WANTS IN ORGAN WORLD.**

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

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

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

**WANTED—THOROUGHLY EXPERIENCED pipe organ flue voicers. AUSTIN ORGAN COMPANY, Hartford, Conn.**

**WANTED — FIRST-CLASS METAL flue pipe voicers by a large Eastern concern. Address O 2, The Diapason. (tf)**

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

**WANTED: Man thoroughly experienced in organ building who can erect, tune and finish—a real opportunity for the right man.**

**BARTOLA MUSICAL INSTRUMENT CO. 314 Mallers Building CHICAGO**

**CLARENCE EDDY**

World Famous American Organist. Officer of the French Academy, Paris. Honorary Member of the St. Cecilia Academy, Rome. Available for Organ Recitals and Opening of New Organs. For terms and particulars address

**M. B. LEE, Manager St. Regis Apts., 4041 Ellis Ave. Phone: Oakland 2470 CHICAGO**

**WANTS IN ORGAN WORLD.**

**Young Man, Are You Interested in Getting Ahead?**

We want several young men who have had at least 5 years' experience building pipe organs to develop into heads of departments. If interested, write A 1, The Diapason.

**WANTED—GOOD VOICER**

for reed and flue work. Apply Rudolph Wurlitzer Manufacturing Company, North Tonawanda, N. Y.

**WANTED—GOOD ALL-**

around voicer with first class firm. Good wages. Address O-4, The Diapason.

**WANTED—THE RECTOR OF THE Church of the Good Shepherd, Silver City, New Mexico, the Rev. T. A. Schofield, wishes to buy at once a used pipe organ and we do not desire to correspond about an organ unless it can be bought and freighted and installed ready to play under \$2,500, as that is all we will be able to pay. It is to be a cash transaction. We would like to use this instrument on Easter Sunday. We will come to see and hear an organ anywhere.**

**WANTED—ORGANIST AND CHOIRMASTER 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—ONE FIRST-CLASS METAL pipe maker. Also one good zinc pipe maker. Exceptional opportunity for first-class men. Steady work, very good wages. Address B3, care of The Diapason.**

**WANTED — FIRST-CLASS ORGAN builders and factory foreman. Modern equipped factory. State past experience. THE MARR AND COLTON COMPANY, INC., Warsaw, N. Y. (4)**

**WANTED—IMMEDIATELY, SECOND-HAND copies of Cantata "From Olivet to Calvary," by Maunder. Address Edward C. Hall, 613 West Granite street, Butte, Mont. (23)**

**WANTED—CHEST MAKERS, EXPERIENCED on tracker, tubular-pneumatic and electric pneumatic chests. Steady work. Wages \$7.50 a day. Apply to Von Jenney Pipe Organ Company, Jackson avenue and Fiftieth street, Corona, L. I. N. Y.**

**WANTED—REUBEN MIDMER & SON, Inc., desires several outside men capable of erecting and finishing organs, tubular and electric; also three competent wood pipe makers. Steady positions for the right parties. Address 375 Fulton street, Brooklyn, N. Y.**

**WANTED—REED AND STRING PIPEMAKERS, by Eastern concern. Day or piecework. Overtime. Worth while investigating. Address B 4, The Diapason.**

**WANTED—THOROUGHLY EXPERIENCED tuners and action men for repair work. WILLIAM W. LAWS COMPANY, Beverly, Mass. (6)**

**WANTED — ZINC PIPE MAKER, mostly on fronts; also metal pipe makers. Fine working conditions; excellent opportunity. Address B 2, The Diapason.**

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

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

**FOR SALE—USED REED, WOOD AND metal stops revoiced to any desired pitch or pressure. All kinds of materials for the repair man. Small generators and blowers. HERMAN STAHL, 209 West Fifth street, Erie, Pa.**

**FOR SALE—HILL'S ORGAN CASES and Organs of the Middle Ages and the Renaissance, in two volumes. Also a copy of Audsley's "The Art of Organ Building," in two volumes. Opportunity to buy these famous works, now out of print, at a moderate price. Address B-1, The Diapason.**

**FOR SALE—THREE-QUARTER H. P. Spencer Organo, 25 cycle, S. P., 110-220 volts, 1500 R.P.M., in first-class condition. Address B6, The Diapason. (4)**

**FOR SALE—PIPE ORGAN. JOHN-son make. Twenty-seven stops. Three 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—WHITNEY WATER ENGINE and square feeders, blow an organ twenty-five stops, for sale cheap. Good condition. H. O. Edgerton, 77 Kilby street, Boston, Mass. (3)**



# ORGAN FOR MUNICIPAL AUDITORIUM, CLEVELAND, OHIO

FIVE MANUALS. COMPASS OF MANUALS, 61 NOTES. COMPASS OF SCALE, 73 NOTES.

**GREAT ORGAN.**

- Diapason, 16 ft.
- Bourdon (Pedal Extension), 16 ft.
- Stentorphone (very heavy), 8 ft.
- First Diapason, 8 ft.
- Second Diapason, 8 ft.
- Third Diapason, 8 ft.
- Gamba, 8 ft.
- String Organ, 8 ft.
- Erzähler, 8 ft.
- Philomela, 8 ft.
- Clarabella, 8 ft.
- Sub Quinte, 5 1/3 ft.
- Harmonic Flute, 4 ft.
- First Octave, 4 ft.
- Second Octave, 4 ft.
- Twelfth, 2 2/3 ft.
- Fifteenth, 2 ft.
- Mixture, 3 ranks.
- Chorus Mixture, 5 ranks.
- Ophicleide, 16 ft.
- Tromba, 8 ft.
- Clarion, 4 ft.
- Grand Piano (Mason & Hamlin).
- Cathedral Chimes, twenty-five bells.

**DORR'S CHOIR TO SING HERE.**

Concert in Kimball Hall, Chicago, by Emmanuel Choristers.

Emmanuel Choir of LaGrange, Ill., sixty boys and men under the direction of William Ripley Dorr, will give a concert in Kimball Hall, Chicago, Sunday afternoon, Feb. 6. This concert has the official endorsement of the Right Rev. C. P. Anderson, Bishop of Chicago, who wrote Mr. Dorr as follows: "My dear Mr. Dorr: I have watched with interest the growing fame of Emmanuel Church Choir, LaGrange, under your leadership, and I confidently expect that the forthcoming concert in Kimball Hall will firmly establish the good reputation of you and your choir in musical circles. You are doing good work in popularizing our sacred music, and I wish you and your boys and men every success."

"Yours very sincerely,  
C. P. ANDERSON."

Father Finn, conductor of the Paulist Choristers of New York, wrote the management of this concert: "I am glad that you are sponsoring William Ripley Dorr in his first effort at Chicago with his choir. He is an excellent conductor, and from what I know of him myself, personally and professionally, and by all reports as well, he will make a genuine success of his work."

Hugo Goodwin, concert organist, and Arthur Kraft, tenor, are the assisting artists.

**New Organ by F. A. Bartholomay.**

F. A. Bartholomay of Philadelphia is the builder of a two-manual electro-pneumatic organ of sixteen speaking stops and every essential modern accessory which has been placed in Christ United Evangelical Church, of which Miss Elsie Tresselt is organist. In addition to the dedication services, three special recitals have been given on the new instrument. These were played by Dalton F. Schwartz of Allentown, Pa., Henry F. Seibert of Reading and Benjamin L. Kneedler of Philadelphia. Mr. Kneedler gave the last recital Dec. 1.

**NOTES FROM CLEVELAND.**

By HENRY F. ANDERSON.

Vincent Percy is giving a series of recitals on his fine Austin organ at the Euclid Avenue Congregational Church. The console on these recital occasions is moved within view of the audience, giving an opportunity to see how the business is done. Mr. Percy also holds the post of organist at the Stillman Theater.

Miss Catherine Kelliker, the talented young organist of Cleveland, is giving a series of recitals, assisted by local soloists, at the Broadway M. E. Church.

The choir of Emmanuel Church, sixty voices, rendered Christmas carols for the Rotary Club on the night of Dec. 17 in the ball room of the Statler Hotel. The church setting, chimes and candle procession inspired the Christmas feeling. The club voted the affair a big success. A generous fee was earned for the choir fund.

With the new year, the Musicians' Club of Cleveland has been launched, under the ordering of the genial president, Albert Riemenschneider. The club is the result of reorganization of the former Men Music Teachers' Association. Latest plans include the procuring of a club house, where visitors may be suitably entertained.

**SWELL ORGAN.**

- Dulciana, 16 ft.
- Bourdon, 16 ft.
- Stentorphone, 8 ft.
- First Diapason, 8 ft.
- Second Diapason, 8 ft.
- Gamba, 8 ft.
- Salicional, 8 ft.
- Voix Celestes, 8 ft.
- Viol d'Orchestre, 8 ft.
- String Organ, 8 ft.
- Acoline, 8 ft.
- Unda Maris, 8 ft.
- Flauto Dolce, 8 ft.
- Flute Celeste, 8 ft.
- Clarabella, 8 ft.
- Gedeckt, 8 ft.
- Octave, 4 ft.
- Violina, 4 ft.
- Unda Maris, 2 ranks, 4 ft.
- Flute Harmonique, 4 ft.
- Voix Celestes, 4 ft.
- Flageolet, 2 ft.
- Mixture, 5 ranks.
- Sesquialtera, 3 ranks.
- Posaune, 16 ft.
- English Horn, 16 ft.
- Cornopean, 8 ft.
- French Trumpet, 8 ft.
- Tuba, 8 ft.
- Corno d'Amour, 8 ft.
- Vox Humana, 8 ft.
- Tuba Clarion, 4 ft.
- Clarion, 4 ft.
- Tremolo.

**CHOIR ORGAN.**

- Contra Gamba, 16 ft.
- First Diapason, 8 ft.
- Second Diapason, 8 ft.
- Concert Flute, 8 ft.
- Bois Celestes, 8 ft.
- Kleine Erzähler, 2 ranks, 8 ft.
- Quintadena, 8 ft.
- Viola, 8 ft.
- String Organ, 8 ft.
- Dulcet, 2 ranks, 8 ft.
- Octave, 4 ft.
- Gemshorn, 4 ft.
- Flute, 4 ft.
- Nazard, 2 2/3 ft.
- Tierce, 1 3/5 ft.
- Septieme, 1 1/7 ft.
- Piccolo, 2 ft.
- Mixture, 3 ranks.
- Fagotto, 16 ft.
- Trumpet, 8 ft.
- Clarinet, 8 ft.
- Orchestral Oboe, 8 ft.
- Clarion, 4 ft.
- Celesta, 61 bars.
- Celesta Sub.
- Tremolo.

William Linden, the Chicago organ man, has had a busy month, among the work done being the installation of a Seeburg-Smith unit organ in the large new Biltmore Theater at West Division and North Robey streets, Chicago; a new Wicks organ in St. Timothy's Evangelical Lutheran Church, Logan Square, Chicago, and another organ built by the Wicks Company in St. Joseph's Catholic Church at Elgin.

**SOLO ORGAN.**

- Contra Salicional, 16 ft.
- Stentorphone, 8 ft.
- Diapason, 8 ft.
- Doppel Floete, 8 ft.
- Gross Gedeckt, 8 ft.
- Gross Gamba, 8 ft.
- Gamba Celeste, 8 ft.
- String Organ, 8 ft.
- Harmonic Flute, 8 ft.
- Viola, 4 ft.
- Prestant, 4 ft.
- Gamba Celeste, 2 ranks, 4 ft.
- Hohl Pfeife, 4 ft.
- Piccolo, 2 ft.
- Cymbale, 5 ranks.
- Mixture, 5 ranks.
- Ophicleide, 16 ft.
- Bassoon, 8 ft.
- Tuba Mirabilis, 8 ft.
- French Tuba, 8 ft.
- French Horn, 8 ft.
- Corno di Bassetto, 8 ft.
- Tuba, 8 ft.
- Heckelphone, 8 ft.
- Orchestral Oboe, 8 ft.
- Musette, 8 ft.
- Tuba Clarion, 4 ft.
- Clarion, 4 ft.
- Tremolo.

**ECHO ORGAN.**

- Diapason, 8 ft.
- Gamba, 8 ft.
- Gamba Celeste, 8 ft.
- Gedeckt, 8 ft.
- String Organ, 8 ft.
- Flute, 4 ft.
- Gamba Celeste, 4 ft.
- French Horn, 8 ft.
- Tromba, 8 ft.
- Vox Humana, 8 ft.
- Cathedral Chimes, 25 bells.
- Tremolo.

**COMBINATIONS**—Swell: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Manual to Pedal on and off. Great: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Manual to Pedal on and off. Choir: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Manual to Pedal on and off. Solo: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. General: 1, 2, 3, 4, 5, 6, 7, 8. Moving all stops and couplers. General Canceled.

**MECHANICALS**—Swell expression, Choir expression, Solo expression, Echo expression and Piano expression, operated by single pedal; crescendo; two sforzandos (by pedal and piston reversible); all swells to swell; divide pedal board for Swell to Pedal 2, Choir to Pedal 2, Solo to Pedal 2, Swell, Choir and Solo combinations duplicated in part by toe pistons.

Dr. J. Lewis Browne to Lecture.  
Dr. J. Lewis Browne will lecture on "Music" in the "Survey of the Renaissance" series at the University of Chicago, on Feb. 3.

**PEDAL ORGAN (Augmented).**

- Gravissima, 64 ft.
- Diapason, 32 ft.
- Contra Violone, 32 ft.
- First Diapason, 16 ft.
- Second Diapason, 16 ft.
- Violone, 16 ft.
- Gamba (Ch.), 16 ft.
- Dulciana (Sw.), 16 ft.
- First Bourdon, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Echo Bourdon, 16 ft.
- Quinte, 10 2/3 ft.
- Octave, 8 ft.
- Principal, 8 ft.
- Gedeckt, 8 ft.
- String Organ, 8 ft.
- Echo Gedeckt, 8 ft.
- Still Gedeckt, 8 ft.
- Cello, 8 ft.
- Super Octave, 4 ft.
- Mixture, 7 rks.
- (Tierce and Septieme draw separately.)
- First Bombarde, 32 ft.
- Second Bombarde, 32 ft.
- Trombone, 16 ft.
- Ophicleide, 16 ft.
- Posaune, 16 ft.
- Fagotto, 16 ft.
- Tromba, 8 ft.
- Trumpet, 8 ft.
- First Clarion, 4 ft.
- Second Clarion, 4 ft.
- Piano, 16 ft.
- Piano, 8 ft.

**STRING ORGAN.**

Six ranks on high pressure and in a separate swell box, available from all manuals and swell pedal controlling the manuals upon which it is operative, 73 pipes.

**COUPLERS**—Swell to Great, Choir to Great, Swell to Choir, Solo to Great, Solo to Choir, Great to Solo, Echo to Great, Echo to Swell, Echo to Choir, Echo to Solo, Swell to Swell, 4 ft.; Swell to Swell, 16 ft.; Swell to Great, 4 ft.; Swell to Great, 16 ft.; Swell to Choir, 4 ft.; Swell to Choir, 16 ft.; Choir to Great, 4 ft.; Choir to Solo, 16 ft.; Solo to Solo, 4 ft.; Solo to Solo, 16 ft.; Solo to Great, 4 ft.; Solo to Great, 16 ft.; Echo to Echo, 4 ft.; Echo to Echo, 16 ft.; Great to Great, 4 ft.; Swell to Pedal; Great to Pedal; Choir to Pedal; Solo to Pedal; Echo to Pedal; Swell to Pedal; 4 ft.; Choir to Pedal, 4 ft.; Solo to Pedal, 4 ft.

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THE DIAPASON.  
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aphique," Guilmant; Gipsy Melody and Humoreske, Dvorak; Overture, "Tannhäuser," Wagner.

E. Stanelly Seder, Chicago.—Mr. Seder played the Thursday afternoon recital at the Fourth Presbyterian Church Jan. 27, in the absence of Eric DeLamar. His program included: Chorale in E. Franck; "At the Cradle," Goodwin; Prelude and Fugue in A minor, Bach; "Consolation," Bonnet; "Fantaisie Symphonique," Cole; "Sunset and Evening Bells," Federlein; Finale (Symphony 1), Maquaire.

Mr. Seder gave a Christmas program for the faculty recital at the Northwestern University School of Music Jan. 4, with these numbers: Two Chorale-Preludes: "In Dulci Jubilo," Bach, and "A Rose Burst Forth," Deigendesch; "Noel," d'Aquin; Fantasia on Two Noels, Bonnet; "The Birth of Christ" ("The Shepherds in the Field," "The Three Wise Men From the Orient," and "Bethlehem"), Malling; Pastoral (Christmas Sonata), Diener; "March of the Magi," Dubois; "Christmas," Dethier.

Robert A. Sherrard, Steubenville, Ohio.—At a Christmas Eve recital at 10:30 p. m. in the Westminster Presbyterian Church, Mr. Sherrard gave the following program: Prelude on "Holy Night," Goller; Christmas March, Merkel; Christmas Pastoral, based on "Herald Angels," Dinelli; Prelude to "Parsifal," Wagner-Westbrook; "Christmas in Sicily," Pietro A. Yon; "Bethlehem," from "The Birth of Christ," Malling.

Ernest Prang Stamm, Tulsa, Okla.—Among recent programs at Mr. Stamm's weekly Sunday afternoon recitals in the First Christian Church have been these: Dec. 19—"Grand Choeur," Hollins; First Sonata, Op. 42, Guilmant; "Christ-mas Musette," Mally; Meditation, Calberts; Minuetto, Harris; Chime solo ("Adeste Fideles"), J. Wade's "Cantus Diversie (1751)"; March (request), Guilmant.

Dec. 26—Fantasia on Old Christmas Carols, Faulkes; "Peer Gynt" Suite, Grieg; "Christmas in Sicily," Yon; Barcarolle (request), Offenbach; "Shepherds' quartet" (request), Harris; "Rigoletto" quartet (request), Verdi; Cradle Song, Bach.

Will C. Macfarlane, Melrose, Mass.—Dr. Macfarlane, municipal organist of Melrose, gave the recital on the city organ at Springfield, Mass., Jan. 5. This was the sixth municipal concert arranged by Alfred H. Turner. Mr. Macfarlane, according to those who heard him, made an excellent impression on his audience with the following program: "Offertoire de Ste. Cecile," Grison; Berceuse, from "Jocelyn," Godard; Suite, "Sketches of this City," N. Vin; Fugue in A major, Bach; Spring Song and Scotch Fantasia, Macfarlane; "Dreams," Stoughton; March, from Suite for Organ, Rogers; Overture to "Tannhäuser," Wagner.

Frederick Johnson, Bradford, Mass.—In a recital at Bradford Academy, Monday, Jan. 24, Mr. Johnson played: Chorale, "O Holy God," Karg-Elert; "Christmas in Settimo Vittone," Yon; "Fest Hymne," Thieriot; Adagio in E major, Bridge; "Allegro Grazia," Tschalkowsky; Cantabile, Franck; Intermezzo, Barie; "To the Evening Star," Wagner; "Grand Choeur" in D major, Guilmant; Cantilene, Borodin; Air and Finale, Thiele.

Hans C. Feil, Kansas City, Mo.—In his recital Jan. 2 at the Independence Boulevard Christian Church, Mr. Feil gave this program: Sonata in the Style of Handel, Wolstenholme; "In Paradisum," Dubois; Allegretto, Wolstenholme; Toccata, G. E. Nevin; "Dawn's Enchantment," from Pilgrim Suite, M. Austin Dunn; Finale from First Sonata, Guilmant.

Miss Bessie Godfrey, A. A. G. O., Knoxville, Tenn.—In Sunday afternoon recitals at the First M. E. Church Miss Godfrey has given the following programs recently:

Jan. 23—March on a Theme of Handel, Guilmant; Chorale, "O Man, Bemoan thy Fearful Sin," Bach; Canzone from Suite, Rheinberger; "A Song of India," Rimsky-Korsakoff; Swedish Wedding March, Soedermann; "Ave Maria," Schubert; Prelude and Fugue in C minor, Bach; Romance, Beethoven; "The Swan," Stebbins; "Badinage," Herbert; "Grand Offertoire de St. Cecile" No. 1, Batiste.

Dec. 5—Sonata No. 1 (First movement), Borowski; "Moonlight," d'Evry; Midsummer Caprice, Johnston; "Marche Funebre et Chant Seraphique," Guilmant; Spring Song, Mendelssohn; "In the Forest," Durand; Caprice, Sturges; Toccata and Fugue in D minor, Bach.

Dr. Ray Hastings, Los Angeles, Cal.—On the occasion of the blessing of the new Robert Morton organ in St. Mary's Academy Dec. 16, Dr. Hastings gave a recital which included: Largo from "Xerxes," Handel; Christmas Berceuse, Bach; "Moment Musical," Schubert; "Invocation," Mally; "Exultation," Hastings; "Immortality," Hastings.

In his popular programs at the Temple Baptist Auditorium recently Mr. Hastings has played: Prayer from "Lohengrin," Good Friday Music from "Parsifal," and Prayer from "Rienzi," Wagner; "In Dulci Jubilo" and Aria in D major, Bach; Offertory on Two Christmas Hymns, Guilmant; "March of the Magi Kings," Dubois; "The Nightingale and the Rose" and "The Swan," Saint-Saens; "Consolation," Liszt; "Salut d'Amour," Elgar; "Night Song," Doud; "Benedictus" and "Invocation," Hastings.

Christian H. Stocke, St. Louis, Mo.—Mr. Stocke gave the following program at the Cote Brilante Presbyterian Church Sunday evening, Jan. 23: "Suite Gothic," Boellmann; Intermezzo, Kramer; "Seltitude," Frank E. Ward; "At Twilight," Frysinger; Fanfare, Lemmens.

Warren Gehrken, A. A. G. O., Brooklyn, N. Y.—Mr. Gehrken gave his tenth recital at St. Luke's Church Jan. 5, assisted by Maybelle Moore, contralto. The organ selections were as follows: Fantasia and Fugue, G minor, Bach; Concert

Overture, E flat, Faulkes; "Moonlight," Kinder; "The Cuckoo," Lemaire; Marche Militaire, D major (Requested), Schubert; Scherzo (Symphony 2), Vierne; "Liebestod" ("Tristan and Isolde"), Wagner; "Forest Murmurs" ("Siegfried"), Wagner; Finale (Sonata in G minor), Plutti.

Miss Elizabeth Casanave, Philadelphia, Pa.—William Stansfield presented his pupil, Miss Casanave, at the Memorial Church of St. Paul, Overbrook, Jan. 22, in the following recital: Andante and Allegro, F. E. Bache; "At Evening," Dudley Buck; Toccata and Fugue in D minor, Bach; "In Summer," Stebbins; Gothic Suite, Boellmann; Evensong, Martin; Offertoire in D minor, Batiste.

Ernest Dawson Leach, Burlington, Vermont.—Mr. Leach's program at St. Paul's Church Jan. 16, in which he was assisted by W. P. Walker, violinist, and William Windsor Ward, cellist, was as follows: "Allegro Giubilante," Federlein; Violin Solo, "Meditation," from "Thais," Massenet; Evensong, Martin; Cello Solo, Andante from Concerto, Romberg; "Reverie Triste" and "Consolation," Diggle; Violin, Cello and Organ, Serenade, Widor; "Hosanna," Wachs.

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

Dec. 26—"The Magi Kings," Claude Madden; "The Holy Night," Buck; "The Shepherds in the Field," and "The Three Wise Men from the East," Otto Malling; Variations on an Ancient Christmas Carol, Dethier.

Jan. 2—Toccata, Max Reger; Symphonie Poem, "Orpheus," Liszt; Serenade, Schubert; "Unfold, Ye Portals," Gounod.

Jan. 9—First Movement, Sonata in A minor, Mark Andrews; "May Night," Palmgren-Dunkley; "Magic Fire Music" from "The Valkyrie," Wagner.

Jan. 16—"Morning" from "Peer Gynt," Grieg; "The Little Shepherd," Debussy; "The Answer," Wolstenholme; "Marche Militaire," Shelley.

Dr. Frederic T. Egner, Minneapolis, Minn.—Dr. Egner offered the following varied selections for his request programs at the Curtis Hotel, where he plays the new Kimball organ daily, during the week of Jan. 16: Sonata in F minor, Mendelssohn; Three Dances from "Henry VIII," German; "Liebesfreud," Kreisler; Suite, "In India," Stoughton; Spring Song, Macfarlane; Fountain Reverie, Fletcher; Selection, "The Only Girl," Herbert; Largo ("New World" Symphony), Dvorak; "Drifting," Friml; Scenes from an Imaginary Ballet, Coleridge-Taylor; "Carillon," Wheelod; "Badinage," Herbert; "After Sunset," Pryor; "Burlasca e Melodia," Baldwin; Minuet, Boccherini; First Hungarian Fantasia, Bohm; Allegro Cantabile (Fifth Symphony), Widor; Overture to "William Tell," Rossini; "Meadowland," Egner; "Tannhäuser" March, Wagner.

Miss Blanche Lehman, Louisville, Ky.—Miss Lehman, one of the rapidly advancing young organists of Louisville, has been a recitalist at the weekly twilight recitals in Temple Adath Israel. She gave these recent programs:

Nov. 7—"Du Bist Die Ruh," Schubert; Pastoral, Kullak; Romance, Fischer; Serenade, Flagler; Evening Hymn, Flagler.

Nov. 28—Andantino in E minor, Batiste; Larghetto from Second Symphony, Beethoven; Cello Solo, "Autumn Flowers," Popper (Carl Schmidt); "Poeme de Printemps," Geel; Cello, Cantilena from Concerto, Op. 4, Gotterman (Mr. Schmidt); "Choir of Voix Humaine," Wely; Cello, "The Swan," Saint-Saens; Processional March, "Queen of Sheba," Gounod.

Bertram T. Wheatley, Jacksonville, Fla.—In a recital at Temple Athavath Church Sunday afternoon, Dec. 18, Mr. Wheatley was assisted by Mrs. Wheatley, soprano. His organ selections included: Suite in F, Corelli; "Invocation," Capocci; Prelude to "Le Deluge," Saint-Saens; Prelude in C sharp minor, Vodorski; Venetian Love Song, Nevin; Grand Offertoire in F minor, Batiste; Pastoral in C, Wely; Concert Variations on "America," Wheatley.

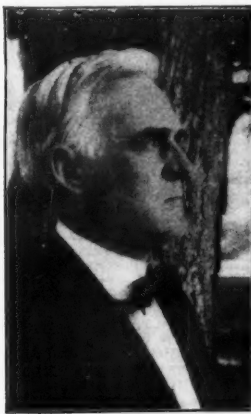
Treu Organ Opened by Wismar.

St. Paul's Lutheran Church at Farmington, Mo., now lays claim to having the largest organ in Farmington, if not the largest in southeastern Missouri. It was built by the Treu Pipe Organ Company of St. Louis. There are seven stops on the great, nine on the swell and two in the pedal. It has tracker action and electric motor and blower. The organ was dedicated by Walter Wismar of St. Louis. The Rev. F. W. Weidmann, the former pastor, now of St. Louis, preached the dedicatory sermon. There were three services and each time the church was filled. At the morning service Mr. Wismar played: Prelude from Third Sonata, Guilmant; "Hosanna," Wachs; Fanfare, Lemmens. The afternoon was a choral service. The festivals of the church year served as a basis for this program, the pastor reading appropriate scriptural passages, the congregation singing appropriate chorales. Mr. Wismar played the following: "Jubilate Deo," Silver; Variations on a Well-Known Hymn-Tune, Jackson; "The Holy Night," Buck; Largo, Handel; Fantasie, Volckmar; Prelude, Weidenbozen; "We All Believe," Grote; "A Mighty Fortress," Kern; "Now Thank We All Our God," Weidenbozen; "The Home of the Soul," Rahn. The evening was devoted to an organ recital. Mr. Wismar played the following numbers: "Marche Religieuse," Guilmant; "Adeste Fideles," Kessel; "O Night of Nights, O Star of Stars," Wismar; "O Sanctissima," Koppel; "March of the Magi Kings," Dubois; Introduction and "Menuet Gothique" from Gothic Suite, Boellmann; "Will o' the Wisp," Nevin; "Marche Nocturne," MacMaster; "The Rippling Brook," Gillette; "Souvenir," Kinder; "Wait on God," Rahn; Minuet in G, Beethoven; Evensong, Johnston; Toccata in D minor, Nevin.

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Record of John Hermann Loud, the Boston Concert Organist.

John Hermann Loud, the Boston organist, who has dedicated a number of organs recently, was born in Weymouth, Mass. At an early age he showed marked talent and was given unusual advantages for study. After a course in piano with A. F. Loud, the well-known composer, and Miss Cora Burns of Boston, he went to the New England Conservatory and studied organ in 1899 with Henry M. Dunham and harmony with



JOHN HERMANN LOUD.

Stephen A. Emery. In 1893 he went abroad and studied organ, harmony and composition for two years with Franz Gernicke (Berlin), Guilmant (Paris) and Dr. J. V. Roberts (Oxford). In 1895 he passed the examination for associateship at the Royal College of Music, London, and was the first American to win that degree (A.R.C.M.). Returning to America he became organist and director at First Church of Christ, Springfield, Mass., where he remained from 1896 to 1900. He was at the Harvard

Church, Brookline, from 1900 to 1905, at the First Baptist Church, Newton Centre, from 1905 to 1915 and since 1915 has been organist and choirmaster of the Park Street Church, Boston. Although Mr. Loud is also a composer, he has been for twenty-four years a concert organist, having given an even 400 public recitals in many of the more important cities in the United States and Canada. He became a fellow of the American Guild of Organists in 1907, and is secretary of the New England chapter for the third successive year. Mr. Loud believes in performing the works of all composers that are meritorious, not confining himself to the great German, French and Italian writers. The compositions of American authors are given frequent recognition. His four pieces—"Ecstasy," "Thistledown," "Dominus Regnavit" and "Chant Angelique"—are unique in modern organ literature.

Recital in Honor of Dr. Jordan.

A special recital in honor of David Starr Jordan on the occasion of his seventieth birthday was the graceful tribute paid the noted head of Leland Stanford University on Jan. 19 by the university organist, Warren D. Allen, who on this occasion had the assistance of Warren Watters, baritone. Mr. Watters sang "Altruism," a poem by Dr. Jordan, set to music by Herman T. Koerner, and "Take It for All in All," written by Dr. Jordan in Samoa in 1902 and also set to music by Mr. Koerner. Mr. Allen played the "Pilgrims' Chorus" from "Tannhäuser," Schubert's "By the Sea" and Bellairs' "Epic Ode."

Takes Position at Elyria.

Ferdinand V. Anderson, organist and teacher of Toledo, Ohio, has accepted the position of choirmaster and organist of St. Andrew's Episcopal Church at Elyria, Ohio. Mr. Anderson was organist of St. Alban's Church in Toledo fourteen years and goes to his new post after a year of travel and recreation. He will divide his time between Toledo and Elyria.

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WHITEHEAD, PERCY A. Let the King Reign . . . . .12 WRIGHT, WM. LYNDON Shout, Ye High Heavens . . . . .12

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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.

Have you paid your dues for 1921? If not, please give this matter your early attention.

The membership list must be revised, not only for use in connection with *The Diapason*, but also in computing our actual working strength.

The executive committee is very anxious to be able to plan a budget for the coming year. There is much publicity work to be taken care of and it is imperative that we have a good reserve in the treasury.

It is a pleasure to note the tribute, as printed elsewhere, paid to Mrs. Bruce Keator upon her retirement as organist of St. Andrew's M. E. church. Mrs. Keator, with her ever-pleasing personality and splendid musicianship, richly deserves this and her work as New Jersey state president of the N. A. O. merits a similar reward.

The New Year's luncheon at the McAlpin was well attended by the members of the N. A. O., and everyone enjoyed this opportunity of meeting the guild. Gottfried Federlein, after a few words of welcome to the two associations, presented our president, Henry S. Fry, as the first speaker. Mr. Fry voiced his pleasure over being able to be present at such a meeting and in a short and concise manner spoke of the aims and plans of the N. A. O. at the present time. He urged everyone, whether a guild member or N. A. O. man, to make every effort to be present at the national convention which will be held in Philadelphia this summer. Mr. Fry was followed by Frank Adams of "movie" fame. Mr. Adams confined his talk, for the most part, to amusing incidents connected with theater work. He seemed to have an unlimited number of such happenings and proved himself to be a most entertaining after-dinner speaker. An informal social hour followed these speeches.

The results of the labors of the promotion committee and the committee of reference are before you in a clear and definite form. You have President Fry's suggestions, a letter from Lynnwood Farnam and one from Samuel A. Baldwin, as to the best use for this matter. Additional letters from well-known men will appear monthly. Results have already been obtained in New York City, but we must get this matter before the clergy throughout the country. Articles will appear in the daily and religious papers. But best of all, we must have the personal contact and this must be done through individual members. Let's all do our part and see if we can't make this first appeal the beginning of a movement which will have a tremendous influence on the organist and church music of the future.

### Mrs. Keator Wins Tribute.

Mrs. Bruce S. Keator, who has been organist and choir director of St. Andrew's Methodist Church, Manhattan, for several years, has resigned that post. She will go South, accompanied by Dr. Keator, for a rest, and expects to resume in February her old post at the First Methodist Church of Asbury Park, N. J. This church was burned several years ago. The edifice has been rebuilt and an Austin organ is being installed, which has been constructed under the supervision of T. Tertius Noble. Mrs. Keator, who is at the head of the New Jersey council

of the National Association of Organists, has made a brilliant record at St. Andrew's, and leaves there for the reason that she lives in Asbury Park and has long been a member of the church there. The closing of her work at St. Andrew's was marked by the presentation to Mrs. Keator of the following resolution, signed by the pastor and the music committee, followed by adoption by the congregation by a rising vote:

A subtle, beautiful gift of worship in music has been ours in St. Andrew's Church during the last four years. That gift has been with us in the person of Mrs. Bruce S. Keator, whose presence and whose spiritual direction of the music of our church for these years have made the organ gloriously vocal and the voices of the choir harmoniously worshipful.

The members of the official board would reverently thank God for His gift and would also by this expression extend to Mrs. Keator a deep sense of appreciation and gratitude for her unflinching faithfulness and enthusiasm in every phase of this ministry; not the least in that quick and appreciative response which our pastor has always found ready to help in whatever spiritual frame of mind he came to any service of the church.

The people of St. Andrew's are sincerely sorry to lose Mrs. Keator's presence from the service of the Lord's day and yet they cannot but feel that she rightfully should begin again her work at home, from whence she came to us when it was for the time being impossible for her to conduct the music of the church at Asbury Park.

We earnestly pray God's blessing on all her future life and work.

### Appeal by Chairman Farnam.

To State and Local Councils and all organists in their own communities: The memorandum to the clergy of America is now completed and printed and was reviewed at the last meeting of the executive committee. A particularly ample supply of the leaflets is available and we hope that every one will be used.

The following are the plans for the presentation in headquarters district of the questions covered by the memorandum: On the occasion of the earliest meetings of the several denominations the memorandum will be placed in the hands of every minister present, and, after it has been read by an important member of that denomination, it is hoped that two or three other ministers will speak in endorsement. In this matter the members of the headquarters executive committee have undertaken to enlist immediately the help of the New York and Brooklyn clergy, and already response has been wholehearted. Reports on further results are to be made at the next meeting of the executive committee.

The denominations covered thus far are Protestant Episcopal, Roman Catholic, Presbyterian, Congregational, Methodist Episcopal, Baptist, Unitarian and Universalist.

It now remains for members throughout the country to approach their ministers with the request that they introduce this subject at their earliest regular ministerial meeting.

### LYNNWOOD FARNAM,

Chairman of the Committee for Promoting the Interests of Organists.

### NEW JERSEY REPORT.

During the last month at the New Jersey headquarters the national treasurer's revised list of members has been carefully gone over. Seventy New Jersey members have been dropped for non-payment of dues, but each of these has been written to by the state president and urged to renew his membership. Several have expressed their intention of doing so and there have been a number of requests for membership application blanks.

New Jersey Chapter No. 1 will henceforth be known as "Monmouth Chapter," since most of the towns included in its territory are in Monmouth county. A splendid meeting of this chapter was held on the evening of Jan. 12 at the home of Mrs. Warren Smock at Red Bank. Elizabeth van Fleet Vosseller of Flemington was the speaker of the evening. Her talk on children's choirs was exceedingly interesting and instructive.

The Central New Jersey chapter has announced a meeting to be held in Trenton on Jan. 17, when the national and state presidents will be present. The annual business meeting will be followed by a social hour.

HARRIET S. KEATOR,  
State President.

## N. A. O. ISSUES APPEAL TO CLERGY OF AMERICA

### STATEMENT SENT BROADCAST

#### Calls Attention to Equipment Required of an Organist—Pleads for Proper Recognition and Encouragement.

Following is a letter sent by the National Association of Organists to the clergy of this country through its committee for promoting the interests of organists, presenting a clear statement of the aims of the N. A. O. in its desire to improve the relationship existing:

To the Clergy of America: The National Association of Organists, through its committee for promoting the interests of organists, begs to present to you the following facts concerning the preparation and musical equipment the organist must have to carry on his work effectively, and regarding his relations with the church he serves.

#### QUALIFICATIONS AND RECOGNITION.

It is hardly necessary to state that, rightly conceived and executed, music has a great devotional value, and that its planning and maintenance are of prime importance. The organist must possess high intelligence, and, having secured a good general education, must thoroughly master the various subjects which are essential to his work. He must keep abreast of the times by constantly studying the best new music.

As the organist of a church is nearly always the choirmaster, he must have a knowledge of voice training, and a wide acquaintance with vocal literature. He must not only be in full sympathy with the devotional function of religious music, but he must be trained in its use and be familiar with its history.

It is obvious that this work involves as much preparation and equipment as that of a person entering any other profession. The music of the church cannot be adequately rendered by those who have not the requisite qualifications.

In view of these facts the association asks you to consider whether the organists who are serving your churches receive the recognition and encouragement they deserve. Do you keep in close touch with them, thus preventing them from feeling isolated? Such contact will reveal the scope of their attainments, and possibilities of service as yet unrealized. The association would also express its grateful appreciation of the inspiration which organists are receiving for the better performance of their work in many a church throughout the country.

#### RAISING THE STANDARD OF CHURCH MUSIC.

What of the future? It is undeniable that the standards of church music have greatly improved during the last few years. It is equally true that unceasing vigilance, persistent education and really trained musical leadership are necessary to continue that improvement. The conditions under which organists work must be such as to induce the finest young men and women to enter that profession—or ministry, as it can rightly be termed.

One encouraging fact is the increased interest in religious education. Vacation Bible schools and week-day church schools require music, and organists may assist greatly in working out the musical program. This affords valuable experience for young organists under proper supervision.

#### CO-OPERATION.

The association invites your suggestions and also your co-operation. It is reaching organists throughout the country. What message can it take them from you? What do you need that they can learn to supply?

There are also special musical problems in your churches that await solution. The facilities for training organists can be increased, and young players encouraged to take up the study of the instrument. A used organ returns real results in producing the material from which your trained leadership will come. You may also be able to organize a committee to advise with you and your organist on all musical matters in the parish, thus securing a continuity of musical policy that is often lacking.

The association hopes to become a clearing house of facts and methods, at the service of all the churches of the country. Its aim is the advancement of church music, and a better understanding between clergy, congregation and organist.

Address headquarters, or any state or local council of the association.

President Henry S. Fry has sent to the members of the association a communication enclosing a copy of the foregoing and asking them to assist in presenting this letter to their ministers. A first edition of 10,000 copies has been printed and additional copies may be obtained for use in the campaign.

At the same time there has been

sent out a statement from the committee of reference, which is as follows:

To the Members of the National Association of Organists and all Other Organists: The committee of reference concerns itself with the physical and tonal structure of the organ, with the conditions of its design and installation, and with its proper use and care. It could be called the committee for promoting the interest of organs.

It is also ready to receive the ideas and suggestions of organists and practical organ men, which deserve to be considered thoroughly on their merits. It hopes that provision may be made in the future for adequate research and experimentation regarding the acoustic and mechanical problems of the organ.

The committee is not concerned primarily with standardization, though it will necessarily deal with the convenience of the player. It will be in a position to protect the organ builder from the eccentric buyer who demands impossible or unwise features, and it can submit to the organ builder such improvements as are suggested by the combined experience of the leading organists.

It remains for the members of the National Association of Organists and others to make use of the committee. It would not be out of place to suggest some circumstances when reference may be helpful.

1. When a new building is being planned and the organ space is under discussion.
2. When the best method for designing and obtaining a new organ is being considered.
3. When any radical departure from the usual order and position of the manuals is proposed, or when novel arrangements of the stop grouping are provided for, or even when a straight pedal board is specified! Such things do occur.
4. When the tonal equipment of the organ for its particular task is being determined.
5. When its proper care is being emphasized.

6. When new mechanical devices and methods of tonal control are brought to the attention of the organ profession.
7. When an organist seeks to round out his knowledge with practical factory and erecting experience.

The committee hopes to secure the opinions of leading organ experts on the questions submitted to it, and it will answer them by mail, also publishing those conclusions which are of general interest.

For all information address: Committee of Reference, National Association of Organists, 49 West Twentieth street, New York.

### United Choirs to Sing "Elijah."

The public meetings committee announces that on Feb. 21 the choir of the Church of the Incarnation will journey down Fifth avenue in New York to the Church of the Ascension, where the united choirs of the two churches will sing Mendelssohn's "Elijah." The quartet of the Church of the Incarnation will sing the solos. This quartet consists of Laura Ferguson, Mary Allen, James Price and James Stanley. John Doane, organist and choirmaster of the Church of the Incarnation, will conduct. Jessie Craig Adam will preside at the organ. A collection will be taken for the Hoover fund.

### EXECUTIVE COMMITTEE MEETING.

The executive committee held its first meeting of the new year on Jan. 10 at the new headquarters, 49 West Twentieth street, New York. Those present were: Chairman Reginald L. McAll, Mrs. Kate E. Fox, Mrs. Bruce Keator, Miss Jane Whittemore, Samuel A. Baldwin, E. K. Macrum, Frank S. Adams, Hermon B. Keese, Lynnwood Farnam, A. Campbell Weston, Willard I. Nevins and N. A. Waters.

After the reading of the minutes of the last meeting and the treasurer's report, Mr. Farnam, the new chairman of the committee on the promotion of the interests of organists, gave a detailed report of plans. Action was taken to bring the letter which the committee has prepared before the various meetings of the clergy of each denomination represented in New York City and vicinity. This work was equally divided among the members of the executive committee.

It was voted that the N. A. O. should make plans to have some definite part in the "music week" which will be celebrated in New York City early in May.

Through Mr. Farnam, Dr. Motett, rector of the Church of the Holy Communion, asked the local council of the N. A. O. to be his guests at a dinner to be given later in the season. The committee accepted this invitation with great pleasure. At the close of the business meeting Mr. Farnam gave each one an opportunity to go over the organ in his church and explained many of the beautiful tonal effects.



## National Association of Organists Section

### What Can the Organist Do to Advance His Own Interests and Enhance the Importance of His Position in the Church?

By SAMUEL A. BALDWIN  
(College of the City of New York.)

Let me say at the outset that there are many churches throughout the country where the organist's position is all that it should be, and where there is full recognition of the place that music should occupy in the service of the church. It is obvious that the only thing that will make this condition general is complete co-operation between the organist, the clergy and officers of the church.

It is the organist's business to see that he brings to this co-operation an equipment complete in every respect. He must not only be a good organist, a good choirmaster and have thorough knowledge of church music, but must also have a keen appreciation of the value of this music, not as music alone, but in its relationship to the service of the church. He must be able to lose the personality of himself and choir in the creation of deep religious moods and an atmosphere of worship. This is the ideal, difficult of attainment, which should be the goal of the organist.

It takes at least two to co-operate, and sometimes the organist is at fault, sometimes the clergyman. I remember an incident in my own experience, which, though it happened over thirty years ago, is still fresh in my memory because of the chagrin it caused me at the time. I was associated with a pastor who was fully alive to the importance of music in the service. He always came to our rehearsals and remained throughout. One year, as the weather began to be warm, we decided to change the time of our rehearsals to late in the afternoon, instead of evening. I neglected, however, to notify the pastor. At the first of these afternoon rehearsals he happened to be in his study, and when he heard us, came rushing down, and said: "Why didn't you let me know you were going to rehearse at this time? I might not have been here." I was somewhat amazed and stammered out some sort of excuse, to which he replied: "But what am I going to preach about?" For the first time I realized that he came to the rehearsals not because he wanted to be sociable, or to listen to the singing, but because he wanted to find what spiritual import there might be in the music, which he might develop throughout the service and in the sermon.

But pastors are not all like this one. Later on I was associated with a clergyman who refused a weekly conference—couldn't see any use in it—and so long as I was at this church, which, fortunately, was not very

long, there was nothing for me to do except to go ahead with my music, without any reference to what else might be happening.

The standing of the organist as a member of the church organization should be improved, and the organists themselves must bring it about.

There is a church in Detroit whose organist has been regularly installed, and his name appears on the church stationery, among the other ministers, as "minister of music." This church officially acknowledges the importance of its music. Are there not many others ready to do it in a similar manner?

#### RHODE ISLAND COUNCIL MEETING.

There was a meeting of the Rhode Island council on Jan. 18 at the studio of Charles F. Kelly in Providence. After the business meeting, Miss Helen Hogan told of her trip through Italy, France and England last summer. She spoke of her experiences in meeting Bossi, Widor and other noted organists, and also gave descriptions of several of the famous organs on which she had an opportunity to play. Everyone enjoyed the social hour which followed, and it is planned to hold several more meetings during the remainder of the season.

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### Music in College

By CUTHBERT FOWLER  
Director of Music at St. Stephen's College

Are college students interested in music, and particularly in choir or church music? One college, at least, has proved that they are. At St. Stephen's, Annandale, N. Y., there is a choir of twenty-four men, with a waiting list. This choir leads the singing of the daily chapel services and takes great interest in its work. A shortened form of the evening prayer is sung every day, the Psalms being chanted to the Gregorian tones.

Besides providing the music in the college chapel, the choir travels from time to time to other churches for the purpose of exemplifying the best standards of choral music. Last year, for instance, in Lent the choir sang at the Holy Cross Church, Kingston, N. Y., chanting the Psalms to the Gregorian tones, and the Magnificat to one of the elaborate tones; also singing Gounod's "Gallia," which had been arranged for men's voices. In Hyde Park on Ascension Day (a glee club concert having been given the preceding evening) the choir sang the plain-song "Missa de Angelis" entire. Just before the Christmas holidays this year the students had a carol service, following a custom begun three or four years ago, and some of the traditional carols were beautifully sung.

Perhaps the most important service the choir has rendered—though not the most conspicuous—is the interpretation of the New Hymnal. Many of the finest of the new hymns have been found out and learned. From time to time at the daily chapel service a chorale hitherto unknown rings out its stately tones; a plainsong hymn perhaps, or a bit of French folksong, such as the beautiful melody set to "Let All Mortal Flesh Keep Silence"; or again, an English favorite like "The Day Thou Gavest, Lord,

Is Ended"; and there is a real thrill when Tertius Noble's setting of "Fierce Was the Wild Billow" is sung. These and many others become, through frequent use, part of the spiritual equipment of many a young man who has seldom been in church in his life before he entered college.

These men not only love to sing; they come in most encouraging numbers to the half-hour organ programs played before chapel on Wednesday afternoons. The organ is far from being adequate for recitals, but even as it is, it draws the men, and they love to sit and listen in the semi-darkness of a winter's afternoon. They show good taste, too, in their criticisms and in their requests for favorite selections.

Now these, it should be mentioned, are ordinary college students. St. Stephen's College is not, as many think it is, a theological institution. It is an arts college, and its students are studying for all sorts of professions.

It is a great pity that church music does not hold a more honored place in American colleges. Surely it is a part of an education. The influence of the great hymns of all ages is bound to weave itself into a man's character. Some degree of familiarity with the various forms of church music must broaden his culture and taste. Without it we shall never advance beyond the point where a community, in giving vent to its spiritual enthusiasm, is limited to "Nearer, My God, to Thee," and "Onward, Christian Soldiers."

#### NEW MEMBERS.

KENTUCKY.  
Florence L. Blackman.  
Blanche Lehman.  
Julia M. Guffin.  
Sarah McCanathy.  
Elsa G. Ropke.

ILLINOIS.  
Bertha H. Harrington.  
Ralph J. Dobbs.  
Paul A. Dobbs.

NEW YORK.  
Harold Fix.

NEW JERSEY.  
Mrs. B. F. Judson.  
S. Fred Smith.  
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ITS MUNICIPAL ORGAN**

**WAS BUILT BY MIDMER & SON**

Four-Manual Bought Through Efforts of Moritz E. Schwarz—Stands in Lincoln High School—Audience of 1,600 at Opening.

With the admission fee at \$1, the hall of the Lincoln High School of Jersey City, N. J., seating 1,600 people, was more than filled Dec. 1 for the opening of the four-manual organ built by Reuben Midmer & Son of Brooklyn for that auditorium. Moritz E. Schwarz, city supervisor of music, through whose efforts this instrument, which is really the municipal organ of Jersey City, was purchased, presided at the console. Miss Vera May Dinnick, a graduate of 1920 of the high school, was organ soloist. Mr. Schwarz opened the program with the "Euryanthe" Overture by Weber. Miss Dinnick played the Introduction and Allegro from Guilment's First Sonata with fine effect. Demarest's Concert Fantasia was played by Miss Margaret Melosh of the class of 1921 on the piano and Miss Mabel R. Decker on the organ. In addition to vocal and choral numbers, there was a group of organ solos by Professor Schwarz, which included: Solemn Prelude, Noble; Caprice, Matthews; Fountain Reverie, Fletcher; "Roulade," Seth Bingham; "Eventide," Frysinger.

The specification of the new organ is as follows:

- GREAT ORGAN (537 pipes).
  - Open Diapason, 8 ft.
  - Open Diapason, 8 ft.
  - Viola di Gamba, 8 ft.
  - Gemshorn, 8 ft.
  - Doppel Flute, 8 ft.
  - Octave, 4 ft.
  - Super Octave, 2 ft.
  - Harp, 49 notes.
- SWELL ORGAN (718 pipes).
  - Bourdon, 16 ft.
  - Horn Diapason, 8 ft.
  - Sallecional, 8 ft.
  - Vox Celeste, 8 ft.
  - Stopped Diapason, 8 ft.
  - Violina, 4 ft.
  - Flauto Traverso, 4 ft.
  - Cornocean, 8 ft.
  - Oboe, 8 ft.
  - Vox Humana, 8 ft.
  - Tremulant.
- CHOIR ORGAN.
  - Violin Diapason, 8 ft.
  - Dulciana, 8 ft.
  - Unda Maris, 8 ft.
  - Quintadena, 8 ft.
  - Concert Flute, 8 ft.
  - Flute d' Amour, 4 ft.
  - Clarinet, 8 ft.
  - Chimes (tubular), 20 notes.
  - Tremulant.
- SOLO ORGAN.
  - Stentorphone, 8 ft.
  - Gross Gamba, 8 ft.
  - Gamba Celeste, 8 ft.

- Rohr Flute, 4 ft.
- Tuba Mirabilis, 8 ft.
- Tremulant.
- PEDAL ORGAN (210 pipes).
  - Open Diapason, 16 ft.
  - Bourdon, 16 ft.
  - Lieblich Gedeckt, 16 ft.
  - Octave, 8 ft.
  - Flute, 8 ft.
  - Violoncello, 8 ft.

**Bonnet's Fifth Rockford Recital.**  
Joseph Bonnet gave his fifth recital at Rockford, Ill., Jan. 20, and that city, progressive far beyond its size, will no doubt be remembered long by the French organist. The credit for bringing about these recitals, all of which have been played on the large Austin organ in the Second Congregational Church, belongs to Mrs. Laura Grant Short, director of the music department at Rockford College. M. Bonnet has had a capacity audience in the large church at every appearance. His program Jan. 20 included: "Grand Jeu," Du Mage; "Ricerare," Palestrina; Prelude and Fugue in E minor, Bach; "Aria con Variazioni," Martini; Sonata No. 6 in D minor, Mendelssohn; Canon in B minor, Schumann; "Angelus du Soir," Bonnet; "Oñazez" (Spanish Folk Song); Toccata, Gigout.

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**ALABAMA'S FIRST 4-MANUAL.**

**Edwin Lyles Taylor Presides Over New Austin at Birmingham.**

Edwin Lyles Taylor, F. A. G. O., Birmingham, Ala., played the opening recital on the four-manual Austin organ at the First Baptist Church on

Storm" (descriptive), Taylor; Grand March from "Aida," Verdi.

This organ is one of the largest in the South and the only four-manual in Alabama. In addition to presiding over this instrument Mr. Taylor is director of the music department of Howard College at Birmingham.



EDWIN LYLES TAYLOR AT BIR MINGHAM ORGAN.

Dec. 19 to a capacity audience. His program was as follows: Overture to "William Tell," Rossini; "Spring Song," Hollins; "The Swan," Saint-Saens; Toccata in G, Dubois; "Christmas in Sicily," Yon; Fugue in G minor (The Great), Bach; "The

Thomas Kelly of Detroit has completed alterations and repairs on the organ at the Duplex Theater in that city, of which Wendell Phillips of Chicago is the organist. In the spring the owner of this theater will make important changes in the building and install a large Kimball organ. Thereupon the old organ will be made into two small organs.

**GIVES RECITALS IN LONDON**

**Weekly Programs at St. Nicholas Cole Abbey by Herbert Hodge.**

An interesting series of programs, sent to The Diapason by Professor Hamilton C. Macdougall of Wellesley College, our valued "Free Lance," is from Herbert Hodge, A.R.C.M., F.R.C.O., who presides over the fine four-manual organ in St. Nicholas Cole Abbey, Queen Victoria and Night Rider streets, London. Tuesdays at 1 o'clock Mr. Hodge gives a short recital in his church, usually with the assistance of a vocalist. The program on Oct. 26, the latest received, was the 1,636th. Some of the organ offerings were as follows:

Oct. 5—Symphonic Poem, "Finlandia," Sibelius; Bridal Chorus in D flat, Guilman; Cantilene in F, Rheinberger; Minuetto in F, Silas.

Oct. 12—Overture, "Occasional Oratorio," Handel; "Sonata Pascale," Lemmens; Minuet and Trio, Calkin; Prelude and Fugue in G minor, Bach.

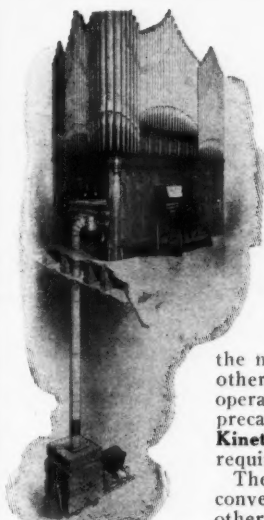
Oct. 19—Overture, "Prometheus," Beethoven; "Hymn of Nuns" and Offertoire in C, Lefebure-Wely; Andante, "From Foreign Parts," Moszkowski; Jubilant March, Stainer; Andante from the Quartet in F, Haydn.

On Sept. 24 Mr. Hodge gave a Bach recital in St. Stephen's, Wallbrook, at which he played: Fugue in E flat ("St.

Ann's"); Sonata in E flat (first movement); Prelude and Fugue in B minor; Chorale Prelude, "Come, Saviour of the Gentiles"; Fugue in G minor; Chorale Preludes, "O Lamb of God" and "We All Believe in God."

**Death Takes Joseph G. Webb.**

Joseph G. Webb, a well-known maker of organ pipes, died Jan. 7 at North Tonawanda, N. Y., at the age of 74 years, after a brief illness with pneumonia. Mr. Webb was born in England and was employed by some of the most prominent organ builders in that country. He came to the United States in 1883 and was employed successively by Roosevelt in New York, by the Haskell firm in Philadelphia, by Knauff at Newark, Del., by the Samuel Pierce Company at Reading, Mass., by Hedges at Westfield, and by the Warren Church Organ Company of Woodstock, Ont. At the time of his death he was with the Rudolph Wurlitzer Manufacturing Company at North Tonawanda. Mr. Webb left a widow and three sons—Alfred G. Webb of Woodstock, Ont., Edwin of North Tonawanda and George G. of Springfield, Mass. Burial was at Westfield, Mass. Mr. Webb was a man of sterling character and a highly-efficient artisan, and the tributes received after his death testified to the esteem in which he was held.



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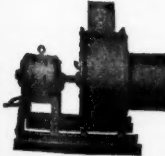
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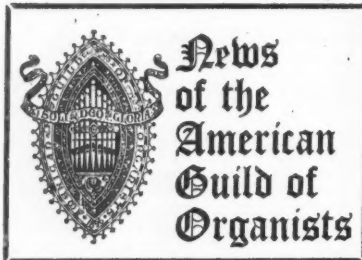


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# News of the American Guild of Organists

## HEADQUARTERS.

At the meeting of the council held Jan. 3 twenty-three colleagues were elected and the majority of this number signified their intention of taking the examination next June.

The warden called a meeting of the advisory board in December to form plans for the celebration of the twenty-fifth anniversary in April. While many things were discussed, a decision was reached upon only a few points. The festival service is to take place in Old Trinity, with a massed boy choir made up from four or five choirs and another choir of adults to sing in the gallery to be made up of many of the best known singers in the city.

At the same time the celebration is taking place in New York. It is hoped the chapters throughout the country will hold a service or recital, or arrange a service on the preceding Sunday, to be known as Guild Sunday. The date of the anniversary is April 13. The great banquet will take place the following evening at one of the prominent hotels.

The annual New Year's luncheon was held at the McAlpin Annex with a good attendance. The warden was unable to attend, but his seat was occupied by the sub-warden, Mr. Federlein, who presided in a very capable manner. The occasion was different from the usual formal function, there being an air of cordiality, and only three speeches by Henry S. Fry, the treasurer of the Pennsylvania chapter and president of the N. A. O., T. Tertius Noble, and Frank S. Adams. The National Association of Organists shared in making this a very happy event.

## MISSOURI CHAPTER.

Hugo Goodwin, F. A. G. O., of Chicago, played before the Missouri chapter at Temple Israel in St. Louis on Jan. 18 and the performance is characterized by an officer of the chapter in a letter to *The Diapason* as "a wonderful recital." Newspaper comment was to the effect that "the qualities that stood out in all his playing were remarkable smoothness of tone and a clear bringing out of the melody. At no time did his playing have that unevenness often noticed in organ work and never did the combination of chords distract the attention of the listener from the air." Mr. Goodwin showed the Missourians his ability with a program that contained many modern compositions, in addition to Bach, Handel and Franck. The complete list of offerings was as follows: Gothic Symphony (Allegro; Andante Cantabile); Widor; Toccata in E. Demereaux; "Told by the Camp-Fire," Goodwin; "In Olden Times," Goodwin; "The Sparkling Fountain," Goodwin; Andante from the String Quartet, Debussy; Concerto, No. 1, in G minor (Larghetto; Allegro; Adagio; Finale); Handel; Serenade, Rachmaninoff; Air in D, Bach; "Rigaudon," Rameau; Lullaby, Cyril Scott; Heroic Piece, Franck.

## ILLINOIS CHAPTER.

The Illinois chapter brought 1920 to a close with one of the best attended and most interesting of all the public meetings held in the history of that chapter. It took the form of a luncheon on Dec. 31 at the rooms of the Chicago Woman's Club in the Pine Arts Building, Chicago, in honor of the organists in attendance at the annual meeting of the Music Teachers' National Association. So many members and guests appeared that, despite the fact that arrangements had been made to accommodate a large number, some who arrived late had to be actually turned away from the tables.

Dean John W. Norton called for brief speeches among others from George W. Chadwick, head of the New England Conservatory of Music and known to all present through his compositions; Professor George C. Gow of Vassar College; George Enzinger of St. Louis, who spoke for the Missouri chapter, of which he is a past dean; Clarence Eddy, the dean of organists, and Albert Cotsworth the "Elderly Person." He had many more on his list on whom he intended to call, but the time was too short, as many of the guests had to hurry away to attend the Chicago Symphony Orchestra concert. Among those from out of town seen at the tables, besides those already mentioned, were: Sumner Salter of Williams College, Professor J. W. Thompson of Knox College, Galesburg, Ill., and Professor Edward B. Scheve of Grinnell College; in addition to which nearly all the prominent organists of Chicago were present.

Mrs. William Lester, whose husband is a well-known organist and composer, sang several songs composed by Mary Turner Salter, with Mrs. Salter at the piano.

The parish house of St. James' Episcopal Church was the gathering-place on the evening of Jan. 12, when there was a dinner previous to a recital by Edwin Stanley Seder of Northwestern University and the First Congregational Church of Oak Park. The attendance was large despite the cold weather. Mr. Seder presided at the new Austin organ to the delight of his audience, and it may be said that the new four-manual instrument made a distinctly good impression, both

with its dignified and powerful ensemble and with the beauty of its individual stops. Mr. Seder played the following program: Prelude and Fugue in G, Bach; Cantilene ("Prince Igor"), Borodin; Humoresque, Tor Aulin; First Symphony, (Allegro, Andante, Scherzo and Finale), Maquaire; Prelude to "The Deluge," Saint-Saens; Suite, "Impressions of the Philippines," ("In a Village," Serenade and "War Dance Festival"), Lily Wadhams; Moline; "Sunset and Evening Bells," Federlein; "Rhapsodie Catalane," Bonnet.

The Bach was done with a thorough understanding of its nobility and complete control of the technical difficulties. The Tor Aulin Humoresque was a graceful and distinctly modern bit. In the finale of the Maquaire symphony Mr. Seder rose to remarkable heights of brilliant performance. Mrs. Moline's new work made a distinctly pleasant impression. It is an interesting descriptive piece, full of color and destined to be a very popular program number with the recitalists. Mrs. Moline is a Chicago organist and a member of the Illinois chapter.

## SOUTHERN OHIO.

Members of this chapter looked forward with enthusiasm to the recital they have been able to arrange for Joseph Bonnet. It took place Sunday afternoon, Jan. 23.

One of our new members, Paul E. Thomson, A. A. G. O., sends programs from the First Baptist Church of Dayton, Ohio. They are of fine quality. With a chorus of fifty, he gave John E. West's "Story of Christmas" Dec. 19. On Dec. 11 he gave a recital, including such numbers as Faulkes' Allegro Symphonique de Briqueville's Etude for Pedals Alone, and Shelley's Fanfare.

Miss Lucy Markham Chinn, A. A. G. O., one of our most enthusiastic and energetic members, gave at her church, the First Baptist of Frankfort, Ky., the following program in connection with her Christmas service: Vivace, from the Sixth Sonata, Bach; "Giles Farnaby's Dream"; Second Meditation, Guilman; "Praeludium," Jarnefelt; Andante Cantabile, Dethier.

## DISTRICT OF COLUMBIA.

The first recital of the season under the auspices of the chapter was that given Dec. 16 by Edwin Arthur Kraft of Cleveland at Epiphany Episcopal Church. Mr. Kraft played: "Marche Triomphale," Hagg; Minuetto from Symphony No. 11, Haydn; Concerto Prelude and Fugue, Faulkes; Chorale Improvisations ("From the Depths of My Heart"), Karg-Elert; "Thou Righteous God", Karg-Elert; "Scherzo Gioioso," Dethier; Meditation, Reuchsel; Scherzo, Hollins; Rhapsody, Cole; Serenade, Rachmaninoff; "The Brook," Dethier; "Dreams," Stoughton; Scherzo, Lemare; "Toccatina di Concerto," Lemare.

A well-filled auditorium greeted Mr. Kraft and he was cordially received. At the conclusion of the recital the chapter held a reception for Mr. Kraft and a few invited guests in the "Willard room" of Epiphany Church.

The chapter presented Charles M. Courboin at Epiphany Episcopal Church Jan. 10. The large edifice was filled for this second concert in the series of free organ recitals for the public.

The third recital of the series was given Jan. 24 in the Mount Vernon Methodist Episcopal Church. There were three artists at the organ, all of them Washington musicians — Mrs. Frank Akers Frost, organist of the Mount Vernon Methodist Episcopal Church (South); Harry Wheaton Howard, organist of the Third Church of Christ, Scientist, and Harry Edward Mueller, organist of the First Congregational Church.

The January meeting was held on Wednesday, the 5th, at Louis Potter's studio. Most of the members were present, which indicates the interest shown since the organization's activities have attained their present scope.

Walter Nash, the sub-dean, has succeeded in his efforts to bring Frederick Schlieder of New York to Washington twice each month for six months to conduct a class in improvisation and keyboard harmony. Mr. Schlieder's first appearance in the capital was on Jan. 3, and an enthusiastic gathering of musicians greeted him in Mr. Nash's "Sunset studio."

## WEST TENNESSEE.

On Tuesday evening, Jan. 11, the West Tennessee chapter met in the studio of Miss Belle S. Wade, Woman's Building, with the dean, J. Paul Stalls, presiding. Miss Elizabeth Mosby, chairman of the recital committee, announced a recital by members of the chapter, to be given Tuesday evening, Jan. 25, at St. Mary's Cathedral.

After the business session, Miss Mosby gave an excellent address on the "Life of Beethoven." The following attractive musical program arranged by Miss Eunice Robertson was rendered: Miss Robertson acting as accompanist: "For Love of You," Kavanaugh (Mrs. T. R. Easley); Ballad from "First Act of 'Rigoletto' (C. M. Sauer); "The Armourer's Song," from "Robin Hood" (O. F. Soderstrom); Duet, "Solenne in Quest'ora," from "La Forza del Destino," Verdi (Messrs. Sauer and Soderstrom).

The next meeting will be held Thursday morning, Feb. 10.

## SOUTHERN CALIFORNIA.

The chapter held its December dinner and annual election at the parish house of St. Paul's Pro-Cathedral, Dec. 6. Succeeding the dinner, a highly interesting talk on old Oxford was given by George A. Mortimer, who had many beautiful photographs of the subject in hand.

The following were elected officers to serve for the ensuing year: George A. Mortimer, dean; Albert Tufts, sub-dean;

Robert W. Allen, secretary and treasurer; Mrs. Carolyn M. Kellar, librarian.

## TEXAS CHAPTER.

Saturday evening, Jan. 8, at the home of H. Guest Collins, Austin, was held a reception, the guest of the occasion being the dean of the Texas Chapter, A. G. O., Miss Alice Knox Fergusson. The guild members of Austin as well as several prospective members were entertained, and Miss Fergusson gave an interesting sketch of the aims and doings of the A. G. O.

## Gives "Messiah" in Minneapolis.

When in 1918 it became known that the local choral society in Minneapolis would not give its usual holiday performance of the "Messiah," Stanley R. Avery and St. Mark's choir "jumped in" and sang the oratorio in St. Mark's Church with the choir, soloists and organ and orchestra accompaniment. This has now become an annual Christmas event, the church is always packed and the collection pays the expenses. The third annual performance was given on the evening of Dec. 29, when St. Mark's choir was augmented by the choir of Westminster Presbyterian Church, Harry Phillips, choirmaster. The chorus of eighty voices was assisted by the church

soloists. G. A. Thornton of St. Clement's Church, St. Paul, was at the organ and there was an orchestra of symphony men. Mr. Avery conducted. The performance was repeated at Westminster Church Sunday evening, Jan. 2, under the direction of Harry Phillips.

## Goes to Large Lebanon Church.

George W. Grant, who has been organist of Trinity United Brethren Church at Lebanon, Pa., has been appointed organist at St. Luke's Episcopal Church in the same city and undertook his new duties on Jan. 23. St. Luke's has a choir of forty men and boys and Mr. Grant will preside over an organ built by the Hall Company about five years ago. It has three manuals and thirty-one speaking stops and is pronounced an excellent instrument.

Sibley G. Pease, organist and director of the First Presbyterian Church of Los Angeles, presided at the organ at the dedicatory musical service in the Pico Heights Congregational Church recently, playing the Hinners organ rebuilt by E. R. Crome. This is Mr. Pease's former church, of which he was organist from 1903 to 1910.

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CHICAGO, FEBRUARY 1, 1921.

## A SANE APPEAL.

The appeal to the clergy from the National Association of Organists, which appears in the department of this issue devoted to the organization should be read by all organists. It stands out as a document of reasonableness and sanity first of all, and thus reflects the greatest credit on those who framed it. There are no wild claims and no acerb charges. There are no threats of unionism or retaliatory measures, etc. The spirit of co-operation is clearly manifest in what has been written, and the appeal should be that much stronger. We predict that this letter, if properly circulated, will do a great deal of good.

One of the most pleasing things about all this agitation for better conditions lies in the frankness and sincerity of the whole propaganda. A manifestation of this is in the address of George Enzinger, who explained the St. Louis campaign to the Music Teachers' National Association, and whose paper, in another part of this issue, should be read by everyone. The same is true of the letter of the Southern California organists and of a campaign being conducted at Washington, D. C. If nothing better ever comes of this it should serve to prove to many clergymen that a true Christian spirit exists at the organ bench. Perhaps they will answer that this is an evidence of the efficacy of their preaching.

## SMALL, BUT IMPORTANT.

The beginning of the year is a good time for new resolutions, and so we humbly approach the subject and beg leave to offer one that might well be taken by some organists. It has no relation to organ playing, or to the selection of appropriate music, or any of the vexed topics that spring up during the year. It is more personal.

The theory that to genius belongs the privilege of ignoring most of the laws of God and man has been exploded. It went with the long hair and other accessories that were useless. It is no more a sign of ability or genius or talent to pass up small obligations than the almost obsolete lack of tonsorial attention was a sign of superior musicianship.

If the average person who seldom pays small bills and is too great to attend to details, no matter how easy it is made for him, realized how much trouble he causes others he would wake up to the fact that his slovenliness is merely an unmistakable indication of selfishness—nothing more. The fact that there are neglectful great men in the profession is about the poorest excuse that could be offered.

How the thing works out is well illustrated by an instance like the following: In one of the chapters of the A. G. O. the secretary recently sent notices to more than 100 members of a recital by a noted organist at which the members were to be guests of honor, in addition to which the church was to provide a supper. Enclosed in the notice was a stamped postcard, with a printed blank. All that was necessary was to cross out one word

on the blank, to show whether or not the recipient could be at the recital and supper, and attach a signature. Yet a day before the occasion not one in five had attended to the matter. If you ever planned to entertain more than 100 guests and did not know whether ten or eighty would actually come you will realize why the hosts were vexed.

The treasurer of the N. A. O. and the officers of every A. G. O. chapter could tell you a long story of the extra cost for postage and the additional labor made necessary by the selfishly careless. They could go farther and reveal the prominent names in the organ world which have had to be placed on "deadbeat" lists because the small dues asked of them are not paid. The office of *The Diapason* contains records which also would prove interesting. Although the vast majority of our readers pay their subscriptions promptly—in fact, no publisher could pride himself on a better clientele—there is always present the man who pays only after three or four notices, or not at all, and willingly accepts copies of the paper or makes necessary additional labor which merely causes others to pay more. Every department store manager will tell you that the impositions of the few have to be charged to the many. Then there is the young woman who is married, moves away and fails to extend the courtesy customary in the case of the garbage man of telling where she has gone. She usually complains bitterly because our mind-reading facilities are so limited that we did not know her new name and address.

The organizations of organists and the publications for them are public utilities—and we believe public benefits. Sharing in them is entirely voluntary. But courtesy commands that where a man wishes to drop membership he do so by resignation—not by failure to pay dues up to the point of expulsion.

It is possible that persons who are slovenly in their personal business may be most punctilious in their professional work, but we seem to feel that we can detect their shortcomings in their playing. We also have evidence that the great leaders in the profession are the most conscientious in living up to their small obligations.

We started out to write only about 100 words on this subject, but realize that we have overstepped our space woefully and have lapsed into a sermon mood. In that case a text seems needful, and so we might select Luke 16:10: "He that is faithful in that which is least, is faithful also in much."

## ORGAN RECITALS IN TURKEY

How the organ recital is carried to the uttermost parts of the earth never was called to our attention better than in a recent letter from Charles E. Estes of Robert College at Constantinople. Mr. Estes, a pupil of Widor and of Raphael Joseffy, is the musical director of this noted institution, established in Turkey to spread Christian education in the Near East. The good work this school has done for many years is known to church people generally, but we doubt if many realize that with his recitals, now in their eleventh season, Mr. Estes is doing a great deal of good which preaching and teaching alone could not accomplish.

The programs which have been given contain only the best in organ music and resemble in every way the offerings contributed by our best American organists. Professor Fisher, Mrs. Middleton Edwards, the Robert Male Chorus, and a mixed intercollegiate chorus assist in the services, which are held on Sunday afternoon once a month.

As we feel convinced that our readers will be as much interested in the Constantinople news as we were when we read Mr. Estes' letter, we hereby quote it for their benefit, letting him show in his own words that organ recitals are successful in Turkey perhaps even more than in some much darker places in this country.

Robert College, Constantinople, Dec. 2, 1920.—To the Editor of *The Diapason*: Dear Sir: I have been a subscriber to your paper now for some time and I find it most interesting and stimulating. I follow with much interest the recital programs which you publish in each num-

ber. For some years I longed for just this sort of a publication to keep me in touch with what other organists were doing at home, as I only get home once in two or three years.

It occurred to me that some of your readers might be interested in some of the programs which we give here in Robert College. We are, as you doubtless know, an American institution situated in Constantinople. Our music department has been very active during the last ten years and in spite of the war we have secured rather praiseworthy results.

Our new organ, erected in 1913, to replace a small two-manual, is a superb instrument, electro-pneumatic, built by Norman & Beard, London. It is the gift of Mr. Cleveland H. Dodge of New York and has no equal in the Near East.

These organ recitals are free except for a small reserved section and were planned from the beginning to be of educational value to our community and students. They are attended by from 400 to 700 people each time and on special occasions, as at the annual Yuletide and Easter recitals the attendance is limited by invitation, as the hall will seat only 700.

Very respectfully yours,

CHARLES E. ESTES.

Mr. Estes' most recent programs appear on our recital page and we hope often to have the privilege of printing others from this source.

The many pupils and admirers of Charles Marie Widor in this country will be interested in hearing that M. Widor recently began on a new symphony—married life. Letters received by his friends in the United States, among them Clarence Eddy, have been written for the French master by Mme. Widor. M. Widor will reach his seventy-sixth birthday this month. It appears that his life has been devoted to the organ so undividedly that he did not find time for marriage until after passing the three-score and tenmark.

Bertram T. Wheatley, the Jacksonville, Fla., organist, received one of those unexpected bits of encouragement that come to the recitalist occasionally when he opened a letter recently from a man not known to him—an attorney, Arthur F. Odlin, who was formerly attorney general of Porto Rico and judge of the Court of First Instance of the Philippine Islands, and who had just moved to Jacksonville—in which the writer among other things made these significant statements: "To my mind it is a sad commentary on present day conditions among the people of Jacksonville that large crowds flock nightly to theaters filled with germs, both physical and spiritual, listening to horrible jazz stuff which sometimes is mislabeled music, when it is possible to hear an elevating concert like the one given by you."

## ARCHITECTS GET FEES.

Editor of *The Diapason*: All honor to Mr. H. C. Macdougall for his courageous stand on the Cleveland matter.

The American Institute of Architects long ago raised the fees for its members from a 5 to a 6 per cent basis and architects of national reputation are known to have received as much as 10 per cent—and no doubt earn it. Similarly, were Cleveland to set aside 6 per cent or \$6,000, of its \$100,000 organ appropriation for obtaining a consensus of the very best professional judgment from representative organists in various sections of the country, it could quite conceivably be regarded as money well invested.

The biting sarcasm and injustice of Mr. Macdowell's closing paragraph would come with far better grace did he first disclose to your readers that he himself, in the interest of the civic spirit of which he boasts, had foregone all commissions, fees and emoluments. His letter is silent on this point.

But perhaps, Mr. Editor, the difference of opinion between Messrs. Macdowell and Macdougall is, after all, not so much a question of civic spirit as of geography. Mr. Macdougall lives in a "commonwealth" where they make vice-presidents and "shoes," so the idea of "pay" inevitably forces itself upon his attention. Mr. Macdowell, on the other, resides in a "state" where, among other things, they raise presidents, bumper crops, rents, an occasional rumpus and "congressional seeds"—so quite naturally he seizes on the word "free."

S. B. WOODBRIDGE.

## MACDOWELL VS. MACDOUGALL.

Brooklyn, N. Y., Jan. 4, 1921.—Editor of *The Diapason*: Anent the first round of the bout Macdowell vs. Macdougall, the question is: Did MAC DO WELL? His opponent thinks MAC DO (U) GALL. Lay on, Mac! Said Macdougall to Macdowell: "You're a very clever fellow! Writing with your trusty pen To get as much dope as you can." Said Macdowell to Macdougall: "Fie! In the loud you blow your bugle, Writing with my trusty quill Got the dope to fill the bill." Very truly yours, GOTTFRIED H. FEDERLEIN.

# The Free Lance

By HAMILTON C. MACDOUGALL

In these days when salaried people are feeling acutely the pinch of hard times the business side of the organist's profession—and surely the organist has a business as well as a profession!—is in all our minds. I have a letter from a friend who is a fine concert and church player, and a composer of organ music that is well known to all American and many English organists. I am going to quote from a recent letter of his, for I consider it very significant, coming, as it does, from a highly prosperous musician. He writes:

Your reference to the Cleveland, Ohio, city organ was perfectly proper. The officials wrote to me also. Isn't it funny how an organist is expected to do his work for a "thank you"? And an organist generally consents. Here in the boys (and we have a splendid set of fellows in the profession) try to outdo each other in "handing out" their "goods" to the public for 0. I've stopped it, and I am considered "commercial." If the fellow collecting garbage at my back door every other day can afford a touring car for his Sunday ride, why should I—an organist—be obliged to ride in the trolley? I have concluded that the average organist prefers the trolley. \* \* \* Slam those fellows for seeing how many recitals they can get through underbidding the other chap.

So far as I can ascertain, organists' salaries have not been increased during the last six years. It has been suggested more than once that the guild might do something in this regard. Probably the guild feels that it is hardly strong enough for concerted action throughout the United States. And this suggests the thought: Why does not the guild avail itself of the services of a certain firm that conducts campaigns for advertising, publicity and raising endowments and other funds for colleges and universities? Or why does it not look into the methods employed in the Harvard, Smith, Dartmouth and other "drives" for money and pattern a guild campaign on them? Naturally, such a campaign would be successful only so far as each chapter made its own "drive"; but it is possible for the guild to increase its membership many times.

Now is the time to interest organ and harmony pupils in the spring examinations of the guild. These examinations give the young organist a chance to distinguish himself from the common herd of players; they raise the standing of all players passing them; they help the teacher by identifying him with progressive methods of teaching; they help the profession by giving it a nucleus of solidly-trained organists having identical standards recognized by the public at large.

The admirers of Stravinsky are not having it all their own way, for here comes an anonymous writer in the *Sackbut* (London) who says:

The music of the "Rite of Spring" has been described as the music of epilepsy; it is perhaps more suggestive of a mantra-mumbling Tibetan monk in the last stages of auto-intoxication. \* \* \* Stravinsky is a small figure who has discovered his limitations and is determined to exploit them as positive virtues. \* \* \* His works give the impression of being mnemonic jottings which might be used as the basis of compositions, but are no more completed compositions than the first four notes of the C minor symphony.

Thanks!

A friend having lately asked me to criticize a proposed specification for his house organ, I was reminded again how child-like we organists are in our confidence in specifications and organ recital programs as such. In the one case everything depends on scales, voicing and action; in the latter everything depends on the way the program was taken care of by the player. A man may send us good programs, including only those items that have passed the tests of the ultra-modern person who likes non-emotional music only, and listing those pieces whose composers are among the "elect"; yet the programs prove nothing as to his playing. On the other hand, the man who programs



the Overture to the "Poet and Peasant" and the Barcarolle from the "Tales of Hoffman" may be found on actual hearing to play them exquisitely.

**Shows Changes in Chicago Organ.**

Clarence Eddy played a program to mark the opening of the large organ in the New England Congregational Church of Chicago the evening of Jan. 2 and showed the improvements brought about in the instrument by George E. LaMarche. Mrs. Irene Belden Zaring, organist of the church, assisted Mr. Eddy at the piano. The selections of Mr. Eddy included: "Ancient Phoenician Processional," Stoughton; "Ave Maria," No. 2, Bossi; "By the Waters of Babylon," Stoughton; Prelude, Grotton; "Sunset," Frysinger; "Moonlight," Karg-Elert; Fantasia on the Welsh Hymn Tune "Twrgwyn," T. J. Morgan; "A Christmas Idyll," Dunn; "Grand Dialogue Chorus," Gigout.

**Novel Offerings by Norden.**

The choir of the Second Presbyterian Church of Philadelphia, directed by N. Lindsay Norden, is giving a series of musical programs at 7:30 on Sunday evenings. Jan. 9 the special service consisted of selections by New York composers; on Jan. 16, of works of Philadelphia composers; Jan. 23, of works of Norwegian composers, and Jan. 30, religious music of the great pianists. Feb. 6 American composers will be represented and Feb. 13 Belgian composers.

**HEARD MARCEL DUPRE PLAY.**

Austin, Tex., Jan. 8.—Editor of The Diapason: The remarks in the "Free Lance" column of the January issue concerning M. Dupre of Paris prompt me to write the following:

Two dusty specimens in khaki were meandering about the streets of Nantes, France, on a Friday about the 6th of May, 1919. They were a saxophone player and a fiddle player, respectively, who had belonged to one of the "musical" organizations that infested the A. E. F. after the armistice, and for the last four months had been stuffed on selections from "Fagiolacci" and "Salut d'Amours" till they were blue in the face.

While arguing about when they were going home, they strolled into a music store and some kind soul handed them a program of an organ recital to be given the following Sunday in l'Eglise Notre Dame du Bon Port in Nantes by M. Marcel Dupre of Paris. "Never heard of the guy, did you?" asked the fiddle player, whereupon the reed player agreed he hadn't and the argument switched on to Franck, d'Indy, etc.

Now, it happened that the fiddle player was broke. All his francs had departed, but his pal was a friend in need and the following Sunday night a much-fingered program covered with notations went to a Chicago organist with the remark that "we forgot to be homesick for one afternoon." The Franck Pastorale in E was played as we never had heard it before and when it came to Dupre's own G minor Prelude and Fugue we received a pleasing reminder of what the French school of today is doing. With typical American nerve we hung around the entrance while the immense crowd poured out and a kind-hearted usher made us acquainted with M. Dupre.

On our way out to the hospital the usual argument was upon the subject of how such men as M. Dupre remain unknown so long to aggressive American managers.

**THE FIDDLE PLAYER.**

**MORE ABOUT MARCEL DUPRE.**

New York, Jan. 17, 1921.—Editor of The Diapason: I was pleased to see Mr. Macdougall's reference in last month's Diapason to Marcel Dupre. Dupre has long been recognized as one of the world's great organists. M. Widor calls him the greatest in the world. One of my pupils who is at present studying with Dupre writes of the ten Bach recitals thus:

"At the last of the recitals Widor, Saint-Saens and all the other Parisian organists of note were on the platform. At its conclusion M. Widor presented him with a wreath given by the organists present, embraced him and in a short speech said that never since Bach's day had Bach been played as he (Dupre) had played him in these recitals, which sentiment all heartily concurred in."

As to getting him over here, that is another matter, but from all accounts he is the organ giant of our day.

May Mr. Macdougall bless the organ world by getting him to come over and repeat here his ten recitals.

**W. A. GOLDSWORTHY.**

When Arrigo Serato, the eminent Italian violinist, gave a recital at Cedar Rapids, Iowa, in the Coe College chapel, Jan. 11, he was greatly disappointed because his accompanist, Maurice Eisner, could not be with him, but his disappointment quickly changed to delight. At the last moment Marshall Bidwell, the organist, took Mr. Eisner's place at the piano. Mr. Serato was so delighted that he promptly made overtures to engage Mr. Bidwell to play for his big concert tour next fall when he expects to return to America.

**Organizing Organists**

Paper Prepared for Meeting of Music Teachers' National Association in Chicago

By GEORGE ENZINGER

From time immemorial the organist and his instrument have been relegated to but one field of activity, that of the church, which, exalted though it was, nevertheless restricted his artistic expansion. The "Polyphonic school" which, both to the creative and interpretative musician was the foundation upon which he erected his artistic edifice, was to the organist but a rock to which he was bound by the chains of tradition; to the masters of the classic period he and his instrument were non-existent; the great interpretative artists knew him not; even his nearest relative, the pianist, regarded him as a poor relation whose concert aspirations he studiously ignored, if not openly belittled.

Happily great changes have been wrought in the fields of creation and interpretation. Mendelssohn, although still displaying strong attachment for the "polyphonic school," nevertheless laid the foundation for the modern German school; the much derided Batiste and Lefebure-Wely opened the path for the modern French school with its numerous followers in England, Italy and America. More and more are modern composers employing the organ as a means of expression, as a concert instrument it has made great strides in public appreciation through the undaunted efforts of the many followers of that pioneer in the recital field, Clarence Eddy, who is still laboring with untiring zeal.

On the other hand, what has been the organist's position in the church, the domain of which he should have been the undisputed and honored master? In the ritualistic church his sway, in a measure, has been undisturbed, the nature of its divine worship requiring the employment of musicians especially trained in the music incidental to its divine worship. Protestantism, with the abolition of ritualistic music and the introduction of congregational singing, wrought a great change in the position of the organist; although nothing more than the accompanying instrument the organ retained an important position through the genius of Bach and his contemporaries, whose sublime chorales became the Alpha and Omega of congregational singing.

As Protestantism gave rise to the many sects into which it was gradually divided, new ideas of the value of the organist as a part of the church organization continually developed. The Lutheran and Evangelical denominations in the Germanic countries united the offices of organist and schoolmaster, presumably because neither position, independently administered, provided sufficient employment; in other sects the organist became more and more insignificant until the Puritans excluded him and his instrument entirely from their worship.

Have we not here the probable origin of the antipathy and endless controversy between the organist on the one side and the musician on the other, which exists with amazing frequency in the denominational churches?

Independence of thought on the part of the organist is held in check and submission to the vagaries of music committees is enforced by the ever-ready charge of irreverence. Can you conceive of anything so preposterous as an irreverent organist whose skill enables him to draw those divine harmonies with their uplifting power from that peer of musical instruments, the organ, so the scoffer cannot be found in the organ loft.

All church organizations, ritualistic or dissenting, however, are in harmony on the question of adequate compensation for the services of the organist; yet it is not idle to say that an improvement in compensation will be a strong factor in establishing more satisfactory conditions in other matters. The business world gauges its appreciation of professional services by the demand made for adequate compensation; unless the service is exceptional it will not accede to the demand which has not the support of united effort of the other followers of a profession. In other words, followers of a vocation who do not deem their colleagues worthy of support will receive scant consideration from the business man. This is the principle which actuates the men who determine the business policy of the church organization; and by this principle the salary of the church organist has been not just compensation for excellence of service, but a nebulous return determined by the valuation placed upon the service by the music committee.

Thus did the organist labor in the only field open to him, comforting himself with the hope that constant study and faithful service would in time be rewarded. Then a remarkable occurrence awoke him from his lethargy. The enterprising manager of a moving picture theater discovered the organ and realized its possibilities as a means of musical description of that twentieth century marvel, the moving picture! Centuries of its employment in the church have not done as much for the organ as this discovery has done. It has opened an unlimited field for the exploitation of the resources of the organ. It has also provided the organist with an opportunity to receive a just return for his investment of study and money; and furthermore, it has given him the courage to protest openly against the injustice of the church organization and to take steps

leading to a proper recognition of his service.

In St. Louis we have taken the initiatory steps to form an association having for its object the improvement of the organist's salary. The working force of the association is lodged in two committees—the executive and adjustment committees. In addition to the routine duties, the executive committee is required to give notice of vacancies and announce the qualifications for the duties of these positions; to ratify all engagements or contracts entered into by the members; investigate all charges of incompetency or neglect of duty on the part of members, and inquire, upon request, into the reason for the discharge of a member from the position he may have occupied.

This committee issued a circular letter laying stress upon our purpose of improving salaries. A card tabulating the various kinds of church work was enclosed, with the request that the church authorities consent to place the organization on a list of churches willing to cooperate with our association. The replies exceeded our expectations, inasmuch as a similar letter with no reference to salaries issued by the local chapter of the American Guild of Organists was virtually ignored.

To the adjustment committee has been assigned the duty of preparing a schedule of salaries for all forms of organ playing and to formulate rules for the guidance of members in their transactions with each other. As no disturbance of church services is contemplated, it is planned to make the schedule applicable only in the event of vacancies or where an organist demands an increase in salary. A code of rules has been compiled and is awaiting action by the association. For obvious reasons they cannot be given in their entirety. A few points covered by these rules are as follows: Members are required to give immediate notification of a change of a position or resignation, stating reasons therefor; a demand for an increase in salary; a dismissal from a position, stating whether a re-investigation is desired; prescribing conditions under which members may apply for positions; substituting for non-members. There are also being prepared proceedings in the investigation of charges of the violation of the rules of the association. This, in outline, is the plan upon which we are proceeding.

The business of an association of this kind cannot be carried on without the personal and active co-operation of every member; and unless all members are willing to shoulder the responsibilities which may arise the association is absolutely valueless. Complacency serves only to nullify the purposes of the organization.

Reform, however, like charity, should begin at home. We need improvement in our own methods, to enable us to reach the goal toward which we are striving. First of all, let us abolish the vicious custom of supplying churches with students who take a position for "practice and experience." The public does not employ a physician or a lawyer who offers his services for "practice and experience"; commercial colleges do not send students to positions without salary. The remedy for this ruinous custom is the adoption of a minimum salary.

Another detrimental custom is that of accepting a position at a salary less than that of the preceding organist, unless the church in question has made a corresponding decrease in the other salaried positions of its organization. An organist capable of doing the work required of his predecessor should receive the same salary, or more, if he commands it. In the commercial world a high-salaried position is always filled by a high-salaried man. The remedy for this custom is a classification of members according to their length of service and the record which they made in their practical work.

The whole movement has been the cause of considerable anxiety to a certain class of our colleagues who see in it a tendency toward "unionism," and are fearful that the organist will place himself on a plane with the hodcarrier or teamster. The teamster at present would probably resent being classed with the organist, his monthly wages being as large as the yearly salary of the average organist, without being compelled to practice or give lessons in teaming. To some it has the appearance of that antiquated spectre called "commercialism." They forget that "commercialism" is the gain derived from a perversion of the art, and not the just return received for excellence of performance and faithfulness to the standards of the art.

Fellow musicians, the obstacle to our success will not be the church organization. I have a good deal of faith in the men who direct the affairs of the church organization and I firmly believe that if the question is properly presented we need have no fear of results. The greatest hindrance is the musicians' lack of the true spirit of fellowship. Musicians have been self-centered too long to feel any responsibility for the welfare of their colleagues; the proverbial attitude of "every man for himself" has too long been prevalent. The Leading Organist has come into his exalted position through his superior attainments; he delights in expatiating on the badly prepared work of his colleague less fortunate than he. How many organists are toiling today for a mere pittance, the fires of ambition quenched, their hopes shattered without the joys of even a partial realization of the lofty ideals with which they entered their vocation. Is their slipshod work due to a lack of preparation? There are today more well-trained organists in this country than at any previous period in the history of organ playing. These organists have studied with excellent teachers, have perhaps been granted the hard-earned privilege of adding a section of the alphabet to their names. Then they accept a position for "practice and ex-

perience" and work with a choir of singers who also serve for "practice and experience." They may in time receive the average organist's salary, but their goal is still a long distance away; and after a number of years they settle down, discouraged, into the monotonous career of careless work, as no one seems interested as long as the organist does not demand an increase in salary. It is for these colleagues that we need to organize and by improving their position elevate the material standard of the entire profession.

A singular analogy to the situation of today is presented in an article reprinted from London Musical Opinion in the Organists' Journal of November, 1891, on the subject of meager salaries. It contains the following passage: "Bricklayers, journeyman tailors and other useful folks must combine if they wish to secure fair treatment; likewise the organist. The average layman may perhaps smile at the idea of a strike of organists, but the boycotted clergyman, who would then have to rely exclusively upon his sermons to attract people to church, a strike might be a serious matter indeed. The College of Organists clearly do not propose to protect the financial welfare of their members, and a more energetic (and, indeed, a fighting) confederation is required which could refuse berths which are ill-paid, or the previous holders of which have been grossly ill-treated."

For "College of Organists" just insert the name of its American counterpart and you have the American situation; and yet, the equanimity of quite a number of organists was greatly disturbed by the report of a contemplated strike. It is to be hoped that the analogy will cease at this point, for in the New Music Review of March, 1916, three advertisements reprinted from the British Ecclesiastical journals announce that "organists are wanted at salaries per year of 35, 40 and 50 pounds."

But whether "unionism" or just plain "organized organists" is to be the means of betterment, two questions must be answered: Will the efficient and ambitious organist remain in the service of the church at the present average salary, or will the church be satisfied with the untutored amateur and surrender the trained organist to the moving picture theater? Co-operation of the church organizations and organists' associations will answer both questions.

In conclusion let me present a suggestion for our own course of action. The watchword of unionism is said to be, "An injury to the one is the concern of all"; this seems to suggest strife and antagonism. Let us rather say: "The welfare of one is the concern of all"; this will express the spirit of musicianly brotherhood and sound a note of encouragement to the young organist. It not only will enable him to receive material reward for his earnest efforts, but will assure the continuous well-being of the entire fraternity.

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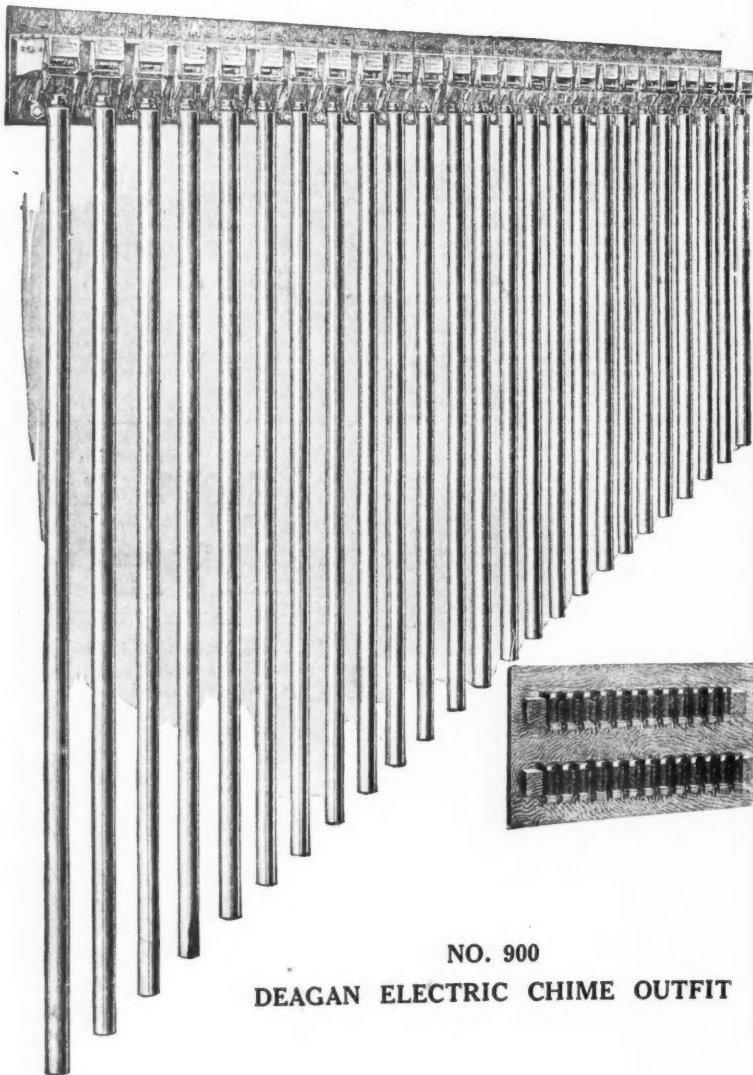
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BY HAROLD V. MILLIGAN.

"IMPRESSIONS OF THE PHILIPPINE ISLANDS," by Lily Wadhams Moline. Published by Clayton F. Summy Co., Chicago.

A most interesting addition to the "program music" of the day is this new suite for organ by Lily Wadhams Moline. It is in three movements, entitled in the "Serenade" and "The War Dance Festival," which may be played as separate pieces. The underlying idea, of course, is oriental, and there is consequently a certain amount of that musical quality which we associate with Eastern "atmosphere." Mrs. Moline, however, does not depend upon the usual compositional devices to build up her effect. The "atmosphere" is incidental—not fundamental. Her musical material is sound and healthy and she develops it in her own fashion with convincing sincerity.

"In a Village" is made from an attractive melody which is treated in various ways, with brief interludes. It first appears harmonized for swell flutes and celeste, and then is played by the left hand on the English horn or clarinet, with the harmony above in the right hand—harmony in which a trilled dominant pedal-point is cleverly included. The swell oboe, in the right hand, next has the melody, with a rhythmic accompaniment. This episode is developed quite freely to a sonorous climax. The last appearance of the melody is harmonized for vox humana and soft string tone.

The "Serenade," like "In a Village," is in a minor and the melody is of somewhat similar character, suggestive of the languorous tropical night. The oboe and vox humana carry the melody, with a second theme for flutes. "The War Dance Festival" is not, perhaps, as wildly exotic as its title might indicate, but it is sufficiently ferocious for its purpose. It is, of course, markedly rhythmic, with plenty of staccato chords and trumpet calls, ending presto and full organ.

TWO PRELUDES AND FUGUES IN C MINOR, by Anton Gloetznor; published by G. Schirmer, New York.

The exact antithesis of Mrs. Moline's "Impressions of the Philippine Islands" is to be found in these Preludes and Fugues. There is, naturally, not the slightest suggestion of any pictorial or programmatic significance. The music will appeal most to those possessing sufficient knowledge of musical structure to enjoy the analytical and intellectual point of view. It is always a temptation to speak of preludes and fugues as "Bachian." Perhaps it would be more accurate to label Mr. Gloetznor's works "Mendelssohnian." In either case the reader will understand that the music is classic in style and outline.

The great danger in this kind of writing is always that the music may become pedantic, that the formal structure may so engross the attention of the composer that he may make the mistake of concentrating all his attention on the solution of self-set contrapuntal problems to the exclusion of the more genial qualities which are necessary if the formal structure is to have life and vitality. It is a pleasure to be able to report that this particular composer has escaped this danger. Within the limitations of the form, his music is fluent and ingratiating. Naturally his measures are not to be compared in any way with the distinctly programmatic style which the "movies" have helped to make so popular today on the organ. His music must be judged by its own standards. If you are not interested in preludes and fugues, these pieces will not mean any more to you than any others of similar character. But if the form does mean anything to you, you will find these two new compositions very attractive examples of the old formula.

Both are in C minor and they are not dissimilar in mood. Our own personal taste prefers the second, but that is perhaps a mere opinion. It seems to us to be fresher and more spontaneous. The preludes are handled well in conventional style. The subject of Fugue No. 1 is blood-brother to the fugal subject in the last movement of Gullmanti's Third Sonata, but the development and later treatment is sufficiently individual to disarm any accusation of plagiarism. With proper registration and consideration for the excellent musical qualities to be brought out in the study of the music, these two pieces will make dignified and worthy additions to the church and concert repertoire.

"ARIOSO," by Johann Sebastian Bach, published by Boston Music Company.

This Arioso, "My Heart Is Fixed," dating from about 1725, has been variously arranged by Carl Engel, including editions for solo voice and piano, for violin and piano, for solo voice with violin and piano, and last, but not least, an organ arrangement by Edward Shippen Barnes, made from Engel's transcription. It makes in its present form a capital organ piece and will be welcomed by all lovers of Bach. The music is fresh and melodious, with a tender and exalted beauty characteristic of the great Johann Sebastian in his gentler moods. The serene melody is clothed in an unusually rich and varied harmonic garment and the three short pages are an uninterrupted delight.

News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Jan. 20.—Christmas carols ranging from those of the twelfth and thirteenth centuries down to those adopted by the more modern school were sung in Holy Trinity Church by the Mount Holyoke College choir. Both ecclesiastical and secular carols were included in the program. Under the direction of William C. Hammond the young women sang with a sweet wholesomeness that fitted well into the Christmas spirit spreading over the world. More than half of the program was sung a cappella, and the girls showed remarkable ability in this form of choral art. In the first group sung, the oldest on the list were "There is no Rose" that belongs to the twelfth century, and "Jesus, Thou the Virgin-born," written in the fifteenth century style. Both carols were brought from Europe several years ago by Professor Edward Bliss Reed of Yale. These two numbers are considered the most interesting of the entire program because of their standing as examples of rudimentary harmony. Organ numbers interspersed the program.

The Christmas gift of Mr. and Mrs. Florence J. Heppel, of piano fame, to their neighbors in Pelham, Philadelphia, was the furnishing of forty professional musicians to entertain them. Under the leadership of Clarence K. Bawden, organist of Summit Presbyterian Church, a slowly moving procession of singers and players marched for an hour along six blocks near the Heppel home, singing Christmas carols. A quartet of brass led the group, then a male sextet, then a male octet, then chimes on a truck, followed by another male octet.

Richard Henry Warren, formerly of St. Bartholomew's, New York, was guest soloist at the Second Presbyterian Church recently, when he improvised on Christmas melodies in addition to playing the accompaniment to some of the anthems sung by the choir under the direction of Mr. Norden.

At the same church, Philadelphia composers had a hearing on Jan. 16, with these offerings: "O Gladsome Light," Le Roy Rile; "Souls of the Righteous," Henry S. Fry; "Lord, Let Me Know My End," N. Lindsay Norden; "Twilight Shadows Fall," David D. Wood; Solo, "Into the Woods My Master Went," Frances McCollin; Lullaby (for violin, harp and organ), Philip H. Goepff; "Chant du Voyageur" (for violin, harp and organ), Camillo Zeekwer.

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- Berwald, Ye Choirs of New Jerusalem . . . . .15
- Corner, An Old Gladsome Easter Song . . . . .10
- Nagler, Death, Where Is Thy Sting? . . . . .10
- Rachmaninoff, Glorious Forever . . . . .12
- Simper, Break Forth into Joy .10
- Smart, Ye Choirs of New Jerusalem . . . . .15
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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.

**Qualifications of a Theater Organist.**

Recently this query was received: "Will you kindly list for me the points which you consider should determine the value of a moving-picture organist. Just what qualities should the ideal organist possess in order to rank at the head of his profession?" Within the brief space allotted to us we will endeavor to epitomize the prominent features of our work, and give what we consider the valuable essentials in theater playing.

First, then, he should have a thorough knowledge of organ playing in general. By that we mean primarily a well-developed course in piano technique, followed by a course of organ instruction. If a church experience has been had, so much the better, as there are many points in religious playing which prove beneficial. In any event, he should arrange for lessons with a man who has had practical work in theatrical playing, and continue with him until he has built up a theatrical technique and a repertoire sufficient to begin work. Then a position should be sought where the player can gain knowledge even though in a small theater, and where by observation, actual experience and determination to reach the top he can progress rapidly until his services will be in demand.

Regarding the repertoire, he should provide himself with approximately 200 or 300 selections of the various classifications — Oriental, Spanish, Russian, etc.—always including a few pieces of each to be prepared for any emergency, and having the largest amount in these three lines: Dramatic, neutral, quiet and bright music. He should also keep up to date on the latest popular songs for his comedy films. The reviews of new music in this department aim to help in this regard.

Study with an instructor of the right sort will develop the orchestral style of playing, the imitation of the orchestra and the light staccato manual technique and also the light pedal work, which resembles the double bass in the orchestra. It goes without saying that his work should show clean-cut passages, proper phrasing, artistic registration and proper balance in solo and accompaniment.

Next, the organist should memorize certain familiar airs, songs and standard works, so that if the occasion requires he may have the same at his fingers' end. This will prove his resourcefulness, and in an emergency, like playing a film without having previously seen it, will test all the points enumerated above. On a comedy, if he thinks of just the right topical air to accentuate the humorous situation, it will always bring a laugh from the audience.

The ability to select a varied and pleasing program, embracing classical and lighter compositions, a few organ solos, mostly choosing from orchestrations because of their different style, interpolating here and there a piano classic or familiar song, is also a necessary requisite.

Another point is doing things in a deliberate way, always maintaining poise, and timing a number so that a definite ending may be reached and time allowed for the necessary modulation to the key of the next piece, or to the key in which the orchestra will pick up the feature. This need not be more than a minute. Sometimes, as in related keys like D and A, no modula-

tion is required, but in changing from flat to sharp keys, or vice versa, a smooth change is always necessary. We believe the change should always be made from one to the other (organ vs. orchestra) while a certain composition is being played, rather than at the end, because in the first case the change is hardly noticed by the audience and is not apt to disturb enjoyment of the film.

Another test of the player's ability is, of course, to be obliged to play the same picture repeatedly without in any way becoming mechanical, and still another is when playing a new film at sight to sense the development of the story, as when reading a book, and to know, possibly by intuition, when to change the style of music. The last two points come under what is getting to be known as "picture technique."

A third item is to be able to end a piece smoothly at any stage and begin the next a trifle early rather than a moment late. Fourth comes good judgment in determining what particular rhythm will best synchronize with the various atmospheres of the film, whether six-eight, four-four, two-four, three-four, or at times a nine and twelve-eight.

The next two points are essential to the success of any player. They are, when playing with the orchestra to treat the organ as part of the orchestra, rather than as a solo instrument, as some do. Do not overbalance the orchestra, but play combinations of soft flutes, strings and vox and the more delicate-toned stops, and individually use French horn, harp, chimes, and for the pedal soft string tone, unless the number requires a crescendo to ff, as in the case of allegro movements of overtures, agitato and triumphal marches. Merge smoothly to create a perfect ensemble. And, when playing alone on the feature film, play most of the time in the orchestral style.

The seventh point is to be able to improvise, not entirely alla recitativo, as some organists do, but in the true picture style. Then, again, play from memory (if playing a film at sight) the correct familiar air, or portions of well-known choruses or operas which will fit the scene. In a word, register the emotions of the picture in a musical frame as it is enacted on the screen.

It should not be necessary to say that a spirit of friendly co-operation should exist between organist and orchestra leader, as well as between the organist and the manager, and provided this is so, and all pull together and produce unified "team work," there surely will be success.

**MUSICAL SETTING FOR THE ORIENTAL DRAMA: "THE PRICE OF REDEMPTION." (From I. A. Wylie's book: "The Temple of Dawn.") Metro Film. Bert Lytell, Seena Owen and Cleo Madison, stars.**

Oriental theme: "Song of India," Rimsky-Korsakoff.

Love theme, "Melodie," Huertler.

Reel 1—(1) Oriental theme until (2) Fort Smiley. "Star Dreamer" by Bendix until (3) This is more. "Military Symphony" (second movement) by Haydn until (4) D: Dering and companion attack natives. Agitato No. 6 by Kieffert until (5) Midnight. "Light Cavalry Overture" by Suppe (begin pp).

Reel 2—Continue above, crescendo to ff with T. Captain Dering led reinforcements, until (6) D: Dering's father shot. "Andante Pathetique," by Borch (watch for bugler), until (7) Ambition. Love theme until (8) The Service Club. "Avec Moi," by Luzerne, until (9) D: Rajah enters. Oriental theme until (10) Want to hear me. "Reverie," by Drumm.

Reel 3—Continue above until (11) Take your hands off. Dramatic Andante No. 67, by Andino, until (12) D: Anne leaves. Rajah follows. "Scene Orientale, No. 2" (O. S.), by Kroeger, until (13) D: Dering looks at picture on wall. Theme until (14) The early morning hours. "Broken Melody," by Van Biene, to end of reel.

Reel 4—T: And with passing of five years. (15) Ballet No. 1, by Luigini, until (16) In the sodden fllth. Repeat Oriental theme until (17) This much he knows. "Extase," by Roze, until (18) Awaiting Rajah's, bride. March, "In Palace of Rajah," by Stoughton, until (19) D: Officer knocks native down. Short agitato until (20) Willoughby. "Romanza" (P), by Rogers, to end of reel.

Reel 5—T: The Rajah's spies. (21) Love Song, "Orientale," by Kieffert (P, 2 as Willoughby hits child), until (22) D: Dering rescues child from elephant. Repeat love theme until (23) After: I

\*Cue 23 illustrates a new idea which has been generally accepted by picture players. The use of the word "after" means to begin the piece suggested as the scene following the title given fades out.

runned away. "Shadows of Night," by Borch, until (24) Rajah leaves. Anne comes to Dering. "Temple Bells" (Four Indian love lyrics by Woodforde-Finden) until (25) Unless you do this. "Less than the dust."

Reel 6—Continue above until (26) And with passing. "Kashmiri Song" until (27) The strange whisperings. "Till I Wake" (Last four from Lyric suite) until (28) Anne comes. "Garden of Iram" (O. S.), by Stoughton to end of reel.

Reel 7—T: And on anniversary. (29) "Saki" (from Persian Suite), by Stoughton, until (30) D: End of dance. "Cortege du Sertar" by Iwanow, until (31) D: Englishman hits Rajah. "Orgies of Spirits," by Iljinsky, (or "Ein Märchen," by C. Bach), until (32) You're not going. "Visions," by Tschaiakowsky, until (33) In the distant Himalayas. Love theme to the end.

**NEW PHOTO-PLAY MUSIC.**

**LOVE THEMES.** Two new publications just received from Chappell are "I'd Build a World in the Heart of a Rose," by Horatio Nichols, and "The Bells of St. Mary's," by Emmett Adams. The first is a beautiful andante con espansione in B flat with a haunting melody for the refrain. There are oftentimes scenes where the love element is associated with the rose, and this song will prove ideal for interpreting them, and its use as a love theme will be found most fitting. In the verse the composer does not adhere to the closely associated keys, but makes a splendid modulation into D flat, while in the chorus a descent to a minor note (G flat) makes a tender, sentimental appeal that is most pleasing. In the film "Palace of Darkened Windows" Arlee hands a rose to the Rajah (Reel 3) and this song can be used here with excellent effect.

In the second number, after an introduction of maestoso chords, a verse in six-eight (E flat) brings us to the refrain (four-four), and the poem "The Bells Call from the Sea" and again "The Bells Ring Out." We suggest the organist use a vocal copy and on these passages play the melody on the chimes. In fact, the entire chorus can be played in that manner. Where used with orchestra either drummer or organist can play the chimes, as they are indicated there. As a love theme on a picture of life in a sea-coast village, this song would be most appropriate, as in Nazimova's "Out of the Fog."

Both numbers are published as orchestrations in the same keys as the vocal copies, which is an added advantage.

NOTE: Next month we shall give a liberal review of excellent new picture music, a large assortment of which has been received from various publishers.

Carl F. Mueller of the Grand Avenue Congregational Church at Milwaukee has

been appointed organist and musical director of the Milwaukee Scottish Rite Cathedral, where there is a fine electric three-manual and echo Roosevelt organ rebuilt by the Wangerin-Weickhardt Company. As this is the only consistory in the state, a good deal of importance is attached to the position.

Dr. John Mills Mayhew, who combines medical practice with practice on the organ, visited the office of The Diapason Jan. 15 on his way back to Lincoln, Neb., from a trip to Washington. Dr. Mayhew is organist of the First Baptist Church of Lincoln and will soon preside over a large three-manual organ designed by him which is under construction at the factory of George Kilgen & Son at St. Louis. In his student days in Chicago Dr. Mayhew was organist of the old First Congregational Church here and he has carried his love for the organ through all his career.

**AMERICAN Organ Monthly**

Edward Shippen Barnes, Editor

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- Seth Bingham, Adoration
- J. S. Matthews, A Joyous Morning Song.
- J. S. Matthews, Pastorella

**LEADING ARTICLE:**

A Proposal for the Standardization of the Scce of Piston Operations, by H. L. Baumgartner.

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**Sacred Cantatas.**

In previous articles I have suggested sacred cantatas for various special occasions covering the church year, but several readers have asked for an article covering the whole field. I am glad to comply with their request, reserving, however, the cantatas of Bach for a special article.

Those who are too busy or too indolent to present long choral works cannot realize how much the preparation of cantatas strengthens the morale of a choir. It gives a goal and a reward; it helps to solve the problem of the evening service; it brings choirmaster and choir before the public; it relieves the clergyman of considerable labor. These are all good enough in their way. But above all it furthers the cause of divine worship, accentuating the church year, poetizing faith, bringing the emotional power of a great art to the service of God. At least this is what may happen if the works are well chosen and well prepared. There are many choirmasters like myself who look forward to the monthly cantata as the most interesting part of our task.

The following works, varying considerably in merit and degree of difficulty, are worth consideration:

1. Adams—A Golden Harvest, TB. (G)
2. Adams—The Holy Child, STB. (G)
3. Borch—Easter-Tide, STBar. (D)
4. Borch—Yule-Tide, STBar. (B)
5. Bullard—The Holy Infant, SATBBar. (S)
6. Candlyn—The Prince of Peace, SATB. (G)
7. Clough-Leighter—Give Thanks Unto God, S or T, A. (D)
8. Clough-Leighter—The Righteous Branch, SATB. (St)
9. Coerne—The Landing of the Pilgrims, Bar. (D)
10. Cole—The Rock of Liberty, STB. (S)
11. Coombs—The Ancient of Days, STBar. Mezzo-S. (S)
12. Demarest—The Shepherds of Bethlehem, SATBBar. (S)
13. Fletcher—Song of Victory. (G)
14. Garret—Harvest Cantata, SATB. (GS)
15. Gounod—Gallia, S. (DGS)
16. Gounod—Out of Darkness (Psalm 130), TB. (D, G)
17. Harker—The Star of Bethlehem, SATB. (S)
18. James—The Nightingale of Bethlehem, SABar. (G)
19. H. A. Matthews—The City of God, STBar. (S)
20. H. A. Matthews—The Conversion, STB. (S)
21. H. A. Matthews—The Life Everlasting, S or T, AB. (S)
22. H. A. Matthews—The Story of Christmas, SATB. (S)
23. H. A. Matthews—The Triumph of the Cross, STBar. (S)
24. J. S. Matthews—The Eve of Grace, SATB. (G)
25. J. S. Matthews—The Paschal Victor, SATBar. (G)
26. Maunder—Bethlehem, STBar. (G)
27. Maunder—Olivet to Calvary, STBar. (G)
28. Maunder—Penitence, Pardon and Peace, SBar. (G)
29. Maunder—Song of Thanksgiving, SATB. (G)
30. Mendelssohn—As the Hart Pans (Psalm 42), S. (G)
31. Mendelssohn—Come, Let Us Sing (Psalm 95), 2ST. (D, G, S)
32. Mendelssohn—Hymn of Praise, 2ST. (G, S)
33. Nevin—The Adoration, SATB. (D)
34. Nevin—The Crucified, SABar. (D)
35. Noble—Gloria Domini, BBar. (S)
36. Parker—The Holy Child, STB. (S)
37. Rogers—The Man of Nazareth, STBar. (S)
38. Rogers—The New Life, STB. (D)
39. Saint-Saens—Psalm 150. (S)
40. Schubert—Miriam's Song of Triumph, SA. (S)
41. Shelley—Death and Life, SATB. (S)
42. Stainer—The Crucifixion, TB. (D, G, S)
43. Stainer—The Daughter of Jairus, STB. (D, G, S)
44. Stanford—The Resurrection, T. (D)
45. Stevenson—Easter Eve and Morn., SATB. (D)
46. Stewart—Victory, SBar. (D)
47. Tozer—Two Harvests, STBar. (B)
48. Turner—Festal Song, STB. (B)
49. Williams—Harvest Song, SA. (G)

These works cover the year fairly well. For Advent and Christmas see numbers 2, 4, 5, 6, 8, 12, 17, 18, 22, 24, 26, 33, 36—works of widely differing type. The simplest are numbers 2, 26, and 33; numbers 5, 12 and 17 are only a trifle more difficult. Personally I like best numbers 6, 18, 22, 24 and 36. Number 22 is the best can-

tata by the most successful composer of cantatas in the country; number 24 is very little inferior to the justly popular "Paschal Victor"; number 36 is Parker's best short choral work; numbers 6 and 18 are by the most brilliant two young writers of ecclesiastical music in the country. I have previously reviewed the James work; the Candlyn cantata should have a word here, though I labor under the embarrassment of having arranged the libretto. The cantata employs a Gregorian leit-motif which is heard in the prologue, the voice of the peoples (chorus) chanting the Misereatur in English, the voice of the prophets replying with Isaiah's prophecies. In the first part, called "The Fulfillment of Time," there is an attractive piece of tone-painting for organ called "The Peace of Bethlehem," followed by the well-known account by St. Luke of the visit of the shepherds, the chorus singing poems of the seventeenth century and one by Dr. Stryker. In the second part, called "The Fulfillment of Eternity," the music depicts the ultimate triumph of the Prince of Peace. There are solos for all four voices. Of the libretto the best thing that I can say is that I myself wrote only a few lines; of the music I will only say that it is by far the most melodious and most effective that Candlyn has written.

As I have previously reviewed all the other Christmas cantatas we may turn now to the works for Lent—numbers 15, 16, 20, 28, 30, and 43. Number 15 is known to every choirmaster. Number 16 is seldom heard; but it is very fine for a small chorus, especially when you have a good baritone soloist; the last chorus, "He Shall Redeem Thee, Israel," is one of Gounod's highest choral moments. Number 28 is extremely popular and is an ideal work for quartet; it is quite easy. Number 20 is only a bit more difficult and has a more interesting organ part; I prefer to do it with double quartet, but a quartet can manage it. The charming Mendelssohn cantata requires at least a double quartet and sounds better with chorus; the same comment applies to Stainer's popular work, though the last chorus is the only number that taxes a double quartet. Every one of these works is excellently vocal.

Appropriate for Good Friday are 23, 27, 37 and 42. Number 37 is the most idiomatic work for quartet that I know; every number seems to have been written with the quartet in mind. My singers request it every year. The Matthews work is more dramatic and requires at least a double quartet; it is extremely effective. The other two are undoubtedly the most popular cantatas for Good Friday; I confess a strong preference for the Maunder number, which can be given perfectly with a double quartet and pretty well with a single quartet. A good many choirmasters persist in giving the Stainer work every year, apparently oblivious of the fact that there are at least three other works of superior merit.

For Good Friday and Easter see 3, 25 and 34, all of which need a double quartet unless you cut out a number or two. Number 25 is one of the best cantatas I know; it has strong claims to being the best cantata written in this country. The Nevin work is simple and melodious—within the abilities of almost any volunteer choir. The Borch work has an interesting organ part. I think that all three of these are better given entire on Easter.

For Easter the following: 21, 38, 41, 43, 44, 45 and 46. Except one long chorus all of number 21 is easy for a quartet; I have given the work twice with only four voices; it is of medium length and excellent quality. Number 38 is not quite so fine as the other Rogers cantata, but it contains a fine bass solo, and a dramatic narrative portion; it is suited to a quartet. Number 41 is easy and melodious. The other works call for a double quartet. The Stewart number is short. The Stevenson cantata is dramatic and popular. Number 44 is an early work of Stanford, highly effective with small chorus.

For Thanksgiving and Harvest see 1, 7, 14, 29, 31, 32, 39, 47, 48 and 49.

Numbers 32 and 39 are for chorus with orchestra; there is a wide difference between the dignity and force of the Mendelssohn number and the vivacity and wit of the great Frenchman's work. Numbers 1 and 48 are very simple, the latter being the more attractive work. In number 49 there is interesting writing for men's voices. Numbers 29 and 47 are the best numbers for quartet. The rest—7, 14, 31—are useful for double quartet or small chorus. Judging by the lists I have seen the most popular of these numbers are 29 and 14.

For Pilgrim celebrations and other patriotic services I recommend 9, 10, 13, 31, 32, 39 and 40. The Cole work seems to me the best of the Pilgrim cantatas, but it needs at least a double quartet. The Coerne work has a more direct appeal and is excellently adapted to the use of four voices. The other numbers are for chorus.

There remain a few unclassified works. Number 35 is intended for a church dedication. It is a chorus work of considerable difficulty and very high merit. Number 11 is useful and easy for small chorus; it may be given at almost any season except Lent. The same comment may be passed on number 19, originally intended for the Lutheran celebration.

Some of these cantatas contain solos that may be sung separately without any loss in significance or beauty. In fact, considering the low standard of taste and skill exhibited in most so-called sacred solos, it is well to turn often to the standard cantatas. For soprano see:

6. "There Fared a Mother Driven Forth."
11. "Lo, Thy Sons Are Come."
19. "Awake, Awake."
21. "Blessed Are They."
22. "O Lovely Voices of the Sky."
24. "The Virgin's Lullaby."
26. "Sleep, Little Son."
28. "O That I Knew."
29. "O Lovely Flowers."
37. "Greater Love Hath No Man."
37. "Stabat Mater."

Most of these are simple. The first is best, and it is the best solo so far written by its composer. The third is brilliant and effective for a big voice. The fifth is one of the best of Christmas solos.

- For tenor:
10. "We Who Have Challenged Fate."
  20. "O Master, Let Me Walk With Thee."
  21. "Blessed Are They."
  22. "O Lovely Voices."
  23. "Was Ever Loneliness So Great?"
  25. "The Everlasting Hope."
  25. "The Following Love."
  27. "O Was There Ever Loneliness Like His."
  28. "O That I Knew."
  29. "O Thou, Whose Constant Mercies."
  31. "O Come, Let Us Worship."
  32. "He Counteth All Your Sorrows."
  32. "The Sorrows of Death."
  42. "King Ever Glorious."
  43. "My Hope Is in the Everlasting."
  47. "Come Unto Me."

The Mendelssohn solos are among the best in the repertoire of the tenor. I use often the solos from numbers 21 and 25—both vocal and effective.

- For baritone or bass:
10. "Come, Let Us Build a Temple."
  19. "I Am the Way."
  21. "In My Father's House."
  23. "I Come from the Father."
  25. "The Easter Sun."
  27. "Hadst Thou but Known."
  27. "A New Commandment."

28. "O Cast Thy Burden."
29. "Consider the Lilies."
36. "Now Appears the Glorious Morning."
38. "God Created Man to Be Immortal."

The Rogers solo is for low bass, one of the few good numbers for that range.

For alto there are very few numbers, but you may use some of those listed for bass. See also these two excellent Christmas numbers:

5. "O Little Town of Bethlehem."
6. "The Virgin's Hushing Song."

There are also some good duets in these cantatas. For the favorite combination of S-T:

12. "O Where Shall We Behold Him."
29. "The Blushing Fruits Appear."
29. "The Eyes of All."
32. "My Song Shall Be Always."
36. "Cradle Hymn."
43. "Love Divine."

- For T-B:
25. "The Breaking of Bread."
  42. "So Thou Lifest Thy Divine Petition."

- For S-B:
11. "O How Amiable."
  24. "The Dayspring."

- And for S-A:
31. "In His Hand Are All the Corners."

**NEW MUSIC.**

Besides the cantatas whose form can easily be recognized by binding or cover, there are many long anthems that might as well be called cantatas. One such has just appeared from the press of the Boston Music Company. Reiff's "The Lamb of God," called by the composer a Lenten Meditation, is a work of twenty-three pages, divided into five short parts, with solos for baritone and soprano. It is melodious and reverent in spirit; I expect to use it at an evening service this Lent.

Nobody interested in American ecclesiastical music can fail to admire the work of Harvey B. Gaul. I have previously expressed admiration for his setting of collects, and that admiration is now increased by his "Thine Is the Day, O Lord" (D), a setting of a collect for right thinking. It will sound best when sung unaccompanied by a large mixed chorus, but I am going to try it with a quartet. For non-liturgical services it will make an excellent closing number for the evening service. This is one of the best numbers published within the past year.

There are some other Ditson anthems of recent date that have merit. Coerne's "Liberty Proclaimed" has excellent solo parts for baritone and excellent words throughout; I feel of Dr. Coerne's part writing as I do of J. H. Rogers', that it is decidedly inferior to the solos. Protheroe's "The Ninety and Nine" should be useful to those who share Mr. Milligan's liking for the "story anthem"; the solos are for baritone and alto; the last stanza falls off in inspiration. Mark Andrews has "Two Meditations for Silent Prayer" that have more merit than most responses.

Harold V. Milligan's "The Shadows of the Evening Hours" (St) adds one to the list of good evening anthems that may be sung unaccompanied; it is one of his best things. Houseley's "O for a Closer Walk" (Summy) is an easy and melodious setting of Cowper's favorite hymn; there are two short solos for soprano, and the anthem is evidently written for mixed quartet.

There are few solos available for children's day. A pretty new one is Warford's "Christ's Message" (St), published in two keys.

"The First Christmas," a cantata by Iva Bishop Wilson, was sung at the First Christian Church of Marshall, Mo., Dec. 19 by the choir of that church and of the Odell Avenue Presbyterian Church, under the direction of Charles G. Durrett and Frank Q. T. Utz, the organist. The church was packed to the doors and all standing room was taken. One of the features of the evening was the playing of Ton's "Christmas in Sicily" by Mr. Utz, who for a long time has done a fine work in placing Marshall on the organ map through his recitals of first-class works.

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**BRINGS STORY OF ORGAN CITY**

**Nephew of Jerome B. Meyer Arrives from Ammerschweier, Alsace.**

Victor A. Meyer, nephew of Jerome B. Meyer, the well known organ pipe manufacturer of Milwaukee, arrived in Milwaukee recently from Alsace-Lorraine. Victor is the oldest son of Alois, brother of Jerome B. Meyer. He is 22 years old and a world war veteran. He served in the German army during 1917 and 1918, and after the armistice, when Alsace again became a part of France, he served one year in the French army. After the expiration of his service he expressed a desire to come to America and is now taking up pipe making.

Among the war trophies and souvenirs Victor brought back to America the most prized by his uncle is a copy of the "History of Alsace-Lorraine from before Christ to the Year 1914," describing the origin of the name Ammerschweier, Mr. Meyer's home town. In the fifth century, when the Romans entered Alsace and took possession of the land, the people living there were called the "Keltos," or "Galliers." A man named Amalrich settled there with his family and the place was called Amalrich's Villa (or Village), hence the name Ammerschweier.

In 1619 Ammerschweier bought its first organ. The organist went with horse and wagon to the city of Freiburg and hauled the organ home. It was dedicated in 1620 and was pronounced a masterpiece. In 1720 there was a flourishing organ factory in Ammerschweier, called by the historian the foremost industry of the village. The founder, Joseph Beyer, was a skilled organ builder. At the close of his career Dubois carried on the industry, followed by Ferdinand Bergantzel, after whom came three generations of Rinckenbachs. Joseph Rinckenbach, the grandson, is the proprietor at the present time. Jerome B. Meyer and Mr. Rinckenbach were school chums. The firm M. and J. Rinckenbach has a fine reputation throughout Alsace-Lorraine and all of France.

**Opens Organ at Milwaukee.**

A two-manual organ of seventeen speaking stops built by the Austin Company for the Church of the Redeemer, Grand avenue, Milwaukee, was opened with a consecration service Nov. 28. Mrs. Eva Wright, organist of the church, gave a program which took the place of the evening service. She made good use of the possibilities of the instrument with a well-selected series of compositions. The organ is a gift of Mrs. E. Nunne-macher in memory of her daughter, Mrs. William H. Schuchardt. No display pipes are seen in the church, the instrument being placed in the chapel at the left of the sanctuary. Mrs. Wright's offerings were: Prelude, "Suite Gothique," Boellmann; Prelude and Fugue in E minor, Bach; Festival Prelude on "Ein Feste Burg," Faulkes; Fantaisie, Bubeck; Intermezzo, Callaerts; Vesper Hymn, Whitney; "Fiat Lux," Dubois; "In Summer," Stebbins; Rhapsody, Cole.

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**Marr & Colton Company Has Doubled Capacity of Its Factory.**

The Marr & Colton Company, Inc., Warsaw, N. Y., has closed the best year in the history of the company. This increased business is practically all attributed to the service its organs are rendering wherever they have been installed. They have had many compliments on the tonal quality of these instruments.

Among recent orders is one for the Oliver Theater, North Tonawanda, N. Y.; the Richelieu Theater, Bedford, Pa.; Gem Theater, Olean, N. Y.; Robbins Amusement Company, Utica, N. Y.; Universal Theater, Auburn, N. Y., and Paramount Theater, South Orange, N. J.

The capacity of the plant was doubled during the last year and further expansion is contemplated.

J. H. Pearce, Mus. D., organist and choirmaster of Trinity Episcopal Church at Santa Barbara, Cal., and conductor of the Santa Barbara Operatic Society, gave Rhyss-Herbert's "Christ Child" as a cantata for Christmas and is planning to give Gounod's "Redemption" Easter. His operatic society recently gave a successful performance of the "Mikado."

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| 6. "Ave Marie" . . . . .                        | .10    |
| 7. "Glory Be to God" . . . . .                  | .10    |
| 8. "Laud Ye the Name of the Lord" . . . . .     | .12    |
| 9. "Blessed Art Thou, O Lord" . . . . .         | .25    |
| 10. "The Veneration of the Cross" . . . . .     | .12    |
| 11. "Magnificat" . . . . .                      | .20    |
| 12. "Gloria in Excelsis" . . . . .              | .25    |
| 13. Hymn: "Today Hath Salvation Come" . . . . . | .10    |
| 14. "When Thou, O Lord, Hadst Arisen" . . . . . | .10    |
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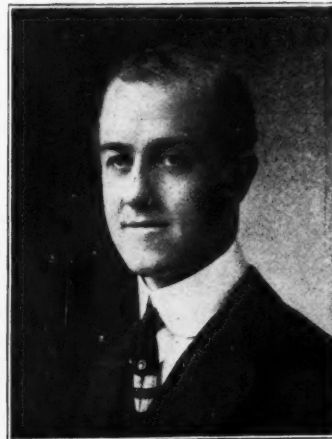
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John T. Austin and Elisha Fowler visited Buffalo recently and arranged final details for beginning work on a four-manual organ, the contract for which has been awarded to the Austin Organ Company. The instrument is to be placed in the Westminster Presbyterian Church on Delaware avenue, one of the finest churches in this section.

J. H. Shearer, who drew up the specification, has recently become organist of the church. He was formerly organist of the American Presbyterian Church, Montreal. Previous to this he was organist of various churches in Scotland and assistant organist at Glasgow University. He is an associate of the Royal College of Organists, London, and an associate of the Royal College of Music. He has been a pupil of Widor, Philipp Scharwenka, Alfred Hollins and Tobias Natthay.

In the specification Mr. Shearer has endeavored to get an instrument suitable for services in the building and also for church recital work. The scheme is as follows:

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- Double Diapason, 16 ft., 61 pipes.
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- \*Stopped Flute, 8 ft., 61 pipes.
- \*Violoncello, 8 ft., 61 pipes.
- \*Octave, 4 ft., 61 pipes.
- \*Flute, 4 ft., 61 pipes.
- \*French Horn, 8 ft., 61 pipes.
- Tuba Profunda (from Solo), 16 ft.
- Harmonic Tuba (from Solo), 8 ft.
- Harmonic Clarion (from Solo), 4 ft.
- Chimes (from Echo).

\*Enclosed in Choir box.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.

- Rohr Flute, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (special chest and Tremolo), 8 ft., 61 pipes.
- Celestial Harp, 8 ft., 61 notes.
- Tremulant.

**CHOIR ORGAN.**

- Contra Viole, 16 ft., 73 pipes.
  - Geigen Principal, 8 ft., 73 pipes.
  - Concert Flute, 8 ft., 73 pipes.
  - Dulciana, 8 ft., 73 pipes.
  - Unda Maris, 8 ft., 61 pipes.
  - Flute d'Amour, 4 ft., 73 pipes.
  - Harmonic Piccolo, 2 ft., 61 pipes.
  - Cor Anglais, 8 ft., 73 pipes.
  - Clarinet, 8 ft., 73 pipes.
  - Tremulant.
- SOLO ORGAN.**
- Stentorphone, 8 ft., 73 pipes.
  - Gamba, 8 ft., 73 pipes.
  - Gamba Celeste, 8 ft., 61 pipes.
  - Flauto Major (Pedal Ext.), 8 ft., 72 notes.
  - Orchestral Oboe, 8 ft., 73 pipes.
  - Tuba Profunda, 16 ft.; Harmonic Tuba, 8 ft., and Harmonic Clarion, 4 ft., 85 notes.

**ECHO ORGAN.**

- Lieblich Gedeckt, 8 ft., 61 pipes.
- Echo Viole, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Fern Flute, 4 ft., 61 pipes.
- Vox Humana (special chest and Tremolo), 8 ft., 61 pipes.
- Cathedral Chimes, 20 notes.
- Tremulant.

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- Open Diapason, 16 ft., 32 notes.
- Violone (from Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 notes.
- Gedeckt (from Swell), 16 ft., 32 notes.
- Gross Flute, 8 ft., 32 notes.
- Violoncello (from Solo), 8 ft., 32 notes.
- Flute Dolce, 8 ft., 32 notes.
- Contra Fagotto (from Swell), 16 ft., 32 notes.
- Tuba Profunda (from Solo), 16 ft., 32 notes.
- Viole (from Choir), 16 ft., 32 notes.
- Trombone, 16 ft., 32 notes.
- Tromba, 8 ft., 32 notes.

L. N. Stickney presides over the rebuilt Hook & Hastings organ in the Congregational Church of Milford, N. H., which was dedicated with special services Dec. 5. Mr. Stickney writes that in preparing the specifications for the reconstruction he found many helpful suggestions in the columns of The Diapason. The organ has two manuals, twenty speaking stops and 1,137 pipes.

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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 Fasella was rich in these effects, and the great Toccat 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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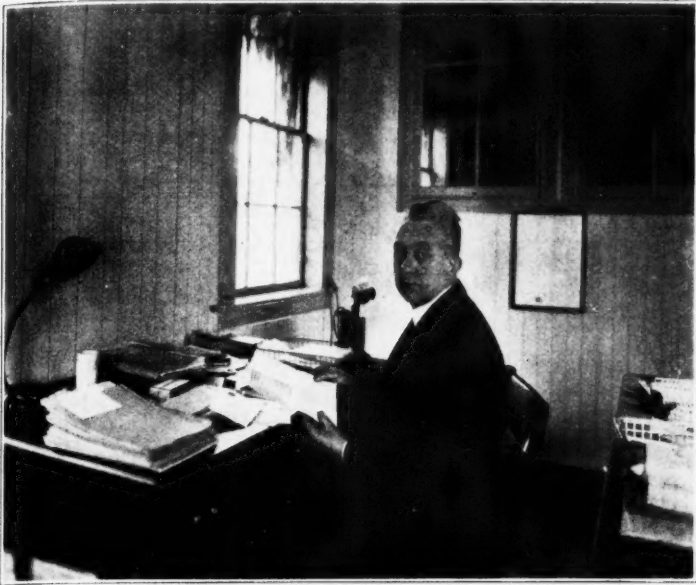
[Continued from page 1.]

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hobby with him. He had studied as a young man and appreciated good music, and he conceived the idea of having Cornell University obtain the fin-

inence and gave it opportunities such as it never had before, some of which resulted in the municipal organ in Springfield, Mass., and the 163-stop

**VIEW IN NEW FACTORY OF STEERE ORGAN COMPANY.**



est instrument possible. He therefore solicited the financial assistance of many friends among the alumni of the university and was able to obtain the funds, most of which were given by the late Andrew D. Carnegie, who was a personal friend of Dr. White and also a trustee of Cornell. The dedication of this organ was a triumph for both Dr. White and the Steere Company because it fulfilled his dreams in this respect and it brought the Steere Company into greater prominence than it had ever enjoyed before. The dedication was memorable. Four prominent organists officiated—Clarence Dickinson of the Brick Presbyterian Church, New York; T. Tertius Noble of St. Thomas' Episcopal Church, New York; William Church-

organ in Woolsey Hall at Yale University.

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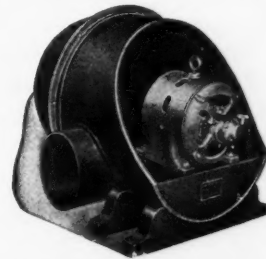
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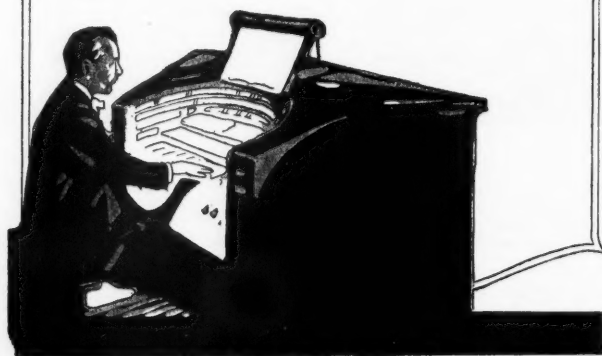
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