

# THE DIAPASON

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## WANAMAKER ORGAN IS NEAR COMPLETION PLANS AT NEW YORK STORE

Complete Reconstruction in Progress at the Shop of the Wanamaker Interests—Interview with Alexander Russell.

The large organ for the Wanamaker store in New York is approaching completion at the private organ factory conducted by the Wanamaker interests and is to be one of the show instruments of the country. Alexander Russell, musical director of the Wanamaker stores in Philadelphia and New York, has made elaborate plans for the use of the new organ. In an interview Mr. Russell is quoted as follows:

"Immediately after the armistice we decided, because of the unique place which the Wanamaker organ held in the musical life of New York City and the affection with which it was regarded, owing to its unusually beautiful tone quality and the daily concerts given upon it, to rebuild it completely along unusual and advanced lines. For a year and a half we have been engaged in rebuilding the organ, one part at a time, until the work has reached a stage where we may look forward to its completion within the next few months and to making public the splendid and interesting plans we have formulated and kept to ourselves until such time as they can be put into execution.

"The organ in the Philadelphia store was originally at the St. Louis Exposition and was bought by Mr. Wanamaker and rebuilt in our own organ shop over a period of eight years, until it was practically a new organ and the biggest in the world. During the war, of course, our organ shop was depleted; nevertheless we decided to rely upon it for the rebuilding of this organ, although it meant rebuilding first our organization and then facing the shortage of labor and materials, which caused a great loss of time in the rebuilding.

"It will be several months before we have the public inauguration. We intend to make that a central point around which we will build big, important, interesting public musical events. The console will have a great variety of mechanical devices which will enable a good organist to express with a wider variety of colors and with greater flexibility his musical interpretations—to get new effects of a legitimate musical value. I have an idea that organs like this, dedicated to similar purposes, will have a decided effect on the development of a new style of organ composition (there is at present an awakening interest in organ composition among the younger American composers) which will express itself most fully within the legitimate field of organ music."

## YON WILL PLAY IN CHICAGO

Recital at Medinah Temple March 2 Under Auspices of K. of C.

Pietro A. Yon will give a Chicago recital the evening of March 2 at Medinah Temple, on the four-manual Austin organ which is the largest in the city in active use. Mr. Yon is to come under the auspices of Lafayette Council, No. 361, Knights of Columbus. A feature of the program will be songs by W. R. Rogerson, tenor, of the Chicago Opera Company. The public is invited and the sale of tickets to date has been large. Mr. Yon always attracts an enthusiastic company of admirers among Chicago organists. His last appearance was at the jubilee of the Archdiocese of Chicago at Holy Name Cathedral. Mr. Yon is a third degree member of the Knights of Columbus, holding membership in St. Joseph's Council, New York.

## HALL FOUR-MANUAL OPENED

Walter Edward Howe Presides Over Large Organ at Norfolk, Va.

The Hall Organ Company of West Haven, Conn., has completed the four-manual organ in the First Baptist Church of Norfolk, Va., and the dedicatory recital on it was given Feb. 6 by Walter Edward Howe, organist of the church. The specifications of this instrument appeared in The Diapason Aug. 1, 1919. The church is a historic one, and was organized in 1805.

The main organ containing the great, swell, choir and solo divisions, with the pedal organ, is in a large chamber at the front of the church. The echo organ is placed in the tower at the other end of the church. The stop-action is controlled by tablets above the upper key-board and there are two rows of these extending across the length of the console. The flexibility of this organ is one of its features. All departments, including the pedals, are under expressive control.

For his recital Mr. Howe used these compositions: Sonata in C minor, Guilman; "Sirens" and "Within a Chinese Garden," Stoughton; Cantilene, Howe; Overture to "William Tell," Rossini; Toccata in C minor, Edwards; Russian Romance, Friml; "Dance Negre," Howe; "Elfes," Bonnet; Spring Song, Macfarlane; "St. Cecilia" Offertory No. 2, Batiste. In addition to the pieces written by Mr. Howe the Edwards Toccata is the work of a Norfolk man and was written for this recital.

Mr. Howe is one of the best-known organists of the South and now presides over one of the largest organs in that section. He went to Norfolk from Worcester, Mass., where he was organist of St. Paul's Catholic Church. For twelve years he was organist of Old St. Paul's in Norfolk before going to the First Baptist Church.

## WALTER HEATON HONORED

Reading Observes Twenty-fifth Anniversary of His Service.

Walter Heaton's twenty-fifth anniversary as organist of the Memorial Church of the Holy Cross at Reading, Pa., was marked by a dinner given at the Berkshire by Dr. C. C. Kline, Jan. 18. The trustees, the minister and W. H. Maxwell of Pottstown were the invited guests. Dr. Kline presided as toastmaster, and addresses were made by all the men present. There was a unanimous expression of appreciation of the work Mr. Heaton has accomplished. John Frame in the name of the trustees presented Mr. Heaton with a \$500 government bond as a material manifestation of regard for him.

The Rotary Club of Reading and other organizations joined in the celebration of Mr. Heaton's anniversary. Feb. 6 the morning service at Holy Cross was devoted entirely to addresses and presentations to Mr. Heaton. In the evening several of his compositions were played on the chimes of Christ Episcopal Church.

Mr. Heaton assisted in organizing the Pennsylvania chapter of the A. G. O. and was its first secretary and also one of its local examiners.

## Miss McCollin Wins Prize.

N. Lindsay Norden, conductor of the Mendelssohn Club of Philadelphia, announces that the winner of the second prize contest for \$100 is Miss Frances McCollin of Philadelphia. Her piece is entitled "Then Shall the Righteous Shine Forth" and it is scored for eight-part chorus, a cappella. Compositions were submitted from all parts of the United States and Canada. The judges were Richard Henry Warren of New York City, Professor Walter R. Spalding, head of the department of music at Harvard University, and Mr. Nordea, conductor of the club.

## BONNET TO TEACH IN U. S.

Engaged by Eastman School of Music for Five Months in 1922.

Joseph Bonnet has been engaged by the Eastman School of Music at Rochester, N. Y., to teach the organ at that institution for a season of five months, beginning Jan. 1, 1922.

This is one of the most important musical announcements to be made in some time, and follows the one that Jean Sibelius, the Finnish composer, will teach composition and conduct orchestral concerts at the Eastman School of Music.

Mr. Bonnet will be free to give a number of organ recitals, but will not teach anywhere else in this country.

## ORGAN FOR HISTORIC CHURCH

Odell Receives Contract for Three-Manual from Caldwell, N. J.

An interesting contract recently closed by J. H. & C. S. Odell & Co. of New York City is for a three-manual for the First Presbyterian Church of Caldwell, N. J. The father of the late Grover Cleveland was minister of this church for a number of years and the former president was born in the parsonage of this church, which building is now preserved as an interesting landmark and memorial. It is a source of satisfaction to the well-known New York builders to have received the patronage of this historic church.

Following is the specification of the organ:

- GREAT ORGAN.
1. Open Diapason, 8 ft., 61 pipes.
  2. Gamba, 8 ft., 61 pipes.
  3. Dulciana, 8 ft., 61 pipes.
  4. Doppel Flute, 8 ft., 61 pipes.
  5. Flute Harmonic, 4 ft., 61 pipes.
  6. Octave, 4 ft., 61 pipes.
  7. Trumpet, 8 ft., 61 pipes.

- SWELL ORGAN.
1. Bourdon, 16 ft., 61 pipes.
  2. Violin Diapason, 8 ft., 61 pipes.
  3. Saccional, 8 ft., 61 pipes.
  4. Aeoline, 8 ft., 61 pipes.
  5. Vox Celestis, 8 ft., 49 pipes.
  6. Stopped Diapason, 8 ft., 61 pipes.
  7. Rohr Flute, 8 ft., 61 pipes.
  8. Oboe, 8 ft., 61 pipes.
  9. Vox Humana, 8 ft., 61 pipes.
  10. Cathedral Chimes, 20 tubular chimes.

- CHOIR ORGAN.
1. Viol d'Orchestre, 8 ft., 61 pipes.
  2. Melodia, 8 ft., 61 pipes.
  3. Flute d'Amour, 4 ft., 61 pipes.
  4. Piccolo Harmonic, 2 ft., 61 pipes.
  5. Clarinet, 8 ft., 61 pipes.

- PEDAL ORGAN.
1. Double Open Diapason, 16 ft., 30 pipes.
  2. Sub Bass, 16 ft., 30 pipes.
  3. Bourdon (from Swell No. 1), 16 ft., 30 notes.

## Accept Zimmerman's Works.

Walter P. Zimmerman, the talented Chicago organist, has received word of the acceptance of six of his compositions for publication by the H. W. Gray Company of New York, while three others will soon be off the presses of the Boston Music Company. Mr. Zimmerman has been for several years organist of First Church of Christ, Scientist, a position he held before the war and to which he returned when he was discharged from the service. He has also been heard from time to time at some of the Thursday afternoon recitals at the Fourth Presbyterian Church.

## Kraft Placed on Faculty.

Announcement is made by the Cleveland Institute of Music, of which Ernest Bloch is the musical director, that Edwin Arthur Kraft, the concert organist, has been added to the faculty of the institution. Mr. Kraft will have charge of the organ work. The school is a new one which starts out under the best auspices and aims to become a great center of musical education halfway between New York and Chicago.

## Damosch Uses Yon's Concerto.

Pietro A. Yon's "Concerto Gregoriano" appeared on the program of the New York Symphony Society. Walter Damosch, conductor, with Mr. Yon as soloist, at Aeolian Hall, Feb. 6.

## ST. LUKE'S, EVANSTON, TO HAVE A GREAT ORGAN

HYDE AND BONNET DESIGN

Skinner Awarded Contract for Construction of Four-Manual of Seventy-eight Speaking Stops for Suburban Church.

The Chicago district is to have another notable organ—one which probably will be the largest in any church of the city or suburbs. The Skinner Organ Company has been awarded the contract for a four-manual instrument for St. Luke's Episcopal Church of Evanston. It will have a total of seventy-eight speaking stops. The instrument is to be completed early in 1922 and will be the crowning feature of the new edifice under construction. The present chapel organ is to be used as an echo division for the new organ.

The specification is the work of Herbert E. Hyde, organist and choir-master of St. Luke's, in consultation with Joseph Bonnet. It is a scheme of pronounced interest. The array of stops will be as follows:

- GREAT ORGAN.
- Open Diapason, 16 ft., 73 pipes.
  - Open Diapason (large), 8 ft., 73 pipes.
  - Open Diapason (medium), 8 ft., 73 pipes.
  - Open Diapason (small), 8 ft., 73 pipes.
  - Open Diapason (in parish hall), 8 ft., 61 pipes.
  - \*Harmonic Flute, 8 ft., 73 pipes.
  - Erzähler, 8 ft., 73 pipes.
  - Octave, 4 ft., 61 pipes.
  - \*Harmonic Flute, 4 ft., 61 pipes.
  - \*Trombone, 16 ft., 73 pipes.
  - \*Trumpet, 8 ft., 73 pipes.
  - \*Claron, 4 ft., 61 pipes.
  - \*Mixture (Diapason), 3 rks., 183 pipes.
  - \*Twelfth, 2 $\frac{1}{2}$  ft., 61 pipes.
  - \*Fifteenth, 2 ft., 61 pipes.

- \*Enclosed in separate swell-box.
- SWELL ORGAN.
- Bourdon, 16 ft., 73 pipes.
  - Open Diapason, 8 ft., 73 pipes.
  - Spitz Flute, 8 ft., 73 pipes.
  - Flute Celeste, 8 ft., 61 pipes.
  - Stopped Flute, 8 ft., 73 pipes.
  - Saccional, 8 ft., 73 pipes.
  - Vox Celeste, 8 ft., 73 pipes.



HERBERT E. HYDE.

- Aeoline, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Traverse Flute, 4 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Contra Posaune, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Claron, 4 ft., 61 pipes.
- Mixture (Diapason), 3 rks., 183 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Harp and Celesta, duplexed from Choir.
- Tremolo.

- CHOIR ORGAN.
- Open Diapason, 8 ft., 73 pipes.
  - Kleine Erzähler, 2 rks., 122 pipes.
  - Dulciana, 8 ft., 73 pipes.
  - Melodia, 8 ft., 73 pipes.
  - Flute d'Amour, 4 ft., 61 pipes.
  - Twelfth, 2 $\frac{1}{2}$  ft., 61 pipes.
  - Piccolo, 2 ft., 61 pipes.
  - Tierce, 1 $\frac{1}{4}$  ft., 61 pipes.
  - Orchestral Oboe, 8 ft., 73 pipes.
  - Clarinet, 8 ft., 73 pipes.
  - Harp, 8 ft., and Celesta, 4 ft. (Lower octave of harp repeated), 61 bars.

- SOLO ORGAN.
- Tuba Mirabilis, 8 ft., 73 pipes.
  - Open Diapason (large, metal), 8 ft., 73 pipes.
  - Gross Gamba, 8 ft., 73 pipes.

Gamba Celeste, 8 ft., 73 pipes.  
Tuba Clarion, 4 ft., 61 pipes.  
English Horn, 8 ft., 73 pipes.  
French Horn (large scale), 73 pipes.  
Tromolo.

**PEDAL ORGAN (Augmented).**  
Double Open Diapason, 32 ft., 32 pipes.  
Diapason, 16 ft., 32 pipes.  
Diapason (metal, large), 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Echo Bourdon (from Swell), 16 ft., 32 notes.  
Octave (Diapason extension), 8 ft., 32 notes.  
Gedeckt (Bourdon ext.), 8 ft., 32 notes.  
Still Gedeckt (from Swell Bourdon), 8 ft., 32 notes.  
Super-Octave (Diapason ext.), 32 notes.  
Flute (Bourdon ext.), 4 ft., 32 notes.  
Bombarde, 32 ft., 32 pipes.  
Trombone (Bombarde ext.), 16 ft., 32 notes.  
Tromba (Trombone ext.), 8 ft., 32 notes.  
Clarion (Tromba-ext.), 4 ft., 32 notes.

The present chapel organ is to be playable from the great and swell of the new organ, and a new vox humana is to be placed in the chapel instrument. The specifications of the chapel echo follow:

**ECHO SWELL.**  
Bourdon, 16 ft.  
Oboe, 8 ft.  
Stopped Diapason, 8 ft.  
Salicional, 8 ft.  
Voix Celeste, 8 ft.  
Aeoline, 8 ft.  
Dolce Flute, 4 ft.  
Vox Humana, 8 ft.

**ECHO GREAT.**  
Open Diapason, 8 ft.  
Melodia, 8 ft.  
Dulciana, 8 ft.

**ECHO PEDAL.**  
Bourdon, 16 ft.  
Gedeckt, 16 ft.

**How He Quiets Lost Children.**

Charles Sheldon, Jr., the Atlanta city organist, has demonstrated that he possesses other talents besides merely being able to play. There was a lost child at one of the organ recitals recently who wailed bitterly and would not be comforted until Mr. Sheldon carried him to the platform, gave him a seat on the bench and let him be assistant organist. He became so hypnotized by watching the organist's busy fingers on the stops and his feet moving over the pedals that he forgot his sorrows. And the audience was so intent on watching the child that Mr. Sheldon had perfect quiet while he played.

F. J. Bartlett, the organist and engineer of Pueblo, Colo., who was one of the leaders in the movement which brought about the installation of the Pueblo municipal organ, passed through Chicago in February on his way back from England, where he spent several months. During his visit to his native land Mr. Bartlett took occasion to inspect many of the noted organs in Great Britain. He returns to Colorado full of enthusiasm and a desire to promote more recitals in that city.

Six exceptional musical programs are announced by the Second Presbyterian Church of Philadelphia, of which N. Lindsay Nelson is organist and choir-master. Feb. 20 English cathedral music was the subject and Feb. 27 church music of the great symphonists. March 6 religious music of negro composers will be featured and March 13 there is to be a service of anthems and solos generally unknown. The life of Christ will be pictured in song March 20.

Frederick Johnson, organist and choir-master of the First Congregational Church of Bradford, Mass., gave a special service, with the aid of his choir and of Miss Marie Nichols, violinist, Jan. 30 before a full house. His offerings included: Prelude, "Hymn to the Sun," Rimsky-Korsakoff; Anthem, "I Will Lift Up Mine Eyes," Sowerby; Anthem, "Guide Me, O Thou Great Jehovah," West; Anthem, "Bless the Lord O My Soul," Inoulloff-Ivanoff; Baritone Solo, "Lord God of Abraham," Mendelssohn, and "Wanderer's Night Song," Schubert; Reverie, Bonnet; "Chant Russe," Lalo; Romance, Svendsen; Anthem, "Renedictus qui venit" Gullmant; Amen, Wagner; Postlude, Adagio, from Violin Concerto, Bruch.

Edward C. Hall, organist and choir-master of the First Baptist Church, Butte, Mont., has arranged a series of short cantatas for the Lenten season closing with an elaborate program on Easter Day. The cantatas chosen were: Feb. 6, "The Unanswered Call"; Feb. 20, "The Greatest Love"; March 6, "The Wondrous Cross," and March 20, "The Unlifted Cross." Each Sunday evening service is preceded with a vesper organ recital. On Feb. 20 Mr. Hall rendered the following program: Andante Cantabile, Tschalkowsky; Adagio in F minor, Hummel; "Praver," Mascagni; "Vision," Byrd; "Marche Solennelle," Brown.

Organs in the city schools of Brooklyn are badly in need of repair and there are not sufficient funds appropriated for that purpose to take care of them. Complaints have been made following recitals given under the auspices of the Board of Education Lecture Bureau when, on several occasions, the organist has been compelled to apologize to his audience for the condition of the organ.

**RECITAL SERIES IN READING**

**Prominent Men at New Austin—"Concerto Gregoriano" Listed.**

The music committee of St. John's German Lutheran Church of Reading, Pa., J. Calvin Butler, chairman, announces the following recitals to be given on the recently completed Austin organ, the proceeds of which will go to the American Relief Administration for European Children:  
Feb. 22—Pietro A. Yon.  
March 29—Charles M. Courboin.  
April 24—Earl W. Rollman, organist, and the Reading Symphony Orchestra, Harry E. Fahrbach, conductor.  
P. A. Yon's "Concerto Gregoriano" will be the feature of the last program. This will be the first performance of this kind in Reading.

**Milwaukee Organist Dead.**

William H. Williamson of Milwaukee, one of the best known organists in the middle west, died Feb. 8 after an illness of seven months. He was born in England and before going to Milwaukee was organist at Christ Church, LaCrosse, Wis. He was organist for many years at St. Paul's Episcopal Church in Milwaukee. Mrs. Clara Eastman Williamson, the widow, survives him.

**Hugo Goodwin's Engagements.**

On Feb. 7 Hugo Goodwin gave a recital at Ripon College, Ripon, Wis., and Feb. 27 one at Freeport, Ill. On March 4 he gives the dedicatory recital on the enlarged organ at the Irving Park Lutheran Church, Chicago. On March 8 he is to give a recital at Lawrence College, Appleton, and on March 15 will open a new Austin organ at the Whitfield Methodist Church, Sioux City. At Lawrence College Mr. Goodwin will play the following numbers: Allegro from Gothic Symphony, Widor; "In the Garden," Goodwin; Intermezzo, Calcaerts; Symphonic Scherzo, Goodwin; Cantilene, Borodin; Toccata and Fugue, D minor, Bach; Minuet in G, Handel; Prelude, Jarnefelt; "Heroic Piece," Franck; "Legend," Goodwin; "En Bateau," Debussy; Serenade, Rachmaninoff; Toccata in F, Widor.

**Dr. Mansfield Wins Prize.**

Dr. Orlando A. Mansfield, F. R. C. O., F. A. G. O., formerly organist and choir-master of Belgrave Church, Torquay, England, and now professor of theory in Brenau College, Gainesville, Ga., has been awarded by the adjudicators of the American Guild of Organists the H. W. Gray prize of \$50 and the Clemson gold medal for his anthem "Eternal Light," a setting for soprano and bass solos and four-part chorus of the well-known hymn by Dr. Binney. Dr. Mansfield's anthem will be published by the H. W. Gray Company of New York. It is dedicated to H. Ellingford, Mus. Bac., organist of St. George's Hall, Liverpool.

**Large New Kimballs Ready.**

The four-manual Kimball organs in St. Stephen's Church, New York City, and the Church of St. Mary of the Angels in Chicago will be finished for Easter openings. Both organs have sanctuary divisions and the New York instrument has a separate transept division besides, the latter utilizing the original Roosevelt organ in that location.

Ralph H. Brigham, for a long time organist of the Strand Theater in New York, has moved to St. Paul, Minn., to accept the position of organist of the Capitol Theater in that city.

**DICKINSON CLOSES SERIES.**

**Final Historical Lecture-Recital Includes Chinese Singers.**

The last recital in Clarence Dickinson's annual historical lecture series at Union Theological Seminary on Tuesday afternoon, Feb. 22, had for its subject "Rhythm." He was assisted by Rosalie Miller, soprano; Chinese singers and instrumentalists with Chinese violin and flute, and George Braun, Sr. and Jr., Alfred Friese and Louis Mehling, playing tympani and other instruments of percussion. The interesting program included: Elementary Rhythm: Excerpt from "Twilight of the Gods," Wagner; Perpetuum Mobile, for Pedal and Tympani, Middelschulte; "Danse des Mirlitons," Tschalkowsky; Song: Troubadour Song, "Lo, Now I Bid Farewell," Bernard de Ventadorn (1145-1195); Valkyr's Call, Wagner; Allegretto Grazioso, Schubert; Song: "Songs My Mother Taught Me," Dvorak; "Nimrod," "Dorabella," from "Enigma Variations," Elgar; Song: "The Infant Jesus," Yon; Chinese Music, Chinese singers; Song: "My Days Have Been So Wondrous Free," Hopkinson; Concert Overture "1812" (Organ and Percussion), Tschalkowsky.

The third recital in Mr. Dickinson's historical lecture series at Union Theological Seminary, Tuesday afternoon, Feb. 15, had for its subject, "The Development of the Overture," Part 2. He had the assistance of Arthur Hackett, tenor, and a chorus of mixed voices in the presentation of the following program: "Apotheosis of Hans Sachs," "Prize Song," and Overture from "The Mastersingers of Nuremberg," Wagner; "Grail Song," and Overture from "Lohengrin," Wagner; Overture, Solo and Chorus, "Elijah," Mendelssohn; Prelude, "The Blessed Damosel," Debussy; Concert Overture, "Comes Autumn Time," Leo Sowerby.

The second recital, Tuesday afternoon, Feb. 8, had for its subject the "Development of the Overture," Part 1. The assisting artists were Mildred Graham, soprano; Max Jacobs, violinist, and a male chorus of thirty voices.

**Spring Bookings for Courboin.**

Charles M. Courboin's concert bookings this spring include recitals at Reading, Pa., March 29; Jamestown, N. Y., April 5; Cincinnati, April 11, and Allentown, Pa., April 19, besides a large number of dates pending in other cities.

A new Estey organ installed in the Baptist Church of Orange, Texas, and sold by B. T. Pettit of Dallas, was opened Jan. 25 with a program by Miss Ada Sandel. Her offerings were: "Grand Choeur," Spence; Intermezzo, Hollins; March, Hollaender; "Pan," Godard; "From the Land of the Sky Blue Water," Cadman-Eddy; Caprice, Johnston; "At Eventide," Fryssinger; "Rippling Brook," Gillette; "Pomp and Circumstance," Elgar.

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**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.

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ment for New Building to Be  
Erected There.**

Of the making of immense municipal organs there is not yet an end. Philadelphia, possessor of the world's largest organ, with a still larger under contract, is determined not to permit any other city to get ahead of it. It is announced that the city of brotherly love has received an offer of a gift of "the largest pipe organ yet constructed," which will cost approximately \$120,000, to be placed in the proposed convention hall in time for the inauguration of municipal concerts before the sesqui-centennial set for 1926. Mayor Moore revealed this offer from a "prominent citizen," after signing a petition for the taking by condemnation proceedings of the new convention hall site, bounded by Fifteenth, Vine, Nineteenth and Wood streets, facing the Parkway. The properties are assessed at \$347,000. The mayor suggests that this building may be known as "Victory Hall," as a war memorial. There is \$1,353,000 available to begin construction.

Concerning the offer of the organ, the mayor said:

"A prominent citizen of Philadelphia has informed me that if it is agreeable to the city, he will provide for the convention hall the greatest organ that has yet been constructed. I am told this organ is under contract and will cost upward of \$120,000. It is too early yet to say just what we can do with this offer, but it will be very seriously considered since it involves the question of free concerts to the people or concerts at a nominal price when details have been agreed upon."

**Van Dusen Lecture-Recital.**

Frank W. Van Dusen of the American Conservatory in Chicago, assisted by several of his pupils, gave a lecture-recital on the early masters of the Italian, German, English and French schools at Carpenter chapel of the Chicago Theological Seminary the afternoon of Feb. 16. All his pupils and their friends were invited. Mr. Van Dusen opened by playing the following historical group: "Ricercare" (Italian), Palestrina; Toccata (Italian), Merulo; Pavane (English), Byrd; Chorale (German), Buxtehude; Musette (French), Dandrieu; Toccata and Fugue, D minor, Bach. The remainder of the program was: Scherzo (Fifth Sonata), Guilman (Miss Gertrude Heifner); Toccata, G major, Dubois (Louis Nespo); Sonata No. 1 (Finale), Guilman (Miss Emily Roberts); Romance, Sibelius; Toccata (Gothic Suite), Boellmann (Edward Eigenschenk); Toccata, d'Evry (Joseph Taylor); "Romance sans Paroles," Bonnet, and Finale (Sonata in G minor), Piutti (Mr. Van Dusen).

**Opens Organ Built by Whalley.**

Thomas W. Whalley, the South Berkeley, Cal., builder, has completed an organ in the Shattuck Avenue Methodist Church of Oakland, Cal., which was opened with a recital by William Riley Smith, a student of the College of the Pacific Conservatory, assisted by Miss Rossabelle Scott, vocalist. The organ numbers used to bring out the beauties of the instrument included: Larghetto, Wesley; "St. Ann's" Fugue, Bach; Chorale, "O Sacred Head Now Wounded," Kuhnau; Prelude in D minor, Cleramhault; "The Garden of Iram" (From Persian Suite), Stoughton; Scherzo in E minor, Bossi; Andante Cantabile, Massenet; "Caprice Heroique," Bonnet.

**Busy Days for C. F. Chadwick.**

Charles F. Chadwick of Springfield, Mass., has completed the rebuilding of the organ in St. Michael's Catholic Church at Springfield. He added a gross flöte to the great and installed an electro-pneumatic action for the entire organ. This is an E. & G. G. Hook organ built in 1861 and testifies to the splendid work done

by that company. Mr. Chadwick is also making extensive repairs on the organ in the South Congregational Church of Springfield. The auditorium of this church has been remodeled and is now a beautiful example of architecture. Recently Mr. Chadwick has been awarded without competition the contract to rebuild the two-manual Emmons Howard instrument in the Unitarian Church of Holyoke, Mass., for the Holyoke Masonic Association. The organ, which has tubular action, will be made into an electro-pneumatic and will be installed in the Masonic Temple which is to be dedicated in June.

**Pupils of Biggs Appointed.**

Two pupils of Richard Keys Biggs of Brooklyn have been appointed to church positions, in that section of New York City—Walter Swartz to the Church of the Transfiguration, and Edward Hillmuth to the Church of the Holy Spirit. This brings the number of Mr. Biggs' pupils holding positions to thirty.

**Joins Staff of Barton Company.**

Dan Barton of the Bartola Musical Instrument Co. announces the addition to his force of L. Laurson. Mr. Laurson is well known in the industry, having been connected with some of the most prominent builders for more than twenty years. He will prove a valuable adjunct to the rapidly-growing business of the Barton Organ Company.

**Represents the Chesterian.**

The Boston Music Company has just become American representative for the Chesterian, the noted British publication devoted to modern music, published by J. & W. Chester, Ltd., the English music publishers. The Chesterian numbers among its contributors the foremost musicians of all countries, and it is therefore international in scope and cosmopolitan in character. The Chesterian is published eight times a year.

Ernest H. Sheppard, the organist known to most of us through his compositions, has accepted the position of organist and choirmaster of St. Paul's Church at Muskegon, Mich., and has moved to that city from Warren, Ohio. In his new field he finds excellent material with which to work and declares the surroundings most congenial.

**LARGE AUDIENCES FOR EDDY.**

**Makes Successful Trip West and  
Then East—Entertained at Fargo.**

Clarence Eddy made the west and northwest resound with the strains of organ music in February and had as many crowded houses as the average organist dreams of having in a lifetime. Feb. 1 he was at Concordia, Kan., where the Presbyterian Church was filled for the recital and the papers afterward referred to the performance as the greatest musical treat the town ever had enjoyed. Feb. 4 he was at the First Methodist Church of Winterset, Iowa. Feb. 7 Mr. Eddy was heard under the auspices of the active pipe organ group of the Fargo Music Club at the First Congregational Church. The next night he gave a recital at the Congregational Church of Valley City, N. D. On his way back to Chicago Mr. Eddy played a return engagement at Grace English Lutheran Church, Eau Claire, Wis. He also played in the Linwood Presbyterian Church of Kansas City on Jan. 30 for his pupil, Mrs. Susie Goff Bush, before an audience of 1,500. After a stop in Chicago he went East for more engagements, as follows:

Feb. 22—First Presbyterian Church, York, Pa.

Feb. 23—St. Mark's Lutheran Church, Hanover, Pa.

Feb. 24—Lancaster, Pa.

Feb. 27—First M. E. Church, Fairmont, W. Va.

Mr. Eddy's program at the Fargo recital was as follows: Prelude and Fugue on B-A-C-H, Bach; "Chorale-Fantasia" and "Christmas Lullaby," Reuchsel; "By the Waters of Babylon" (dedicated to Clarence Eddy), Stoughton; Suite in D, No. 2, Edward Shippen Barnes; "Ave Maria," No. 2, Bossi; "Speranza" (dedicated to Clarence Eddy), Yon; "Eventide," George H. Fairclough; "Sunset" and "On the Mount," J. Frank Frysinger; Paraphrase on Gottschalk's "Last Hope" (dedicated to Clarence Eddy), Saul; Toccata in F, Crawford.

At Fargo a dinner was given by Mrs. J. A. Jardine at her home in honor of Mr. Eddy and at luncheon he was the guest of the Commercial Club to meet the organists of Fargo and of the town of Moorhead, Minn., across the river. An animated group of organists and organ enthusiasts attended the luncheon. Miss Clara Pollock, chairman of the pipe organ group of the Fargo Music Club, presided.

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# RECITAL PROGRAMS

**Ralph Kinder, Philadelphia, Pa.**—Mr. Kinder's twenty-second season of recitals on the Saturday afternoons of January has become an institution in Philadelphia and the Church of the Holy Trinity will not have any larger audiences for them in any future season because the edifice was more than filled for some of the recitals this year. Mr. Kinder's programs were as follows:

Jan. 8—"Alla Marcia," Bossi; Cantilene, Bouval; Fugue a la Gigue, Bach; Reverie, Lemare; "People Victorious," (from "Flor Novissima"), Parker, (Elizabeth H. Bell, Contralto); "Christmas," Dethier; "Jour de Printemps" (Spring Day), Kinder; Berceuse, Guilman.

Jan. 15—"Jubilate Amen," Kinder; Nocturne, Dethier; Overture in C sharp minor, Johnson; Berceuse, Grieg; "O for the Wings of a Dove" (from "Hear My Prayer"), Mendelssohn (Anna Adams soprano); Fantasia in F major, West; "Chanson de Jolie," Hailing; "Angelus du Soir," Bonnet.

Jan. 22—"Grand Choeur" in G minor, Hollins; Andante Cantabile, (from Symphony No. 8) Widor; Prelude and Fugue on B-A-C-H, Liszt; "The Bee," Lemare; "God, My Father," from "The Seven Last Words," Dubois (Donald Redding, Baritone); Idyll in D flat, Kinder; Toccata in E flat, Capocci; Evensong, Johnston.

Jan. 29—Dorothy Johnstone Baseler, harpist, and Pauline Thayer, violinist, assisting. Elgar, in D major (First movement); "Sunset," Frysinger; Prelude in C sharp minor, Rachmaninoff; Serenade, Piere; "Andante Religioso," Duane; Funeral March and Hymn of Seraphs, Guilman; "Souvenir," Kinder; Finale in D major (from Symphony No. 1), Vienne.

**Joseph Bonnet**—Mr. Bonnet played the fine four-manual Skinner organ in Christ Church at Springfield, Ohio, Jan. 22, and aroused the enthusiasm of his audience. His offerings were: Prelude, Purcell; "Soeur Monique," Couperin; Toccata and Fugue in D minor, Bach; Pastorale, Franck; Fantasia and Fugue on "Ad nos ad salutarem undam," Liszt; "Song of the Chrysanthemum," "Matin Provençal" and "Poeme du Soir," Bonnet; Finale (First Symphony), Vienne.

**Arthur B. Jennings, Jr., Sewickley, Pa.**—Mr. Jennings is giving a series of Lenten recitals at St. Stephen's Church on Wednesday afternoons. Among his programs are these:

Feb. 16—Prelude to "The Deluge," Saint-Saens; Andante con moto, (from Fifth Symphony), Beethoven; "Echo," (from "The Primitive Organ," Yon; "La Cinquantaine," Gabriel-Marie; Fugue a la Gigue, Bach; Prayer and Cradle Song, Guilman; Chorale No. 2, in B minor, Cesar Franck.

Feb. 23—"Grand Choeur," "En forme de Canon," and Melody, Salome; "Marche Russe," Schminke; "Music of the Spheres," Rubinstein; "Grand Piece Symphonique," Cesar Franck.

March 2—"Third Organ Sonata (Con moto maestoso and Andante tranquillo), Mendelssohn; From the Nutcracker, Suite (Arabian Dance and "Dance of the Reed Pipes"), Tschaiowsky; "Clair de Lune," Karg-Elert; "Fiat Lux" and "In Paradisum," Dubois; Passacaglia and Fugue in C minor, Bach.

**Charles M. Courboin, Syracuse, N. Y.**—Mr. Courboin took a prominent part in the exercises of centennial week, beginning Feb. 13, in the First Baptist Church of Syracuse, of which he is organist.

Feb. 14 he gave a recital before an audience which taxed the capacity of the Mizpah Auditorium. His program included: Passacaglia, Bach; "Ave Maria," Schubert; Andante from "Surprise Symphony," Haydn; "Liebestod" from "Tristan and Isolde," Wagner; "Marche Heroique," Saint-Saens; Largo from "Xerxes," Handel; Spring Song, Mendelssohn; "Christus Resurrexit," Ravanello; Allegretto, de Boeck. After playing the above program Mr. Courboin showed his virtuosity by playing Yon's Concert Study with its 1467 pedal notes in two minutes and twenty seconds, a wonderful feat after so long and taxing a program.

**Ferdinand Dunkley, F. A. G. O., Birmingham, Ala.**—Mr. Dunkley has played the following programs at his Sunday afternoon recitals in the Church of the Advent:

Jan. 30—Prelude in C sharp minor, Rachmaninoff; Fanfare, Lemmens; "At Evening," Dudley Buck; "Adon Olom," Ferdinand Dunkley.

Feb. 6—Request program: "Marche Funebre et Chant Seraphique," Guilman; "Nobody Knows the Trouble I See," James R. Gillette; "Melody for the Bells of Berghall Church," Sibelius; "A Song of India," Rimsky-Korsakoff; "Finlandia," Sibelius.

Feb. 13—Prelude to "The Dream of Gerontius," Elgar; "Ave Maria," Schubert; Fantasia in G minor, Bach.

**Charles Galloway, St. Louis, Mo.**—In his recital Sunday afternoon, Feb. 20, at Washington University, Mr. Galloway's program was: Toccata in F major, Bach; Andante Cantabile from Ninth Symphony, Widor; Seventh Sonata, Guilman; "Burlasca e Melodia," Baldwin; "Legend," Federlein; Toccata in D, Kinder.

**Frank A. McCarrell, Harrisburg, Pa.**—Mr. McCarrell, organist of the First Street Presbyterian Church, gave a recital Feb. 1 in the Neidig Memorial United Brethren Church of Oberlin, Pa., presenting this program: "Suite Gothique," Boellmann; "Evening Bells and Cradle Song," Macfarlane; "LeCarillon," Wolstenholme; Largo, Handel; Fugue in G major (a la

gigue), Bach; "Christmas in Sicily," Yon; Minuet in G, Beethoven; "The Nightingale and the Rose," Saint Saens-Courtaud; Funeral March and Hymn of the Seraphs, Guilman; Variations on a Scotch Air, McCarrell; Offertoire in D minor, Batiste.

**Gordon Balch Nevin, Johnstown, Pa.**—Mr. Nevin had an audience of 900 people at his fourth recital of the season at the First Presbyterian Church Jan. 31. His offerings included: Sonata in D minor, Guilman; Serenade, Rachmaninoff; Negro Spiritual, "Sometimes I Feel Like a Motherless Child," Coleridge-Taylor; "Forest Murmurs," from "Siegfried," Wagner; "L'Arlesienne" Suite, Bizet; "Fleurette," Herbert; "The Last Hope," Gottschalk; Festival Procession, Gordon B. Nevin; Descriptive Improvisation, The Storm.

At a recital by Mr. Nevin in Calvary M. E. Church Jan. 11, 800 were present and 100 had to be turned away from the church. The program included: Coronation March from "Le Prophete," Meyerbeer; Suite, "A Day in Venice," Ethelbert Nevin; Introduction to Act 3 and Bridal Chorus ("Lohengrin"), Wagner; "L'Arlesienne" (Concert Suite), Bizet; Serenade, Rachmaninoff; "Clair de Lune" (from "Suite Bergamasque"), Debussy; Toccata from "Suite Gothique," Boellmann.

**Richard Keys Biggs, Brooklyn, N. Y.**—Mr. Biggs gave the ninth municipal organ concert of the series arranged by Arthur H. Turner at Springfield, Mass., Feb. 2, and had a most appreciative audience, which gave him an unusual number of encores. His program included the following: "Suite Gothique," Boellmann; "In Paradisum," Dubois; "Ariel," Bonnet; Fugue in D major, Bach; "Moment Musical," Schubert; "Magic Fire Music," Wagner; "A Royal Procession," Spinney; "Sunset," Biggs; "Ride of the Valkyries," Wagner.

**Charles S. Skilton, Lawrence, Kan.**—Professor Skilton on Feb. 9 gave the first of a series of six recitals in Fraser Hall at the University of Kansas. The program included: Prelude and Fugue in A minor, Bach; Adagio from Organ Sonata, Buck; "Cuckoo and Nightingale" Concerto, Handel; Funeral March and Song of the Seraphs, Guilman; "To a Wild Rose" and "A. D. 1620," MacDowell; Allegretto, Parker; Festival Toccata, Fletcher.

**Harry C. Fritz, Cleveland, Ohio.**—Mr. Fritz gave the following program at the First English Lutheran Church the evening of Feb. 6: "Scherzo Symphonique Concertante," Faulkes; Pastorale, H. A. Matthews; Romanza, Parker; "In Solitude," Gordon Balch Nevin; "L'Arlequin," Gordon B. Nevin; Prelude in E, Hollins; Romance in D flat, Lemare; "America Triumphant," M. Austin Dunn.

**H. W. Sparrow, A. R. C. O., Truro, N. S.**—In recitals at St. Andrew's Presbyterian Church which follow the evening service and which have drawn large audiences Mr. Sparrow has recently given these programs:

Feb. 6—"Requiem Aeternam," Basil Harwood; Prelude in C Sharp minor, Rachmaninoff; Wedding March (Organ and Three Trombones), Gounod; Intermezzo, Allan Macbeth.

Jan. 2—Swiss Scene, "Sunrise and Sunset on the Alps," Clegg; "Finlandia," Sibelius; Twilight Melody, J. A. Meale.

**Miss Claire M. McClure, Oakland, Cal.**—Miss McClure, organist of the First Presbyterian Church and a pupil of Clarence Eddy, gave this program before the Northern California Guild chapter recently: Toccata in F, Bach; Intermezzo, Kramer-Eddy; Cantilene, Becker; Sonata Cromatica, Yon; Pilgrims' Chorus, Wagner-Eddy; "Ave Maria," Bossi; Barcarolle in E minor, Faulkes; Russian Boatmen's Song, arranged by Eddy; Torchlight March, Guilman.

**Edward S. Breck, Jersey City, N. J.**—Mr. Breck played before an audience of 1,000 people in the new four-manual Midmer organ in the Lincoln high school, Feb. 6, presenting this program: Overture, "Marriage of Figaro," Mozart; Prelude and Fugue, E minor, Bach; Arabesque, Basile Wrangell; Sonata, Op. 65, No. 2, Mendelssohn; Nocturne, Op. 9, No. 2, Chopin; Idyl, Stoughton; "Marche Triomphale," Callaerts; Andante Cantabile (from Quartet Op. 11), Tschaiowsky; Intermezzo, Callaerts; Venetian Idyl, Mark Andrews; Toccata in G, Dubois.

**William E. Pilcher, Jr., Louisville, Ky.**—Mr. Pilcher, assisted by Miss Laureen English, violinist, and Oakley H. Kellogg, flutist, gave the first recital of a series at St. Paul's Episcopal Church Feb. 3. He played: Christmas Pastorale, Bach; "In Thee Is Gladness," Bach; Petite Pastorale, Ravel; Cradle Song, Dickinson; Chorale and Allegro Molto from Sixth Sonata, Mendelssohn; "Evensong" (by request), Johnston; Improvisation on "Swanee River"; Prelude and Fugue on B-A-C-H, Liszt.

**Dr. Frederic Rogers, Calgary, Alta.**—Dr. Rogers dedicated the four-manual Casavant organ in Wesley Methodist Church, Lethbridge, Alta., on Jan. 7, and also played at both services on the following Sunday, Jan. 7 his program was: "Suite Gothique," Boellmann; "Triumphant," Schumann; Aracian Idyl, Lemare; "Evening Star" and "Grand March" ("Tannhauser"), Wagner; Andantino, Lemare; Humoresque, Dvorak; Evensong, Rogers; "Thanksgiving" (Pastoral Suite), Demarest; Funeral March and Chant of the Seraphs, Guilman; "Grand Choeur," Hailing.

Jan. 9 he played: "Chanson de Jolie,"

Hailing; Intermezzo (from Suite), Rogers; Offertoire in C minor, Batiste; "San Madonne," Saint-George; "Benediction," Dubois; Grand March ("Henry VIII"), Sullivan; "O Sanctissima," Lux; Reverie, Stainer; Intermezzo, Mascagni; Offertoire, in F, Wely.

The organ is a fine instrument. The echo is most effective and is placed in the gallery, 175 feet from the organ proper.

**Samuel A. Baldwin, New York City.**—Offerings at the Wednesday and Sunday afternoon recitals at the City College in February included the following:

Feb. 2—Foreknners, Variations on a Song of the Caballero, Antonio de Cabezon; Echo for Trumpet, Claudio Merulo; "Toccata per l'Elevazione" and Passacaglia, Giralomo Frescobaldi; Fantasia in Echo Style, Jan Pieter Sweelinck; Christmas Chorale, Johann Pachelbel; Voluntary on the 100th Psalm Tune, Henry Purcell; Noel; "Une Vierge Pucelle" ("A Virgin Pure"), Nicolas Le Begue; "Point d'Orgue" (Organ Point), Nicolas de Grieg; Prelude, Louis Nicolas Clerambault; Chaconne in E minor and Fugue in C major, Dietrich Buxtehude.

Feb. 6—Prelude in E flat, Bach; Meditation, Sturges; "Messe de Mariage," Dubois; "Complainte" and Prelude, Vierne; Evening Song and Sketch in F minor, Schumann; "The Swan," Saint-Saens; Finale from "Symphony Pathetique," Tschai-kowsky.

Feb. 9—Works of Johann Sebastian Bach; Toccata and Fugue in D minor; Adagio from Toccata and Fugue in C major; Passacaglia in C minor; Largo from Second Trio Sonata; Toccata in F; Chorale Preludes: "Jesus My Guide," "In dulci júbilo" (Christmas Song) and "O Man, Bemoan Thy Fearful Sins"; Fantasia and Fugue in G minor.

Feb. 13—Toccata in F, Bach; Largo, Handel; "Weeping, Mourning, Fearing, Trembling," Liszt; "Cantique d'Amour," a Song of the Orient, Ernest H. Sheppard; Magnifica in D minor, Lemaigre; Elegie, Grieg; Overture, "Tannhauser," Wagner.

Feb. 16—Handel, Mozart and Later, Eighteenth Century Composers: Concerto in C minor, Handel; Gavotta, Martini; Concert Fugue in G major, Krebs; "Noel sur les Flutes," d'Aquin; Prelude, Air and Gavotte, Wesley; Fantasia in F minor, Mozart.

Feb. 20—Toccata and Fugue in D minor, Bach; "Benedictus" and Pastorale, Regier; Second Sonata, Pagella; Woodland Reverie, Frank E. Ward; Air with Variations from Symphony in D, Haydn; "Kammennol Ostrow," Rubinstein; Prelude and Fugue on the name "Bach," Liszt.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular programs at the Auditorium included: Prelude to "Parsifal," Wagner; Priests' March from "Athalie," Mendelssohn; Prelude to "La Traviata," Verdi; Triumphant March from "Aida," Verdi; Chorus Triumphant from "Naaman," Costa; Vespers (New, dedicated to Dr. Hastings), Guertier; Humoresque, Dvorak; "Daybreak," Grieg; "Melodie," Paderewski; "Songe d'Enfant," Bonnet; "March of the Magi Kings," Dubois; "The Magic Harp," Meale; Prelude in F, Grotton; "Elegie Romantique," Diggle.

**Sumner Salter, Williamstown, Mass.**—At his recitals Wednesday afternoons at Williams College Mr. Salter has given the following programs:

Jan. 12—Toccata and Adagio in C, Bach; Romanza, Mozart; Largo from the "New World" Symphony, Dvorak; Scherzo from Fifth Sonata, Guilman; Oriental Sketch, Foote; "Reve Angélique," Rubinstein; Finlandia, Sibelius.

Jan. 19—Concerto 6, in E flat, Handel; "Riccercare," Palestrina; Gavotta, Martini; "Peer Gynt" Suite ("In the Morning" and "Ase's Death"), Grieg; "Carillon," Faulkes; "To the Evening Star" and "Chorus of Pilgrims" ("Tannhauser"), Wagner; "Fiat Lux," Dubois.

Jan. 26—Suite in C, Bartlett; Capriccio, "On the Notes of the Cuckoo," Frescobaldi; Nocturne in A flat, Ferrata; Prelude to "Lohengrin," Wagner; "The Swan," Saint-Saens; "Variations de Concert," Bonnet.

**Miss Edith B. Athey, Washington, D. C.**—Miss Athey has been giving interesting programs devoted to the music of various nations at the Central High School, and the embassies of the nations whose music was used were represented at the recitals. At the twenty-seventh recital, Feb. 15, there was a program of works of English composers, with the assistance of Viola Shupert, soprano, and Mrs. Howard Blandt, accompanist. The numbers played were: Concert Overture, Faulkes; Songs; "Valley of Lough," Sanderson; "Snowflakes," Cowen; and "Fairy Pipers," Brewer; Fantasia, Best; Cantabile, Wesley; Spring Song, Hollins; Torch Dance (Henry VIII Suite), German; Summer Sketches, Lemare; "The Lost Chord," Sullivan; Songs: "Blackbird's Song," Scott; "The Lass with the Delicate Air," Arne, and "Stolen Fruit," Nutting; Gavotte, "Salut d'Amour," and "Pomp and Circumstance," Elgar; "Rule Britannia," and "God Save the King."

Feb. 1 there was a Belgian program, as follows, with Mrs. Raymond Dickey, violinist, accompanied by Mrs. Harrington Barker; Meditation, Christmas Musette and "Marche Solennelle," Mailly; Violin: Legende and Romance, Second Concerto, Wieniawski; Prayer, Callaerts; Meditation, Callaerts; Fanfare, Lemmens; Can-

table, Loret; Allegro Gioioso, Dethier; Violin: Adagio, Rondo (Ninth Concerto), de Beriot; Marche Pontificale," Lemmens; Belgian National Anthem, "Brabanconne."

In an all-American program Jan. 18, with the assistance of Earl Carbaugh, baritone, accompanied by Mrs. Carbaugh, the offerings were: Festal March, Kroe-ger; Andantino, Whiting; "From the Land of the Skyblue Water," Cadman; Humoresque, Ward; Negro Dialect Songs: "Virginia Day," Morse; "Some of These Days," Guion, and "Uncle Rome," Homer; Sketches of the City, Gordon Balch Nevin; Song, "The Pauper's Drive," Handel; Risoluto, Parker; Idylle, Buck; Toccata, Rogers.

**Dr. John McE. Ward, Philadelphia, Pa.**—A new Haskell organ in the Cadwalader Heights Methodist Church, Oak Lane, was formally opened Jan. 27 with a recital by Dr. Ward. The program was as follows: Serenade Trio, Beethoven; "At Twilight," Frysinger; Andante Cantabile (Fourth Symphony), Widor; "Gesu Bambino," Yon; Bridal Song, Rogers; Canzona, Elliott; Largo (orchestral arrangement by Dr. Ward), Handel; Fantasia on Two Christmas Hymns, Buck; "In the Woods," Durand; Festival Postlude, Schminke.

**Carl Wieseemann, Louisville, Ky.**—Mr. Wieseemann gave a recital Jan. 28 in Centenary M. E. Church at New Albany, Ind., playing as follows: Festival Prelude, "A Mighty Fortress Is Our God," Faulkes; Evensong, Martin; "In the Woods," Durand; Nocturne, Ferrata; "From the South," Gillette; Sonata in the Style of Handel, Wolstenholme; Serenade, Lemare; "Deep River" and "Nobody Knows the Trouble I See," arranged by Gillette; "Anitra's Dance" ("Peer Gynt" Suite), Grieg; "The Primitive Organ," Yon; "Souvenir," Kinder; "Pilgrims' Chorus" from "Tannhauser," Wagner.

**Hans C. Feil, Kansas City, Mo.**—The fifty-fourth recital by Mr. Feil at the Independence Boulevard Christian Church was marked by this program Feb. 6: "In India" (Suite), Stoughton; "Anitra's Dance" ("Peer Gynt"), Grieg; Nuptial March, Guilman; "From the South," Gillette; Scherzo, Hoffman; Fantasia ("My Old Kentucky Home"), Lord; "March du Sacre" ("The Prophet"), Meyerbeer.

Mr. Feil gave the dedicatory recital on the organ of three manuals built by the Reuter Organ Company of Lawrence, Kan., for the First Baptist Church of Lawrence on Feb. 15, playing these selections: "Variations de Concert," Bonnet; Romance in D flat, Lemare; Scherzo from "Fifth Sonata," Guilman; "The Magic Harp," Meale; Toccata and Fugue in D minor, Bach; "By the Sea," Schubert; Sketches of the City, Gordon B. Nevin; "In Paradisum," Dubois; American Rhapsody, Yon.

**Alexander Russell, Princeton, N. J.**—Among Mr. Russell's programs at the Saturday afternoon recitals in Procter Hall at Princeton University have been these:

Jan. 22—Fantasia and Fugue, Archer Gibson; Prelude to "Lohengrin," Wagner; Chorale Prelude on "The Old Year Is Gone," Bach; "Praeludium Grave," Dubois; Melodie and "Carillon," Vienne; Andante from "Spring Quartet," Tschai-kowsky; Oriental Sketch, Bird; Serenade, Schubert; "Piece Heroique," Franck.

Jan. 29—Fantasia, Beoidie; Prelude and Fugue in G major, Bach; Magic Fire Music from "Die Walkure," Wagner; Prelude (Third Sonata) and Cantilene Pastorale, Guilman; "Marche Funebre et Chant Seraphique," Guilman; "The Bells of St. Ann de Beaune," Russell; Minuet, Boccherini; "Solveig's Song" from "Peer Gynt" Suite, Grieg; Finale, "prince Igor," Borodin.

**Rowland W. Dunham, F. A. G. O., Columbus, Ohio.**—In a vesper recital at the First Congregational Church, Jan. 16 Mr. Dunham played as follows: "Grande Piece Symphonique," Franck; Berceuse, Dickinson; Rhapsodie (No. 2) on Breton Themes, Saint-Saens; Cantabile, Jongen; Prelude to "Lohengrin," Wagner; "Bon Jour" and "Bonne Nuit," Reiff; Military Polonaise, Chopin.

**J. E. W. Lord, Meridian, Miss.**—Dr. Lord, organist of the First Baptist Church and director of the organ work at Meridian College, went to Itta Bena, Miss., Jan. 25 to open the Miller organ in the First Baptist Church. He illustrated the possibilities of the new two-manual instrument with these offerings: Concert March, Hermann; Concerto in F (Largo, Allegro Moderato), Handel; "Echo Bells," Brewer; "From the South," Gillette; Paraphrase on a Theme by Gottschalk, Saul; Humoresque, Dvorak; Negro Spirituals ("Deep River," "Nobody Knows"), Gillette; Toccata in A, Blakeley; "Will of the Wisp," Nevin; Allegro in D, Lemont; "At Twilight," C. A. Stebbins; "Eventide," Frysinger; "Grande Marche Heroique," W. H. Richmond.

**Alfred E. Whitehead, Sherbrooke, Quebec.**—Mr. Whitehead has been giving Lenten recitals after evensong at St. Peter's Church, his programs including these:

Feb. 13—"Marche Pontificale" (Symphony 1), Widor; Sonnet, Whitehead; Prelude on "O Come and Mourn with Us Awhile," Parry; Prelude and Fugue in E minor (the lesser), Bach.

Feb. 20—"Hosannah" Dubois; Evensong, Bairstow; Allegro (Symphony 6), Widor.

Feb. 27—Fantasia in F, Best; Passion Chorale, Bach; Intermezzo in G minor,

Keeton; Prelude in D minor, Mendelssohn.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller gave an Italian program at his recital in the Grand Avenue Congregational Church Feb. 13 at 4 p. m. His offerings included: "Hora Gaudiosa," Bossi; "Romanza" ("O cessate di piangere"), Scarlatti; Minuet in A, Boccherini; "Christus Resurrexit," Ravanello; "Preghiera," Ravanello; Gavotte in F, Martini; Waiting Motive from "Madam Butterfly," Puccini; Triumphant March from "Aida," Verdi.

Mrs. J. G. Stanaway, Los Angeles, Cal.—The Davis Musical College presented Mrs. Stanaway, a pupil of Ray Hastings, in the following program at St. Athanasius Episcopal Church Jan. 11: Grand Offertory, "St. Cecilia," Batiste; Invocation, Mailli; Capriccio, Lemaigre; Prelude and Fugue, F major, Bach; Spring Song, Mendelssohn; Pilgrims' Chorus from "Tannhäuser," Wagner; Elevation, Guilman; Intermezzo, Hastings; Triumphant March from "Aida," Verdi.

Frank E. Ward, New York City.—Mr. Ward gives a half-hour recital on the first and third Sundays of each month preceding the evening service in the Church of the Holy Trinity. His January programs included: Jan. 2—Overture, "Prometheus," Op. 43, Beethoven; Adagio from "Sonata Pathétique," Beethoven; Bagatelle, Beethoven; Fifth Symphony, Andante con moto and Finale, Beethoven. Jan. 16—Festival Processional, Nevin; "Chant Pastorale," Dubois; "Suite Gothique," Boellmann.

Clarence Dickinson, New York City.—A Dvorak program was given at the Friday noon hour of music at the Brick Church Feb. 4 by Clarence Dickinson, with John Barnes Wells, tenor, and Bedrich Vaska, violoncellist. The offerings included: Carnival Overture; cello; "Walderruhe"; song: "Cloudy Heights of Tetra"; Goblin Dance; song: "The Lord is My Shepherd"; Largo from the "New World" Symphony; cello; Rondo; Humoresque; song: "Songs My Mother Taught Me"; Slavic Dance.

Dr. John T. Erickson, A. A. G. O., New York.—Jan. 30 Mr. Erickson gave this program at Gustavus Adolphus Lutheran Church: Bridal Chorus, Guilman; Andante from Fourth Sonata, Guilman; Mazurka, Moszkowski; "Le Carillon" from "L'Arlesienne," Bizet; "Moonlight," Fry-singer.

Harry Irwin Metzger, St. Paul, Minn.—Mr. Metzger is giving a series of Lenten recitals at Christ Church and the programs contain the following: Prelude and Fugue in G major, Mendelssohn; Sixth Sonata, Mendelssohn; Prelude and Fugue in E minor, Bach; Fugue in E flat major ("St. Anne's"), Bach; "Marche Triomphale," Dubois; "Suite Gothique," Boellmann; "Elegie Romantique," Diggle; First Sonata, Guilman; "Piece Heroique," Cesar Franck; "Canzone della Sera," d'Evry; "An April Song," Brewer; Cantilene in B flat, Faulkes; "Rimembranza," Yon; "In the Twilight," Harker; Evensong, Johnston; Berceuse, Kinder.

F. A. Moore, Toronto, Ont.—In his recitals of the ninth series in the convocation hall of the University of Toronto, on the great Casavant organ, Mr. Moore has presented these programs:

Jan. 25—Prelude and Fugue in C major, Bach; Communion, Torres; Scherzo, Gigout; Sonata No. 6, in B minor, Guilman; "Noces d'Or," Leon Roques; "Rapsodia Italiana," Yon. Feb. 8—Toccata and Fugue in D minor, Bach; "Lied des Chrysanthems," Bonnet; "Marche Funebre et Chant Seraphique," Guilman; Concert Fantasia on Scottish Melodies, Peace; "Serenade d'Arlequin," Drigo; Etude de Concert, Shelley.

Charles Heinroth, Pittsburgh, Pa.—Mr. Heinroth played as follows Jan. 29 at his Carnegie Hall recital: Festal Procession from "Wedding Music," Jensen; Three Preludes, Chopin; Toccata in C major, Bach; Fantasia in D flat, Saint-Saens; Serenata, Moszkowski; "Siegfried Idyl," Wagner; Coronation March from "The Prophet," Meyerbeer.

Homer P. Whitford, Utica, N. Y.—At his Sunday evening recitals in the Tabernacle Baptist Church in January Mr. Whitford played:

Jan. 2—"The Garden of Iram" (from "Persian Suite"), Stoughton; "Thistle-down," Loud; Scherzo Symphonique, Faulkes.

Jan. 9—"Souvenir" (request), Drdla; "Orientale," Cui; "The Brook," Dethier. Jan. 16—"The Question" and "The Answer," Wolstenholme; Concert Overture in C minor, Hollins.

Jan. 23—Cradle Song (request), Del-bruck; Humoresque, "The Primitive Organ," Yon; Festival March in D major, Faulkes.

Jan. 30—Romance, Sibelius; Capriccio, Lemaigre; Etude in C sharp major, Chopin-Haupt.

Walter Heaton, F. R. C. O., Reading, Pa.—In a recital at Grace Lutheran Church, Jan. 31, in which he was assisted by the choir and soloists, Mr. Heaton played these organ selections: Toccata, Rinck; Concerto in G major, Bach; "Les Cloches," Batiste; "Lassan" (Second Rhapsody), Liszt; Vesper Hymn (Varyed), Whiting; "El Camino" (California Suite), Diggle; Folk Song, Con; "Chant du Seraphim," Gregh; "Idylle Chinoise" Langley; Cuban Sketch, Cad-man; "Chant du Croates," Blumenthal.

Lucien C. Becker, F. A. G. O., Portland, Oregon.—In his lecture-recital for February, given at the Olds memorial organ in the Reed College chapel, Mr. Becker on Feb. 8 played this program: Toccata in F major, Crawford; "The Swan," Saint-Saens; Concert Piece, "America," Adolph Hesse; "The King's Flute," John Bull; "The Fountain," Matthews; Second Sonata, Merkel.

Carl R. Youngdahl, A. A. G. O., Red

Wing, Minn.—Mr. Youngdahl, dean of music at the Lutheran Ladies' Seminary, gave this program at St. Paul's Lutheran Church, La Crosse, Feb. 6: Festival Prelude on "A Mighty Fortress is Our God," Faulkes; Andante Cantabile from Fourth Organ Symphony, Widor; Fugue in D major, Bach; "A Christmas Lullaby," Youngdahl; "Will o' the Wisp," Youngdahl; "Grande Fantaisie de Concert," Callaerts; "Eventide," Fairclough; Norwegian Tone Poem, "To the Rising Sun," Torjussen; Triumphant March, Heintze; American Rhapsody (by request), Yon.

James Philip Johnston, Pittsburgh, Pa.—Among Mr. Johnston's programs at the East Liberty Presbyterian Church in February have been these:

Feb. 6—Allegro in F sharp minor, Guilman; Andante Cantabile from String Quartet, Tschalkowsky; "Marche Triomphale," Hagg; Berceuse, Dickinson.

Feb. 13—Solemn Prelude, Noble; Nocturne in A, Faulkes; Toccata, Dubois; "Song of India," Rimsky-Korsakoff.

Feb. 20—Prelude and Fugue in G major, Bach; "Marche Funebre et Chant Seraphique," Guilman; Evensong, Johnston.

Warren Gehrken, A. A. G. O., Brooklyn, N. Y.—Mr. Gehrken, assisted by Hazel Clark Kent, soprano, gave the following recital Feb. 2 at St. Luke's Church: Toccata and Fugue in D minor, Bach; "Piece Heroique," Cesar Franck; "Dawn," Lemaigre; "In India," (Suite), Stoughton; Allegro Pesante, (Second Movement of Sonata in G minor), Piutti; "Chibiabos' Love Song," August Walther; Festival Toccata, Fletcher; "Sakuntala," (Overture), Goldmark.

John Hermann Loud, F. A. G. O., Boston, Mass.—Mr. Loud gave a recital Feb. 7 at the Park Street Church which drew an audience of more than 500 and was one of the best recitals Mr. Loud has given at this church. The program was as follows: Prelude and Fugue in E minor, Bach; "The Question" and "The Answer," Wolstenholme; "Chant Anglique" (By special request), John Hermann Loud; First Movement of Unfinished Symphony in B minor, Schubert; "Dreams" and "Within a Chinese Garden," Stoughton; Improvisation; First Sonata, Guilman.

Walter A. Westphal, York, Pa.—Mr. Westphal, a pupil of J. Frank Frysinger, gave the following program at St. John's Lutheran Church Feb. 8: Fifth Symphony, Widor; Aria in D from the Orchestral Suite and Toccata and Fugue in D minor, Bach; Finale from First Symphony, Vienne; Allegretto Grazioso, Hollins; "At Parting of Day," Frysinger.

Frank Collins, Virginia, Ill.—Mr. Collins, formerly organist of the Presbyterian Church and now at the Westminster Presbyterian Church of Jacksonville, where he is attending Illinois College, gave a recital at the former church recently in which he played the following Christmas program: "Gesu Bambino," Yon; "March of the Magi Kings," Dubois; "Holy Night," Dudley Buck; "The Holy Virgin," Malling; "Caravan of the Magi," Maunder; Offertory on Two Christmas Hymns, Guilman; "Christmas," Dethier.

Ernest Prang Stamm, Tulsa, Okla.—At his recent Sunday afternoon recitals in the First Christian Church Mr. Stamm has presented the following:

Jan. 16—Symphony in E minor (The Unfinished), Schubert; Air for G String, Bach; "Soldiers' Chorus," Gounod; "The Bells of Aberdovey," Stewart; Scherzo-Mosaic ("Dragon Flies"), Shelley; "In Arcady" (Request), Ethelbert Nevin.

Jan. 23—"Hallelujah Chorus," Handel; Largo, Handel; "Flower Duet" and Finale, Act 2, "Madam Butterfly," Puccini; Sonata, "Pathétique," (Grave-Molto Allegro e con ritmo and Adagio Cantabile), Beethoven; Chromatic Fantasia, "Thiele; "Couple Valsante," Faldini; Triumphant March ("Aida"), Verdi.

Jan. 30—"Parsifal" (Transcription), Wagner; "Pilgrims' Chorus" (Request), Wagner; Fifth Sonata, Guilman; "Minuet" (Request), Beethoven; Melody in F (Request), Rubinstein; "Piece Heroique," Diggle; Sextet from "Lucia Di Lammermoor" (Request), Donizetti.

Edwin Arthur Kraft, Cleveland, Ohio.—In his recital at Trinity Cathedral Feb. 14 Mr. Kraft was assisted by Donna Elizabeth Rich, soprano. The organ selections included: Allegro con fuoco from Sixth Sonata, Guilman; "The Sign," and "The Smile," Bernard Johnson; "Rou-lade," Bingham; "Messe de Mariage," Dubois; An Elizabethan Idyl, Noble; Fountain Reverie and Festival Toccata, Fletcher.

Frederic T. Egner, Minneapolis, Minn.—Dr. Egner continues with great success his daily recitals on the new Kimball organ in the Curtis Hall, playing programs selected by the guests from a list offered each week. Dr. Egner's list for the week of Feb. 6 was:

Grand March from "Queen of Sheba," Gounod; Selection, "Kalinka, Priml"; "Dance des Mirilions," and "Valse des Fleurs," ("Suite Casse-Noisette"), Tschalkowsky; "The Old Refrain," Kreisler; "A Song of India," Rimsky-Korsakoff; "By the Waters of Minnetonka," Leaurance; Selection, "Florodora," Stuart; "The Swan," Saint-Saens; Midsummer Caprice, Johnston; Concert Overture in C minor, Hollins; "Kammenoi Ostrow," Rubinstein; Selection, "Sweethearts," Herbert; Meditation, "Thais," Massenet; Overture, "Martha," Flotow; Variations on "The Rose of Summer," Guilman; "Marche Slav," Tschalkowsky; "Drifting Boat," Egner; Flower Suite, Benyon; Rustic Revels, Fletcher; Toccata in G, Dubois.

Paul A. Beymer, Wheeling, W. Va.—In his eleventh recital at St. Matthew's Church, Feb. 8, Mr. Beymer played: "Clair de Lune," Karg-Elert; Serenade, Kinder; Torchlight March, Guilman; Meditation, Sturges; Gavotte, Martini; Spring Song, Hollins; "Softening Shadows," Stoughton; Meditation from "Thais," Massenet; "Ride of the Valkyries," Wagner.

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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.

In spite of the fact that this is the busiest month of our whole musical season, the promotion committee urges that there be no relaxing of efforts in the carrying on of the work which it has planned for us. If you have had any interesting experiences in presenting the letter to the clergy of America please let us hear about them.

At the recent moving picture convention, which was held in New York City, it was suggested that the N. A. O. lend its co-operation in the matter of better theater organs and picture music. In complying with this request, the executive committee has appointed Firmin Swinnen a member of the promotion committee and the reference committee. He will act with Frank S. Adams on all matters pertaining to the motion picture field.

Nearly every month we have spoken of the necessity for the prompt payment of dues. There has been a generally good response, but the executive committee feels that it must make one more definite statement in regard to this matter. It was voted at the last meeting that, unless your dues are received by March 15, you will not receive the April issue of The Diapason. We desire to be fair to everyone and trust that you will give us your hearty support.

Nearly two months have elapsed since our letter to the clergy of America was placed in your hands. In this brief space we hope to give you some idea of the results accomplished in or near New York.

The letter was mailed to seventy-two of the leading religious papers of the country, as well as to a large number of the daily papers. In each instance the results were most gratifying. Such papers as the Southern Churchman, the Churchman of New York, the Christian Intelligencer, the Christian Advocate, the Living Church, the Baltimore American, the Boston Transcript, and various other dailies printed the matter in its entirety or gave it good editorial comment. Many of the papers asked for more matter along this line and assured us of their co-operation in this subject, which they consider of great importance.

On Feb. 7 and 14 the letter was read to the Congregational ministers of Brooklyn and was received most favorably.

The Baptist conference held on Mondays in New York City has granted us an opportunity of reading this article at its next meeting and some of the ministers will speak on the subject at that time.

Bishop Joseph Berry will present the letter at the next Methodist conference of New Jersey and it is hoped that it will be brought up at the Ocean Grove Camp Meeting Association conference.

Dr. Mottet, rector of the Church of the Holy Communion, has written a personal letter, which will be mailed with our letter to each Episcopal clergyman in the diocese of New York, and he himself will present it at the next regular meeting of the diocese.

Dr. John M. Moore, pastor of the Marcy Avenue Baptist Church of Brooklyn, writes: "The work that your association is doing deserves to succeed and I think you ought to be able to count upon the hearty co-operation of the ministers."

At the next meeting of the Catholic Guild of Organists, the letter will re-

ceive a prominent place on the program.

We have numerous letters of commendation from leading organists throughout the country and there have been many requests for additional copies of the letter from organists, many of whom are not members of the N. A. O., who desire to use it in their own districts.

In a concise way this tells something of the beginning of this new work and leads us to believe that each month will have something of greater importance to show for this endeavor.

### Committee Broadens Scope.

Help for the theater owner and manager in the designing and placing of the organ, or in planning changes and enlargements is offered by the committee of reference, which thus considerably broadens its scope. The plan is explained in the following letter to moving-picture theater men, issued by the committee:

The committee of reference of the National Association of Organists will be glad to furnish exhibitors with accurate and expert information regarding the installing or rebuilding of theater organs. It is an astounding fact that a large percentage of exhibitors are getting only a small portion of their money's worth from their instruments. The progressive manager, who desires up-to-date methods, using the power of music in picture presentation, cannot afford to ignore these problems.

The chief phase of this situation, about which the committee desires to carry on a campaign of education, is the lack of suitable location or adequate space for organs. In designing a new building, the organ, just as much as the stage or the box office, should have proper space in the plans, and not an inch of this space should be used for any other purpose when the building is completed. If necessary it is better to cut out a few feet of lobby space, or take out a few rows of seats, in order to have the organ heard to best advantage.

It is a waste of money and a crime to allow plaster walls, thick curtains or scenery to choke the organ tone. An excess of curtains or fabric in a theater deadens the organ or any kind of music. The contrast between even a small orchestra and a muffled organ with its vague murmurings is causing unfavorable comment among patrons. When people are moving about the theater such organs might as well not be played at all.

The grandeur, brilliance and color of a genuine, full-bodied concert organ are a valuable asset to a theater, particularly as a solo feature, second only to a large orchestra. It is unfair to a good organist if the organ is of inferior quality, or badly situated, or both. If both organ and playing are unsatisfactory the patrons are doubly cheated. The public is no longer indifferent to the kind of music it hears in picture-houses. Patrons enjoy hearing a fine organ, well situated, and they are beginning to know whether they are hearing it or not.

Sometimes an organ properly located is too small for the building. This may be due to a faulty specification or improper voicing.

Because of sharp competition organ builders do not in every case give the best advice to exhibitors in these matters. Sometimes a specification looks large on paper, but contains too many stops which sound weak or are inaudible when the organ is erected.

The National Association of Organists was founded fourteen years ago, with headquarters in New York, and local councils throughout the country. Its object is to improve the standards of organ playing wherever organs are found, and to secure the fullest recognition of the organist by the public whom he serves. Among its members are many of the leading concert and theater organists. At its annual conventions it has lectures, discussions and actual demonstrations of picture-playing.

The committee of reference consists of Reginald L. McAll, for many years salesman and mechanical expert with leading organ firms; T. Tertius Noble, well-known recitalist and organ architect; Charles M. Courboin, organist of Wanamaker's New York and Philadelphia stores; Clifford Demarest, ex-warden of the American Guild of Organists. In dealing with theater organs, the committee will consult Firmin Swinnen, organist of the Rivoli Theater, New York, who has given recital tours in England and the continent, and the other organists of the Rivoli and Rivoli Theaters, as well as others who have made a study of these problems.

Communications should give complete measurements and all other necessary details. When model specifications are desired, approximate size and cost of organ should be given. Organ builders' names must not be mentioned in correspondence. There is no charge for the services of the committee, which is actuated solely by a desire to improve the quality of organs, and thereby of organ playing.

## Promoting Interests of Theater Organists

By FRANK STEWART ADAMS

A noteworthy feature of the work of the National Association of Organists' committee for the promotion of the interests of organists is that organists everywhere, from the great cathedral to the village church, are united in a common cause. The need for action is being felt by each one individually.

A similar campaign should be carried on to improve the standards of theater playing. "We should keep in close touch" with those who are doing good work, "thus preventing them from feeling isolated." The average organist in a theater, like his manager, needs enlightenment or encouragement as much as any other. Even in small theaters the players generally have an excellent musical training. They need most of all a knowledge of scientific organ playing. The various bodies of organists have done splendid work along these lines for church organists. There is every reason for extending this work to include picture playing.

Those who are watching current events closely know that the time is coming when picture playing will be taught as an exact science the same as church service or solo playing. It has more in common with the up-to-date conception of recital playing than any other branch of organ work. It is a factor which must surely be reckoned with by any body devoted to the interests of organ playing.

It is inevitable that an effort must be made to weld and completely amalgamate the three great spheres of activity in the organ world—church, concert and theater. Before long the progress of picture playing (favorable or otherwise) will have a direct effect on the church and concert fields. This fact is not admitted by all, but is patent to the keen observer.

The church or concert organist goes to a theater and hears the organ with feelings of pleasure or pain, as the case may be. He goes out and doesn't give it another thought. "This is no concern of mine. I don't expect (at present) to play in a theater. Let the cinema guys (or dancers) look out for themselves." Fatal delusion! Every organist who thinks he can get away with it wants a municipal or other public recital position. The public which must supply the patronage for such jobs is thronging the theaters of the country daily. The organ in the theater reaches a far greater number of people than in all other places combined.

The possibilities of the art as exemplified in the leading theaters by the best players are well known. Unfortunately an unfavorable impression of the organ is given in many theaters. You are your dramatic brother's keeper and cannot dodge the individual responsibility to encourage him and bring about better conditions, just as the organists in the large churches have joined forces to help their less fortunate colleagues.

Have you made a canvass of the theaters in your locality and endeavored to get acquainted with those worthy of recognition? If the organ and playing are good, tell the manager as well as the organist. If either is bad, tell or write the manager the need for improvement. Tell him what is the matter with the organ—incorrect voicing, bad location, etc. If he shows poor or salacious pictures or has too much jazz, tell him it will keep away the better class of patrons. Get a number of others to do the same. If a manager finds a sufficient number of his patrons protest he is bound to heed them.

The writer played in a theater where the organ was a corner of the stage, high up and buried with scenery. By vigorous and frequent complaints he persuaded the owner to move the organ out over the boxes and add some stops, with happy results. This led the musical director of the circuit to overhaul the other organs in the locality, thus benefiting a dozen organists.

Organists are apt to be engrossed in their own affairs and indifferent to what is going on in the musical world. The same condition prevails in political life. Many of the better class of people refuse to agitate reforms or even vote, regarding corruption as inevitable and doing nothing to eradicate it. But the other side comes out to vote whether it rains or not, and is strongly organized, carrying on propaganda incessantly. The abolition of the saloon is an example of what can be done by concerted action against strong opposition.

The demand for better and cleaner pictures has become so strong through clubs, personal work and the newspapers that all salacious films and the banishment of pictures in general. Those who wanted the best grade of pictures simply stayed away after seeing something objectionable and said nothing to the exhibitor. Unless producers and exhibitors are brought into direct touch with

public opinion on these matters and in regard to good music for pictures conditions will not improve.

Likewise the clergy and music committees thought the organists were all perfectly happy till an organized effort was made to show them the facts. Similarly the organists found that by "letting George do it" nothing was done, but each one was himself benefited by trying to help the other fellow.

W. J. Henderson in the New York Sun mentions the great work the theaters are doing in bringing the public in touch with good music, and states that this process of music appreciation will lead many to frequent symphony concerts and opera. Walter Damrosch told Hugo Riesenfeld that his theaters were making patrons for his (the New York) symphony orchestra. That was four years ago, during the war, when the theaters were just starting.

Improvement can come only by creating a widespread public demand for better organs and better music and playing. In this connection it must be remembered that each organist, whether he plays in a theater or not, is a part of the public, and is in duty bound to elevate public taste in artistic matters. The task of educating people to like organ music must not be confined to churches or any one place, but must be carried on wherever organs are found.

How can the theaters of the country become a more potent factor in making patrons for organ recitals?

### EXECUTIVE COMMITTEE.

The February meeting of the executive committee was held at headquarters on Monday, Feb. 14, with the following members present: President, Henry S. Fry, Chairman, Reginald L. McAll, Mrs. Kate E. Fox, Miss Jane Whitmore, Rollo Maitland, J. Warren Andrews, Walter N. Waters, Frank S. Adams, John Doane, E. K. Macrum, Hermon Keese, Lynnwood Farnam, Willard I. Nevins, A. Campbell Weston and Herbert Sammond.

The treasurer's report and the New Jersey reports were read and accepted. The treasurer's report showed that there had been a good response to the bills for the 1921 dues.

It was voted to accept the invitation from Alexander Russell to make the Philadelphia Wanamaker store the headquarters for the 1921 convention. President Fry told of some of the tentative plans for this meeting. There will be recitals on the Wanamaker organ, others on several of the large church organs and possibly a visit to Girard College at Valley Forge. The picture music will be well taken care of at the Stanley Theater, where there is one of the most modern unit organs. It is planned to have three talks on the most practical themes of the day. One of these will cover the subject of the organ and orchestra.

The subject of sectional conventions was taken up and fully discussed. The committee strongly recommended such conventions and voted to support in an official way any plans for them.

Firmin Swinnen, organist of the Rivoli Theater, was appointed by President Fry to act on the promotion committee and also with the committee on reference.

There were reports from the various members on their work in connection with our recent letter to the clergy.

WALTER N. WATERS, Secretary.

### NEW JERSEY NEWS NOTES.

Mrs. Kate Elizabeth Fox, organist and choirmaster of the Church of the Redeemer, Morristown, gave two musical services of high merit in February. On the evening of the 6th the choir sang Coumudi's "Gallia" and Mendelssohn's "Hear My Prayer." Maunders' "Olivet to Calvary" was given on Sunday evening, Feb. 20.

Mrs. Harriet S. Keator, who recently gave up her position in New York City to return to her former position in Asbury Park, writes that she is thoroughly enjoying her vacation at Atlantic City, Philadelphia and other nearby cities. Specifications of her new Austin organ, which she hopes to use for the first time on Sunday, March 20, will appear in an early issue.

In a certain city of New Jersey where there are six women organists it is said that their average salary is only \$111 a year. This is not intended as a knock for Jersey, but as an illustration of conditions which should be bettered by some real promotion enthusiasm.

The possibilities in the small church choir as a force for stimulating the community's interest in music were shown in a reception and concert at historic Fort Lee, N. J., Feb. 3, given by the Good of the Episcopal Church of the Good Shepherd under the direction of William S. B. Dana, organist. The occasion was made a feast of music, local talent being freely employed. The response of the public was whole-hearted and gratifying, and would seem to indicate a fundamental need and demand for what music has to give. Among the most successful features of the program were the chorus from the Sunday school, the choir numbers, a community orchestra, and the munity singing and playing from the screen. A novelty was an introductory solo on the phonograph; also a charming solo dance, the whole hall being used for a stage.

## National Association of Organists Section

### "Elijah" in Aid of Hoover Fund.

The service on Feb. 21 given under N. A. O. auspices by the combined choirs of the churches of the Incarnation and Ascension, New York, was a notable success. The congregation which crowded the old Church of the Ascension realized the truth of the remark made by Dr. Grant in his address, that sacred music is most convincing when sung in a sacred edifice. The work given was Mendelssohn's "Elijah."

The opening chorus, conducted by John Doane, showed instantly the quality and complete accord of the singers, as well as the splendid resonance of the church. As the arias and choruses followed, another fact was revealed—the consummate skill of Miss Jessie Craig Adam at the organ. Never did she overplay a soloist, or fail to support the chorus adequately, while the care in her use of reeds, and the skill shown in all her registration appealed to the discriminating ear. Technically her playing was a delight—it must have been a revelation to many.

The chorus was well matched by the soloists. James Stanley was every inch a prophet—rugged yet reverent. Miss Laura Ferguson was as effective alone as she was as the soprano of the trio and quartet. The air that brought tears to the eyes of the composer himself when he first heard it sung at Birmingham in 1846 by young Lockey—"Then shall the righteous shine"—fell to Henry Moeller, and received a fine interpretation. Miss Mary Allen, as the angel, revealed a contralto voice of richness and power.

The dramatic fire of the chorus work was admirable, and Mr. Doane's real musicianship as a conductor was shown throughout the performance.

The service was given in aid of the European Relief Council, in other words, for Mr. Hoover to use for the starving peoples of Europe. The choice of "Elijah" was apt, indeed, for it describes famine and death, and then drought, followed by the rushing waters that bring relief. It shows the omnipotence of God and His use of human agency to carry out His purposes.

As a result of this performance the treasurer of the N. A. O. is sending \$334.23 to the Hoover fund, being the exact amount of the offering. The services of all the singers were most generously given, and the complete program with the libretto in full was also donated.

R. L. McALL.

### Death of Louis C. Jacoby.

The Middle Collegiate Church of New York suffered a great loss by the death of its organist and choir director, Louis C. Jacoby, who died Feb. 3. Mr. Jacoby was engaged as organist for the Middle Church on May 1, 1885, and consequently, at the time of his death, was completing his thirty-sixth year in such service. His relations to the church during this long period were entirely harmonious and he has stated that it was the happiest period of his life. In 1894 he was instrumental in forming the Middle Dutch Church Vocal Union, composed of the young men and young women of the church. This organization has had a phenomenal existence and has flourished during all the succeeding years. It has done a great deal to enrich the public services of the church and to stimulate and foster a taste for good music. Its members have been attached to the church by enduring bonds.

The father of Mr. Jacoby was a resident of New York and was one of the founders of the New York Philharmonic Society in 1842. Louis C. Jacoby was born in New York, May 11, 1847, and cherished all the traditions of his native city. He had in his possession the only complete file of the programs of the Philharmonic Society from 1842 until the date when it ceased to be a mutual organization. He inherited his musical talent and was educated at Leipzig and New York.

His funeral was held on Sunday afternoon, Feb. 6, in the Middle Church, and was attended by a throng of friends, the Vocal Union and the choir on that occasion paying their last tribute to his memory by their service of song. The service was conducted by the Rev. Edgar Franklin Romig, his pastor, and the Rev. Edward G. W. Meury, D. D.

This appreciative account of Mr. Jacoby's life and work is taken from the *Intelligencer* of Feb. 16. His interest was by no means confined to his own church and it is not surprising to find that ever since the opening of the Sailors' Home and Institute of The American Seamen's Friendly Society in 1908, he brought his Church Vocal Union of about forty singers

to give a concert to the sailors. With one interruption this visit was renewed every year until the end of his life. At the last concert, feeling that his end might be drawing near, he requested the chaplain, Mr. Healey, to bear him in his memory if he did not live to come back another year. This presentiment was unfortunately fulfilled. He was a loyal friend of the seamen of the port of New York and brought many others to know and respect them.

R. L. McALL.

### Illinois Council Meeting.

A very successful meeting of the Illinois council was held Sunday afternoon, Feb. 20, at St. Luke's Evangelical church, Belmont and Greenwood avenues, Chicago. After being introduced by Carl Rupprecht, Dr. Francis Hemington, the state president, explained the aim and object of the N. A. O. and the splendid work which the organization had accomplished. This was followed by a fine recital played by Herman O. Dreiske and William H. Barnes. Mr. Dreiske, organist of Trinity Evangelical church, Oak Park, played "Polonaise Militaire," Chopin; "Autumn Leaves," Stoughton, and "Thanksgiving" (Pastoral Suite), Demarest. Mr. Barnes, organist of Epworth Methodist Church, played: Allegro and Adagio from Sonata No. 3, Guilman; Finale, D minor Sonata, Mailly; Allegretto, Volkman, and Toccata (Gothic Suite), Boellmann. At the conclusion of the recital the members and their friends went to the parish-house, where a short business session was held and a paper on "The History of Church Music" was read by Carl Rupprecht, organist of St. Luke's Church and vice-president of the Illinois council.

There was a good attendance and applications for membership were received from Alfred A. Rumsfeld and Miss Florence Rosengren, Chicago, and Professor M. Lochner, Oak Park.

### Rector Gives Hearty Support.

Dr. Mottet, rector of the Church of the Holy Communion, New York City, gives his hearty support to our recent letter to the clergy of America. He writes:

I am deeply interested in the high purpose which the National Association of Organists seeks to reach; and therefore I hope that the letter addressed by the association to the clergy of America may receive the measure of thoughtful consideration which, in my judgment, it commands.

HENRY MOTTEI,

### NEW JERSEY REPORT.

Activities of the New Jersey N. A. O. during the last month include a meeting of the Central chapter in Trenton on Jan. 17, an organ recital by Mrs. Fox at Trinity Cathedral, Newark, under the auspices of the Union-Essex chapter and the monthly meeting of the Monmouth chapter held at Belmar on Feb. 7. Special reports of the first two events will be made by the secretaries of the respective chapters. The state president, fortunate in being able to attend the Trenton meeting, greatly appreciated the kind welcome extended by the members. Delightful friendships are formed at these meetings. It is impossible to estimate the good accomplished by the social mingling of those who have a common interest and who are working along the same lines.

The Monmouth chapter meeting was successful in every particular, great credit being due Miss Sara Armstrong, chairman of the program committee; Miss Helen Wildman, organist of the Presbyterian Church of Belmar, and Miss Agnes Dillon, whose illustrated paper on "Possibilities of the Young Child" was instructive and inspiring.

The fourth New Jersey local chapter is about to be organized in Atlantic City, under the leadership of Nathan I. Reinhart. A report of this will be given next month.

HARRIET S. KEATOR,  
New Jersey State President.

### UNION-ESSEX CHAPTER.

The monthly meeting of the Union-Essex chapter was held on Monday, Jan. 24, at Trinity Cathedral, Newark, through the courtesy of the dean and Albert L. Faux, organist of the cathedral. The chapter is greatly indebted to Kate Elizabeth Fox, F. A. G. O., organist of the Church of the Redeemer, Morristown, who on this occasion gave a recital of the highest artistic worth. It was enjoyed by organists in attendance from many cities of the two counties, as well as by a number of non-professionals, as the public is invited to alternate meetings of the chapter. Mrs. Fox played numbers from the works of Guilman, Merkel, Maitland, Kinder, Bonnet, Bach, Bibl and Franck.

JANE WHITTEMORE,  
Secretary.

### FOUR-MANUAL ORGAN FOR ELIZABETH, N. J.

### FOR GALLERY AND CHANCEL

Former Division Will Be Built at Once and Contract Let to M. P. Möller—Mrs. Bauman Lowe Organist of the Church.

St. John's Episcopal Church at Elizabeth, N. J., is to have a new four-manual organ, the contract for which has been let to M. P. Möller. Bauman Lowe is the musical director of this church and Mrs. Lowe is the organist. The new instrument is to consist of a tower or gallery organ in the west end of the church and an organ for choir use in the chancel. The west end organ will be installed as soon as it can be built and the chancel organ at a later date.

The specification of the gallery organ will be as follows:

- GREAT ORGAN.
1. Open Diapason, 16 ft.
  2. First Open Diapason, 8 ft.
  3. Second Open Diapason, 3 ft.
  - \*4. Doppel Flute, 8 ft.
  - \*5. Dulciana (from Choir), 8 ft.
  6. Octave, 4 ft.
  - \*7. Harmonic Flute, 4 ft.
  - \*8. Twelfth, 2 1/2 ft.
  - \*9. Fifteenth, 2 ft.
  10. Tuba Profunda (from Solo), 16 ft.
  11. Harmonic Tuba (from Solo), 8 ft.
  12. Clarion (from Solo), 4 ft.

\*In Choir swell box.

- SWELL ORGAN.
13. Bourdon, 16 ft.
  14. Open Diapason, 8 ft.
  15. Salicional, 8 ft.
  16. Viole d'Orchestre, 8 ft.
  17. Vox Celeste, 8 ft.
  18. Stopped Flute, 8 ft.
  19. Octave, 4 ft.
  20. Hohl Flute, 4 ft.
  21. Piccolo, 2 ft.
  22. Dolce Cornet, 3 ranks.
  23. Oboe, 8 ft.
  24. Cornopean, 8 ft.
  25. Vox Humana, 8 ft.

- CHOIR ORGAN.
26. English Open Diapason, 8 ft.
  27. Dulciana, 8 ft.
  28. Melodia, 8 ft.
  29. Unda Maris, 8 ft.
  30. Quintadena, 8 ft.
  31. Gamba, 8 ft.
  32. Gambetta (from No. 31), 4 ft.
  33. Flute d'Amour, 4 ft.

34. Flageolet, 2 ft.
  35. Clarinet, 8 ft.
- SOLO ORGAN.
36. Stentorphone, 8 ft.
  37. Gross Flute, 8 ft.
  38. Gross Gamba, 8 ft.
  39. Tuba Profunda, 16 ft.
  40. Harmonic Tuba, 8 ft.
  41. Clarion, 4 ft.
  42. Tubular Chimes.
- PEDAL ORGAN.
43. Contra Bourdon, 32 ft.
  44. Double Open Diapason, 16 ft.
  45. Violone (from No. 1), 16 ft.
  46. Bourdon, (from No. 43), 16 ft.
  47. Lieblich Gedeckt (from No. 13), 16 ft.
  48. Gamba (from No. 31), 8 ft.
  49. Octave Bass (from No. 44), 8 ft.
  50. Flute (from No. 43), 8 ft.
  51. Melodia (from No. 28), 8 ft.
  52. Tuba Profunda (from No. 39), 16 ft.
  53. Harmonic Tuba (from No. 40), 8 ft.

Following will be the scheme of the chancel organ:

- GREAT ORGAN.
54. Open Diapason, 8 ft.
  55. Flute Major, 8 ft.
  56. Gemshorn, 8 ft.
  57. Clarabella (from Choir), 8 ft.
  58. Wald Flute, 4 ft.
  59. Octave, 4 ft.

- SWELL ORGAN.
60. Bourdon, 16 ft.
  61. Open Diapason, 8 ft.
  62. Aeoline, 8 ft.
  63. Salicional, 8 ft.
  64. Stopped Diapason, 8 ft.
  65. Vox Celeste, 8 ft.
  66. Traverser Flute, 4 ft.
  67. Flageolet, 2 ft.
  68. Oboe, 8 ft.
  69. Cornopean, 8 ft.

- CHOIR ORGAN.
70. Geigen Principal, 8 ft.
  71. Dulciana, 8 ft.
  72. Clarabella, 8 ft.
  73. Flute d'Amour, 4 ft.
  74. Orchestral Oboe, 8 ft.
- Tremulant.

- PEDAL ORGAN.
75. Double Open Diapason, 16 ft.
  76. Bourdon, 16 ft.
  77. Lieblich Gedeckt (from No. 60), 16 ft.
  78. Octave (from No. 75), 8 ft.
  79. Flute (from No. 76), 8 ft.

J. Otto Hinze of Chicago and Madison, Wis., has accepted the position as organist at the Imperial Theater at Charlotte, N. C., one of the largest motion picture theaters in that part of the state. He will do church work also, having played at the South Boulevard Baptist Church since going to Charlotte. Mr. Hinze received instruction in theater interpretation from C. B. Ball of the Wurlitzer Company. He was also an organ pupil of Dr. J. Lewis Browne.

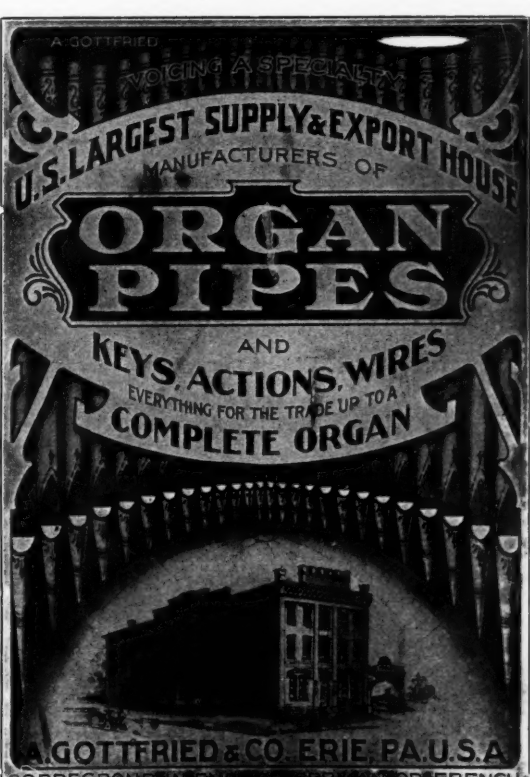
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**MISCREANTS DAMAGE  
NEW CHICAGO ORGANS  
HEAVY LOSS IN THEATERS**

**Wires Cut in Large Kimball Three-Manual Just Before Opening Date—Other Instances of Trouble—Builders Warned.**

Entertainment not on the programs for "movie" patrons is causing a great deal of annoyance to organ builders in Chicago. It has taken the form of destruction of wiring in organs and the placing of "odor bombs" in the picture houses. The difficulty is being investigated by the state's attorney's office. The fact that organ factories have not been unionized and the conflicts between organ manufacturers and the electrical workers' union are recalled by those concerned. The electrical men's union is headed by "Umbrella Mike" Boyle, who was pardoned last year by President Wilson while serving a term for conspiracy.

The W. W. Kimball Company, which has erected a large three-manual organ in the new Senate Theater, a 3500-seat house on the West side, after allowing the union men to "pull" and connect its cables as required by them, found the main cables cut in three places, at the console and in the organ, and every primary cable hacked off and stripped from the switches, the chime action smashed as with an ax, and the electrical work of the organ effectively wrecked with the least possible number of motions. It will take several thousands of dollars and two months' work to restore the action, the theater meanwhile having to depend upon its forty-piece orchestra for music.

The Rudolph Wurlitzer Company was forced to have a man join the union and then to comply with the standing rule that all connections shall be made by union men. Their workmen were not allowed to touch a wire, with the exception of the one on their large unit orchestra being installed in the Tivoli Theater on the South side. A few years ago the main cable was sawed off close to the console of their new instrument in the Terrace Garden, between finishing the organ the night before and the opening of the place the next day.

M. P. Möller had his troubles in the new Portage Park Theater on the Northwest side, but got through without a smash. All the electricians were called off the Brighton Theater because a Kimball organ was to be installed, and this before the organ had

been delivered to the house. The same thing happened at Ascher's new West Englewood Theater and for the same reason, but after being reasoned with Mr. Boyle allowed the work to proceed.

Organ builders are warned that a condition exists in Chicago which will have to be reckoned with.

Horace Whitehouse, who since 1918 has been director of the department of music at Ohio Wesleyan University at Delaware, Ohio, has been appointed vice-president and director of the school of music at Indiana College of Music and Fine Arts in Indianapolis.

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**Marcel Dupre**

**The Man and His Work**

By ROLAND DIGGLE, Mus. D.

Marcel Dupre was born at Rouen, France, May 3, 1886. His family had previously been, for nearly a century one might say, consecrated to the art of religious music. His paternal grandfather, Aimable Dupre, who was a friend of the celebrated organ builder, Cavaille-Coll, was organist of the great organ of St. Maclou at Rouen for thirty-seven years, from 1848 to 1885. His maternal grandfather, Etienne Chauviere, was choirmaster at the Church of St. Patrice at Rouen for thirty years. He was endowed with a marvelous deep bass voice and possessed a thorough knowledge of training boys' voices. Marcel Dupre's father, Albert Dupre, a member of the Rouen Academy, has played the fine organ of St. Ouen at Rouen for nine years. Previously he was for twenty-five years organist of the delightful instrument in the Church of the Immaculate Conception at Elbeuf, near Rouen. He was one of the best pupils of the eminent organist, Alexandre Guilmant, whose memory is so deeply cherished and respected throughout America. Albert Dupre became Guilmant's close friend, and carried on after the latter his great traditions throughout Normandy.

Marcel Dupre gave signs of his vocation from his earliest childhood by an ardent passion for organs. In his games and his conversation this fixed idea revealed itself continually. He drew organs in his exercise books, and on the walls of his father's house. He collected all the pieces of wood which he could find in order to make pedals, and plied his father and his grandfather with questions on every subject far and near connected with the organ.

He heard and saw Widor play at the opening of the organ at St. Ouen in 1890. He was then only 4 years old, but the event engraved itself ineffaceably on his memory and from that moment he had only one wish—to learn to play. It was not until three years later, when he was 7, that he was able to begin the study of music under his father, as at 5 years of age he had an affection of the right collarbone which made an immediate operation necessary and kept him in bed for many months, besides requiring complete rest for many months after his recovery.

From the first lesson which the father gave the child he discovered the extraordinary memory for music which the boy possessed. He made him read a study by Le Couppé, and the next day at his second lesson the child declared that he could play it from memory. The father found that this was true and in the next twenty-four days the boy memorized the set of twenty-four studies. At 8 years of age he played from memory Bach's Prelude and Fugue in E minor, first before Guilmant, who had come to Rouen for the opening of the organ of the Church of the Immaculate Conception at Elbeuf, at which Cavaille-Coll, who had built the organ, was present.

Two years later, in 1896, when Guilmant returned to Rouen for the fetes at the exhibition, Marcel Dupre played from memory before him the Fugue in G minor, the Prelude and Fugue in C major and divers chorales by Bach. Shortly thereafter he played the same pieces at one of the organ concerts at the exhibition and received from the public in his native city the first great ovation in his life as a virtuoso.

In the same year his father had built at his house by M. Cavaille-Coll an organ of two manuals and eleven stops, on which Marcel Dupre could work at his ease and which was for many years his most valuable aid in the development of his extraordinary gifts.

In 1898, when 12 years of age, he was appointed organist of the grand organ in the Church of St. Vivien at Rouen. It was from this time that he became a pupil of Guilmant, who opened the organ and insisted that the

boy should appear in public at his side. The eminent professor had long known Marcel Dupre's gifts as an improviser.

In 1901, when he was 15 years old, his father's choral society performed his first important work, an oratorio entitled "Jacob's Dream," founded on a poem written by his uncle, M. Henri Dupre. He was entered in Diemer's piano class at the Conservatoire of Paris and took there the first prize for piano in 1905. In 1907, at 21 years of age, from Guilmant's class, in which he had been only ten months, he was unanimously awarded the first prize after a competition which has remained celebrated among the pupils of the school. He improvised notably a "canon a la quarte" on a plain chant theme which had been given him, which drew from the members of the jury most enthusiastic praise. In 1909 he was again unanimously accorded the first prize for fugue by the Paris Conservatoire in the class of Widor, who had remembered the little listener in St. Ouen at Rouen, nineteen years previously. Since 1906 Widor has entrusted to him his grand organ at St. Sulpice in Paris and has paid him the great honor of appointing him his assistant there. Then, still remaining in Widor's class, he gained the supreme honor, the grand prize of Rome for musical composition, with his lyrical scene "Psyche" on July 4, 1914.

The published compositions of Dupre include a splendid Sonata in G for piano and violin, Six Preludes for piano, the Fantasia for Piano and Orchestra, religious motets and secular choruses, and of perhaps more interest to organists, his Three Preludes and Fugues for Organ and the Fifteen Versets and Preludes which have just been published. These compositions show him to be a worthy member of the fine school of Franck, Widor and Vierne. Rather more severe than the last named, he shows the same keen sense of harmonic enterprise. The Three Preludes and Fugues are among the most original of modern works in that form. They are difficult, but their difficulty should not stand in the way of their being played in America when we have such men as Farnam, Baldwin, Heinroth, etc. I do most earnestly recommend them to these gentlemen. The Fifteen Versets are founded on improvisations which he played on the grand organ in the Cathedral of Notre Dame de Paris. Here he has with great success held the post of organist since 1916 in the absence through illness of his old master and friend, the eminent organist, Louis Vierne.

It would be wrong to conclude this notice without referring to the series of ten Bach recitals given in 1920 at the Conservatoire of Paris. On this occasion he performed the feat of playing from memory in the course of the ten recitals the whole of J. S. Bach's works for the organ, over 200 compositions—I should say a feat without precedent. Last December M. Dupre gave a recital at Albert Hall, in London, England. Ten thousand people paid to hear him and hundreds were turned away.

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A telegram from Philadelphia announces: "Organ opened with everything working fine. A real success." This refers to the largest unit orchestra in the East, the Kimball in the new 4,500-seat Stanley Theater, Philadelphia, over which Messrs. Maitland and Klais preside.

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**News from Philadelphia**

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Feb. 21.—The eighth recital of the series of the American Organ Players' Club was given at the Church of the New Jerusalem, Feb. 12, by Rollo F. Maitland, who played: Passacaglia, C minor (played by David D. Wood, at the first recital, Jan. 6, 1891); Andante Cantabile, from Fourth Symphony, Widor (played by S. Tudor Strang, Jan. 6, 1891); First Sonata, Mendelssohn (played by Alinton Fyne, Nov. 21, 1901); Scherzo in F, Guilmant (played by L. L. Forman, April 7, 1891); Fantasia in C, Tours (played by Mrs. Florence A. Burleigh, Jan. 6, 1891); Serenade, Schubert (played March 14, 1891); Overture "William Tell," Rossini (played on a request program, April 11, 1891).

As the American Organ Players' Club is celebrating its thirtieth anniversary by giving a series of special recitals, at which all the numbers played were composed by members of the club, it seemed fitting that a recital should be played in the church and on the organ where the first recital under the auspices of the A. O. P. C. was given. The program of the first recital, at the New Jerusalem Church, Jan. 6, 1891, was as follows: Passacaglia in C minor, Bach (played by David D. Wood); "Let the Bright Seraphim," Handel, and "Marche Nuptiale," Guilmant (played by Frederick Maxson); Andante, A flat, Merkel (played by Miss Annie Cartledge); Andante Cantabile (Fourth Symphony), Widor, and Allegro, F minor, Guilmant (played by Samuel T. Strang); Fantasia in C, Tours (played by Mrs. Florence A. Burleigh); Theme and Variations in A, Smart (played by Stanley Addicks).

Frank H. Bendig, organist and choir-master of the Church of the Atonement, was guest at a dinner in the parish-house, in commemoration of his twenty-five years' service in that capacity. A feature of the entertainment was the reading of a choir prophecy composed by Miss Grace Garner.

Sections of the "innards" of a large church organ are probably serving various ornamental and utilitarian purposes in South Philadelphia while the Church of St. Titus goes organless. Recently the organ in the Church of the Evangelists, now abandoned, was taken apart and packed for shipment. The night before it was to be moved the "angels" of the neighborhood broke into the church and took everything but the chests and bellows. The police think the parts were taken out of "sheer devilment."

The new four-manual console for the Wanamaker store in New York, built in Philadelphia, is on exhibition in one of

the windows of the Philadelphia store. The new style varicolored tilting tablets are used in a segment of a circle, on either side of the keycheck. It is a work of art in every respect.

Ernest Felix Potter is giving elaborate organ programs each Sunday evening before service at Holy Trinity Memorial Chapel.

At St. James' Church, S. Wesley Sears, organist, interesting music is presented each Sunday afternoon, with the aid of one or more instrumentalists. On Feb. 6 Michael Persha, cellist of the Philadelphia Orchestra, played: Aria, Max Reger; Adagio, Haydn; "Grave et Expressiva," Tartini; "Mosaïque," Halvorsen; "Chanson et Pavane," Couperin; "Walderruhe," Dvorak.

Ronald O'Neill of Norristown, Pa., has been admitted to membership in the A. O. P. C. Mr. O'Neill will be remembered in the profession as giving, with Harry A. Sykes, the premier performance of Yon's Concerto Gregoriano in the organ-piano arrangement.

**How to Train Junior Choirs.**

Robert Morris Treadwell, organist and choir-master of the Bedford Park Presbyterian Church, New York City, has secured copyrights on a "Better Church Music Manual," on how to organize, develop and maintain a junior choir. The manual was compiled in response to inquiries from remote sections of the country and is part of a junior choir extension plan. Mr. Treadwell has organized five junior choirs since June 1, 1919, in the Borough of the Bronx, New York. The latest organization is at the Italian Mission Church, a branch of the Bedford Park Presbyterian Church. This choir begins with fifteen members, limited in number for disciplinary reasons. Mr. Treadwell will act as visiting and advisory choir-master in the mission church's first choir. Sunday evening, Feb. 6, the combined senior, intermediate and junior choirs of nearly eighty voices united in a musical service.

The monthly sacred concerts at Bethany Lutheran Church in Chicago with Carl J. S. Weiss at the organ have become a noteworthy feature of church music in the city this season. Each month Mr. Weiss is assisted by a prominent singer and an instrumentalist. At the January service Mr. Weiss used as his organ numbers: Fantasia, Merkel; Berceuse from "Jocelyn," with voice and harp, and the Priests' March from Mendelssohn's "Athalie."

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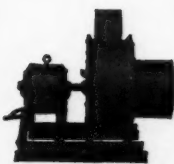
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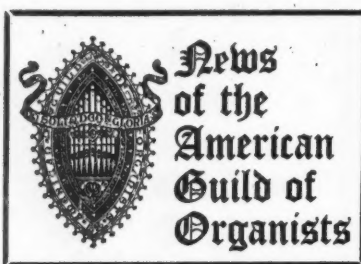
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**News of the American Guild of Organists**

**PENNSYLVANIA CHAPTER.**

The Pennsylvania chapter held its fiftieth public service on Feb. 7. For all-around artistic merit this service has seldom been equalled in Philadelphia. The First Baptist Church was the scene of the event, and Frederick Maxson, its organist, was the guiding spirit who, by overcoming well-nigh distracting difficulties, brought the affair to a triumphant termination. After all preparations were made and rehearsals finished, two members of the double quartet choir were suddenly incapacitated by illness. Then the orator of the evening succumbed to the untender mercies of the weather. Substitutes had to be obtained quickly, private rehearsals held and a substitute speaker furnished, all of which was done, and the result was a well-nigh faultless performance.

Maxson's Sentences and Choral Responses disclosed a finely conceived, cohesive and meritorious composition, all being capably sung, accompanied by the composer in his finished style. Mr. Dryfuss is a clever player with sure and brilliant technique and gave an excellent performance of Rogers' Allegro con Brio. Any choirmaster in need of first-class anthems ought to secure Woodman's "Song in the Night" and Maxson's "Grace of God"—both finely written. The group of organ numbers was admirably played by Lynnwood Farnam. His faultless and fluent technique is always evident and he held the attention of the capacity audience. No less important was the impressive work of Rollo Maitland in his playing of Dethier's Allegro Appassionato. This difficult number was handled with temperamental care and thought only second to the technical ability to assure its correct performance.

J. McE. W.

**ILLINOIS CHAPTER.**

Charles Heinroth, the noted presiding genius of the organ at Carnegie Music Hall in Pittsburgh, gave the members of the Illinois chapter and a large audience of other people a splendid exhibition of virtuoso organ playing of the highest scholarly type in his recital under the auspices of the chapter on Feb. 8 in the Fourth Presbyterian Church. Mr. Heinroth has been heard in Chicago before, but this recital made a special impression because it was more than an organ performance—it was a genuine illustration of the intellectual plane that can be reached by the concert organist. Combined with impeccable technique that showed adherence to the best traditions of the organ playing of the past, there was such marvelous registration that it became the subject of comment by all the organists present.

Mr. Heinroth opened with the colossal *Pantasia* on the chorale "Ad nos ad Salutarem undam" of Liszt, which Bonnet, Middelschulte and others have made familiar to us. Despite the length of this he made it interesting throughout by his ability to draw variety in color from the fine Skinner organ in this church, which is one of the seven wonders of Chicago, and undoubtedly its most beautiful house of worship. The *Pastorale* of Roger Ducasse, new but seen frequently on the latest programs of the leading recitalists, was the second number. The *Aria* by Lotti was a beautiful change after this heavier food. Handel's D minor Concerto was played with fine taste and then came Ferrata's *Nocturne*, Dethier's "The Brook," Rimsky-Korsakoff's "Song of India" and the *Yon* "Primitive Organ," all different in style and all lending variety to the program. Mr. Heinroth closed with the Bach *Passacaglia*. The recital was made a part of the celebration of the fiftieth anniversary of the Fourth Presbyterian Church and was one of the best-attended recitals ever held under guild auspices here.

Mr. Heinroth was the guest of the chapter at a luncheon at the Spoehr cafe on North Michigan avenue the day of the recital and made a happy speech to the thirty-odd assembled members. He set forth the opportunities for the concert organist of today. Others who spoke were Dean Norton and Rossetter G. Cole.

The next chapter event is a recital by H. Chandler Goldthwaite of Minneapolis, to be given the night of March 9 at St. Chrysostom's Church. Mr. Goldthwaite played at the same church last year and made a splendid impression. He appeared a month ago before the New England chapter in Boston.

Pietro A. Yon, who comes to Chicago to give a recital at Medinah Temple, will be the guest of the chapter at a luncheon March 1 at 12:30 at the Chicago Woman's Club, in the Fine Arts building.

**SOUTHERN OHIO.**

On Sunday, Jan. 23, the chapter had the pleasure of holding the first recital in its history to which admission was charged. To its great pride 1,799 people paid \$1 apiece to attend this recital, and fully 200 were turned away for lack of room. It took place on the magnificent Skinner four-manual organ at the new East High School, and civic pride as well as the enthusiasm of the guild aided in

the result. We feel, however, that the years of free recitals by the best artists given under the auspices of the chapter have prepared the public for this. Joseph Bonnet was the artist and a superb recital he gave. Perfection of technique and phrasing are his to a superlative degree, and in a program calculated to please all tastes, he held the audience enthralled. The program was as follows: *Prelude*, Purcell; "Soeur Monique," Couperin; *Toccata* and *Fugue* in D minor, Bach; *Pastorale* in E, Franck; *Fantasia* and *Fugue* on "Ad nos ad Salutarem undam," Liszt; *Song without Words*, Bonnet; "Variations de Concert," Bonnet; "Onazez," P. Jose Antonio de San Sebastian; *Toccata* from Fifth Symphony, Widor.

The next recital takes place Feb. 22, with our fellow member and universal favorite, Charles Heinroth, at the organ.

**NEW ENGLAND.**

H. Chandler Goldthwaite's recital before the New England chapter Jan. 17 at First Church in Boston gave another proof of the virtuosity of this young but rapidly-advancing organist, now playing in Minneapolis. Mr. Goldthwaite's offerings before the guild were: *Allegro*, Handel; "Un Vierge Pucelle," Le Begue; "Chant du Mai," Jongen; *Symphony* I, Maquaire; *Pastorale*, Scarlatti; *Improvisation*, Saint-Saens.

**INDIANA CHAPTER.**

An event announced by the Indiana chapter for February was a program of organ music at the Memorial Presbyterian Church, Indianapolis, Tuesday evening, Feb. 1, played by Mrs. Carrie Hyatt Kennedy, assisted by Mrs. Reid Steele, soprano; Ruth Elizabeth Murphy, violinist; Yuba Wilhite, cellist; Frank Webber, harpist, and W. T. Shannon, organist. The selections played were: *Fifth Sonata* (Allegro appassionato, Adagio, Scherzo), Guilman; "Agnus Dei," Bizet. (Mrs. Steele, Mrs. Webber, Miss Wilhite, W. T. Shannon); "Wind and the Grass," Harvey B. Gaul; "In Paradisum," Dubois; "Marche Triomphale," Gustaf V. P. Hagg; *Romance* (Violin, Violoncello, Harp and Organ), H. Alexander Matthews.

**MARYLAND CHAPTER.**

Charles M. Courboin gave his first Baltimore recital at the Seventh Baptist Church Jan. 31 and was entertained by the chapter after the recital. The leading organists of the city were present to hear and meet Mr. Courboin and pronounced him "the finest kind of a gentleman as well as an artist," as our correspondent writes. The program of the recital follows: *Passacaglia*, Bach; *Aria* from Suite, Bach; *Allegretto*, de Boeck; *Chorale* No. 3, Cesar Franck; "Abendlied," Schumann; *Sketch* No. 3, Schumann; *Concert Overture*, Maitland; *Venetian Serenade*, Berwald; "Echo" and "L'Organo Primitivo," Yon; "Choeur Dialogue," Gigout.

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## SIGNS SHOW "MOVIE" FUTURE

Developments in the advancement of motion picture music are coming rapidly. If we contemplate just a few recent events we shall have ample opportunity for thought.

First, the Eastman School of Music, born, as it were, with a golden spoon in its mouth, is expected to make a deep impress on this branch of music. It is starting under the best auspices, professional as well as financial. Two very large organs and a number of small ones have been ordered, and everything will be done on a thoroughly adequate scale.

Second, the New England Conservatory of Music, that ancient stronghold of musical education in New England, has recognized the motion picture musical needs to the extent of installing a department for the training of organists for this work. Miss Edith Lang, well-known "movie" organist and composer, whose name has become a household word in the profession through her recently published book, is in charge. It is stated that the course has been established primarily with a view to ascertaining the demand for such training and that it will be made a regular part of the curriculum if the demand is proved to be sufficient.

And again, at a recent conference in New York, called for the purpose of discussing means of improving the music in moving-picture theaters, it was asserted by a representative of the theater owners that these houses depend almost wholly on their music to create their atmosphere. Playing such an important part in such a colossal industry, who can doubt that theater music will have to be lifted to a higher plane than it has occupied in most places?

What can be done is well illustrated in several of the leading New York houses, where such lights as Firmin Swinnen, Frank Stewart Adams and others of that stamp hold forth, and in Philadelphia, where Rollo Maitland lends his talent to the profession. In ten years at the latest we predict that such men will be the rule in the first-class theaters, instead of the exception.

Writing in one of the piano trade papers a department editor says: "No one will doubt that the end of jazz is definitely at hand." And as he is writing from the standpoint of the manufacturers of jazz music, he adds consolingly: "If it be a good move in the sense of presenting some social, ethical and economic value to the people at large, then, even if some industry dislikes it, there is no valid argument against it."

It seems that jazz has run its brief course, like other epidemics. And we might add that the jazzing piano-organist of the "movie" is doomed, and that it takes no prophetic Daniel to interpret the "Mene, mene, tekel" on the wall—or the screen. Every fake and every faker have their day,

as history shows, but it is just as certain that their day is short. The moving-picture, it must be remembered, is in its infancy. The abuses that go with it are merely the baby diseases. It will come to pass that a moving-picture organist shall be no more looked down upon than a symphony orchestra player, and when that feeling becomes general and the whole profession rises to a higher level, more and more men of education and talent will enter the field.

As we were pondering some of these things, a young man of excellent appearance, a Diapason subscriber and aspiring theater musician, walked into the office. He asked for information as to a suitable teacher with whom he might study, and explained that for some time he had held a good position in a theater which he named. A few questions revealed that he had received two organ lessons in his life, from a young woman of reputation for her beauty and charm, and in inverse ratio for her ability as an organist. We explained to him that what he needed was to receive instruction of the right kind from the ground up, and named several teachers who could give him the proper training. We emphasized that it was essential for him to become an organist first, and that all other things would be added unto him if he built his theater training on that solid foundation. He was skeptical, and asked: "Will not these organists you mention teach me the church style and ruin my jazz playing?" The answer was that while there were no doubt different styles of organ playing for church, for recital and for theater purposes, organists were organists, and jazz fakers were not organists. He promptly named one man, who, he said, received the largest local salary and who played jazz exclusively, and another who received almost as much and improvised exclusively.

There you have the situation: The incompetents who know nothing of organ playing are encouraged by the low taste of the theater managers and, in the last analysis, of a certain large part of the public. To educate the managers is just as necessary as to educate the organists. But it is all slowly developing. When once the conservatories train the players and the managers see the light through such conferences as that in New York and through the success of theaters whose organists are of the best, the "movie" organist will be elevated from the present rank to that of a professional man of high standing.

American organists have assuredly made a deep impress on European royalty. Hard upon the news we published last month of the decoration of Charles M. Courboin, word comes that John J. McClellan, the genial and able organist of the famous Salt Lake City Tabernacle, has been decorated and made a member of the "Order of the Crown" by King Albert of Belgium in recognition of Mr. McClellan's playing of the tabernacle organ for the Belgian monarch and his queen, Elizabeth, upon the occasion of their visit here two years ago. Mr. McClellan first received the medal of the Order, a golden maltese cross, the decorative motif of which is the palm leaf, and bearing the king's monogram. A few days ago he received a diploma setting forth that the "Palme d'Or de l'Ordre de la Couronne" had been conferred upon him, with a copy of the royal decree with regard to the matter.

It may be of interest to organ builders in general that some of the prominent builders are now writing their contracts with a clause providing that any federal or state tax which may be levied on the instrument when it shall be completed will be payable by the purchasers.

## Another American Invasion?

Under this heading Musical Opinion of London, that valuable monthly compendium of every organ development in Great Britain, comments as follows on the order for a Chicago organ by a London picture theater:

We learn from our excellent American contemporary, The Diapason, that Messrs. W. W. Kimball & Co. of Chicago will erect an organ in the Empire Theater,

Leicester Square, when it is remodelled for use as a cinema. The organ, described as "orchestral," will be a three-manual instrument, with echo. We hope our American friends will not take it amiss if we express a hope that in the future when they undertake other schemes for our entertainment and instruction, they will not forget that there are organ builders in London who are second to none in inventive genius and practical skill. The vogue of the cinema is extraordinary and a crushing indictment of twentieth century taste. One of its few redeeming features is that it may assist to cultivate a taste for organ music; but there is a possibility that it may only drag the organ down to its own level.

## YEARS FOR SOMETHING NEW.

Los Angeles, Cal., Feb. 17.—Who has not wondered what could be done with \$50,000, and in our day of familiarity with huge sums, with \$100,000. The St. Louis World's Fair brought out 140 speaking stops and a gorgeous case for \$15,000, an additional \$25,000 originally bargained for never having been paid by its contemplated permanent owners, and now that organ has been built up beyond recognition to the pediculus of \$52,000, says a spokesman in Wanamaker's, Philadelphia, of which its builder states that only two soft ones are borrowed.

Behold! The mountain has labored, learned doctors have been called from Pittsburgh, from the Athens and the metropolis of America, in consultation with a local practitioner, and it seems to have brought forth 140 stops!

The St. Louis organ contained some forty-nine ranks of mixture (which Dr. Audsley might "corroborate"), and in spite of Mr. Skinner's admirable diatribe in the January American Organist (for which the organ world, playing and building, is grateful) he has heaped coals of fire on Dr. Audsley's devoted head with thirty-six ranks, and about equalled the number of single mutation stops. And a string organ that floateth even unto the pediculus without acquiring the mantle of a bass on the way. Of course, no one can tell from reading a specific: tion how far a pedal organ really is diminished when qualified by that word "augmented," but familiarity with this builder's practice leads one to believe that the St. Louis organ had by several units the greater number of stops, as it certainly had of pipes with its excess of mixtures. That same organ had three 32-foot stops, and Cleveland has four. St. Louis had drums and chimes; Cleveland has piano, celesta and chimes. St. Louis had double touch and Cleveland has not.

It is said that ninety-three one hundred and twenty-fifths of the organists appealed to in the letter that aroused Dr. Macdougall's ire voted for the builder selected, which is a just verdict on the evidence, his important organs being met weekly distributed and favorably known of the American builders to the organists of the country. Did not such a verdict, repeating that previously recorded at St. Paul, impose an obligation to give the world something new, something surpassing, for \$100,000? St. Paul has its heckelphone. What has Cleveland? A very large and without question an admirable organ, with no outstanding feature unless the combined elevator and turntable which the city supplies for the console be it? Or the fact that Mr. Skinner has not before used two 32-foot bombards in one organ, or seven ranks of mixture in one pedal?

Except for mere size there seems to be nothing surpassing the New South Church, Boston, rebuild of several years ago, an organ, by the way, that Mr. Kraft opened with a very long but very good recital, or one or two other late productions from the same factory. If the learned doctors wanted simply an organ they could all play without rehearsal, they certainly got it, but where in the City of Cleveland or the country at large has gained anything outside of one more large, good organ, it is hard to see. When will such an opportunity come again?

ORGANIST.

## Recitals Soothe Examinations.

At the University of Michigan it is customary to give twilight organ recitals during the mid-year examination period, the music being chosen with the "twilight" idea in mind. This year the recitals were given by Professor Earl V. Moore, university organist, and his assistant, H. Russell Evans, with programs as follows:

Feb. 7.—Mr. Evans: Sonata, Op. 42, Gullmant; "At Twilight," Frysinger; Oriental Sketch, No. 1, Bird; "Liebestraum," No. 3, Liszt; Rustic Dance, Demarest; "In Moonlight," Kinder; "Fanfare d'Orgue," Shelley.

Feb. 8.—Mr. Moore: Concert Overture in A, Maitland; Air ("Orpheus and Euridice"), Gluck; Toccata and Fugue in D minor, Bach; "Vespéral," d'Evry; "Romance sans Paroles," Bonnet; Reverie, Moore; Toccata (Gothic Suite), Boellmann.

Feb. 10.—Mr. Moore: Fugue a la Gigue, Bach; "Dreams," Gullmant; Pastorale, Op. 26, Gullmant; Symphony No. 6, Widor; Allegretto, Parker; Slumber Song, Parker; "Marche Russe," Schminke.

Feb. 11.—Mr. Evans: "Pomp and Circumstance," Elgar; "Cantilene du Soir," Kinder; "Song of India," Rimsky-Korsakoff; Meditation, Sturges; Caprice in A, Kinder; "Little Haakon," Skinner; Concert Variations, Bonnet.

Feb. 14.—Mr. Evans: Sonata Cromatica, Yon; Gavotte ("Mignon"), Thomas; "Liebestod" ("Tristan and Isolde"), Wagner; "Abendlied," Schumann; "Trilum-Choral," Schumann; "L'Arlequin," Nevin; Morale Prelude in E, Evans.

# The Free Lance

By HAMILTON C. MACDOUGALL

Friend Organist, how would you like to be so well known and so beloved in your town as man and musician that even the "man in the street" knew about you and "pointed with pride" to you as one of the town's assets?

One day last week I was in Holyoke, Mass., a town of about 75,000 people, and the home of William Churchill Hammond. My long acquaintance with the music in the Connecticut Valley had helped me to know of his justly deserved popularity; but I thought, for the fun of it, I would put it to the test. So I walked up to a traffic cop on the main street and said:

"Good morning, officer; can you direct me to Hammond's new church?"

"Good morning, sir; yes, take the second right and first left; I suppose you mean the Second Congregational Church, sir?"

This was rather satisfactory, but since the cop might have been eeeeeeeen (to drop into academic pronunciation of the King's English) a man who was personally acquainted with Hammond, I went a couple of blocks farther until the new church was in sight, and then asked another cop, pointing to the new edifice: "Is that Hammond's new church?" Without hesitation came the reply, "Yes, sir."

It is said that Hammond, through his years of free organ recitals, and through the municipal concerts that he has organized in Holyoke, and through his work in other cities of the valley, to say nothing of his work all over New England—it is said that he is persona grata to every one of the 75,000 people in Holyoke, babies in arms only excepted!

Throwing aside for the moment the question of professional ethics in connection with free organ recitals, is not Hammond justified in feeling that he has been of real, lasting benefit, musically and sociologically speaking (for to music we must look as a partial solvent for many of our social troubles) to a large number of people? I imagine also (though I know that it has never been Hammond's real inspiration) that personal popularity achieved through free recitals has been a considerable element in his well-deserved success. Any man who has real genius as a recitalist and who has an honest desire to help the community in which he lives, can do great things for mankind.

Have you ever played for pictures? I have just had my first experience, and it is with greatly chastened feelings that I extend my congratulations to every picture organist. It was through a series of mirrors reflecting (and refracting as well) that I was able to guess what was going on, but even if I had been in front of the screen I have no great confidence in my ability as compared with the gentlemen who play for the pictures professionally. Hats off to them!

The discussion as to the use and value of transcriptions in organ recitals is always with us. An interesting private letter from Thomas Crawford, the eminent London recitalist, and composer of the well-known and effective Toccata in F, states that his programs are made up largely (sometimes exclusively) of orchestral transcriptions, because he finds that London audiences enjoy them. One of his programs contains all Wagner arrangements, another the first movement from Tchaikowsky's Fifth Symphony, the Overture to "Tannhäuser" and "Liebestod" from "Tristan." I hope the editor will print some of Mr. Crawford's interesting and daring lists.

The new Estey organ installed in Trinity Church at Matawan, N. J., was dedicated Jan. 19. The church was crowded. Mrs. A. Sidney Parsons presided at the organ. The Rev. Henry Clay Mitchell of South Amboy consecrated the instrument.

## The Modern Pedal Organ

By ALFRED R. WILLARD

The designers of modern organs seem to be divided into two camps, not always hostile, but which nevertheless have two distinctly different ideas in mind in laying out the tonal and mechanical schemes for a new organ. The main trend in one party is to consider the organ from an architectural and historical standpoint, while the other party considers the organ as a musical instrument.

The architectural school of design seems to be mostly concerned with the paper appearance of the organ. If the scheme has the theoretically correct proportion of 16, 8, 4 and 2-foot stops, and tapers still further upward with several ranks of mixtures, usually the more the better, and has an independent pedal organ of stops bearing a certain numerical relation to the total number of stops in the organ (tonal balance or variety not important), and usually composed of wooden pipes of tone nothing like the manual stops for which they are supposed to furnish the bass), the organ is pronounced a successful work of art. These pre-Willisites (or whoever it was that they suppose reached the high-water mark of organ building) also place great stress upon the looks of the organ, and constantly refer to the "beautiful and noble cases" of the old-world instruments.

The historical school of organ design occupies high ground in all discussions from the very fact that it is so easy to write about what is past and finished. A gamba to them is a gamba, nothing more (to maltreat Tennyson), no matter if it is a large-scale gamba built fifty years ago, that speaks a second or so after the rest of the organ; or a modern small-scale, bearded and rolled stop of prompt speech. Likewise is a soft reed of thin scale and tone is an oboe, no matter if the tone would scratch glass or is delightfully smooth and even. A conical shaped, organ-toned pipe is also a gemshorn, no matter if it sounds like an old-style gemshorn or not.

All this makes it very easy to maintain the looking backward pose, and by the absence of new stop names in organ schemes to prove at once that no tonal improvements have been made in organs of recent years. Or, when new names do appear, it is asserted at once that the name is simply a fanciful invention for an old stop; and the builder usually "catches it" for his attempting thus to deceive the cognoscenti. Thus the conservative builder who uses the old names with modern pressures, scales and voicing, and the builders who come out boldly with names for what are practically new stops alike under the condemnation of the pre-Willisites.

The other school of organ designers regard the organ as a musical instrument, and one that has by no means reached perfection, as has the violin, for instance, but one worthy of constant study and search for improvement and change. As the great majority of this school are merely organ builders, they do not devote themselves to the writing of books or magazine articles; hence again they are at a disadvantage. However, in the final analysis, they have one overwhelming and unanswerable argument in their favor, and that is the organs they are turning out.

Every time I read an acrid article denying any progress in organ building in recent years, at least in America, I have only to sit down at the instrument I have now, built in the last five years by one of our leading builders, and then think back twenty-five years to the one I played then, likewise new-built by the then leading builder in this country, and I am at once relieved in mind, in spite of the ingrained reverence that, like most of us, I have for anything in print.

The sticking point for the purists in organ design seems to be the mod-

ern pedal organ, with a large percentage of stops borrowed or extended, and there is so much fuss and fury over this feature that many must at times be impressed by it, in spite of the essentially false position taken by the Pre-Willisites.

There is but one final test for an organ scheme, and that is the tonal effectiveness of it, and its playing value for the place and under the conditions for which it was designed. Of what use is an organ designed for the effective playing of Bach in a moving picture theater, or a brilliant concert organ in the average church?

One only has to listen to a fine orchestra or string quartet, or a modern concert grand piano, and then to the average organ to realize that brute strength seems to be the main requisite of the pedal schemes most in demand. What modern piano builder would dare put a piano on the market with a bass so out of proportion to the rest of the instrument as is usually found, even in the smallest of organs? And yet you will find in the standard books of reference the statement that pedal stops must be from three to five pipes larger in scale than the manual stops for which they are intended as basses. One of the finest orchestral effects is where a figure or melody appears in the highest range of the first violins, is passed down through the second violins, violas and cellos and finally comes to rest in the basses. Try to do something like that on the average organ and see if the change from manual to pedal can be made without a break, with the beautiful smoothness in color and balance of the orchestral model. Then again, imagine a modern piano with the usual treble, but with a marimbaphone or tubaphone bass, and you will have a smaller stretch of the imagination than used by the organist when he uses a bourdon as the suitable bass for a soft reed or a string celeste.

The trouble is that the average organist may be a fine musician with the keenest sense of tonal values at an orchestral concert; but he at once loses that fine idea of tonal balance as soon as he sits at an organ. Custom and repetition have dulled his critical faculties so that he no longer really listens to the musical effect he is producing; and he actually misses the coughing indistinctness of the bourdon and the oppressive "boom" of the pedal open when he gets to an organ with a larger scale of color in the pedal than he has been used to.

Then, again, in the matter of expression, the word "independent," so beloved of the architectural school, accurately describes the case; for while the manual part of the composition may be following the appropriate expression demanded, the independent pedal is usually outside all swell-boxes and booms serenely along on its level, expressionless way.

The subject of extending eight-foot stops for use in the pedal at sixteen-foot pitch, and the use of pedal stops at two or more pitches is such an old one that I have not covered the worn ground. Such a practice has been proved over and over again in numberless modern organs to be a perfectly legitimate and most effective way of extending the tonal resources of the pedal organ, without much added expense or needless complications of mechanism or space.

It is needless to say that a pedal organ composed entirely of borrowed or extended stops would be an absurdity except in the smallest of chamber organs; but if given the choice between an independent pedal organ costing a certain sum and one composed of the proper proportion of independent and "augmented" stops costing the same amount, the average organist will choose the augmented scheme, whether for church, "movie" or concert work.

I would go still farther and say that the extension idea has not been carried far enough, and that there are still many varieties of tone color in the manuals that could be extended downward into the pedal compass in a way that would not only add much beauty and variety of tone for orchestral effects, but would add much to the fullness and weight of the pedal

in soft passages, without the tendency to indistinct tone inherent in so many of the flue stops now supposed to be the correct thing in pedal tone. One of these stops is the English horn, which in the example I have in mind has enough tone to make itself heard as a bass for the full swell and yet is smooth enough to serve with the swell-box closed as a bass for the softest choir reed. The gamba could also be extended, or "augmented" directly if there is one of 16-foot pitch in the choir, and would of course be the suitable bass for the soft strings of the organ (I might add in this connection that a string celeste is effective much farther down than tenor C, the conventional stopping-place for this stop, but I have yet to see a pedal celeste). The dulciana in sixteen-foot pitch is also a stop of the greatest value, especially when soft enough. Then the orchestral oboe could be extended downward, and if any approximation to the lower register of the orchestral bassoon could be obtained it would be a great addition to the present meager color of the pedal organ. A bass clarinet, if the quality and color could be carried down to CCC, would be the richest in color of all the soft reeds.

For those who like "paper" organ I suggest a scheme that in flexibility, variety of color and ease of expression—by reason of so large a proportion of stops being extended that are already in the most used swell boxes—would go far ahead of an equal number of independent stops. I am sure, also, that if built by a first-class builder it would not be deficient in the grandeur and power that seems to be the first requisite of the architectural school of organ designers.

For convenience of comparison I reprint the scheme of the pedal department of the Ulm Cathedral organ, recently quoted as the model of what a pedal organ should be. Do not compare the two schemes by merely looking at them and letting the mind travel along the grooves worn by the constant reading of conventional schemes (I wish some bold spirit would get up a book of modern organ schemes, giving perhaps half a dozen of the organs each builder considers his most effective and representative instruments. That would be a book worth study, instead of this constant reference to organs built under far different conditions than obtain now and designed for a service not at all like any found in this country), but by taking the actual music of your last recital program or service and mentally registering it on the two schemes. Then decide for yourself which would be the more adequate and musical for the program as a whole.

### THE CATHEDRAL, ULM.

#### FIRST PEDAL ORGAN.

1. Principalbass, 32 ft.
2. Grand Bourdon, 32 ft.
3. Principalbass, 16 ft.
4. Octaybass, 16 ft.
5. Sub-bass, 16 ft.
6. Bourdon, 16 ft.
7. Violonbass, 16 ft.
8. Quinte, 10 2/3 ft.
9. Violoncello, 8 ft.
10. Viola, 8 ft.
11. Flöte, 8 ft.
12. Octave, 8 ft.
13. Terz, 6 2/5 ft.
14. Quinte, 5 1/4 ft.
15. Octave, 4 ft.
16. Cornet (5 ranks), 4 ft.
17. Bombarde, 32 ft.
18. Fosaunenbass, 16 ft.
19. Fagottbass, 16 ft.
20. Posaune, 8 ft.
21. Trompette, 8 ft.
22. Corno Basso, 4 ft.
23. Clarine, 4 ft.
24. Cornetto, 2 ft.

#### SECOND PEDAL ORGAN.

25. Violin, 16 ft.
26. Gedeckt, 16 ft.
27. Flöte, 8 ft.
28. Flöte, 4 ft.
29. Hohlflöte, 2 ft.
30. Serpent, 16 ft.
31. Bassethorn, 8 ft.

#### AN AUGMENTED SCHEME.

1. Double Diapason, wood, 32 ft. 56 pipes.
2. Double Diapason, metal, 32 ft., 12 pipes, extended from No. 5.
3. Contra Bourdon, 32 ft., 68 pipes.
4. Open Diapason, wood, 16 ft., from No. 1.
5. Open Diapason, metal, 16 ft., from Great 16 ft. Open.
6. Violone, 16 ft., 32 pipes.
7. Gamba, 16 ft., from Choir Gamba.
8. Gamba Celeste, 16 ft., Gamba Celeste extended.
9. Bourdon, 16 ft., from No. 2.

10. Gedeckt, 16 ft., from Swell Bourdon.
11. Dulciana, 16 ft., from Choir Dulciana extended.
12. Octave Wood, 8 ft., from No. 1.
13. Octave Metal, 8 ft., from No. 5.
14. Flute, 8 ft., from No. 3.
15. Dolce Flute, 8 ft., from No. 10.
16. Dulciana, 8 ft., from No. 11.
17. Cello Celeste, 8 ft., from No. 8.
18. Octave Metal, 4 ft., from No. 5.
19. Flute, 4 ft., from No. 3.
20. Dulciana, 4 ft., from No. 11.
21. Bombarde, 32 ft., 68 pipes.
22. Bombarde, 16 ft., from No. 21.
23. Trombone, 16 ft., from Great 16 ft. Reed.
24. English Horn, 16 ft., from Swell.
25. Fagotto, 16 ft., from Orchestral Oboe, extended.
26. Bass Clarinet, 16 ft., from Clarinet, extended.
27. Bombarde, 8 ft., from No. 21.
28. Tromba, 8 ft., from No. 23.
29. Clarion, 4 ft., from No. 21.

C. D. Boomhower, Chicago organist, has returned to the organ bench after an absence of three years. He is playing at the Duplex Theater in Detroit.

## AMERICAN Organ Monthly

Edward Shippen Barnes, Editor

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- Mauro-Cottone, Arabesca (No. 2 from "Sicilian Suite").
- Mauro-Cottone, Love Song (No. 3 from "Sicilian Suite").

#### ARTICLE:

The Consequences of Equal Temperament. By E. Harold Geer.

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**Making the  
Recital Draw**

Ralph Kinder Sets Forth Some of the Requirements for Success

To the editor of The Diapason:—The frequent use of the personal pronoun in this communication may be pardoned, I trust, when I state that the writing of such a letter has been suggested by several persons—one in Chicago—who believe that my views on the subject, incorporated in an article, might make interesting reading for readers of The Diapason. It has been said, too, that these views might provoke some discussion; that interests me less than the desire that they may prove helpful to a brother organist. But you are saying: "What is the subject?" It is the question often asked me: "How do you account for so many people attending your January series of Saturday afternoon organ recitals held annually at Holy Trinity, Philadelphia?"

Before attempting to answer this question so often put to me by mail and otherwise, let me say that for twenty-two years I have been playing organ recitals on the last four



RALPH KINDER.

Saturday afternoons in January at Holy Trinity Church in this city. The recitals begin at 3:45 o'clock (and they begin on time) and last one hour. A soloist, often a vocalist, occasionally a violinist or harpist, assists. Holy Trinity can seat 1,600 persons. At the series just concluded the attendance eclipsed all previous series. At the last recital, on Jan. 29, every seat was taken, people stood wherever they could find lawful standing room, the corridors were jammed and many people, so I am told, unable to reach the corridors, went away. Of course, it is an interesting matter and people, usually organists, cannot be blamed for asking the question found at the beginning of this article. An experience of twenty-two years teaches one much, provided one observes and studies conditions that can and do arise in so long a period.

In my opinion there are four things that account for the remarkable attendance at these recitals:

First, I have come to the decided and definite conclusion that the average layman cannot be attracted to an organ recital with Bach, Rheinberger, et al., and the sooner the recitalist wakes up to that fact, the sooner will

he begin to see his attendance improve. My reader may say: "Well, that may be true, but I'd rather play to ten persons that like Bach than to a thousand that cannot appreciate him." That is all right; but when it comes to filling your church at an organ recital, Bach isn't equal to it. Theodore Thomas has said in substance: "I believe in bringing people to my level, not in lowering myself to the level of the people." Splendid! But even that can be improved upon, Go down and get the people and then lift them to your level. In other words, attract the people to your recital with the familiar number and when you have the people there, play that which is good for them to hear.

Too much time cannot be put upon the construction of your program. There should be the educational number, there should be the appealing number, there should be the familiar number—substitute the word popular—if you like—there should be the light, catchy number, there should be the full organ number and there should be the softest stop number. Plenty of time should be given to the preparation of the recital, but it is second in importance to the construction of the program. Incidentally end a program more often than otherwise with a quiet number.

Secondly, I have come to the decided and definite conclusion that the average layman cannot be attracted to an organ recital with technique. Down deep in his heart he does not care a snap of his finger how fast the recitalist can play nor whether he plays from notes or memory. The speed with which a performer can "beat it" up and down the keyboard might stun the listener, but it won't impress him to the extent of wanting to come again. The performer who thinks that technique is first can be termed a dreamer. The listener is infinitely more interested in the picture the recitalist is painting. Soul playing? you may ask. Yes, I answer, any name you like to apply, so long as that name suggests the heart, not the fingers, at work. Technique, I believe, is only a means to an end. Do not smile at the "movie" player. It is true he plays what he sees, but he is on the way to playing what he feels; and it is what the recitalist feels when he is before his audience that will win in the end. Develop your technique (and incidentally at the piano) but never think or conclude that the average attendant at an organ recital is attracted by it.

Thirdly, I try to make the recital an hour of reverence. No one is permitted to enter the church during the playing of a number and the congregation is asked to leave, if necessary, only during the period between the playing of the numbers of the program. Silence is urged from the start of the recital and an example is set at the console; no unnecessary noise or commotion is indulged in. I attend strictly to the organ and I leave to my ushers the seating and recognition of the congregation. I am particular, too, to begin a number only when complete silence reigns.

Lastly, I have learned the wisdom of ending the recital before my congregation has become fatigued. I believe that one number too many can spoil a program. People often ask: "Why did you not play one more number?" My polite answer is: "Come again next Saturday." A noted minister has said: "The danger today is not that we get too many sermons, but that we get too much sermon."

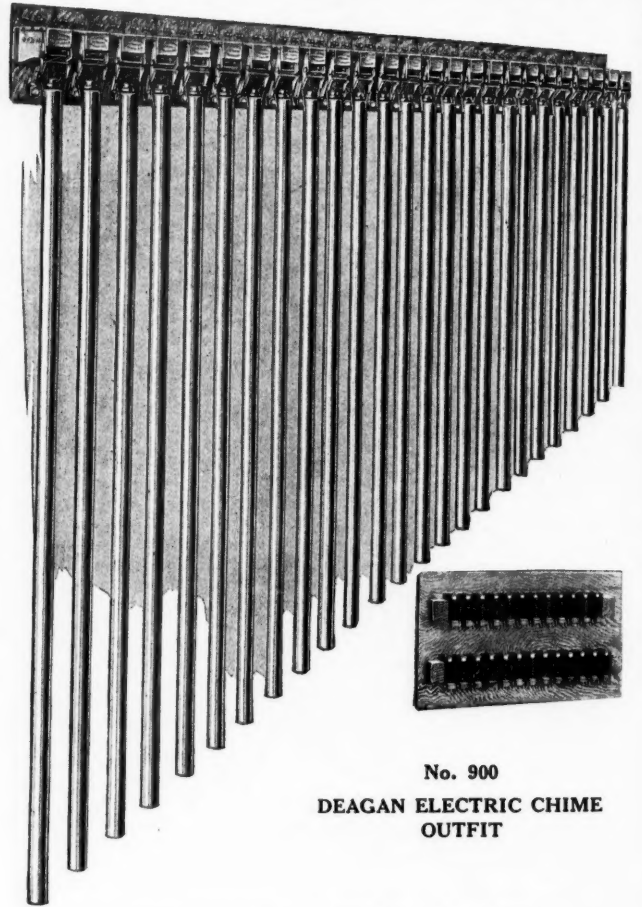
For fear that some might say: "Apply your last figure to your newspaper articles," I'll end here.

RALPH KINDER.  
Philadelphia, Pa., Ash Wednesday, 1921.

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BY HAROLD V. MILLIGAN.

CHINOISERIE, by Firmin Swinnen; published by J. Fischer & Bro., New York.

This clever little bit of "atmosphere" by the brilliant organist of the Rivoli Theatre, New York, may have been the happy inspiration of one of those moments when the "movie" organist's fingers wander idly over the noisy keys. But if Mr. Swinnen was weary and ill at ease while seated at the organ on that particular day, his inspiration shows no sign of it, nor does it in the least degree suggest the sound of a great Amen. He is also to be congratulated on the fact that he didn't lose the chords, but remembered and wrote them down after the show was over. We couldn't conscientiously recommend "Chinoiserie" as an offertory to be played on a two-manual tracker Jardine, but if you ever have occasion to paint the Chinese lily, and do not feel equal to the task of making up atmosphere by the yard as cleverly as Mr. Swinnen does, we do not know where else you could buy a few feet of it ready-made and of such good quality.

"CRADLE SONG," by R. G. Hailling; published by Novello & Co., London.

The organ is the greatest cure for insomnia ever invented. To be sure, a few people are known to take it in small doses at the beginning of the day. Mr. Carnegie used to be awakened by its strains, and Mr. Eastman, the kodak maker and conservatory endower, has it for breakfast. But these are the exceptions that prove the rule. When organ recitals are badly played in dark and badly ventilated churches, every number on the program is a cradle song. We have often wondered why organists continue to write cradle songs for the instrument. There are comparatively few houses equipped with organs, and still fewer parents who would take their children to church every night to induce them to go to sleep. In spite of the fact that every organ composition is a potential cradle song and that the babies most in need of the soothing strains of the instrument are far away, composers will insist on writing cradle songs. Mr. Hailling's is a good one, with an unusually good second theme, well worked out with some engaging counterpoint.

THE ENCORE SERIES OF ORGAN TRANSCRIPTIONS, by Edwin H. Lemare; published by the H. W. Gray Company, New York.

It was a happy thought on the part of Mr. Lemare to make transcriptions of some of the most popular "tunes," which people always like to hear, and it is safe to predict that the use of these transcriptions will not be confined to encores. To be sure, the encore fiend is insatiable and will not be denied, even in the sedate and cloistered realm of the organ recital. To many people undoubtedly the encores are more important than the program itself. But there is a legitimate place for many of these beloved old melodies in the most dignified programs and it goes without saying that Mr. Lemare has made attractive arrangements of them. The skill of one of the most brilliant virtuosi of the present day has not been neglected in the making of these transcriptions and there are many "effects" that will appeal at once to the organist and win the heartiest approval from the public.

There are ten numbers in the series as it stands. The melodies are "Home, Sweet Home," Gounod's "Serenade," "Swanee River," "The Minstrel Boy," "Robin Adair," "Drink to Me Only with Thine Eyes" (nothing personal), Schumann's "Träumerei," Beethoven's "Minuet in G," "Star-Spangled Banner," and "Annie Laurie." Though not all folk-songs, these melodies all have the widespread popularity of folk-songs. The Schumann, Beethoven and Gounod pieces are almost as well known as "Home, Sweet Home," which shares with "Swanee River" the reputation of being the most widely sung song in the world, outside of the "Marseillaise."

The harmonizations of the folk melodies are appropriately simple, though not by any means trite. The oboe and other reed solo stops are, of course, exploited to the full and the softer string tones of the organ are called upon in almost all of the transcriptions. There are effective passages for vox celeste and vox humana, and the tracker has not forgotten to draw the trusty chiming when the situation seems to justify it. He has wisely refrained from any attempt at "variations" and decorations.

"TRANQUILITY" and "POSTLUDE ALLA MARCIA," by J. Lamont Galbraith; published by the Arthur P. Schmidt Company.

These are the first organ compositions we have seen by Mr. Galbraith, who made a most auspicious debut a few years ago with a number of very successful anthems and a cantata. These organ pieces exhibit the same simplicity and grace of expression that characterized the choral numbers. His music is direct and sincere, with a certain engaging melodic freshness. He is content to speak in simple terms, scorning the adventitious aid of superfluous decoration and the protective camouflage of circumlocution.

"Tranquility" is a berceuse, in six-eight time, a pleasant little melody set over a gently rocking accompaniment, with some characteristic passages for great flute. The "Postlude alla Marcia" is a forth-putting march in two-two time. It is of such simple texture that the occasional touches of harmonic variety are doubly welcome.

REVERIE PASTORALE, by Charles H. Morse; SHEPHERD'S MORNING SONG, by Arthur Davis. Published by the Arthur P. Schmidt Company, Boston.

Two attractive pieces in lighter vein by American composers. The "Reverie Pastorale" sings a cheerful melody (eight and four-foot flutes) over soft string accompaniment, with a middle section of sustained harmonies in swell string tones. The melody of "Shepherd's Morning Song" is given to the oboe, and it is one of those blithe tunes that seem to suggest inevitably the golden-haired heroines of the "movies."

"ALLA MARCIA," by M. Enrico Bossi; published by J. Fischer & Bro.

Another "Alla Marcia," by an Italian instead of an American composer, and in the conventional four-four time instead of the more unusual two-two. The harmonic variety in this piece is of an entirely different texture and there is a great deal more of it. Mr. Bossi's material is simple enough in itself, but he subjects it to a great variety of thematic development, both harmonic and melodic, and the interest never grows stale for a moment. The principal theme is a highly rhythmic one in which the bass, descending more than an octave by steps, plays a very important part. Chromatic sequences (a favorite device of this composer) and other compositional ingenuities take the theme through many keys and many forms. There is a middle section, "meno mosso," in which the key signature changes to five sharps, but here again the harmonic shifts keep the tonality fresh and varied, although not to the extent exhibited by the first part. At the closing of the recapitulation there is some rapid (but not difficult) passage work on the manuals which produces a brilliant effect when played full organ, as directed by the composer. This "Alla Marcia" is a very interesting organ piece and is a worthy addition to its predecessors in the series of compositions called "Italian Modern Anthology," as selected and edited by Pietro Yon.

CANZONETTA, by A. Ambrosio; PHANTOM WALTZ, by A. Arensky; BARCAROLLE, by A. Arensky. Published by G. Schirmer, New York.

These three transcriptions are the first numbers of a new series of organ compositions to be entitled "Recital Series of Organ Transcriptions." Judging from the names of the composers, the publishers are issuing them alphabetically. The "Canzonetta" is a well-known and popular violin piece, and the transcription has been made by Casper Koch. It is a typical violin piece and therefore not particularly well adapted for the organ. The melody, of course, is given to the oboe and the middle section calls for vox humana. Strange that these melodies with "um-pah" accompaniment are so popular on the organ, which is not well adapted to their proper presentation! Perhaps the reason is that they are both obvious and easy to play.

H. Clough-Leichter has transcribed the "Phantom Waltz" of Arensky, which proves to be the well-known "But Lately in Dance I Embraced Her." Waltzes are not on our regular diet list. Our composers are passionately devoted to tunes with "um-pah" accompaniment, but "um-pah-pah" seems to be foreign to their taste. This particular waltz, being a slow one and not startlingly frivolous, goes well enough on the self-crowned king of instruments. A fine effect is produced in the middle section, which, by the use of two dotted quarters to the measure, changes the rhythm from three-four to two-four.

The transcribing of the other Arensky piece has been done by Edwin Arthur Kraft. A steadily rocking figure in the right hand sets the barcarolle atmosphere. The melody is sung by the left hand. Mr. Kraft suggests the oboe and vox celeste, with some relief from the French horn.

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[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.

**NEW PHOTOPLAY MUSIC.**

The undeniable fact that the publishers are realizing the importance of specially written music for the silent drama is evidenced by the tremendous assortment of organ and orchestra numbers that have reached us in the last two months, and after sifting the choicest of the lot we have decided to devote this month's space to a review of the same.

First, three numbers of "Ballet Music" (Polvetzian Dances) from the opera "Prince Igor," by Alexander Borodin. The first ballet is in A, with a charming introduction in which bassoon and horn are contrasted with clarinet and flute, which leads directly into "Dance of the Slave Maidens," an oboe solo in four-four measure accompanied by harp and woodwind. An allegro, "Dance of the Wild Men," a clarinet solo in sixteenths with a changing drone bass, works up to a brilliant climax. The second ballet, "Dance of the Archers," is a three-four allegro in D, and begins fortissimo, with a musical figure similar to Delibes' "Naila." A quieter passage in A, with string and oboe melody, embellished with flute trills, brings back the first theme, which ends pianissimo. The third ballet is a "Grand Ensemble" beginning in D minor (six-eight). A short moderato in A, a return of the first theme, and then comes an allegro con spirito, which closes the work.

Christian Kriens, whose suite, "In Holland," is familiar to most theater players, is represented by a "Marche Triomphale Creole" in D minor. Opening with a fanfare of trumpets on empty fifths, the main theme consists of two figures, the first for strings and woodwind and the second given out first by horns. The first predominates, being marked fortissimo in the major key. The second section is very beautiful, and reminds one strongly of a negro spiritual; yet withal there is a Spanish flavor which makes it suitable for either certain southern scenes or those of Mexican locale. Cello and bassoon have the melody in the left hand with light pizzicato chords in the right. An episode in which the trumpets figure leads into a grandioso (full organ) and a repetition of the minor movement. A notable and excellent work.

Leopold Godowsky's short double number contains "Nocturnal Tangier," an andante misterioso in E minor, and a Lullaby in G.

Some well-known classics are arranged for orchestra and organ by Otto Langey. They include selections from Handel's "Messiah," Mendelssohn's "Elijah," two minuets by Mozart in E flat and G minor, and two excerpts from Beethoven—Andante Cantabile from the First Symphony and the Allegretto from the Seventh Symphony. These and Rachmaninoff's second Prelude in G minor are too familiar to need extended review, but it is sufficient to say that the arrangements are made so that a small orchestra and organ will prove unusually effective in their rendition.

Several useful general numbers include Poldini's "Mignonne," a dainty two-four marcietta in E major, arranged by Erno Rapepe of the Capitol Theater, New York; "Souvenir," by Fibich, an andante in B flat (four-four) which is published together with an arrangement of Brahms' song, "The May Night" (F), Boisdreff's "Le Chant des Bergers," an expressive melody in G minor, in which use of a lovely string stop may be made, and the piece chosen for pastoral scenes; Baron's "Valse Pathetique," a plaintive piu lento in C minor; Cottinet's "Chanson-Meditation," which opens with a bright section in F, contrasted with an appassionato middle part in D flat, and finally Bourgault-Ducoudray's Prelude "Thamara," which upon investigation we find to be of Russian origin. It is in A major, and the tremolo chords may be played on strings with the cello melody in the baritone register.

ITALIAN: A "Venetian Serenade," by Luzzatti, is in B minor, with a soft reed solo stop most effective, and may be used as well on neutral scenes.

ORIENTAL: Glazounov's "Melodie Arabe" opens with a short A major passage, and is followed by the characteristic air in the minor key. Burleigh's "Village Dance," a two-four G major number (con abbandono) is published with it.

BRIGHT: In Hersom's "Spring Blossoms," a B flat Idyll, the use of the harp will prove excellent.

BALLETS: Irene Berge has given us "Pierrot," a joyful two-four allegretto in D major, and also a "Pierrette," a sparkling "allegretto giocoso" in A major, partly in scottische form. Of entirely different character, although of similar name, is V. Speciale's "Pierrot"

in E minor (three-four). A short minor section, then melodious passages of thirds for viols and clarinet, followed by an E major section in which a smooth horn melody is accompanied by strings playing fifths.

A "Marche Carnavalesque," by Friml, is a brilliant four-four maestoso in E flat with several surprisingly pleasing enharmonic changes in the accompaniment as it progresses. The second part is in A flat and gives plenty of opportunity for use of tubas and trumpets, and the piece ends without returning to the first theme. This number will be especially good for fantastic parades, which often occur in the news weekly, where the processions are of a Mardi Gras type.

Soro's "Song Without Words," a quiet little andante in E flat (two-four), concludes the list received from Schirmer.

From the H. W. Gray Company we receive two volumes of organ music entitled "Picture Music." The numbers in this series have been chosen by Lacey Baker from the catalogue of Novello-Gray and issued in book form. The first book contains three imposing processional marches—"Allegro Quasi Marcia," by Cole; "Festive March," by Maxson, and "Triumphal March," by Dickinson. Then there is Iljinsky's "Berceuse" and two other cradle songs by Kreiser and Lacey which are fitting for childhood scenes. Several neutral and dramatic numbers are Matthews' "Cantilena" in D, Halling's "Meditation" and Maxson's "Romance." Lacey's "Prayer" is also good neutral material in spite of its title. "Chanson Triste," by Gaul, is an excellent number for depicting sadness and pathetic appeal. "Les Cloches des St. Marie," by Lacey, is a vehicle for use of chimes, and with Bocherini's co'nial "Minuet," completes the index of the first volume. These pieces are mostly legitimate organ music, and suggestions are given for their use in film accompaniment. However, with the idea that the second section of Kreiser's "Caprice" and the same portion of Halling's "Meditation" are suitable for agitate scenes we disagree. There is not sufficient material, nor is it of the right construction for such use.

The second book is much more valuable to the theater player. Tschaiowsky's "Melodie" being good dramatic material while the "Danse Arabe" is oriental. Godard's "Canzonetta," Ward's "Humoresque" and Aubert's "Forlane" are three bright numbers. The Saint-Saens "Aria," is a splendid love theme. Palestrina's "Prayer" a religious, Mendelssohn's "Cornelius March" a triumphal procession, while Beethoven's "Moonlight Sonata" excerpt and "Ase's Death," by Grieg, are two pathetic numbers. This volume has an interesting preface.

Several pieces published separately are: "Toccato" and "Stately Processional," by DeLamarter, the second being of the type of Guilman's "Torchlight March," and the first a brilliant two-four work in C minor for reed and string ensembles, offset by delicate dainty passages in G for flutes. The work increases to ff and ends brilliantly. "Carillon" by the same composer begins quietly with D. A. B. as the theme, while chime effects are obtained by use of strings and celestes on chord passages coupled sub and super, while the chimes are played from pedals.

NORWEGIAN: Clokey's "In a Norwegian Village" is an andante D minor theme for delicate-toned stops. On the last page a diatonic chord figure accompanies the theme. The whole number is typical of a quiet Scandinavian village.

WOODLAND: "Woodland Reverie," by Ward, is a restful six-eight movement in A flat for vox and strings, modulating to E and increasing to ff, with a return to the original key, where a harp cadenza is interpolated. In the closing pages the theme is given to celestes with flute and harp figures in the accompaniment. An excellent pastoral piece.

CHINESE: "Chinoiserie," by F. Swinnen. This number, written by the organist of the Rivoli Theater of New York, is characteristically Chinese in style and rhythm. It begins with an oriental theme in fourths on the strings with sustained octave and thirds on the unaccented part of the measure. A piu mosso with empty octaves in the right hand and clarinet melody in the left leads to a clever string imitation in sixteenths, which in turn brings us to the first theme, this time alla arpeggiata and presto. Added to the player's Chinese book it will be indispensable.

From the same firm comes a new work by Ralph Kinder which theater organists will find exceedingly adaptable—"Souvenir" in C major with a bright, inspiring theme, in which triplets of chord figures are predominant. A second aria in G and one in E offer the desired contrast.

"Solo di Clarinetto" and "Ave Maria" are two new compositions of Enrico Bossi, the noted Italian composer. The first is an allegretto in A flat, and the second a religioso andante in E with a specially indicated harp accompaniment figure. An animated section (maestoso) makes the "Ave Maria," strange as it may seem, more suited to theatrical use than the first.

The above four works are organ solos, and published by J. Fischer & Bro.

RUSSIAN: "Russian Song," by Dragomirsky. Contrasted effects between strings and English horn constitute the principal idea of this little E minor work. A typical Russian melody is heard throughout.

"Tranquility," by Galbraith, is a berceuse in E flat and will especially please those who insist on melodious themes. A good neutral number. Both are published by the Arthur P. Schmidt Company.

From the Boston Music Company we receive a large assortment of orchestral

numbers which are always appreciated by the theater organist as they are of splendid material, melodious and easy to adapt to the theatrical organ. Two bright numbers are "Gardenia" by Denmore and "Intermezzo" by Hueter, both in G, and the pervading atmosphere is that of happiness. "Al Fresco," by Etienne is a vivacious four-four movement in D and A.

ROMANTIC and NEUTRAL: In this division we find Hueter's "Yesterday," a short A flat andante cantabile, which is combined in publication with Sgambati's "Tyrolese." Nevin's "Romance" is a gem of beauty arranged with viol d'orchestre and woodwind solos. Jeffery's "Serenade," a short piece in G, will fill many a puzzling gap in setting up the feature. Powell's "Love Song" is an F major four-four andante, while Hueter's "Starlight" is written in that composer's inimitable style and is a most pleasing valse grazioso. Severac's "Valse Romantique" is made into an unusual piece by the suspended progressions in place of the usual commonplace chords in the accompaniment.

A melodious barcarolle is "In My Canoe," by Sowerby, and one can mentally visualize the scene of drifting with the stream. It is in B flat.

COLONIAL: Seeböck's "Le Dauphin" is a gavotte in the French style, and yet is marked with simplicity, while Severac's "With Powdered Wig and Hoopskirt" is a dainty minuet in D minor and major.

SCANDINAVIAN: An odd bit of life in the northern European countries is illustrated in "Scandinavian Folk Song," by Borch, an E minor andante which in the second page works up to semi-martial style.

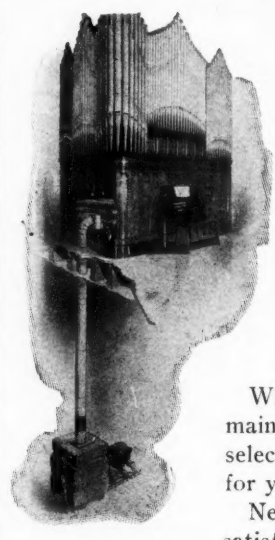
DRAMATIC: Lang's "Prelude Religieux" is in D major. Triplet chords in the right hand accompany the theme, which is sung on a baritone stop in the left. A middle section includes a piu

mosso in the minor and a maestoso for brass which reaches a semi-climax and leads to the first theme. A most excellent dramatic piece.

"Reverie," by Debussy, is the one which we believe was first published some years ago by Durand of Paris in an organ collection. It is a quaint oboe solo with a constantly repeated figure as the accompaniment. Antiphonal effects between woodwind and strings in semi-detached chords offer a suitable contrast. The concluding pages are marked pianissimo. A combination of the French horn, celestes, quintadena, vox and harp will be ideal registration.

Bert E. Williams of Columbus was the organ soloist at two sacred concerts which opened the new Miller organ at the First Baptist Church of Bellefontaine, Ohio, Feb. 6. Miss Helen Dickinson is the organist of the church. In the morning program Mr. Williams played: "Sing Unto God," Handel; Concerto Caprice, Kreiser; Suite, "In Venice," Ethelbert Nevin; "The Primitive Organ," Yon; "Dies est laetitiae," Yon; Patrol, from "Gabrielle," Rosse; "Angelus," Renaud; "Marche Funebre et Chant Seraphique," Gullman; Third movement of Sonata in A minor, Mark Andrews. In the evening he played: Concerto in B flat, Handel; Evensong, Johnston; Theme (Varied) in E flat, Faulkes; Grand Fantasia, "The Storm," Lemmens; "At Twilight," Stebbins; "Liebestraum," Liszt; "Sunrise and Sunset in the Alps," Clegg; "Un Chanson," Bert E. Williams; Overture to "Stradella," Flotow.

Albert Cotsworth, organist and director at the South Congregational Church of Chicago, and well known writer and critic, who underwent a severe operation, as noted in the last issue of The Diapason, is resting at the home of his daughter in Oak Park, and was able to be out again late in February.



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### Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

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

#### Music for Church Festivals.

For the various church festivals—dedication, installation or anniversary—anthems of general thanksgiving and praise are appropriate, but in addition there are many numbers specially intended for such occasions. A list of such anthems will be found below:

- Barnby—"O How Amiable," TB. (D, G, S)
- Boyce—"I Have Surely Built Thee an House," ATB. (G, S)
- Brahms—"Blessed Are They That Dwell," women, 4-pt. (G)
- Brahms—"How Lovely Is Thy Dwelling-Place," (G, S)
- Brahms—"Lord, Lead Us Still," (G)
- Bridge, F.—"Behold My Servant," B. (G)
- Buck—"Hosanna in the Highest," SB. (S)
- Candlyn—"I Was Glad," Bar. (G)
- Coleridge-Taylor—"Lift Up Your Heads," (G)
- Combs—"How Goodly Are Thy Tents," (S)
- Combs—"How Lovely Upon the Mountains," S. Some 8 pts. (S)
- Dickinson—"O Israel, How Great Is the House of God," SATB. (G)
- Dickinson—"O Lord, Thou Art Our God," B. or A. (G)
- Field—"Lord of Our Life," SB. (G)
- Farrant—"Pray for the Peace of Jerusalem," 2 pp. (D)
- Fletcher—"Lord, Thou Hast Been Our Dwelling-Place," S. (D)
- Gabraith—"How Lovely Are Thy Dwellings," T. (St.)
- Gaul, H.—"For These and All Thy Mercies," (S)
- Gibbons, O.—"Glorious and Powerful God," TB. (G, S)
- Gibbons, O.—"Lift Up Your Heads," 6 pt. (G)
- Gounod—"Lovely Appear," S.A. (D, G, S)
- Gounod—"O God, Our Help," SA. (D)
- Handel—"Lift Up Your Heads," (D, G, S)
- Harris, C.—"Behold My Servant," STB. (G)
- Hopkins—"Lift Up Your Heads," (D, G, S)
- Hosmer—"Behold, the Days Come," extra B. (D)
- Hosmer—"He Leads Us On," S. (D)
- Hosmer—"Praise Waiteth for Thee," B. (D)
- King—"Rejoice Ye with Jerusalem," extra S. (G)
- Macfarlane—"How Goodly Are Thy Tents," extra B. (S)
- Macfarlane—"A Day in Thy Courts," (D, G, S)
- Martin—"Ho, Everyone That Thirsteth," B. (D, G, S)
- Martin—"O Come Before," T. (G)
- Martin—"Whoso Dwelleth," T. (D, G, S)
- Matthews, H. A.—"Come Ye, and Let Us Walk," (D)
- Mauder—"O How Amiable," ST. (G)
- Mendelssohn—"House of Israel," ST. (S)
- Mendelssohn—"How Lovely Are the Messengers," (D, G, S)
- Noble—"Jubilate in D. (G)
- Ouseley—"How Goodly Are Thy Tents," (G)
- Parker—"In Heavenly Love Abiding," extra S. (G)
- Rogers—"In the Last Days," STB. (D)
- Rogers—"Lift Up Your Heads," T. (S)
- Rogers—"O How Amiable," (D)
- Spence—"I Was Glad," S. (D)
- Spinney—"Rejoice Ye with Jerusalem," BS. (S)
- Spinney—"Ye That Stand in the House," (S)
- Spohr—"How Lovely Are Thy Dwellings," S. (D, G, S)
- Stewart—"O Zion, City of Our God," (B)
- Tours—"Blessed Are They That Dwell," (D, G)
- West—"O How Amiable," (D, G, S)
- West—"The Lord Hath Done Great Things," (G)
- Willan—"In the Name of Our God," T. (G)
- Williams—"O God, Our Help," mostly S. solo. (G)

Some of these numbers are suitable for any church festival. For example, there are the various settings of "O How Amiable"—the two old and rather commonplace settings of Barnby and West, the easy and melodious setting by Mauder and the bright and cheerful one by Rogers—the best of the lot. Then there are the settings of "How Lovely Is Thy Dwelling-Place," including the superlative and difficult one by Brahms, and the easier one by Spohr—one of the very few things by Spohr worth hearing. The Gabraith setting is new and good.

For dedications there are many fine things. You may use one of the settings of "Lift Up Your Heads," and it is not necessary to confine yourself to Handel's; the setting by Gibbons is grand and decidedly difficult, requiring a big chorus; the setting by Hopkins is easy and rather commonplace but popular among volunteer chorus choirs; the settings by Coleridge-Taylor and Rogers are both easy and excellent, and both are within the ability of a quartet. Mr. Rogers is particularly happy in writing melodious, easy, cheerful music in the quartet style. Two sonorous old anthems for a big chorus are the Boyce number—a favorite in England—and Gibbons' "Glorious and Powerful God," one

of the high peaks in Anglican church music; these anthems are difficult.

For anniversaries there are such numbers as the easy and beautiful "Lord, Lead Us Still," by Brahms, a number which I use every year. For installation the favorite text for musical treatment is "How Lovely Are the Messengers" or "Lovely Appear" or "How Lovely Upon the Mountains." Another text often used is "Behold My Servant," though I doubt the propriety of applying these words to a clergyman—with all due respect to the cloth. If you don't know what I mean, read the words.

The easiest numbers are those by Barnby, Brahms (third), Gounod (second), Hopkins, Hosmer (all), Matthews, Mauder, Ouseley and Spinney (both). The most difficult are those by Boyce, Brahms (first two), Gibbons (both), West (second) and Willan. The rest are within the range of quartet or small chorus of moderate attainments.

Two or three deserve special mention. Both Dickinson numbers have variety and charm. Both are rather ambitious and long. The first was composed for the consecration of the new cathedral in Detroit and has been used for similar celebrations. It is equally good for anniversaries. It seems to me to demand a chorus, but the other anthem can be done by a quartet. The Candlyn anthem is one of the composer's best things; I have given it three or four times with a quartet. It seems to me to rank with the numbers listed above by Noble and Willan—the highest tribute I can pay to a modern work. The Noble "Jubilate" I have done with a quartet, but of course it is intended for a chorus; it is about the finest modern setting of the canticle. The Willan number was intended for use in time of war, but might well be used for dedications in peace-time.

The three Martin numbers are among their composer's half-dozen best; one of them was sung at his funeral. How reverent and sincere his work was! It will be a long time before men tire of these numbers and of the perfect little anthem, "The Great Day of the Lord." If he was a Victorian, I am for them. Another fine Victorian work is the Field anthem—useful for almost any occasion; and the Macfarlane anthem is quite perfect of its kind; even old Ouseley is serene and reverent, if rather stupid. All the other numbers are good enough to deserve special mention, but my space is limited this month.

If you are looking for solos, there is a fine one for high voice in H. A. Matthews' "The City of God" (S), beginning, "Rejoice Ye with Jerusalem." All of the cantata is good. Rogers has written a fine solo for medium voice on the words "Great Peace Have They Who Love Thy Law" (S). "O God, Our Help in Ages Past," by John E. West (St.), comes for high and low voice and is excellent. Liddle's "How Lovely Are Thy Dwellings" (Boosey) is a favorite. MacDermid's "Ninety-First Psalm" is the best composition of a man who knows how to write for the voice. For installation there is Harker's "How Beautiful Upon the Mountains" (S), or the brief and lovely setting of the words in Handel's "Messiah," a solo too much neglected. For duets I suggest H. A. Matthews' "Lord, I Have Loved Thy Habitation" (D) for A-B, or "The Lord Is My Shepherd" (S) for S-T, or "The Lord Is My Light" (S) for S-B; or Dickinson's "God Ever Near" (G) for A-B. For a trio see Mendelssohn's "How Pleasant" (S) for S-A-T.

If you want a cantata see Matthews' "City of God" (S) or Noble's "Gloria Domini" (S)—a beautiful and difficult work written especially for a dedication and employing as text the account of the dedication of the temple; or Combs' "The Ancient Days" (S), easy but requiring a chorus; or one of Mendelssohn's praiseworthy cantatas—the "Hymn of Praise" or "Psalm 95" or "Lauda Sion"; or, if you want something very easy, either Turner's "Festal Song" (B) or Trowbridge's "The Peace of Jerusalem" (D).

#### NEW MUSIC.

The Boston Music Company has published several new and interesting anthems. The easiest and most generally useful is George B. Nevin's "Now the God of Hope," a delightful setting of a Pauline benediction which I find very effective for the close of an evening service. The anthem has a short baritone solo. Any choir can sing this and enjoy it.

The same company publishes a group of Easter carols and carol anthems by some of our leading composers: Sowerby's "Song of Immortal Hope," a decidedly original work with tenor solo and interesting organ part in three staves; Barnes' "Unto the Perfect Day," an easy and attractive carol with soprano solo; Lirin's "Out of Darkness," a good three-page chorus anthem to be sung a capella; Clough-Leighter's "The Risen Christ," an ambitious and difficult anthem for accompanied chorus, and Candlyn's "Resurrection," a carol-anthem of original merit which will not be difficult for an unaccompanied chorus. It is an excellent series of anthems, reflecting credit upon the publishers and our American composers.

In Dr. Dickinson's indispensable series of "Sacred Choruses" (G) there is a new Easter carol, rather elaborately arranged with alto and soprano solos; the music is taken from a Polish folk-song and the title is, "When the Dawn Was Breaking." It is hardly necessary to commend the most widely used series of fine works published in the country. This is not so good as "By Early Morning Light" in the same series, but it is worth trying if you have a chorus; it will not go very well with a quartet, probably.

The 1921 issue of Schirmer's "Easter Carol Annual" is better than usual and

as good as last year's excellent issue wherein, as you may remember, all six carols were by E. S. Barnes. This year there are three by J. S. Matthews—good, of course—and three others not unworthy of a place with the compositions of the master carol-writer who gave us "The Little Door." Schirmer also publishes two new anthems, notably a showy one entitled "I Am He That Liveth," by Max Spicker; it is for mixed chorus and baritone solo. Shelley's "Come, See the Place," is much better as a solo for big, high voice, but it also comes as an anthem with soprano solo. Last year the same company published Mr. Shelley's anthem with soprano solo, "Come, See the Place." If your organ has chimes, you may be interested in Chaffin's "The Bells of Easter Morn," which is arranged variously for mixed, male or female chorus. Schirmer also publishes a new Easter solo by J. P. Scott.

Please add to the list of cantatas in last month's article "Christmas" (B) by H. J. Stewart, a good and easy cantata of thirty-eight pages with solos for STB. The voice parts are easy and the accompaniment is interesting. The first chorus is based on the noble chorale used by Mendelssohn in his prelude to "St. Paul." The nature of the accompaniment makes a small chorus necessary for adequate presentation. The addition of this number to my list will make a round fifty works. I expect to add to the list again when H. W. Gray publishes the promised new Easter cantata by Philip James.

A good many readers of this column write me letters of encouragement or requests for information. Occasionally such letters are addressed to Chicago and consequently delayed. Please address me at the State College, Albany, N. Y.

#### Contracts for Steere Company.

The Steere Organ Company of Westfield, Mass., has received contracts to build organs for the First Presbyterian Church of Ashtabula, Ohio, and Mount Calvary Episcopal Church of Baltimore. It has also been chosen to build a special studio organ for the Eastman School of Music at Rochester. The contract has been signed but the specifications of the organ have not been fully determined.

The Austin four-manual organ for St. Paul's Cathedral at Detroit, over which Francis A. Mackay will preside, is being installed and is to be completed in time for Easter. Mr. Mackay is planning a series of recitals by leading organists. The organ is being presented to the cathedral by William T. Barbour as a memorial for his mother.

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**FIFTY YEARS AS ORGANIST**

**Career of Jasper W. Sawyer, Who Reaches Seventieth Birthday.**

Jasper W. Sawyer, organist and director at the Church of the Good Shepherd in Clinton, Mass., since April 1, 1910, observed the seventieth anniversary of his birth Jan. 31, and the people of his church took occasion to show their esteem for Mr. Sawyer at that time. The day began uneventfully, Mr. Sawyer, in spite of his three score years and ten, shoveling the paths about his home, and clearing away the snow as early as his younger neighbors. On Sunday evening following the regular service in the Church of the Good Shepherd, Mr. Sawyer was presented with a \$10 gold piece by the Rev. R. R. Carmichael, the rector, on behalf of the parishioners.

Mr. Sawyer's musical career and association with church choirs in Clinton, Worcester and Fitchburg has been a long and successful one. About fifty years ago, while employed in the Clinton Wire Cloth Company's mill, he began his musical education, being then given permission to come out of the mill at 3:30 o'clock each afternoon to practice on the organ in the Old First Congregational Church and later in the Methodist Church, taking lessons of E. H. Bailey. Later he went to Worcester to take lessons of B. D. Allen. His first position was in the old Clinton Congregational Church in 1871. Mr. Sawyer played there for ten years.

Worthy of notice in his long musical career is the fact that during the first thirty-nine years of his service as organist or director, Mr. Sawyer was never absent from his post by reason of illness.

**Organist Praised as Conductor.**

Thomas Moss, organist and director of the First Presbyterian Church of Spokane, Wash., who formerly was a well-known Maryland organist, is making a great success as a conductor in his new home. He is directing the work of both the Mendelssohn Club and the Lorelei Club. The former gave its first concert Feb. 7 at the First Presbyterian Church, with Mrs. Victor Brower Smith, soprano, as assisting artist and Charles Paul Tanner, the organist, as accompanist. A varied program of the highest character was given and the Spokesman-Review, the leading daily of Spokane, the next day said among other things: "The good work of the club is largely owing to the practiced conductorship of Thomas Moss, whose experience in this field is yielding valuable results. Charles Paul Tanner also contributed to the general excellence by his reliable piano accompaniments."

Dr. Ray Hastings completed nine years as organist of the Temple Baptist Church at Los Angeles on Feb. 13 and the pastor of the church, Dr. James Whitcomb Erougher, referred to the fact on the folder for the day, calling Mr. Hastings a "brilliant, genial organist" and "a prince of a good fellow," thus illustrating the relation of pulpit and organ loft in this noted church. In addition to his other work Dr. Hastings has made a special feature of his popular concerts, which are always given from memory and which draw large audiences.

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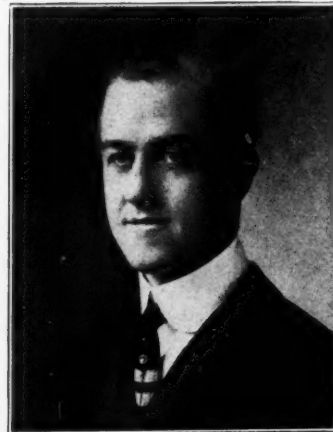
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**RECITAL OF DUPRE'S MUSIC**

**Lynnwood Farnam Gives Outstanding Performance in New York.**

At the request of "C. J."—an English gentleman who desires to keep his identity unknown, but who was responsible for the promotion of the recent Marcel Dupre concert in the Royal Albert Hall, London—Lynnwood Farnam gave a program on Monday, Jan. 31, at the Church of the Holy Communion, New York, consisting principally of a number of Dupre's "Vepres du Commun"—pieces intended to accompany the mass and based upon the Gregorian themes most commonly in use. These compositions are recent products, and are practically unknown in this country as yet. They are uniformly short (as their use necessitates) and vary from dreamy and reposeful bits of exotic color to the most gorgeous and fiery toccatas, all imbued with the best tradition of modern French organ writing. M. Dupre has also written some extraordinary preludes and fugues, but there was not an opportunity to present them on this occasion. At "C. J.'s" request Edward Shippen Barnes' Symphony was also performed, and this was followed by the wise expedient of repeating five of the Dupre numbers, which were all the more appreciated by the audience, which consisted of a considerable number of the friends of "C. J." and Mr. Farnam. It is regrettable that this most excellent plan of repeating intricate compositions whose beauties cannot be assimilated at one hearing is not more generally in vogue. A high tribute of praise is due Mr. Farnam for his wonderful ability in learning to perfection the Dupre pieces in the space of a few days. The "Vepres du Commun" are published by Novello, London, and the "Three Preludes and Fugues" by Alphonse Leduc, Paris. They will undoubtedly be of great interest to students of modern French organ literature.

**Lemare to Stay; Tangle Solved.**  
San Francisco dispatches are to the effect that the tangle over the position

of Edwin H. Lemare as city organist has been straightened out, at least temporarily. City Attorney George Lull has decided that Mr. Lemare is entitled to hold his office for six months longer. The difficulty arose over an ordinance, affecting municipal concerts, approved at the last election. It was subsequently found that this ordinance actually legislated Mr. Lemare from his position. Many voters expressed themselves as having had no knowledge of this effect of the ordinance, and Mayor James Rolph, Jr., afterward stated that there had been some confusion. This latest decision in the case will give more time to consider the question of the noted organist's retention.

**Tax Ruling Great Saving.**

As indicative of the amount saved in taxes to the industry as a whole by the pipe organ ruling obtained by the Music Industries Chamber of Commerce and affirmed by the internal revenue department, the chamber announces that more than \$9,000 was saved on two recent sales alone. These were the big municipal organ at Cleveland and the eight organs for the new Eastman Conservatory of Music at Rochester, N. Y. Careful computation shows that as a result of the fight of the chamber against the imposition of this tax exactly \$9,050 was saved to the industry on these two sales, says a bulletin from the chamber.

The First Presbyterian Church of Watertown, N. Y., completed in January the rebuilding of its organ at a cost of approximately \$10,000. The work was done by the W. H. Boyle Organ Company of Syracuse and included the changing of the organ to electric action throughout, with a new motor and blower. A set of chimes was added and also a number of new stops, among them a vox humana. The organ was originally a gift to the church by the late G. V. S. Camp, and at the dedicatory services the choir sang the anthem "There Shall Be No More Night There," by D. D. Wood, this having been the last anthem that Mr. Camp played at the services of the church prior to his death in February, 1915. In addition to the above mentioned commission the Boyle Organ Company completed recently a \$5,000 contract of rebuilding St. Paul's organ in Oswego.

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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.

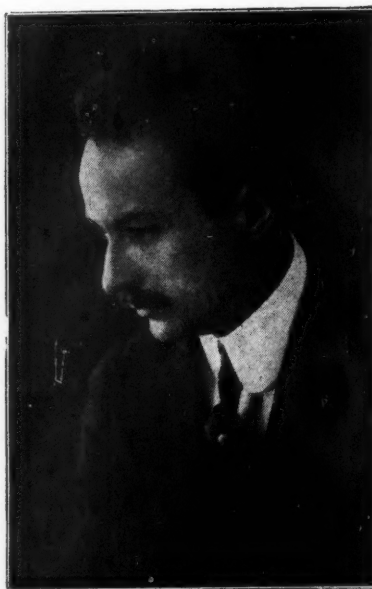
Chicago Evening Post, March 2, 1920: Mr. Yon has a brilliant technique and a keen sense of how to make the organ effective as a concert instrument. The Bach Fantasia and Fugue in G Minor showed the breadth of his musicianship, and he played it with appreciation for the music and with clean technique.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

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

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

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

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



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## PLAYING MOVES PORTLAND.

## Charles H. Demorest at Municipal Auditorium in Oregon City.

Charles H. Demorest, who recently moved to Portland, Oregon, was heard on the fine municipal organ in that city Jan. 23 at a recital attended by organists from Portland and various other parts of the state. The principal feature of the program was the performance of Guilman's First Concerto with the Portland Symphony Orchestra. Mr. Demorest was heard by the largest audience since the dedication of the organ. Mr. Demorest captivated his listeners the minute his fingers touched the keys, according to our Portland correspondent. His interpretation of each movement was artistic and his climax in the Finale was declared superb. After a long round of applause Mr. Demorest played Dubois' "In Paradisum" and for a second encore MacDowell's "To a Wild Rose." The color Mr. Demorest put into these two lighter numbers gave them a charm which showed his genius.

Monday noon Mr. Demorest played the following program for the members of the Oregon chapter of the American Guild of Organists: St. Ann's Fugue, Bach; Meditation, Bubeck; Song of Sorrow, Nevin; Nocturne (dedicated to Mr. Demorest), Nicholson; Toccata, Demorest; Idyllette, Demorest; Monogram, "C. H. D.," Groton; "Marche Russe," Schminke. The two selections from his own compositions were played from manuscript. The Toccata is a number of fine musical worth.

The next day the guild gave a luncheon in honor of Mr. Demorest, after which he made a very helpful address. Joseph Macqueen, musical editor of the Oregonian; Dr. Enna of the Musicians' Club, and Mrs. Spencer, business manager of the Portland Symphony Orchestra, were guests and gave interesting addresses.

## Awarded Three Contracts.

The Von Jenney Pipe Organ Company of Corona, N. Y., closed contracts for three organs in January. The orders include: Two-manual of seventeen stops with chimes for St. Sebastian's Church, Woodside, L. I.; two-manual eleven-stop organ for St. Joan of Arc Church, Jackson Heights, L. I.; and a one-manual of ten stops for St. Roch's Church, Brooklyn. The rebuilding department of the Von Jenney Company is crowded with orders, making overtime work necessary.

## Gives Pittsburgh Compositions.

William H. Oetting, organist and director at the Sixth United Presbyterian Church of Pittsburgh, gave a most interesting program of works of Pittsburgh composers at a musical service in that church on the evening of Jan. 30. The organ selections included an allegro furioso from an organ sonata by Mr. Oetting and a Canzonetta by J. P. Ludebuehl as the prelude; Nocturne in C minor and "Epigram," both by A. M. Foerster, and Harvey B. Gaul's "La Brume." The anthems were "Abide With Me" by Vincent B. Wheeler and "Behold, I Stand at the Door" by T. Carl Whitmer. Miss Merker sang Harvey B. Gaul's "The Homeland."

The new Möller organ in the First Methodist Church of Waseca, Minn., was opened with two recitals, played by Oscar Frey of St. Paul and Mrs. J. C. Landry of Minneapolis. The organ is a two-manual of twelve speaking stops. Mr. Frey played this program Feb. 5: "Marche Solennelle," Mailly; Cradle Song (Trig); Fugue in G minor, Bach; "Affettuoso," Frey; "The Holy Night," Buck; "March of the Magi Kings," Dubois; "Gesu Bambino," Yon; Caprice, Frey; Andantino in D flat, Lemare; Minuet Bocherini; "Song of the Voyager," Padrewski; Humoreske, Dvorak; "The Primitive Organ," Yon; Improvisation, Frey; "William Tell" Overture, Rossini. Mrs. Landry's offerings Feb. 3 were as follows: "Jubilate Deo," Silver; Scherzino, Armstrong; Madrigal, Lemare; "In a Garden," Goodwin; Song of Autumn, Stoughton; Evensong, Martin; Sketches of the City, Gordon Balch Nevin; Toccata, Dubois.

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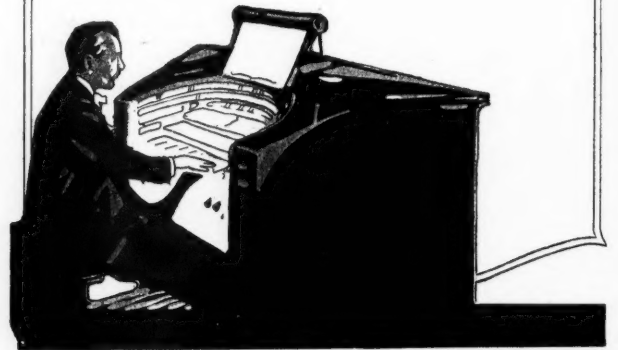
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