

# THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Twelfth Year—Number Six

CHICAGO, MAY 1, 1921.

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## POMP MARKS JUBILEE OF ORGANISTS' GUILD

### MEMORABLE SERVICE HELD

Noted Choirs Take Part in Splendid Festal Service at Old Trinity in New York—Banquet the Following Evening.

The celebration of the twenty-fifth anniversary of the American Guild of Organists, which was organized April 13, 1896, took place in Old Trinity Church, New York City, April 13, when a festal service founded upon the Episcopal evening prayer was used, with but one lesson and canticle. The procession, including the crucifer, color bearer, past wardens, the council, officers, the warden, the boy choirs of Trinity and St. Thomas' churches of New York, and Grace Church of Brooklyn, and the clergy of the three churches, was impressive and the ever increasing body of tone of the processional hymn was inspiring. The touches of color in the many hoods and the gleaming candles on the altar helped to form a memorable picture.

The combined boy choirs sang most effectively in the Magnificat in B flat by Sir George Martin, "Souls of the Righteous" by Tertius Noble, conducted by the composer, "Stand Up and Bless the Lord," by Sir John Goss, and "Lord, Thou Art God," by Sir John Stainer, in all of which the ensemble was remarkable for precision and the tone brilliant and thrilling. An adult choir in the gallery made up of singers from the Brick Presbyterian and First Presbyterian churches and the Broadway Tabernacle, under the direction of Past Warden Walter C. Gale, gave a finished performance of Brahms' "How Lovely Are Thy Dwellings Fair," and some most effective antiphonal effects in the Goss anthem, which was conducted by Past Warden Frank Wright. The warden, Dr. Victor Baier, conducted the Stainer anthem. The accompaniments in the chancel were played by Past Warden Warren R. Hedden. The accompaniments in the gallery were by Moritz E. Schwarz.

The organ playing was of the first order, and though the organ is old-fashioned it all sounded well in place. Past Warden Samuel A. Baldwin played the Adagio from the Sixth Widor Symphony, Lynnwood Farnam played the short Prelude in E minor by Bach, and the Toccata from the new symphony by Barnes, and R. Huntington Woodman, also a past warden, played the "Piece Heroique" by Franck.

The vicar of St. Paul's Chapel, Dr. McComas, gave the address in place of the chaplain, Bishop-elect Manning.

Notwithstanding the bigness of the program and the many difficulties of rehearsing and assembling, the whole service passed off with remarkable smoothness and artistic effect. It was an occasion for pomp and ceremony and certainly could not have had a more fitting setting than historic Trinity, where the atmosphere and tradition are just right. The fact that the church was crowded testified to the general interest in the guild.

The second event in the celebration was the banquet on the following night at the McAlpin Hotel Annex, when over a hundred shared the further festivities, with several distinguished persons as guests, including Mrs. Gerrit Smith, widow of the first warden; Dr. West of Princeton, Mr. Henderson, the music critic, and others. The early history of the guild was hastily sketched by the past wardens and some witty speeches made the occasion memorable.

George Washington Knight, 22 years old, a negro, was convicted March 24 at New Brunswick, N. J., of first degree murder in connection with the death of Mrs. Edith Wilson, the Perth Amboy, N. J., organist, who was attacked near her home March 12. He was sentenced to die the week of May 2.

## CONSOLE OF NEW FOUR-MANUAL SCHANTZ ORGAN.



### OPENS BIG SCHANTZ ORGAN

Yon Plays Four-Manual in St. Mary's Church, Massillon, Ohio.

The large four-manual organ built for St. Mary's Catholic Church at Massillon, Ohio, was dedicated with a recital by Pietro A. Yon March 30 and the event was one which will go down in the history of organ building in the state of presidents as one of the first importance. The church in which the instrument stands is the largest in Ohio, it is stated, and the organ is also one of the very largest in the state, containing seventy-three speaking stops. It was built at the factory of A. J. Schantz, Sons & Co. in Orrville. This firm devoted great pains to making it an instrument which should be a monument to the builder and a fine example of the best American organ construction. The organ is the gift to the church of Mr. and Mrs. Louis P. Mauger. The complete specification was published in The Diapason for March, 1920.

Many people from Orrville, taking pride in the fact that the organ was built in their city, went to Massillon for Mr. Yon's recital. The Rev. M. Vollmayer of St. Mary's parish highly complimented the Schantz company on the excellent workmanship of the organ and on giving the members of the church such a fine instrument for their enjoyment and benefit. He also asked the audience to express their appreciation to the donor by rising.

In an interview with Mr. Yon regarding the organ he said: "It is a beautiful instrument. It responds to the touch and possesses strength and delicacy so highly prized by organists. I found the greatest pleasure in giving my recital this evening. I have played on instruments three times the size of this one, and on others one-tenth as large, but this organ is as nearly perfect as any that I have ever played."

The ability of Mr. Yon as an improviser was demonstrated when, at the conclusion of the last number, a theme composed by Father Vollmayer was handed to him. Although he never had seen or heard it he developed the theme at length.

Just before the audience was dismissed the 1,200 persons present rose and accompanied by the organ sang "Holy God," words of which had previously been distributed. It was one of the most effective features of the evening.

### TRINITY ORGAN DEDICATED.

Three-Manual a Memorial to Son of Bishop—Hancock's Anniversary.

The fine three-manual Austin organ in Trinity Episcopal Church, 125 East Twenty-sixth street, Chicago, was dedicated at a special service on the afternoon of April 3. In addition to the completion of this instrument the occasion marked the twentieth anniversary of Irving C. Hancock as organist and choirmaster at Trinity. Mr. Hancock, despite appearances, is one of the small coterie of "veteran" organists of Chicago.

In addition to Mr. Hancock, Ralph W. Ermeling and Mason Slade played the new instrument. Mr. Hancock's offerings included an Allegro by Lily Wadhams Moline of Chicago, dedicated to him; "In Olden Time", by Hugo Goodwin, another Chicago composer, and Guilman's "Marche Funebre et Chant Seraphique". Mr. Ermeling played a Toccata by Gottfried H. Federlein and Mr. Slade was heard in Stebbins' "At Twilight" and a Toccata by Fletcher.

Mr. Hancock's fine choir of men and boys sang the service.

The new organ replaces the one destroyed in the fire which razed Trinity Church, one of the landmarks of Chicago, a few years ago. After this disaster the chapel around the corner from the church was rebuilt and the new organ was installed in it. The organ which was burned also was an Austin three-manual, which had been erected in the church only a few years before the fire.

The new organ is a memorial to Lieutenant Charles Patrick Anderson, son of Bishop Charles P. Anderson, head of the Episcopal diocese of Chicago. Lieutenant Anderson was killed in aviation service. The service of blessing for the new organ was conducted by Bishop Anderson.

### Takes Out Corporation Papers.

M. P. Möller, the organ builder of Hagerstown, Md., has applied for papers of incorporation of his organ business, which is henceforth to be known as M. P. Möller, Inc. There will be absolutely no change in the capitalization, which is the same as in the past, with assets which amount to something over \$500,000 above all liabilities, nor will there be any change in the management. A year ago Mr. Möller incorporated his music store business, which he has been operating for twenty years.

## ORGAN BUILDERS MEET IN CHICAGO THIS MONTH

### ANNUAL SESSION MAY 10-11

Hotel Drake Headquarters of Association—Members Are Urged to Be Present—President Moller in the Chair.

BY ADOLPH WANGERIN  
(Secretary of the Organ Builders' Association.)

The third annual meeting of the Organ Builders' Association of America will be held in Chicago, simultaneously with the convention of the Music Industries Chamber of Commerce, at the Drake Hotel, Tuesday and Wednesday, May 10 and 11.

All local arrangements are in the hands of Robert P. Elliot of the W. W. Kimball Company, and any information desired in regard to advance reservations of hotel accommodations and reduced railroad fares, which the Music Industries Chamber of Commerce has secured for its divisional members, can be readily obtained through him.

A formal program is in the process of preparation by the undersigned and will be mailed to all members in due time. Unfortunately an earnest request for suggestions in regard to this program has met with no response.

Four sessions are scheduled—two on Tuesday, May 10, and two on Wednesday, May 11. The opening session will be on Tuesday forenoon, May 10, the meeting to be called to order by President M. P. Möller at 10 a. m.

This convention will be of exceptional importance. Its actual significance can be summed up in the question of whether the organization shall continue to exist, and develop and advance toward something assertive and more tangible than a mere social gathering once a year, or whether the evident indifference and apathy within the ranks of its membership, due in a measure to the lack of broadminded understanding of the "get together" maxim, shall be permitted to expand without any determined effort to stay its deplorable growth.

Practically to exemplify the efficacy of an association, the real test of worth-while co-operation must be sought in individual obligation and responsibility which each member should at all times stand ready to assume. "United we stand, divided we fall" is an axiom that will ever remain incontestable. We cannot always take, we must be prepared to give at times. The real purpose of this association must unflinchingly be to do only that which will protect and promote the interests, not of a few, but of every member. Let us assume that mistakes have been made, that wrong judgment has guided us in some undertakings. Can these mistakes be corrected without destroying the cohesiveness of the organization through a modifying procedure? Can we bring back into the fold those who have left us because of errors or nonassertiveness on our part? Where and how can an effective remedy be found?

Obviously and indisputably the essential primary step is that we all, every individual member of our association, put our shoulders to the wheel and help pushing by personally attending this coming meeting in Chicago. Let the fact that Chicago is to be the scene of our "getting together" prove a good omen, for it was there that we first saw the light of the value of organizing. Where is the spirit that prevailed at that first meeting? Does it require another world-war again to bring into closer inter-allied relationship the organ building industry?

Gentlemen of this grand and wonderful industry, an industry the possibilities of which are only beginning

to dawn, shall we allow it to be said that we have no businesslike realization and understanding of industrial co-operation and are only persuaded to rush together under the utmost stress of grave wartimes? No, a thousand times no! We did get together, we must stay together, we want to stay together. And we want to face and calmly discuss our problems together. Chicago is the place, May 10 and 11 is the time. A rousing call is hereby extended to ALL members not to shift the burden, but to be present in person.

Every member in good standing of every association in the Music Industries Chamber of Commerce is entitled to one and one-half fare for the round trip for himself and the dependent members of his family to the convention. Pay the full fare going, and ask for a certificate. Do not make the mistake of asking for a "receipt." Present your certificate at the registration desk when you register for the convention at the Drake Hotel.

Organ builders attending the convention in Chicago are extended a cordial welcome to the office of The Diapason, the official organ of the Organ Builders' Association. The editorial rooms in the Kimball Building will be open for the convenience of visitors from 9 a. m. to 5:30 p. m. on the days of the meeting. It will be a pleasure to render you any service within our power.

**ARMED GUARDS FOR ORGANS**

**Acts of Destruction to Be Prevented by Men with Orders to Kill.**

As a consequence of acts of violence by which nearly-completed organs have been wrecked, their wiring being destroyed, in Chicago theaters, the W. W. Kimball Company has adopted the policy of placing armed watchmen, with orders to shoot to kill, in all unfinished organs in course of erection in theaters in this city. By this means vandalism such as has been experienced is expected to be stopped. The watchmen are to be kept on duty in each case until the completed instrument is accepted by the purchaser.

**Large Church for Federlein.**

Gottfried H. Federlein, organist of Temple Emanu-El, New York, has accepted an invitation to become organist and choirmaster of the Central Presbyterian Church of Montclair, N. J. This church, situated in one of the wealthiest New York suburbs, has become too small for the growing congregation, and although the present building is only sixteen years old, a new church in colonial style is under way on the next corner. This will mean a large new organ for Mr. Federlein and, it is expected, a chorus in addition to the regular quartet. Mr. Federlein will continue as organist at Temple Emanu-El, with the help of an assistant to relieve him of the Sunday duties there.

**Durst Will Go to Spain.**

Sidney C. Durst, the Cincinnati organist, will sail for Spain this month to spend three months in musical research in that country. Mr. Durst has already placed organists under obligations to him by his bringing to their attention organ works by Spanish composers previously unknown outside their own land. His researches this summer naturally promise most interesting and practical results.

**Harris S. Shaw Resigns Post.**

Harris S. Shaw has resigned his position as organist and director of the Second Universalist Church in the Fenway, Boston. Mr. Shaw has been organist here for fourteen years and in that time has never been absent from a service.

The Austin organ presented to Mother Baptista on the occasion of her golden jubilee at St. Ursula Academy in Cincinnati was opened March 6, with John J. Fehring at the keyboard. Mr. Fehring played a program which included: "In Paradisum," Dubois; "Fiat Lux," Dubois; Gothic Suite, Boellmann; Capriccioso, Hollins; Fanfare, Lemmens.

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**THEATER ORGANISTS IN NOVEL ORGANIZATION**

**EXAMINATIONS FOR PLAYERS**

**Society Launched in New York which Will Be to the Picture Musician what A. G. O. Is to the Church Organist.**

After holding two meetings for the discussion of plans, about thirty of the representative theater organists of Greater New York voted on April 12 to adopt the constitution and by-laws of the Society of Theater Organists, drawn up by a special committee, which will be revised in phraseology in October. The following officers were elected:

President—John Hammond, Strand Theater, Brooklyn.

Vice President—Robert Behrentsen, New Atlantic Theater, Brooklyn.

Recording Secretary—J. Van Cleft Cooper, Rivoli, New York.

Corresponding Secretary—Raymond Willver, Utica Theater, Brooklyn.

Treasurer—Sigmund Krungold, Criterion Theater, New York.

Frank S. Adams of the Rialto, New York, and George C. Crook of the Capitol were elected members-at-large of the executive committee.

The executive committee appointed as the board of examiners: Firmin Swinnen, Rivoli Theater, New York, chairman; John D. M. Priest, Rialto Theater; Edward Napier, Brooklyn Strand; Harold O. Smith and Walter M. Wild.

The membership committee consists of A. Stanley Douglas, Herman F. Siewert and Frederick M. Smith. A committee on organs will be appointed and considerable publicity work is planned.

The society aims to raise the standard of organ playing in theaters, and to foster and encourage the construction and installation of adequate theater organs; to promote mutual acquaintance and social intercourse among organists and to derive benefit from an exchange of ideas; to secure for the theater organist recognition commensurate with the knowledge and proficiency required in his profession, and to establish a recognized standard for the profession.

Many and varied are the problems connected with these matters in the ever-widening theater field, and the organists feel the need of banding together in a united effort to bring into play in the theater work the highest ideals of the organ profession. The society intends to do for the theater organist what the American Guild of Organists is doing for the church organist. Examinations will be held twice a year, to include tests in concert playing, general musical knowledge and the ability to apply these to the dramatic art.

It is hoped to have a national organization with branches in various centers, but for the present the activities will be directed from New York. The list of charter members was carefully chosen with regard not only to ability in organ work and theater playing, but to personal qualifications.

**HEINROTH TO GIVE COURSE**

**Pittsburgh Organist Engaged for Summer at Cincinnati College.**

Dr. Charles Heinroth, who presides at the great organ of Carnegie Hall, Pittsburgh, will teach the master class in organ at the College of Music of Cincinnati during the coming summer. This will be an unusual opportunity for organists to avail themselves of the advantage to study with Mr. Heinroth. He will teach for a period of six weeks at the Cincinnati institution, beginning Monday morning, June 20, and including Saturday, July 30.

Mr. Heinroth has arranged his course of studies for these classes in an extraordinary manner. He will devote one week to the pre-Bach writers, following with the Bach period, the post-Bach period, the modern French and the virtuoso schools, going over the entire organ literature during the six weeks' course. Each pupil will be given two individual half-hour periods at the organ and will be allowed to stay for the other classes of the session. If a pupil is scheduled for the morning session he will not only have an individual half-hour instruction, but will also have the benefit of attending the lessons of three others. In the afternoon the same plan will be followed.

The College of Music is provided with organs for practice purposes and there is a dormitory for young women where board and room may be had at a moderate price. This will be the first time in many years that Dr. Heinroth has undertaken teaching on an extended scale.

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**WANTS IN ORGAN WORLD.**

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**FOR SALE—PIPE ORGAN, TWENTY** stops, tracker action, oak case, all in fine condition. Now in Brooklyn church. Address G. F. Döhrling, Edgewater, N. J. (11)

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

**WANTED—ORGANS.**

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**WANTED—SECOND-HAND PIPE OR-**gans; also two-manual reed organ with pedal. Give full particulars. HUGO E. STAHL COMPANY, MAYWOOD, ILL. (6)



## SKINNER COMPANY HOST TO ITS FACTORY STAFF

### ENTERTAINMENT AT PLANT

Interesting Program on Player Organ  
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lowed by Refreshments  
and Dancing.

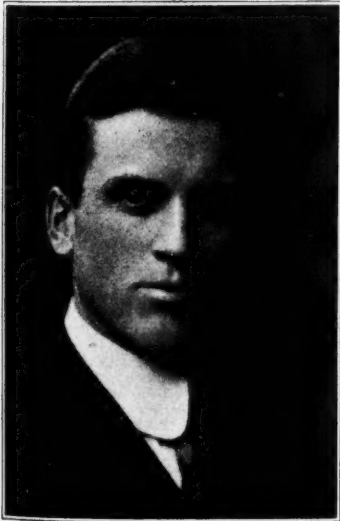
The Skinner Organ Company was host to about 130 employes and their families at a "get-together party" at its Dorchester plant on the evening of April 12. The gathering was for the purpose of enabling those who make the Skinner organ to become acquainted with the player organ which the company is building.

A very interesting program on the instrument set up in the music room of the factory was played by William E. Zeuch, vice president of the company, who offered a wide selection of rolls, part of which were cut for the Orchestrator and part for the two-manual music.

After the program the party went across the street to the factory, where a flashlight photograph was taken, after which refreshments were served. The entire party then returned to the music room, where the rugs and furniture had been taken out and dancing was enjoyed by all until a late hour. Mr. Zeuch presided at the organ; Fred C. Bolton played the violin and G. R. Murray the flute for the dancing. During the evening Mr. Skinner called one of the young ladies, Miss Mary T. Kelley, to the front, and presented her with a purse of gold from her fellow workers, as she is to be married soon.

The affair not only fulfilled the purpose for which it was intended, but served to develop a spirit of friendliness among the workers, which makes for a better feeling in the day's work. E. J. Barnard, general manager, and Allerton Black, superintendent, arranged the details of this successful party.

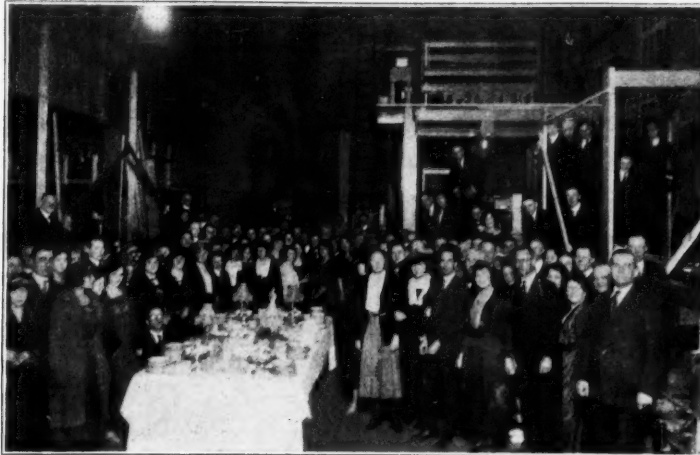
ALFRED R. WILLARD.



Alfred R. Willard, A. A. G. O., has resigned his position as organist and choirmaster at Old St. Paul's Episcopal Church in Baltimore and also his posts as director of music at Goucher College and at the Madison Avenue Synagogue to enter business in Cleveland. Mr. Willard has been at St. Paul's eight years, at the synagogue seven years and at Goucher College five years. Baltimore has looked upon him as one of its ablest and one of its most popular organists and regrets his departure and the fact that he may do very little with music for several years, according to present expectations. Mr. Willard was born in Minneapolis and his first positions were there. He was organist at Plymouth Congregational Church before he went East for further study. Thereafter he spent seven years at Pomfret School in Connecticut as music master.

Charles P. Imke, organist and choirmaster for the last year in the Strong Place Baptist Church, Brooklyn, will assume like duties in St. Andrew's Episcopal Church, Richmond, Staten Island.

## SCENE AT "GET-TOGETHER" PARTY IN SKINNER PLANT.



## LARGEST ORGAN IN STATE.

### Four-Manual in St. John's Church, Wilmington, Del., Opened by Day.

The four-manual organ built by M. P. Möller for St. John's Episcopal Church, Wilmington, Del., was opened on the afternoon of April 10 with a recital by George Henry Day, F. A. G. O., organist and choirmaster of St. John's. Mr. Day's program consisted of the following: "Grand Choeur" in D, Guilman; Spring Song, Mendelssohn; Meditation, Sturges; Scherzo, Dethier; Minuet in G, Beethoven; "Thanksgiving" (Pastoral Suite), Demarest; Prelude to Act 3 and Bridal Chorus from "Lohengrin", Wagner; Evensong, Johnston; Military March, Schubert; Humoresque, Dvorak; "Vesper Chimes" (MSS.), Day; "Ride of the Valkyries," Wagner.

The new St. John's organ, the specifications of which were published in the issue of The Diapason for July, 1920, represents a masterpiece in the art of organ building. It is by far the largest organ in the state of Delaware. The instrument is located on both sides of the chancel, enclosed by two beautifully carved wood screens, surmounted by four angel figures, blowing trumpets. An eagle, symbolic of St. John, rests on the pinnacle of each screen. This exquisite piece of woodwork was designed by Zantinger, Borie & Medary of Philadelphia, and ex-

ecuted by G. Gerald Evans of the same city.

The main organ is housed in specially-built chambers of Brandywine granite and concrete. Opposite is the antiphonal organ sunk in the tower wall. The complete instrument has seven distinct departments—great, swell, choir or orchestral organ, solo, pedal, antiphonal or echo organ and chapel division. One of the unusual features is the separate console in St. Mary's chapel, adjoining the chancel, whereby a part of the organ can be played as a separate instrument for services in the chapel. The entire organ, however, can be played from the large console in the chancel.

### Critics Acclaim Goodwin.

Hugo Goodwin's western recital tour has been a pronounced success and he will not return to Chicago until late in May. The critics in Omaha, Salt Lake City and other cities have spoken most highly of his performances. The Salt Lake City Tribune, for example, said in part:

Hugo Goodwin clearly demonstrated broad intellectual musicianship, artistic versatility and consummate technic at the Salt Lake City Tabernacle last night. Mr. Goodwin's mastery of the various organs that comprise the great tabernacle instrument was amazing. It was also noted with pleasure on the part of the critical among the audience that the artist confined himself almost entirely to organ music, cutting out the bizarre, fantastic and sensational, furnishing a genuine treat to those who admire the organ when it is divested of its semi-melodramatic functions.

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THE DIAPASON.

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# RECITAL PROGRAMS

**Samuel A. Baldwin, New York**—Mr. Baldwin's program at the City College in April included the following:

April 3—Sonata No. 2, in C major, Borovskiy; Largo from Sonata, Op. 2, No. 2, Beethoven; Prelude and Fugue in D major, Bach; Pastorella and "A Joyous Morning Song," J. S. Matthews; Improvisation-Caprice, Jongen; "Ave Maria," Schubert; Finale from Fourth Symphony, Vienna.

April 6—Wagner program: Magic Fire Scene, "Die Walkure"; Prelude to "Lohengrin"; "Isolda's Death Song," "Tristan and Isolde"; Prize Song from "Die Meistersinger"; Prelude to "Parsifal"; "Siegfried's Death" from "Die Götterdämmerung"; "Song to the Evening Star," "Tannhäuser"; Ride of the Valkyrs, "Die Walkure."

April 10—Chorale in A minor, Cesar Franck; Air from Suite in D, Bach; Fugue in G major, a la Gigue, Bach; "Adoration," Seth Bingham; Revery, Harry C. Banks, Jr.; Prelude in C sharp minor, Rachmaninoff; Nocturne, Op. 9, No. 2, Chopin; Sonata, "The 94th Psalm," Reubke.

April 13—Prelude in E flat, Bach; Chorale Preludes, "My Inmost Heart Doth Yearn" and "A Rose Breaks into Bloom," Brahms; "Suite Gothique," Boellmann; "May Night," Palmgren; Phantom Waltz, Arensky; Air with Variations from Symphony in D, Haydn; "A Desert Song," Sheppard; Overture, "Manfred," Schumann.

April 17—Allegro from Sonata, Op. 74, and "Harmonies du Soir," Karg-Elert; Prelude and Fugue in C minor, Bach; "Chanson," Candlyn; "Will o' the Wisp," Nevin; "Variations de Concert," Bonnet; Largo from "New World" Symphony, Dvorak; Overture to "William Tell," Rossini.

April 20—Sonata No. 1, in D minor, Guilmant; Largo, Tartini; Gigue, L'Alvadi; Prelude and Fugue in A minor, Bach; "Benediction Nuptiale," Hollins; Prelude in C sharp minor, Rachmaninoff; Spring Song, Mendelssohn; Walthalla Scene ("Das Rheingold"), Wagner.

April 24—Concert Overture, Faulkes; Chorale Prelude, "Adorn Thyself, Fond Soul," Bach; Sonata No. 5, in C minor, Thayer; "Over the Prairie" and Alpine Sketch, Cyril Scott; "Chinoiserie," Swinnen; "Love's Dream," Liszt; Nocturne, Foote; Theme and Finale in A flat, Thiele.

**Palmer Christian, Denver, Colo.**—Mr. Christian, the municipal organist, gave a recital in the First Presbyterian Church of Hastings, Neb., April 3, playing this program: Overture in C, Mendelssohn; "To the Evening Star" ("Tannhäuser"), Wagner; Scherzo (Sonata 5, Op. 80), Guilmant; Reverie, Debussy; "Romance sans Paroles" and "Rhapsodie Catalane," Bonnet; "Forlane," Aubert; Gavotte, Martini; Toccata and Fugue in D minor, Bach; "The Fountain," Delamarter; Scherzo-Caprice, Wares; Berceuse, Dickinson; Coronation March ("Le Prophete"), Meyerbeer.

**James R. Gillette, Evansville, Ind.**—In an inaugural recital April 7 at the Catholic Church of Cannelton, Ind., Mr. Gillette played: "Hallelujah Chorus," Handel; Rondo and Musette, Rameau; "Christus Resurrexit," Ravanello; Even-song, Johnston; Humoreske, Ford; "In Springtime," Kinder; "Liebesfreud," Kreisler; Minuet, Beethoven; Venetian Suite, Nevin.

April 10 at the Coliseum in Evansville, Mr. Gillette played: Fantasia on an Old Southern Melody, Lord; Barcarolle, Offenbach; Overture, "William Tell," Rossini; Gavotte, "En Route," Vincent; Allegro Molto (Sixth Symphony), Tschaiakowsky. April 17 the Coliseum program included: Rakoczy March, Berlioz; Andante, Fifth Symphony, Beethoven; "Finlandia," Sibelius; "Air de Ballet," Herbert; Largo, "New World" Symphony, Dvorak; "Dance of the Fire-flies," Tschaiakowsky; "Triumphal Entry of the Boyars," Halvorsen.

April 24 Mr. Gillette played: "Marche Russe," Schminke; "Ave Maria," Bossi; "Burlasca a Melodia," Baldwin; "Praeludium," Jarnefelt; Nuptial Song, Friml; "Rondo d'Amour," Westerhout; Humoreske, Yon; Overture, "Tannhäuser," Wagner.

**Mrs. Harold B. Maryott, Chicago.**—Mrs. Maryott gave a recital to mark the opening of the Möller organ in the Methodist Church at Rushville, Ill., March 30 and her playing met with an enthusiastic reception in the town. Mrs. Robertina Robertson, contralto, assisted Mrs. Maryott. The organ numbers played to illustrate the qualities of the new instrument were: Toccata and Fugue in D minor, Bach; Funeral March and Seraphic Song, Guilmant; Springtime Sketch and Autumn Sketch, Brewer; "Marche Solennelle," Borovskiy; Intermezzo and Toccata, Rogers; Berceuse, Dickinson; Spring Song, "From the South," Lemare; "Gesù Bambino" and "The Primitive Organ," Yon; "Flat Lux," Dubois.

**Ella Scoble Opperman, Tallahassee, Fla.**—In a recital at the Baptist Church of Bainbridge, Ga., March 24, Mrs. Opperman, dean of the school of music at the Florida State College for Women, played this program: Third Sonata (Allegro maestoso e con fuoco), Guilmant; Aria from Tenth Concerto, Handel; Minuet in A, Boccherini; Hallelujah Chorus ("Messiah"), Handel; Andante Cantabile from Fourth Symphony, Widor; "Invocation," Guilmant; "Cantilene Pastorale," Guilmant; Sketches of the City, Gordon Balch Nevin; Russian Boatmen's Song on the River Volga, arr. by Clarence Eddy;

"Eventide," Harker; Andantino, D flat, Lemare; Intermezzo, Callaerts; "Rhapsodie Catalane," Bonnet.

**Arthur L. Bates, L.L.B., Saskatoon, Sask.**—Mr. Bates, organist of St. Thomas' Presbyterian Church, gave the following program in a recital April 3: Two Chorale Preludes ("O World, I e'en Must Leave Thee" and "A Rose Breaks into Bloom"), Brahms; "Vision," Rheinberger; Allegro, from the First Trio Sonata, Bach; Intermezzo, from the Sixth Organ Symphony, Widor.

**Brayton Stark, Stamford, Conn.**—Mr. Stark, organist and director at the Second Reformed Church of Hudson City, N. J., gave a recital April 9 on the new four-manual Austin organ in the Methodist Episcopal Church of Saratoga Springs, N. Y., at which, as noted in the Saratoga papers, an audience of 3,000 people was thrilled. Mr. Stark's recital was a feature of the Troy Conference program, taking the place of the annual lecture. It was possible through the courtesy of Edgar Truman Brackett, donor of the memorial organ. The program offered by Mr. Stark was as follows: Sonata 1, in D minor, Guilmant; Evening Song, Bairstow; Variations on a Scotch Air, Buck; Prelude, Clerambault; Spring Song, Mendelssohn; "The Infant Jesus" and "Echo," Yon; Toccata, Kinder; Cradle Song, Bonnet; Concert Variations, Bonnet.

**John Hermann Loud, F. A. G. O., Boston, Mass.**—In the last recital of his series for this season at the Park Street Church Mr. Loud on the evening of March 30 played a Guilmant program, the day being the tenth anniversary of the death of the celebrated French organist and composer. The works played were: Torchlight March in F, Allegretto in E, Prayer and Cradle Song, Processional in F, Caprice in B flat, "Deo Gratias" (Dedicated to John Hermann Loud), Nuptial March, Fifth Sonata (Scherzo, Chorale and Fugue).

**J. J. Miller, A. G. O., Norfolk, Va.**—Mr. Miller, organist and choirmaster of Christ Church, gave the following programs in recitals on Tuesday evenings in March at his church:

March 8—Sonata, No. 5 (Allegro Appassionato and Adagio), Guilmant; Gavotte, from "Mignon" (requested), Thomas; Aria from Orchestral Suite, Bach; Egyptian Suite, Stoughton; "Canzone Amorosa," E. Nevin; Rakoczy March, Arranged by Best.

March 15—Toccata in D minor (Dorian), Bach; "By the Sea," Schubert; "Les Cloches de St. Marie" (requested), Lacey; Andante from Fifth Symphony (requested), Beethoven; "The Holy Offices," Malling; "The Bee," from "Summer Sketches," Lemare; Prelude to "Lohengrin," Wagner; Prayer and Cradle Song, Guilmant; March for a Church Festival, Best.

**Mrs. Earle G. Bartlett, Honolulu, Hawaii.**—In a series of four pre-Easter recitals on Monday evenings at the Christian Church Mrs. Bartlett, the organist of that church, gave the following programs among others:

March 7—"Meditation Serieuse," Bartlett; Largo from "New World" Symphony, Dvorak; March in C, Cadman; Andantino in D flat, Lemare; "At Evening," Kinder; "To the Evening Star" and "Pilgrims' Chorus" from "Tannhäuser," Wagner.

March 21—Second Suite, Rogers; Andantino, Chauvet; Allegretto, Wolstenholme; Elegy, Gillette; Prelude in D minor, Foerster; Meditation from "Thais," Massenet; Cantilena from Violoncello Concerto in A minor, Goltermann; Grand March, "Queen of Sheba," Gounod.

**Charles Galloway, St. Louis, Mo.**—In his recital at Washington University the afternoon of April 17 Mr. Galloway played: Rhapsodie, Op. 30, Cole; Improvisation-Caprice, Jongen; Gothic Suite, Boellmann; Romance, Lemare; Variations on a Scotch Air, Buck; Scherzo in G minor, Bossi.

**W. H. Hewlett, Mus. B., Hamilton, Ont.**—Mr. Hewlett, organist of Centenary Methodist Church, gave a recital April 21 in the First Presbyterian Church of London, Ont., under the auspices of the London Organists' Club, the local center of the Canadian College of Organists. His numbers included: Prelude and Fugue in E minor, Bach; Adagio (from Sonata), Bach; "Soeur Monique," Couperin; Humoresque, Tschaiakowsky; Chorale Prelude in A minor, Cesar Franck; "Aubade" and "Pavane," Bernard Johnson; Scherzo-Caprice, Bernard; "Wedding Chimes," Faulkes; "Within a Chinese Garden," Stoughton; "Marche Russe," Schminke; Toccata in F, Crawford.

**Dr. James H. Smith, London, Ont.**—Dr. Smith gave a recital in the Askin Street Methodist Church, of which he is the organist and choirmaster, April 12, assisted by Mrs. Edward Wyatt, soprano, in a program the organ selections on which were: Prelude and Fugue (The Giant), Bach; Sketch in F minor, Schumann; "Suite Gothique," Boellmann; "Tune Barcarolle," Tschaiakowsky; "The Larme" ("A Tear"), Mousorgsky; "Midnight," "To the Rising Sun" and "Tranquillity," Torjussen; "Elevation," Jose Antonio De Erasmussen; Melody (Introducing Chimes), Friml; "Pomposo" "Con Sentimento" and "Orientale," J. H. Rogers; Overture to "William Tell," Rossini.

**Lucien E. Becker, F. A. G. O., Portland, Oregon.**—In his historical lecture-reci-

itals at the Reed College chapel Mr. Becker has given these programs:

March 8—"Marche Religieuse," Saint-Saens; Chromatic Fantasia and Fugue, Thiele; "The Question and the Answer," Wolstenholme; "Finlandia," Sibelius; "Soeur Monique," Couperin; Chorale in A minor, Franck.

April 12—Largo in G (from "Xerxes"), Handel; Finale alla Schumann, Guilmant; "Ave Maria," Schubert; Fugue in G major, Muffat; Andante Cantabile (from Fourth Symphony), Widor; Sonata in A minor, Andrews.

**Clarence Eddy, Chicago.**—Mr. Eddy gave recitals April 19 in the chapel of Wooster College, Wooster, Ohio, and April 21 in the Central Methodist Church of Springfield, Ohio. His program in both places was as follows: Prelude and Fugue on B-A-C-H, Bach; Choral Fantasy and Christmas Lullaby, Reuchsel; "By the Waters of Babylon," Stoughton; Suite in D, No. 2, Barnes; "Ave Maria," No. 2, Bossi; Fantasia on "Twirgwyn," Morgan; "Speranza" ("Hope"), Yon; "A Joyous Morning Song," Matthews; "Adoration," Bingham; Concert Variations, Op. 1, Bonnet.

Mr. Eddy had a large audience and met with a great deal of appreciation at Wooster. The Springfield recital was played in the church of which Mr. Eddy's pupil, Mrs. Merle Thrasher, is organist. April 22 he gave a recital at Anderson, Ind., under the management of Mrs. Rosa Deane Muller, also a pupil of Mr. Eddy.

**Dr. Henry J. Stewart, San Diego, Cal.**—In his recital on the outdoor organ at Balboa Park the afternoon of March 29 Dr. Stewart gave this program: "Grand Choeur Dialogue," Gigout; Largo, in G minor, Gluck; Impromptu, in C minor, Hofmann; Fantasia on the Hymn "Duke Street," Kinder; "Indian Legend," Miller; "The Chimes of Dunkirk," Turpin; "Oxen Minuet," Haydn; Triumphal March, "Sigurd Jorsalfar," Grieg.

**C. Cawthorne Carter, Baltimore, Md.**—Playing the third in a series of Lenten recitals before the Maryland chapter, A. G. O., at the First Unitarian Church, Feb. 29, Mr. Carter, organist and choirmaster of St. Luke's Episcopal Church, presented this program: "Finlandia," Sibelius; Elegy, Lemare; "Birdling," Grieg; "Lamentation," Guilmant; Andante and Nocturne in G flat, Von Flieitz; "Ancient Phoenician Procession" and "An Arcadian Sketch," Stoughton; Concert Overture, Faulkes.

**Edwin M. Steckel, Huntington, W. Va.**—In his "hour and a quarter of music" at the First Presbyterian Church April 5 Mr. Steckel was assisted by Helen Fufts Lauthon at the piano. The selections played were: March and Chorus ("Tannhäuser"), Wagner; "Evening Star" ("Tannhäuser"), Wagner; "Walther's Prize Song" ("Mastersingers"), Wagner; Melodies from "Lohengrin," Wagner; Prelude (C sharp minor), Rachmaninoff; "Kammenoi Ostrow," Rubinstein; "Menuetto all' antico," Karganoff; "The Swan," Saint-Saens; March ("Arlene"), Guilmant.

On March 18 Mr. Steckel was assisted by Robert Armour, tenor, and the organ program included: Overture to "Raymond," Thomas; Andante (String Quartet), Tschaiakowsky; "The Tragedy of a Tin Soldier," Gordon B. Nevin; "Pomp and Circumstance" (No. 1), Elgar.

**Frank E. Ward, New York City.**—In his half-hour recitals on the first and third Sundays of the month preceding the evening service at the Church of the Holy Trinity Mr. Ward recently has presented these programs:

Feb. 20—Pastorale, Op. 19, Franck; "Day Dreams," Reiff; Offertoire in D flat, Dubois; Barcarolle, Faulkes; Funeral Procession of a Hero, Wagner.

March 6—Prelude in G, Bach; Adagio from Sonata, Op. 28, Beethoven; Allegro con Grazia, Op. 32, No. 1, Bargiel; Sonata No. 5, Guilmant.

March 20—Overture to "The Messiah," Handel; Reverie, Macfarlane; Suite in G minor, Rogers.

**Dr. John T. Erickson, New York City.**—In an Easter Sunday recital at Gustavus Adolphus Lutheran Church, Dr. Erickson played: Suite in F, Corelli; "Marche Nocturne" in G, Mac Master; Andante con moto from Fifth Symphony, Beethoven; "Resurrection Morn," Johnston. At the Methodist Episcopal Church on Fifty-second street, April 2, he played: Suite in F, Corelli; "Offertoire de Ste. Cecile," No. 2, Grison; Fantasia on Hawaiian National Airs, Dr. H. J. Stewart; Midsummer Caprice, Johnston; Canonetta, Godard.

On April 24 Dr. Erickson gave this program: "Marche Heroique," Guy Mitchell; "Day Dreams," Stanley T. Reiff; "Characteristic Piece," Nicolai von Wilm; Canonetta in G, Roland Diggle; "Passing of Regiment," J. T. Erickson; "Benedictus," Jeffrey J. Poole (violin solo arranged by William E. Ashmall).

**H. L. Yerrington, Norwich, Conn.**—In a recital at the First Congregational Church March 29, Mr. Yerrington played: Offertory, Vincent; "Vision Fugitive," Stevenson; "Will o' the Wisp," Nevin; "Suite Gothique" (three movements), Boellmann; Spring Song, Macfarlane; Recitative, Aria and Chorale, W. D. Armstrong; Evensong, Johnston; Fantasia, Wyatt.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers on recent popular programs at the Auditorium were: Prelude to "Lohengrin," Wagner; "Album Leaf," Wag-

ner; Funeral March, Mendelssohn; "Litany" (chimes solo), Schubert; "Prayer," Guilmant; Triumphal March, Smart; Andantino, Lemare; "In Moonlight," Kinder; "At Sunset," Diggle; Gavotte, Flaggler; Night Song, Doud; "Prelude Solennelle," Hastings; Theme for Pedals Alone, Hastings; Triumphal March, "The Leader," Hastings.

**Heleen M. Nicholas, Philadelphia, Pa.**—Miss Nicholas gave a recital March 30 in Christ Memorial Church, Forty-third and Chestnut streets, in which she was assisted by Jean Crowell Lloyd, contralto, and Lucius S. Cole, violinist. Her organ numbers were: March on a Theme of Handel, Guilmant; "Sunset," Frysinger; Toccata and Fugue in D minor, Bach; "Chanson de Joie," Hailing; Meditation, Massenet; "At Evening," Kinder; Overture in G minor, Greig.

**Ernest Prang Stamm, Tulsa, Okla.**—Recent programs in the Sunday afternoon recitals at the First Christian Church were as follows:

March 13—Overture to "William Tell" (request), Rossini; Toccata in A, Frysinger; "A Pastoral Idyl," Diggle; "Hark! Hark! The Lark" (request), Schubert; "At Twilight," Stebbins; "Polichinelle" (request), Rachmaninoff; "Peer Gynt Suite" (request), Grieg.

March 20—Pastoral Suite, Demarest; "To Spring," Grieg; "Marche Funebre de Chant Seraphique," Guilmant; Largo, (request), Dvorak; Allegro; Jubilante (new), Milligan; "The Palms" (request), Faure; Minuet (request), Beethoven; Scherzo, Dethier.

March 27—Prelude and Fugue in C major, Bach; "Resurrection Morn," Johnston; "Chant de Printemps," Bonnet; "Hosannah," Dubois; Intermezzo (request), Mascagni Air for G tring (request), Bach; Bell Symphony, Purcell; "Fanfare d'Orgue," Shelle.

**Sumner Salter, Westminster, Mass.**—Mr. Salter's recent programs in Grace Hall, Williams College, on Wednesday afternoons have been:

March 2—Italian program: Canzona, Gabrielli; Passacaglia in B flat, Frescobaldi; Menuet, Boccherini; "Allegretto Villareccio," Fumagalli; "Hora Mystica," Bossi; Scherzo in D, Capocci; Overture to "William Tell," Rossini.

March 9—Prelude (Fantasie) in G minor, Bach; Air from Orchestral Suite in D, Bach; Chorale in A minor, Franck; Barcarolle, Faulkes; Sketches of the City, Nevin; "Liebestod" ("Tristan and Isolde"), Wagner; Toccata in D minor, Federlein.

March 23—Fugue in E flat ("St. Anne"), Bach; "Ave Maria," Schubert; Torchlight Dance, Rubinstein; Prelude to "Tristan and Isolde," Wagner; Overture, "1812," Tschaiakowsky.

March 30—Prelude and Fugue on B-A-C-H, Liszt; "Vision," Rheinberger; Toccata in G, Dubois (played by Mrs. Annet C. Kough); Spring Song, Macfarlane; "Cathedral," Hahnorske, Dvorak; Prelude in C sharp minor, Rachmaninoff; Overture to "Oberon," Weber.

**Oscar E. Frey, St. Paul, Minn.**—Mr. Frey gave the following programs in the First Methodist Church, Waseca, Minn., Feb. 1, and at Trinity Lutheran Church, St. Paul, March 16: "Marche Solennelle," Mally; Cradle Song, Grieg; Fugue in G minor, Bach; "Affettuoso," Frey; "The Holy Night," Buck; "Gesù Bambino," Yon; "March of the Magi," Dubois; Caprice, Frey; Andantino in D flat, Lemare; Minuet, Boccherini; "Song of the Voyager," Paderewski; Humoreske, Dvorak; "The Primitive Organ," Yon; Improvisation, Frey; March on a Theme by Handel, Guilmant; Communion, Gigout; "Easter Morning," Malling; Prayer and Cradle Song, Guilmant; Capriccio, Lemaire; Variations on a Scotch Air, Buck; Overture, "William Tell," Rossini.

**Frank Howard Warner, Bronxville, N. Y.**—In a Bach recital at Christ Church, of which he is the organist, Mr. Warner on April 3 at 4:30 p. m. played the following: Toccata and Fugue in D minor; Aria from Suite in D for violin; Pastoral in C minor; Adagio from Sonata in E minor for violin; Largo from Concerto for two violins; Chorale Preludes, Nos. 5, 16, 27, 48, 54.

**Kenneth E. Runkel, Waterloo, Iowa.**—Recent recitals by Mr. Runkel in Grace Methodist Church on Thursday afternoons were marked by these programs:

March 17—Concert Prelude and Fugue, Faulkes; Prelude and Siciliana, "Cavalleria Rusticana," Mascagni; "At Evening," Buck; "From the Land of the Sky-blue Water," Cadman-Eddy; Minuet "Manon," Massenet; "Calm as the Night," Bohm-Kraus; "Bon Jour," Reiff; March for a Church Festival, Best; Toccata in G, Dubois.

March 24—"Grand Choeur Militaire," Federlein; "Sunday Morning on Glion," Bendel; Melodie, Friml; Passeped, "Le Roi s'Amuse," Delibes; "The Question," and "The Answer," Wolstenholme; "Eventide," Fairclough; Serenade, Gounod; "Harmonious Blacksmith," Handel.

April 7—"Entree," Sonata No. 7, Guilmant; Fantasia on Themes from "Faust," Gounod; "Peer Gynt Suite" No. 1, Grieg; "Chinoiserie," Swinnen.

**Louis R. Dressler, New York.**—Mr. Dressler gave a recital at the Lincoln High School of Jersey City April 6, assisted by Mrs. Gertrude Holt, soprano, and Miss Kathryn Platt Gunn, violinist. The organ selections included: "Marche Pontificale," de la Tombelle; Andante Cantabile from String Quartet and Andante from "Symphony Pathetique," Tschaiakowsky; "Reverie Triste," Diggle;



Largo ("New World" Symphony), Dvorak; Andante from Suite, Bartlett; Cradle Song (Mss.), Dressler; "Sunset and Evening Bells," Federlein; Romanza, Harry Alexander Matthews; "Epithalamium," Woodman.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller's program at the Grand Avenue Congregational Church for his monthly recital April 10 was made up of Russian works. He played: Prelude in C sharp minor, Rachmaninoff; Melodie in D and Romance in E flat, Gliere; "Kamennoi Ostrov," Rubinstein; "Marche Slav," Op. 31, Tschalkowsky.

Mrs. Zenas B. Whitney, Gloversville, N. Y.—In her recital at the First Presbyterian Church the evening of April 3 Mrs. Whitney played as follows: "Angelus," Rockwell; Allegro Vivace (Sonata 1), Mendelssohn; Sextet ("Lucia di Lammermoor"), Donizetti; "Song of Joy," Frynsinger; Scenes from the Church (by request).

James Phillip Johnston, Pittsburgh, Pa.—In his half-hour recitals before the evening service at the East Liberty Presbyterian Church, Mr. Johnston has played:

March 27—March on Easter Themes, Mark Andrews; Andantino in G minor, Franck; "Alleluia," Dubois; Aria, Dethier.

April 3—Prelude and Fugue in A minor, Bach; Song without Words, Nevin; "Evening Chimes," Wheelod.

April 10—"Redemption," Bossi; Intermezzo, Callaerts; Spring Song, Hollins; "At Twilight," Stebbins.

April 17—"Marche Russe," Schminke; Adagio and Scherzo from Fifth Sonata, Guilment; Minuet in G, Beethoven.

Rollo Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland played the following at the Walnut Street Presbyterian Church on April 5: Overture, "A Midsummer Night's Dream," Mendelssohn; Serenade, Kinder; Toccata in F, Bach; Scherzo and Finale from Second Sonata, Mark Andrews; "Elfes," Bonnard; "Kamennoi Ostrow," Rubinstein; "Finlandia," Sibelius.

On April 26 Mr. Maitland played the following program in the same church for the benefit of the Chapin Memorial Home for Aged Blind: Overture, "Egmont," Beethoven; Berceuse, Frances McColin; Scherzo in E flat, D. D. Wood; "Piece Heroique," Cesar Franck; "Capriccio Viennois," Kreisler; "The Brook," Dethier; Allegro Appassionato, Dethier.

Warren Gehrken, A. A. G. O., Brooklyn, N. Y.—In his thirteenth recital at St. Luke's Church, April 6, Mr. Gehrken played as follows: Sonata Cromatica (Seconda), Yon; Evensong, Johnston; Canzonetta, d'Ambrosio; Barcarolle, Arensky; "Finlandia" (requested), Sibelius; "The Sirens," Stoughton; Largo and Finale from the Symphony "From the New World," Dvorak.

Hans C. Feil, Kansas City, Mo.—In his recital at the Independence Boulevard Christian Church April 3, Mr. Feil played this program: Concert Etude in D minor, Kravetz; Berceuse, Kinder; "Chinoiserie" (request), Firmin Swinnen; Sketches of the City, Gordon B. Nevin; "Variations de Concert," Bonnet.

Mr. Feil's offerings March 20 were: Overture to "Stradella," Flotow-Buck; "Sunday Morning on Glion," Bendel-Stanley; "Chinoiserie," Firmin Swinnen; "Souvenir de Printemps," Holbrook; "Lamentation," Guilment; "Marche Funebre et Chant Seraphique," Guilment.

Erwin H. Vonderau, Helena, Ark.—The following program was played March 31 in a recital at St. Paul's Church, Chattanooga, Tenn. by Mr. Vonderau, organist and choir-master of St. John's Church, Helena, Ark.: "Marche Funebre et Chant Seraphique," Guilment; Aria in D, Demarest; "Ave Maria," Shelley; Caprice in G minor, Krackel; "The Brook," Dethier; "All-Souls' Day," Lassen-Barnes; Meditation, Sturges; Intermezzo, Bohannan; Toccata in D, Becker; Spring Song, Macfarlane; Toccata and Fugue in D minor, Bach.

Ernest Dawson Leach, Burlington, Vermont—In his recital Sunday evening, April 17, at St. Paul's Church, Mr. Leach was assisted by W. P. Walker, violinist, and W. W. Ward, cellist. The program included: Scherzo, G minor, Blum; violin solo, Andante Cantabile, Tschalkowsky; "Trümerel," Schumann; Spring Song, Mendelssohn; cello solo, Andante Religioso, Ernst; Allegretto, B minor, Guilment; trio, "Angels' Serenade," Braga (violin, cello and organ); Coronation March, Meyerbeer.

Gordon Balch Nevin recently played at Johnstown, Pa., Firmin Swinnen's exquisite little organ number "Chinoiserie" with astonishing results. Mr. Nevin reports that within twenty-four hours after the recital he received five requests for a repetition of "Chinoiserie." This proving an indication as to how an audience in general would accept the number, he expressed the intention to add "Chinoiserie" to four of his May programs.

Two of Frank Van Dusen's organ pupils to be recently appointed to positions in Chicago are Emily Roberts as organist at the Wicker Park Lutheran Church and Louis Webb as organist and choir-master at St. Barnabas' Episcopal Church.

The large auditorium of the First Presbyterian Church of Huntington, W. Va., was insufficient to accommodate those who came March 20, to hear the rendition of the cantata "Olivet to Calvary" by the choir and soloists under the direction of Edwin M. Steckel. Chairs were placed in all available space and many stood throughout the service.

The First Congregational Church of Manchester, Iowa, has given an order to the Estey Company for a two-manual organ to cost more than \$6,000. The instrument is to be installed by Nov. 1.

WHAT IS AN ORCHESTRAL ORGAN?

Merrick, N. Y., April 15, 1921.—Editor of The Diapason: We read so much these days of "orchestral" organs that it might be well to raise the question of what is an orchestral organ? With some it seems to mean the misbegotten contraptions offered as a substitute for the orchestra in the picture theaters; with others and more properly it means a great concert organ with wide range of tone color, or smaller instruments with a less fully developed diapason scheme.

In the truest sense any instrument is orchestral which is suitable for use in and with an orchestra. A real organ of sympathetic tone color, moderate volume and an adequate action is truly orchestral and especially so through its diapasons and flutes, rather than its strings and reeds. That sort of tone is perfectly absorbed in a large or small ensemble of orchestral instruments and hundreds of leading theaters in this country have found the organ a valuable orchestral adjunct.

Per contra the saxophone is not an orchestral instrument and never can be, as its harsh, assertive tone will blend with no other instrument, which, however, does not bar it from the brass band and jazz organizations. Curiously the designers of many so-called "orchestral" organs quite usually include a representation of that vulgar and offensive instrument.

Occasionally we hear someone remark of a violinist: "He gets a tone like a flute," or of a singer that she "has a clarinet quality in her voice," etc., etc. Such remarks are faint praise indeed, for it means they do not get a truly natural and characteristic tone. The same sort of loose judgment sometimes leads to careless approval of the designer and voter who aims at the exact representation of some one of the orchestral instruments, including the characteristic defects of the instrument. Someone wants to hear the windy hiss of the flute player in the flute pipes of the organ, the rosy scratch of the strings or the "bubble" of a poor embouchure in the brass.

The orchestral composer and conductor wants in his orchestral organ qualities which are a foil and contrast to his other instruments, but which will blend perfectly in ensemble. The sort of instrument most commonly referred to as orchestral is entirely useless in the orchestra.

A stop in the organ which bears the name of an orchestral instrument should be a refined and idealized development of its prototype. Also it should not be forgotten that such stops as diapason, gedect, vox humana and quintadena are far more useful and appreciated in a real orchestral organ than clarinet, trumpet, viol d'orchestre and oboe, since they are typical organ voices and a new element in the orchestra.

These conclusions are the result not only of twenty years' activity in organ designing, but of intimate personal acquaintance and a limited mastery of most of the instruments of the orchestra, and of two years' experience as a theater orchestra leader.

The organ will always be appreciated for its qualities as an organ rather than as a substitute or imitation of anything else. Respectfully,

C. S. LOSH.

At the dedication of the social center building of the Wesley Foundation at the University of Illinois, Feb. 15, Lloyd Morey, organist and choir director at Trinity Methodist Church, Urbana, directed the musical program. As a prelude he played the "Marche Heroique de Jeanne d'Arc" by Dubois. The music was furnished by the choirs of Trinity Methodist Episcopal Church, the First Methodist Episcopal Church of Campaign and the First Methodist Episcopal Church of Urbana.

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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.

### Headquarters Council.

A most interesting meeting has been planned for the evening of Tuesday, May 3. The Rev. Henry Mottet, D. D., rector of the Church of the Holy Communion, has invited the members of the executive committee to dinner in the parish house, 45 West Twentieth street. At 7:45 all the metropolitan members of the N. A. O. and all other organists are invited to meet there and to bring the ministers of their churches, together with any members of their congregations who are interested in the music of the church. At 8 o'clock a half hour of organ and choral music will be given in the church by the combined choirs of the Incarnation and Holy Communion and John Doane, by special request, will play an organ prelude. Following this there will be an hour of discussion at which prominent clergymen and organists will speak.

Since last December this church has offered its hospitality to the association as a permanent headquarters for mailing purposes and for executive committee meetings, but this is the first public meeting to be held there. It is also the first to which the clergy of New York have been specially invited. The thanks of the council are due to the organist of the Holy Communion, Lynnwood Farnam, who has made this meeting possible. We hope the discussion will be very practical and along the lines of the work undertaken by the promotion committee of which he is chairman.

JOHN DOANE,

Chairman of the Public Meetings Committee.

### Convention Recitals and Papers.

The program committee met on Thursday, April 14, with Messrs. Fry, McAll, Riesberg and Russell present and the following arrangements have been completed for the convention at Philadelphia July 26 to 29:

There will be organ recitals by Charles M. Courboin, guest organist at the Wanamaker store, Philadelphia; Albert Riemenschneider of Berea College, Ohio; James R. Gillette, municipal organist of Evansville, Ind., and Arthur B. Jennings, organist of St. Stephen's Church, Sewickley, Pa.

The American Organ Players' Club of Philadelphia will give a "novelty recital," at which ensemble works for organ, piano and strings will be played, and will take the N. A. O. members for an excursion to Valley Forge, where a memorial recital will take place.

A demonstration of moving picture music will be given at the Stanley Theater, and Alexander Russell will have charge of an "excursion through the new Wanamaker organ."

There will be three talks on the organ. Ernest M. Skinner will speak on "Organ Tone," W. E. Haskell of the Estey Austin and Herbert Brown of the Austin Company will talk on the "Recent Tendencies in Voicing."

Other details will be announced in the near future and with such an array of notable recitalists and eminent organ builders the 1921 convention should excel all preceding ones.

### Appeal by President Fry.

Fellow members of the N. A. O.: May I enlist your interest in some details of our next convention, appearing in this month's news?

Much has already been done in connection with our convention plans and more is to follow. These arrangements mean much thought and work

on the part of those whose duty it is to plan for you, but they will feel more than repaid for their efforts if you will help make the 1921 convention the "best yet" (no small task) by being present, and by helping to increase our membership, which means a broadening of our work.

Do not forget our FORWARD FOR 1921 motto, and for our mutual good make your plans to be with us in Philadelphia, July 26 to 29.

Yours sincerely,  
 HENRY S. FRY.

### Big Pennsylvania Convention.

The first state convention of the Pennsylvania chapter of the National Association of Organists will be held at Lancaster Tuesday, June 7. It is planned to bring together the most notable gathering of famous musicians ever held in Pennsylvania. The Organists' Association of the City of Lancaster will act as hosts for the occasion, having set aside its treasury to meet current expenses. Speaking of the convention Dr. William A. Wolf, president of the state chapter, said:

"Our local chapter is putting forth every effort to make this a worthwhile event. Eminent soloists are being engaged for the occasion, a representative of the Organ Builders' Association will be present with a talk on organ building, and there will be a moving-picture demonstration and a recital by Pennsylvania organists playing the works of Pennsylvania composers. I wish I might get into touch with every organist in the state, as we desire to give the convention statewide publicity. Representatives from the American Guild of Organists, the American Organ Players' Club and the National Association of Organists have expressed their willingness to be present and add to the occasion. The New Jersey chapter will come 100 strong. (They know the benefit one derives from such gatherings as this.) You must remember that the Lancaster association is one of the largest and most aggressive chapters in the state. Because of its aggressiveness I suggested the convention."

William Z. Roy, president of the Lancaster chapter, has appointed the following committees to co-operate with Dr. Wolf:

Finance—Charles E. Wissner, E. H. Levan, Richard Klein, Ethel Ostermyer.

Program—Richard M. Stockton, George B. Rodgers, George Benkert.

Publicity—E. H. Levan, Richard Klein, H. E. Reichardt.

Correspondence—Edna J. Mentzer, H. A. Sterbach, Florence Marks, Irvine H. McHose.

Hotels—John G. Brubaker, Clarence McHose.

Social—Mrs. Ray Hall, Esther Bash, Robert Stewart.

### Annual New Jersey Rally.

The fifth annual New Jersey rally will be held in Procter Hall at Princeton University May 25. These yearly gatherings always arouse pronounced enthusiasm and the arrangements made for this one indicate that it will be no exception. The tentative program, as received from the state president, Mrs. Bruce S. Keator, is as follows:

10 a. m.—Business meeting. Reports of officers and chapter presidents. Election of special delegate to Philadelphia convention.

10:30 a. m.—Organ recital by Alexander Russell.

10:45—Greetings and responses.

11:15—Address, subject, "The N. A. O. Letter to the Clergy."

11:45—Discussion, led by Frederick Schlieder.

12:30 p. m.—Informal reception to members and guests.

1 p. m.—Luncheon. Mark Andrews, toastmaster.

3:30 p. m.—Organ recital.

### Amendment to Constitution.

Notice is hereby given to all members of the National Association of Organists of an amendment which has been submitted to the executive com-

mittee at its meeting on April 14, 1921, and at that time approved:

Article 5, Section 1. There shall be an executive committee, consisting of the national officers, state presidents and fifteen other members, who shall be elected at the annual convention.

### EXECUTIVE COMMITTEE MEETING

The monthly meeting of the executive committee was held at headquarters on Thursday, April 14, with the following members present: President Fry, Chairman McAll, Mrs. Keator, Messrs. Farnam, Doane, Weston, Adams, Macrum, Keyes, Riesberg and Russell. The minutes of the last meeting were read and approved.

Treasurer Weston reported under date of April 14, 1921:

Balance on hand March 14, 1921. \$1,121.67  
 Received in dues ..... 206.00

Total ..... \$1,327.67

Disbursements ..... 235.23

Balance on hand April 14, 1921. \$1,092.44

This report was accepted. Under new business it was voted to send congratulatory greetings to the American Guild of Organists on its twenty-fifth anniversary.

It was voted to approve an amendment to the constitution increasing the members at large of the executive committee from ten to fifteen.

The report of the program committee for the convention was given and received with much enthusiasm. It was suggested that the annual business meeting should occur at Valley Forge, where a recital is to be given. A round table on "The Program of the Association" was recommended for the convention. Details, such as speakers for the informal banquet, committee of arrangements, etc., were left to President Fry and his local committee. Various samples of an official badge for the convention were exhibited, also a handsome blue-and-gold pin.

### MINISTERS AND ORGANISTS MEET.

At the regular meeting of the Presbyterian Ministers' Association of Pittsburgh April 11 in the First Presbyterian Church, the subject under discussion was "Music in the Church Service, and the Relation of Minister and Organist." This meeting was arranged in accordance with the plan of campaign by the National Association of Organists, which was represented on this occasion by three of its members: Dr. Charles Heinroth, organist and director of music at Carnegie Institute, Pittsburgh, also organist and musical director at the Third Presbyterian Church; John A. Bell, organist and musical director at the First Presbyterian Church, and by the undersigned, organist and musical director at the Homewood Avenue Presbyterian Church, and member of the faculty of the Pittsburgh Musical Institute.

The principal paper, which will appear in a future issue, was prepared and read by Dr. Heinroth. Mr. Bell was the next speaker. He strongly emphasized the necessity that the salary of the serious and efficient organist be made commensurate with the importance of his duties, with the warning that unless this is done the church may be the loser in the end, as there are many attractive positions for good organists outside the church.

The writer called attention to the desirability of co-operation between minister and organist. It is necessary, he said, that they work together to assure a helpful service, and one that will redound to the glory of God. The writer was also glad to bear his testimony as to the high calibre of the personnel of the executive committee of the N. A. O.

In the discussion which followed, remarks were made by the Rev. Dr. Maitland Alexander, of the First Church, the Rev. E. W. Snyder, D. D., of the Homewood Avenue Church, and others. A rising vote of thanks was given by the

ministers to the organists for the meeting, which seemed mutually helpful.  
 ALBERT REEVES NORTON.

The first convention of the Pennsylvania Chapter National Association of Organists meets in Lancaster Tuesday, June 7.

### ILLINOIS COUNCIL NOTES.

The April meeting of Illinois Council was held at state headquarters, Epiphany Church Parish House, Chicago, Sunday afternoon, April 17. The committee on the question of a mid-west convention in Chicago made its report. Albert J. Strohm, the chairman, being unable to be present at the meeting, sent a written report which was read by the secretary. The committee decided that, in its opinion, a mid-west convention of the N. A. O. held in June could not be successful, as there was so little prospect of being able to secure a good attendance from the states outside Illinois, most of the organists being unable to leave their work so early in the summer. The committee recommended that a strong effort be made to secure the national convention for Chicago in 1922. The report was accepted and placed on file.

Henry B. Roney read a fine paper on "Church Choirs and Other Things," after which tea was served and the members went into Epiphany Church to listen to a recital by Miss Frances Ann Cook.

The next meeting will be held on Sunday afternoon, May 15, at Unity Temple, Oak Park. As this will be the last meeting for this season Dr. Hemington requests a full attendance of the members, as very important matters will come up for discussion.

The motto now is "Chicago in 1922."

### NEW JERSEY REPORT.

Judging from the programs received at New Jersey headquarters, the music rendered by our members at their Easter services was unusually elaborate this year. In many instances stringed instruments and special soloists added to the attractiveness of the programs. Many cantatas, some oratorios, and a number of concerts and organ recitals have been given during March in various parts of the state. We wish to make special mention of some of these.

On March 31 two of our New Jersey organists—Miss Mary Williams and Miss Sara Armstrong—with the assistance of a violinist and pianist, gave a delightful recital in the Frenchtown Presbyterian Church. A particularly enjoyable number was Haydn's Second Symphony in D major (four movements), arranged for violin, organ and piano. The offering at this recital was donated to the state council treasury.

Miss Belle Green, organist of the Belmar M. E. Church, has been giving a series of musical services, and in appreciation of her efforts the official board presented her with a gold watch and chain. Another New Jersey member, George Collins, who is the moving musical spirit of Keyport, is giving a second series of recitals in his church.

We note with real pride and pleasure the splendid organ and choir work Mrs. Kate E. Fox is doing in Morristown.

We are glad to announce the date of our fifth annual rally, to be held, at the kind invitation of Alexander Russell, in Princeton (Procter Hall) on Wednesday, May 25, from 10 a. m. to 5 p. m. The members of the state council met for the annual luncheon and business meeting on April 13 in New York City and arranged the rally program, details of which will be announced later.

HARRIET S. KEATOR,  
 State President.

Pennsylvania has produced some noteworthy organ composers. They will appear on the programs of the Pennsylvania Chapter, N. A. O., Convention in Lancaster, Tuesday, June 7.



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# National Association of Organists Section

## Choir Training—and Some Other Things

Read Before Illinois Council of the National Association of Organists, April 17.

By HENRY B. RONEY

Choir training is apparently a simple problem at a superficial glance. Merely tell them to observe expression marks, enunciate distinctly, breathe deeply, behave reverently—and draw your salary. If the trainer is also organist, merely draw a few stops, it makes little difference which ones. It is unnecessary to know anything about the art of registration. If it happens to be a combination of bourdon, mixture and vox humana it is all the same. You don't have to know any more about the art of combining orchestral colors than did the indignant mother about poetry, when she thus wrote to the cruel principal of an academy:

"Dear Sir: My son writes me that he has to study too hard. He says he has to translate fifty hexameters of Latin a day. I looked 'hexameter' up in the dictionary, and find it is a poetic verse of six feet. Now that makes 300 feet or 100 yards of poetry for my poor son to translate each day. I think about half a hexameter, or six inches, of this Latin is enough for a boy of his age."

Neither do you have to possess a poetical soul, any more than did the good old mother in Israel, upon whom the bishop of an English diocese was quartered when visiting a small country parish. Upon coming down to breakfast he greeted the good old soul as follows: "My dear sister, you have given me a new conception of praise to God in song. As I awoke this beautiful Sunday morning the sun was streaming in my window, the birds were singing among the fragrant morning glories, and all the earth at peace seemed to praise the great Creator. Then to complete Earth's Alleluia I heard your sweet voice singing 'Nearer My God to Thee.'"

"Laws, bishop," she replied, "that's the tune I boil eggs by—three verses for hard and two for soft."

In fact, it is not necessary to know much about the human voice, the organ, or the music of the church to "get by" in most churches and hold your job. All you have to do is to be a "good fellow," cater to the ignorance of the music committee of five, or seven, or nine good souls in the church, who must be placated by being on some committee, and know about as much about music as a child about the differential calculus. Just flatter a little and talk largely about your "new method," and bankrupt the medical dictionary of technical terms nobody understands. People will "fall" for it every time, especially if you are a good jollier.

Choir training is not what it was twenty or twenty-five years ago. The morale in American homes has deteriorated tremendously since that time. Frivolity, vanity and inanity are now the dominating characteristics of young people of both sexes. If the choir be one of adults the young men members are cigarette fiends, can scarcely go without their "fags" more than thirty minutes, and must needs slip out during rehearsals and sermon to indulge in the coffin nails. Unless there is a real salary to hold them up to the work, their never-ending "engagements" are considered more important, and they attend rehearsals when there is no other place to go.

Likewise, young ladies of the lip-stick variety, after they have finished trying to hide the beautiful ears that God gave them, and calcimining their faces with drug store complexions, have neither time nor inclination to devote to choir work, except for an occasional spasm. This leaves only the staid, sensible girls and women and men of families to bear the brunt of rehearsals and services. The choir gallery is conspicuously located at the pulpit end of the church, it will show on pleasant Sunday mornings a good attendance of young people whose conception of membership in a choir is to make it a sort of fad, to display new finery, laugh, visit and gossip during the sermon, and come to rehearsals when they happen to feel like it and have nothing else to do. The few stable and sensible girls and young men, God bless 'em, who come from a sense of Christian duty, are sadly in the minority.

The mere principles of technical training of a body of church singers—attack, release, enunciation, breathing, phrasing, tone color, dramatic interpretation according to the words, rhythm, accent—are alike applicable to the training of any glee club or choral society outside the church, and are too well understood to be elaborated upon here. Vastly more complex is the art of interesting and holding young people in a choir, and instilling in them self-respect, a sense of duty, enthusiasm and love of the work.

The conscientious director will find himself confronted with fifteen or twenty years of parental neglect of that proper home training which is the foundation of all of life's activities. Habit and modes of thought are not changed overnight. Judged by results, in one-half of the families the parents are unqualified to rear their own children, who would make better balanced and truer citizens if taken away from their influence and placed in some model "school of preparation for life's duties," if such an one existed. From the very cradle these

young people were indulged and pampered, allowed to have their way because weak parents found it too much trouble to rear them to be obedient and respectful.

The solution of the difficulty lies mainly in the personality of the choirmaster, for he can expect little help from the homes of the young people. Parents have little influence with their grown children now-a-days, when something really worth while is under consideration. If he cannot get on the hill top and keep his eyes on the goal, while he exercises the patience of Job with frivolous girls and trifling young men who compose the majority of young people today, explaining the beauties of the music and finally winning their respect by his sincerity, patience and kindness, he is doomed to failure. I know of no position requiring equal tact, ability, patience and kindness of heart, self-control and genuine Christianity.

A man of experience and ability who loves young people for the good he may do them, who realizes that he is slowly building his monument in their hearts, may bide his time. He will be appreciated only when they shall have arrived at the age of sense, self-respect and personal responsibility. Then they will thank his memory for what they could not appreciate at the time, after he has passed on. This type of man will reach ultimate success, and the effort is worth all it costs. The trainer who cannot remember that he was once young and foolish himself, and cannot make allowance for the deterioration of modern home life; who cannot understand and in a measure diplomatically enter into the frivolities of young choir singers, all the while keeping his objective in sight, dropping to their level only to draw them up to him, is a fore-ordained failure. His professional experience, theoretical study and real ability will count for little in actual results in maintaining a choir any length of time, unless he is a real human, with a big heart full of patient sympathy for the young who have yet to pass through life's trials.

Essential attractions to hold and interest a choir of young people are:

1. Good music, in which the composer has fresh treatment of his themes, melodic invention and something to say, without continual recurrence of worn-out cadences and the stale musical platitudes of modern Sunday school tunes.
2. Practical teaching and ending of rehearsals, business methods of records and roll call if choir is large, with special honors to those most faithful.
3. Social features—occasional dances, parties, excursions, and at least one yearly concert of a somewhat pretentious character to interest the singers and warrant patronage, bringing out several voices for solo honors.
4. Recognition by the congregation in occasional invitations to their homes for a good meal—a real blessing to some young people and those of limited acquaintance.

If the choir be composed principally of boys, as in many Episcopal churches, the difficulties are multiplied. Here a condition confronts the conscientious choirmaster that would tax the wisdom of King Solomon, the diplomacy of an ambassador and the consecration of a canonized saint.

Destructive criticism is incomplete without its counterpart—the constructive plan. A mere dissertation upon the technical points of boy choir training—of head, mixed and chest tones, registers, change of voice, etc., is of insignificant value compared with the living, vital questions reaching to Time and Eternity—how to attract, interest and hold the boy in the choir and within the influence of the church while his character is forming; how to protect him from vile and pernicious influences within the choir, so often overlooked by choirmasters; how to furnish an antidote for the pessimistic contempt and suspicion with which the modern boy is inclined to view the teachings of Christianity, and to instill in his mind a respect for religion, for pure womanhood and for himself.

A historian says: "It is a fierce light that beats upon a throne." Likewise it is a fierce light that floods the daily life of any teacher of youth, and if there is a joint in a choirmaster's armor, they will find it. He need hope for no real influence for good over his charges unless his own daily life is consistent and above suspicion. No teacher of boys has done his full duty toward them unless he makes their moral and social improvement a part of his conception of duty.

"Men are only boys grown tall. Hearts don't change much after all."

Therefore let the choirmaster remember when he was a boy himself, what interested and what repelled him. Let him be a student of human nature and study boys, plan attractive things for them, enter into their sports and be chummy with them. Influence them by inference and example rather than by preaching at them. Let him plan a series of events at intervals of six or eight weeks—a candy pull, Halloween or Valentine party, picnic, nutting excursion, sleighride, masquerade, theater party, choir concert, entertainment at home of parishioner, and more potent than all else, a choir encampment with fishing, swimming, etc. His devotion and enthusiasm will arouse co-operation in the church. It goes without saying that he must have self-control, system, be a teacher, disciplinarian and lover of boys; compel their obedience, yet retain their goodwill. If he is a good story teller to children he is fortunate, for they will never tire of that kind of entertainment. Judiciously interspersed.

It is my good fortune to have had in my young days a wide experience in hunting large game, as well as small. I

tell my boys hunting stories, or give them talks upon nature study, habits of wild animals, etc., at the end of rehearsals, with the understanding that it is conditional upon good attention and faithful work. At other times lectures upon my travels in foreign lands, with stress upon the humorous or exciting episodes, are given them. I do not remember that I ever told any story to boys or girls without weaving in it something tending to make them better, nobler, purer, kinder or more ambitious to excel—little sugar-coated sermons disguised as "hunting stories," which they listen to with breathless attention. I have often invited them to my home to see my elaborate hunting and fishing equipment, and show them guns, rifles, pistols, hunting knives, tomahawks, fishing tackle, stuffed animals and birds with a little "story" connected with each, and curios brought from all over the world, and there give them more lessons in truthfulness, honesty, etc., camouflaged as "hunting stories."

The devoted, successful choirmaster who wins the love of his choir sometimes will find coldness and jealousy in another quarter where he would least expect it. Tell it not in Gath, whisper it with bated breath—in the pulpit! Some pulpits brook no rivalry from the music end of the chancel. If the plati-tudinous sermonette finds it cannot compete in its appeal for popularity and the dear people talk about "going to church to hear the music," the music will soon feel the displeasure of the sermonette; its wings will be clipped and co-operation withdrawn. A choirmaster with a personality who is not a sycophant is not wanted. Professional ability that dares to rise above the standard of the sermonette and lead the choral army to heights where the sermonette cannot follow, is sedition. Winning the love and respect of the choristers and their loyal co-operation is less majesty and will not be tolerated by the calibre of Christianity which sometimes attains to high places. Such experiences are happily rare, but they are frequent enough to have been the miserable lot of many choirmasters.

But let us not fool ourselves. We all live in our own tiny world, magnifying our own little achievements. We mount our tiny molehills and survey our professional rivals with pity that they are not as great as we are. We view our colleagues through the large end of the opera glass, and how insignificant they appear to us! We are so saturated with the importance of our own little affairs that we cannot recognize or give credit to our professional brothers for work that transcends ours. How many of us can say that we would gladly give a performance to a compositon of a brother organist or choirmaster (not an intimate friend) solely from a desire to be fair and to recognize his ability on its merits? The millennium has not arrived yet. If we could all buy ourselves at the world's estimate of our ability, and sell out at

our own conceited valuation, we would all become Rockefellers over night. A level-headed ability to grade your own status accurately comes only through long experience and many hard knocks.

I have not covered my subject. You will think I have wandered far from it. But I assure you, in the light of my experience that the ramifications of home life and its influence for good or bad have a direct and powerful bearing upon the success of choir training.

If you fail in choir work, first look in, not out. Maybe it is you that is all wrong. If you are temperamentally cold, irritable and unsympathetic, you will find the long-sought keynote of success in George W. Childs' beautiful thoughts, with which I close: "Do not keep the alabaster box of your love and tenderness sealed up until your friends are dead. Fill their lives with sweetness. Speak approving, cheering words while their ears can hear them, and while their hearts can be thrilled and made happier. The kind things you mean to say when they are gone, say before they go."

### RESULT OF CHICAGO CONTEST.

The contest for the position of organist and choirmaster at St. Barnabas' Episcopal Church, Chicago, was decided on Sunday afternoon, April 3. This contest, perhaps the first of its kind ever held in Chicago, was conducted by the Illinois council, Dr. Francis Hemington, the state president, acting as judge. There was a large number of applications for the position, which was awarded to Lewis Webb, who will take up his new duties May 1.

In commenting on the contest Dr. Hemington said: "The National Association of Organists is accomplishing much in raising the standard of organ playing in the churches, but perhaps the best way to accomplish this is to induce music committees to hold competitions when a vacancy for an organist occurs. Such contests would prove a great incentive to students, who would be spurred on to attain higher musicianship."

Mr. Webb studied the organ under G. F. Stewart at Watertown, N. Y., and is now a pupil of Frank Van Dusen.

Under the direction of Mrs. Fannie Odlin, the organist, the choir of St. Patrick's Church at Elizabeth, N. J., gave an elaborate Easter concert the evening of April 10. The first part consisted of the presentation of Stevenson's cantata, "Easter Eve and Morn," by the choir. After an address by the Rev. John C. McClary, there was a program of solos and anthems. The concert was a good example of the fine work done by Mrs. Odlin's singers. Concerts by St. Patrick's choir are always distinct achievements in musical interpretation, and are deemed well worth the attention of all devotees of good music in the vicinity. Mrs. Odlin is a member of the N. A. O. and of the Catholic Guild of Organists of New York.

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**COURBOIN FINISHES SEASON**

Series of April Recitals in Various Places Ends Busy Winter.

Charles M. Courboin has had a busy April. The latter part of March was occupied by recitals at Reading, Pa., in St. John's German Lutheran Church, March 29, for benefit of the American Relief Administration Fund for European Children, and March 31 in the Boulevard Methodist Episcopal Church of Binghamton before a large audience. On April 5 he was heard at Jamestown in the First Methodist Church and April 10 he played in the First Methodist Church of Grand Rapids. April 11 he played before the Southern Ohio chapter of the American Guild of Organists in the East High School, Cincinnati.

On the following evening Mr. Courboin was heard in the Methodist Temple, Louisville, under the auspices of the Kentucky council of the National Association of Organists, and was greeted by a capacity house. Returning to New York, Mr. Courboin played April 18 in the First Methodist Church of Canastota. Following this on April 19 he played a recital in Zion Reformed Church, Allentown, under the auspices of the Lehigh Valley Association of Organists. On April 26 he played in the First Methodist Church of Canandaigua, following this with a recital, April 28, in the State Normal School at Potsdam.

This recital practically completed Mr. Courboin's concert tours for the season of 1920-21, during which he has played about twenty-five recitals. It is probable that Mr. Courboin will give one more recital in Syracuse this season. The past season has been by far the busiest that Mr. Courboin has known in the field of recitals.

Dr. Humphrey J. Stewart, the San Diego organist, received an ovation Easter Sunday at Los Angeles, Cal., when the four dances from his recently-composed ballet, "Gold," were rendered at the Philharmonic Auditorium. The critic of the Los Angeles Examiner wrote: "Rhythmically varied, all of fine musical appeal, and with vital characteristic force evident in each of the numbers, Stewart's work achieved a big success under the direction of Walter Henry Rothwell. In response to the tremendous applause accorded the dances, Mr. Rothwell invited the composer to the stage to share in the plaudits which were well deserved."

One of the musical services for which the First Congregational Church of Oak Park is famous was held Sunday evening, April 17, when the Oriental Consistory choir was supplemented by Edwin S. Seder, the organist, and Mrs. Else Harthan Arendt, soprano of the church quartet. To open the service Mr. Seder played a recital which included: "Northern Lights," Torjussen; "War March of the Priests," Mendelssohn, and "May Night," Palmgren. For the offertory he played Handel's Largo and as the postlude Sibelius' "Finlandia."



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## Organ Stops and Their Artistic Registration

Dr. George Ashdown Audsley's New Work Reviewed

"Organ Stops and Their Artistic Registration," the latest book from the pen of that indefatigable organ publicist, George Ashdown Audsley, LL. D., has just come from the press of the H. W. Gray Company. Like all the products of the genius of Dr. Audsley, it is scholarly and artistic. At the same time it is decidedly practical and concise, filled with information which the experienced organist or builder always wants in his library and which the young organist should study as he does a textbook. "Organ Stops" is a compendium of the names, forms, construction and tonalities of the stops of the organ and a treatise on their offices in scientific combination. It really consists of two parts—the first an essay setting forth Dr. Audsley's theories as to the proper scheme for an organ and a review of the various qualities of stops, and the second part a dictionary of organ stops which follows in the steps of Wedgwood, who has stood for many years as an authority for organists like Webster for the students of English.

The practical side of the volume lies in the brevity with which a great deal of information is presented and the ease with which it can be found. Each stop is described. Then the formation is set forth. Then comes a paragraph on its proper tone and its uses in registration, and in this last feature Dr. Audsley has made his work especially useful. One of the most valuable features consists of the plates and drawings which instantly present to the eye the shapes and features of the different classes of pipes. The author has been careful to retain the traditional spellings of the names of stops and in doing so has rendered a genuine service. He does not fall into the popular error of combining foreign with American terms, such as "gross flute" for "gross flöte," etc. He makes it clear that "gedecte" is correct and that there is not a "gamba" or a "viol di gamba," but correctly a "viola da gamba."

At the outset the author makes a plea for study that will give the organist complete command of tonal coloring by means of registration and the "knowledge of the multitudinous and varied voices of the organ" and he regrets that this is not taught more thoroughly. As he adds truly:

"Excellence and precision of manual and pedal technic are, of course, imperative in the satisfactory rendition of an organ composition; but technic is not the only, or, perhaps, the most important factor. It may be said to be the skeleton which has to be clothed with the flesh and nervous power of beautiful and expressive sounds—alone secured by scientific combination and artistic registration of appropriate and expressive tonal elements."

Dr. Audsley incorporates in the volume his advocacy of greater attention to the harmonic corroborating stops. He also makes a plea for adoption of his system of stop apportionment, which he briefly describes as follows:

It comprises the grouping of stops of different tonalities in the several manual divisions of an organ, according to their special offices in the complete tonal scheme of the instrument, and for the ready production, without recourse to undesirable coupling, of the numerous and very varied organ and orchestral tonal combinations and effects, absolutely called for in modern artistic organ playing. To secure what is essential, each division has a distinct general and special tonality, contrasting with that of every other division; unnecessary duplication of stops of the same tonality being thereby avoided. Each division having its own office to fulfill, is given special powers of flexibility and expression; those devoted to the stops representing the wood-wind and brass-wind forces of the grand orchestra being divided into two tonally contrasting portions, each of which is given independent powers of flexibility and expression. The division devoted to the foundation stops and those properly belonging to the organ, commonly designated great organ, is also divided into two portions, only one of which, comprising special registrational, harmonic corroborating and lingual stops, is rendered flexible and expressive, al-

though both subdivisions may be so treated if deemed desirable. The solo, string and ancillary organs are rendered flexible and expressive, but do not require to be divided.

Dr. Audsley has abolished the old terms of "flue" and "reed" stops, by substituting "labial" and "lingual" as the descriptive words, and a slight knowledge of etymology is all that is required to make his terminology clear.

As to the unit system of construction, Dr. Audsley pays it his compliments in no uncertain words. He asserts it was originated by Leonard Dryers, an organ builder of Wessel-Loo-Louvain, under the appellation "L'Orgue Simplifie." "Had it been confined to its originator little injury might have accrued," he says. "Unfortunately it was espoused by the late Robert Hope-Jones and is still advocated by some of his followers."

Every great man has his hobby, and Dr. Audsley's is to dwell upon the weaknesses—actual or supposed—of present-day organ building. Feeling as he does, he has mentioned American organ builders sparingly in giving examples of stops in his dictionary. This we consider unfortunate. To quote only one of the thrusts at the organ building profession, he writes: "Judging from what one observes in the unscientific and inartistic competitive organ building of today, organ builders certainly will, and many organists probably will, consider such refinements as have been advocated in the preceding remarks quite unnecessary." In a public debate or a controversial essay this would not be out of place as the frank opinion of the author. But in his foreword Dr. Audsley expresses the hope that his work will be accepted as a textbook in organ schools and conservatories of music, and we submit the humble opinion that in a text-book such statements appear too much like partisan expressions. And what of the poor organ student whose hope of obtaining an artistic instrument is at once taken away by the pessimistic views as to organ construction of today voiced by this expert?

But despite this "Organ Stops" is a work of pronounced value. We cannot think of Dr. Audsley without growing admiration for the man, who though neither an organ builder nor an organist, but by profession an architect, and the author of a long list of notable books, has, long after passing the four-score mark, devoted his time to preparing this handbook. From his stupendous "The Art of Organ Building" to the latest volume it has all been a labor of love, and the organ world of the present and the future owes him a debt of gratitude difficult to estimate.

Miss Anna Blanche Foster has been appointed organist of the First Methodist Church of Hollywood, Cal. Miss Foster formerly lived in New York, where she played for twelve years. For seven years she was organist and director at the Bergen Baptist Church of Jersey City Heights and for two years prior to moving to California was organist of the First Presbyterian Church of Clinton, Iowa.

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## News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., April 20.—A number of the American Organ Players' Club members and their wives went on a picnic March 30 to Valley Forge, the historic location of Washington's encampment and subsequent battle with the British army. Part of the business of this excursion was to make arrangements for the visit of the N. A. O. members at the forthcoming convention in July. The other part was to have a good time—and they had it.

The automobiles, considering the brand, behaved pretty well—that is, one did and the other didn't. To see the N. A. O. president pouring water down Lizzie's parched throat on a lonely road and coaxing her to "go on now" (to which she replied O! nix) would excite the risibilities of a brass kettle. All of this to an accompaniment, not pp, of suggestions more or less instructive and edifying, as to why the wherefore was otherwise and not the other way—and other suggestions equally valuable.

Valley Forge Park is now under state supervision. Here will be seen Washington's headquarters, his bed, candlesticks, dishes, etc. The magnificent chapel, aptly named the "Westminster Abbey of America," in which a recital will be given; the Cloisters, Patriots' Hall, Porch of the Allies, Woodland Cathedral, Washington Memorial Library, Thanksgiving Tower, the Peace Chimes, the great Memorial Arch erected by the United States—similar to the Arc de Triomphe in Paris—and various buildings used by the troops, the tent used by the father of his country, and many other interesting nooks and corners will be visited by the N. A. O. members.

Albert T. Gardiner completed forty-five years of continuous service as organist of St. Matthew's Episcopal Church in April.

William Stansfield is giving musical services in St. Paul's Church, Overbrook, each Sunday evening, with the aid of soloists from the Philadelphia Orchestra.

Three of the many fine compositions of Frances McColin have lately been issued: "O Sing Unto the Lord," "A New Commandment I Give Unto You" and "Then Shall the Righteous Shine."

Some startling notices are seen on the signboards of some of our churches now and then. One church, over which our friend and co-conspirator James C. Warhurst presides as organist, states:

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Another, in which the pastor is preaching on the articles of the creed:  
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Mozart's Seventh Mass was finely sung on Easter Day by the choir of St. Clement's, under the direction of Henry S. Fry. Hahn's String Quartet added much to the variety of the organ accompaniment.

A clergyman in an address recently referred to the organist as an "apostle of beauty." Of course, it was not intended to be personal, but indicative of the musical art.

### Joseph Daniel Dussault Dead.

The death of Joseph Daniel Dussault, organist of Notre Dame Church, Montreal, April 1, at the age of 57 years, removes from Montreal musical circles an organist of high standing. Mr. Dussault was on the staff of McGill Conservatory of Music, and had a large number of pupils; he was also a composer and a writer on musical subjects. In 1889 he went to Paris to study the organ under Eugene Gigout, organist of St. Augustin. It was during his stay in Paris that he played before Saint-Saens, who predicted for him a brilliant future. In 1896 he was

appointed organist at Notre Dame Church, and on July 1 would have celebrated his twenty-fifth anniversary.

### Takes Marietta Position.

Miss Bernice A. Chapman, formerly official organist of the American army on the Rhine, has moved to Marietta, Ohio, from Chicago to assume the position of organist of St. Luke's Episcopal Church. Miss Chapman was a pupil of John W. Norton and his assistant at St. James' Episcopal Church, Chicago. She returned to Chicago from Germany in January. In a recital at St. Luke's Church in Marietta the evening of April 3 Miss Chapman played Dickinson's Berceuse, Bach's Toccata and Fugue in D minor; Evensong, Johnston; "Will o' the Wisp", Nevin, and a Finale by Piutti.

### CHOIR DIRECTORS' GUILD.

At the April dinner of the Choir Directors' Guild of America, Albert Cotsworth was the principal speaker. His subject was "Today" and had to do with reconstruction as applied to music and other activities of the church.

The general public is invited to attend vespers service at Wesley M. E. Church under the auspices of the guild on Sunday, May 8, at 3:30. The program will be by the choirs of the Belden Baptist Church, the Woodlawn Baptist Church and Wesley M. E. Church. Each choir will sing an individual number and the massed choirs will sing three groups of anthems. Three groups of organ numbers will be played by the organists of the churches participating in the service. The entire program will be made up of compositions by American composers.

The Consistory Temple of Bloomington, Ill., has awarded to M. F. Möller the contract for a three-manual organ. The organ will be divided and the pipes will be concealed behind a plastered grill.

Charles D. Irwin, the Boston organist, was in Chicago for a few days in April on his way from Mexico, where he had been visiting his son. He returned to Boston April 11.

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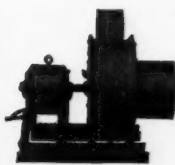
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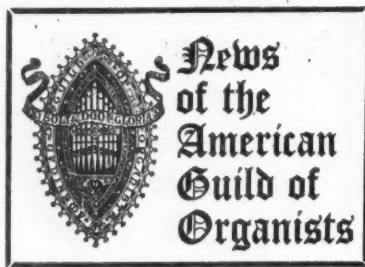
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## News of the American Guild of Organists

### HEADQUARTERS.

The regular meeting took place on April 4. Those present were the warden, Dr. Baier; the secretary, Mr. Comstock; the treasurer, the sub-warden, Mr. Federlein; Messrs. Barnes, Brewer, Demarest, Dickinson, Doersam, Hedden, Macrum, Munson, Sealy, Williams and Erickson, the dean of the Maryland chapter. The minutes of the last meeting were read and approved, after which the treasurer gave a very interesting report.

The examination committee reported that the number of applicants is ever increasing and indicates a large class. Through the efforts of Mr. Federlein the Temple Emmanuel-El has been secured for the examinations. The organ is an excellent one and the school room is convenient for the paper work. It seems an ideal location for the examination center. Dr. Clarence Dickinson was chosen to act in T. Tertius Noble's place, as the latter expects to be out of town early in June.

The discussion of the plans for the celebration of the twenty-fifth anniversary of the guild occupied a considerable time, preparations for which have fallen to Mr. Wright during the warden's illness. The council agreed that it would be a wise act to send to all members away from headquarters the program so that all would appreciate the importance and dignity of the occasion. Dr. Baier said he had avoided all American composers so as to avoid friction or criticism, but that he hopes in future for an occasion when the guild's many composers may be represented. A large number of dignitaries had been invited and were expected to attend both service and banquet.

The secretary reported growth in several sections, and the probability of two new chapters being organized in the near future.

The council derived considerable benefit from the talk of Mr. Erickson of Baltimore, who told of the work the Maryland chapter is doing. The deans of the chapters, being members of the council, are always welcome to attend the meetings, and could often give the council aid in settling discussions.

The election of twenty-seven colleagues was ratified by the council.

### ILLINOIS CHAPTER.

Edwin Arthur Kraft of Cleveland showed the members of the Illinois chapter in a striking manner in his recital April 11 what constitutes the finer graces in organ playing. To those who had not previously heard him his playing was a revelation of the splendid color work for which he is famous. But Mr. Kraft is more than a master of registration. When you note the clarity of his technique and the accuracy of his rhythm you realize that even in the days of the older and more cumbersome organs his talent would not have gone to waste. The recital was given on the splendid organ in the First Congregational Church of Oak Park, which is the pride of that suburb and equally of all Chicago, for Oak Park is just beyond the city limits.

The program of the recital was as follows: "Marche Triomphale," Hollins; Barcarolle, Arensky; Concert Prelude and Fugue, Faulkes; Two Chorale Improvisations ("From the Depths of My Heart" and "O God, Thou Righteous God"); Karg-Elert; Second Sonata in C minor (Molto Moderato), Renner; Serenade, Rachmaninoff; "Roulade," Bingham; "Toccata di Concerto," Lemare; Scherzo, Hollins; Overture to "Tannhäuser," Wagner.

Among the numbers that stood out especially were the graceful Barcarolle by Arensky, the beautifully played chorale prelude, "O God, Thou Righteous God," the delicacy of the Rachmaninoff Serenade and the tonal splendor of the "Tannhäuser" overture.

During the intermission Miss Tina Mae Haines, chairman of the recital committee of the chapter, made a speech on behalf of the guild and especially on behalf of the offering which was as brilliant and as appealing as any of her organ playing. She also called attention to the presence in the audience of Clarence Eddy, who received an ovation from the large audience. William H. Shuey, patron saint of the music in the Oak Park church and author of the specification of the organ, also made a few felicitous remarks.

### INDIANA CHAPTER.

The Indiana chapter enjoyed two fine recitals in March, both given by Sidney C. Durst, F. A. G. O., dean of the Southern Ohio chapter. The first was on the Skinner organ at the Roberts Park M. E. Church, Indianapolis, March 8, and the second on the Casavant at De Pauw University, Greencastle. The program in both places was as follows: Voluntary in C, Wesley; "Prelude," Corelli; Fantasie in D flat, Saint-Saens; Fugue a la Gigue, Bach; Meditation, Valdes; "Intermedio Sinfonico Cromatico," Jose Maria Beobide; "Praeludium," Jarnefelt; "The Pilgrim's Progress," Part 1, Ernest Austin; "The Spirit of God Moved upon the Face of the Waters," Carl Hugo Grimm; "In a Norwegian Village," Joseph W. Clokey; "Elfes," Bonnet; Passacaglia, Dethier.

The April recital was given by Van Denman Thompson, F. A. G. O., at De Pauw University. The program was as follows: Fantasie in A, Boellmann; "Dialogue," Clerambault; "The Earl of Salisbury, His Pavane," Byrd; "The Harvesters," Couperin; "In Dulci Jubilo," Bach; Fugue in G minor, Bach; Dirge from the Indian Suite, MacDowell; "Cadiz," Albeniz; "Rhapsodie Catalane," Bonnet; Scherzo, Dethier; Theme, Arabesque and Fughetta, V. D. Thompson. The last-mentioned work was awarded first prize in the organ composition competition of the National Federation of Music Clubs in 1919 and was played by request by the composer.

### SOUTHERN OHIO.

The third and last of the season's recitals arranged by this chapter was played by Charles M. Courboin at the East High School, Cincinnati, Monday evening, April 11, to a good audience. As this is the second time Mr. Courboin has played for our chapter, and the fourth or fifth time he has played in Cincinnati, we well knew what to expect and were not disappointed, for Mr. Courboin played with his perfect command of the instrument, both technically and musically, and he never ceases to astonish us with his wonderful feats of memory. His program included the Fantasia and Fugue in G minor of Bach, part of the Sixth Symphony of Widor, and many of the charming light things such as Yon's "Echo" and Russell's "Bells of Saint Anne de Beaupre," which Mr. Courboin knows so well how to play inimitably.

At the conclusion of the program one of our best composers, Augustus O. Palm, gave Mr. Courboin a theme for improvisation, and the musicianly and poetic manner in which he worked it out gave us a new idea of Mr. Courboin's wonderful gifts. The audience refused to leave, however, and people gathered around the console while he played four more numbers, reminding one of the old Paderewski days.

### NEW ENGLAND.

Two outstanding events in April were guest recitals before the chapter members by Harry B. Jepson, the Yale organist, and Lynnwood Farnam of New York. Mr. Jepson played April 8 at Emanuel Church, Boston, giving this program: Fourth Symphony, Vierge; Chorale "Have Mercy Upon Me, Oh God," Bach; Allegro from the Tenth Concerto, Handel; "L'Heure Exquise" and "Les Jongleurs," Jepson; Melodia, Reger; Scherzo, Bossi; Finale, Lanchet.

Mr. Farnam's recital took place April 26 in Emanuel Church, and his offerings for this occasion were: "Rejoice, Ye Pure in Heart" (Chorale-prelude), Leo Sowerby; "Idillio," Mauro-Cottone; Symphony No. 2, in E minor, Vierge; Serenade in A, Grasse; "Pantomime," Jepson; "Reveille," "Going to the Pasture," and "The Return from the Vineyards," from "Les Heures Bourguignonnes," Georges Jacob; Verset on the antiphon "Nigra sum," Marcel Dupre; Two Antiphons to the Magnificat, Dupre.

### BUFFALO CHAPTER.

The Buffalo chapter is rapidly developing an interest in and an appreciation of the best organ music.

The incoming officers of the season are:

Dean—Lawrence Montague.  
Sub Dean—William J. Gompf.  
Treasurer—Mrs. George Bagnall.  
Secretary—H. W. Stratton.  
Registrar—Laetitia Viele.  
Librarian—Albert Herlan.  
Program Committee—Dewitt C. Garretson and Laetitia Viele.  
Press Committee—Dr. Edward Durney and Mrs. N. M. Gould.

At a recent meeting of the guild busy organists received many helpful suggestions from papers read by Seth Clark, Lawrence Montague and Laetitia Viele upon boy choirs, quartet choirs and children's choirs.

The closing recital of the season under the auspices of the chapter was given April 5 in the North Presbyterian Church by Lynnwood Farnam of New York. Throughout his program Mr. Farnam gave evidence of a flawless technique and an artistic taste in registration that displayed all of the resources of the organ and gave to each selection the coloring which most enhanced its beauty. The program included: Intermezzo from Sixth Symphony, Widor; "Sunrise" and "Vintage" (from "Les Heures Bourguignonnes"), Georges Jacob; Reverie, Bonnet; Scherzo from Second Symphony, Vierge; Berceuse, Vierge; Allegro from Sixth Symphony, Widor; "Sœur Monique," Couperin; "Idillio," Mauro-Cottone; "Minuetto antico e Musetta," Yon; "L'Organo Primitivo," Yon; "Ave Maria," Henselt; Chorale Prelude in G, "Thou Comest Now, Jesus, Down from Heaven," Bach; Toccata in E minor, Krieger.

In the "Sunrise" by Georges Jacob a tone picture of surpassing realism was painted, while "Vintage," by the same composer, was full of charm. The Allegro from Widor's Sixth Symphony was rendered in masterly fashion and "L'Organo Primitivo" was received with such favor that a repetition was granted. A reception for Mr. Farnam followed the concert.

### TEXAS CHAPTER.

Many organists from all parts of the state visited Dallas when the twenty-fifth anniversary commemorating the founding of the American Guild of Organists was observed by the Texas chapter, April 13 and 14. An organ recital, open to the public, was given at the Central Congregational Church Wednesday evening, April 13. April 14, a luncheon was given in the Georgian room of the Adolphus for members of the chapter and their guests. Will A. Watkin delivered an address.

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Official Organ of the Organ Builders' Association of America.

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CHICAGO, MAY 1, 1921.

## DISCUSSING KINDER'S VIEWS

When we requested that eminently successful organist, Ralph Kinder, to set forth for the benefit of our readers his theories as to organ recitals, in view of the popularity of his own recitals, we were convinced that the discussion he would provoke would arouse interest. And so it has. The comments as to Mr. Kinder's statements are still coming in and we shall hardly have space to print all of them.

In brief Mr. Kinder's theory is that the average layman cannot be drawn to an organ recital with Bach, Rheinberger, et al.; that technique will not do it; that in skillful program-making lies the secret of success, and that the atmosphere and the length of the recital are important factors. And this Philadelphia organist has the proof of the pudding to offer, for he has played recitals in his church for twenty-two years, and at the latest series the "standing room only" sign had to be put to use.

There is much of interest and a great deal that is instructive to all of us in the comments that have been provoked by Mr. Kinder. All of these have been in support of his views and in appreciation of his giving his colleagues the benefit of his experience. Undoubtedly many disagree with him, but they have not thus far taken their pens in hand. One man, standing in the foremost rank as a concert organist and teacher in this country, on a recent visit to the sanctum of The Diapason said he did not believe in compromise. Either the pure and the traditional in organ music must prevail, in his opinion, or there must be an appeal to popular taste regardless of other things. As he put it pointedly, if you are in evening dress, you must not wear tan shoes. If the tan shoes are all right, why bother to wear a dress coat and a stiff shirt?

It seems that one point is often overlooked by both sides. The evening clothes are the proper thing for one occasion, but there are times when we go automobiling, or playing golf, or working in the backyard, and then we may certainly wear colored shirts, tan shoes and soft collars. It is one thing for an organ virtuoso to present a scholarly program; it is quite another for a church organist of moderate attainments to play a recital, on which he cannot put weeks and days of preparation, before an audience of tired business men who desire a little relaxation on a Sunday afternoon or a weekday evening. There is no more sense in offering the latter audience a historical program, against which Mr. Nevin inveighs, than it would be to have a dinner adequate for threshers at an afternoon tea in a city apartment.

A correspondent who does not desire to have his name published writes a great deal of common sense on the subject in this issue. He voices exactly our opinion when he asserts that it is easier to print the names of great composers on a program than to interpret their works properly. "If our purists could all deliver the goods they orally extol we might take new hope," he writes. This was brought home to

us forcefully not many months ago when we heard one of the world's most famous organists play a Bach toccata and fugue before an audience of ordinarily intelligent but not organistically educated persons. Unbounded enthusiasm was manifested when the virtuoso had finished. But he played Bach so that it was real and living; he had mastered it when he was getting his permanent teeth and all its beauties were presented with clearness by him, whereas its difficulties had long ago vanished. That man, whose name is familiar to all of us, would be wasting his time playing a negro spiritual arranged for the organ, and we doubt if he could do it as well as some of our real artists of another type, who technically are miles behind the great Bach interpreter, but who can make an appeal with the simple to many a heart as Patti did with her "Home, Sweet Home." After all a man must be true to himself and must not try to imitate. If he is a virtuoso, with the latter's talent and training, he should adhere to the great works that have lived long enough to get on a historical program; if he is a man of taste, with limited time for practice, but with powers of interpretation of the simpler beautiful things, he should devote his time to them. A man cut out by nature to be a fine family physician frequently makes a mistake if he tries surgery, and the average eye specialist is a very poor person to consult about your stomach.

## ORGAN BUILDERS' MEETING

Within ten days the organ builders of the United States will hold their annual meeting in Chicago, as announced in the call issued by the officers of the Organ Builders' Association. This will be the first meeting in this city since the one held when the war was on to organize this body.

It is to be hoped that the attendance this year will break all records. The only way in which definite policies can be framed and enunciated in a manner to convince all of their necessity is to have every firm represented. It is the only way to avoid criticisms later. There are still a few builders who may believe that such an organization is not necessary. If they are correct in their views the business of building organs is the one exception to the rule. There may also be some who feel that the association has not been of as much benefit as it might be. If that is the case, the only remedy is a full attendance and a free expression of opinion. No one will get out of this association what he does not put into it, any more than he will out of any other agency. The fact that there is no war on and that the individual builder has plenty of contracts and is prospering offers a very poor motive for withholding interest from such a meeting. There are problems which affect all builders and questions on which counsel and discussion are required. Through the expression of many opinions everyone will be benefited.

All professions and all trades find associations and conventions essential to their welfare; no organ builder can close his eyes to this fact. And as for the results already achieved, the avoidance of a tax on organs alone has been worth the cost of the association to its members. There are just as important issues remaining. Therefore: On to Chicago!

## ORGANS FOR SCHOOLS.

"An organ in every school."

This is a slogan suggested to us by a very important factor in the organ world, though not one often thought of by the organist—the Hoyt Metal Company, which specializes in metal for organ pipes. The idea appeals strongly to us. It has been noted by The Diapason at various times what great value an organ has as an educational factor in a school. In New York, in Washington and in many other places this value has been realized and the result has been recitals for the benefit of the pupils, and of the community tributary to the schools. The latest prominent example is in Cincinnati, where a very fine organ has been installed, the gift of a citizen. Sidney C. Durst drew up the specification and gave the opening recital to an audience of 1,600 in De-

ember. Another recent example is the Jersey City high school organ, the presiding genius of which is Moritz E. Schwarz.

To get the best results in training children or dogs it is necessary to catch them young. Thus the best time to inculcate organ knowledge and a love for the instrument is in the school age. And what piece of mechanism can make a stronger appeal to the youthful mind than the organ with all its wonders? As Edward Shippen Barnes points out in a splendid article soon to appear, there is only one kind of ignorance of which people seem to be proud, and that is musical ignorance. Perhaps this can be overcome in a large measure by doing that which will prevent youngsters from growing to manhood and womanhood without knowing anything about an organ except that it usually has front pipes and that the keys look like those of a piano.

We therefore quote as follows from a letter received from E. H. Anderton of the Hoyt Company:

"With the interest of the people the country over aroused as never before to the educational value of music, it occurs to us that this is the time to inaugurate a movement looking to the installing of a pipe organ in every public school. What greater impetus could be given the organ trade of the years to come than the instilling in the hearts of the rising generation of a love for the king of instruments? What better place for the planting of the seed than in the public schools?"

"It is our belief that like the wearing away of the stone by the constant drip of water, so will the persistent agitation of the use of the organ in our schools have its effect."

To make the mouth of the organist water, metaphorically, if he has no chimes or harp or similar accessory in his organ, is the natural consequence of a perusal of a new catalogue sent out by J. C. Deagan, Inc., setting forth in detail the possibilities of percussion instruments in organs, the ease of placing them in old instruments, etc. Many of the details of the actions of chimes are illustrated in a manner that is decidedly informative. The picture of the large and modern Deagan factory in Chicago, which is known locally as one of the handsomest industrial establishments in the city, is an indication of the growth of the business of manufacturing organ percussion instruments since Mr. Deagan founded the firm in 1880.

## POINTS ON RUSSIAN MUSIC.

Philadelphia, Pa., April 11, 1921.—Editor of The Diapason, Chicago, Ill.: I have read with much interest several reviews in your paper in regard to church music, including the music of the Russian church. There are one or two points which it seems to me might be worth observing. The text "O Gladsome Light" is used in the Russian liturgy every Saturday night. It is not especially an Advent anthem. As you doubtless know, it is one of the very early hymns of the church, which was sung at the time of the lighting of the lamps. The "Cherubim Song" is also a part of the morning liturgy of St. John Chrysostom. There are very few numbers which are used as anthems, so to speak. Most of the selections which have appeared with English texts are a part of liturgy or vespers. Unfortunately, some of the English editions have appeared with texts foreign to the nature of the music written in, so we find Cherubim songs set to words from the Episcopal communion which have no relationship at all to the original texts. There is no Agnus Dei at all in the liturgy, although I believe there are several so-called anthems arranged from the Russian. The liturgy of the Russian church is so complex that it would be a very difficult task to explain where these anthems belong, but I thought perhaps your readers would be interested in knowing these few points.

Anything that your paper can do to raise the deplorable standards of church music is certainly worth any effort you may have to put forth.

Very truly yours,

N. LINDSAY NORDEN.

The Hinners Organ Company of Pekin, Ill., has completed an organ for the First Reformed Church of Peoria, Ill., and on March 24 the instrument was opened with a recital by Miss Bertha Brunner, the Peoria organist. The organ is a two-manual and replaces one that served the church thirty-two years. Miss Brunner's offerings were: "Thanksgiving" (Pastoral Suite), Demarest; "Chant de Bonheur," Lemare; Caprice, Matthews; "Peer Gynt" Suite, Grieg; Offertoire in D minor, Bistritz; "Chant Seraphique," Frisinger; "Will o' The Wisp," Nevin; "Evening Star" (from "Tannhäuser"), Wagner; Berceuse, Dickinson; Fanfare, Lemmens.

## The Free Lance

By HAMILTON C. MACDOUGALL

While it has always seemed to me that the phrase "Music is the language of emotion" gave undue emphasis to one aspect of the art, it is only lately that it has been borne in upon me that there are musicians who deprecate emotional music and emotional interpretations. I fancy that people in general will agree with me that without emotion no great thing is done—without feeling no great thoughts are born, no great enterprise conceived.

It was therefore with a shock that the other day I heard an organist make the statement that one of the impeccable players of the present day acknowledged that music made little or no appeal to him on the emotional side. With respect to this particular player I had thought the absence of any real appreciation of the music as tonal-thought quite evident, but I was unprepared to hear that the absence was noted by the player himself.

We must, however, I think, admit that perfection of technique (by which on the organ I mean playing the notes at the right time and at the right speed, accomplishing the registration without losing the rhythm) is in itself to be sought, and an end reached by few players; to be a "finished executant" is a worthy ambition and one very difficult of attainment. But it is not an all-inclusive end, nor does it take into account the higher qualities of mind and spirit that, together with perfection of technique, lead to inspiring performances. Any organist or pianist or violinist with a finished technique will command lasting public esteem only in so far as he conceives his music as alive, as something transferred by a creative, feeling intelligence in an interpretative performer, to a creative, feeling audience.

It is therefore a pleasure—although a pleasure mixed with wonder that it should have been thought necessary—that I read Mr. Kinder's article in the March Diapason, and Mr. Goldsworthy's approving comments on the same. I have been saddened by performances of eminent organ players whose sole aim seemed to be correctness—an aim difficult, indeed, of realization in the case of the virtuoso pieces, but sadly inadequate when realized.

There is a bright side, though, to this excessive and deadly devotion to technique for its own sake. There is unfortunately a good deal of sloppy playing by organists, growing out of the nature of the instrument they play, although inexcusable. The organ is in itself an unorthodox instrument. It is by no means impossible to play rhythmically, to play with "swing," but this effect is closely related to a careful observance of note-lengths, of staccato and legato. The registration and the manipulation of the various mechanical devices by which registration is accomplished have a tendency to make players careless. The organist who prolongs chords while he hunts for the right stop or considers himself at liberty to alter the notes to suit some manipulative necessity is known to all of us. The best of the non-emotional players are never guilty of these crimes.

There is a kind of non-emotional music published today—and more of it than one would think possible—that is largely experimental. Just at present it is difficult to decide whether some of the music one sees on the counters of the music shops has any feeling in it or any real reason for being. Years ago we used to say that the Teutonic "Drei Stücke" were really dry, and too often one sees and hears music nowadays that seems to be written largely to prove that the composer is "up to date" in the augmented-triad-whole-tone scale manner. Well, we are all a little bit unsettled nowadays, aren't we?



**Sees the Clouds Lifting**

Editor of The Diapason: The article by Ralph Kinder on the matter of organ recitals brings to many of us a joyful surge of feeling. Mr. Kinder is in good company. Felix Borowski, Harold Vincent Milligan and others have put themselves on record in much the same way, and there must be scores who feel that identical conviction, who have not written it down for the prints. Let us hope that more will write themselves down, in the interest of a broader human appeal of organ music. The writer is sending this cordial approval of Mr. Kinder, and an approval based on years of belief and interest in organs, following as closely as may be the tonal and mechanical development of the modern instrument, years of trying to bring the people closer to the pipe organ for a reasonable part of their education in repertoire, tone color, rhythm and melody. We have had experiences of disappointment with audiences and with recitalists, and occasional bright pages that seemed to glow with promise of a quickening public interest, though these pages are few.

These years have been more or less illuminative as to the "position" of many of the craft—the insistence of many on organ "literature," demanding that the public come up to the standard of program material, the immemorial cry of warning not to "play down" to audiences but to lift them up, etc. This uplift business has a persuasive voice. We have heard it much exploited as to the choral material for church services.

I believe I have discovered some things that point a moral even though they do not adorn a tale. One thing is that music of the scholarly, enduring, solid type may be used among choir and organists and to the relish of the hearer, always provided it is rendered with eminent skill, without loss of its "beautiful moments," with regard to its variety of expression, its general nuance, its dramatic episodes, its melodic lines and its rhythmic sway. To be able to do a fine thing in a really fine way is to get almost invariably some response. This is true of choir as of organ renditions. But to do a fine monumental thing in a tawdry, loose, unimaginative, uninspired way is to lose out. As Mr. Kinder well says, people don't care a hoot how fast the player can work his seven-leagued boots or how dazlingly he can skylark it up and down the keys. These delectable things are after all not the end but one means to the end. Rapidly, to be effective, demands as hand-maidens accuracy, rhythm, balance, poise.

Anyway, to come right at it. I have known and do know and have heard many of the organ craft holding a high standard of program making who do not play in the manner. It is easy to comprehend great names and easier to print them on a bill. It is far more difficult to translate them into periods of beauty and effect. If our purists could all deliver the goods they orally extol we might take new hope. But many do not. To talk is one thing, to comprehend is quite another. The exceptions to this among the fraternity are so rare that they stand out clearly in memory. There are exceptions. I could start a small riot by naming a few of the class and then a smaller group of the exceptions. I will not be so rash. One could name finished technicians at the organ, and also deep, introspective students to whom the large musical messages have come sweetly singing down from the spheres. These would meet with a more fervent welcome if they would pair up their pure literature with admixtures of relishes.

We feel grateful that men like Kinder are now willing to stand forth and tell what they believe as based on experience. It shows that the cloud is lifting. Borowski says and Milligan says and Kinder apparently believes, that in ability to translate luxurious rhythms and dainty cadences and lifting frank melodies the average modern organist is not up to the modern organ.

I have been told that it is impossible to get any suggestion of orchestral sforzando from the organ. My informant couldn't. But the trouble was he didn't think anyone else could. Well, I know they can and do. I have heard what I'm talking about only lately. We have one of those approximations that I myself do not quite approve—a harp stop of the celesta pattern. So far it has generally sounded like a theater xylophone. But I heard it lately so much like the harp that I peeked to see how it was managed. Just one of the opportunities for ingenuity. The performer on sweeping an arpeggio on the celesta had the box closed—it was a heavy, honest box with ponderous shutters, the kind that only three or four builders make. After the hammer had connected he opened the box. Effect magical! Through this episode his right foot had plenty to do. Again I lately heard an effect absolutely that of the orchestral horn, somewhat distant, but mellow and delicious. There was no such reed stop in the organ. I discovered that the player had found just the opening of the swell shutters—about half—and thus he was getting a real horn effect from the big flute—much more characteristic than reeds that are actually called French horn—at least better than some of them. Just a little cleverness and ear delicacy here. One might multiply such instances ad infinitum.

What I'm coming to is a series reaching back through some years—modern organs capable, tone families generously represented, perhaps a score of different recitalists, sporadic enthusiasm here and there; disappointment and disillusionment frequently, and so this year of grace a considerable effort required to get out an

adequate audience on their own terms—that is, no admissions, but voluntary offerings. But that one recital set enthusiasm blazing. We can invite that organist back with full confidence in the result.

There is a big lesson written here. We hope we have learned it. We shall hereafter try to get the man who thinks what Borowski, Milligan, Kinder, Macfarlane and others think about the organ: That much organ literature is too "severe" for our musical children and chiefly useful for students in their hour of drills; that we shall want programs with the solid generously mixed with relish; that we shall not disdain but welcome dramatic utterance and strong rhythms, and shall not lightly dismiss a frank, lovely, even if simple, melody. We shall try to be human in our organ recitals; strong contrasts and variations in programs, and all that sort of thing. Theoretically I would be minded to agree with Mr. Kinder on the broad basis of trying to effect the spread of good music; practically I have reason to know he is right.

I hope you'll let me say this: We have wrong ideas of what constitutes musical dignity. I heard a lecturer the other night tell an audience that classical music is music that appeals to the intellect. If we preach that kind of buncombe we shall have to be content with the results. Classical music, whether of 1550 or of 1921, whether worked out in the form of a sonata, or enclosed in the daintier case of an errant melody, is music which has in it qualities that endure—the kind of thing we ought to want to know early in life and never forget. Things like that are being written today. They belong to all ages—even the much abused and non-inspiring Victorian. I hope we shall be able to get a new view of classicism and not continue to shiver at it. The pipe organ in America has possibilities of entertainment and of culture impossible even to imagine. But the class represented in Kinder and those like him is yet too small.

In this connection I recall sitting on the bench with Alexander Russell and hearing the much-played Largo from "Rinaldo" from his fingers in a startlingly untraditional way. But the effect was fresh and grateful. I gathered from him then that he felt brave enough to substitute his own impulse for what has been called tradition, but which more often is slavish, unimaginative following along in a groove. Much is called tradition that is merely habit, and sometimes pretty dull, tiresome habit.

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**BIG AUDIENCES IN DENVER.**

**Christian's Recitals Draw Increasingly—Programs Catholic.**

Palmer Christian, municipal organist of Denver, selects his programs in line with the advice which Ralph Kinder gives organ recitalists in a recent issue of The Diapason. The consequence of his catholicity is that his audiences from week to week range from 1,000 to 2,000, all of whom are drawn without any advertising of Mr. Christian's playing. In addition to the corporal evidence of the increasing interest in Mr. Christian's work given by the actual attendance of citizens, a noticeable fact is that the attention of the audiences is markedly improved—they seem to come to listen and enjoy what they hear. Mr. Christian, it appears, has faced facts and audiences and has conquered both.

Six thousand attended the Easter afternoon recital in the Auditorium, when the organ was supplemented by Mrs. W. H. Frantz, soprano; the Orpheus Male Chorus, Per Olsson, director, and the Municipal Chorus, J. C. Wilcox director. Mr. Christian's numbers were: "Hosannah," Dubois; Reverie, Debussy; "Rhapsodie Catalane," Bonnet; "Christus Resurrexit," Ravanello, and "Paques Fleuries," Maily.

On Good Friday Mr. Christian had an audience of 2,000 and the program requested that in view of the sacredness of the day there be no applause. The offerings included: Chorale Prelude, "O Sacred Head Once Wounded," Traditional; "Prayer," Ravanello; "Stabat Mater Dolorosa," Lemaigre; Largo, Handel; "Good Friday Spell" from "Parsifal," Wagner; "Golgotha," Malling; Reverie, Dickinson; Funeral March and Hymn of the Seraphs, Guilmant.

**Treu Organ Is Opened.**

A fine two-manual and pedal organ of thirteen speaking stops, without augmentation, built by the Treu Pipe Organ Company of St. Louis, was dedicated on Friday evening, April 8, in St. Mark's English Lutheran Church, St. Louis, with a program under the direction of Professor R. A. Alpiser, who presided at the organ. The program was as follows: Third Sonata (First movement), Guilmant; "Gavotte Moderne," Lemare; Prelude: "To a Little Bride," Alpiser; Gothic Suite (Chorale and "Priere a Notre Dame"), Boellmann; Barcarolle from "Tales of Hoffman," Offenbach; "In Paradisum," Dubois; "Benediction Nuptiale," Dubois. Mr. Alpiser was assisted by Miss Ruth Phillips, pianist; Philip Gronemeyer, violinist, and H. H. Stork, cellist, and his choir. The organ, which is placed in an alcove, at side of sanctuary, is encased in an artistic design, matching the furnishings and the architecture of the church. All the stops excepting the open diapason and the pedal stops are enclosed in a swell box.

**New Von Jenny Factory Burns.**

The Von Jenny Pipe Organ Company's factory, on Fifty-fifth street, near Jackson avenue, Corona, N. Y., was destroyed by fire just before midnight, April 21, with an estimated loss of \$35,000. The Von Jenny Company moved into the new building ten days ago, leasing it from Daniel Ginsberg of Corona. All the machinery had been installed and the plant had been in operation a week. Mr. and Mrs. B. J. Von Jenny were in Manhattan Thursday evening and they saw the blaze as they were coming home on a late train. They did not know, however, that it was their place. The firemen worked about five hours before the fire was extinguished. The loss is covered by insurance and as soon as the losses have been adjusted the work of rebuilding will be undertaken.

**T. Tertius Noble on Tour West.**

T. Tertius Noble, organist and choirmaster of St. Thomas' Church, New York, will start May 8 on an extensive tour which will take him into Canada and as far west as the Pacific coast. He will give recitals in a number of cities. At Calgary, Alberta, he will be a judge at the festival from May 17 to 19, and will give a recital May 16. Professor Walter Henry Hall of Columbia University will serve with him as an adjudicator. At Vancouver, B. C., Mr. Noble is to conduct a festival performance of Mendelssohn's "St. Paul" by a chorus of 800 and is to give a recital June 1. He will visit Victoria, Seattle, Regina, Saskatoon and other points and return by way of St. Paul and Chicago.

**Bartholomay Organ Installed.**

F. A. Bartholomay & Sons of Philadelphia, Pa., have completed the installation of a two-manual electro-pneumatic organ in the Holy Spirit Church, Atlantic City, N. J. The organ has Bartholomay & Sons' latest improved wind chest with a valve for every pipe. This chest is quick in response and is pronounced a great success. It can be used for duplexing if desired. Rollo Maitland of Philadelphia is to give the opening recital.

**Yon at Work in Kansas City.**

A concert April 4 in the Grand Avenue Temple reintroduced Pietro A. Yon to Kansas City, this time as a resident for five weeks and a contributor to the day by day enjoyment of the city through a class that has attracted many of the better organists of the country. The master class began April 5 in the First Christian Church, Eleventh and Locust streets, decided upon at the last minute as more fitting because the organ in the church can be separated from the rest of the building and so is safe from intruders.

**Great May Festival Concert.**

The twenty-eighth annual May festival concert of the Chicago and Cook County Sunday School Association will occur at the Auditorium on the evening of May 13. The usual great chorus of nearly 1,000 women's voices, under the direction of H. W. Fairbank of the Chicago Teachers' College, will be a prominent feature. The soloists are Miss Myrna Sharlow of the Chicago Grand Opera Association, Miss Stella Roberts, a remarkable young violinist; the Roney Boys' Quartet, Dudley Doe, saxophone soloist; Francis S. Moore, organist, and Mrs. W. A. Huyck and Miss Emma V Miller, accompanists.

**Reynolds Represents Kimball.**

James N. Reynolds, the Atlanta organ builder, has been appointed a representative of the W. W. Kimball Company and will have charge of sales and service over Georgia and adjoining states. Mr. Reynolds will continue to build organs for small churches and theaters in his plant at 219 Marietta street, the Kimball line starting in about where his standard instruments stop. He is well and favorably known, having been associated with some of the foremost builders of the day, and he is a member of an old Georgia family.

In addition to his many other activities, Otto T. Hirschler has been elected secretary of the Musicians' Club of Los Angeles, a society of man musicians of that city. Mr. Hirschler gives a fifteen-minute recital before every service at the Bible Institute in Los Angeles and the growing attendance and the expressions of appreciation for his work indicate the popularity of these recitals. At every service in this church the audience averages from 2,500 to 3,000. On Easter Sunday 4,500 were present and 500 others had to be turned away. In the last month Mr. Hirschler has played the following among other selections at his

recitals: "Finlandia," Sibelius; Theme and Variations from Grand Sonata, Whiting; "The Swan," Stebbins; March and Intermezzo from First Suite, Rogers; "At Evening," Buck; "Song of Sorow," Nevin; "Venetian Idyl," Andrews; "Pomp and Circumstance," Elgar; "At Parting of Day," Frysinger; "Gethsemane" and "Easter Morning," Malling; Grand Chorus, Guilmant.

A Möller organ of sixteen speaking stops was opened in the Berean Baptist Church, South Dearborn and West Fifty-second streets, Chicago, with a recital by Walter Eugene Gossette, assisted by the choir of St. Thomas' Episcopal Church, March 29. The organ is a two-manual and Isaac T. Yarbrough, the chorister, who was commissioned to purchase it, and Miss Estelle C. Bond, the organist, find it exceeds even their expectations. A dedication concert by the Berean choir was given March 28 and Cowan's "Rose Maiden" was sung. Mr. Gossette's program at the opening recital was as follows: "Entre du Corcege" and "Benediction Nuptiale," Dubois; Prelude and Adagio, Guilmant; Midsummer Caprice, Johnston; "At Evening," Kinder; "Marche Funebre et Chant Seraphique," Guilmant; "Marche Triomphale" (for Organ and Piano; Miss Bond at the piano), Guilmant; "Trümmerei," Schumann; "Pomp and Circumstance," Elgar.

Miss Dorothea Shepard, a pupil of Ernest Dawson Leach, organist and choirmaster of St. Paul's Church at Burlington, Vt., gave a recital jointly with Mr. Leach on Sunday evening, March 20. Miss Shepard played Mendelssohn's "War March of the Priests"; Andante in G major, by Batiste; "Narcissus," Nevin, and a Finale by Lemmens. Mr. Leach played a group including Hollins' Spring Song, "Chanson d'Espoir," by Meale, and Dvorak's Humoreske.

Another of Frank Van Dusen's pupils' recitals, at Carpenter Chapel, Chicago, was given the afternoon of April 20 and brought out a well-played and most interesting program. The participants included Joseph Taylor, Gertrude Helfner, Mrs. Percy Roberts, Mrs. E. J. Munson, Edward Eigenschenk, F. V. Burrell, Louis Nespo, Mrs. Harriet Webber, Mrs. Juliet Cameron, Charles Vogel, Genevieve Fife, Rudolph Stockman and Emily Roberts.

For the evening service at the Second Presbyterian Church of Philadelphia March 20, M. Lindsay Norden, M. A., Mus. B., the organist and choirmaster, arranged a service on "The Life of Christ in Song." The offerings for the occasion, arranged by Mr. Norden with his well-known skill and wide knowledge of church music, included the anthem "God with Us," by Kastalsky, for alto solo and eight part chorus, a cappella; Praetorius' carol, "Lo, How a Rose," four parts, a

cappella; "The Holy Night," by Bryceson Trehearne, as the offertory; Stainer's "Jesus Said Unto the People," with violin, harp and organ; the seventeenth century anthem, "Jesus in the Garden"; Tchesnekoff's "The Thief on the Cross," nine parts a cappella; Gounod's "Beside the Cross," by quartet, with violin, harp and organ, and Grechaninoff's "The Only Begotten Son," a cappella.

Jesse A. Longfield, organist of St. Andrew's Presbyterian Church at Victoria, B. C., directed a sacred recital on the evening of March 7 in which his work at the organ was supplemented by anthems by the choir, vocal solos and a violin solo. The program was as follows: Sonata No. 2, C minor, Mendelssohn; "Aris, Shine, for Thy Light is Come," MacDermid (Miss Worfield); anthem, "The Wilderness," Goss; violin, "Londonderry Air," Morris (Vernon Smith); "Hear Me, Ye Winds and Waves," Handel (J. Petch); "Woodland Rest," Oehme; anthem, "Hear My Prayer," Mendelssohn; "The Lord is My Shepherd," Liddle (Miss Stewart); Offertoire in B Flat, Read, and "Chant d'Amour," Gillette (Ivor Parfitt); "In Native Worth," Haydn (Kenneth Angus); anthem, "By Babylon's Wave," Gounod.

Mr. and Mrs. William Ripley Dorr of Chicago and LaGrange are rejoicing in the birth of a son, Roger, March 24. Mr. Dorr says that "as soon as the wind came on in the youngster's little chest (which the doctor says is a swell chest), a cipher developed in the vox humana which lasted a full hour and a quarter. The wind pressure seemed to be steady and the supply ample. His action to date has been very satisfactory, but the vox humana above referred to will have to be softened and tone-regulated, and we hope will be used sparingly for the next year or two."

An organ built by the W. W. Kimball Company has been installed in the Princess Theater at Hot Springs, Ark., and was opened March 14. J. A. Hanrahan of the Kimball staff installed the instrument. Lawton Reid has been engaged as the organist. Mr. Reid is only 18 years old, but his playing has attracted much attention.

Ernest H. Sheppard, the organist and composer, now very happily situated at Muskegon, Mich., was in Chicago in the course of a business trip, April 19.

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BY HAROLD V. MILLIGAN.

"IN THE CHURCH," by Vitezslav Novak. "PARADISE," by Zdenko Fibich.

Published by the H. W. Gray Company. Among the most interesting compositions that have come to our desk in many months are these two pieces by Bohemian composers. Both Fibich and Novak were contemporaries of Dvorak, and like him were disciples of Smetana, founder of the Bohemian school. The story of the inception and growth to maturity of this movement, centering about the tragic figure of Smetana, is one of the most thrilling chapters in the history of modern music. Fibich died in 1900; we have not heard of Novak since the war, but prior to that he was living and teaching in Prague. As he would now be a man about 50 years of age, it is presumable that he is still to be accounted among the composers of the present day.

Zdenko Fibich was a prolific composer, writing in virtually all forms. The total of his opus numbers is about 700, among which were over 300 piano pieces, and symphonic poems and choral works galore. It was as an opera composer, however, that he achieved his greatest successes, being ranked in his own country as second only to the great Smetana. Aside from two or three violin pieces of smaller calibre, his work is little known in this country.

The present composition has been arranged for the organ by Ladislav Urban, a compatriot of the composer. It records in music the impression made upon Fibich by seeing the painting "Paradise," by Fra Giovanni Angelico da Fiesole. This commingling of the arts of painting and music is not uncommon. Artists have reproduced on canvas their reactions to music, one of the best-known modern examples being the picture "Beethoven," exhibited about fifteen years ago in the Paris Salon and reproduced and sold in enormous quantities all over the world, rivaling in popularity the "September Morn'" of a few years later. Musicians have returned the compliment. Probably the most striking instance of recent years is Bachmann's symphonic poem, "Toteninsel," after Becklin.

This "Paradise" of Fibich's is a short piece of the most exquisite quality. The composer has mirrored exactly the exalted purity and serenity of the old Italian master. With the utmost simplicity, even naïveté, he summons a mood of religious fervor, of devotional ecstasy, which is indeed rare in modern music.

The Novak piece is a little more elaborate. While "Paradise" may be played upon the most obsolete of two-manual instruments, "In the Church" really requires an organ modern in tone as well as in action. To get the proper effect, chimes and an echo organ are necessary. Upon such an instrument the music will be of great beauty and expressiveness.

Opponents of transcription (if there be any such at this late and enlightened day) are respectfully invited to contemplate prayerfully these two compositions and then mend their ways.

"SYMPHONIC PRELUDE," by Stanley Avery. "CHANSON," by T. Frederick H. Candlyn.

Published by G. Schirmer. These two new organ pieces from the Schirmer press are quite different in style, but both interesting. Mr. Avery's "Symphonic Prelude" is a toccata-like composition. The rushing, whirling main theme is contrasted by a more sustained theme which serves as contrasting middle portion. Both are in six-eight rhythm, the first in D minor, the second in D major. Both themes are developed at considerable length and there is a brief recapitulation at the close.

Mr. Candlyn's "Chanson" is a melodious and gracious piece. A fragment of the melody appears first in the pedals as an introduction. The melody itself is then delivered by the flute. The middle section is made up of detached chords, in which flutes and strings alternate, somewhat in the manner of the Guilman's *à la Caprice* and other pieces of this type. Mr. Candlyn carries both of his themes through an extended development, with sufficient harmonic variety to keep up the interest.

"SCENES FROM A MEXICAN DESERT," by H. C. Nearing.

Published by the H. W. Gray Company. It is always dangerous to hail the appearance of a promising young composer with too great enthusiasm. Sometimes the young swans turn out to be geese. Wise critics never wax enthusiastic about anything but the safely dead and buried classics. Rash as it may be, we are going to take a chance on Mr. Nearing and state without equivocation that we think he has a lot of talent and that he ought to produce something decidedly worth while. He has real musical feeling and a decidedly poetic and sensitive imagination, and has already acquired a passable amount of technic and fluency. What more could you ask as a starter for a promising career as a composer?

These five short pieces for the organ are simple and slight in themselves and make no pretensions at scaling the heights, but they display real and sincere feeling and a quality of delicate fanciful-

ness which is delightful. In his titles and obvious leaning toward the romantic school, and also in a prevailing mood of gentle melancholy and dreamy wistfulness, the composer shows a kinship with Edward MacDowell. This is also sometimes apparent in his musical idiom, noticeably in the second piece in the set, "The Cactus." Like MacDowell, also, he derives his inspiration from the various aspects of nature. The organists of the "movies" ought to welcome him with joy.

The first piece is "Sand Drifts." Its principal theme is a melancholy little tune, sung first by the oboe, unaccompanied and later harmonized by soft string tones. There is a second theme with a shimmering, rustling accompaniment, suggestive of the shifting sand. The third piece, "Mirage," is an unusual bit of writing, beginning and ending in the highest register, descending to earthy reality only for a few measures. "Cruceta" is the fourth piece, a left-hand melody accompanied by arpeggio figures in the right. The fifth and last is called "The Adobe Mission" and we like it the best of the lot. It is made up of massive chords, moving steadily and with dignity to an impressive full organ climax.

Mr. Nearing's harmonies are essentially modern, although not "ultra." Consecutive fifths, unprepared and unresolved dissonances and "false relations" abound in his music, an essential and integral part of his equipment. The discords are never unduly harsh and are always part of the scheme, never being indulged in for their own sake. There is a strong individuality back of his music, a distinct personality seeking full and adequate self-expression. We wish him joy in the quest and a well-deserved success.

"SOLVEIG'S LIED," by Grieg. "LOTUS BLOOM," by Cedric Lemont. "ANGELUS," by Massenet. "THE GUARDIAN ANGEL," by Gabriel Pierné.

Published by Oliver Ditson Company. These transcriptions newly added to the Ditson catalogue are from various sources. The Grieg piece is well-known, being part of the incidental music which he wrote for Ibsen's "Peer Gynt." It is included in the second Peer Gynt Suite, as arranged by the composer, and is also familiar in settings for both voice and violin. The organ transcription has been made by Edwin Arthur Kraft. Cedric Lemont's "Lotus Bloom," arranged for organ by Gordon Balch Nevin, is a simple little melody, evidently originally a teaching piece for piano. The "Angelus" of Massenet, from the orchestral suite, "Scenes Pittoresque," is familiar to most organists, as it has been transcribed several times before. Mark Andrews is the transcriber in this case. Pierné's "The Guardian Angel" is another of Edwin Arthur Kraft's transcriptions. It is a simple andantino religioso, of distinctly organic cast of countenance.

"PENSEES LOINTAINES," by Gaston Borch. "PARAPHRASE ON A THEME BY GOTTSCHALK," by Theodore Saul.

Published by Oliver Ditson Company. In addition to the transcriptions just enumerated, the house of Ditson also publishes these two original works for the organ. Mr. Borch's "Pensees Lointaines" is a melody of romantic character which is developed and varied with unusual skill. There is no second theme, the composer contenting himself with various expressions of his original thought.

The "Paraphrase on a Theme by Gottschalk" turns out to be our old friend "Last Hope" in a series of variations and decorations. It is dedicated to Clarence Eddy and has been edited by him also. The familiar melody is developed and varied at considerable length and with more than a little skill. There are many striking effects and an opportunity for skillful registration. The form is a free one and there are several cadenzas, and also a full organ climax.

NEW WORK ON SWELL PEDAL

"Swell Pedal Technic" is the title of a new work by that busy musician, Gordon Balch Nevin, just published by the Oliver Ditson Company, in sheet music form, thirty-six pages.

In this work Mr. Nevin rightly claims to have cultivated new ground. To quote him: "There is much excellent material available for use in acquiring the digital and pedal dexterity necessary in modern organ playing. \* \* \* There is, however, one side of the subject which has not been treated in any positive manner; the artistic use of the expression controls of the organ. It is not at all unlikely that the very brief period in which these controls have attained their tremendous importance may be taken as an explanation of the lack of instructive material on their use."

Eight pages at the beginning are taken up with letter-press explaining the mechanism by which the shutters of swell boxes are opened and closed, the use of the crescendo and diminuendi so obtained in phrasing and in accenting, and with suggesting methods by which effective control may be gained. The rest of the book is occupied by twelve pieces of varied type, well adapted as material for the putting into practice of the ideas of the author. They are also available for recital and church use.

It would be unfair to Mr. Nevin to quote in detail the points he makes; the reader is referred to "Swell Pedal Technic" for their exposition. One point of considerable novelty, however, is particularly worth discussion and is phrased by Mr. Nevin thus: "Never use the swell entirely closed for more than a single note, and that note should be the final note of a phrase." The motion of opening is begun slightly in advance of each phrase,

and the full closing is accomplished exactly at the end of the last note of the phrase. If the box is opened a bit in advance of the beginning the player may, by closing the shutters smartly just as the first note is played, secure a delicate accent. In this way the author's rule that "the phrase should be commenced with a slight accent" is observed.

There are other valuable suggestions as to the bearing of swell pedal technic upon various problems of phrasing and expression in this novel and useful book, but for these the reader is advised to go to the work itself.

H. C. MACDOUGALL.

COMPOSITIONS BY MILLIGAN.

"IDYLL" and "A RUSSIAN RHAPSODY," by Harold Vincent Milligan. Published by the Arthur P. Schmidt Company. BERCEUSE, S. M. Barmotine; ELEGY, N. Amani, and RUSSIAN SONG, A. Dargomijsky; arranged for the organ by H. V. Milligan.

Mr. Milligan again shows his versatility. We know him as organist, critic, composer for the organ and for the voice, arranger and lecturer. He delves into early American music; then into the Norwegian, and now into the Russian, in addition to his original work.

In his "Idyll" Mr. Milligan has produced a dainty and most interesting moderato movement whose peculiarities of time help to make it attractive. There is no dull repetition, and it is apparent that what the composer has to say he says briefly and attractively. This "Idyll" is well worth careful study and a place in the best recital repertoire.

In "A Russian Rhapsody" inscribed to Philip Berolzheimer, the New York patron of music and devotee of the organ, Mr. Milligan has made a clever interweaving of Russian airs. There is nothing Bolshevikistic about Mr. Milligan or his work and it may be significant that in his registration indications he stipulates that the air shall be played on the English horn. The piece is a dignified and useful addition to the recital pieces of the day.

This composer proves a close study of the now popular Russian works in his transcriptions of Dargomijsky's "Russian Song," the Amani "Elegy" and the "Berceuse" by Barmotine. They are all made thoroughly organic and are recommended as useful both for recital and church purposes. The last-mentioned is a very lovely melody.

G.

FOUR-MANUAL FOR THEATER

Large Möller to Be Placed in Knickerbocker, Philadelphia.

Louis Luberoff, Philadelphia representative of M. P. Möller, has secured the contract for a theater organ which is to be one of the largest in the East, to be placed in the Knickerbocker Theater. It is to have four manuals and the wind pressures will be of eight, ten, fifteen and twenty inches. Every modern orchestral and percussion stop will be embodied in the instrument.

The acoustics of the Knickerbocker Theater are exceptionally fine and the instrument will be placed on each side of the proscenium arch, in concrete organ chambers above the upper boxes, and the builder hopes to be able to force the tone down with the high pressure he is using. This organ will cost \$48,000 when it is completed. It is to be ready in August or September.

Since January, 1920, Mr. Luberoff has sold seventy-three organs and thus is still able to keep up the good record which he has established in Philadelphia.

DR. W. H. WOODCOCK RETIRES.

Resigns After Thirty-five Years' Service at Garden City, L. I.

Dr. William H. Woodcock, who has been organist and choir director at the Cathedral of the Incarnation at Garden City, L. I., during the last thirty-five years, has asked the cathedral to relieve him of his duties because of failing health. He is 72 years old. During his service at the cathedral Dr. Woodcock has missed only one Sunday service and that was caused by illness. He introduced the surplised choir in the Episcopal diocese of Long Island and trained many soloists who have gained public attention. Before going to Long Island Dr. Woodcock was organist of St. Luke's Church, Brooklyn.

Truette Pupils in Recital.

The twenty-third organ recital by pupils of Everett E. Truette, for many years one of the foremost trainers of organists in this country, took place April 7 in Jordan Hall, Boston, and like its many predecessors was participated in by some of the best-known young organists of the Hub. Miss Mildred M. Parkerton played the Toccata and Fugue in D minor by

Bach; Leland A. Arnold played the first movement of Guilman's Sonata in D minor; Eliseo Musucci played Rheinberger's "Vision"; Charles L. Budden played Hollins' "Grand Choeur" in G minor; Edward G. Mead was heard in Guilman's "Marche Religieuse"; Miss Mildred M. Partridge played the Prayer and the Toccata from the Gothic Suite by Boellmann; Russell King Miller's Nocturne in F was offered by Milton A. Chandler, and the program closed with the Allegro from Maquaire's First Symphony, played by Miss Jeanette Hart Howe, A. A. G. O.

**Miss Bartholomew Recovering.**  
The friends of Miss Eda Bartholomew, prominent organist of Atlanta, Ga., will be glad to know that she is slowly recovering at her home after seven weeks in Davis-Fischer Hospital, where she underwent a very severe operation. During her absence at St. Mark's M. E. Church, Mrs. Charles E. Dowman is presiding at the organ.

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Wellington 1921



**With the Moving Picture Organist**

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

By WESLEY RAY BURROUGHS

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

**ABBREVIATIONS**—T: Title. D: Descriptive.

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

**PHILIPPINE MUSIC.**

The onward march of current events seems to bring all parts of the world under a reader's observation. Thus attention was focussed on Greece at the time of our Grecian article and upon the war when we listed French, patriotic and war music. Now the question of Yap, near the Philippine Islands, brings these into the public view. Those of us who remember the acquisition of these islands by the United States in 1898 can easily recall the interesting points in the local atmosphere—the harbor at Manila, where Dewey won his victory, the savage Igorrotes, their famous and terrible bolo and their celebrated war dance (which we witnessed at the St. Louis Exposition in 1904), the usual characteristics of a tropical country, including the palm-lined villages, thatched huts and dense jungles, the capture of Aguinaldo, and the civilizing of the Sultan of Sulu.

We were just lamenting the fact that when we did write on this subject there was no legitimate organ work we could list when, behold, we receive from Clayton F. Summy, the Chicago publisher, a splendid suite for organ entitled "Impressions of the Philippine Islands," by Lily Wadhams Moline. The first movement, "In a Village," is in A minor, marked mysterioso (six-eight) and will ideally fit quiet scenes. It seems to portray the lazy, indolent life of the typical tropical village, the strings having a long sustained trill on page two, while a subdued horn or reed stop gives out the melody. A harp cadenza leads into the theme sung by the oboe, which is followed by twenty-six measures of a semi-agitato movement through various tonalities. The closing twelve are given to vox and strings with a flute figure in the accompaniment, he characteristics at the opening, which begins quietly with chimes and celestes, give us the impression of an exquisite tropical evening in the islands, with the middle section portraying the rising and diminishing of the summer winds. The second movement, "Serenade," is marked "tempo rubato" and is also in A minor, but tinted more delicately than the first, and the contrast of thirds played upon flutes and syncopated gives original orchestral coloring. The last movement, "The War Dance Festival," is exactly what its name implies. Beginning with full swell coupled to great (mf) it continues as a vigorous and barbaric dance for fifteen measures, then follows the same rhythm, but in C minor, and in a lighter vein, and, modulating constantly, with harsh dissonant chords, which are interspersed with arpeggio runs and contrasted with trumpet chords on the minor sevenths, we reach D minor, and here the dance continues, with the pedal point on D with strikingly dramatic chords when it is suddenly changed into the second (lighter) theme, this time in C sharp minor. On the closing page the measure changes to three-four for eight measures and concludes brilliantly, full organ and presto. The composition of this last movement is one of the finest oriental war dances and at the same time correct and interesting musically. Taken as a whole the composer has benefitted theater organists in particular, and at the same time has written a legitimate, well-developed suite which will be useful on concert programs.

The remainder of the appended short list consists mostly of light intermezzos, with the exception of the Sulu selection and the four war dances. The one foxtrot could be cleverly introduced at a ball scene oftentimes portrayed at the governor's mansion in Manila.

- The list:
- ORGAN SOLOS.**  
 "Suite; Impressions of the Philippine Islands." Molline.  
**PIANO ACCOMPANIMENTS.**  
 Philippine Intermezzo, Ellsworth (Witmark).  
 "A Viscayah Belle," Eno (Jacobs).  
 Selection: "Sultan of Sulu," Wathall (Witmark).  
 "In the Jungle," Langey.  
 "The Head Hunters," Oa-yo-Ung (Ascher).  
 "Bamboula" Ulrich.  
 "Pow-wow" (Dance of the Igorrotes), Rubens (Ascher).  
 "A Cannibal Carnival," Santos.  
**SONGS.**  
 "Bolo Song," Gumble.  
 "An Isle of the Philippines," (from selection "Fair Co-ed"), Luders (Witmark).  
**FOXTROT.**  
 "In Old Manila," Mary Earl, (Shapiro).  
 From these the organist will be able to utilize a particular number to create the necessary local atmosphere, which usu-

ally comes in the first reel of a feature, and will also have to draw on his neutral, bright and dramatic books. There are also many pieces listed in the African and Oriental lists previously published which can be acceptably introduced.

**"SOWING THE WIND,"** An American Comedy Drama: Anita Stewart and James Morrison, stars. First National Film.

**LOVE THEME:** "Love's Dream," Liszt. Reel 1—(1) "Happiness," "foxtrot" by Meyer until (2) A lonely convent girl. Popular one-step (begin pp) until (3) D: Rosamunde and mother go upstairs. "Romance" by Gerrit Smith (P) until (4) D: Ned enters. Light intermezzo until (5) after: She must never know. "Le Kicking" by Borel-Clerc.

Reel 2—Continue above until (6) D: Brabant sees Rosamunde. "Andante quasi Fantasia" (O. S.) by Rogers until (7) D: Brabant enters room (deserted). "Because You Say Goodby" by Levy until (8) D: Two men and Ned. "Elegie" by Barmotino.

Reel 3—Continue above until (9) Now you get out. "Melancolie" by Bubeck, until (10) On road of life. A few measures of Chinese rhythm (pp) and then "Stolen Moments" by Friedmann until (11) And then night of triumph. "Valse Poudre" by Pepy until (12) Chinese dense scene. "Chinese" (No. 36) by Langey to end of reel.

Reel 4—D: Ned and Petworth (13 and 14) Two neutral numbers, introducing the Chinese strain at end scene for a few measures until (15) Sleep baby. "The Old Mother" by Dvorak until (16) I'm not your mother. Andante, Unfinished Symphony, by Schubert until (17) Who was my father? "Sweet Remembrance" by Bendel to end of reel.

Reel 5—(18) D: Garden scene. "Vineyard Idyll" by Didier until (19) Ned and Rosamunde alone. Love theme until (20) D: Brabanzo and friend "Pulcinello," by Aletter until (21) Ned's Rosamunde. Nocturne by Harker until (22) D: Ned at stage door. Love Song by Friml.

Reel 6—Continue above until (23) D: Ned enters gambling house. "Agitato Appassionato" No. 55 by Borch until (24) D: Ned and R. alone. Love theme until (25) after: And when I'm through. Popular one-step until (26) Elegie by Massenot to end of reel.

Reel 7—(27) T: I'm a wealthy man. "One Who has Yearned" by Tschalkowsky until (28) Then—when. Romance by Wienawski until (29) After: I was trying to frame. "I Love Thee" by Grieg until (30) Can you ever forgive? Love theme until (31) But your father. "Moonbeams" by Kelsor.

Reel 8—Continue above until (32) D: Rosamunde falls to floor. "Erotik" by Grieg until (33) At end of thirty days. "Jaime mon Amour" by Carvill until (34) I don't want to see them. "Clematis" by Topping until (35) You said something came. "Berceuse" by Grieg until (36) D: Auto at station. Short neutral number to end of reel.

Reel 9—(37) Repeat love theme (R. and Ned) until (38) D: Brabanzo comes. Prelude by Rachmaninoff. (39) Prelude to "Eva" by Massenot and (40) Andantino by Chauvet (begin with minor section) until (41) D: Rosamunde walks to piano. Love theme to the end.

**NEW PHOTO-PLAY MUSIC.**

An assortment of useful novelties comes to our desk this month. Classified properly they are:

**MYSTERIOUS:** "The Conspirators," by Santos, a D minor theme which depicts plotting and treachery.

**SPANISH:** "Recuerdes" ("Memories of Spain") by Santos. This number begins with an A minor alla caprice and changes in the later pages alternately from a habanera to a Spanish walse. Worked out in Spanish idiom, as Offenbach did to the French Apache Dance. "Floretha" by Henneberg is a Cuban episode in D and F.

**AFRICAN:** Next we come to a humorous but characteristic work entitled "Cannibal Carnival" by Levy, a "Dance Barbaric" in which grinding dissonance of C sharp and D occurs repeatedly in the accompanying bass part. This being strictly a fantastic dance, what little melody there is is well written. The effects depend on the rendition of this piece.

**CHINESE:** Of a different flavor, yet of general oriental outline, are "Mandarin Dance" by Kempinski, correctly labeled an eccentric work, and a "Chinese Intermezzo" by Thiele and David in G and E flat, musically very interesting and certain to fill parts in films such as "The First Born."

**JAPANESE:** A Japanese Romance, "Lotus Flowers" by Parker, proves to be a moderato in D and A in which strings and woodwind contrast in the first part and soft tuba, flute and 'cello in the second part.

**PATHETIC:** "One Hour Beyond" by Sterling is an orchestral arrangement of a sacred song and this, together with "The Roses that Die Bloom Again" by Levy, which is an andante espressivo in C (six-eight), will be found to be good new pathetic material.

**DRAMATIC:** "Pompelian Serenade" by Strolle begins with an Andante (G minor) theme, followed by a piu mosso in C minor which rises to dramatic heights. The theme returns, and a lovely passage in E flat follows. An Andante in G, alla barcarolle, comes next. It gradually returns to the theme once more, to close alla grandioso. On account of its length (seven pages) it will be found much more useful than many dramatic pieces, and can be played through twice to cover at least more than half a reel of strictly legitimate dramatic situations.

**LIGHT DRAMATIC:** "Thoughts at Twilight" by Kendall, composer of "Charme d'Amour," which every theater musician knows, is a pensive andante in

G major and E minor, where the softer combinations on the organ may be effectively employed. A splendid contrasting part in E flat in which the brass section should be brought into play immediately follows. "Twilight Reverie" by Berge is a lovely four-four Andante in A flat. Beginning with a string solo, we next employed a combination of clarinet, flute and vox humana with single solo notes and accompanied only by chords on the harp. The middle section, which is in C minor and indicated for trumpet (swell closed) may be omitted if desired.

**MILITARY SCENES:** A "Military Hurry" for battle scenes by Levy is a novel and useful number. This combines bugle calls (trumpet), agitato passages to depict the conflict and a broad, stately, yet rapid, molto maestoso, in the style of a quick military march. As it is subdivided into convenient sections, the organist can use these in any sequence he desires to fit the picture.

**ANSWERS TO CORRESPONDENTS.**

J. C. W. Wilkinsburg, Pa.—Judging from your letter we should say you are well placed. There is an endeavor now to formulate a central union agency to assist in filling vacancies. We do not know what instrument is referred to, but have mailed you address of party who may be able to inform you.

H. R. J. N., Hagerstown, Md.—Yes, we admit we prefer theater work, especially in the matter of remuneration. The New England Conservatory has recently instituted a motion picture department for organists. There is also one in Chicago, and one in New York. Addresses have been mailed. See also answer to above.

J. W. K., Newport, R. I.—We think the local secretary in Providence should be able to help you. See answer to J. C. W.

B. A. W., Houston, Tex.—As we mail this month's article we are informed of a vacancy in the New Wolverine Theater, Saginaw, Michigan. Write to Miss R. Hemington. See answer to H. R. J. N.

**Theater Organists in Demand.**

Sidney Steinheimer of New York City, booking agent for theater organists and coach on theater playing, reports that April 4, 5 and 6 he received no less than five calls for theater organists at large salaries, all from high class theaters. On account of the shortage of theater organists he could fill only two of these positions, one being a pupil of Mr. Stein-

heimer's who had not even completed his course of theater playing with him. This shows the exceptional demand for the organist for theater work.

**Many Observe Music Week.**

Music week observance in New York had an auspicious beginning in the open-air song service of massed choirs on the mall in Central Park on Sunday, April 17. More than a score of the leading churches in the city and suburbs were represented, including St. Thomas', the Church of the Transfiguration, the Metropolitan Temple, Holy Communion, Central Synagogue, Broadway Tabernacle and All Souls' Unitarian, while delegations from the Billy Sunday choir and other choral organizations swelled the ranks of the singers. Walter Damrosch conducted the program, in which Keith's Boys' Band also had an important part. The participation of the churches in this outdoor service was only a small part of their co-operation in music week. Before the opening of the week nearly 500 of the clergy and organists had reported to the committee plans for aiding the movement in some specific way, chiefly by sermons on music or references to music week and the importance of the art it was aiming to promote. More than half announced special musical programs and organ recitals in honor of the occasion.

Harris R. Vall, organist and director at the Union Church of Hinsdale, Ill., presented the cantata, "Death and Life," by Shelley at the community vesper service on Easter Sunday afternoon. The combined choirs of eighty-five voices took part in the singing. As a prelude Mr. Vall played Ravanello's "Christus Resurrexit."

Following completion of the Kimball unit orchestra in the new Stanley Theater, Philadelphia, four orders aggregating \$85,000 were placed by separate buyers in eastern Pennsylvania with the Kimball Company in the space of one week.



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

ANTHEMS FOR GENERAL USE.

An article on anthems for general use has been promised for some time—the promise rashly made before I realized the difficulties in such a task. In the first place, there are so many anthems that it will be impossible to mention them all in a single article, no matter how careful the selection may be. In the second place, the church year observed by the Protestant Episcopal Church has classified all the English anthems for special seasons, leaving a group for Trinitytide that is not very interesting and not extensive. In the following lists I shall include some works that the tradition of that church might assign to special seasons. For the present article I shall mention chiefly works that are familiar to those blessed with a large library, and in a future article I hope to suggest others that are not so well known. Previous articles on anthems for Lent, on anthems by Russian composers and on Old English music will make my task somewhat easier. I refer you to those articles for additional material.

In the first place there are a number of English anthems which have survived copyright—most of them written during the reign of Queen Victoria and often condemned with the stupid epithet "Victorian." It hardly needs to be said that an age which produced Tennyson, Browning, Dickens and Thackeray is one of the most notable in the history of the English-speaking people; in church music an age that began with S. S. Wesley and closed with Martin does not need my approbation or that of my betters. Many of these anthems are commonplace in melody and harmony, but nearly all of them are reverent and in choral idiom. It is only in our great moments of delirious cleverness that we condemn such works.

Attwood—"Teach Me." (D, G, S) Barnby—"Beloved, if God so Loved Us." S. (G) Barnby—"Sweet is Thy Mercy," extra S. (D, G, S) Calkin—"Behold now, Praise Ye." B. (G) Couldrey—"Come Unto Me." S. (G, S) Elliott—"The Lord is in His holy Temple." (G) Elliott—"O most merciful." (G) Elvey—"Rejoice in the Lord." (D, G) Farrant—"Call to Remembrance." (G, S) Field—"God Shall Wipe Away All Tears." (D, G, S) Field—"Lord of our Life." SB. (G) Garrett—"The Lord is Loving." (G, S) Garrett—"Our Soul on God." T. (G, S) Gibbons—"Glorious and Powerful God," large chorus. (G, S) Goss—"Almighty and Merciful God." (G) Goss—"O Saviour of the World." (D, G, S) Goss—"O Taste and See." (D, G, S) Hiles—"Blessed are the Merciful." (D, G, S) Hiles—"The Lord is my Light." (D, G, S) Hopkins—"Lift up your Heads." (D, G, S) Kent—"Thine, O Lord, is the Greatness." (G) Macfarren—"A Day in Thy Courts." (D, G, S) Macfarren—"The Lord is my Shepherd." (D, G, S) Martin—"Ho, Everyone that Thirsteth." B. (D, G, S) Martin—"O Come before His Presence." T. (G, S) Martin—"Whoso Dwelleth under the Defence." T. (D, G, S) Ouseley—"From the Rising of the Sun." (G) Roberts—"The Path of the Just." (G) Roberts—"Peace, perfect Peace." (S) Roberts—"Seek ye the Lord." T. (D, G, S) Stainer—"God so Loved the World." (D, G, S) Sullivan—"The Son of God Goes Forth." (D, G) Sullivan—"O Taste and See." (D, G, S) Tours—"Blessed Are They who Dwell." (D, G) Tours—"In Thee, O Lord." (D, G) Tours—"The Pillars of the Earth." ST. (D, G) Tours—"Praise God in His Holiness." (D, G) Wesley—"Lead Me, Lord," medium. (G) Woodward—"The Splendors of Thy Glory." (G, S) Woodward—"The Sun Shall be no More." S. (D, G, S)

Many of these may be classified as general praise anthems. Others deal with the nature of God—His mercy, truth and grace. Some are anthems of faith and trust. The numbers by Farrant, Gibbons, Kent and Wesley have the dignity of an elder day; all of these except the Gibbons number are easy and suitable for any type of choir. Of the rest only the first by Martin should give any trouble in preparation. Several of these will be found in each of the more popular anthem books published by such firms as Novello, Gray, Schirmer, Ditson and the Boston Music Company.

Certain so-called classics are useful: Brahms—"How lovely is Thy Dwelling Place." (G, S) Brahms—"Lord, Lead us Still." (G) Gounod—"Jerusalem, O Turn Thee" (Gallia), extra S. (D, S) Gounod—"Lovely, Apppear" (Redemption). S. (D, G, S)

Gounod—"Praise ye the Father." (D, G, S) Gounod—"Sanctus" (Ste. Cecilia Messe), T. (D, G, S) Gounod—"Send out Thy Light." (D, G, S) Gounod—"Sing Praises." (G) Handel—"Hallelujah Chorus" (Messiah). (D, G, S) Handel—"Lift up your Heads" (Messiah). (D, G, S) Haydn—"The Heavens are Telling" (Creation). (D, G, S) Haydn—"Sing to the Lord" (First Mass). (G, S) Mendelssohn—"As the Hart Pants" (Psalm 42). (D, G, S) Mendelssohn—"Be not Afraid" (Elijah). (G, D, S) Mendelssohn—"Come Let us Sing" (Psalm 95). (D, G, S) Mendelssohn—"For His is the Sea" (Psalm 95), T. second setting. (D, G) Mendelssohn—"Happy and Blest are They" (St. Paul). (D, G) Mendelssohn—"He Watching over Israel" (Elijah). (D, G, S) Mendelssohn—"How lovely Are the Messengers" (St. Paul), A. (D, G, S) Mendelssohn—"I Waited for the Lord" ("Hymn of Praise"), 2S. (D, G, S) Mendelssohn—"Judge Me, O God" (Psalm 43). (D, S) Mendelssohn—"O Come, Everyone" (Elijah), S. (D, G) Mendelssohn—"O Come, Let us Worship" (Psalm 95), T. (D, G, S) Mendelssohn—"O for the Wings," S. (D, G, S) Palestrina—"Like as the Hart." (S) Palestrina—"We Adore Thee." (D) Schubert—"The Almighty." S. (D, S) Schubert—"Psalm 23." (D, S) Spohr—"How lovely." S. (D, G, S) Spohr—"As Pants the Hart." S. (D, G, S)

The Mendelssohn list could be made much longer; it is remarkable what a lot of really fine work he left us. None of these numbers of his could be called cheap except the dove anthem.

Here is a list of choice works by modern English and American composers, ranging from very easy numbers suited to a volunteer choir to works of medium difficulty:

Andrews—"Hide Me under the Shadow." S. (G) Andrews—"O Strength and Stay," extra T. (G) Berwald—"O Love that Wilt Not." (S) Brackett—"Lead Us, O Father," AT. (D) Brackett—"O Lord, Thy Boundless Love." SB. (D) Button—"Praise ye the Lord." (G) Candlyn—"I was Glad," Bar. (G) Candlyn—"Like as a Father." S. (G) Chadwick—"Come unto Me." (S) Coleridge-Taylor—"Lift up Your Heads." (G) Dalton—"My Father, for another Night," medium. (G) Dickinson—"Beneath the Shadow," B or A. (G) Dickinson—"O Lord, Thou art our God." A or B. (G) Elgar—"As Torrents in Summer." (G) Federlein—"The City Beautiful," extra S. (G) Foote—"If Thou but Suffer God to Guide." A. (St) Galbraith—"How Lovely are Thy Dwellings." T. (St) H. Gaul—"Thine is the Day, O Lord." (D) Harker—"He Shall Feed," AT. (S) C. Harris—"Behold, I Create New Heavens." SB. (St) C. Harris—"I Saw the Lord." S and A-T-B. (G) Hosmer—"Again the Day Returns," ATB. (D) Hosmer—"He Leads us On," S. (D) Hosmer—"Praise Waiteth for Thee," B. (D) Hosmer—"Thus Saith God," SBAR. (G) Houseley—"O for a Closer Walk," S. (Surgery) Huhn—"The Son of God Goes Forth," SB. (S) Jenkins—"Light in Darkness," S. (G) Lester—"Peace Which Passeth," SA. (G) Mallard—"Nearer, My God," A. (G) H. A. Matthews—"Come and Let Us Walk." (D) H. A. Matthews—"Hide Me Under the Shadow." (S) H. A. Matthews—"The Lord Redeemeth." S. (D) H. A. Matthews—"The Prayer of the Penitent." (S) H. A. Matthews—"Take Ye Heed," B. (S) J. S. Matthews—"Anthem of Democracy." (G) J. S. Matthews—"Fairest Lord Jesus." (S) J. S. Matthews—"Hymn of Faith." (G) J. S. Matthews—"I Sought the Lord." (S) J. S. Matthews—"Remain with Us, O Peace of God." (G) Nagler (Dickinson, ed.)—"Make Us Strong." (G) Nagler (Dickinson, ed.)—"A Song in Praise of the Lord." (G) Nevin—"Draw Me to Thee," AT. (D) Nevin—"Let This Mind Be in You." B. (D) Nevin—"Now the God of Hope." B. (B) Noble—"Come, O Thou Traveler." (G, S) Noble—"Same, Quartet arr. (S) Noble—"Fierce Was the Wild Willow." (D, G, S) Noble—"Same, Quartet arr. (S) Noble—"Let All the World." (Su) Noble—"O Harken Thou," morning. (D, G, S) Noble—"O Love That Wilt Not." (G) Noble—"O Wisdom." (G, S) Noble—"Same, Quartet arr. (S) Parker—"Far from the World," extra S or T. (G) Parker—"In Heavenly Love Abiding," extra S. (G)

Parker—"The Lord is My Light." S. (S) Parker—"Rejoice in the Lord." (D) Parker—"To Whom, Then, Will Ye Liken God?" extra T. (G) Price—"Thine, Forever, God of Love," STA. (D) Reed—"O for a Closer Walk," S. (D) Rogers—"Behold, God is My Salvation," S. (D) Rogers—"I Will Lift Up Mine Eyes," SB. (S) Rogers—"Lift Up Your Heads," ST. (S) Rogers—"O How Amiable Are Thy Dwellings." (D) Rogers—"O Lord, Our Lord," SB. (D) Rogers—"Praise Ye the Lord," SB. (D) Rogers—"Seek Him That Maketh the Seven Stars," S. (D) Rogers—"Still, Still with Thee," SAB. (D) Sealy—"O Love That Wilt Not." T. (G) Shelley—"Christian, the Morn Breaks," SATE. (S) Shelley—"God is Love," B. (S) Shelley—"Hark, Hark, My Soul," SA. (S) Shelley—"The King of Love," AB. (S) Shelley—"Oft in Danger," S-A and T-B. (Church) Shelley—"The Spirit in Our Hearts," SAB. (S) Smith—"Lead, Kindly Light," T. (G) Spence—"Art Thou Weary," SAB. (D) Spence—"Nearer, My God," AB. (D) Spence—"Sing to the Lord," STB. (St) Spicker—"Fear Not, O Israel," SATE. (S) Stebbins—"O Love That Wilt Not," ST. (D) Stebbins—"O Master, Let Me Walk," AB. (D) Stevenson—"Hearken Unto Me," S. (D) Stevenson—"I Sought the Lord," A. (D) Stevenson—"The Lord is King," extra S. and Bar. (D) Stevenson—"Thou, O Lord, Art My Shield," A. (D) Stewart—"God, Who at Sundry Times." (G) Stewart—"Fight the Good Fight." (C. W. Thompson) Stewart—"Hymn of Penitence," S. (D) Stewart—"There is None Holy as the Lord." (C. W. Thompson) Targett—"Dear Lord and Father," SAB. (G) Turner—"The Lord is My Shepherd." (B) West—"God is Our Hope and Strength." (St) West—"The Lord is Exalted." (D, G, S) West—"Sing a Song of Praise." (G) Whiting—"My Heart is Fixed," A. (S) Woodman—"And in That Day," T. (S) Woodman—"The Lord is My Rock." (S) Woodman—"A Song in the Night." (S) Fletcher—"Hark, Hark, My Soul." (G) Milligan—"Give Unto the Lord." T.

(St) The Anglican organist probably will turn first to the numbers by Andrews, Candlyn, Coleridge-Taylor, Elgar, Harris, Jenkins, J. S. Matthews, Noble, Parker and West. The director of a quartet or small chorus will be interested in the simple and tuneful works by Berwald, Brackett, Galbraith, Harker, Hosmer, Houseley, Huhn, Mallard, Nevin, Price, Reed, Shelley, Spence, Stebbins and Turner. The other composers are represented by works of medium difficulty written in such idiom as to be acceptable for boy choirs, mixed choruses or well-trained quartets. It is impossible in the space assigned for this article to make individual comments upon all. Certain numbers are favorites of mine—the first by Andrews, the first by Candlyn, the one by Gaul, the second by Harris, the fourth by Hosmer, the one by Jenkins, the last by H. A. Matthews, the last by his brother, the last by Nevin, the first and second by Noble, the second and last by Parker, the last two by Rogers, the fourth by Shelley, the first two by Stevenson, the first and third by Stewart, the first and third by Woodman and the numbers by Dickinson, Milligan and Fletcher. I think that Dr. Stewart's anthems are not known so well as they should be; he uses unhackneyed words and vigorous musical subjects.

NEW MUSIC.

A work that interests me mightily is Dr. Stryker's "Christian Praise," a new hymnal published by the Biglow & Main Company. Previously I have expressed my admiration for the same editor's "College Hymnal," in many ways the best published. This is of the same sort, but intended for general use as a church hymnal in any Protestant church. There is the same convenient form, the same handsome binding and clear printing, the same scornful rejection of the sentimental text, the same eager zest in discovery of old chorales and hymn-tunes of vigorous rhythm, and the same type of many texts. For many years President Stryker was head of an old college that prides itself in the enduring influence of his masculine and pious leadership. This hymnal is the work of a man's man. In so far as an ideal hymnal can be produced by one man, Dr. Stryker has achieved the task. If he could be persuaded to collaborate with Mr. Noble and Dr. Dickinson, we might have a hymnal on which all Protestant churches could center their affection. There is no doubt, I think, that Dr. Stryker has written the finest American hymns since Whitier's day, and as a judge of texts he is nearly infallible. Next time I shall review a formidable pile of new music that lies on my desk. In the near future I shall give you articles on the compositions of J. S. Matthews, on music for choir concerts, and on negro spirituals—that is, if my mind hold, and I get moved about May 1, and spring fever be not too deadly.

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**Swift & Co. Male Chorus Gives Incentive to Composers.**

A competition which will interest many composers has been announced by a well-known amateur musical organization of Chicago, the male chorus of Swift & Co., composed of seventy-five voices. The sum of \$100 will be given for the best musical setting for the poem "The Four Winds," by Charles H. Luders. Conditions of the competition are: The composer must be a resident of the United States of America. The setting must be for chorus of men's voices with piano accompaniment. It should be remembered first of all that the composition must sing well. It should be kept within a reasonable vocal compass. Parts may be doubled at pleasure. Each composition must bear a fictitious name and the composer must enclose with his composition a sealed envelope bearing upon the outside the fictitious name, and having inside his real name and address. Loose stamps should be enclosed for the return of MSS. Each composition must be sent to the director of the chorus, D. A. Clippinger, 617-18 Kimball building, Chicago, and must be in his hands on or before July 1. The award will be made Aug. 1. The composition receiving the prize becomes the property of the Swift & Co. male chorus. All others will be returned to their authors within thirty days.

The composition winning the prize will be produced by the Swift & Co. chorus during the season of 1921-1922. The award will be made by a jury composed of Leo Sowerby, Allen Spencer and D. A. Clippinger. All communications should be addressed to Mr. Clippinger.

The poem of Mr. Luders is believed to be especially adaptable for a musical setting. It is reprinted herewith:

Wind of the north, wind of the Norland snows;

Wind of the winnowed skies and sharp, clear stars,  
Blow cold and keen across the naked hills,

And crisp the lowland pools with crystal films,  
And blur the casement with glittering ice,  
But come not near my love.

Wind of the west, wind of the few far clouds;

Wind of the gold and crimson sunset lands,  
Blow fresh and pure across the peaks and plains,

And broaden the blue spaces of the heavens,  
And sway the grasses and the mountain pines,  
But let my dear one rest.

Wind of the east, wind of the summer skies;

Wind of the clinging mists and gray, harsh rains,  
Blow cold and chill across the wastes of brine,  
And shut the sun out, and the moon and stars,  
And lash the boughs against the dripping eaves,  
Yet keep thou from my love.

But thou sweet wind! Wind of the fragrant South,

Wind from the bow'rs of jasmine and of rose;

Over magnolia blooms and lilled lakes,  
And flow'ry forests, come with dewy springs  
And stir the petals at her feet,  
And kiss the low mound where she lies.

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Preparations are being made for the annual commencement of the Guilmant Organ School in New York. The graduating class is the largest yet to receive diplomas from this popular institution at the close of the scholastic year. The waiting list started last fall is still in force and the numbers who have desired to study during the past season have far exceeded those who could be admitted. Applications for next fall are being received in large numbers and many are from distant points, including Egypt and Japan.

The examiners this year for the final examination will be Samuel A. Baldwin, head of the music department of the City College, New York, and Dr. Clarence Dickinson, head of the music department at Union Theological Seminary, the Brick Church and Temple Bethel, New York.

A number of the students have received appointments as organist and choir-master through the efforts of the Guilmant school and will begin their duties in May.

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**INDORSE ORGANISTS' CAUSE**

**Rotarians of Bloomington, Ill., Take Vote after Speech by Mason.**

Dr. Edward Young Mason, director of the college of music of Illinois Wesleyan University at Bloomington, and organist of the First Methodist Church, was invited to address the Rotary Club of that city, of which he is a member, April 7. He delivered a straight-from-the-shoulder talk on some questions that frequently confront the organist, and his address and the cause he pleaded made so strong an appeal that L. G. Whitmer, president of the Bloomington Association of Commerce, made a motion, which was adopted unanimously, that the sentiments expressed by Dr. Mason be officially indorsed by the club.

No profession takes a longer time or has a more expensive way of preparation for proficiency than that of the organist, said Dr. Mason. He must commence the study of music when very young and continue it for many years. Dr. Mason said that he himself had expended at least \$10,000 in preparation for his profession. The organist, then, has as his stock in trade, the thing he has to sell, his knowledge of harmony, theory, counterpoint, musical analysis, canon, fugue, orchestration and his ability to play his chosen instrument. After this knowledge has been attained, he starts to practice his profession, but, unlike the physician, dentist or other professional man, the organist must depend upon organizations and not upon individuals for his patronage.

Unfortunately, there is a general sentiment that the organist, unlike other professional men, should give of his knowledge and talents freely for the service of the people. If an organist is employed by a church, for instance, for certain specified services, many individuals of the church feel free to call upon him for other services outside his contract. If he attempts to dignify his calling and place it upon a business basis by sending a bill for services rendered, he is called unkind and unsympathetic.

Dr. Mason stated that if he had

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Bernard Cowham is an organist who has gained an enviable reputation by specializing in one branch of the profession. Mr. Cowham has had a varied experience as a musician, having held prominent church positions and later entering the theatrical business as a musical director. He also has written several successful numbers and at the age of 20 years had charge of the Ainsworth School of Music in Milwaukee. Mr. Cowham made up his mind that the greatest success was to be obtained by specializing and worked for a number of years to obtain a perfect style in the playing of motion pictures. He was one of the first organists to enter this field with sincerity and with ambition

to make himself an asset to the motion picture industry as a musician. He now is touring the country as a special musical attraction at the installations of the Barton organ. Mr. Cowham is keen in his praise of the advantages obtained from the new divided manual used on the Barton organ and states the unlimited number of tone colors and the flexibility obtained from this new idea gives him great possibilities in fitting the music to the picture. Mr. Cowham is in the employ of the Bartola Musical Instrument Company and on all prominent installations of the Barton organ he gives a series of recitals during the opening week of the instrument.

dealings with any of his fellow Rotarians he would expect them to send a bill for the same, and he should be expected to settle; that if he complained to his fellow Rotarians when such a bill were sent, if the charge was reasonable, the Rotarians would dismiss his complaint as unjustified. Then, he asked, are the Rotarians willing that their Rotarian organist shall be as business-like as other professional men of the club, and feel free to present a bill for services when called upon for playing at a wedding, funeral or other places outside of his regular contract with the church?

**Contracts for Beman Company.**

The Beman Organ Company of Binghamton, N. Y., has been awarded a contract for a two-manual organ for the First Methodist Church of Attica, N. Y., and another for a two-manual by the First Methodist Church, Greene, N. Y. The Beman factory has just completed an organ for the Jackson Avenue Baptist Church, Scranton, Pa.

The choir of Grace Episcopal Church of Grand Rapids, Mich., of which Verne R. Stillwell is organist and choirmaster, sang on Palm Sunday evening H. A. Matthews' sacred cantata, "The Triumph of the Cross."

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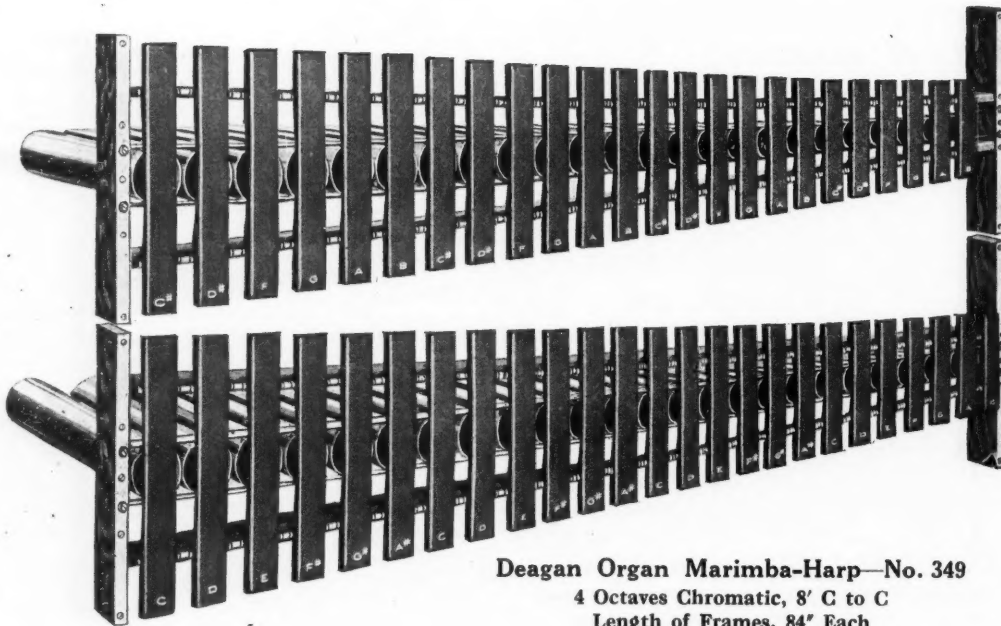
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**SAYS LEMARE WILL RESIGN.**

**San Francisco Paper Says City Organist Is to Withdraw July 1.**

The Pacific Coast Musical Review of San Francisco is authority for the statement that Edwin H. Lemare, the municipal organist of that city, will cease his activities July 1. "It is evident", says that paper, "as far as we can ascertain, that the opponents of Mr. Lemare, by reason of their persistent methods, have finally succeeded in driving him away." It also says that the city organist has been treated shamefully in the long fight that has been waged in the Pacific coast city over the position of organist at the Auditorium.

The same paper throws further light on the situation as follows:

"The Pacific Coast Musical Review was not in sympathy with the ordinance recently placed upon the ballot limiting the salary of the city organist to less than \$100 a concert, provided it is a weekly event, and less per concert when recitals are more frequent. In the first place we do not believe in having the voters at large determine the salaries of city officials, and in the second place it is a bad precedent to fix salaries by ordinance, for it is difficult to alter them no matter how urgent may be an increase or decrease at one time or another. There is another question involved in this salary proposition. It put San Francisco on record as being in favor of employing the cheapest organist and not the best organist. It puts upon its statute books the fact that it is a question of money and not of efficiency that is associated with the position of the official organist. The ordinance placed upon the statute books would seem to indicate that there is a distrust among certain politicians as to whether our city government is competent to decide upon the salary of a city organist."

**Macdougall Aids Big Drive.**

Helping to raise a paltry \$9,000,000 by means of recitals and talks is the task set before Professor Hamilton C.

Macdougall of Wellesley College, who was in Chicago April 9 on his way back to his work at Wellesley after a trip which took him as far as Kansas. Professor Macdougall was sent on his trip as a direct representative of the general campaign committee of the college to visit Indianapolis, Louisville, St. Louis, Kansas City, Wichita, Omaha, Cedar Rapids, Chicago and Detroit, in order to give publicity to the campaign. He gave recitals at Indianapolis, Shelbyville, Ky.; St. Louis, Omaha, Chicago and Detroit. In addition to this he presented the claims of the fund to prominent business men in the cities he visited and spoke in high schools and private schools and before groups of Wellesley women. Professor Macdougall was greeted most cordially wherever he went, especially by the alumnae, whose admiration he had won by his personality, as well as his teaching and playing, when they were at Wellesley. In Chicago he was heard in a recital on the beautiful organ at the home of Mrs. Francis Neilson, 4800 Drexel boulevard, the afternoon of April 9. At Indianapolis he played in the Second Presbyterian Church.

**To Dedicate Open-Air Organ.**

The large open-air organ ordered by the University of Virginia has arrived in Charlottesville and is being set up in the new McIntire Greek amphitheater. The organ is the gift of Paul G. McIntire, patron of the university, and it was built by M. P. Möller at a cost of \$20,000 and contains 2,257 pipes and forty-two stops. The console was designed by Professor Fiske Kimball of the school of architecture and S. J. Makielski to conform with the general architectural scheme of the amphitheater. Organ and amphitheater will be dedicated on May 31, the opening day of the university's centennial, with a recital by Dr. Humphrey J. Stewart, municipal organist of San Diego, Cal.

Dr. Edward Young Mason was in Chicago Easter week planning for additions to the faculty of the music school at Illinois Wesleyan University. He reports his work prospering at Bloomington.

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The organ is a large two-manual instrument with heavy pressure diaphones, tuba and trumpet, plenty of solid diapason and tibia tone, pure tin strings (three rank celestes), flutes and intermediate stops, all enclosed. It has the convenient Unit (curved) type of freely movable console. Each year it will be used for the May Festival and the University Commencement exercises, and then must be taken down and stored in order that the Gymnasium may serve its original purpose.

All who can do so are advised to attend this splendid Festival, and, incidentally, to give some thought to the qualities of a most unusual organ.

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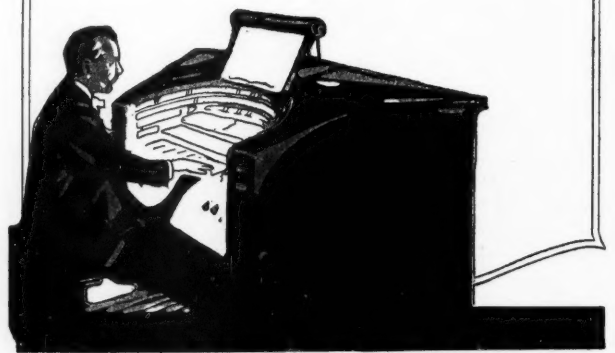
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Cleveland Museum of Arts, Cleveland, O.....	3	50
Residence Organ, Boston, Mass.....	4	38
First Church of Christ, Scientist, Orange, N. J.	3	19
First Congregational Church, New Canaan, Conn.	2	14
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