

# 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 Nine.

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## LEMARE OPENS ORGAN IN GREAT COLLEGE HALL

### INSTRUMENT OF 80 STOPS

Large Robert-Morton in the New Bovard Administration Building of the University of Southern California.

The Van Nuys factory of the American Photo Player Company has installed the largest Robert-Morton organ in the southwest at the University of Southern California, Los Angeles. This instrument was dedicated by Edwin H. Lemare with recitals June 21 and 23.

The organ opening was an important part of the dedication of the new \$600,000 George Finley Bovard Administration Building. The auditorium in which the organ is placed will seat 1,100 on the main floor and 500 on each of the two galleries.

The recitals were made a feature of the commencement exercises and the musical features of the commencement made it one of the most interesting in the forty years' history of the university. The organ has been erected at great expense and is to be made one of the assets of the auditorium for public worship and public service.

The organ has a total of eighty stops and 4,903 pipes. There are thirty-five couplers, forty-nine pistons and ten pedal movements. It is placed on both sides of the stage and in the triangular chambers formed between the wings of the stage and the walls of the auditorium, and the echo is located in the ceiling. The entire organ with the exception of the pedal board is enclosed in concrete swell boxes. Eleven sets of movable shutters in these boxes furnish the means of expressive control. The console is movable within a radius of fifty feet. The action is electro-pneumatic and the wind is furnished by a twenty-five horse power fan blower. Three different wind pressures are used—three and one-half, six and fifteen inches. The stops are in the form of stopkeys arranged in one horseshoe-shaped row and the couplers are shorter keys above the solo keyboard. The stopkeys are colored according to the classification of tone which they control—the diapasons are white, the flutes blue, the strings amber and the reeds red. The combination pistons visibly affect the stops and are all adjustable through the drawer system.

Following is the specification of the instrument:

#### PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.  
Bombarde, 32 ft., 56 pipes.  
Double Open Diapason, 32 ft. (Extension from Great, 16 ft.), 12 pipes.  
Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 44 pipes.  
Echo Bourdon, 16 ft., 32 pipes.  
Lieblich, 16 ft. (from Swell Bourdon), 32 notes.  
Violone, 16 ft. (from Great), 32 notes.  
Contra Viole, 16 ft. (from Choir), 32 notes.  
Fagotto, 16 ft. (from Swell), 32 notes.  
Trombone, 16 ft. (from No. 2 Pedal), 32 notes.  
Principal, 8 ft. (from 4 Pedal), 32 notes.  
Flute, 8 ft. (from No. 5 Pedal), 32 notes.  
Cello, 8 ft. (from Solo Gamba and Gamba Celeste), 32 notes.  
Dulciana, 8 ft. (from Choir No. 106), 32 notes.  
Trumpet, 8 ft. (from No. 2 Pedal), 32 notes.  
Flute, 4 ft. (from Pedal No. 5), 32 notes.  
Compensating Mixture, 80 pipes.

#### GREAT ORGAN.

(Enclosed with the Choir organ.)  
Double Open Diapason, 16 ft., 73 pipes.  
First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Third Open Diapason, 8 ft., 73 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Wald Flöte, 4 ft., 73 pipes.  
Flageolet, 2 ft., 61 pipes.  
Mixture, 5 ranks, 305 pipes.  
Double Trumpet, 16 ft. 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.

#### CHOIR ORGAN.

(Enclosed in swell box with Great organ.)  
Contra Viole, 16 ft., 73 pipes.  
Geigen Principal, 8 ft. 73 pipes.

## EDWIN H. LEMARE AT NEW ROBERT-MORTON ORGAN.



Concert Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.

#### SOLO ORGAN.

(In separate swell box.)  
Saxophone, 8 ft., 73 pipes.  
Gross Flöte, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Stentorphone, 8 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Harp, 49 bars with resonators.  
Chimes, 20 tubular bells.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Horn Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Celeste, Tenor C, 8 ft., 61 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 61 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Clarinella, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Violin, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Cornet, 3 ranks, 183 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

#### ECHO ORGAN.

(Played from Solo keys and affected by Solo couplers and Solo swell shoe.)  
Cor de Nuit, 8 ft., 61 pipes.  
Muted Viole, 8 ft., 61 pipes.  
Viole Celeste, Tenor C, 8 ft., 49 pipes.  
Zauber Flöte, 4 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.

At his recital June 21 Mr. Lemare played this program: Prelude to "Lohengrin," Wagner; Minuet in A, Boccherini; "Sylvine" (from "La Fanciulla del Teballo"), Dubois; Sonata No. 6, Mendelssohn; "I'll Sing Thee Songs of Araby" and "Loch Lomond" (From new "Encore Series" of transcriptions by E. H. Lemare); Scherzo (From D Minor Symphony No. 2), Lemare; Improvisation on a theme of three bars submitted by audience; Concert Overture in C minor, Hollins.

The program on June 23 was as follows: Great G Minor Fugue, Bach; Scherzo in F, Hofmann; Prelude to "Parsifal," Wagner; Sonata in F (by request), Lemare; "Minstrel Boy" and "Comin' Thro' the Rye" (From new "Encore Series" of transcriptions by E. H. Lemare); Improvisation on a theme of three bars submitted by the audience; Toccata (from Fifth Symphony), Widor.

#### Degree for Alexander Russell.

At the recent commencement Syracuse University conferred the honorary degree of doctor of music upon Alexander Russell, director of music in Princeton University and concert director of John Wanamaker, New York.

## COLLEGE POST TO GOODWIN

### Will Leave Chicago to Accept Offer from Northfield, Minn.

Chicago will lose one of its most prominent organists early in the fall when Hugo Goodwin, F. A. G. O., will go to Northfield, Minn., to become organist and professor of music at Carleton College. Mr. Goodwin was offered this position with a large salary and has accepted the offer. He will succeed Edmund Sereno Ender, who, as stated previously in The Diapason, has gone to Baltimore to take the positions made vacant by the removal to Cleveland of Alfred R. Willard.

Mr. Goodwin will have at his disposal a splendid Steere organ built a few years ago, and additions to the instrument are contemplated.

Hugo Goodwin's last Chicago position has been as organist of the First Congregational Church at Evanston. While John W. Norton was in the navy he was organist and choirmaster of St. James' Episcopal Church. Previously he was at the New England Congregational Church.

Mr. Goodwin has made for himself an enviable reputation as a concert organist and has appeared recently in various parts of the country. He was solo organist with the Paulist Choristers and has made several independent tours. Two years ago he gave a recital before the National Association of Organists at Pittsburgh. He has also composed a number of organ pieces which have proved popular, including "In the Garden," "Told by the Campfire," "In Olden Times," "Fountain Sparkling in the Sunlight," "Carnival Passes By," etc.

Mr. Goodwin studied piano, harmony and organ with Raphael Baez; piano and theory with John Comfort Fillmore, the noted theorist and authority on Indian music; theory and composition with Hugo Kaun; organ and composition with Wilhelm Middelschulte for twelve years; piano and composition with Moritz Moszkowski and organ and composition with Charles Marie Widor. He holds the world's record of the largest number of pieces ever played on the organ without any repetition. At the conclusion of the 1000th piece a gala concert was given of music written especially for the occasion by American composers, Horatio Parker writing the 1000th.

#### Gregorian Course by Browne.

Dr. J. Lewis Browne of Chicago is giving the Gregorian course at the summer school of the Notre Dame University Monday, Tuesday and Wednesday of each week.

## ON TO GREATER THINGS CONVENTION KEYNOTE

### PROGRESS SHOWN BY N. A. O.

Four Days Filled with Instruction and Pleasure at Philadelphia—Meeting Coming to Chicago in 1922.

"Forward to greater things" was the keynote sounded in diapason tones throughout the fourteenth annual convention of the National Association of Organists at Philadelphia the last week in July and made the meeting filled with promise of progress in the next year, to supplement what has been achieved in the last twelve-month. A series of recitals on several noteworthy organs, which reached a climax when Charles M. Courboin played the world's largest organ in the Wanamaker store, made musical history for the association. The reports of work done by such bodies as the committee on promotion, which has stirred up the clergy to the conditions surrounding the organists in various churches to an extent never before recorded, were written down in the business history of the organization.

The organists listened to papers and joined in the discussions and sat through the recitals nobly despite the terrific heat wave, and gathered the benefits from all this wealth of entertainment and instruction by the sweat of their brows. The American Organ Players' Club, John Wanamaker, who placed the Greek Hall in his establishment at the disposal of the convention, and all the organists of Philadelphia received warm praise for the splendid arrangements for the meetings and the cordial hospitality met at every step. The four days were so filled with events from morning until bedtime that there was little time for rest. The attendance was large, more than 250 members registering at the convention.

Next year the sessions will be held in Chicago and this will give a long-awaited opportunity for the organists of the central and western states to reap the benefits of these conventions. The Chicago invitation was accepted by a rousing unanimous vote, on recommendation of the executive committee.

Henry S. Fry, who has made an excellent record as president in the past year, headed the ticket for reelection. The full roster of new officers is as follows:

President—Henry S. Fry, Philadelphia.

Vice Presidents—H. Alexander Russell, Princeton, N. J.; Frederick Schlieder, New York; Mrs. Bruce S. Keator, Asbury Park, N. J.

Secretary—Willard Irving Nevins, Brooklyn.

Treasurer—A. Campbell Weston, Brooklyn.

Executive Committee—Reginald L. McAll, Mrs. Kate Elizabeth Fox, Miss Jane Whittemore, Frank Stewart Adams, Clifford Demarest, John Doane, F. W. Riesberg, Lynnwood Farnam, Hermon B. Keese, H. S. Sammond, Edward K. Macrum, Rollo F. Maitland, T. Tertius Noble, Dr. John McE. Ward, Albert Reeves Norton and John W. Norton.

#### Greeted by the Mayor.

Mayor J. Hampton Moore of Philadelphia was the first to voice the welcome of the city of brotherly love to the assembled organists, being introduced immediately after the opening session was called to order on Tuesday morning by President Fry. The city executive was most gracious in his remarks, the keynote of which was that if there were more music in our souls we would be a happier people and that belligerency would be banished. It seemed to be his opinion that music might be able to drive wars from the earth. He depre-

cated the race after money or after pleasure which dominated the aspirations of many people, and the tendency to drift away from the churches. He also brought up the question of dancing, saying that he never had been a dancer, but that it was a question what kind of dancing there shall be. He pleaded for the banishment of the vicious music, including worthless songs and jazz, "calculated to dishonor music," and asked the organists to "help give us music that is calculated to improve our minds and senses."

Dr. John McE. Ward, president of the American Organ Players' Club, welcomed the visitors in the name of that famous organization, and George Alexander A. West spoke on behalf of the Pennsylvania chapter of the American Guild of Organists. Dr. Ward in his talk called attention to the fact that the first associated body of organists was formed in the city of brotherly love thirty-one years ago. He also promised his personal and official assistance in case any member was lost or required "bailing out."

President Fry in his opening words commended the committee on promotion of the interests of organists for its achievements during the year. Dealing with the future he said he felt that the association now was in a condition where it could take a large step forward and suggested that the next convention be held in the West.

The report of the treasurer was presented by A. Campbell Weston and showed a good balance in the treasury compared with past years. The auditing committee, Herbert S. Sammond chairman, reported that it had found the accounts in perfect condition. The treasurer's report was adopted by the convention.

In the absence of the secretary, Walter N. Waters, Willard I. Nevins was appointed acting secretary. He read the report of Mr. Waters, which showed a present paidup membership of 670. Mr. Waters stated that the past year had been notable, as it had been marked by greater activity and work of a constructive nature than many previous years.

"Membership in the N. A. O. today," he said, "is a greater asset in an organist's life and work than it ever was before, and the rank and file of organists are more self-respecting and worthy of respect."

"We hear of small towns with six or seven or more struggling churches," he said, "all striving to maintain a minister, an organist and a choir. These conditions certainly perpetuate the race of inefficient and underpaid organists."

#### Committee's Good Work.

The report of Chairman Reginald L. McAll of the executive committee was read next. It pointed out that while with the present membership the association is solvent, "we need at least 1,000 members to provide a proper working balance for the objects of the association."

The good work of the committee for promoting the interests of organists during the year was set forth in the report made by Mr. McAll, which gives the record of this as follows:

Members of the committee for promoting the interests of organists were appointed in the fall as follows: Messrs. Adams, Andrews, Carl, Dickinson, Farnam, Macrum and Sears, to which was added Mr. Swinnen to keep in touch on theater matters. As Dr. Carl found after his election that he would be unable to act as chairman, Mr. Farnam accepted that appointment.

The main points in the winter work were:

1. Preparation of the "Letter to the Clergy," 10,000 copies of which were printed. It was mailed to all members. It was distributed by members at ministerial gatherings of the various denominations, notably at the meeting of the Pittsburgh Ministers' Association.

2. Securing of articles by well-known men, ministers and organists, on the various phases of our profession.

3. Formation of a list of seventy-five of the leading religious papers of the country to whom the following were sent, with explanatory letters: 1. Letter to the Clergy. 2. Mr. Sammond's article on the choirmaster. 3. Mr. Heinroth's address at Pittsburgh. 4. Henry B. Roney's address at Chicago in a reprint of the May Diapason N. A. O. pages. 5. Advance news article on convention and short summary. 6. Convention program and Dr. Merrill's Princeton address. In addition these papers were sent by Mr. Nevins to many of the most influential musical and daily papers in the country.

It is estimated that at least 100 separate articles, extracts and paragraphs have appeared in the religious press as a result of this publicity, in addition to the large number of items published in the musical journals and daily papers as a result of Mr. Nevins' and Mr. Riesberg's work.

4. At the formation of the Theater Organists' Association the committee placed itself at the disposal of this body through Mr. Adams, and for this purpose Mr. Swinnen has been added to the committee.

5. The committee has had Dr. Merrill's remarkable address reprinted in an edition of 6,000 copies for wide circulation next fall.

6. The committee has inserted with Dr. Merrill's address the text of the resolution passed by the Presbyterian General Assembly at Winona Lake, May 26, heartily indorsing the work of the committee. Similar indorsements will be sought next year.

The state presidents were then asked to make their reports and a series of interesting statements was received. George Henry Day reported the launching of the Delaware chapter on June 1. Charles A. Sheldon, Jr., told of activities in Georgia. A letter was read from Dr. Francis Hemington, the Illinois president. Carl Wiesemann, now in Texas, and formerly head of the Kentucky chapter, also wrote a letter. Dr. William A. Wolf of Lancaster made a stirring report detailing the activities in Pennsylvania, which culminated in the recent state rally. His splendid press work has been a feature of the year's record. Myron C. Ballou reported Rhode Island activities, J. J. Miller of Norfolk those in Virginia and J. Henry Francis those in West Virginia.

The nominating committee was selected from the floor, the following being elected: Dr. W. A. Wolf, Dr. John McE. Ward, George Henry Day, Albert Reeves Norton, Herbert S. Sammond, J. H. Francis, William Stansfield, Lillian Carpenter, Roscoe Huff and Charles F. Chadwick.

#### Talk of Herbert Brown.

Herbert Brown, one of the best-known organ salesmen in the United States, for many years connected with the Austin Organ Company, then addressed the convention, reciting a series of interesting and humorous experiences in the course of his career. He was listened to with great interest as he revealed some of the laughable incidents that arise in the sale and building of organs. "One reminiscence was of his hearing, when a boy, the first electric organ, played by Robert Hope-Jones in England, seated at the console outside the church, while the sound of the instrument emanated from the interior of the edifice. He told of the prominent theater magnate who called up on Friday and ordered three large organs delivered not later than Monday morning. Another good one was of the chapel in which, to carry the sound of the organ from one room to another, a multiphone was used, operated by a stop, and of the strong language of the angry tuner transmitted in stentorian tones through the multiphone to a roomful of school pupils unknown to the tuner.

Mr. Brown voiced a strong defense of the organ builders against those who accuse them of commercialism. He asserted that they were trying to build good organs and that none of them were wealthy, and stated that in America the organ had been developed beyond any organ Europe ever made.

#### Aims of the Association.

A round table conference, led by Herbert S. Sammond, on "The Aims and Program of the Association," was held in the afternoon. Mr. Sammond, in giving a carefully-prepared outline, brought up two vital points for the future of the N. A. O. and asked the members to confine the discussion of the day to these. State councils and state rally days, he believes, will be the means of the greatest development and he suggested a more thorough state organization, which would cover the subject of additional council dues and thorough executive work.

For an increased membership Mr. Sammond proposed that each present member should secure at least one new one.

In the discussion which followed, Dr. Wolf, J. J. Miller, George H. Day

[Continued on third page.]

## CLASSIFIED ADVERTISEMENTS

### FOR SALE—ORGANS, ETC.

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

**FOR SALE—A NUMBER OF ORGAN cases,** on hand because of discontinued stock styles and the increasing use of organs in chambers covered by grilles. Quartered-oak cases with rounded corner towers, 8 feet 3 inches wide, 5 feet 9 inches deep, tallest pipe intended to be 11 feet high. Birch cases 10 feet 4 inches wide, 4 feet 9 inches deep, straight fronts with slightly bowed end towers for largest pipes, height same as oak cases. Fronts: only or fronts with ends to cover swell box 9 feet 7 inches high. Woodwork only. Inlaid or unfinished, or complete with front pipes, decorated or plain. Bargains for builders of organs for small churches. Address G 2, The Diapason.

**FOR SALE—THREE-MANUAL HOOK & Hastings organ** in First Presbyterian Church, Chicago. Thirty-six speaking stops, tracker pneumatic action. In excellent condition. Without case. Must be sold because of purchase of larger organ. Will go to highest bidder. Address Francis S. Moore, 1713 Ridge avenue, Evanston, Ill.

**FOR SALE—TWO SLIDE CHESTS,** 2'x7' 6", five stops each, nearly new, with roller boards, square bars and trackers, complete. One bellows, 4'x7' 2", double folds, square feeders, nearly new. All in very good condition. Some very good Wood Stops. For want of space will sacrifice. HERMAN STAHL, 209 West Fifth street, Erie, Pa.

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**WANTED—EXPERIENCED METAL pipemakers.** Address John A. Hanley, Skinner Organ Company, Dorchester, Mass.

**WANTED—VOICER ACCUSTOMED** to theater work. State experience and wages. Permanent position with interest in business for right man. Address H 3, The Diapason.

**WANTED—ORGAN FACTORY DESIRES first-class church organ salesman.** State experience, salary expected, references. Communications treated confidential. Address E 2, The Diapason.

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**WANTED—FIRST-CLASS METAL flue pipe voicers** by a large Eastern concern. Address O 2, The Diapason. (11)

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### WANTED—ORGANS.

**WANTED—TO BUY TUBULAR PNEUMATIC and electric organs, two-manual.** Address WILLIAM LINDEN, 1637 Vine street, Chicago, Ill. Telephone, Diversey 2554.



## ON TO GREATER THINGS CONVENTION KEYNOTE

[Continued from second page.]

and J. H. Francis gave some of their own personal experiences as state presidents and offered proof that the state rally days were a great help in creating interest in the national convention.

After suggestions for a greater membership by Miss Whittemore and Mr. Norton, the Rev. John Keller of New Jersey offered the following resolution, which was adopted:

"Resolved, That a special committee of five be appointed by the president to consider and report on the aims and program of the association; such report to be made at the earliest possible day of this session."

### Meet at Girard College.

Wednesday morning witnessed an invasion of the precincts of Girard College, where no clergyman is permitted to tread and where the association members experienced the novelty of being interrogated by guards at the gate who were ready to turn back any minister of the gospel. Having safely run the gauntlet, the association proceeded to violate the college's spirit if not its written law by discussing the problems of the church as presented in the relations of the ministry to the organ bench. Reginald L. McAll was in the chair and "How to Promote the Interests of Organists" was the subject for a discussion of an hour and a half. The effective work of the committee on the relations of the organists was set forth in detail. Herbert J. Tily, Mus. D., a Philadelphia business man of prominence, delivered an address. The chief point of his address was that organists, rather than be the impresarios of Sunday concerts with a group of artists, as exemplified in the solo quartet, should strive to be the musical directors of a great religious community.

### Address of Dr. Tily.

Dr. Tily said in part:

The National Association of Organists, through its committee for promoting the interests of organists, is in reality working toward the highest ideals. Idealizing civilization's need of a deeply religious life, it asks not only the clergymen of America, but all who are interested in finer living, to recognize and encourage the self-sacrificing efforts made generally by organists to give our churches the best service possible of religion's handmaid—music.

We can consider this broadly along two lines—what organists, themselves, can do to promote this ideal type of interest to which I have referred, and what society ought to be urged to do. In the first place, I am going to assume as true that which I believe to be true—that as a class organists possess the qualifications which you claim in your circular addressed to the clergy of America they should possess—"high intelligence and full sympathy with the devotional function of religious music." Further, it is true that the standards of church music have greatly improved during the last few years, but that there remain special musical problems in many churches that await solution. I am going to build on these acknowledged and accepted facts some suggestions for you and for those to whom you minister. I suggest, first, that you devote more time to a sympathetic, careful study of the real needs of the people you elect to serve through the medium of your art. I think you will agree that these needs are not the same in every parish. If in any church the devotional needs of its congregation seem to be adequately and ideally served by the singing of a fine quartet of real artists, then, fortunate indeed, from the standpoint of labor and thought involved in preparation for the services, is the organist who presides over this type of choral organization. Perchance, though, such an organist has a vision of finer, broader, more far-reaching work to be done through other means. I venture to express the hope that there is no one present who would not feel a noble discontent under such circumstances, no matter how satisfied clergyman, choir and congregation might be. Rather than being with your little group of artists, superlatively fine though they may be, just a kind of artist impresario employed to give a few sacred concerts weekly, should you not better be a managing musical director of a great religious community, your chief work the preparation of that community for personal participation musically in the most exquisite, the most spiritual, the most soul-satisfying service it is possible for finite man to render to an infinite God? In doing this work with this great end in view you will establish a cultural influence in your community that must bring with it many collateral blessings.

I am sure you feel with me that one of the greatest helps to finer living is the ability to find self-expression through the medium of one of the arts, and that the easiest of rapid achievement is

through the art of singing. Especially is this true of choral singing. If you, then, in preparing your community for musical participation in divine worship, form as collateral aids to this great end sight-singing classes, choral societies, a fine chorus choir and classes for individual vocal instruction; if you aim to develop congregational singing; if you give educational concerts and popular, easily understood talks on musical subjects; if you co-operate with the public schools in matters musical; if you influence your community to have in every home a library of part song to the end that choral singing may become a popular social diversion (thus happily displacing some of the unwholesome banal social diversions of our times); if you popularize in proper ways organ and choral recitals; if you are always cheerfully co-operative in any community movement of musical significance, you not only achieve your great aim—the elevation to greater beauty of the musical worship of your church—but you become social workers of great power.

Unless church music really leads to devotion, really uplifts, it fails utterly to fulfill its high mission. No matter how fundamentally good, how soundly artistic a composition may be, it's the subjective reaction and not the objective fact that is supremely important in determining its value as spiritual food. The tune "Bethany" may irritate you so that you are quite the reverse of being incited to devotion if you are forced to listen to it or play it too frequently, and yet beside you some good soul in tears finds in it an emotional significance that justifies its being rendered. On the other hand, some fine masterpiece thrills you to your inmost being, and leaves your neighbor cold and disappointed. When the disparity of effect is confined to a few individuals in a congregation it is negligible, but when, with few exceptions, they feel alike about a composition it is a fact to be reckoned with. Each of you, if you are conscientiously desirous of making your church work a means to an end, must be willing to compromise with your ideals as to the means to be employed if a rigid insistence on your ideals jeopardizes the full achievement of the end needed and desired. That end, of course, is worship in spirit and in truth. Your great task is to find out, each of you in your several churches, when the highest requirements of art must be subordinated to the fundamental needs of the worshippers.

Your playing, your singing, must be understandingly devout to your particular congregation.

### Visit the Kinetic Factory.

From Girard College special street cars bore the N. A. O. party to the plant of the Kinetic Engineering Company. Here a delightful luncheon was served, with S. H. Ebert, Joseph Why and their aids as the graceful hosts, and in addition to getting the better of toothsome viands, the visitors tried to master the details of the machinery with which Kinetic organ blowers are made in this most pleasantly situated and well-equipped factory. The visit was pronounced a most instructive feature of the convention.

The special cars again took the convention membership downtown and the afternoon program was opened in Greek Hall with William E. Haskell of the Estey Organ Company as the speaker. Mr. Haskell gave a very informative address, printed elsewhere in this issue, on "Original Developments in Organ Tone," and accompanied it with a demonstration using some of his own inventions in the line of pipes. Mr. Haskell, one of the outstanding geniuses of the organ building world, made a deep impression.

Following Mr. Haskell John Wanamaker, the merchant prince of Philadelphia, whose generous hospitality was one of the greatest factors in making the convention a success, was introduced and spoke to the assembled organists. He gave reminiscences, including the circumstances of the purchase of the nucleus of the great organ in his store, which was bought for a song after the St. Louis exposition, for which it was built. He made it clear that without music, in his estimation, we would be an unfortunate people. At the close of his remarks Mr. Wanamaker was elected an honorary member of the association by an unanimous rising vote.

### Joint Committee Meets.

One of the plans of the association undertaken as a result of the decision of the joint meeting of the N. A. O. and the Organ Builders' Association of America a year ago in New York was the formation of the joint committee of reference of the two bodies, which shall act on matters placed before it affecting questions of organ construction and give advice to those who are willing to take advantage of its help. This committee met at dinner Wednesday, with President M. P. Möller of the organ builders, R. P. Elliot, David Marr and W. E. Haskell present, besides the N. A. O. mem-

bers of this body. A number of points were taken up and plans for concrete work during the year were laid. The organization was completed by the election of Reginald L. McAll as chairman of the joint committee.

### Moving Picture Day.

Thursday forenoon was devoted to the moving picture organist and the session was held in the gorgeous new Stanley Theater. This large playhouse has a new Kimball unit orchestra which has been described in The Diapason. Jules E. Mastbaum, president of the Stanley Company of America, and Frank W. Buehler, managing director, were the hosts of the morning and received the organists with most gracious speeches which at the same time illustrated that there are men of enough vision in the moving picture world who realize the importance of the music they provide for their patrons and who make it their business to get the best that is obtainable. Rollo F. Maitland, one of the organists of the Stanley, conducted the round table conference, and the principal addresses were by Frank Stewart Adams of the Rialto Theater, New York, and by John Hammond, president of the new Society of Theater Organists, which, as Diapason readers know, has been formed to help the theater player and to establish a standard and an examination system to uphold this standard.

After these addresses Mr. Maitland illustrated some of the effects possible on the remarkable instrument and William Klais, Mr. Maitland's fellow organist at the Stanley, played the preliminary recital given daily and accompanied the pictures, the principal one of which was "The Great Adventure," with Lionel Barrymore as star.

### Talk by Ernest M. Skinner.

Ernest M. Skinner, the eminent organ builder, who has contributed frequently of his store of original thought and thorough knowledge of organ construction for the benefit of the organist by means of the spoken or the written word, had charge Thursday afternoon and delivered an informal talk and demonstration on "Achievements of Modern Voicing." Mr. Skinner was greeted by a large assemblage. By special arrangement a small chest fitted with pipes of his most modern development was connected with the Grand Court organ and was placed at the speaker's disposal for explaining his remarks. He mentioned the ways in which organ tone had been improved, but asked his hearers to remember that it required years really to confirm the correctness of any new mode of procedure in this respect. Mr. Skinner's explanation of the effect of the shape and size of a pipe on its tonal value was highly interesting. The tone of the old and new diapasons, strings and reeds was compared and demonstrated. The modern process of making a shorter pipe with the same pitch and quality as one of twice the length was given extended attention. Mr. Skinner next explained the mechanical nature of many of his pipes and let his audience hear the peculiar tonal qualities of these. After a few words on the possibilities of the future organ Mr. Skinner answered a number of questions put by those present.

### John Wanamaker the Host.

John Wanamaker was the host of the convention at supper in the tea room of his store Thursday evening before the Courboin recital and a gay and festive occasion it was. After supper there was a half hour of social mingling before going downstairs to hear the program.

### Session at Valley Forge.

The last morning of the convention was made the occasion for a delightful trip by automobile to historic Valley Forge. The twenty-five mile ride was through the Philadelphia parks and the beautiful suburban territory. The American Organ Players' Club provided the motor busses and Theodore Presser the basket luncheon. Seated outdoors, overlooking the Pennsylvania hills, the convention held its final business session.

The convention city of 1922 was selected after the presentation of the recommendation of the executive committee and after a number of questions as to the advantages offered by Chicago had been answered satisfactorily. The nominating committee, headed by Dr. William A. Wolf, then presented its report and the secretary was instructed by a viva voce vote to cast a ballot for the officers on the committee's slate as previously named. The resolutions committee offered a series of resolutions expressing the gratitude of the N. A. O. to those who had assisted in making the convention the success that it was and to the officers who had done so much work during the year in prosecuting the activities of the association.

The afternoon program at Valley Forge under the auspices of the Philadelphia organists was given in the beautiful memorial chapel. Frederick Maxson's "Liberty Fantasia" was played by Raymond Maxson. Mr. Fry accompanied Emily Stokes Hagar in two solos, as noted in the July Diapason program, and Miss Jennie M. Carroll played Guilman's "Lamentation," all as a tribute to the nation's dead. Charles M. Courboin took the place of Dr. Ward, who had been overcome by the heat two days previously, and played Handel's "Hallelujah Chorus." The Rev. W. Herbert Burke, rector of the chapel, spoke of the historical facts in connection with the chapel and acknowledged the presentation to the Valley Forge museum of a tuner's cone from Mr. Till of the Wanamaker organ shop. This cone was made in 1802 of wood and was used to tune the organ in St. Paul's Chapel, New York City, where Washington attended services. William L. Austin, donor of the organ in the chapel, paid a tribute to the high calling of the organist.

### Banquet Is Final Event.

The banquet in the evening was the closing event of the convention. A heavy rain made it necessary to spread the tables inside the Presser Home for Retired Music Teachers. President Fry read greetings from Warden Victor Baier of the A. G. O., Secretary Walter N. Waters, Tali Esen Morgan and others. Ex-Senator Owen B. Jenkins of Pennsylvania made a humorous speech and M. P. Möller, the organ builder and president of the Organ Builders' Association, delivered an address which is published on another page. James Francis Cooke, editor of the Etude, praised the association for its progress and said that organists must advertise their art more to the layman. R. L. McAll and President Fry made stirring appeals in which the former reviewed the progress of the association in the past year and the latter outlined the plans already made for the Chicago convention.

### Charles A. Sheldon Plays.

As an added feature for the third afternoon of the convention, Charles A. Sheldon, city organist of Atlanta, Ga., played a short recital on the recently reconstructed historic organ of Christ Church. This organ was built in 1/40 at a cost of about £700 and still preserves the sweetness of tone for which it has long been famous.

Mr. Sheldon gave four numbers: "Grand Choeur," Spence; "Russian Boatmen's Song," arranged by Eddy; "Chant de Bonheur," Lemare, and "Marche Pontificale," Lemmens. His playing again revealed a most musically style and won for him, as in the past, much praise.

[For account of convention recitals see page 6.]

### Schuelke Factory Burns.

Fire destroyed the factory of the Max Schuelke Organ Company at Milwaukee on the morning of July 20. Heavy machinery and uncompleted organs on the three floors of the building, which was occupied also by a tool-making concern, gave the firemen much trouble. The building was at 522 Sixteenth avenue.

### THE DIAPASON.

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## Some Original Developments in Organ Tone

By WILLIAM E. HASKELL

Paper Read before the National Association of  
Organists in Convention at Philadelphia  
by the Superintendent of the  
Estate Organ Company.

A few years ago I was fortunate enough to discover a method of producing a tone of low pitch by means of a composite pipe of short length, and inasmuch as it was so radical a departure from orthodox methods, it has received some unfavorable criticism from those unacquainted with its performance. So, in response to an invitation to present the subject of this pipe to your attention, I have prepared a paper, together with some sample pipes, with which I hope to impress you favorably.

In presenting this subject I find it necessary to recapitulate the phenomena of sound in ordinary pipes with some remarks pertaining to musical sounds in general, in order to pave the way to an understanding of just what this composite pipe will accomplish, not only in the saving of height, but in the matter of tone production, and such theories as I advance regarding acoustics are to my mind substantiated by results attained, not only by means of this new pipe, but by special treatment of ordinary pipes, for the physics of sound as occurring in any pipe must be the same in every other one, whether single or composite, for a primary vibration at the mouth produces a sound wave, or set of sound waves, and the result is sound, the character of which to my mind may be either peculiar to the stereotyped organ pipe, or imitative of any other musical tone, if the proper means is devised to set the column of air in the pipe into such complex sound waves as are produced by the musical instrument we are imitating.

Such has been my conviction for many years and the several imitative tones now found in the modern organ justify this belief, for we are, I firmly believe, on the brink of an analytical knowledge of sound, which, if attained, will result in the production of not only accurate imitations of all existing orchestral instruments but also in the creation of new and more beautiful tones, for we surely cannot claim to have exhausted the possibilities of this wonderful air in its capacity of producing musical sound waves.

We are all aware that sound is a vibration of the air and the quality of the tone depends on the presence of higher vibrations called harmonics or overtones. These harmonics are heard, not as individual tones of a pitch other than the fundamental, of which they are a multiple, but are heard in conjunction with the fundamental and give a quality to the fundamental which varies according to the intensity of the harmonics.

The most striking example of the influence on tone of a harmonic in an organ pipe is the quintadena, in which stop the first harmonic of a stopped pipe is very, very prominent. In this stop the ear is able to determine the presence of this harmonic, owing to its extreme prominence, but in other stops where the harmonics are less prominent their detection as individual tones by the human ear is impossible.

Apparatus has been designed for the analysis of musical sounds, but it is at best approximate, and utterly incapable of recording any vibration whose dynamic force is less than the inertia of the recording mechanism. In addition to the element of inertia in the recording mechanism, it is further handicapped by the introduction of a horn, the function of which is to collect a greater area of vibration than that of the diaphragm and focus or condense these vibrations on the diaphragm. The result is a distortion of the true sound wave, owing to refraction and consequent interference of sound waves in the horn. The record is, therefore, distorted and untrue, although sufficiently approximate to be of considerable value.

My conception of sound is that a tone derives its character from a combining of sound waves, each of which is independent of the other, but of necessity each a divisor or a multiple of the other and that the tone we hear is a resultant, just the same as a chord is heard as a whole. We know by the resultant sound of a chord just what its composition is, for we can sound each of its members separately.

Now, if we could separate a composite tone into its individual sound waves, we could reassemble its counterpart without difficulty, but we are handicapped by having to guess what the tone is composed of, and not knowing its composition definitely, we are obliged to cut and try and trust to our ear as to whether we have incorporated in our experiment the harmonics of the tone we are trying to imitate.

This is uphill work and lacks every element of practical and intelligent experimentation, but I trust that some time there will be devised some means for an accurate and practical analysis of individual tones with a record of the means of producing a predetermined character of tone.

This will be somewhat different from the methods now in vogue, in which we make a pipe so and so, because grandpa did, and we cut it about so high, and the mouth is about so wide and we nick it about so deep and we give it a little more wind to make it louder, forgetting

that a little more wind, with the same other conditions, creates new overtones and changes the character, and so on throughout the gamut of stops in the specification, with the result that, if the voicer is a skillful man and the finisher an artist, they gradually balance the various tones until the finished organ is more or less satisfactory; but they have established no record that could be inscribed for the guidance of others to duplicate their work.

Why is it that there exist so many examples of inharmonious jumbles of organ stops? We have seen many organs that would stand quite severe criticism of individual stops, and yet when playing full organ were fearfully unbalanced, or coarse, or something else that was not pleasant to the ear. It is simply because there was no predetermined plan made of definite quantities of fundamentals and harmonics with a knowledge of their resultant tones, which, if reinforcing, would harmonize with the whole, or, if interfering, would produce dissonance.

The evident cause of inharmonious full organ tones, from pipes whose individual character is not unpleasant, can be attributed to the natural harmonics of the several pipes being dissonant to the chord held, owing to the natural harmonics being an exact multiple of the primary or fundamental, and the chord being tuned to the tempered scale in which the fifths are flat and the thirds and fourths sharp to the fundamental, or keynote, the octaves in a tempered scale being the only notes in exact multiple.

When we can analyze the tonal characteristics of a room, prepare a specification in consonance with this room, and specify and secure given fundamentals with harmonious overtones, we can arrive at perfect or practically perfect tonal appointments.

The beauty of any instrument lies in the mathematical relation of its harmonics to its fundamental, as, for instance, the best toned violins or cellos are invariably of the most uniform character throughout, and this fact accounts for their superiority and purity of tone, for each harmonic finds an echo synchronous with its own period and each harmonic is a mathematically accurate multiple of the fundamental, so that a tone developed in the instrument finds kindred characteristics responding and no dissonant harmonics rob the tone of its purity and beauty.

The poorer the violin or cello, the worse the "wolf"—as this bad note is called—and the reason for it is that the instrument is naturally of a different period of vibration than the note we endeavor to produce, and so the tone is forced, untrue and unnatural. The wonder is, not that there should be a dissonant note, or wolf, but that there are not more of them, for consider the problem of producing an air space whose dimensions and proportions are such as to be mathematically a common multiple, or common divisor, of every vibration, and whose enclosing walls will respond to every vibration set up by the string and receive synchronous reinforcement from the vibration of the enclosed air chamber. If this could be perfectly accomplished, we could have a perfect violin.

Now, in an organ pipe the problem is much simpler, as we produce but one pitch or quality in any one pipe; therefore the production of reinforcing harmonics is simplified, for we can accomplish this by establishing definite interior proportions according to the volume desired and control the several harmonics by the treatment at the mouth, pre-determining the amplitude of the vibration of the air reed—as the sheet of air issuing from the cap is called—by the height of the mouth, for the higher the mouth the farther the air reed will move back and forth, and the thicker the lip the less abrupt will be the transition from condensation in the pipe to its subsequent condition of rarefaction, for the production of the sound wave depends on the existence of these conditions; the length of the pipe determines the length of the sound wave and the length of the sound wave determines the audible pitch.

The thickness of the lip governs in a great degree the creation of the upper harmonics and the substitution of leathering a lip of a diapason does just what could be accomplished by making a lip of the proper thickness and shape. I agree perfectly with the views advanced by Mr. Audsley in this respect. The result of leathering a lip is to prevent the upper harmonics from being induced, and strengthens the even harmonics, particularly the octave and double octave. This produces what is called a smooth tone, which simply means that the fundamental is rhythmically reinforced and as a consequence the tone is more pleasant to the ear, or more musical, as we are pleased to call it.

Tone production in organ pipes has been the subject of much thought and experiment since the organ was first conceived and that we have only begun to realize the possibilities in this wonderful field must be conceded by anyone at all conversant with the subject. We have produced tones imitative in some degree of orchestral instruments, as well as those strictly pertaining to the organ, and we will all undoubtedly acknowledge that none of these are perfect, nor are they measurable by any standard, for until each character of tone is practically recorded, there can be no standard established, nor can any standard be established or maintained until we can state in understood terms just what that standard embodies.

For instance, a specification may call for an open diapason, and the stop furnished will be whatever the organ builder is willing or able to provide, it being generally acknowledged to be a cylindrical open metal pipe of a diapason tone. Now, what does diapason tone

mean? Some diapasons are of a flute character, some are stringy; some sound pleasant to the ear, whether flute or stringy, and some are harsh and unpleasant. The reasons assigned are good or bad voicing. But in what respect? We can have no standard open diapason until we can specify a standard diapason tone, which shall consist of a measured amplitude of fundamental vibration with which shall be present a certain number of harmonics, and the intensity of each harmonic be specified.

This may not appear to be practical, or possible, but it is absolutely necessary before it will be possible for a purchaser of a diapason to know just what "breed of cats" he is going to receive for the money he has paid.

When we buy a piece of steel we can obtain its specification—so much carbon, so much vanadium, so much tungsten, etc.—but when we buy a diapason we get whatever the builder gives us. If we don't like it and kick hard enough we may get him to change it to suit our views, but it would seem that, there being no standard, it would be impossible to compel a builder to replace a stop, for his contention that the stop is true to its name is just as good as ours.

This is equally true of every stop in an organ and no relief is apparently in immediate sight, so we are compelled to select the builder we prefer and take what he gives us, which sometimes suits the building in which it is placed and sometimes not. In the latter case the position of the organ and the acoustics of the building are always at fault! Never the organ builder, of course.

My experience in special tone production has proved to me the general disregard of study of tonal requirements in determining the proper scales, specification and treatment of an organ for a specified place. When we procure the services of a competent interior decorator we expect the result to be harmonious in every detail. In the architecture of a building properly designed we expect harmony; and yet an organ is often planned for a building without any knowledge whatever of the acoustics of the building, what characters of tone would be required to blend harmoniously with the tonal characteristics of the room; and the specification is drawn generally to fit the purse and look well on paper. The result is problematical.

The several stops which I have had the good fortune to produce, as well as the composite pipe, have their source in an earnest study of the phenomena of sound and the success of these has been due to the application of the little learned by this study.

A marked example of the embryo application of this research may be found in the Capitol Theater in New York City, where the acoustics were carefully studied and the organ was designed to reinforce and blend with the natural conditions of the auditorium. The scales and method of voicing were computed so as to induce rhythmical vibrations of that immense mass of air, even in the string tones, whose lack of fundamental and richness in harmonics required that those harmonics should be of the octave and quint character, and the objectionable uneven partials or harmonics eliminated as far as possible.

There are many examples of string tones that are so exceedingly harsh as to be truly unpleasant to the ear, and the reason for this is in the method of handling the thin sheet, or air reed, in which undue pressure at the flue breaks up the fundamental into the extreme upper partials, just as striking a piano string with a hard hammer would do. The result is a weak fundamental without octave harmonics and a preponderance of upper partials whose aggregate whole is a tone of apparent power, but of unpleasant character. Tones of this character do not blend, and as it is possible to obtain string tones of a musical quality, such tones should be avoided. Just as a good 'cellist avoids the coarse tone of a brand new, shiny German fiddle and secures an old, pure-toned instrument if he can afford it. Such extreme and coarsely individual tones were avoided in the Capitol organ and the tonal result justified this course.

The flutes and diapasons of this organ are also designed of sufficient scale to produce mainly the octave harmonics, and their scale is such that there is dynamic force, or in reality breadth enough to the sound wave to set up a sympathetic vibration throughout this immense building. This quality is often described as "carrying power," which, after all, really means that it finds sympathy and reinforcement during its travel, rather than interference. The number and character of the stops producing these rhythmically reinforced tones in proportion to the reeds, which are rich in uneven partials is such that the fundamentals predominate.

The nasal character of all reeds is due to the presence of upper uneven numbered partials, and as they are too often used in large numbers in a vain attempt to provide power, the result is unpleasant to the ear and the carrying power is feeble, due to the fact that only reinforcing or mathematically exact multiples will persist and find response in the elasticity of the air. Reed tones pierce the air, but only evenly numbered partials reinforcing a fundamental will produce the majesty of tone desired in an organ.

You are all familiar with the old style organ of fifty years ago, with sixteen, eight and four-foot reeds, octave, twelfth, fifteenth, seventeenth and mixtures on each manual and the resulting full organ tone, which has been most aptly termed "all head and tail and no gizzard."

The most careful study of the phenomena of sound as outlined in the foregoing is in entire consonance with the results obtained in the composite pipe, in which there is an apparent conformity

to a natural law, for a deviation from a definite proportion between the pipe proper and its secondary chamber results in a refusal on the part of the pipe to produce results. The only absolute requirement is that the pipe shall be either exactly twice the area in cross section of the complementary chamber, or shall be exactly one-half of it, the relative lengths seeming to be of no consequence; as, for instance, a pipe four feet long with a secondary chamber of a length of three feet, inserted, produces a tone of the same pitch as a pipe seven feet long. The pipe speaks equally well, should either pipe or cylinder be altered in length, but to obtain the same pitch as before, their combined length must be seven feet.

The remarkable value of this lies in the fact that any quality of tone may be predetermined by orthodox construction, and the pipe shortened to about half its length, or any intermediate length between this point and its full length, and the insertion of a secondary chamber equal in length to the portion cut off will restore the pipe to its former pitch, without interfering with the quality of tone.

A wood pipe may be constructed to contain the two requisite chambers—the pipe proper and its complementary chamber—on a cylindrical metal complementary tube be inserted, but always to produce results the inserted chamber must be exactly one-half of the area in cross-section as the pipe.

This composite pipe is an example of what we call a natural law governing the mixture of harmonics to produce a resultant whole. The term "resultant" naturally brings to mind the resultant tones obtained from combining the tones of two different pipes as practiced in providing a low tone by the use of two pipes of a higher pitch, tuned a fifth apart. With the two pipes the resultant tone depends altogether on the quality of the tone of the pipes used, for if both of the combined pipes have prominent harmonics, their individuality cannot be suppressed and the resultant will be subordinate to the individuality of the component pipes, but if each pipe is almost if not quite free from harmonics, the resultant fundamental tone will be fairly prominent and the individuality of each pipe will be practically absorbed in the resultant whole.

Now, in this composite pipe we have the natural advantage of there being only one pipe receiving a primary impulse, or vibration, from the mouth, and the complementary chamber enclosed in the pipe must be set in vibration by the primary vibration induced in the pipe. This complementary chamber, or tube, must, therefore, respond in sympathy—if it responds at all—with the primary vibration and blend its vibrating periods with those of the pipe itself, submerging its identity and getting in step with the primary vibrations produced by the pipe.

We have, therefore, as before stated, the inestimable advantage of being able to construct a predetermined style of pipe of approximately half the length required to produce a given pitch, and then introduce a complementary chamber whose function is to blend its induced harmonics with those of the pipe and result in a lowering of the pitch, equal to the combined length of pipe and complementary tube, without materially changing the tone which the size, shape and manner of treatment would presuppose in the construction of the pipe. It is, therefore, possible and practical to build an organ in a room of restricted height, where, before the discovery of this pipe, stopped basses would have to be used or the pipes mitered. The stopped bass is extremely unsatisfactory, for with a stopped pipe there is possible only one set of harmonics, and as they are the uneven numbered partials, the only character of tone possible, other than the fundamental, is the quintadena quality, either more or less pronounced. [To be continued.]

### New Orleans Organist Dead.

New Orleans lost one of its best-known musicians in the death of Florian Schaffter, organist and composer, who for more than forty years was organist and choirmaster of Christ Church Cathedral. Mr. Schaffter was born in Switzerland in 1849, of French-Swiss parents, coming of a family known for its educational attainments, one of his father's brothers being a college president, another a lawyer of note and a third winning renown as an artist. He was a graduate of the University of Geneva, and during his student days played the violin so skillfully that he won several medals at the conservatory in Geneva. Later he became interested in organ playing, and went to England, where he spent four years studying that instrument. After finishing his studies in England, Mr. Schaffter came to New Orleans, where his father had entered the cotton business. He accepted the position of organist and choirmaster of Christ Church upon his arrival in this city, and the music at the cathedral soon attracted attention. Five years ago, his health becoming impaired, he gave up his musical activities, and went into retirement. Mr. Schaffter in 1875 married Miss Mary Luzenberg McCay of New Orleans.



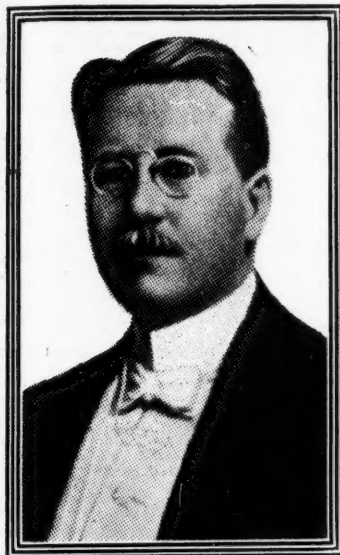
## MACFARLANE APOSTLE OF MUNICIPAL ORGANS

### TAKES UP NOVEL ACTIVITY

**Noted Organist, Formerly in New York and Portland, Will Act as Adviser to Communities Possessing City Organs.**

Will C. Macfarlane will make New York his headquarters in the coming season, but his concert engagements, in connection with the municipal organ movement, will take him as far as the middle West.

It will be recalled that in 1912 Mr. Macfarlane resigned his positions at St. Thomas' Church and Temple Emanu-El, New York, to become municipal organist at Portland, Maine. His great success in this position demonstrated that, besides being a concert organist of the first rank, he



WILL C. MACFARLANE.

possesses exceptional ability to direct the musical activities of a community.

In 1919 he resigned his Portland position to accept an invitation to superintend the erection of a memorial organ and launch municipal organ music at Melrose, Mass. This work, with recitals throughout New England, Pennsylvania and New York, kept him occupied during the last two seasons.

Mr. Macfarlane's professional activities in the future will be devoted to the municipal organ movement as recitalist, and also as adviser in communities where fine organs exist, and where the idea of making the organ a municipal instrument might obtain favorable consideration.

His nine years of successful administration of municipal organ music fit him for this mission, and the list of cities that have installed municipal organs through the influence of Mr. Macfarlane's successful pioneer work, no doubt will be considerably lengthened as a result of his forthcoming recital tour.

#### Gaul Directs Church Meeting.

Harvey B. Gaul, organist of Calvary Church, Pittsburgh, was appointed director of music at the Episcopal Church Conference held in July at Kenyon College, Gambier, Ohio. The conference included the dioceses of the middle western states. Three periods a day were devoted to the discussion and demonstration of church music. Mr. Gaul had an early morning period for organists, one for clergy and laity, and one for people who wished to specialize in church music. Congregational singing not only of the hymns but of the canticles was a feature of the conference. Demonstrations of plainsong and Anglicans, of the choral service, Eucharist and choral litany were held.

Louis R. Flint, the St. Louis organist, passed a part of his vacation in Chicago and Milwaukee. He returns to the Missouri Theater to open the huge Wurlitzer organ that is being installed, which is one of the largest in the United States. This theater seats 4,400 people and is one of the showplaces of St. Louis, and Mr. Flint's playing is one of the features of the theater.

## HEAR NEW ST. LOUIS ORGAN

**Many at Opening of Three-Manual Kilgen in Emmaus Church.**

Emmaus Lutheran Church of St. Louis had a great day July 10 when the three-manual organ built by George Kilgen & Son was opened. G. Hermann Beck, organist of the church, and Hope Leroy Baumgartner, F. A. G. O., of the Yale School of Music, presided at the new instrument, Mr. Baumgartner giving a recital in the evening at which he played: Sonata No. 6, in D minor, Mendelssohn; Prelude in C minor, Bach; Invocation in E flat, Hagg; Scherzo, from Sonata No. 5, Guilmant; Concert Overture, Rogers; Idyll, Baumgartner; Canzonetta, Parker; Fantasia, Cole; Finale in B flat, Wolstenholme. Mr. Baumgartner designed the specifications of the organ, which are as follows:

#### PEDAL.

- (In left Chamber.)  
1. Gedeckt, 16 ft., 32 pipes.  
2. Bourdon, 16 ft., 32 pipes.  
3. Flute, 8 ft. (from No. 2), 32 notes.  
(In right Chamber.)  
4. Diapason, 16 ft., 32 pipes.  
**GREAT.**  
5. Melodia, 8 ft., 61 pipes.  
6. Small Diapason, 8 ft., 61 pipes.  
7. Philomela, 8 ft. (extension of No. 4), 61 notes.  
8. Diapason (Scale 40), 8 ft., 61 pipes.  
9. Harmonic Flute, 4 ft., 61 pipes.  
10. Octave, 4 ft. (from No. 6), 61 notes.  
11. Fifteenth, 2 ft. (from No. 6), 61 notes.  
12. Harmonic Tuba, 8 ft., 61 pipes.

#### SWELL.

13. Muted Viol (Scale 62), 8 ft., 73 pipes.  
14. Stopped Flute, 8 ft. (extension of No. 1), 73 notes.  
15. Viol d'Orchestre (Scale 65), 8 ft., 73 pipes.  
16. Viol Celeste (Scale 65), 8 ft., 61 pipes.  
17. Diapason (Scale 43), 8 ft., 73 pipes.  
18. Muted Viol, 4 ft. (from No. 13), 61 notes.  
19. Chimney Flute, 4 ft. (extension of No. 1), 73 notes.  
20. Flautino, 2 ft. (No. 1), 61 notes.  
21. Gedeckt, 16 ft. (No. 1), 73 notes.  
22. Oboe (Reed), 8 ft., 73 pipes.

#### CHOIR.

23. Dulciana (Scale 56), 8 ft., 73 pipes.  
24. Melodia, 8 ft. (from No. 5), 73 notes.  
25. Small Diapason (Scale 45), 8 ft. (from No. 6), 73 notes.  
26. Dulcet, 4 ft. (from No. 23), 61 notes.  
27. Harmonic Flute (Scale 61), 4 ft. (from No. 9), 73 notes.  
28. Clarinet (Reed), 8 ft., 73 pipes.  
29. Harmonic Tuba, 8 ft. (from No. 12), 73 notes.

The organ is in two chambers. In one are the pipes of the swell and the softer basses and in the second are the great and choir and the remainder of the pedal pipes.

It is estimated that after all space in the church was occupied about 200 people were turned away from the evening recital. Many organists were present and they commented upon the beautiful voicing and the many and varied effects that can be produced upon this instrument.

#### Takes Grove Park Inn Post.

Frederick Hall, well known composer and organist of New York, has accepted the position of organist at the Grove Park Inn, Asheville, N. C., and gave his initial recital June 27. He takes the place of Maurice F. Longhurst, who has resigned to accept a position as dean of the music department at Dartmouth College. Mr. Hall is well known in musical circles and studied the organ under his father, who was nationally known. The organ at the beautiful Grove Park Inn is a large Skinner, recently installed, and the recitals on it are a noted feature of this resort.

#### Pupils of Kneedler in Recital.

Pupils of Benjamin L. Kneedler, the Philadelphia organist, gave a recital of pronounced merit on the new Bartholomay organ in Christ United Evangelical Church June 2. Mr. Kneedler drew the specifications of this organ and Miss Elsie Tresselt, the organist, is one of his pupils. The program included: Prologue, Rogers, and Meditation, Sturges (Dorothy Stranahan); Andante in G, Batiste, and "Epithalamium," Woodman (Harriet S. Pentland); Evensong, Martin, and "Jubilate Deo," Silver (H. Palmer Lippincott); "Grand Choeur" in A, Kinder (Elsie Tresselt); Toccata and Fugue in D minor, Bach (Luciano Sansone); Evensong, Johnston, and Scherzoso, Rogers (Dorothy P. Frempt); Toccata, Dubois, and Intermezzo, Kinder (George Washco); Overture to "William Tell," Rossini (Luciano Sansone).

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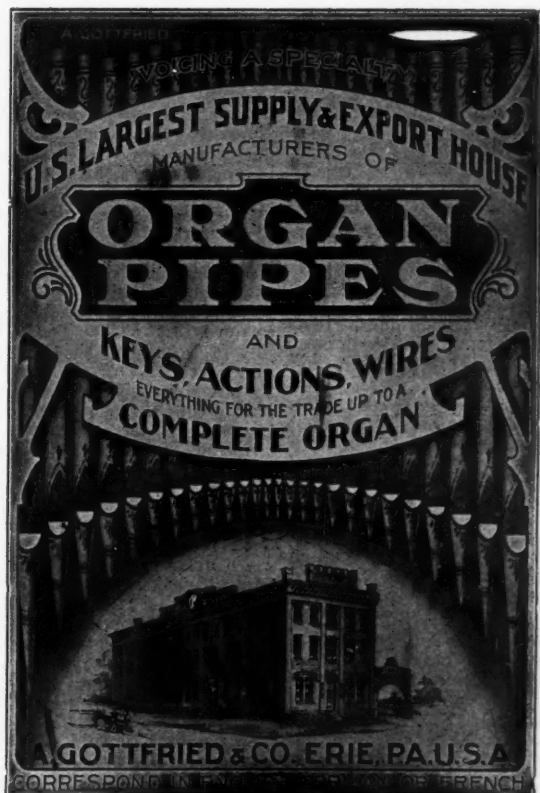
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## Recital Programs of N. A. O. Convention

Albert Riemenschneider, the Cleveland organist, made the auspicious opening of the series of recitals which this year as usual marked the convention of the National Association of Organists. Notwithstanding the handicap of an extremely hot and humid afternoon, he held the attention of his audience—which was a remarkably large one—throughout the performance, and this in itself proved the ability of the performer and the favor with which his playing was received. His vehicle was the splendid four-manual Austin organ in old St. Clement's Episcopal Church, one of the historic fanes of a city which has so much history connected with it. The beauties of some of the remarkable solo stops of this instrument were revealed by Mr. Riemenschneider.

The program was one of variety and sanity. The opening number was Widor's Eighth Symphony. This writer must confess that to him this is not one of the interesting symphonies of the great Frenchman. And it was a warm day for such musical food. But the brilliant rendition of the finale, the tempo giusto, relieved it decidedly. Two of Pietro Yon's always popular smaller compositions—the "Echo" and "The Primitive Organ"—followed. Both were done exquisitely. Then came a scholarly reading of Bach's Prelude and Fugue in B minor. This was followed by the pretty "In Springtime" of Ralph Kinder, played in compliment to Philadelphia.

Three Wagner numbers closed the program. In the Prelude to "Lohengrin" Mr. Riemenschneider did some beautiful orchestral work on the organ. The Cradle Song, arranged by James H. Rogers, was most delightful in its coloring and the "Ride of the Valkyries," played at the Pittsburgh convention two years ago by Mr. Riemenschneider's fellow townsman, Edwin Arthur Kraft, was deemed by many the piece de resistance of the program, for it was done with a perfection seldom noted in the playing of this prodigiously difficult arrangement.

The quality of the work of living American composers for the organ was illustrated in a manner to make the listener realize it forcibly when James Robert Gillette, city organist of Evansville, Ind., was heard in recital Tuesday evening at the Walnut Street Presbyterian Church on a four-manual Möller organ that stood out for beauty of individual stops as well as great power in ensemble. Mr. Gillette made his program educationally most valuable as well as interesting. And his impeccable performance was a great factor in convincing his audience—a very large one. Every part of the country was represented in the array of United States talent. The program opened with a fine Prelude and Fugue by Carl Schuler of Drake University at Des Moines, Iowa. Then came Henry F. Anderson's "Elegy," a thoroughly beautiful composition of the last year. From Cleveland Mr. Gillette went to Indiana and Van Denman Thompson's "Theme, Arabesques and Fughetta" was a splendid offering. Joseph J. McGrath's Sonata in F minor is a pretentious and worthy work, indeed, and Harry L. Vibbard's Pastoral was wonderfully melodious. Then there was an airy "Moment Musical" by Louis Campbell-Tipton, located as in Chicago and Paris, and the performance closed with Russell King Miller's well-written "Epilogue," of pronounced musical value.

Mr. Gillette received many congratulations on his program and its capable rendition.

Arthur B. Jennings, Jr., of Pittsburgh had barely begun his recital at St. Clement's Church Wednesday evening when his audience began to realize that here was another American organ virtuoso to be added to the list of those who have been discovered in the course of its history by the N. A. O. His performance, all of it from memory, was a splendid feature of the

convention week. It opened with decided virility which marked the playing of the Overture to the Occasional Oratorio of Handel and closed with a remarkable rendition of the entire colossal "Grand Piece Symphonique" of Cesar Franck. Throughout there was punch in the playing, coupled with flawless accuracy.

There was a plethora of Cesar Franck, but Mr. Jennings plays the great Frenchman's works so well that it did not seem too much, at least to the organists present. He included the Finale in B flat and the Chorale in B minor. As Bach numbers he used the Gigue in A and the chorale prelude "In Dulci Jubilo." As a contrast to all the heavy numbers the performer played Henry S. Fry's "Siciliano," and this was beautifully done.

Mr. Jennings, who plays at St. Stephen's Church, Sewickley, Pa., was acclaimed after the recital as one of the coming figures in the organ world.

A private recital arranged by the American Organ Players' Club at Girard College Wednesday forenoon was most interesting in that it brought out works for stringed instruments and organ by Philadelphia composers. The opening number was H. Alexander Matthews' Romance in B major for piano, organ, violin and violoncello, with Rollo F. Maitland conducting, James C. Warhurst at the piano and Charles K. Souder at the organ. Then came Dr. Philip H. Goepp's Lullaby, for organ and violin, Mr. Maitland playing the organ. Miss Frances McCollin's String Quartet in F major proved a pretentious work and Miss McCollin received an ovation after its rendition. Dr. David Wood's Serenade and Scherzo followed and the program closed with Frederick Schlieder's "Ariel," for string quartet, organ and piano, with the composer conducting. Uselma C. Smith played the piano part and Mr. Maitland was at the organ. This composition was received with special favor.

Charles M. Courboin and the largest organ in the world—this was the wonderful combination that made the recital Thursday evening in the Grand Court at the Wanamaker store a climax to the series of convention recitals. It was a thrilling performance and the enthusiasm which the terrific heat could not melt was certainly of a genuine and enduring sort. Mr. Courboin, coatless and perspiring, evoked signs of approval that seldom come to any organist in a generation. For instance, when he had finished the Bach Passacaglia the entire audience rose and gave him a magnificent ovation.

The program opened with the Prelude to "Die Meistersinger" and the first measure revealed the master touch of Mr. Courboin and the completely satisfying nature of the immense instrument at his command. It was really one of the finest pieces of orchestral work we have ever heard on the organ. The quiet, contemplative Largo from Saint-Saens' Third Symphony was a piece of color work quite in contrast. Rachmaninoff's Serenade was a charming lyric bit.

Mr. Courboin is always at his best in playing Cesar Franck and his rendition of the Andante from the "Grand Piece Symphonique" was no exception. Then came the fine use of the chimes in the latest popular chime composition, which has sprung into great demand—Alexander Russell's "Bells of St. Anne de Beaupre." A decided novelty was the playing of the Prelude and Fugue in C sharp major from Bach's "Well-tempered Clavichord" on the piano stop, thus giving a performance on the piano from the organ console, the concluding chords coming out on the full organ. The performance closed with Rollo F. Maitland's fine Concert Overture, a work of outstanding merit and force.

Nearly 2,400 persons sat in the Grand Court to listen to the program of Mr. Courboin. Afterward a large part of the audience gathered around the console to examine it and to greet Mr. Courboin and Messrs. Fleming and Till of the Wanamaker organ shop, which has brought this great organ to its present proportions.

## Standard Established for Theater Organist

By JOHN HAMMOND

President of the Society of Theater Organists

Address delivered before the National  
Association of Organists at  
Philadelphia

Future chroniclers of musical history will indicate the theater organist as the noblest pioneer of the musical world. Placed in a strange field, on an instrument beset with sacred traditions, faced by an uninterested public on the one hand and the scorn of the entire musical profession on the other, he has fought a desperate fight. Today he has his own audience, a growing following who view his work with interest and appreciation. The musical world, while still skeptical, is less so than formerly and is beginning to sit up and take notice.

Contrary to a well-nigh universal belief among the critical, the theater organist has not been blind to certain glaring deficiencies in his field of endeavor. The better class of theater organists have been fully aware of the mediocrity which is so rampant in the theater; of the outrages upon the human ear which are daily perpetrated. Many theater organists have theorized upon the probable reasons for this, but their findings had not the weight of authority being merely the product of individual thought; for the same reason it was impossible for any remedy to be applied. Gradually the leading theater organists came to a realization of the fact that the only path to progress lay through organization. Accordingly some twenty-five of the best men met and effected an organization known as the Society of Theater Organists. Purely artistic in purpose, in no way concerned with the wage question, the society seeks only to raise and establish a standard which shall be thoroughly artistic.

The society recognizes the fact that much of the mediocrity is due to the lack of an established standard or measure of ability. In a new field this is particularly difficult to ascertain. Old traditions apply only to a limited extent, and new ones are bound to spring up, some bad, some questionable and some of real worth. It is not for any one person to classify these various customs; neither is it for organists outside of the theatrical field to decide. It is purely a question for the decision of the theater organists themselves. This can be reached only through a gathering such as the society affords, where individual opinions, through discussion, debate, etc., may be crystallized into the will of the majority. It is essential that such a body be composed of the foremost organists of the field.

In selecting the charter membership of the Society of Theater Organists this was kept well in mind, and an examination was prepared which should ascertain whether additional members were of the same calibre as the charter members. Believing that a knowledge of the past is an indispensable asset in building for the future, the society has sought by this examination to prove the applicant first along the lines of traditional organ playing and second along the lines of theatrical knowledge. In other words, we of the society believe that to be a good theater organist a person must first have a good grounding in traditional technique, it being rather ludicrous as well as futile to expect one unacquainted with tools to evolve a new method of construction. Accordingly the applicant is required to play a Bach organ composition for two manuals and pedal. Ten per cent is given for the composition, an organ solo, a recognized transcription for the organ, suitable for use in the theater as a featured solo. This also counts 10 per cent. Improvisation on a given theme is next and counts 20 per cent. Following this is an organ trio to be read at sight, 5 per cent; reading at sight from a conductor's small orchestra score, 5 per cent, and harmonizing a melody at the keyboard, 5 per cent.

This concludes the first part of the examination. It totals 55 per cent, out of which 40 per cent is required to pass.

Part 2 is purely a theatrical routine. The candidate is required to play parts of representative types of pictures, thus: Scenic, one number, 5 per cent; review, two numbers, 10 per cent; feature, five numbers, 20 per cent; and comedy, two numbers, 10 per cent; a total of 45 per cent, out of which 30 per cent is necessary to pass. This makes a total average of 70 per cent. Our examination board is composed of five members, each of whom serves five years; in his fifth year he becomes chairman.

You will of course observe that this examination already sets a standard. That standard will be revised as fast as our members formulate the technique of the profession. It already is set high enough, I think, to command the respect of any serious organist who is unprejudiced. It is one of the chief aims of the society to create a group of organists nation-wide which shall seek to establish and maintain this worthy standard.

Another purpose of the society is a hearty co-operation both with builders and managers on the question of suitable organs and proper installations. While the exigencies of the theater are different from those of the church or concert field, and consequently demand a different style of instrument, nevertheless the unprecedented demand for organs and the gullibility of the majority of theater

owners and managers, due to ignorance of construction and installation, have led some makers into gross malpractice. The society seeks to improve this condition by an educational campaign and by co-operation. Any theater may have impartial advice in the selection and installation of an organ for the asking. We will review any specification, provided that the name of the maker does not appear on the specification and is not communicated to us in any way. No honest builder will resent this aid to prospective buyers; dishonest builders deserve exposure, and we shall esteem their enmity as one of the best compliments that could be paid us. Our work with the makers will take two forms—presenting the opinion of a reliable body of organists as regards improvements in console, action, accessories and tones, and keeping the organists posted on all new installations of importance.

The theater organist has been confronted by a psychological condition which has done much to rob his work of the pleasure which should be his. He has been compelled to fight most of his battles entirely unassisted. His isolation has been virtually complete; a slave to his console, much of his errors and lack of improvement and expansion has been due to the fact that he seldom, if ever, has had the chance of hobnobbing with his fellow theater organists. The Society of Theater Organists has already done much toward eliminating this condition; through its meetings and various social affairs the organists are coming together and exchanging ideas. Their mental recreation is assured and that one indispensable ingredient in the makeup of the theater organist, a large sense of humor, is assured and stimulated.

As I have intimated in a previous statement, the Society of Theater Organists has national aspirations. We have received letters from various cities requesting information on forming chapters and are now prepared to state that a minimum number of ten charter members has been established, a record of experience and qualifications of each to be sent to our examining board for approval. We hope soon to have a sufficiently large organization to be able to be a definite help at the national convention.

The society also seeks to help its members in securing for them various minor conveniences; hence there is the directory, a monthly printed list of addresses and telephone numbers, together with a statement of all free time. By this any member is assured of being able to get in touch with any other member, and in case of sudden need of a substitute can see at a glance who is likely to be in a position to help him out. Then there is the scrap-book, which contains all current theatrical news of import to the theater organist.

One of the most important things which the Society of Theater Organists has inaugurated is the fostering of a new school of organ composition, designed primarily for the theater. The first competition has begun and all compositions must be in by Dec. 1. Participation is limited to members, and J. Fischer & Bro. of New York have promised to publish the winner. The judges will be selected from men entirely outside of the theatrical field.

## THREE-MANUAL TO THEATER

Contract for Organ at Harrisburg, Pa., Awarded to Austin.

The Austin Organ Company has been given a contract to build a three-manual organ for Peter Magaro, proprietor of the Regent Theater, Harrisburg, Pa. Elisha Fowler of Boston was the Austin representative. The scheme of the instrument is as follows:

### GREAT ORGAN.

- \*Bourdon, 16 ft., 73 pipes.
- \*Open Diapason, 8 ft., 73 pipes.
- \*Major Flute, 8 ft., 73 pipes.
- \*Gamba, 8 ft., 73 pipes.
- \*Claribel Flute, 8 ft., 73 pipes.
- \*Octave, 4 ft., 73 pipes.
- \*Wald Flute, 4 ft., 73 pipes.
- \*Harmonic Tuba, 8 ft., 73 pipes.
- \*Chimes, 20 notes.

\*Enclosed in Orchestral organ.

### SWELL ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Violet d'Orchestre, 8 ft., 73 pipes.
- Violet Celeste, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

### ORCHESTRAL ORGAN.

- Contra Violet, 16 ft., 73 pipes.
- Violet, 8 ft., 73 pipes.
- Violet Celeste, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Harp, 61 notes.
- Tremolo.

### PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 notes.
- Bourdon, from Great, 16 ft., 32 notes.
- Contra Violet, from Orchestral, 16 ft., 32 notes.
- Tuba Profunda, Extension, 16 ft., 32 notes.
- Contra Fagotto, from Swell, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Orchestral Cello, from Orchestral, 8 ft., 32 notes.



## Plea for Co-operation

M. P. Möller's Address at N. A. O. Banquet  
Asks that Organists and Builders  
Work Together

It is a pleasure to bring greetings from the Organ Builders' Association to you, the National Association of Organists, here assembled, and to ask for your co-operation. Allow me to congratulate your organization upon this successful convention. I am sure this is the greatest convention ever held by an association of organists. The progress you are making shows the wonderful growth in your profession. I believe we organ builders are in a measure responsible for your growth, as nearly every organ we build makes one more place for you.

If I understand the motives of your association aright, you are organized on the same broad principles as are we organ builders, both striving for the advancement and perfection of the pipe organ in the broadest sense. Some may believe that associations such as ours should be of benefit directly to the individual members, bringing direct material compensation instead of the greater altruistic benefit for all which cannot be counted in dollars and cents. In our association of organ builders every member is at full liberty to use his individual efforts to promote the advancement of the organ and to operate his business in his own way.

Our Organ Builders' Association as affiliated with the Music Industries Chamber of Commerce has the advantage of having the backing of the entire musical industries of the United States, including the publishers, the music merchants and all available branches of the music trades. We have the services of a very able attorney, who from time to time has appeared before congressional committees and taken care of all questions that come up affecting the organ and other musical trades. It is true that the Organ Builders' Association is paying a good sum annually to this Music Industries Chamber of Commerce, but I believe it is well-served, as the chamber is spending a great deal of money in an extensive program toward the advancement of music in every sphere, and I think it would be an advantage for your association to be affiliated with this chamber of commerce.

I spoke of co-operation and I want to emphasize the importance of co-operation between us. Two allied organizations such as ours, striving for the same ends and with the same instruments, could be able to accomplish so much more, and, indeed, can live and prosper only with co-operation. How can the arm do without the hand or the leg without the foot? It has been said concerning that great Statue of Liberty in New York harbor that the little finger on the hand was left just eleven inches long, for adding another inch would have made it a foot. Now, in your profession, you use both the hands and the feet.

If it was not for your matchless skill in manipulating the keys, stops and couplers, your handiwork would stand dumb and speechless. You are necessary in giving an organ the life, tune and inspiration capable on no other instrument. You are the soul and brains of an organ, imparting life to the dead pipes. Yes, it takes a real artist to handle a large organ. More than hands and feet are necessary; a soul, an interpretative brain and an artistic spirit are essential in the proper playing of an organ. No profession requires more skill and brains than does your profession.

Now, we want to co-operate, we organ builders and organists, to make the organ even more popular and more useful than ever before. New fields are opening before us. We want to encourage the educational field more, developing it in an endeavor to place organs in the city high schools and to give music the place it should have in the education of the coming generations. The open-air concert is another new sphere of activity and can be further developed, as this new scheme brings the organ more before the masses and removes the limitations of four walls, enabling thousands to enjoy a single concert.

For years frequent efforts have been made to bring about a standardization of the organ. More than twelve years ago Mr. Lemare, at a meeting of organists and organ builders, demonstrated his method and made a recommendation for a standard console. This recommendation and standardizing of the console was not then adopted. However, there has been considerable standardization within the last decade. I believe nearly all builders use the same concave radiating pedalboard and the same 61-note manual keyboard, and the distance between pedal and manuals has been universally established among some builders; so you see we are gradually coming to a standardization of the organ.

We should co-operate in our efforts at further standardization. It is true that each of you probably has his own ideas of stop controls, tonal qualities and specification makeups, but why would not some plan of standardization of even specifications or stop controls be advisable? It would surely be a great help to an organist when playing on different organs. While standardization might not make all organs alike, it could surely bring some degree of uniformity that would remove many of the difficulties usually met in different organs. All organ builders and organists should agree on a standard location of stop controls and kind of control.

Then, our organization is altruistic in

its ideas and principles, as it is not organized for any special class, as are some of the musical organizations and musical unions. We have in this country some musical unions that have an attitude similar to that of the coal miners and other labor unions. They make demands like labor unions and strike.

I have been told that in the city of Moscow, Russia, there is a magnificent opera-house, equal to any in the large cities of Europe, and before the war they had playing there a fine opera company and with that company a noted tenor. Shortly after Bolsheviks assumed the government in Russia, the manager of this opera company announced from the stage that from that time every member of the company, in whatever capacity, would receive the same pay. The following evening the great tenor was not taking his part, nor was he on the stage. He was found distributing programs, and why not, for he was receiving the same pay?

One of my greatest aims in my business is co-operation. That is a theme that comes close to my heart. From every man in our factory or elsewhere in our employ we expect a certain amount of co-operation. I think this spirit of co-operation should be advocated in every line of work, and throughout life, especially between employer and employee. Both employer and employee are necessary in the present economic order, and must work harmoniously. We cannot live and achieve by ourselves, but should work with each other, and so go on to higher achievements. I go farther than that in advocating co-operation, as I believe that our churches, all different denominations, should co-operate to carry the gospel message to the entire world, for the uplift of humanity. Then will be fulfilled that matchless prayer, which was taught by the Divine Master Himself, and which most of you learned at your mother's knee: "Thy Kingdom come, Thy will be done on earth as it is in Heaven." Then the captive Jew can take his harp from the willow and march to Zion. Then we can have disarmament, then we can beat our swords into plowshares and our spears into pruning-hooks and we shall know war no more, but have peace, music and happiness.

### LATE N. A. O. NEWS ITEMS.

#### EXECUTIVE COMMITTEE.

The executive committee met at headquarters July 11. The treasurer's report showed a good balance after all convention bills had been paid and Mr. Weston also reported several new members. A very interesting report of the Union-Essex chapter of New Jersey was sent in by Miss Whittemore.

Chairman McAll read a letter from M. P. Möller, president of the Organ Builders' Association, appointing John T. Austin, R. P. Elliot and David Marr to represent that association at a meeting of the joint committee of reference. The N. A. O. members of that committee are Charles M. Courboin, Clifford Demarest, T. Tertius Noble, Firmin Swinnen and R. L. McAll, chairman.

The names of Rodman Wanamaker and the Rev. Dr. William Pierson Merri'll were recommended to the convention by the executive committee for election as honorary members of the N. A. O.

Much favorable comment on the recently published address by Dr. Merri'll was reported by various members of the executive committee and it was voted to print 4,000 copies of this speech in pamphlet form for the general use of the promotion committee.

It was found necessary to print one additional page for the convention program and Mr. McAll was empowered to complete all details.

#### UNION-ESSEX CHAPTER.

The Union-Essex chapter of New Jersey closed its first season with a meeting at the Third Presbyterian Church of Elizabeth. The activities of the year were reviewed and showed that the first year had been a most successful one, both in membership gain and in important meetings, which included lectures, organ recitals, a concert and business and social meetings.

The following officers were elected for the year:

President—Hermon B. Keese, Upper Montclair.

First Vice-President—The Rev. John Keller, Glen Ridge.

Second Vice-President—Miss Jane Whittemore, Elizabeth.

Secretary—Harry Stone Martin, Rahway.

Treasurer—Arthur L. Titsworth, Plainfield.

#### NEW MEMBERS.

##### ILLINOIS.

Claude B. Ball, Chicago.

##### OHIO.

Paul Edward Thomson, Dayton.

##### DELAWARE.

T. Leslie Carpenter, Wilmington.

Sarah Hudson White, Wilmington.

James Cooper, Wilmington.

##### NEW YORK.

W. J. Wakefield, Highland Falls.

George W. Volkel, New York City.

##### NEW JERSEY.

Emerson Richards, Atlantic City.

##### FLORIDA.

Mrs. W. H. Ferris, Tampa.

##### PENNSYLVANIA.

Karl Bonawitz, Philadelphia.

C. Kingsley Pelree, Langhorne.

Ernest H. Artz, Reading.

Frank F. King, Fort Washington.

Albert K. Meyers, Philadelphia.

Samuel J. Riegel, Philadelphia.

Harold S. M. Baisley, Philadelphia.

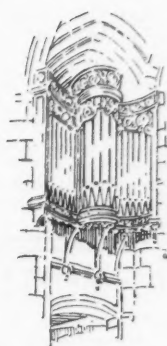
Charles E. Richman, West Philadelphia.

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**HARRY BROOKS DAY IS DEAD.**

**Well-Known Brooklyn Organist Passes Suddenly at Summer Home.**

Harry Brooks Day, 62 years old, former organist of St. Luke's Episcopal Church of Brooklyn, died suddenly at his summer home at Peterboro, N. H., on Sunday, July 10. Mr. Day had been in poor health during the last winter and even the rest and outdoor life of Peterboro failed to restore his physical strength.

Mr. Day was born at Newmarket, N. H., Sept. 5, 1858. He was educated in the Concord high school and began his musical education at Lowell, Mass. Later he studied abroad and when he returned to America he settled in Brooklyn. The music at St. Luke's, under his direction, reached a high artistic level and gained for him a lasting reputation as an organist and choirmaster of the first rank. As a composer he achieved much success and added many works of distinction to church music. He won for himself a host of friends who will remember him for his personality and sterling character.

Mr. Day was a member of Altair Lodge, No. 601, F. & A. M., of Brooklyn; the Musicians' Club of New York City; the Clef Club of Manhattan, the New York Music Teachers' Association and the National Association of Organists.

**Dr. John Hyatt Brewer Marries.**

Announcement is made by Cornelius Kouwenhoven of the marriage of his daughter, Cornelia, to Dr. John Hyatt Brewer. The ceremony was performed Saturday, July 9, in Brooklyn, N. Y. Dr. Brewer is well-known throughout the country as an organist and composer. He is one of the founders and councillors of the American Guild of Organists and has been organist and choir director of the Lafayette Avenue Presbyterian Church of Brooklyn for upwards of thirty years.

**John Spencer Camp Honored.**

The degree of doctor of music was conferred upon John Spencer Camp of Hartford, Conn., at the commencement exercises of Trinity College. Mr. Camp is a well-known organist and composer, and in his youth studied with Dvorak. He was conductor of the Hartford Philharmonic Orchestra from 1902-11 and has composed numerous cantatas, string quartets and works for piano, organ and orchestra. He is organist and choirmaster of the First Church of Christ, Congregational, and treasurer of the Austin Organ Company.

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| Allegretto in G minor.....Merkel         | Evening Song.....Schumann               |
| Melody in C.....Salome                   | Melody in F.....Gladstone               |
| Andante in C.....Hopkins                 | Andantino in D.....Kiel                 |
| Echo.....Tombeile                        | For Holy Communion.....Calkin           |
| Andante in B flat.....Votckmar           | Adagio in F.....Stephens                |
| Allegro in G.....Merkel                  | Andantino in A flat.....Brosig          |
| Etude in G.....de Beriot                 | Andante Tranquillo in A.....Mendelssohn |
| Melody in E.....Deshayes                 | Andante Religioso in G.....Loret        |
| Prelude in E.....Lemaigre                | Con moto moderato in E flat.....Smart   |
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CHRISTIAN LEAVES DENVER

Municipal Organist Resigns After Clash with Mayor.

The Denver News of July 21 announces that as a result of a tilt between Palmer Christian, the municipal organist, and Mayor Bailey in the latter's office, there will be no more noonday organ recitals in the Auditorium.

For several weeks various organizations of business and professional men, knowing that Mr. Christian was preparing to leave the city Sept. 1, have been petitioning the mayor to continue the daily recitals, but no heed was taken of these requests.

The matter came to a head when Mr. Christian called upon the mayor to request a brief leave of absence without pay in August. The mayor refused and then announced that Mr. Christian had not been "co-operating" with the music commission and the city administration. When asked by Mr. Christian for an instance in which he had failed to "co-operate," the mayor was unable to cite one.

Indications that this reputed lack of co-operation might refer to the spring political campaign were seen by friends of Mr. Christian in the fact that he failed to contribute 20 per cent of his monthly salary to the campaign fund collected from city employees to aid in the election of George Begole, the administration's candidate for city auditor.

Mr. Christian said he was requested by Robert Hauser, superintendent of the Auditorium, to contribute 20 per cent of his salary to the campaign fund, but gave only \$50.

That Mayor Bailey was acting on his own initiative in dealing with Mr. Christian was shown by statements of members of the municipal music commission, which acts in an advisory capacity in the selection of the municipal organist. Charles E. Wells and Henry Houseley, two of the members, said that so far as they knew Mr. Christian was pleasing everyone.

THREE-MANUAL TO NATCHEZ

Möller Installs Instrument in Jefferson Street M. E. Church.

A three-manual organ has been built by M. P. Möller of Hagerstown, Md., for the Jefferson Street M. E. Church, Natchez, Miss. In addition to the main organ in the front of the church, there has been installed an echo organ in the rear. The specifications of the organ follow:

- GREAT ORGAN.
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  - 2. Doppel Flöte, 8 ft., 73 pipes.
  - 3. Melodia, 8 ft., 73 pipes.
  - 4. Dulciana, 8 ft., 61 pipes.
  - 5. Octave (from No. 1), 4 ft., 61 notes.
  - 6. Flute (from No. 2), 4 ft., 61 notes.
  - 7. Horn, 8 ft., 61 pipes.
  - 8. Fagotto (from No. 7), 16 ft., 49 notes.
- SWELL ORGAN.
- 9. Bourdon, 16 ft., 97 pipes.
  - 10. Gedeckt, 8 ft., 73 notes.
  - 11. Open Diapason, 8 ft., 73 pipes.
  - 12. Viole d'Orchestre, 8 ft., 73 pipes.
  - 13. Vox Celeste, 8 ft., 61 pipes.
  - 14. Aeoline, 8 ft., 73 pipes.
  - 15. Flute (from No. 9), 4 ft., 73 notes.
  - 16. Piccolo (from No. 9), 2 ft., 61 notes.
  - 17. Cornopean, 8 ft., 61 pipes.
  - 18. Orchestral Oboe (synthetic), 8 ft., 61 notes.
- ECHO ORGAN.
- 19. Echo Flute, 8 ft., 73 pipes.
  - 20. Muted Viol, 8 ft., 73 pipes.
  - 21. Viol Celeste, 8 ft., 61 pipes.
  - 22. Fern Flute (from No. 19), 4 ft., 61 notes.
- 23. Vox Humana, 8 ft., 61 pipes.
  - 24. Chimes, 20 notes.
- PEDAL ORGAN (Augmented).
- 25. Diapason (12 speaking), 16 ft., 32 pipes.
  - 26. Bourdon, 16 ft., 44 pipes.
  - 27. Lieblich Gedeckt (from No. 9), 16 ft., 32 notes.
  - 28. Dolce Flute, 8 ft., 32 notes.

Edit West Point Song-Book.

Frederick C. Mayer, the well-known organist and choirmaster at the West Point Military Academy, and Lieut. Philip Egner, bandmaster at West Point, are the editors of a very handsome volume of "Songs of the United States Military Academy," just published. Both editors have arranged several of the songs in the volume. The cover design is a sketch of the academy grounds as viewed from the Hudson. Forty-two of the cadets' favorite songs are included. The printing is clear and beautiful.

John Doane of New York is passing the summer in San Diego, Cal., and will return to his work at the Church of the Incarnation in the fall. Mr. Doane is doing teaching and coaching for the first time during his vacation.

ORGAN TO CHICAGO SCHOOL

First To Be Placed In City Will Be Built by M. P. Möller.

The campaign for school organs seems to be bearing fruit. Chicago is to have its first organ in any school. A contract has been signed by the Englewood High School for an instrument to be constructed by M. P. Möller. It is to be of two manuals and will be placed in the assembly hall of the large school building on the south side. Provision is to be made for future installation of additions, including an echo. The deal was closed July 22. This is expected to serve as an example for Chicago schools which will lead to other orders for organs in this city.

The trustees of the South Church at Lawrence, Mass., have appointed Edgar G. Vose of Lawrence organist and choir-master. Mr. Vose succeeds Fred G. Moore, who resigned a few weeks ago after fifteen years of service. Mr. Vose is at present at the United Congregational Church, Lawrence.

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BY HAROLD V. MILLIGAN.

"KEEP ME FROM SINKING DOWN," by Carl R. Diton; published by G. Schirmer, New York.

Mr. Diton's arrangement of the old negro melody, "Swing Low, Sweet Chariot" (made popular years ago by the Fisk Jubilee Singers), is one of the outstanding organ compositions of recent years. He has taken another negro melody and treated it in much the same way—has written it into a most interesting and delightful composition for the organ. The piece is misnamed "transcription." It is much more than that. There is much original matter in it and the subject is developed and worked out with great variety and skill. We do not believe that "Keep Me From Sinking Down" is as good a melody as "Swing Low, Sweet Chariot," which is undoubtedly one of the most beautiful of all the Afro-American folk-tunes—is, indeed, one of the loveliest folk-melodies of the world. While not so distinctive as "Sweet Chariot," "Keep Me From Sinking Down" is good material for just such a purpose as this. It is not obviously negro in its style, except for the irregular final phrase. It bears a fleeting resemblance in its opening phrases to the hymn tune "Vesper," usually sung to the words, "Saviour, Breathe an Evening Blessing." Many of these negro "spirituals" were derived from the white man's hymn tunes, and it is just possible that the relationship is more than fleeting.

The first phrase is played softly by the chimes, then harmonized by vox humana, then sung by melodia, harmonized on soft reeds. Both melody and harmony are varied on the repetition. The second movement begins "allegro pomposo," full organ. In this part the melody is varied extensively, working up to a passionate climax and then dropping back to softest pianissimo. The melody appears for the last time in the left hand, embellished with flute figures.

THIRTY SHORT PRELUDES TO FAMILIAR HYMN TUNES, by Fr. Reuter; published by the composer, New Ulm, Minn.

This is the second series of short preludes to hymn tunes by this composer. The first set was published about a year ago and was favorably reviewed in these columns. This new set strengthens the good impression made by the first. The preludes are all short, each one occupying just one page, and seldom running over thirty, or at the most forty measures. Within this small compass, without any effort to produce orchestral effects, or any striving after weird harmonic patterns, the composer still manages to say something worth while and to say it interestingly.

It is to be noted that the preludes are "to" the hymn tunes and not "on" them. This is the way Bach's chorale preludes were written. The practice of preluding the hymn tune is not common among American churches, however, and it is to be feared that the brevity of these pieces will stand in the way of their having as wide a usage as their inherent merit justifies. One cannot but hope that Mr. Reuter, with his obvious technical ability and creative impulse, will extend some of these short preludes into longer and more ambitious compositions. The chorale prelude is a type of composition which is distinctively organistic. A varied and interesting chorale prelude on a familiar hymn is one of the best forms of service prelude. Mr. Reuter seems to us to be just the man to make a few valuable contributions to the best contemporary organ literature in this type of work. In other words, we would like to see him treat a hymn in somewhat the same manner as Mr. Diton's transcriptions of "Swing Low, Sweet Chariot" and "Keep Me From Sinking Down."

A MELODY. A PENSIVE MOOD, by Zdenko Fibich; published by G. Schirmer.

These two little pieces by a Bohemian composer are the latest numbers in Schirmer's "Recital Series" of organ transcriptions. Fibich was a disciple of

Smetana and a co-worker with Dvorak. These two short compositions are among his lighter works, but they are pleasantly pensive and melodic, somewhat allied in spirit to Grieg's "Lyric Pieces." They are well suited to the organ and the transcribing has been well done by Gordon Balch Nevlin.

MARCH IN D, Rebikoff, BERCEUSE, Bizet, "SUNSET IN A JAPANESE GARDEN," Foster; published by Oliver Ditson Company, Boston.

These three transcriptions from the Ditson press bring a wide variety to the organist. The Rebikoff march is a vigorous, sharply rhythmic piece, with a crisp staccato style. The simple material from which it is composed is made very interesting. The transcription is by H. Clough-Leighter. The Bizet Berceuse is a smoothly flowing melody over a gently rocking accompaniment, very elegant and very French. It was transcribed by Edwin Arthur Kraft. "Sunset in a Japanese Garden" is not the kind of thing one usually meets in organ music. It will make a good recital piece, and undoubtedly will find its way into the "movies." It is dainty and piquant, and not too aggressively Japanese. The transcription is by H. J. Stewart.

FUNERAL MARCH, by Georg Bruhns; published by the composer, New York.

Two of the pieces this month are dedicated to the dean of American organists, Clarence Eddy—this Funeral March and the arrangement of the negro melody by Carl Diton. Mr. Bruhns' Funeral March is quite out of the ordinary. It is developed at considerable length and with unusual harmonic and contrapuntal ingenuity. It impresses one sometimes as orchestral, rather than organistic, in conception. There is some pedaling that will require a virtuoso technique and the music is of more elaborate texture than is usually associated with funeral marches. Perhaps "elegy" or "threnody" would more nearly describe it. There are several imposing passages for full organ, and a quiet middle section in decided contrast.

#### Bonnet Coming in the Fall.

Joseph Bonnet will return to America for an extended tour of organ concerts in Canada beginning Nov. 15 under the direction of M. La Berge. Mr. Bonnet's tour in Europe has been a series of triumphs never before accorded an organ virtuoso. When war was declared, Mr. Bonnet was under contract for tours in nearly every country on the continent. This, therefore, has been the first time Europeans have heard him since his long stay here. In Paris at the church of St. Eustache, where he gave a series of historical recitals, the crowds were so great it was impossible for many to gain admittance. In Rome, where he played in the famous concert hall of the Augusteo, his success was phenomenal. Dowager Queen Margarita summoned him to her box, and received him at the palace the next day. The queen plays the organ remarkably well, having studied a long time with the late Filippo Capocci. Mr. Bonnet's English tour began with a notable recital in Westminster Abbey, followed by a route which embraces the principal cities of the kingdom. A return engagement has already been made for a tour previous to his departure for the United States. Mr. Bonnet plays at an ecclesiastical conference in Strassburg before taking his holiday and summer rest.

Frank Collins, Jr., of Virginia, Ill., a member of the American Guild of Organists and a pupil of Director Henry Ward Pearson of the Illinois Woman's College, Jacksonville, Ill., played the Yon "Concerto Gregoriano" at the students' annual ensemble recital and by request repeated it at the concert of the Madrigal Club May 23. Miss Margaret Merker of Greencastle, Ind., a piano pupil of Mr. Pearson, played the orchestral parts on the piano on both occasions.

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CHICAGO, AUGUST 1, 1921.

## GENERAL EDUCATION.

The average trained organist, it has been said, is a better educated man than any other average musician. This is not said with any desire to reflect on the other instrumentalists and vocalists—it is merely an opinion formed from long observation. One of the criticisms often heard of musicians in general is that they are not, as a rule, persons of mental training outside their own profession. This makes especially interesting a discussion begun in the columns of the Musical Courier on the question of the necessity of a general education for music students.

"College, or even high school, and specific musical efficiency do not seem to belong together," writes the editor of the Courier. "High school and college come at the very time when it is most important that the student (except the singer, of course) should put in many hours in practice. Music study takes all day; college or high school takes all day; how are they to be combined? Would an effort to combine them not lead to injury of the health? It would certainly seem so. And it is difficult to understand of what intrinsically musical benefit the higher education would be to a concert performer, to an orchestra player, to any practical musician, except to broaden their vision and perceptions generally. Also it is well to note that musicians, many of them, have become highly successful writers and lecturers without any college education."

Farther along the Courier editor says: "Music is a highly specialized profession. It is a career in which small talent is doomed to failure. There are no positions awaiting inefficiency or moderate efficiency. And it is a general ignorance of what efficiency in music means that causes most of the trouble in America. What we need is not more musicians but better musicians."

Very true. But when the statement is made that the higher education would be of little use to the musician except to broaden his vision and perceptions generally a very important point is admitted. Is it not true that this is about all that such an education is useful for to any man except those in a few learned professions? And yet the demand for men with college educations is becoming more and more insistent in various lines of business. Is not that broadening of character and of perceptions of the greatest benefit to any concert performer, teacher or composer? Is the sacrifice not worth the while and will not this training fully compensate the student by making him that much better equipped toward rapid progress in his musical specialty? This is the experience in other professions, just as highly specialized as music.

## PICKING ON THE SINGERS.

Every few weeks we run across the reflection on the choir and the organ loft that is voiced by someone connected with the pulpit to the effect that there is not enough religion at

the source of music. We know it all too well, and have often agreed with the sentiments thus expressed. But is there enough in the pulpit to supply the deficiency on the musical side? We fear not.

Just the other day the Rev. John H. C. Fritz, dean of Concordia Lutheran Seminary at St. Louis, in speaking at the dedication of the organ in Emmaus Lutheran Church, took occasion, according to the St. Louis papers, "to denounce the practice of the fashionable churches in hiring professional and theatrical singers for their choirs at large salaries." He declared that "many of these singers are unbelievers and their rendering of religious and semi-religious hymns could not be called worship, which is the main purpose of the gathering of congregations in Christian sanctuaries." "The church is not a concert hall," said Dr. Fritz, basing his remarks on the 150th Psalm. "It is not a place for social or political gatherings, but it is a soul saving institution where above all sinners come to worship God and praise Him for His mighty acts."

Indeed it is, and the singer who has no conception of the true meaning of the service and no sympathy with it has no place in that service. But, after all, the main question is: How is the music rendered? Is it interpreted—granted that it is real music of worship—in a reverent and at the same time in an artistic manner? If it is, and if the singer or organist does not act in a way that reveals contempt for the service, it might be well for clergymen and church members to go a little slowly in their condemnation. It is always advisable to attend first to the beam in your own eye. It is a common criticism—we do not venture to pass on the basis there may be for it—that many clergymen are not as firm believers in the dogmas they are pledged to expound as they ought to be. Sometimes very weak vessels are used for the glory of the Almighty, at both ends of the church. And we hope Dr. Fritz is not a subscriber to the heterodoxy which holds that thoroughly bad music written ostensibly for the praise of the Lord, but actually for the profit it may bring the composer, is pleasing in the sight of God.

On May 21 a monument erected in the vestibule of the Trocadero, Paris, to the late Alexandre Guilmant, was dedicated to the memory of this most famous of French organists, according to the Musical Courier. The ceremonies were participated in by the most prominent musicians of France. Paul Leon made the principal address and other speakers were Messrs. Widor, d'Indy and Rabaud, while Louis Vierne improvised upon a theme formed of the three notes which were the initials of the deceased organist, F. A. G.

We hardly become excited any longer—at least in this hot weather—over the appropriation of some of our news without credit, by other publications, as the presentation of items a month or so after we print them is considered flattery at this office. But when they print the same items twice we wonder whether our stuff is good enough to justify it. We feel satisfied when we get an item in once under present paper and printing conditions.

## W. Carlisle Hemphill Dead.

W. Carlisle Hemphill, organist of Westminster Presbyterian Church, Wilmington, Del., died July 2 after an illness of two weeks. He began the study of the organ at the age of 14 years under the late William Bradford, then organist of St. John's Episcopal Church. Later he studied under Ralph Kinder of Philadelphia and became organist of Grace Methodist Episcopal Church and then of Westminster Presbyterian. He was 29 years old.

## John D. Brennan Dead.

John D. Brennan died July 3 at Reading, Mass. He was for years connected with the George H. Ryder Company, being a member of that firm, and was one of the oldest active organ builders in the country, having had over forty years' experience. Mr. Brennan was rated high as a consulting expert in New England.

## The Free Lance

By HAMILTON C. MACDOUGALL

Last month I put in a good word—rather effectively, too, I thought!—for constructive criticism, not in place of destructive criticism, but as complementary to it.

But in the current Smart Set, in the column for which the distinguished writer, H. L. Mencken, is partly responsible, it is noted that constructive criticism never did the Smart Set writer the least bit of good; that the sting of destructive comment acted on him as a spur to renewed effort, either to prove the critic in error or in tacit recognition of the substantial truth of the criticism.

Mencken's interesting paragraph is very likely true as regards the criticized one. There are people who are unduly depressed by fault-finding and elated out of all proportion, stimulated to increased effort, by praise. They are, however, in the minority. On the other hand, if we turn our attention to the critic, it still remains true that he who never looks for virtues, but is on the look-out for vices, has a pitiful soul.

Now that Guilmant is gradually disappearing from organ recital programs and Widor, Vierne, Franck and others are taking his place, it is not a useless thing to ask ourselves whether we are indebted to the deceased French master, and how large the debt is. To those organists whose recollections of the organ recital world extend no farther back than 1900 Guilmant's name will be simply that of a clever composer of the second class, a very brilliant recitalist and a charmingly modest personality. It will be difficult for them to understand how those of us who are older were thrilled by his originality, his freshness and his effectiveness. We are inclined nowadays to patronize the Funeral March and Hymn of Seraphs and we no longer are moved tremendously by the—especially the Finale of—Sonata No. 5. We are inclined to think of Guilmant as a middle man between Lemmens and the composers like Vierne, as a useful station-by-the-way, but not as a destination. Perhaps we are right. And yet who is there at this present Day of Grace, writing ingratiatingly, not forbiddingly, as far ahead of his day as Guilmant was in the '80s?

Apropos of Hope-Jones and his hatred of mixtures in organ specifications: My friend, Arthur George Colborn of Bristol, England, sends me the list of stops on the great organ of the Cathedral of Gerona, Spain. There are five stops of three ranks, one stop of five ranks, and one of two ranks—twenty-two ranks in all. In addition there are two octaves, 4 ft., one fifteenth and two twelfths! There are seven 8-foot stops, including three reeds. There is one bourdon, 16 ft. Aren't you glad you neither play nor have to listen to this organ?

For many years of my life I have been accustomed to thinking of Stainer, Barnby, Smart, E. J. Hopkins, Dykes and others as good musicians, writing good music and devoted to its propagation. Especially in the United States where the Moody and Sankey tune has flourished and is even now going strong, the hymn-tunes, anthems and other works of the writers I have named have been thought of by me and by the majority of serious musicians as excellent material to use for displacing the jiggy revival tunes. But in England within the last ten or twelve years a school of writers disapproving the music that I and many others have been brought up on has been busy; among these writers are Martin Shaw and Canon Gardiner.

The latest fulmination from the school is reported in the Christian World of May 26 and consists of an unbelievably savage attack on Stainer, Dykes and Barnby by C. H. Moody, organist of Ripon Cathedral. I have heard Mr. Moody play in his cath-

edral, and I know him to be an excellent musician and splendid recitalist. Here are some of the things he says: "It is astonishing that with such a fine musical ancestry (Tallis, Tye, Bird, Gibbons) church music should descend to the banalities of Stainer, Barnby and Dykes. Stainer's 'Crucifixion' is a nauseating work; and Barnby's music is absolutely nauseating. I would allow only one thing of Stainer, the service in E flat, to appear on church lists. Barnby wrote only one thing that I can listen to with real pleasure, and that is the little 'Let the Words of My Mouth.' We poor fellows in cathedrals have to play tunes of which we are heartily ashamed. One often goes out feeling one has been a party to a crime."

## REUTER ORGAN IS OPENED.

Three-Manual at Norfolk, Nebraska, Played in Three Recitals.

The Reuter Organ Company of Lawrence, Kan., has completed a three-manual electro-pneumatic organ for the Evangelical Lutheran St. Paul's Church of Norfolk, Neb. Professor F. Reuter, who is connected with Dr. Martin Luther College of New Ulm, Minn., dedicated the organ with three recitals on Sunday, June 26. The auditorium was crowded for every concert and everyone who attended the recitals was impressed with the beauty of the instrument and of the program.

The great and swell are in the alcove at the right of the altar; the choir and console are in the gallery at the rear of the auditorium.

The complete specification is as follows:

### GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Melodia, 8 ft., 73 pipes.
3. Viola d' Gamba, 8 ft., 73 pipes.
4. Dulciana, 8 ft., 73 pipes.
5. Octave, 4 ft., 73 pipes.

### SWELL ORGAN.

6. Bourdon, 16 ft., 73 pipes.
7. Principal Minor, 8 ft., 73 pipes.
8. Gedeckt, 8 ft., 73 pipes.
9. Viol d' Orchestre, 8 ft., 73 pipes.
10. Aeoline, 8 ft., 73 pipes.
11. Vox Celeste, 8 ft., 61 pipes.
12. Flute Harmonique, 4 ft., 73 pipes.
13. Oboe-Bassoon, 8 ft., 73 pipes.

### CHOIR ORGAN.

14. Principal Amable, 8 ft., 73 pipes.
15. Bourdon, 8 ft., 73 pipes.
16. Viola Aethera, 8 ft., 73 pipes.
17. Unda Maris, 8 ft., 61 pipes.
18. Vox Humana, 8 ft., 73 pipes.

### PEDAL ORGAN.

19. Double Diapason, 16 ft., 32 pipes.
20. Gedeckt Bass, 16 ft., 32 pipes.
21. Bass Flute, 8 ft., 32 pipes.
22. Violoncello, 8 ft., 32 pipes.
23. Bourdon, 16 ft., 32 pipes.

## DAILY RECITALS AMID HEAT

Noon Programs at Central Methodist Church, Detroit, by Filkins.

Hot weather organ recitals, introduced by Guy C. Filkins, organist of the Central Methodist Church at Detroit, afford a noontide respite in the cool church edifice from the heat of the downtown district to many workers and have made Mr. Filkins' name one held in high esteem in the motor city. Mr. Filkins gave the recitals for one week beginning July 18, and other Detroit organists did their part by taking the recitals for the next two weeks. The programs of the first week were as follows:

July 18—Festival Piece, Stebbins; Meditation ("Thais"), Massenet-Silver; Fountain Reverie, Fletcher; Serenade, Rachmaninoff-Kraft; "Contemplation," Lemare; Jubilant March, Faulkes.  
July 19—"Allegro Giubilante," Federlein; "Memory's Hour," Silver; Minuet, Beethoven; "Within a Chinese Garden," Stoughton; "Liebestraum," Liszt-Nevin; Festal Postlude, Schminke.

July 20—Prelude in C sharp minor, Rachmaninoff; "In Springtime," Kinder; "Chant du Matin," Frysinger; "Chanson d'Espoir," Meale; Romance in D flat, Lemare; March ("Rienzi"), Wagner.

July 21—"Marche Pittoresque," Kroeger; Largo, Handel; Song, "Mammy," Dett; Nevin; Midsummer Caprice, Johnston; "Dreams," Stoughton; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

July 22—"Jubilate Amen," Kinder; "In Paradisum," Dubois; Russian Romance, Friml; Chinese Lullaby (From "East Is West"), "Liebestod" ("Tristan and Isolde"), Wagner; Grand Chorus in D, Guilmant.

Mr. and Mrs. Suther Brown Fulton announce the marriage of their daughter, Susan Bernice, to Edwin Moore Steckel at Huntington, W. Va. The wedding occurred July 20 and Mr. and Mrs. Steckel will be at home after Sept. 15 at 1022 Seventh street, Huntington. Mr. Steckel is the organist of the First Presbyterian Church and is rated as one of the most capable and talented of the younger organists of the South.



## GOLDTHWAITE CHOSEN AS ST. PAUL ORGANIST WINS MUNICIPAL POSITION

**Talented Performer Only 23 Years  
Old to Preside at Large Organ  
—Two Recitals a Week Beginning Sept. 1.**

H. Chandler Goldthwaite has been selected as municipal organist of St. Paul, Minn., and will preside over the large four-manual Skinner organ which is being installed in the city auditorium. This position is one which was sought by a number of prominent organists, and the selection of Mr. Goldthwaite is a great honor for that talented youthful performer.

Mr. Goldthwaite is a native of New England, although he has been living in the West for several years. For the last three years he has been giving



H. CHANDLER GOLDTHWAITE.

recitals in various cities, including Portland, Maine; Boston, New York, Chicago, Minneapolis, St. Paul, Duluth and other cities. He has played for the Illinois chapter of the A. G. O. twice in Chicago, was a soloist before the New England chapter and played at the last convention of the National Association of Organists in New York. He has made records for the Estey Organ Company for the last year and is in New York this summer doing this work.

Mr. Goldthwaite is only 23 years old and thus will be the youngest of municipal organists in this country. He began to play at the age of 18 and was in insurance work two years. Then, at the suggestion of John Marshall of Boston, his teacher, he gave up business to devote all his time to music. In addition to his work with Professor Marshall he has studied with Lynnwood Farnam. His playing is of the serious kind and his work has revealed to trained listeners the budding virtuoso of the first rank. Mr. Goldthwaite is to give at least two recitals a week in St. Paul. The auditorium seats 9,000 persons and the situation of the great organ is declared ideal. The first recital is scheduled for Sept. 1. It is also the intention to build up a choral society under Mr. Goldthwaite's direction.

### TRIBUTE TO ERNEST A. SIMON

**Attention Called to Louisville Work on Twentieth Anniversary.**

The Louisville Herald of July 3 contained a column special article by E. A. Jonas on the splendid work done by Ernest A. Simon, organist and choirmaster of Christ Church Cathedral, in the training of boys in his choir. The article calls attention to the fact that the last Sunday in June marked the twentieth anniversary of Mr. Simon's coming to Louisville, and the bishop, as quoted by the writer, and the chapter "for themselves and for the congregation, desiring a recognition of the anniversary, and of Mr. Simon's long and varied serv-

ices as choirmaster and as musician, voted him a certificate so relating and a purse in gold. The presentation was made by the dean in a speech the congregation would gladly have applauded elsewhere than in the church. There was much said that was pertinent and deserved; and there were other things lying in the memory of choirmaster, choir and congregation that were of no less value."

Mr. Jonas writes among other things:

The Simon sources of supply are to be found precisely where churches can do their most useful work, in the highways and the byways, that is, with special emphasis on the byways. The newsboy, the urchin of undefined status, the boys whose school of experience and fountain of pleasure is the street, come tumbling and turbulent onto those probationary benches and emerge in the course of years, not only with an incomparable treasure of music in their souls, but with something of that culture in manners and in mind that only background and associations can give. They have not been venerated and manicured and made over. They remain, as they begin, the stuff good Americans are made of. They may look like cherubs and sing—in point of fact they do—like a choir angelic. But it has, thanks be, never occurred to anyone to tell them so. Boys, in a word, healthy, normal boys, with some musical improvements.

I have spoken of these boys, these young and older men, too much as if it is work of reclamation and rescue upon which Mr. Simon is engaged. That, of course, would be a wrong idea entirely. There have passed through that course and graduated in that school some of the most prominent men in the city.

I cannot but feel that there has been work done here for citizenship, no less than for music, and for both in the highest sense.

Work on the rebuilding of the organ in Tabernacle U. P. Church of Youngstown, Ohio, has been completed by Elmer Browne. The organ has been equipped with a new electric blower, new connections, pipes and valves, and a general rebuilding of the instrument was made. Mr. Browne, who is a builder of thirty years' experience, having been with the Roosevelt Pipe Organ Company of New York, gave a demonstration of the organ at the services July 3.

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Dr. Ward Re-elected President of Philadelphia Club—Courboin Gives Interesting Talk on What He Saw in Europe.

The thirty-first annual meeting of the American Organ Players' Club of Philadelphia, held on June 28, took the form of an al fresco party at the suburban residence of David E. Crozier, one of its members. Ninety members, besides several guests, were present and occupied an hour in strolling about the beautiful estate and inspecting the three-manual organ in the studio.

The election of officers resulted in the selection of the following:

President—John McE. Ward.  
Vice President—Henry S. Fry.  
Secretary—Bertram P. Ulmer.  
Treasurer—Herbert S. Drew.  
Librarian—Jennie M. Carroll.  
Board of Directors—Frederick Maxson, Rollo F. Maitland, James C. Warhurst and Harry C. Banks.

The report of the executive committee in part was as follows:

The period centering around the thirtieth anniversary of the club has brought to the foreground the composer membership. As a sort of vorschpiel to the present season, at a recital played at Wanamaker's June 3, 1920, by our esteemed friend Charles M. Courboin (he has since become one of us by surviving the ordeal of examination by the austere examiners of the club), seven compositions out of nine were by members of the club. At the annual convention of the N. A. O. held in New York in July, 1920, two complete recital programs were given by club members of their own compositions and the following comment appeared in *The Diapason* of August, 1920:

"The Philadelphia organ fraternity is not new to fame, in the fields of performance and composition alike, in addition to which the city of brotherly love possesses a reputation for its famous organs. But Wednesday, Philadelphia day at the convention, nevertheless was an eye-opener. There may be other cities on the face of the globe which could equal the team work done by the Philadelphians in the two programs presented, but it would be difficult to believe it could be surpassed."

These recitals were given at the City College and it is interesting to note that Mr. Baldwin, in this season's list of programs at the same place, included sixteen compositions by club members.

In connection with the thirtieth anniversary celebration, four recitals were given, when the compositions, except one Gregorian Psalter and the hymns, were entirely the works of club members. This included an improvisation by Charles M. Courboin, on a theme furnished by Dr. Ward—which was used when the player didn't "swipe" some other theme from compositions by club members.

At the annual church recital of the Philadelphia Manuscript Society for 1921 the entire program consisted of compositions by our members. At the Pennsylvania state convention of the N. A. O. held in Lancaster early in the present month the music throughout the day was played by our membership—in the morning a theater demonstration by Rollo F. Maitland, in the afternoon a recital by our esteemed honorary member, Charles Heinroth (which included two

compositions by a club member) and in the evening a "request" recital consisting entirely of our members' compositions.

In the programs of the coming convention of the N. A. O. three of the recitalists have included a number by a Philadelphia composer and a member of the club. Mr. Courboin in his recital work has played two compositions by members and Pietro A. Yon has selected a composition by a member for his recitals abroad.

Charles M. Courboin entertained the members with an informal talk, reminiscent of his recent trip abroad, and told of a reception at Widor's home, where there were present prime ministers, painters, men of letters, architects and other notables. Saint-Saens played the piano and surprised the audience by his fluent technique, although he is 86 years of age. Widor and Saint-Saens are the best of friends, but fight like cats and dogs on occasion. Saint-Saens could not tolerate Debussy's music, called it crazy trash, etc. Debussy, being proposed as a member of the institute, was bitterly opposed by Saint-Saens, who wrote sarcastic and even insulting letters to Widor, who was secretary. This was continued for four weeks before Debussy's death, and for some time after.

An interesting visit to Cavaille-Coll's organ factory was described. The factory is conducted by Charles Mutin, who does not favor the high pressures used in this country; neither does he favor the electric action. "American organs are the superior of any on earth," says Courboin, as the result of his latest trip abroad.

A short trip into Germany disclosed the fact that practically all the organs are "frontless," the metal pipes being melted and used for war purposes. This leaves great gaping holes to make one feel sad.

Following his talk Mr. Courboin gave an impromptu recital, playing by request Bach's D Minor Toccata and Fugue and an improvisation following the Widor method.

Refreshments closed an evening of unalloyed pleasure.

### Goes to Position in Atlanta.

The Central Presbyterian Church of Atlanta, Ga., announces the appointment of James Alderson of New York as organist and musical director. Mr. Alderson came from England a number of years ago. He first was at London, Ont., and later was made musical director of the Russell Sage Memorial Church of New York. While in that position he joined the American army and went to France. He later was affiliated with the recreational activities of the War Camp Community Service. Mr. Alderson was born in Durham City, England, in 1888, and began the study of music at the age of 4 years. He took the degrees of bachelor of arts and bachelor of music at Durham University, later studying voice with Visetti in the Royal Academy of Music.

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## Recital Programs

**Wilhelm Middelschulte, Chicago**—Mr. Middelschulte has given a series of noteworthy recitals in July which served to present the best in organ music for the benefit of faculty and students at the summer session of the University of Notre Dame school of music at Notre Dame, Ind. The recitals were four in number and were given in the Sacred Heart Chapel. For the first program, July 10, Mr. Middelschulte was assisted by the Rev. Aloys Margl, violinist, in the following works: "Sonata Solemnis" (first time in America), Mussi; Sonata for Violin and Organ, Corelli; Theme and Variations (C major), Thiele; Chorale (A minor), Franck; "Ave Maria," Reger; Suite in G minor, Handel (transcribed by Renzina Teninga); "Ciaccona" (for Violin and Organ), Vitali; Fugue on four themes by Bach, Middelschulte.

July 17 a program of works of American composers was presented, the numbers played being: Prologue (new), Backer; "March of Singing Choirs" (new), Mergl; "Introitus" (new), Luenig; Canon in three parts, F minor (new), Pietsch; Prelude and Fugue, F major, Keller; "Song of Consolation" (new), Cole; "Contrasts" (new), Browne; Toccata and Fugue, G major (new), Leard; Rhapsody (new), Smrz; "Canon alla Duodezima" on the Chorale "Alle Menschen Müssen Sterben" (new), Stelzer; Symphony, "Lourdes" (new), Becker; Pastorale (new), Weiss; Finale from "Storm King" Symphony (new), Dickinson; Chromatic Fantasia and Fugue, C minor (new), Middelschulte.

A Bach program was played July 24 as follows: Prelude, B minor; Andante (from Fourth Sonata); Fugue in D major (from "Well-Tempered Clavier"); Last Fugue (left unfinished); Chorale Prelude, "Wenn Wir in Hochtsten Noeten Sein"; Prelude and Fugue in A minor; Pastorale in F major; Toccata and Fugue in D minor.

For the final program, July 31, Mr. Middelschulte's offerings were: Toccata in A major, Best; Invocation, Gullmunt; "Marche Funebre et Chant Seraphique," Gullmunt; "Hymns to the Pope," Liszt; "Chorus Mysticus" (from "Faust"), Schumann; Canon in E minor, Schumann; "Claire de Lune," Karg-Elert; Fantasie, Saint-Saens; Sonata, Op. 23, A minor, Ritter; Chaconne, D minor, Bach-Middelschulte.

**Paul Luther McFerrin, Nashville, Tenn.**—In a vesper recital at the First Presbyterian Church June 26 Mr. McFerrin gave the following program: Overture to "William Tell," Rossini; Fantasia and Fugue in G minor, Bach; Nocturne in A, Dethier; Allegretto in E flat, Wolstenholme; Pastorale in E, Lemare; "L'Angelus du Soir," McFerrin; Egyptian Suite, Stoughton.

**Sumner Salter, Williamstown, Mass.**—In his recital at Grace Hall of Williams College June 19 Mr. Salter played: Prelude in G minor, Piere; Evening Song, Baird; Prelude to "Lohengrin," Wagner; "Sposalizio," Liszt; "Ave Maria," Schubert; Introduction and Allegro moderato, Ropartz; "The Lost Chord," Sullivan; "May Night," Palmgren; Toccata from Symphony 5, Widor.

**Frederick C. Mayer, West Point, N. Y.**—Mr. Mayer, the West Point Military Academy organist, gave the following program for his fifty-first recital, played June 11: Festival Prelude, No. 1, Volckmar; Andante Religioso (Violoncello, harp and organ), Thome; Elevation in A flat, Gullmunt; "Ave Maria" (Violoncello, harp and organ), Bach-Gounod; "At an Old Trysting-Place," MacDowell; "Deep River," Negro melody; "To the Evening Star" (Violoncello, harp and organ), Wagner; March from "Tannhäuser," Wagner. Mr. Mayer was assisted by Miss Blanche V. Hubbard, harpist, and Miss Effie Irene Hubbard, cellist, and by Cadet W. L. Kost.

**Ernest Prang Stamm, Tulsa, Okla.**—Mr. Stamm, organist and choir director at the Christian Church of Tulsa, gave a recital July 14 at the First Methodist Church of Roswell, N. Mex., playing this program: "Grand Choeur," Hollins; Sketches of the City, Nevin; "Legend," Stamm; "Consolation," Stamm; Gavotte, Rameau-Stamm; Largo, Handel; "Shepherd's Morning Song," Davis; Scherzo, Dethier; "Rimembranza," Yon; Capriccio, Le-maigre; "Pomp and Circumstance," Elgar.

**Carl Paige Wood, F. A. G. O., Seattle, Wash.**—Mr. Wood gave a recital July 15 in the University Methodist Church, playing this program: Military March in D, Schubert; "Piece Heroique," Cesar Franck; Gavotte from "Mignon," Thomas; Fugue in G minor, Bach; Sicilian Love Song, Mauro-Cottone; "The Primitive Organ," Yon; Summer Sketches, Lemare; "The Girl with the Flaxen Hair," Debussy; "Shepherd's Cradle Song," Somerwell; Finale from the First Organ Symphony, Maquaire.

**George Henry Day, F. A. G. O., Wilmington, Del.**—Mr. Day gave a novel recital as the principal feature of a lawn fete of St. John's Church June 23. On the grounds surrounding the church were the usual booths, made attractive by pretty decorations and Japanese lanterns, with pretty girls in summer dresses to grace them. From 5:30 to 7:30 supper was served on the lawn, and at 8 o'clock the church bell was rung and more than 600 people went into the church to hear the recital. A silver collection was taken which netted more than \$100. After the recital, many enjoyed the refreshments which were served on the grounds. The program, of course, for such an occasion, had to be of a popular nature, but the Bach, Gullmunt and Widor numbers were well received and enjoyed. The program follows: Symphony in D minor (Grave, Allegro con Brio), Gullmunt; Intermezzo from "Cavalleria Rusticana," Mascagni; Concert Caprice, Kreisler; "Pilgrims'

Chorus" and "To the Evening Star" (from "Tannhäuser"), Wagner; Swedish March, Soedermann; Berceuse from "Jocelyn," Godard; "Will o' the Wisp," Nevin; Toccata and Fugue in D minor, Bach; Barcarolle from "Tales of Hoffman," Offenbach; Springtime Sketch, Beebe; Vesper Chimes (by request), Day; Toccata from Fifth Symphony, Widor.

**Gordon Balch Nevin, Johnstown, Pa.**—Mr. Nevin gave a recital June 27 in Grace Lutheran Church at Phillipsburg, N. J., playing this program: Concert Overture in C major, Hollins; Three Dances from the "Nutcracker Suite," Tschalkowsky; "Valse Triste," Sibelius; Largo, from "New World" Symphony, Dvorak; "The Music Box," Ladow; "Jubilate Amen," Kinder; Serenade, Op. 3 No. 5, Rachmaninoff; "The Last Hope," Gottschalk; Festival Procession, Gordon Balch Nevin.

**Leslie C. Hughes, Ocean City, N. J.**—Mr. Hughes, organist of the First Presbyterian Church, gave his first recital there June 30. The program included the following compositions: Offertoire, Grison; Sonata in D major (second and third movements), Gullmunt; "Morning Serenade," Lemare; "Sunset," Frysinger; "Will o' the Wisp," Nevin; Berceuse No. 2, Kinder; "Jubilate Amen," Kinder.

**W. Richard Wagner, Reading, Pa.**—Mr. Wagner, a pupil of Henry F. Seibert, gave a recital in the Church of Our Father, Universalist, June 6, playing this program: Sonata in G (Pastorale and Intermezzo), Rheinberger; Spring Song, Macfarlane; "Souvenir," Drdia-Rogers; Prelude and Fugue in D minor, Bach; Grand Chorus, Dubois; "Echo" and Humoresque, Yon; Italian Rhapsody, Yon.

**Ray Hastings, Los Angeles, Cal.**—In recent popular programs at the Auditorium Dr. Hastings played: "And the Glory of the Lord," from "The Messiah," Handel; Finale, "Tristan and Isolde," Wagner; Evening Song, Schumann; Wedding March, Mendelssohn; Andante con moto from Fifth Symphony, Beethoven; Prelude, "La Traviata," Verdi; "Good-Bye," Tosti; "Cantilene Nuptiale," Dubois; Fanfare, Dubois; "The Nightingale and the Rose," Saint-Saens; Intermezzo from Suite "L'Arlesienne," Bizet; Melodie, Paderewski; "The Choir Celestial," Carl Dool.

**Oscar E. Frey, St. Paul, Minn.**—Mr. Frey gave the following program at Otter-tail, Minn., in connection with the organ dedication at the German Lutheran Church: Sonata, C minor, Gullmunt; Andante Cantabile, Fourth Symphony, Widor; Prelude and Fugue, C minor, Bach; "Gesu Bambino," Yon; "Primitive Organ," Yon; "Affetuoso," Frey; Caprice, Frey; Alpine Fantasie and Storm, Flagler; Prayer from "Der Freischütz," Weber; Cradle Song, Grieg; Fugue in G minor, Bach; March on a Theme by Handel, Gullmunt; Improvisation, Frey; "Overture to William Tell," Rossini.

**Minor C. Baldwin, Middletown, Conn.**—Dr. Baldwin gave a recital in the Matthew Simpson Memorial Methodist Church of Ardmore, Pa., June 10, playing: Toccata, Bach; Reverie, Baldwin; Allegretto, Cametti; "Consolation," Baldwin; Concerto, Handel; Intermezzo, Helmhold; Adagio et Menuet, Haydn; "Chloe," Yrardier; "By the Sea," Schubert; Hallelujah Chorus from "The Messiah," Handel.

**James P. Johnston, Pittsburgh, Pa.**—Mr. Johnston gave a recital at the Methodist Church of Medina, Ohio, June 21, playing: Sixth Concerto, Handel; "Sol-veig's Song," Grieg; Toccata and Fugue in D minor, Bach; "A Woodland Idyl," Reiff; "Evening Chimes," Wheelodon; Scherzo from Fifth Sonata, Gullmunt; Largo from "New World" Symphony, Dvorak; "In Paradisum," Dubois; Finale in E flat, Gullmunt.

Another recital was given June 24 in the Lutheran Church, Plymouth, Ohio.

**Miss Olive Engel, Jacksonville, Ill.**—Miss Engel, of the class of 1921 at the Illinois Woman's College department of music, Henry Ward Pearson, director, gave this recital at music hall recently: First Sonata, Mendelssohn; "O Sacred Head, Once Wounded" (chorale prelude), Bach; "Will o' the Wisp," Nevin; Nocturne, B minor, Foote; Festival March, Foote; "The Curfew," Horsman; Concert Fantasia, Bird.

**Miss Anna Samples, Oxford, Pa.**—Miss Samples gave a program July 1 at the Presbyterian Church, assisted by Mrs. Hazel McIntire, soprano; Raymond Janney, cello, and Howard Samples, violinist. The organ numbers were: "Jubilate Amen," Kinder; Berceuse, Kinder; Minuet, Beethoven; Largo, Handel; "Will o' the Wisp," Nevin; Trio; "Remembrance," Deppen, and "Love Fancies," Zamecnik; Cradle Song, Gullmunt; Pontifical March, de la Tombelle.

**R. H. Cook, organist of Trinity Episcopal Church, Tacoma, Wash.,** was in Chicago a short time in July on his way East for a vacation.

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

ABBREVIATIONS—T: Title. D: Descriptive.

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

### THEATRICAL INCIDENTS.

The weather being so excessively hot we beg leave to change the regular order of service this month and by way of relief catalogue a few actual incidents that go far to break the monotony of the theatrical routine.

Perhaps the most amusing occurrence to come under our observation was one last year. At the front of the theater there are several niches or alcoves in the stage setting. The usual "light-up" was ordered by the manager for the beginning of the last show in the evening, and imagine his discomfort on seeing, when all the lovely colored lights (rose, purple, blue, etc.) were turned on, that the night cleaners had left a choice collection of mops, brooms and pails in that particular alcove. The exquisite effect of the lights on those necessary cleaning appurtenances was indescribable. An effort to remove the offending sight resulted in his narrowly escaping a fall onto the drum and traps of the orchestra's drummer. We draw the curtain on what he told the cleaners!

On another occasion, where the feature film showed a wedding scene, which was played by the organ, we used DeKoven's "Oh Promise Me," and near the close of this scene a close-up of a belfry appeared, with the sexton pulling vigorously at the ropes. We played three groups of two notes, in imitation of the bell, and at the conclusion we were rudely brought down to earth by Herman, the blonde bass player, who exclaimed in a stage whisper that could be heard all through the pit: "Six o'clock."

This might balance up with the day that Gene, the electrician, left a hammer on the piano strings, and before the first Sunday matinee was over the pianist wondered what new sort of an evil attachment had been donated to him.

The day the tuba ciphered in the bass register when we were playing the comedy was a joke on us. The only pity of it was that there happened to be no scene showing the departure of an ocean liner, for we had a perpetual imitation of the liner's siren, and it was absolutely wasted!

These incidents only serve to relieve the tension on continuous seven-day work, or, as the boys put it on a Saturday night: "See you in church tomorrow."

Nor is it always the musicians who furnish the laughs. We call to mind a western manager who put on the first two reels at 11 at night so that two late-comers could see the beginning of the story, and he ended with reel 2. Another manager, when he had a full house and a line of patrons waiting, gave his operator a "phone order" to cut out the second and third reels. No wonder many went out remarking that they could not make head or tail of the feature's story.

And yet again, this time on the operator who put on the fifth reel at the end of the second, and another projectionist who reversed part of a reel so that the titles were shown backward and could not be read!

Brethren, how many of you ever were so unfortunate as to play unwittingly the air "Home, Sweet Home"? Yes, we did, and thereby raised a terrible commotion. Why? Well, you see there is a strong superstition among all theatrical folk that if this song is played everyone connected with the particular theater will soon lose his position. We noticed recently that there was a direct cue calling for this song, but the orchestra leader and organist flatly refused to play it. Moral: Don't play it, and keep everything serene.

Did you ever try chess when desirous of mental relaxation? If not, learn it immediately, for chess is to the brain what exercise is to the body. There is even a similarity between the combinations in chess and those to be obtained on the organ. Its practice enables one to be constantly alert, ready for any contingency, however remote it may seem to be.

### NEW PHOTOPLAY MUSIC.

From the H. W. Gray Company we receive several new issues of organ solos. WESTERN OR MEXICAN: "Scenes from a Mexican Desert" by H. C. Nearing. This work is in five movements. "Sundrifts" is a slow two-four beginning with single notes on the strings. Later an accompaniment of sixteen notes creates the impression of shifting sands against a flute melody. "The Cactus" in F sharp minor has a smooth flowing theme, and several measures of descending sixths against a pedal point. "Mirage" begins high in the treble on the delicate

stops and there is a central choral part with active passages in the pedal. It ends again pianissimo in the treble. "Cruceta," in A flat, has two themes, and "The Adobe Mission" is a chorale in C, typifying breadth and dignity. The second and third movements are, perhaps, the most useful in picture work.

Dvorak's "Slavic Dance," Op. 46, in G minor, arranged for organ by H. Sanders, makes a brilliant organ showing and the coda gives opportunity for striking contrasts in registration. "Le Bonheur" and "Spring" by Herbert E. Hyde are two pieces which show the result of the ultra-modern school. The first is an allegro vivace in D and exceptionally brilliant. A quiet andante in B gives the necessary refreshing interlude. The second also is in D but is more graceful in structure.

We catalogue a new series of picture music from the Fox company. Five themes written especially for screen situations by Zamecnik are: "Constance," "Norma," "Claire," "Doris," and "Madeleine." All are arranged in three ways—as a solo, as solo string obligato and as a climax for full organ or orchestra. Keys are E flat, F and C. These are splendid for love themes where the picture requires one, and the third arrangement is in a dramatic style, a happy thought.

Two songs which are love themes are: "Just Like Your Eyes," by H. Grunn, who is familiar to musicians as the composer of "Desert Suite," and "I Love You More," by Dorothy Lee, slightly more vigorous in structure. Both are ideal to close the feature, where final happiness is portrayed.

The special new series contains some gems for picture work. "Enchanted Forest" is by Phil Spitalny of Cleveland, well known as leader in the Eucalypt Theater. It has a "cello-like" melody with harp accompaniment. Beginning in four-four it changes to triple measure and this is followed by a poco animato in F minor. Gatty Sellers' "In Arcadia" is a vivacious two-four movement in B flat.

The outstanding pieces are a set of four from the pen of Wilson G. Smith entitled: "At the Bal Masque." The first, "Melodie Erotique" (Pierrot's Confession) is a short sentimental three-eight in E flat string solo with an accompaniment consisting of chords in triplets. A very fine effect is obtained by a legato melody and a light accompaniment. The second, "Promenade" (Harlequin and Columbine), is a very melodious valse in A flat, full of subtle phrasing and charm. The third, "Danse Exotique," is well named. In A minor, with a theme figure consisting of half of the descending chromatic scale, embellished with an accompaniment which intensifies the work, it savors strongly of oriental idioms. The last, "Pierrot's Sadness," is a "lento quasi funebre" in C minor. The melancholy strain is well brought out by the use of a soft reed stop. Altogether the suite will be found indispensable to "movie" players.

ORIENTAL: "Haya" (Entracte by L. Maurice). Here we have one of the best oriental pieces published in a long time. Beginning in E minor, the organist should use a stop like the orchestral oboe, kinnara or other characteristic tone for the opening theme. The delightful originality of the thirteenth to sixteenth measures is a treat in these days of commonplace writing. A short G major section and then the theme is treated with an accompaniment of fourths and fifths giving an unusual effect.

"La Soudanese" is by Ralph Jackson (of "Cajolerie" fame) and consists of two themes, in D minor and F major (four-four).

QUIET: Heller's "Chanson sans Paroles" and "Madrigal" by Donatelli are two useful general numbers. The first is an expressive melody in G of quiet moderate style, while the Madrigal is a brighter allegretto.

The remainder of the new issues from the Oliver Ditson Company follow:

SOUTHERN: "Creole Sketches," C. W. Lemont. A piano solo suite of nine numbers, which material will be indispensable in fitting films of life in the southland. "A Creole Croon" is a dreamy allegretto in A flat with every measure syncopated. "Magnolia Bloom," an andante con moto in C, a neutral number, is followed by "Cotton Pickers," a bright allegro of the same key. The fourth, "A Drowsy Afternoon," has already been orchestrated. "In Olden Days" is a minuet in G with simple harmonies befitting the stately dance. "Memories," a three-four con moto in G flat, is succeeded by "Banjo Dance," a snappy E minor vivace. Another typical southern scene is musically portrayed in "On the Levee," a six-eight allegretto in G, and the final number is "In Carnival Time," an allegro scherzando in A. Preceding each movement is an artistic pen and ink picture of the subject, and the cover has a lovely water color of a southern gate and mansion. The whole book is an edition de luxe, musically as well as typographically.

Under this same classification is "Twenty Kentucky Mountain Songs," collected and arranged by L. Wyman and H. Brockway. They are sung principally in Harlan, Letcher, Knott and Pulaski counties in that state and range from the rollicking six-eight style to the quiet, sentimental love songs and nursery rhymes. Lack of space prevents individual mention of the twenty songs, but they are presented in arrangements which are faultless musically and will be welcomed as historically correct.

COLONIAL: "Pavane" by Georges Tanguay. An excellent illustration of the old-time dance, in the unusual keys of A minor and E flat.

SCANDINAVIAN: "From Norway." Borch. A bright triple measure allegretto in E minor, reflective of the picturesque dances of Norseland.

NEUTRAL: "Valse d'Amour," by E. Krohn. An entrancing, rhythmic valse

in A flat, with a middle section in E, and a D flat meno mosso. The waltz will go brilliantly on the organ with the exception of the last page, which must be altered slightly from its pianistic texture.

WOODLAND: Three numbers of exceptional composition are: "The Pines," by H. A. Matthews, a tone poem in C in which the use of strings, vox humana and other delicate stops will admirably illustrate the fascination of the swaying pine trees. Two pieces by Rubin Goldmark, "Forest Solitude" and "Twilight," the first in D, a four-four allegretto, and the second in C, of a light dramatic character, with a new edition of Alice Hawthorne's favorite work, "Whispering Hope" (sung by Homer and Gluck on Victrola records) conclude the list of piano solos. This last number is the correct piece when a pathetic, plaintive theme is required.

### Answer to Correspondence.

J. E. D. Hutchinson, Kan.—The addresses were mailed you. Of the two we think that Chicago might have more opportunities than New York at present.

A pamphlet in the form of a small newspaper has been issued by the Boston Music Company to exploit its leading publication of the season, "Toselli's Serenade," which has been a sensation in Europe for the last year or two. The little newspaper has all kinds of items concerning the career of the Serenade both here and in Europe. The material includes a cartoon and items about the composer, Enrico Toselli.

Miss Hattie Labuhn was one of those who finished the postgraduate course this year at the Detroit School of Music, directed by Dr. Franz Appel. Miss Labuhn plays at the Drury Lane Theater in Detroit and also occasionally at the Madison and Adams Theaters, and her work has attracted considerable attention, as she plays music of the highest grade whenever possible.

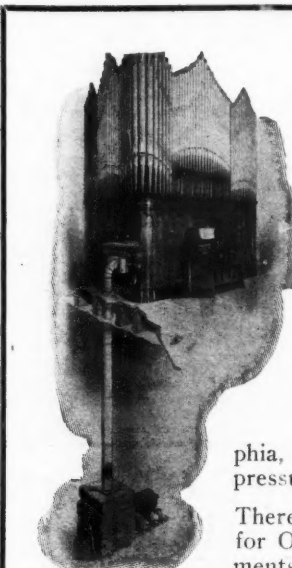
Sidney Steinhilber, coach on theater organ playing and booking agent for organists, reports that recently he received calls for organists from theaters willing to pay a salary as high as \$250 a week.

On Sunday evening, June 12, the choir of the First Baptist Church, Butte, Mont., rendered the first part of "The Holy City," by Gaul. At that time Edward C. Hall, choirmaster and organist, rendered the following program in his vesper organ recital: Toccata in D minor, G. B. Nevins; Minuet (new), Diggle; "Even-song," Johnston; "In a Mountain Church," Torjussen; "Gloria in Excelsis," Harrison.

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## Playing Comedy Properly

By FRANK STEWART ADAMS

Paper read at Convention of the National Association of Organists

There are as many different ideas about comedy playing as there are exhibitors, and it becomes a question of what crimes an organist can perpetrate without interference from the police or board of health. Some want only the latest Broadway hits; others want only improvising or faking, which ever it happens to be. Some want the crowing of hens and wood-peckers; others don't.

The use of effects is an objective process, requiring a keener dramatic sense and knowledge of the psychology of audiences than other branches of picture-playing. An organist should watch with the keenness of a bloodhound the effect on the audience of his playing, especially when he tries anything out of the ordinary. By studying his audiences he can tell what will appeal to them as being funny, and what will be merely silly. An organist never gets laughs—it is always the picture—and if the action isn't funny there is no use for the organist to make an ass of himself. People cannot be forced to laugh any more than whipping a mule or putting a thorn under his tail makes him enjoy running. But if there is any real humor in the situation the organist can adroitly lead up to the climax, putting the audience in a receptive mood. The effect of violent contrast or surprise is often useful as in Haydn's Surprise Symphony and Weber's "Oberon" overture.

Comedy playing should never part company with the elements of music or musical form. By the way some players work up a barn-yard scene, they evidently go into a barn or hen-coop, sit down beside the calf or rooster (as the case may be) and take down in musical notation the sounds and general atmosphere of the place, like the seekers after Choctaw folk-tunes. This may do in some cases, but a series of comic actions produces a certain mood or mental state. In spite of the fact that comedies are played to action, the various devices of music, tone, color, rhythm, etc., should not be perverted, or turned aside, to enhance the mood of gaiety or hilarity. It is often more humorous to suggest certain situations or sounds by definite musical number than to imitate noises, like a trap-drummer. The bleating of the sheep in Strauss' "Don Quixote" is more humorous than if a flock of the animals were brought out. The storm in Tchaikowsky's "Francesca" is more realistic than the wind-machine Strauss uses. For the former gives the mental effect of the storm on the listener, but the latter gives only the physical sounds. The playing of music and jazz all the time in comedies is wrong. There are many ways of accompanying rapid action better than the "um-pa" of one-steps and fox-trots. If an organist can play anything to give local or characteristic atmosphere in a comedy it will bring out the humor. Playing lively music is not enough. Keeping exact step with a character like Chaplin—stopping when he does—catching, by a clever manipulation of legitimate musical devices, his gait, swagger and movements, will often reveal touches of humor to an audience.

Popular music is ineffective on an organ. It requires a quick accent and dynamic effects which only the orchestra can give. There is so much criticism of jazz that the sooner it is eliminated the better. People don't really applaud popular music. It is what is known in the show business as "kidding along." Their bodies sway to the rhythm, but they look at each other foolishly knowing it is only a manifestation of savage instinct. Then there is the vicious habit of chromatically smearing intervals in the melody, which sounds like a goat with the whooping cough.

There is great need of wider repertoire. It is rapidly coming to a show-down whether picture playing is to be the highest form of drama, plus music, or opera, or whether it is merely incidental music to a spoken play.

### Boyd Completes 27th Year.

The choir of sixty voices and the Sunday school orchestra of forty players at the North Avenue M. E. Church, Pittsburgh, gave a special musical service June 26, which included Mendelssohn's Ninety-fifth Psalm and the "Athalie" overture, Beethoven's "Hallelujah Chorus" and other numbers, under the direction of Charles N. Boyd. Miss Edna May Sharpe was organist. The occasion marked the end of the eighteenth year for the choir organization and the twenty-seventh of Mr. Boyd's service as musical director of this church, in which special choral and orchestral services are a constant feature.

### Four-Manual for Memphis.

The contract for a \$20,000 organ for St. John's Methodist Church at Memphis, Tenn., was closed July 5, between the Austin Organ Company and a committee representing the official board of the church. The contract was negotiated by Morton B. Welch. The organ will be one of four manuals, with a celestial division in the rear of the church auditorium. It will

be the first four-manual church organ in Tennessee. The organ will be the gift to St. John's of R. Leedy Matthews, well-known real estate and insurance man of Memphis. It will be installed in memory of his mother and will be known as the "Virginia Leedy Matthews Memorial."

### Four-Manual For Chicago.

The First Presbyterian Church of Chicago, of which Francis S. Moore is the organist, let the contract the last week in July to the Skinner Organ Company for a large four-manual. This organ will displace the old three-manual Hook & Hastings which originally stood in the old edifice on Indiana avenue at Twenty-first street, and which was a famous instrument, presided over for some time by Clarence Eddy.

### Progress on New Plant.

The Marr & Colton Company, organ builders of Warsaw, N. Y., has its new plant well under way. The addition will be two stories high and when completed will practically double the plant's present capacity. The same modern fireproof construction is being used as in the present plant. The company reports business as continuing good with it. Among recent orders is one for a two-manual organ for the New Strand Theater, Schenectady, N. Y.; also one for the Carroll Theater, Rome, N. Y., and a large three-manual for the Strand Theater, Rochester, N. Y. These are all repeat orders from old customers.

### Verdict of \$21,000 in Norris Case.

A verdict of \$21,000 was awarded by a jury in New York July 25 to the heirs of Homer A. Norris, New York organist and composer, who was injured by an automobile on June 20, 1920, and died two months later. The suit was brought by Margaret Bishop, executrix of the estate, against Fred Newman, owner of the automobile, and Thomas Graham, the chauffeur. The jury found that the car had been driven in a "reckless and negligent manner."

### Thirty-Nine Years in Position.

A. L. Tittsworth, organist and choir-master of Trinity Reformed Church, Plainfield, N. J., completed in the spring thirty-nine years of continuous service in that church. This is a unique record. Mr. Tittsworth is to be congratulated on such remarkable service and on the high standard upon which he has insisted during his work there.

George L. Hamrick, the Birmingham organist, has been appointed organist of the new Metropolitan Theater in Atlanta, a house that cost \$1,000,000 to build and equip. He is playing a large three-manual organ with echo, built by Henry Pilcher's Sons, which has forty-two speaking stops.

Dr. John T. Erickson dedicated a two-manual Estey organ at Trinity Lutheran Church, White Plains, N. Y., on Thursday Evening, July 7.

Edmund Jacques, organist and chorister of St. Paul's Chapel, Trinity Parish, New York, and Marguerite Veronica Rose were married in the historic church on Sunday afternoon, June 19. The Rev. Dr. J. P. McComas and the Rev. Dr. William Montague Geer officiated.

Frank Wrigley, organist of the First Presbyterian Church of Detroit, is one of the out-of-town musicians attending the Godowsky master class at the Chicago Musical College. His duties as organist of one of Detroit's prominent churches and his large number of pupils demand his return home every Friday evening, but he always manages to arrive back in Chicago in time for the Monday morning class.

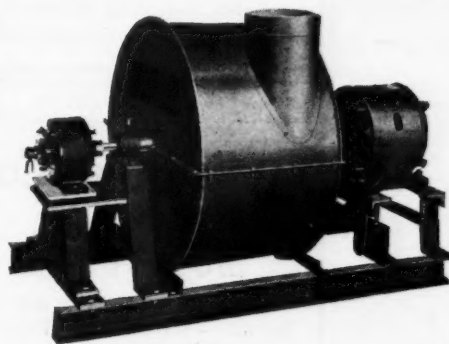
Friends of George W. Westerfield, organist of the Church of St. Mary the Virgin in New York, are sympathizing with him in the loss of his wife, Grace Kleppe Westerfield, who died July 6 at St. Luke's Hospital, two weeks after an operation for appendicitis. Mrs. Westerfield was well known in musical circles and was a contralto who occupied important choir positions. She met Mr. Westerfield when she sang in St. John's

Church, Jersey City, and he was the organist. The funeral was held from the Church of St. Mary the Virgin July 9. Besides the husband, a young son survives the decedent.

At a meeting of the Oregon chapter, A. G. O., at the Oregon Hotel, Portland, June 14, for the election of officers, the following were elected: Dean, Mrs. H. J. Johnson; sub-dean, Paul T. Stucke; secretary-treasurer Mrs. Edward Drake; auditors, James A. Bamford and Ralph W. Hoyt.

Paul G. Hanft, organist and choir-master of St. Peter's Episcopal Church at Perth Amboy, N. J., for several years, has resigned. Succeeding Mr. Hanft, L. R. Jones of Perth Amboy will fill the position for the summer, but a permanent organist and choir director for the church will be engaged in the fall.

F. Arthur Henkel, the Nashville organist, who is on the faculty of Ward-Belmont College in that city, with Mrs. Henkel passed a part of his vacation in Chicago and Evanston.



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Clarence Eddy is teaching a large class of organ pupils at the Chicago Musical College this summer, among those enrolled being the following:

Mrs. Carrie Hyatt Kennedy, organist of the Second Church of Christ, Scientist, Indianapolis, who carried off Mr. Eddy's scholarship.

Sister Anna, organist of St. Catherine's College, St. Paul, Minn.

Mildred G. Dickerman, organist of the First Baptist Church, Gainesville, Tex.

Sterling Wheelwright, organist of the First Presbyterian Church, Ogden, Utah.

Gladys Simar, Cando, N. D.

Father Raymond Balco, organist of St. Vincent's College, Beatty, Pa.

Cora L. Uglem, organist of the Lutheran Church, Madison, Minn.

Harriet R. Adams, supervisor of music, Township High School, Pleasant Plains, Ill.

Shirley Crook, Chicago.

Miss Edwyl Redding, organist of the Community Church and teacher in the State Normal School at Gunnison, Colo.

Miss Inez Parker, organist of the First Presbyterian Church, Valparaiso, Ind.

Martin E. Dahlberg, organist of the Bethlehem Lutheran Church, Grand Rapids, Mich.

Roland V. Meeks, Joliet, Ill.

Miss M. Eva Wright, organist of the State Teachers' College, Greeley, Colo.

Mrs. Margaret Walker Stevens, organist of the First Congregational Church, Ottumwa, Iowa.

Miss Maude H. Walker, Tuscaloosa, Ala.

C. C. Halleran, organist of the Methodist Church, Indian Head, Sask.

Mrs. Merle Thrasher, organist of the Central M. E. Church, Springfield, Ohio.

C. Albert Tufts, organist of the Second Church of Christ, Scientist, Los Angeles.

## Record of Wellesley Choir.

Wellesley College has issued a booklet to commemorate the vigesimal festival in 1920 of the college choir, which was founded in 1900. Hamilton C. Macdougall, well-known to the organ world in general and to readers of The Diapason especially through his monthly comment in these columns, is the director of this choir, and the alumnae and students paid honor to him especially in connection with the celebration. Professor Macdougall has written many of the hymns used by the choir and has been looked upon very much as its patron saint. The choir had taken part in 1920 in 5,500 services, of which 360 have been vespers with music. In the 1915 choir book, Dr. Macdougall mentioned a plan for the enlargement of the organ and the placing of an antiphonal organ. Almost as soon as the little book was published, he received letters about it, and the first check to start a fund to carry out the plan. May 27, 1917, the antiphonal organ was formally presented to the college, by the choir and its friends.

Miss Jane Whittemore of Elizabeth is spending her summer vacation at Haines Falls in the Catskills and for the four months will be organist and choirmaster of All Angels' Episcopal Church, Twilight Park. During Miss Whittemore's absence her position at the First Baptist Church in Elizabeth will be filled by Miss Maude Stewart. Miss Stewart, in October, will become organist of the First Baptist Church of Roselle, N. J.

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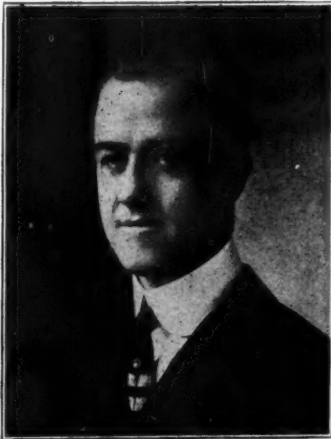
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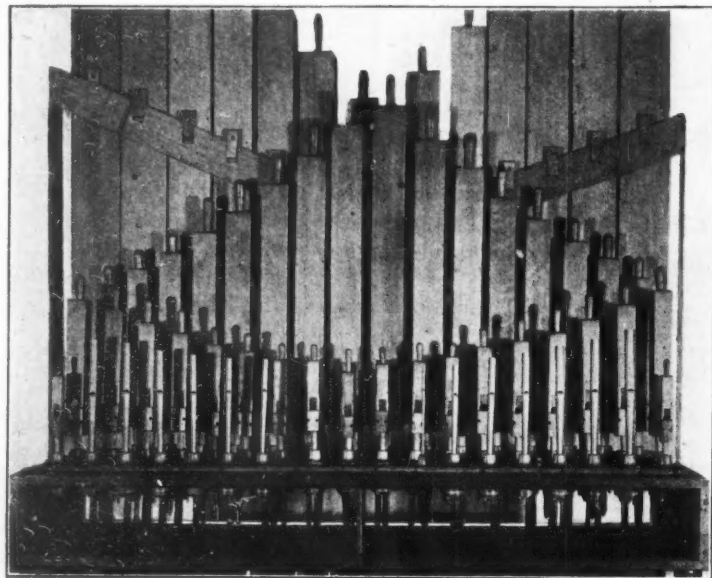
James Topp, of Steinway Hall, Chicago, has invented and perfected a positive unit wind chest action that will shortly be available for the organ trade. Arrangements are being made for quantity production on a basis which is expected to make it practicable for organ builders to buy the units instead of manufacturing for themselves, although if enough are used to justify the installation of the necessary machinery royalty arrangements are to be made, it is said, with factories.

The new chest and action possess novel and attractive features, the pipe

or other arbitrary requirements to take into consideration. The chests can be built in any shape for difficult chambers, there being no need to make them of any standard length or depth. The wind supply is universal and the circulation unimpeded. There being nothing to get at from below, the chests can be set flat on the floor, thus conserving height for the pipes—a matter of increasing importance in these days of crowded spaces in theaters and other close installations.

Each pipe standing on its complete unit action, without grooves or channel boards, and without rack boards, no damage can result from climatic changes. Shrinking or swelling has no effect on the action, there being merely the box with holes to receive the units, and the units themselves having all-metal wind-ways that are not affected by dryness or dampness and remain for all time as they are made, subject neither to leaking nor to clogging to affect the tone of the pipes.

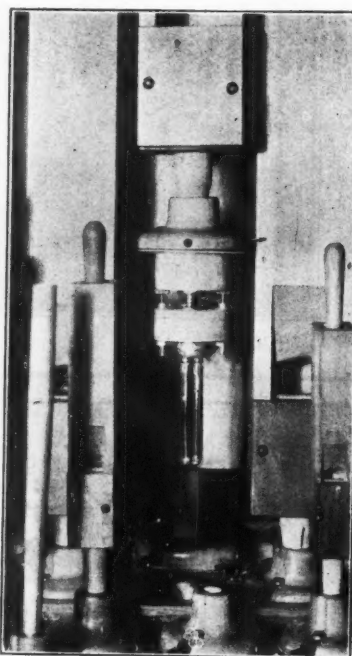
An ingenious diaphragm has been designed which goes into much smaller



CHEST EQUIPPED WITH REMOVABLE ACTION.

rack, valve seat, valve, diaphragm and magnet for each pipe being made up in a circular unit that is complete in itself and can be removed from the chest by a simple twist of the wrist without putting the organ or the stop out of commission. All wiring is exposed and accessible and simply arranged. After the connections are

space than has been possible with a motor of this type. It is double, not merely a pouch, and gives full motion to the valve, is freely winded, and



PIPE REMOVED FOR INSPECTION.

quick. The resulting action is noiseless, speedy and flexible.

A full compass model chest equipped with a 3 by 4-inch scale stopped diapason can be seen in operation at Mr. Topp's office. This chest is 4 feet 5 inches long and 1 foot 5 inches wide.

Allan Bacon, head of the piano and organ departments at Parsons College, Fairfield, Iowa, spent the month of July studying with Rudolph Ganz and E. Stanley Seder in Chicago, and substituted at several churches.

## DEATH TAKES PIONEER AMONG ORGAN BUILDERS.

### PASSING OF B. SCHAEFER.

**Built First Instrument at Schleisingerville, Wis., in 1875, and Took Payment Largely in Produce—Reached Age of 76.**

Bernard Schaefer, a pioneer organ builder of the northwest and founder of the Schaefer organ factory, died at his home at Schleisingerville, Wis., July 15.

Mr. Schaefer was born at Unterenthal, Bavaria, Germany, Jan. 16, 1845, and attained the age of 76 years. He came to this country in 1873 and settled at Milwaukee, where he established himself as a watchmaker and jeweler, but his stay at Milwaukee was brief, and he moved to Schleisingerville after a few months. As a clock-maker he was an expert, having built a tower clock for one of the churches in his home town which is still in service. At one time he built a clock with a large music roll attached which would play a tune every hour. He also built a large house clock which runs one year to fourteen months with one winding. This clock is still at his residence and runs every day.

As a lover of music he was very much interested in everything musical, especially in the organ. He built an organ of ten stops for St. Peter's Church of Schleisingerville in 1875. He had no contract or agreement with the congregation, but trusted to the good will of the people. When the time came to collect for the organ he would go out among the people, but many would not give him anything, saying a pipe organ was not necessary for a church. Some would give him a bag of potatoes; others a bag of flour, and so on; but he never was paid his expenses. He was not discouraged, however, and built a number of organs in the old days. He also had several other enterprises, including a sulphur match factory, a cigar factory and at one time a pearl button factory. His most successful work was in the building of pipe organs. In 1907 he retired from the organ business, but re-entered the field in 1913 with three of his sons—John J. Schaefer, T. H. Schaefer and J. A. Schaefer—under the firm name of B. Schaefer & Sons Co.

In March, 1914, he suffered a paralytic stroke while at work at St. Joseph's convent at Milwaukee. Since then he had not taken any active part in the business.

The outgrowth of the efforts of Mr. Schaefer is now the Schaefer Organ Company, Incorporated, with Theodore H. Schaefer as president and Joseph A. Schaefer secretary-treasurer, who have the controlling interest. One of the older brothers, Frank Schaefer, also is connected with the company. Mr. Schaefer is survived by his widow and thirteen children. Two, his oldest son, John F. Schaefer, and his oldest daughter preceded him in death.

The funeral took place at Schleisingerville on July 18. Six of his grandsons acted as pall-bearers.

### Contracts for Austin Company.

Recent contracts closed by the Chicago office of the Austin Organ Company include a two-manual organ for the First Presbyterian Church of Cedar Grove, Wis., a three-manual for the First Presbyterian Church of Wyandotte, Mich., a three-manual for the Epworth Methodist Church of Toledo, Ohio, a three-manual for Bethel Evangelical Church at Detroit, and a two-manual for the Sunday-school of the Fourth Presbyterian Church, Chicago.

### New Undertaking by Swinnen.

Under the auspices of J. Fischer & Bro. of New York, Firmin Swinnen has undertaken the preparation of a series of collections for the moving-picture organist which should prove exceedingly valuable. The first volume is a series of andantes suitable as picture music, and arranged to be played on two-manual and three-manual organs. A good feature is a sys-

tem of marking by which the performer can make a piece short or long as may be required. For instance, for one andante this direction is given:

The first sixteen measures can be played as a unit; then the next thirty-five also. If the piece is still not long enough, a start can be made from the very beginning again.

If the piece is too long for a scene, a stop can be made after the first sixteen measures. If not long enough, the allegro can be played for the next fourteen measures. Repeat the last two measures (13 and 14), then repeat them again, playing the left hand part alone with a slight ritenuto, which can always be extended enough to lead you to the next title or scene. Make a hold on the last note (G) and you will be ready to play the next scene in a related key, such as, say, C minor or major, E flat major, A flat minor, etc.

Mrs. H. V. Culp of Dallas, Tex., organist and director at the East Dallas Christian Church, passed her vacation in Chicago, which is her former home. Mrs. Culp is one of the Texas organists who have done so much in the last few years to make that prospering state a center of organ music.

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## An Organ Student in France: An Informal Talk

By EDWARD SHIPPEN BARNES

[Continued from July issue.]

As to French organs in general, anyone who has read Mr. Goodrich's book, "The Organ in France," will have a clear idea of their excellencies. I personally love the way in which they cling to the essential features of the organ. I do not like to consider organ stops as a collection of imitations of orchestral instruments. I prefer to consider them as variants of organ tone, and I hate to see such essential features as mixtures being dropped out. Mixtures, to my mind, are as much a part of the organ as the open diapason, and yet there are builders in this country who hardly know how to build them. The result of their omission is the flat, dead, uninteresting tone—no matter how powerful—which we all know. Mixtures give a natural and sparkling brilliancy, and should, of course, be used with discretion. But they should be there, including a powerful one on the great for full organ. The French have not given so much time to developing solo stops, but their ensemble is magnificent. Even at that, their beautiful open flutes cannot be too highly praised. I also like the restrained strings and celestes with no knife-edge quality about them.

In a French organ, as you may know, certain stops on each manual, particularly reeds and mixtures, are arranged on the ventral system. That is, one may draw them, but they will not speak until the proper foot-pedal is locked down. A very beautiful crescendo or diminuendo may be made by using these releases and the couplers, which also lock down. I do not, however, consider this system as convenient as, or superior to our very efficient combination action. In French organs there is the blessing of practically no borrowing at all; everything is real, and brilliancy is acquired not through superoctave couplers, but through mixtures—though the superoctave couplers are sometimes also present. The action is usually tracker-pneumatic—light on the great, very heavy on the choir when the swell is coupled to it; but this action shows up a player, as it will give clear and clean results only when the playing is clean and true. One can have a real touch on such organs. The power and glory of the best of these instruments is quite overwhelming.

Now as to modern French organ music. I feel that some of the works of Lemmens and Boëly contained germs of the coming greatness. Lemmens' three sonatas are smooth and attractive music, and with his work begins the very considerable use of Gregorian melodies as a foundation for composition, and nothing has proved more productive and fruitful of worthy music. Then came Cesar Franck, of whom I think it may be truly said that no one since Bach has written such profoundly beautiful music for the organ. The French place him next to Bach as a writer for organ, and he was the real founder of the modern school of French music not only for organ, but for orchestra and all mediums of musical expression. Then came Guilmant with his brilliant allegros and charming, though simple, slow movements, and his host of useful pieces. They say in Paris that nothing which he has written compares with his improvisations. I unfortunately never heard him in his prime, but Decaux called him "le Roi de l'Orgue"—the king of the organ. His compositions, charming though they are, never attained to the profundity of Franck, Widor or Vienne.

It seems almost superfluous to speak of that grand old gentleman, Widor. With his sweet face and flowing Windsor tie and charming manners, he was a delightful friend to have, and as an executant on the organ he still retains his remarkable powers. Greatly as he is appreciated in this country, I think that he is even yet insufficient-

ly appreciated, and that his fame will continue to grow. He is a wonderful example of a man whose mental power and insight are ever expanding. His very latest symphonies, the "Romane" and the "Gothique," written at an advanced age, are his greatest works—there is no falling off, as there was in Guilmant's case. Widor likes to put stress, in his conversation, on his music other than organ music, and some of it is splendid, notably the "Symphonia Sacra"—an orchestral work with chorus—and his mass for two organs and chorus. This follows the French system of accompanying the choir on a small chancel organ, with interludes on the big organ in the rear gallery. I might say that, with the rarest exceptions, only solo playing is done on the big organ—improvisations, offertories, interludes, etc. On the occasion of the inauguration of the new chancel organ at Notre-Dame, I heard Widor's mass performed by Widor and Vienne at the two organs—(I think Widor was at the small one)—and a screechy but effective choir. Widor produces, in his compositions, the most remarkable massed effects of sonority, and also has a divine gift of melody.

Lastly I would mention Vienne, who is the modern giant of organ composition. He was Widor's pupil, and writes more or less in the style of Widor's latest and most austere and abstruse works. But he is full of every sort of rhythm and energy, and I believe that his symphonies are classics for all time. His harmony and counterpoint are daring and superb. His comprehension of the instrument and its possibilities is unexcelled. It must be said of Widor's work, say, from the Seventh Symphony on, and of all of Vienne's symphonies, that these are profound, introspective, intimate music; they need to be studied and lived with, but they are utterly worth while, and vouchsafe new beauties every day to a faithful student. It is a pity that an interested audience cannot hear music of this type twice in succession. The second time means so much more than the first—the gorgeous dissonances begin to impress themselves as beautiful in the extreme, and the general plan of the work comes to view. I believe that the Vienne Third Symphony is the most concise and forceful example of sonata form—one might almost say of sonatina form, so brief are the divisions—that I have ever heard, certainly in organ music. I recommend the first and last movements as among the highest points of Vienne's work. Vienne has also written an orchestral symphony which is as yet in MSS.

If I might be so bold as to classify, to some degree, modern French organ music according to its musical worth, I should place in the highest class all of Franck's music with the exception of the Allegretto and small harmonium pieces, Widor's Fifth, Sixth, Seventh, Eighth, "Romane" and "Gothique" Symphonies, Roger Ducasse's "Pastorale," and Vienne's four symphonies. Next to these in importance, and well worth study, I would place Lemmens' three sonatas, Guilmant's first seven sonatas, his Finale in E flat and Fugue in D, Boëllmann's Gothic and Second Suites, Widor's first four symphonies, Saint-Saëns' twelve beautiful preludes and fugues, especially No. 1 in E, Jacob's "Prélude Funèbre," Fugue and Variation, Maquaire's Symphony and Barie's Symphony. France has also provided us with an enormous amount of useful church music, and highly worthy music, too, in the everpresent Dubois, Boëllmann, Salome, Rousseau, Ropartz, Chausson, Lenormand, Vienne's twenty-four pieces, etc.

### Lemare Goes to Honolulu.

The farewell concert of Edwin H. Lemare, official organist of the city of San Francisco, was given in the Exposition Auditorium the last Sunday night in June. Mr. Lemare has departed for Honolulu to give recitals there and to supervise the construction of a great open-air organ. On his return he will make a tour of the country during September and October before taking up his new duties as organist for the city of Portland, Maine.



## WILL C. MACFARLANE

### CONCERT ORGANIST

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#### Excerpts From Recent Press Comments

The program, as played by Will C. Macfarlane, was performed with great brilliancy, and displayed in all details consummate artistry. By all odds it was the most satisfying organ playing heard in a long while in Boston.

S. Harrison Lovewell, in "The Chicago News," July 30, 1920.

Macfarlane plays with much authority and with a careful regard for that variety which is quite essential in making up programs for miscellaneous audiences. The result is that his selections are always well contrasted.

Ernest Newton Bagg, in "The Springfield Union," January 6, 1921.

Macfarlane is a great organist and a splendid musician.

Edwin Grasse, in "The Outlook," New York, February 2, 1921.

Macfarlane brought out the beautiful tones and harmonies of the great instrument. His playing indicated to the thousand or more music lovers in attendance that he is one of the greatest organists of the United States.

"The Daily Argus," Mt. Vernon, New York, February 12, 1921.

Macfarlane at all times was master of his program and held the audience spellbound. Too much praise cannot be given him, and it is hoped that a repetition of his wonderful work will be possible in the near future.

"The Saratogian," Saratoga, New York, January 21, 1921.

Macfarlane charms big audience at organ recital.

Dartmouth College, Hanover, N. H., June 21, 1920.

Macfarlane is an artist whose breadth of conception makes whatever he plays possess individuality and personality. The crispness and absolute sureness of touch possessed by this truly great virtuoso became evident in the very first number.

William Bishop Gates, in "The Binghamton Press," April 23, 1920.

We enjoyed in the program eclecticism and program rendition the fruits of Macfarlane's seven years of recital effort, during which time he has gone into subtle things of playing, and has watched the people to find out how to minister both to their entertainment and to their musical uplift. It would be hard to remember any event of the kind here that has given quite as much keen pleasure.

W. E. Woodruff, in "The Record," Wilkes-Barre, Pa., February 10, 1921.

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The pipe organ is a noble, soul-satisfying and inspiring instrument. One of its most illustrious and worthy exponents and masters is that great artist and admirable gentleman, Clarence Eddy. He has thoroughly solved and demonstrated every intricate detail of tone, from highest treble to deep voiced pedal note; while regarding the mechanical characteristics and endless resources of his chosen medium of expression he is second to none in authority. His musicianly performances have poise, grace, grandeur, dignity, and the effect of the tout ensemble as he presides in front of the array of keys is indeed superlatively grand. America owes to him a debt of gratitude for the share he has taken in advancing the true interests of the art divine in this age and generation.—Musical Advance, New York, June, 1921.

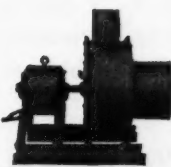
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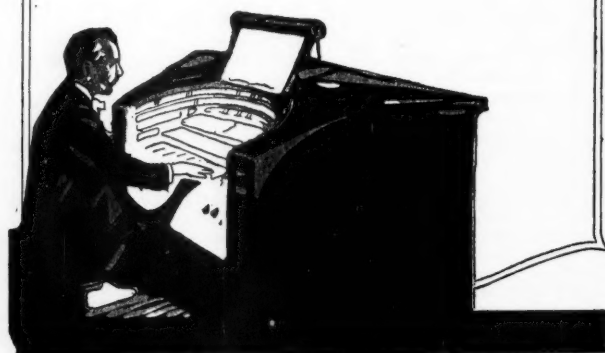
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The committee, moving with the enthusiastic and hearty approval of Mrs. Chester E. Child, purposes installing a new, thoroughly modern organ, to be purchased with the Chester E. Child fund of approximately \$7,200, and to be known as the Chester E. Child Memorial Organ. It is to be built by the Hall Organ Company, West Haven, Connecticut.

The committee has been through the factory and has heard organs of their make in both West Haven and New Haven, where there are forty-four Hall organs, and the tone of those heard has been unusually dignified, full and sweet. Opinions regarding the Hall organ have been obtained by your committee from many users, and this organ is by them confidently recommended to the Society and Church. The specifications, with no marks of identification, of three bidders have been submitted by your committee to different organists of known ability and judgment, and they all advised us to select the organ above described. The organ is to be installed ready for use on or before December 24th, 1921. Provision has been made on the console for an echo organ, which at a cost of \$2,000 could some time be installed in the north tower at the rear of the church. Thus has the committee tried to make provision for some possible future memorial or for an addition by the Church.

(Signed) RAY C. BOSWORTH, Chairman.

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