

# THE DIAPASON

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## DR. VICTOR BAIER DIES; GUILD LOSES WARDEN

### USEFUL CAREER IS CLOSED.

Was Organist of Trinity Church in New York Nearly Twenty-Five Years—His Distinguished Services to the A. G. O.

Dr. Victor Baier, warden of the American Guild of Organists and organist and choir-master of Trinity Church, Broadway and Wall street, New York City, died at his home, Aug. 11.

The illness of Dr. Baier was such that he was unable to leave the city as he had expected, and when the end came word was spread to the officers of the guild who were in town, making it possible for them to send notices to nearly all the headquarters members. The result was a large representation at the funeral, Aug. 15. Apparently all felt the same impulse to turn out and do service to their late leader. At the church was a large gathering of friends and artists. The floral display was magnificent, conspicuous among the pieces being the wreath from the guild, tied with the guild crimson and corn color ribbons. The body of the late warden was attired in his church vestments and doctor's hood. As an evidence of the high regard and affection in which he was held, a numerous band of clergy were in attendance, headed by the bishop of New York, who read the committal service. The pall-bearers were members of the guild.

The program for the service was as follows: Dead March from "Saul," Handel, played by Robert Winterbottom; "Marche Funebre," Chopin, played by Frank Wright; Psalms to Anglican chants by Felton and Beethoven; "Souls of the Righteous," by Noble; "Man That Is Born of Woman," by Croft and Purcell; "I Heard a Voice from Heaven," by Gilbert; Hymn, "Hark, Hark, My Soul," Smart, and as the postlude, "Marche Funebre," by Beethoven, played by Dr. John Hyatt Brewer. The service organists were Moritz E. Schwarz and Oscar Franklin Comstock. The touching spectacle can only be dimly imagined, for the choir was made up of the usual Trinity boys and men, but with the addition of many former boys now grown into men singers and a throng of men who were formerly members of the choir. The singing from this mass was most impressive, and there could have been few dry eyes in the church.

Later a memorial service will be held, when an added tribute will be paid.

In the passing of Dr. Baier, the guild has lost a devoted leader, the church has lost one of its most prominent musicians and the city has lost a generous patron of the arts.

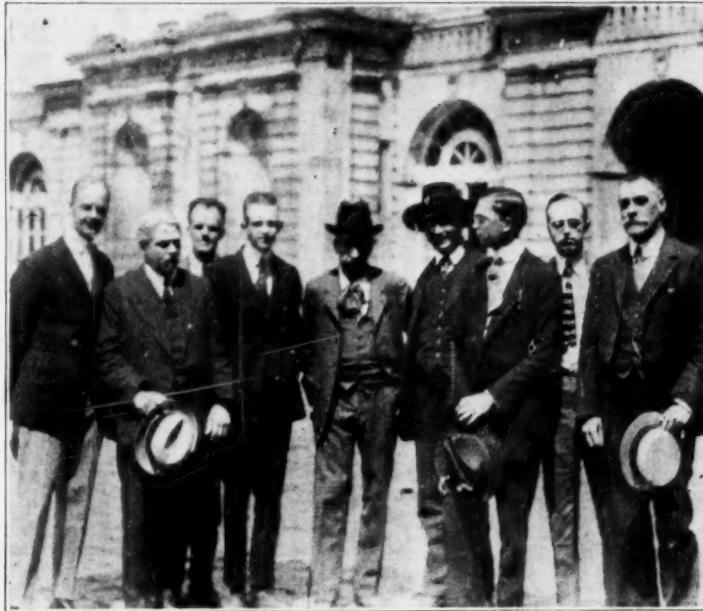
Gottfried H. Federlein, the sub-warden, will automatically become the warden.

Dr. Baier was born in New York in July, 1861, and entered the choir of Trinity Church ten years later. He later became organist of St. Mark's Episcopal Church, Jersey City, and was in charge of the singing in the public schools there. In 1884 he returned to Trinity Church as assistant organist to Dr. Messiter, and upon the latter's retirement in 1897 succeeded to his position.

Much can be said in praise of Dr. Baier's work as organist and choir-master of Trinity. He studiously preserved the magnificent traditions that were established by his predecessors, and has left an enviable record for devotion and faithfulness. It was no light task to follow in the footsteps of such men as Hodges Cutler and Messiter. Dr. Baier's services to the American Guild of Organists were of

(Continued on second page.)

## GROUP OF TEACHERS AND STUDENTS AT FONTAINEBLEAU.



(From photograph taken in the Court of Napoleon's Farewell.)

Reading from left to right—Stanley R. Avery, Minneapolis, Minn.; Fr. Casadesus, director of the school; Ellsworth McLeod, Providence, R. I.; J. Elbert Chadwick, Helena, Mont.; Charles Marie Widor, Marcel Dupre, G. Calvin Ringgenberg, Jamestown, N. D.; Marshall S. Bidwell, Cedar Rapids, Iowa; M. Fragnaud, sub-prefect of Fontainebleau.

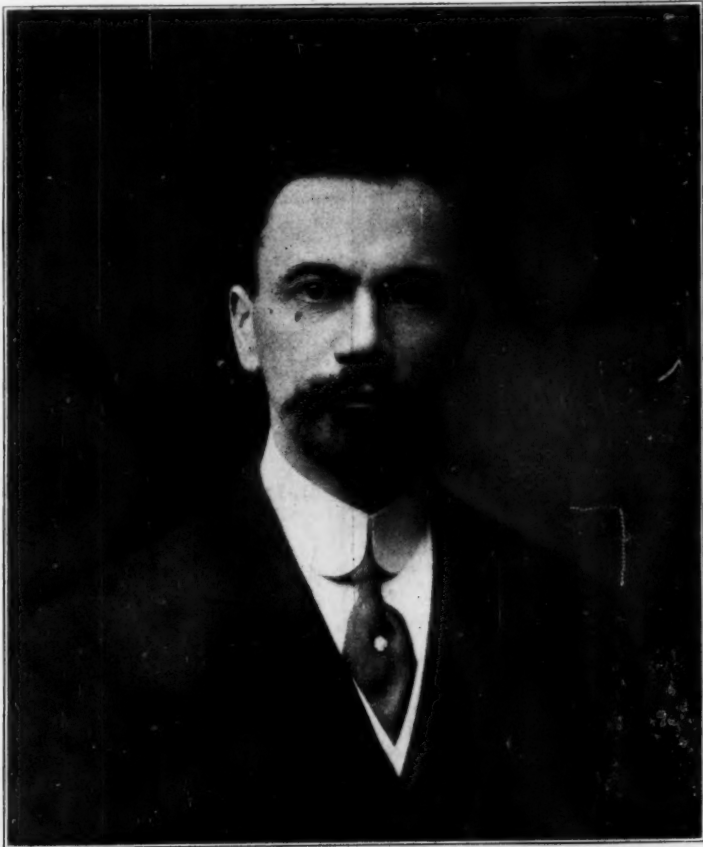
## N. Y. "MOVIE" ORGANISTS OUT

### Players Quit When 20 Per Cent Salary Cut Is Made by Managers.

The orchestras and organists in all the leading picture-houses of New York and Brooklyn and most of the Fox, Loew and Keith houses of Greater New York walked out on Saturday, Aug. 6. Because of trouble with the American Federation of Mu-

cut, but would have the protection of the federation.

It is generally believed that a compromise could have been made with the managers in regard to the cut, but the men had voted in the union not to accept any cut, and felt that the managers had acted unjustly in taking this action at a time when the local body was helpless. The contract did not expire before September.



DR. VICTOR BAIER, LATE WARDEN OF A. G. O.

sicians, the local union was suspended, which deprived it of support from the national body in any dispute. Taking advantage of this situation, the New York managers of two-a-day houses announced that men remaining after Aug. 6 would face a 20 per cent wage

This is said by the organists in no sense to be a strike, as the men had not asked for an advance in pay, or made any demands. At present there are no orchestras in the first-run houses on Broadway, choruses, dances and ballets filling the gap.

## AMERICANS AT WORK AT FONTAINEBLEAU

### SPEND SUMMER IN STUDY

Letter from Stanley R. Avery Describes Life in School—Widor Comes Once a Week to Hear the Pupils.

Conservatoire Americain, Fontainebleau, France, July 29, 1921.—It was most interesting, especially to us organists here, to read in the last Diapason what Mr. Barnes had to say about organ study in France; for just now that is our job, or at least part of it. Some of us are working at more than organ and we have full days. We of the organ department are six—if not quite the six, sleek, slim saplings, very nearly so, for we all project ourselves vertically almost out of proportion to our rotundity, and that helps in organ playing.

When I arrived a month ago there were only two in the class—G. Calvin Ringgenberg, director of music at Jamestown College, N. D., and Ellsworth McLeod of Providence, R. I. They had had one lesson with the instructor appointed to us, Henri Libert, organist of the Basilica of St. Denis and a professor at the Paris Conservatoire, as is every instructor here, and were discussing him pro and con. Time has shown us that Mr. Libert is a fine organist, a learned musician and an inspiring enthusiast, whose energy and interest never flag during the two and three-hour class periods we have with him. His method, I should judge, is much the same as that of Decaux as described by Mr. Barnes. He is very particular; but when we please him, more generous of commendation, it seems, than the other teacher.

Once a week Widor comes down and hears us. While much of the work here in all branches is devoted to technique, M. Widor gives his whole attention to interpretation and keeps us almost entirely on Bach. He is very particular as to the turn of a phrase and sings or plays passages again and again. He goes down to the fundamentals, but they say that in the last few years he has made some radical changes in his Bach readings. Whether or not it is his long association with Bach (as suggested by Walter Spalding, one of our lecturers), he as often talks to us in German as in French, which seems at least odd in France. He still plays at St. Sulpice, where we often visit him on Sundays.

We have gone right back to Bach, Mendelssohn and Widor, besides whom, says Libert, there is no other composer for the organ, except Franck. So we are going through the big preludes, toccatas, fantasias and fugues, the sonatas and the symphonies, and getting, besides directions for playing, most valuable analyses and scholarly interpretations of these master-works. The class method of teaching is excellent, as each man plays to an audience and also hears his fellow student's lessons.

We include Marshall S. Bidwell, organist of Coe College and of the First Presbyterian Church, Cedar Rapids, Iowa; J. Elbert Chadwick, who goes next season to Montana Wesleyan College at Helena; Frank M. Crane, instructor in organ at the State Normal School, Potsdam, N. Y., and myself. We are all professionals with a past, who recognized the opportunity here offered to get Paris Conservatoire ideas, methods and contacts in this splendidly equipped and managed American conservatory, instituted for the first time this summer in the beautiful Palace of Fontainebleau. The studios are all large apartments in the Louis XV. wing—a building crowded with historical memories, especially from the time

of Napoleon, and devoted until recently to the use of the French presidents as a summer residence. One of these large rooms on the second floor is devoted to the organ work. It contains a small but very good instrument bearing the name of Cavaille-Coll, though the firm has been succeeded by Mutin. There are two manuals (to upper G only) and pedals (to F), and twelve speaking stops.

And so important a matter as meals is splendidly looked after. They are served in the best French manner in a corridor of the Henry IV. wing, and are excellent. The girls are provided with fine apartments in the chateau and the men have assigned good rooms about town.

So the Fontainebleau School is providing a splendid opportunity to ambitious Americans—we number 100 this first year—and especially to teachers who wish to refresh themselves and study the conservatory methods. Paris is only thirty-five miles away, and there are opera and other theatrical and musical attractions all summer. But the advantages of Fontainebleau for the purposes of the school are greater; it is cooler here and our surroundings are ideal in every way. We also have the quiet we need. And Americans have to go a long way to find it.

STANLEY R. AVERY.

(Organist of St. Mark's Church and Mac Phail School, Minneapolis, Minn.)

**DEATH OF DR. VICTOR BAIER.**

(Continued from first page.)

far-reaching value. He first served as a member of the council. In 1903 he was elected general treasurer, the duties of which office he performed with unusual skill and untiring zeal until his election to the wardenship in 1920. He was re-elected warden in 1921. He had made plans for considerably enlarging the guild and the scope of its work. Had not his unfortunate illness prevented him from so doing, he intended to visit all the chapters, and to devote all his energies and administrative ability to the organization of many more chapters, so that the whole profession could be banded together in fraternal relations and in an effort to raise the standard of organ playing to the highest plane. Three new chapters were added during his wardenship: Eastern New York, Pennsylvania and Baltimore.

The most important event, in which Dr. Baier was so greatly interested, was the celebration of the guild's twenty-fifth anniversary, which was observed with a festal service, held in Trinity Church, April 13, and a banquet, held at the Hotel Annex, April 14. In spite of his illness and declining strength he took great care in planning all the details of the service and the banquet and was present at both events, even though suffering from pain and exhaustion. It was an exhibition of courage and fortitude. It is much to be regretted that he could not have been spared a few months longer to celebrate his twenty-fifth anniversary as organist and choirmaster of Trinity, which would have occurred on May 1, 1922.

**ARTHUR R. FRASER IS DEAD.**

**Well-Known Chicago Organist Passes Away After Long Illness.**

Arthur Randolph Fraser, a well-known Chicago organist, died at the Presbyterian Hospital Aug. 22. Mr. Fraser was organist and choir director of Grace Episcopal Church, Oak Park, and director of the music at the Deerfield Township high school, Highland Park, and had also a large class of piano and organ pupils in Oak Park, where he lived. He had been in ill health for more than a year, but had bravely kept up all his professional activities up to the time of his summer vacation. Mr. Fraser's former home was at Kalamazoo, Mich., and the funeral was held there Aug. 24.

**Reynolds Has Denver Position.**

Clarence Reynolds has been appointed municipal organist of Denver to succeed Palmer Christian, who resigned a month ago, as set forth in The Diapason for August. Mr. Reynolds formerly held the same position.

**ORGAN OF 45 STOPS FOR FIRST PRESBYTERIAN SPECIFICATION FOR CHICAGO**

**Skinner Four-Manual to Take Place of Historic Instrument on Which Clarence Eddy Played Before Francis S. Moore.**

The First Presbyterian Church of Chicago, long known for its music, will strive for still higher honors when the new Skinner four-manual organ is completed in that edifice. The organ, the contract for which was let late in July, as stated in the August Diapason, will have forty-five stops and will be one of the large church organs of the city. When it is completed a series of recitals by noted organists will be given on it under the direction of Francis S. Moore, the organist of the First Church.

The old three-manual organ in the church will be displaced by the new one. Considerable history attaches to the old instrument. It stood originally in the building of the First Church at Indiana avenue and Twenty-first street, which was abandoned several years ago when the First and Forty-first street churches were united and the organ was moved to the church at Grand boulevard and Forty-first street. With it went Mr. Moore, who succeeded Clarence Eddy as the organist of the First Presbyterian Church.

Following is the specification of the new organ:

**GREAT ORGAN.**  
Bourdon (Pedal Extension), 16 ft., 61 pipes.  
Diapason I, 8 ft., 61 pipes.  
Diapason II, 8 ft., 61 pipes.  
Claribel Flute, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Tromba (In Choir swell box) 8 ft., 61 pipes.

**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture, 3 rks., 183 pipes.  
Cornopean, 8 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**  
Diapason, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 61 pipes.  
Orchestral Oboe, 8 ft., 61 pipes.  
Tremolo.

**SOLO ORGAN.**  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
French Horn, 8 ft., 61 pipes.  
Tuba Mirabilis (15-inch wind), 8 ft., 73 pipes.

**ECHO ORGAN.**  
Vox Humana, 8 ft., 61 pipes.  
Cor de Nuit, 8 ft., 61 pipes.  
Chimes (Playable on Solo and Great manuals), 30 notes.

**PEDAL ORGAN.**  
(Augmented.)  
Diapason (resultant), 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Echo Bourdon (From Swell) 16 ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Gedeckt, 8 ft., 32 pipes.  
Still Gedeckt (From Swell), 8 ft., 32 notes.  
Flute, 8 ft., 32 pipes.  
Trombone, 16 ft., 32 notes.  
Tromba, 8 ft., 32 notes.

**WILD QUILTS GRACE CHURCH**

**Resigns Chicago Position He Has Held a Quarter of a Century.**

Word is received as we go to press that Harrison M. Wild has resigned as organist and choirmaster of Grace Episcopal Church, Chicago, and that the resignation was accepted after it had been made certain that Mr. Wild would not reconsider. Mr. Wild has been at Grace Church a quarter of a century and until the fire a few years ago which destroyed the edifice on Wabash avenue he presided over a large Kimball organ, one of the notable church organs in the city. He has trained a very large number of organists who now play in all parts of the world and some of whom are among the leading organists of the country. Mr. Wild will continue his work as director of the Apollo and Mendelssohn Clubs and his piano teaching.

**CLASSIFIED ADVERTISEMENTS**

**FOR SALE—ORGANS, ETC.**

**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.**

**FOR SALE—TWELVE ESTEY PORTABLE reed organs, voiced for orchestra work; good as new; \$320.00 f. o. b. Philadelphia. First and second violins, viola, cello, oboe, bassoon, trombone, horn, cornet, clarinet, flute, double bass. OWEN J. W. BURNES & SON, 5905 Greene street, Philadelphia, Pa.**

**FOR SALE—TWO-MANUAL TRACKER action organ of eleven stops, with display pipes, but no casework. Address Calvin Brown, 4539 North Richmond street, Chicago.**

**FOR SALE—TWO-MANUAL TUBULAR pneumatic action, divided. Detached console. For information inquire of Calvin Brown, 4539 North Richmond street, Chicago.**

**FOR SALE—A TWO-MANUAL ORGAN built by Jardine, containing about 700 pipes. Address W. G. Spargo, Westerville, R. I. (9)**

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

**WANTED—POSIT'ONS.**

**WANTED — THEATER ORGANIST experienced, large library, now playing desires change. Go anywhere. Address G 4, The Diapason. Give make of instrument.**

**WANTED—ORGANS.**

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

Fred A. Kochler has been appointed organist of Trinity Episcopal Church, Bethlehem, Pa., succeeding Dr. J. Fred Wille, who tendered his resignation to go into effect Sept. 1. Mr. Kochler is a former pupil of Russell King Miller of Philadelphia. He is manager of the Kochler Music House of Bethlehem. Mr. Kochler was organist of Christ Lutheran Church at Hazelton, Pa., for fifteen years.

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**WANTED—FIRST-CLASS OUTSIDE** erecting man. Good wages to the right man. **THE HALL ORGAN COMPANY,** West Haven, Conn.

**WANTED—ORGAN TUNERS, STEADY** work. Louis F. Mohr & Co., 2899 Valentine avenue, New York City. [10]

**WANTED—ORGANISTS FOR THEATER** work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. For particulars write **SIDNEY STEINHEIMER,** Manager and Instructor, Organ Department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

**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.

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

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**THE DIAPASON.**  
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**ORGAN OF SIXTY-FOUR STOPS TO WINONA, MINN.**

**WORK OF HOOK & HASTINGS**

**Boston Company Erecting Large Instrument at Central Methodist Church in Minnesota Town —The Specification.**

The Hook & Hastings Company of Boston is erecting one of the largest organs in the Northwest in the Central Methodist Episcopal Church of Winona, Minn. This instrument replaces a smaller Hook-Hastings organ installed about ten years ago. The new organ has a total of sixty-four speaking stops, and with the exception of the bourdon on the great and the lieblich bourdon in the swell every manual stop has a full set of pipes.

The specification of the instrument is as follows:

**GREAT ORGAN (Eleven stops, 517 pipes).**

1. Bourdon, 29 pipes (lower 32 from Pedal Bourdon), 16 ft., 61 notes.
2. Open Diapason (major), 8 ft., 61 pipes.
3. Open Diapason (minor), 8 ft., 61 pipes.
4. Gemshorn, 8 ft., 61 pipes.
5. Doppel Flöte, 8 ft., 61 pipes.
6. Viol d'Amour, 8 ft., 61 pipes.
7. Octave, 4 ft., 61 pipes.
8. Flute Harmonique, 4 ft., 61 pipes.
9. Tuba, 8 ft., 61 pipes.
10. Harp (from Choir).
11. Chimes (from Echo).

**SWELL ORGAN (Sixteen stops, 1,224 pipes).**

12. Lieblich Bourdon, 16 ft., 41 pipes (lower 52 Pedal Gedeckt), 73 notes.
13. Open Diapason, 8 ft., 73 pipes.
14. Salicional, 8 ft., 73 pipes.
15. Viol d'Orchestre, 8 ft., 73 pipes.
16. Vox Celeste, 8 ft., 61 pipes.
17. Aeoline, 8 ft., 73 pipes.
18. Quintadena, 8 ft., 73 pipes.
19. Gedeckt, 8 ft., 73 pipes.
20. Flute Traverso, 4 ft., 73 pipes.
21. Solo Dolce Cornet, 3 rks., 183 pipes.
22. Contra Fagotto, 16 ft., 73 pipes.
23. Cornopean, 8 ft., 73 pipes.
24. Oboe Orchestral, 8 ft., 73 pipes.
25. Saxophone, 8 ft., 73 pipes.
26. Spitz Flöte, 9 ft., 73 pipes.
27. Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN (Twelve stops, 706 pipes).**

28. Contra Viole, 16 ft., 73 pipes.
29. English Diapason, 8 ft., 73 pipes.
30. Geigen Principal, 8 ft., 73 pipes.
31. Dulciana, 8 ft., 73 pipes.
32. Concert Flute, 8 ft., 73 pipes.
33. Flute Celeste, 8 ft., 61 pipes.
34. Rohr Flute, 4 ft., 73 pipes.
35. Piccolo Harmonique, 2 ft., 61 pipes.
36. French Horn, 8 ft., 73 pipes.
37. Clarinet (Orchestral), 8 ft., 73 pipes.
38. Harp Bars, 49 (Deagan) (Playable from Great and Choir).
39. Chimes (from Echo).

**ECHO ORGAN (Fourteen stops, 903 pipes).**

- (In its own swell chamber, to operate from the Great manual.)
40. Bourdon, 16 ft., 61 pipes.
  41. Diapason, 8 ft., 61 pipes.
  42. Doppel Flöte, 8 ft., 61 pipes.
  43. Cor de Nuit, 8 ft., 61 pipes.
  44. Echo Viole, 8 ft., 61 pipes.
  45. Unda Maris, 8 ft., 49 pipes.
  46. Echo String Celeste, 8 ft., 61 pipes.
  47. Quintadena, 8 ft., 61 pipes.
  48. Echo Flute, 61 pipes.
  49. Echo Cornet, 3 rks., 183 pipes.
  50. Vox Humana, 8 ft., 61 pipes.
  51. Fagotto, 8 ft., 61 pipes.
  52. Clarinet, 8 ft., 61 pipes.
  53. Chimes (Deagan) (Playable from Great and Choir), 25 notes, C to G inclusive.

**PEDAL ORGAN (Augmented) (Ten stops, 176 pipes).**

54. Resultant, 32 ft., 32 notes.
55. Open Diapason, 16 ft., 44 pipes.
56. Violone, 16 ft., 44 pipes.
57. Bourdon, 16 ft., 44 pipes.
58. Lieblich Gedeckt, 16 ft., 32 pipes.
59. Posaune, 16 ft., 32 notes.
60. Violoncello, 8 ft., 32 notes.
61. Gross Flöte, 8 ft., 32 notes.
62. Flauto Dolce, 8 ft., 32 notes.
63. Tuba, 8 ft., 32 notes.
64. Bourdon (in Echo chamber), 16 ft., 32 notes.

**M. P. Möller Goes to Europe.**

M. P. Möller, head of the organ factory bearing his name and president of the Organ Builders' Association of America, departed for Europe in August. He sailed Aug. 10 and will visit his old home in Denmark. He expects to return to Hagerstown in October.

Sidney C. Durst of Cincinnati writes from Barcelona, Spain, under date of July 11 that he has been enjoying a most interesting summer and that he found "a bunch of musicians in Spain who are almost American in their energy." Upon Mr. Durst's return home it may be expected that he will add greatly to what he has already done to enlarge American knowledge of Spanish contributions to the music of the organ.

**RECITALS AT BIG MEETING.**

**Institute of Politics at Williamstown Marked by Organ Music.**

At the five weeks' session of the Institute of Politics held at Williams College, Williamstown, Mass., which has been receiving publicity throughout the country owing to the fact of the gathering of so many statesmen, scholars and publicists, and the notable lectures and addresses which were given there, organ music did its share toward maintenance of harmony and good fellowship.

At the opening exercises July 29 Sumner Salter, organist and director of music at Williams College, sounded the first note with Eugene d'Evry's Toccata in C, followed by Wolstenholme's "Fantaisie Rustique" and the first movement from the same composer's Sonata in the Style of Handel. Following the address of Chief Justice Taft came Joseph Bonnet's Concert Variations and after addresses of the governor of the commonwealth, the mayor of Boston and President Abbot Lawrence Lowell of Harvard University, the Allegro from Maquaire's First Symphony.

On Sunday, July 31, Harry Benjamin Jepson, professor of music at Yale University, gave the first of a series of four weekly recitals by guest organists with the following program: Sixth Organ Symphony (four movements), Widor; Ballade and "Les Jongleurs," from the Second Sonata, Jepson; Allegro from the Tenth Concerto, Handel; Chorale, "Have Mercy upon Me, O God," Bach; Scherzo in G minor, Bossi; "At the Convent," Revery and Nocturne, Borodin; War March from "Rienzi," Wagner.

Professor Samuel A. Baldwin of the College of the City of New York played the second recital on Aug. 7, the program of which was as follows: "Concerto Gregoriano," Yon; Evening Song, Schumann; Air from Suite in D, and Fugue in G major a la Gigue, Bach; Prelude to "Parsifal," Wagner; Idyl, "From the South," Gillette; "Will o' the Wisp," Gordon Balch Nevin; "In the Morning" and "Ase's Death" (from "Peer Gynt" Suite, No. 1), Grieg; Fountain Reverie, Fletcher; "By the Sea," Schubert; "Variations de Concert," Bonnet.

Edwin Arthur Kraft of Cleveland at his recital, Aug. 14, played as follows: "Marche Triomphale," Hagg; "Song of India," Rimsky-Korsakoff; Caprice ("The Brook"), Dethier; two chorale improvisations, "From the Depth of My Heart" and "O God, Thou Righteous God," Karg-Elert; Roulade, Bingham; Toccata di Concerto, Lemarc; Serenade, Rachmaninoff; Overture to "Tannhäuser," Wagner; "Liebestod" from "Tristan und Isolde," Wagner; "Ride of the Valkyries," Wagner.

**Goes to St. Peter's, Chicago.**

Willard L. Groom has been appointed organist and choirmaster of St. Peter's Episcopal Church, Chicago, the largest parish of the Episcopal Church in the city. He begins his new duties Sept. 1. Mr. Groom is a Chicago man and a brother of Lester W. Groom, organist of the Church of the Ascension. He has been for the last year at St. David's Church, Austin, Texas, and previously was in Flint, Mich. He assumes at St. Peter's the position held for many years by Herbert E. Hyde, now at St. Luke's, Evanston.

**New Cantata by Nevin.**

The new cantata, "The Crown of Life," by George B. Nevin, a composer whose compositions are known and sung the country over, to be issued this fall by the Oliver Ditson Company, will be welcomed by organists and choirmasters as it is promised that it will be suitable for use at any season of the year and that many of the numbers may be used effectively as separate anthems. The title page will be illuminated with a copy of a crown, a celebrated piece of wood carving from a choir stall in the beautiful San Miniato Church in Florence, Italy. This carving dates back to 1466. The cantata contains effective solos for all the voices, an especially attractive duet for tenor and bass, and strong numbers for quartet and chorus.

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**THREE-MANUAL AT LANSING.**

**Church in Michigan Opens Instrument Built by Moller.**

The Central Methodist Church of Lansing, Mich., has a new organ of three manuals which was built by M. P. Moller and which was opened with a recital by Fred G. Haas, organist and director at the First M. E. Church of South Bend, Ind., late in June. Mr. Haas' dedicatory program included these offerings: Inauguration March, Clark; "Air du Roi Louis XIII," Ghys; Dream Song, Frysinger; Offertory on two Familiar Hymns, Truette; "A Song of Consolation," Cole; Andante (From "Symphony Pathetique"), Tschaiikowsky; "Lamentation," Guimant; "To a Wild Rose" and "To a Water Lily," MacDowell; Orange Blossoms, Friml; "In a Flower Garden," Crammond; Evensong, Johnston; Overture to "Stradella," Flotow.

The specification of the organ is as follows:

- GREAT ORGAN.**  
 1. Double Open Diapason, 16 ft., 73 pipes.  
 2. First Open Diapason, 8 ft., 73 pipes.  
 3. Second Open Diapason, 8 ft., 61 notes.  
 4. Doppel Floete, 8 ft., 61 pipes.  
 5. Melodia, 8 ft., 73 pipes.  
 6. Gemshorn, 8 ft., 73 pipes.  
 7. Octave, 4 ft., 73 pipes.  
 8. Flute Harmonique, 4 ft., 61 pipes.  
 9. Super Octave, 2 ft., 61 notes.  
 10, 11 and 12. Tuba Major, 16 ft., Tuba, 8 ft., and Clarion, 4 ft., 85 pipes.
- SWELL ORGAN.**  
 13. Bourdon, 16 ft., 73 pipes.  
 14. Open Diapason, 8 ft., 73 pipes.  
 15. Stopped Diapason, 8 ft., 73 pipes.  
 16. Flute Traverso, 8 ft., 73 pipes.  
 17. Viole d'Orchestre, 8 ft., 73 pipes.  
 18. Vox Celeste, 8 ft., 61 pipes.  
 19. Aeoline, 8 ft., 73 pipes.  
 20. Flauto Traverso, 4 ft., 61 notes.  
 21. Flautina, 2 ft., 61 pipes.  
 22. Principal, 4 ft., 73 pipes.  
 23. Dolce Cornet (drawing Flautina), 3 ranks, 219 notes.  
 24. Cornopean, 8 ft., 61 pipes.  
 25. Oboe and Bassoon (round, soft tone), 8 ft., 61 pipes.  
 26. Vox Humana (very soft scale), 8 ft., 61 pipes.
- CHOIR ORGAN.**  
 27. Geigen Principal, 8 ft., 73 pipes.  
 28. Concert Flute, 8 ft., 73 pipes.  
 29. Gamba, 8 ft., 73 pipes.  
 30. Dulciana, 8 ft., 73 pipes.  
 31. Unda Maris, 8 ft., 61 pipes.  
 32. Flute d'Amour, 4 ft., 73 pipes.

33. Piccolo Harmonique, 2 ft., 61 notes.  
 34. Clarinet, 8 ft., 61 pipes.
- ECHO ORGAN.**  
 35. Echo Flute, 8 ft., 73 pipes.  
 36. Muted Viole, 8 ft., 73 pipes.  
 37. Violin, 8 ft., 73 pipes.  
 38. Viole Celeste, 8 ft., 61 pipes.  
 39. Fern Flute, 4 ft., 61 notes.  
 40. Violone, 4 ft., 61 notes.  
 41. Vox Humana, 8 ft., 61 pipes.  
 42. Chimes, 20 notes.
- PEDAL.**  
 43. Resultant Bass, 32 ft., 32 notes.  
 44. Open Diapason, 16 ft., 44 pipes.  
 45. Bourden, 16 ft., 44 pipes.  
 46. Violon (from No. 1), 16 ft., 32 notes.  
 47. Lieblich Gedeckt (from No. 13), 16 ft., 32 notes.  
 48. Octave Bass (from No. 44), 8 ft., 32 notes.  
 49. Violoncello (from No. 29), 8 ft., 32 notes.  
 50. Gedeckt (from No. 14), 8 ft., 32 notes.  
 51. Tuba (from No. 10), 16 ft., 32 notes.  
 52. Tuba (from No. 11), 8 ft., 32 notes.

**Special Artists' Course.**

William C. Carl will give an artists' course at the Guilman Organ School, beginning with the fall term Oct. 11. The growing demand for expert organists in both church and recital work has prompted Dr. Carl to organize this course. The number of students will be limited. Dr. Carl's success with those who have come under his instruction has resulted in supplying many of the most influential churches throughout the country with organists and choirmasters. Among them may be mentioned: Harold Vincent Milligan, Fifth Avenue Baptist Church, New York; Willard Irving Nevins, instructor of the organ at the Guilman Organ School and secretary of the N. A. O.; Jessie Craig Adam, Church of the Ascension, New York; Frederick W. Schlieder, Reformed Church of St. Nicholas, New York; George W. Stebbins, Plymouth Church, Brooklyn; Mary Hendrix Gillies, Grace Church, New York; Harry Woodstock, All Angels' Church, New York; Mary Adelaide Liscom, Fourth Presbyterian Church, New York; Lillian Ellegood Fowler, Chelsea Presbyterian Church, New York, and instructor at the Guilman Organ School; Kate Elizabeth Fox, Church of the Redeemer, Morristown, N. J.

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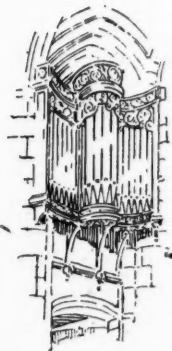
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| 36. <b>DRAMATIC HURRY</b><br>For any scene of excitement.  | <b>Christopher O'Hare</b> |
| 37. <b>ANDANTE DOLOROSO</b><br>For scenes expressing pathetic emotion.   | <b>Otto Langey</b>        |
| 38. <b>THE CHASE</b><br>For hunting scenes.  | <b>Otto Langey</b>        |
| 39. <b>PIZZICATO MYSTERIOSO</b><br>For dark scenes, groping one's way, etc.  | <b>Otto Langey</b>        |
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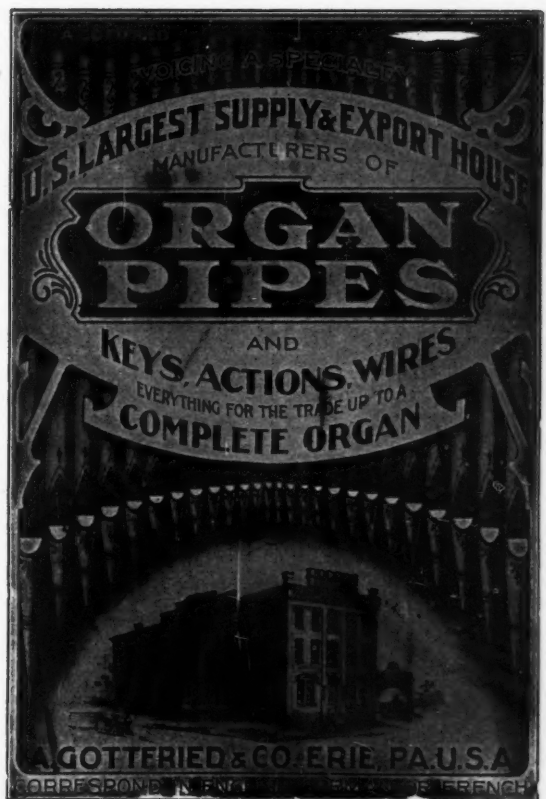
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# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

GROUP OF ORGANISTS ATTENDING N. A. O. CONVENTION; TAKEN AT VALLEY GROVE MEMORIAL CHAPEL.



Photograph by Jennings, Philadelphia.

"Forward to greater things" was the keynote of the whole Philadelphia convention, and everyone who was fortunate enough to be present for the four days must have gone away filled with enthusiasm for the coming season. The attendance was the largest in the history of the organization; consequently we should look forward to a winter of increasing activities.

Last year the N. A. O. accomplished notable work and to continue this we must have a larger membership. Mr. Sammond has suggested that each member should secure at least one new one. We might increase the effectiveness of that motto by wording it "two new ones" for each present member. A membership committee is being formed to co-operate with you; help this committee by individual action in your own locality.

A second point which must receive special attention is the formation of new state councils. The rally days in New Jersey and Pennsylvania have been a great incentive to the members in these states. Their enthusiasm has helped to build up the national convention and eventually the strength of the N. A. O. will depend in a great degree upon the strength of our state organizations. There are many states where a little personal work on the part of one member will create one more active council. We should have several new state presidents before 1922.

The 1921 convention probably received more public recognition than any previous one. The N. A. O. is becoming a great factor in the musical world and we must carry it on to higher standards.

**NEW JERSEY REPORT.**

New Jersey was well represented at the national convention in Philadelphia. Thirty-seven members registered their names, but a number of others who did not register attended the sessions. The state president, unable to go to the con-

vention until Thursday, sent by W. S. B. Dana the following report, which was read at the business meeting on Tuesday morning:

"In looking over former reports given by the New Jersey state president at the national convention, we find in the 1917 report this sentence: 'The establishment of local chapters is a dream which may come true as time goes on.' The dream is now a reality, and we are happy to report today that New Jersey has three local chapters, all doing work that is worth while. The Union and Essex chapter perhaps takes the lead in membership and activity. We report in all 176 members—thirty-nine new members since the last convention. We have two honorary members—Mrs. Mark Andrews and Miss Helen Besler. The outstanding event of the year, the Princeton rally, was a success from every standpoint. The attendance was larger than ever before. The committees gave very valuable and unselfish service in preparing for and in carrying out the program. We are especially indebted to Miss Agnes Dillon of the Monmouth chapter and to Charles Wilson of the Central New Jersey chapter for their splendid work. Also to W. S. B. Dana of Grantwood, who kindly reported the proceedings of the rally. For the third time New Jersey is represented in the national convention by a special delegate—this time in the person of Alexander Russell. Our treasurer, Mr. Waters, reports all bills paid and a balance in the treasury of \$16.93.

"Respectfully submitted,  
"HARRIET S. KEATOR,  
New Jersey State President."

On Tuesday afternoon Mr. Dana again represented the state president in Mr. Sammond's meeting on state councils. On Thursday evening after the Wanamaker supper the New Jersey members had an informal reception with their special delegate, Alexander Russell. In the receiving line with Mr. Russell were Mrs. Bruce S. Keator, Charles M. Courboin and S. E. Gruenstein.

On Friday afternoon the state president and the committee appointed by her at the Princeton rally to secure a new state president held a meeting and unanimously elected Hermon Keese of Montclair as state president to succeed Mrs. Keator. Mr. Keese will begin his duties on Jan. 1, 1922.

HARRIET S. KEATOR,  
New Jersey State President.

**NEW MEMBERS.**

**PENNSYLVANIA.**  
Charles Campbell.  
Harry Burkert.  
Eleanor Lois Fields.  
Annie Cressman.

Harold Schuneman.  
Isabel D. Ferris.  
Mrs. B. L. Kneedler.  
Mrs. A. Yarnall.  
Arthur W. Howes.  
Edward Hardy.  
Thomas Yerger.  
C. K. Souder.  
Warren Heckman.  
Alan H. Lewry.  
Henry Simon.  
Mrs. George B. Sweisfort.  
Lois P. Sweisfort.  
Mrs. William F. Tunning.  
Mrs. M. D. Weagley.  
Rena Griel.  
Mrs. Lillian B. Hoke.  
Edward Tourison.  
Forrest R. Newmeyer.  
Minnie M. Thomas.  
William Klais.  
Herbert Reifsynder.  
Rebecca Balmer.  
Margaret Schall.

**MARYLAND.**  
Mrs. M. B. Benson.  
M. P. Möller.  
**MAINE.**  
Harold E. Pressey.  
**MINNESOTA.**  
Arthur Thompson.  
**OHIO.**  
Carlton Bullis.  
**CONNECTICUT.**  
Joseph Schrer.  
**DELAWARE.**  
Chris. W. Viohl, Jr.  
**NEW JERSEY.**  
Francis Benjamin.  
William Turkington.  
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**LAUD CHICAGO MAN'S WORK.**

Critics in Germany Acclaim Middleschulte's Composition.

Wilhelm Middelschulte's new Chromatic Fantastic and Fugue in C minor, which was accorded the high honor of being played at the Tonkünstlerfest in Nürnberg June 18, as announced in The Diapason, received high praise from the German critics. It is interesting to note the comments on the work of the Chicago organist and composer. For instance, the Nürnberger Zeitung says that it is one of "very bold chromatics, but stands on absolutely sane ground—a great work." The Munich Neueste Nachrichten critic writes: "The concert was opened with a magnificent Chromatic Fantastic and Fugue by Wilhelm Middelschulte, played by Guenther Ramin of the Thomaskirche in Leipzig, who in registration and interpretation showed himself to be a great master. It was a wonderful performance."

Speaking of the composition itself the Fraenkischer Kurier says: "It follows the path of Sebastian Bach—very exact regarding form, interesting in its fine counterpoint, employing all the arts of a well-built organ work."

The Berlin Reichsbote characterizes it as "a magnificent work that made a profound impression" and the Düsseldorf Nachrichten as "an excellent work which breathes the spirit of Bach," while the Allgemeine Musik Zeitung of Berlin describes it as "modern in mood and spirit, of clear form, full of valuable music."

**Accepts DeLamar Overture.**

Nicolai Sokoloff, conductor of the Cleveland Symphony Orchestra, has announced for performance early this season a new overture entitled "Old New England," by Eric De Lamar, assistant conductor of the Chicago Symphony Orchestra and organist of the Fourth Presbyterian Church. The work is based entirely upon two hymn tunes current in New England about 1800. These themes are kept intact, according to their forms in the Wesleyan Harp, published by Merrill & Brown, and in the Christian Lyre, published by Jonathan Leavitt.

Marshall S. Bidwell, A. A. G. O., formerly of Boston and at present in charge of the organ work at Coe College Conservatory, Cedar Rapids, Iowa, is one of the Americans at the Fontainebleau School in France this summer. He writes that he expects to return in October. Mr. Bidwell has found his work and his visits to famous French organs most interesting.



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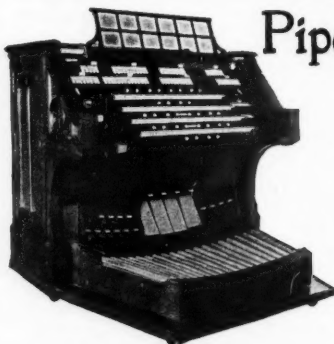
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First Congregational Church, Moline, Ill. . .	3	"

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**MEET IN NEW YORK JUNE 5**

**Next Session of Organ Builders' Association at Hotel Commodore.**

The 1922 conventions of the music industry, according to an announcement from the Music Industries Chamber of Commerce, will be held at the Hotel Commodore, New York City, during the week of Monday, June 5.

The selection of the time and place were left by the directors of the chamber to a committee consisting of the president, Richard B. Aldcroft; the general manager, Alfred L. Smith, and M. V. DeForeest, a director of the chamber and president of the National Association of Music Merchants.

The Organ Builders' Association of America, being a branch of the Music Industries Chamber of Commerce, will hold its convention simultaneously with the other branches.

**Dr. H. J. Stewart Conducts Play.**

Dr. Humphrey J. Stewart, official organist of the Spreckels organ at San Diego, Cal., has returned from his vacation and resumed his daily recitals Aug. 16. During his absence Dr. Stewart conducted the music of the annual Grove play of the Bohemian Club, which he composed for the occasion. The play, which was written by Clay M. Greene, was produced on the evening of July 30, at the Bohemian Club grove on the Russian river in Sonoma county. It has been pronounced by competent critics to be the best of the long series of events staged annually by the club, and the music has been highly praised. Dr. Stewart remained in San Francisco to conduct the club concert, which was given at the Tivoli Theater in that city the afternoon of Aug. 12. On this occasion the music of the play "St. John of Nepomuk" was given by orchestra, soloists, chorus and organ, in the presence of an audience which filled the theater. Dr. Stewart received an ovation, and his music created a profound impression. The program of this concert contains a poem written in honor of the composer, by George Sterling. It is entitled "Vox Humana," dedicated to Humphrey J. Stewart at the organ.

**Edward J. McGoldrick Dead.**

Edward J. McGoldrick of Boston, organist of St. Anthony's Church in Allston and one of the best-known organists in Massachusetts, died Aug. 15 at a rest hospital in Lexington where he went to recuperate. Death was caused by heart failure. Mr. McGoldrick was born in Ireland sixty-eight years ago and came to this country in early youth. He studied music in Boston and New York and, before becoming organist at St. Anthony's, had been musical director at St. John's Church, North Cambridge; the Church of the Immaculate Conception, South End; the Mission Church, Roxbury, and other churches of the Boston archdiocese. He leaves a widow, a son, Daniel, a daughter, Mary, and a sister, Mme. McGoldrick, a lady of the Sacred Heart.

**Orders for Hillgreen, Lane & Co.**

Among contracts for organs secured in August by Hillgreen, Lane & Co., are: Three-manual for Fulton Square Theater, Cleveland; two-manual for Salem Evangelical Church, Huntingburg, Ind.; two-manual for Foy Theater, Dallas, Tex.; three-manual for First Church of Christ, Scientist Akron, Ohio; two-manual for Isis Theater, New Orleans, La., and two-manual for Newburgh Cinema Company, Newburgh, N. Y.

**New Positions for Walter Wild.**

Walter Wild, F. R. C. O., has been engaged to be the organist of the large new Sheridan Theater, Greenwich Village, New York City. Mr. Wild has also been appointed organist and director at the Clinton Avenue Congregational Church of Brooklyn, the position formerly held by Herbert S. Sammond.

**Popular Recitals at Los Angeles.**

Dr. Ray Hastings has returned to Los Angeles from a vacation trip on which he visited Seattle, Portland, San Francisco and other cities. He is launching a series of popular recitals

at the Los Angeles Philharmonic Auditorium which are attracting the attention of the public and the press on the Pacific coast. These recitals will be a Sunday evening feature. His program, Aug. 7, was as follows: "Marche aux Flambeaux," Clark; "O Star of Eve," Wagner; Largo, Handel; Sextet from "Lucia," Donizetti; "To a Wild Rose," MacDowell; "Bell Caprice," Hastings; Concert Fantasia (New, dedicated to Dr. Hastings), Conde.

The American Organ Monthly has been sold by its publishers, the Boston Music Company, to H. W. Gray, the New York publisher, and will be conducted by him henceforth. Edward Shippen Barnes, who has been the editor since the inception of the Monthly, and to whom its success is largely due, will remain at the head of the editorial department and will continue to furnish ten times a year valuable new organ music to the subscribers to this journal.

D. Kenneth Widenor, A. A. G. O., stopped in Chicago for a short time late in August on his way from his old home at Omaha back to Montreal, where he is organist at the Capitol Theater. Mr. Widenor is making a splendid record in Canada.

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### How to Take Care of Chorus Choir Music

By WILLIAM RIPLEY DORR  
Director of Emmanuel Choir of La Grange, Ill.

Many schemes have been devised for covering octavo music, or for binding it in such a way as to hold the copy together and prevent the loss of the inside sheets. Most of these schemes have one or two objections: either they are expensive or troublesome to apply, or the binding is of such a nature that when once it is worn out, it cannot be renewed, and the copy must be thrown away. The scheme here described requires an outlay of only a few dollars for the initial outfit, and the cost of covering the copies once this outfit is purchased is almost negligible. Furthermore, the process is practical for the reason that with a little practice one can easily print and staple fifty copies of an anthem in fifteen minutes, if a cover becomes torn or the staples pull out from rough handling, it can be re-covered in less than a minute, as aside from the small holes made by the staples, no damage is done to the music.

The initial outfit consists of the stapler, a rubber stamp outfit and a rubber stamp with the name and address of your church or choir. The best stapler for this purpose that I have ever used is the Acme No. 2, which costs \$4.25. Staples for this machine cost \$1.63 for a box of 5,000, enough to cover about 2,000 copies. For stamping the title and composer on each copy get what is known as a "5A-6A" set of movable rubber type, with caps and small caps instead of caps and lower case, as the small caps are very much easier to set up and put back than lower case letters. The large capital letters should be about 3-16 of an inch high. A four-line type holder should go with the outfit, and a stamp ink pad. Then order a two-line rubber stamp made, choosing a good-sized Old English letter, with the name of your organization on the first line and the city and state on the second. The type outfit will cost about \$2 and the stamp about 50 cents, and all of these things may be bought at any good stationery or office supply house.

From any wholesale paper house order 1,000 covers 11 by 14 1-4 inches, folded 7 1-8 by 11 inches, cut from 130-pound jute manilla stock, or a good grade of tag-board. This will cost about \$8.50.

The covering process is simple. First see if the copies you wish to cover have the music enclosed in an outside folder containing much printing and no music. If such is the case discard the waste paper; the copies will be easier to handle and the finished pile will take up less room. Incidentally, if the discarded paper is blank on one side, save it, and it will keep you supplied with good scratch paper for several months. Adjust the paper guide on the stapler so that it will put the staple 3-8 of an inch from the folder edge of the cover. Then place the folded edge of the copy carefully into the folded edge of the cover, and put in the staples, one about two inches in from each end. If the copy contains only four pages of music these two end staples will be enough to hold it, but if it has more than four pages it is better to add a third staple in the center. It requires a little practice to get the right stroke on the handle of the stapler. I have obtained the best results by pushing it down slowly until meeting resistance, then applying quick, firm pressure for the rest of the stroke.

After stapling the copies are ready to print. Set up the title on the first line of the holder, beginning at the right end, and using all large capitals. Then put the composer's name on the third line in capitals and small caps, being careful to center the composer's name under the title. It is possible to obtain a surprising amount of speed in printing by using the following system:

Have a pile of about twenty copies in front of you, which we shall call pile A. Print the title in the upper right-hand corner with the type-holder held in your right hand; then with your left place this printed cover on the table at the left of pile A, as the bottom copy in a second pile we shall call pile B. Then print the top copy in pile A. Now take the other

stamp with the name of the choir, and print it in the middle of the copy which you have placed in pile B, then print the top one of pile A. These two copies are now completely stamped. Then with your left hand place the top copy from pile A on pile B, and print the next copy on pile A. Then remove this copy to pile B and print the one under it on pile A. You will observe that you have made four impressions with the stamp you have in your hand, and there is a copy before you in each pile with only the choir name stamped on it. Now take the title stamp again and put the title on each of the copies on top of the piles. Then remove the top copy of pile A to pile B, stamp the top copy now on pile A and remove it to pile B, then stamp the next one on pile A. Now the situation is reversed and the two top copies before you are both printed with the title only. Take the choir name stamp and print four more just as you did with the title stamp.

This sounds complicated, but it is really simple to do, and well worth the trouble of trying. It makes it possible to make four impressions every time you change stamps in your hand, thus saving much time. I timed myself recently and found that I was able to set up the title stamp, print twenty covers with both title and choir name and put the type back into the case in five minutes and five seconds.

Another little kink worth knowing about setting rubber type is this: Rubber type is easily compressible and the pieces have a tendency to stick to each other, and if you are not careful in taking type out of the case and in putting it back you are fairly certain to have a whole line of letters jump out of the case and spread themselves all over the room. So it is wise to take out the first letter you use from each line with great care, holding down the letter on each side of the one you want with your hand as you seize the right one with the tweezers. In taking other letters from the same line you can move the type along a little so as to leave a small space on each side of the letter you want, and you will be able to pick it out easily without bringing others with it. I find in setting rubber type it saves time to keep the type-holder in your left hand with the handle in your palm, and when you take each letter out of the case, hold it with your left thumb and forefinger while you change your tweezer grip on it from the top and bottom to the sides. In taking letters out of the case or putting them back in, it is easier to grip them top and bottom with the tweezers, but they must be held by the sides in putting them into the type-holder or taking them out, and it is easy to change the grip while holding them as described. If you will accustom yourself to this system you will find that you can set up a title in about two minutes and put the letters back again in as short a time, for you will never lose any time or patience by dropping the type.

After the copies are printed and stapled one thing more is necessary. If they were used as they are, the staples would pull out of the covers. To prevent this all that need be done is to bend the folded edge of the cover upward along the line of the staples and make a good, sharp crease. When the copy is opened it will open along the line of the crease and there is no danger of pulling out the staples.

Always leave one copy unstapled for use on the organ, as the stapled ones will not stay open. Put a piece of adhesive cloth tape on the outside of the fold of this organ copy. Your copies will look neater if you will have a small stamp made with the word "Organ" for marking the organ copies.

During the summer vacation it is a good idea to go over the entire library and re-cover all copies which have torn covers. The staples may be easily removed by inserting the point of a knife under the bent-over ends of the staples and bending them straight, so that they will pull out from the front.

Copies covered in this way are quickly distributed and collected, and you will be spared the annoyance and expense of having copies passed with inside pages missing. Moreover, the covers and printed titles give a uniform appearance to your music which looks well

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Official Organ of the Organ Builders' Association of America.

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CHICAGO, SEPTEMBER 1, 1921.

## POLITICS AND CITY ORGANS.

Every good movement has its early stages of error and of misfortune, which seem to be necessary before the thing is established on a good footing. After the civil war there were the days of reconstruction, and a similar period is being endured by us now throughout the world. The early church had its abuses, as history tells, and people had to learn also to adjust themselves to republics, in those cases in which they have been fortunate enough to have them. So there is hope for the municipal organ and the city organist, despite the fact that just at present there is manifest a most unfortunate condition. The experience of Palmer Christian in Denver offers a case in point. Some of the trials of Edwin H. Lemare in San Francisco show the same tendency—or disease.

Politics and art do not mix well and the sooner the cities which have municipal organs realize it the better for them and for their organ music. An organist selected on political grounds and for his submission to the administration—his willingness to "go along" with the mayor or other officials—is not likely to be an organist of the first rank. Almost any first-class man of whom we can think will not submit to demands for contributions from his remuneration for political funds, nor will any man of the stamp and character which a large city with a large organ should demand bow down to other gods than those prescribed for him by his musicianship and his conscience. It is almost too axiomatic to be stated here that the political organist will be very much on a level with the political physician and the office-seeking pseudo-statesman in any other profession. Is it to be necessary to breed a race of organists of that sort in order to man the large organs which have been erected and are to be erected in progressive communities?

The great composers of the past in many instances lived by the favor and patronage of princes and rulers but we do not recall that any of them ever was asked to give up a percentage of his salary toward a campaign fund.

## ECHOES FROM THE PAST.

There seems to be nothing especially new under the sun, and some of the controversies and debates that from time to time excite the organ world are particularly lacking in novelty.

To our desk in the midst of the dog-days has come Volume 1, No. 1, of The Organ, "a quarterly review for its makers, its players and its lovers," published at the office of Musical Opinion in London.

Before going any farther we would make it plain that our first paragraph was in no way intended as a reflection on this new magazine. It really is new, and, what is more important, it is interesting. There is a great deal in the sixty-four pages of reading matter that organists should appreciate in the way of information and opinion. But what struck us first was the department entitled "Echoes from the

Past," in which great men who have gone on but whose reputation lives are quoted again. E. J. Hopkins and William T. Best stand out prominently on the list. And here is an article headed "Organ Arrangements," a title that sounds strangely like some that have appeared from time to time in The Diapason. It is from the pen of Mr. Best, and was written in May, 1892, before some of the men now engaged in arguing this weighty subject saw the light of day. The article was in answer to assertions that had been made by Walter Parratt, organist to the queen, who, according to Mr. Best, "maintains a singularly hostile attitude to all arranged music for the organ." We ask your indulgence while we quote this voice from the tomb, although we shall leave it to our readers to prepare the deadly parallel with present-day pleaders. Interesting it is to note that Mr. Best bases his argument largely on what Henry Smart said in 1854 on behalf of "arrangements."

Here is what Mr. Best wrote:

To commence with, the father of all "arrangers" is no less a personage than Bach, who is well known to have "accommodated" Vivaldi's violin concertos to the expressionless German organ of his day, with its intractable pedal bass. Of all music in arranged form, that for stringed instruments must be truly appalling to purists when "reduced," as the French would say, for an organ. Passing to modern German and continental musicians, overtures, symphonies, marches, quartets, songs and choruses, etc., have been transferred to the organ by F. Lux, E. Hennig, S. de Lange, E. Silas, B. Sulze, F. Liszt, R. Sehaab and Alex. Gullmant, the last named having lately commenced to "arrange." In this country we have E. Prout, R. Stewart, G. Cooper, E. J. Hopkins, J. Stainer, G. C. Martin, H. Smart and P. Archer, all of whom would hardly select music unsuitable for organ effect. Mr. Parratt urges that "the erection of large concert hall organs and the necessity of pleasing the Saturday night audience has had a disastrous influence over organ music, as in the majority of such programs two-thirds at least are arrangements of orchestral and choral works." It must be remembered, however, that in endeavoring to raise the musical taste of the humbler classes the municipal authorities of our large towns did not intend their concert organs to be restricted to the performance of preludes, fugues and somewhat dry sonatas. As in the case with orchestral concerts of a popular character, the higher forms of composition have to be introduced both warily and gradually.

And it is no doubt as true today as it was in the days of Best and those of Smart that:

As regards the organ, it is beyond cavil that a well-known instrumental adagio or andante, suitably arranged, is infinitely preferable to the frequently dull specimens of modern organ music duly vaunted as being "original." Some years ago unfortunate attempts were made (in two organ journals) by utterly unknown men to supply a new stock of organ music for the most exacting of all instruments—the organ; but it is melancholy to record that the efforts of these native composers (many of whom had caudal appendages to their surnames) merely served to point a moral as well as to excite the risibility of foreign critics.

The works of Mr. Parratt's favorite composers—Herrn Merkel and Rheinberger—though in undeniable organ form, are apt to pall upon cultivated ears. Their numerous "sonatas," in particular, bear a strong family likeness, their chief hemes being encumbered with a wearisome technical development, too often proclaiming the manufactured article rather than the presence of the creative impulse, while the enormous length of many of the movements prevents a frequent performance.

The editor of The Organ adds a footnote saying that "of Mr. Best's letter little need be said except that Sir Walter Parratt has considerably modified his attitude on the question of organ arrangements."

Yes, indeed, and there is an important point in the debate. Organists, like many others, change their views with age. It is always well not to go on record too positively, as we may modulate into another key a few years hence.

Editor Charles E. Watt of Music News, himself a reformed organist, inveighs against the "outrage and disgrace to Chicago" of the present cafeteria prices, and adds a word as to the insincerity displayed at certain of his favorite soda fountains, which advertise 10-cent drinks, but charge him 15 cents because he prefers crushed fruit. Alas, it is all only too true, Brother Watt! But never mind. If the price of printing does not recede from the present peak and if the mailing rates continue to rise we shall not be worrying about cafeteria prices by next

## The Free Lance

By HAMILTON C. MACDOUGALL

To get a candid impression of ourselves from the people who surround us tends toward the elimination of self-complacency. We musicians think of ourselves as vastly more important in this world's economy than those whom we vaguely describe as the materialists. But what do the materialists think of us, eh?

I've been reading a life of Arthur James Balfour by E. T. Raymond—a worth-while book if you care for English politics. Balfour has always been known as a public man who liked music and knew something about it. Sir John Gorst said of him: "We did not take him very seriously; his aesthetic tastes and love of music were something of a joke with us all, and Lord Randolph Churchill used to call him 'Postlethwaite' after the aesthete in Gilbert and Sullivan's 'Patience.' Churchill it was who used to say to Balfour: 'Go and take my wife to a concert while I stay and talk real business.'"

I presume that the "ordinary business man," that is the man without much education but with some success in accumulating money, and the "ordinary musician," that is the man without much education or money, but with a real love for music, have a pretty complete misunderstanding of each other. This is to be regretted, but the misunderstanding will continue until musical education is applied to men rather than to women almost exclusively, as is now the case.

Apropos of my last sentence read the article in the July Yale Review on "The Feminine Nuisance in American Literature," by Joseph Hergesheimer. Let me quote: "The leaving of all aesthetic questions to women has serious consequences; one result is that music, except the lyrical accompaniments to semicircles of legs, has almost ceased to exist as a masculine pleasure. \* \* \* Music is the highest, most vital of the arts \* \* \* yet an amazing number of men think that music is effeminate \* \* \* because music has been so wholly delegated to women."

I understand that Mrs. Marx E. Obendorfer, chairman of the General Federation of Music Clubs, has an article in an August publication entitled "Does Jazz Put the Sin in Syncopation?"

Is there any "sin" in syncopation? Ask the shades of Beethoven, or Schumann, or ————. Some wise man has taught us that sin is only virtue carried to an extreme; doubtless that is the substance of Mrs. Obendorfer's message.

St. John Ervine, the dramatist, gives voice to a feeling that I have always had, but have never had courage to avow—namely, that music between acts of a play ought not to carry on the mood, but divert us, take us away from the mood in order that we might freshly hear the next act. Ervine writes in the London Observer: "In the next year or two theater managers will make many efforts to reduce the cost of production. They will be tempted to dispense altogether with orchestras which are now very costly—mainly, in my judgment, a thundering nuisance. I like to talk to

winter. One or two home-made sandwiches brought downtown in a nice tin lunch box will be all we shall be vouchsafed, and in place of those crushed fruit sodas we can drink free lake water from the hydrant outside the office door. We shall then be in the position of the Prodigal, who "fain would fill"—but you know the rest, for you played in church long enough.

One of our great New York musical weeklies lists Ernest M. Skinner and William E. Haskell among the noted recitalists who played before the N. A. O. at Philadelphia. As this is interesting organ news we hasten to impart it to our readers.

my neighbors between the acts of a play and very greatly object to the custom of music between the intervals and thus obliging me, a polite person, to hold my tongue."

How many readers of this column know that Dr. Albert Schweitzer, co-editor with Widor of the edition of Bach's organ works begun several years ago but discontinued on account of the great war, is a doctor three times over, in theology, science and medicine, a radical New Testament critic, a university professor and an enthusiastic medical missionary working in Equatorial Africa as opportunity offers? He is described as having a massive head with great, square jaw, deep-set, dark eyes, under thick black eyebrows, an ample dark moustache and abundant dark hair standing straight up above the fine broad forehead. I understand that he has become a Frenchman since the armistice, but that comes about geographically, since he lives, when at home, in Strassburg. Schweitzer's is an extraordinary figure.

Have you read the short story "C in Alt" in the Century for July? Rather a curious tale, what!

## MEASURE MUSICAL TALENT.

An important addition to the faculty of the Eastman School of Music is announced by Dr. Rush Rhees. Dr. Hazel M. Stanton, formerly an assistant to Dr. C. E. Seashore of the University of Iowa department of psychology, is to conduct musical test work for the Eastman School and is to offer a course in the psychology of music in the college of the university. Her title as a faculty member will be "psychologist in music." In perhaps no other subject is the difference in individual endowments as great as in music. In height, weight and strength differences of 1 to 2 would be considered large; in language, mathematics, history and philosophy differences of 1 to 5; but in music differences of 1 to 25 or even 1 to 50 are not uncommon. It is the more necessary on this account that the teacher understand the psychology of music and the specific training which the tests show is required.

Young students of the Eastman School of Music will be given scientific tests for the measurement of musical talent and the mental processes involved in the appreciation and execution of music, and the results will be recorded on charts according to a percentage based on the average measurements of a fairly selected group.

Special instruments are used for making these musical measurements, which show the student's sense of pitch, intensity, rhythm, consonance, musical memory, voice control and qualities of a similar nature. It is possible by means of these instruments, to see a tone at the same time it is heard by the ear. In other words, standing before the instrument, the singer can see in clear pictures the pitch of each tone he is singing, and each error he makes, even the slightest fraction of a tone, is recorded in black and white at the exact moment he makes it. Opportunity is thus given to know at once what degree of accuracy is attained, to practice controlling the voice by means of the eye, and to study the attack, the sustaining and the release of a note. The same is true of the player of the violin, flute, cornet or any other instrument whose pitch is dependent on its manipulation.

This apparatus is called a "tonoscope" and consists of a revolving cylinder covered with aluminum in which are rows of holes ranging from 110 to 219 in a line. The surface is lighted by a small flame which fluctuates according to the number of vibrations in the sound waves produced by the voice of the singer or the instrument. When the number of vibrations in the sound waves corresponds to the number of holes in any line, the fluctuations of the light, reacting to those vibrations, cause that line to appear to stand still, and, each line being numbered, it is immediately apparent what pitch is sung. If the pitch is not absolutely true, some of the holes will appear to move either up or down on the cylinder, according to whether the tone is sung lower or higher than it should be. Many surprises are experienced by those who practice with a tonoscope, as very few sing even the simplest air in true pitch; the ear becomes accustomed to tolerating great license in the matter of fidelity to pitch.

A test may be made at a distance either by telephone connection or by making a phonograph record and sending it to a laboratory provided with a tonoscope. A tonoscope may be used to settle any question of a discrepancy of pitch.

The characteristics shown on the chart of the student indicate whether his musical qualities are of such a type as to justify him in selecting music as his life work.

William I. Kraft, formerly of Columbia University, passed through Chicago Aug. 16 on his way to Los Angeles, where he is to be lecturer of music at the University of California southern branch, beginning his work early in September.

**BENNETT THREE-MANUAL FOR CHURCH AT ST. PAUL**

**TO HAVE THIRTY-FOUR STOPS**

**Merriam Park Presbyterian Closes Contract — Other Instruments Under Construction at Rock Island.**

Among the contracts recently received by the Bennett Organ Company of Rock Island, Ill., is one for a large three-manual instrument for the Merriam Park Presbyterian Church, St. Paul. The specification is as follows:

- GREAT ORGAN.**
1. Bourdon, 16 ft., 73 pipes.
  2. First Diapason, 8 ft., 73 pipes.
  3. Second Diapason, 8 ft., 73 pipes.
  4. Violoncello, 8 ft., 73 pipes.
  5. Tibia Major, 8 ft., 73 pipes.
  6. Gemshorn, 8 ft., 73 pipes.
  7. Dulciana, 8 ft., 73 pipes.
  8. Flute Harmonic, 4 ft., 73 pipes.
  9. Tuba, 8 ft., 73 pipes.
- SWELL ORGAN.**
10. Bourdon, 16 ft., 73 pipes.
  11. Diapason, 8 ft., 73 pipes.
  12. Stopped Diapason, 8 ft., 73 pipes.
  13. Viol d'Orchestre, 8 ft., 73 pipes.
  14. Viol Celeste, 8 ft., 73 pipes.
  15. Echo Viole, 8 ft., 73 pipes.
  16. Flute Traverso, 4 ft., 73 pipes.
  17. Oboe, 8 ft., 73 pipes.
  18. Vox Humana, 8 ft., 73 pipes.
  19. Tremolo.
- CHOIR ORGAN.**
20. Diapason, 8 ft., 73 pipes.
  21. Concert Flute, 8 ft., 73 pipes.
  22. Flute Celeste, 8 ft., 61 pipes.
  23. Gemshorn, 8 ft., 73 pipes.
  24. Dulciana, 8 ft., 73 pipes.
  25. Flute, 4 ft., 73 pipes.
  26. Piccolo, 2 ft., 61 pipes.
  27. Clarinet, 8 ft., 73 pipes.
  28. Tremolo.
- PEDAL ORGAN.**
29. Diapason, 16 ft., 30 pipes.
  30. Bourdon, 16 ft., 30 pipes.
  31. Violone, 16 ft., 30 pipes.
  32. Dolce, 16 ft., 30 pipes.
  33. Violoncello, 8 ft., 30 pipes.
  34. Flute, 8 ft., 30 pipes.

There will be sixteen adjustable pistons and twenty-two couplers. The Bennett Company also has contracts for the following:  
 Ten-stop organ for the Lutheran Church, Fort Dodge, Iowa.  
 Twenty-stop organ for the Masonic Temple, Waukegan, Ill.  
 Ten-stop organ for the Methodist Episcopal Church, Sterling, Ill.  
 Fifteen-stop organ for the Presbyterian Church, Fresno, Cal.  
 The foregoing are in addition to a number of theater instruments.

**FOR ROCKEFELLER CHURCH.**

Hook & Hastings Company Awarded Contract for Large Four-Manual.  
 Announcement is made that the trustees of the Fifth Avenue Baptist Church of New York City have selected the Hook & Hastings Company to build the organ for the magnificent new church now under construction. The committee, of which John D. Rockefeller is chairman, had the advice of Archer Gibson, designer and organ expert, and of Harold Vincent Milligan, the church organist and a member of the committee. The specification is progressive and the organ in its entirety will mark a decided advance in the art. Both church and organ are to be completed before Easter, 1922.

**RALPH H. BRIGHAM.**



Ralph H. Brigham, the New York theater organist recently transplanted to the West, is rapidly becoming acclimated there and is making himself a valuable asset of the large Capitol Theater at St. Paul, of which he is the organist. Mr. Brigham was at the Strand in New York for a number of years and moved to St. Paul in February. Here he presides at the organ in what is known as the "million-dollar playhouse of the Northwest." An organ solo by Mr. Brigham is one of the features at each performance in the Capitol.

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six years, and at present he is at the People's Liberal Church. He has been on the faculty of the American Conservatory a number of years.

**Courboin Resumes Tasks.**

Charles M. Courboin resumed his work as organist of the First Baptist Church of Syracuse, Aug. 28, and during the fall will again give concerts on the Wanamaker organs in New York and Philadelphia. In addition to his regular appointments upon these three great organs, Mr. Courboin will give a number of recitals in



FRANK W. VAN DUSEN, A. A. G. O.

Dusen, an accomplished organist and teacher, has been selected to take charge of this important work.

At this time more than forty of Mr. Van Dusen's pupils are holding good theater positions in Chicago. Pupils who become qualified for theater positions will be placed in touch with managers, and will receive such assistance in securing positions as the management may be able to give. The conservatory is equipped with three Kimball two-manual organs and two three-manual organs for practice and lessons. Organ students are afforded the opportunity to appear in public recitals on the organ in Kimball Hall.

Mr. Van Dusen will be assisted by several instructors who are competent organists and are holding positions in Chicago Theaters.

Frank Van Dusen, A.A.G.O., is a man of thorough training and wide experience. After a number of years with Wilhelm Middelschulte he went to Paris and studied with Alexandre Guilmant. He has filled the position of organist in several prominent churches. For four years he was organist for the services in Bush Temple. Then he was organist of the Eighth Church of Christ, Scientist, for

all parts of the country. His management reports that inquiries for dates have been coming in in large numbers throughout the summer, and there is every prospect that he will play more recitals during the season of 1921-1922 than he did last year, although that was an especially busy year. He will be heard in a number of cities in which he has never played before, and, in addition, will have a number of re-engagements in towns where he has played preceding seasons.

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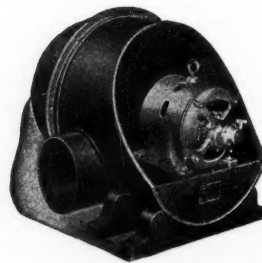
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### Quartet and Chorus

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#### SECULAR MUSIC FOR CHOIR CONCERTS.

While you are looking over music for next year you will probably be thinking about the choir concert, the only opportunity that many choirmasters have to show what they can do with secular music. The value of such concerts is considerable; you may earn money for your boys' vacation fund, you may contribute to the social life of the church, you may set high standards of secular music for the community, you may interest your singers in what is otherwise a dull period following the special efforts of Easter.

The following lists are by no means exhaustive, but I hope that they may suggest the variety of music at your disposal. It happens that I have had the pleasure of directing a large women's chorus during the past year, and the list of numbers for women's voices consequently may seem out of proportion. Yet such a list should be valuable for mixed choruses and boy choirs. The two-part songs may be sung by the boys, and in the case of the mixed choruses it will be found interesting and instructive to the women to sing without the men, managing three or four parts instead of the usual two. First, then, the list of numbers for women's voices or treble voices:

- Alcock—"Music When Soft Voices Die," 2 parts. (B)
- Bingham—"Rosalynd's Madrigal," 4. (G)
- Brahms—Song from "Twelfth Night," 3 with horns and harp. (S)
- Brahms—"The Little Dutchman," 3. (B)
- Candlyn—"Three Shakespeare Songs," 1 or 2 or 3. (G)
- Dvorak—"The Modest Maiden," 2. (S)
- Dvorak—"The Birdling," 2. (S)
- Dvorak—"Parting without Sorrow," 2. (S)
- Elgar—"My Love Dwelt in a Northern Land," 3. (G)
- English Folksong—"May Day Carol," 2 or 3. (J. Fischer)
- Old French—"A-tripping to the Spring," 4. Ed. by Ferrari. (G)
- Old French—"Bourrée of Auvergne," 3. Fielitz—"O Lovely Night," 3. (B)
- Grieg—"In Rose-Time," 3. (S)
- Grieg—"Solvejg's Cradle Song," 3 and sop. solo. (B)
- Grieg—"In the Boat," 3. (S)
- Hahn—"Mister Mockin' Bird," 3. (Huntzinger & Dilworth.)
- Indian—"Montezuma Comes," 2. (Birchard)
- Indian—"Two Zuni Indian Songs," 2. (Birchard)
- James—"A Spring Song," 3. (G)
- James—"Lullaby," 4. (S)
- James—"My Little Pretty One," 3. (S)
- James—"Phillis," 4. (S)
- Kentucky Folksong—"The Nightingale," mostly 3. Ed. by Brockway. (G)
- LaForge—"The Dairy-Maids," 3. (Flammer)
- Mana-Zucca—"The Big Brown Bear," 3. (S)
- MacDowell—"Hymn of the Pilgrims," 3. (St)
- H. A. Matthews—"Indian Cradle Song," 3. (S)
- J. S. Matthews—"The Rover," 3. (G)
- Mendelssohn—"On Music's Wing," 3. (S)
- Rimsky-Korsakoff—"Song of the Shepherd," 3. (B)
- Saar—"Five Italian Folksongs," 3. Published separately. (Church)
- Saar—"Cycle of Six Swedish Folksongs," 3. (B)
- Schubert—"Cradle Song," 3. (B)
- Schubert—"Hark, Hark, the Lark," 2. (B)
- Schubert—"Hark, Hark, the Lark," 3. (Birchard)
- Schubert—"Who Is Sylvia?" 2. (S)
- Schubert—"Who Is Sylvia?" 3. (Birchard)
- Schumann—"By Moonlight," 3 and violin. (B)
- Tschaikowsky—"Dawn," 2. (S)
- Tschaikowsky—"Cradle Song," 3. (S)
- Warner—"Wake, Miss Lindy," 3. (St)
- Webbe—"Where Go the Boats," 2. (G)
- Yradier—"The Dove (LaPaloma)," 2. (Birchard)

It will be observed that I mention several numbers published by C. C. Birchard & Co., a firm which has done fine things in presenting worthy music for the use of schools. You will also note the names of many composers familiar to the student of ecclesiastical music. A word should be said about the compositions of Philip James. I admire his church music as much as anyone except Dean Dunham, but I know that some choirmasters consider it obscure and remote from church idioms—usually another way of saying that it is too difficult. Such persons will be delightfully surprised to find the secular choruses of Mr. James not at all obscure and not difficult, but inspired with a charming fancy that puts them in a class by themselves among American compositions of this type.

- For mixed choruses and quartets: Converse—"Song of the World Adventurers," (G)
- Dickinson—"Music, when Soft Voices Die," 8 parts. (G)
- Dickinson—"Nymph and Swain," (G)
- Dunhill (ed.)—"The Ash Grove (Welsh Folksong)," (G)
- Dutch—"Six Ancient Folksongs of the Netherlands," TBar. (S)
- Elgar—"The Birthright," (G)
- Elgar—"My Love Dwelt in a Northern

- Land." (Birchard.)
  - Edward German—"Rolling Down to Rio," (G)
  - Harris—"When Daddy Sings," (J. Fischer.)
  - Hebrew—"Lord of All (Adom Olom)," (Birchard.)
  - James—"I Know a Maiden," (G)
  - James—"The Pride of May," (G)
  - Mansfield (ed.), "Far Away (London-derry Air)," (St.)
  - Russian—"Volga Boatmen's Song," D. G. F. (Birchard.)
  - Schindler (ed.)—"Songs of the Russian People," series. (D)
  - Silver (arr)—"Love's Benediction (Londonderry Air)," (J. Fischer.)
  - Stafford—"Hail, Gwalla," a Welsh fantasia. (St.)
  - Tschaikowsky—"On, O Thou Soul," from "Marche Slav." (Birchard.)
  - Vogrich (ed.)—"Twelve Favorite Irish Songs," (S)
  - Vogrich (ed.)—"Twelve Favorite Scotch Songs," (S)
  - Vogrich (ed.)—"Twelve Old English Songs," (S)
  - Zuni Indian—"The Sunworshippers," (Birchard.)
- Mr. Schindler's remarkable collection of "Songs of the Russian People" should be looked over carefully. The easiest numbers, and they are good, are: Mous-sorgsky's "At Father's Door," Tschalkowsky's "The Nightingale" and the traditional "Ballad of the Volga." Another interesting series that deserves mention is H. W. Gray's "Modern Series," some numbers of which I cite. The Vogrich arrangements have no accompaniments; I have found them particularly useful for a mixed quartet, especially the Irish songs.

- For men's voices: Andrews—"John Peel," (G)
- Andrews—"Sea Fever," (G)
- Andrews—"Widdicombe Fair," (G)
- Bishop—"Daybreak," (S)
- Bishop—"Here in the Twilight Glow," (S)
- Bruch—"Media Vita," 6 part. (S)
- Bullard—"Barney McGee," B. (D)
- Bullard—"Hunting Song," 2 part, in folio. (D)
- Bullard—"The Kavanaugh," 3 part, in folio. (D)
- Bullard—"Winter Song," (D)
- Gardiner (arr)—"Sir Eglamore," (G)
- Handel—"Ask If Yon Damask Rose," (S)
- Huhn—"Invictus," (St.)
- Kentucky Folksong—"The Bed-time Song," Bar solo. (G)
- James—"The Victors," (D)
- MacDowell—"Hymn of the Pilgrims," (St.)
- Schindler (ed.)—"Ten Student Songs of Finland," pub. sep. (G)
- Stanford—"Three Cavalier Songs," (Bar solo. (S)
- Stevenson—"Idylle Mongolienne," two-piano acc. (D)
- Stevenson—"Omnipotence," motet with S or T solo. (D)

It seems to me that the Stanford songs are the most spirited ever composed for men's voices. Mr. Andrews and Mr. Stevenson both have dramatic sense; if you don't know their secular compositions, look them up soon. The "Laurel Glee Book," recently published by the Birchard Company, we used with success with our college men this year; it might be useful for your choirmen. If you are looking for humorous numbers, by far the best collection published is Birchard's "Ruff-Stuff Songs"—just the thing to divert the audience at a brotherhood meeting at the country club.

For a mixed quartet it sometimes seems best to use a cycle such as Cad-man's "Morning of the Year" or "Leh-man's "Persian Garden," the most popular two works of that type. Exceedingly good are two cycles arranged by Arthur Whiting and published by Schirmer, one of old Scottish songs and the other of old Irish melodies. I remember that one year Mr. Hallam was wondering how to fill out his musical program at Chautauqua. At my suggestion he put on the Scottish Cycle, expecting that it would merely fill a little gap in his program, but he told me that it proved the musical hit of that season at Chautauqua.

You will note that I have not mentioned any negro spirituals. I am consulting men who are authorities on that subject, and I am attempting to see every arrangement of every spiritual published. If all goes well, I shall complete the article for the next issue, and you may then add several numbers to the lists above. If there is any type of composition that is successful at a choir concert, it is the negro spiritual.

There is not space for a discussion of secular cantatas, but I should like to mention Dr. Coerne's "The Landing of the Pilgrims" and "Stripper Ireson's Ride," both published by Ditson. They are easy enough to be sung by a volunteer choir, and at the same time they have genuine musical interest. A baritone soloist is needed for both.

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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.]

#### COLONIAL MUSIC.

This article is intended as a prelude to the one on English music which will follow it and the pieces listed are those which may be used on scenes of colonial life. It is immaterial whether the story is laid in France, England or America, as both masculine and feminine costumes were similar in all three countries.

Among compositions which are always associated with this period are the old-time dances, the minuet, gavotte, pavane, etc. The well-known minuets of Boccherini, Mozart, Haydn, Bizet, Beethoven and others are all applicable. The one by Beethoven in G major is one of the most effective for organ transcription and is also very popular. The Bourree from Bach's Third Violoncello Suite, and the Gavotte and Rondeau from his Sixth Violin Sonata are also fine.

In the following list the aim is to give novelties, most of them new to players, or legitimate organ works that are as yet missing from the theater organist's repertoire. The list:

#### Organ Solos.

- "Pavane," B. Johnson (Novello).
- "Air du Dauphin," J. L. Roedel.
- "Menuet a la Pompadour," Scotson Clark.
- Gavotte in F, Martini.
- "Scherzo Symphonique," G. Debat-Ponsan.
- "Cadinette Shepherd Song," Ernest F. Jores.

- Minuet in A flat, Scharwenka.
- "Minuetto," Boccherini.
- Minuet ("L'Arlesienne"), Bizet.
- Gavotte in C minor, Saint-Saens.
- Gavotte, "Louis XV.," Lee.
- "Sylvana," Lee.
- "Gavotte Pastorale" ("Annette et Lubin"), Durand.
- "Tavanay," Vincent.
- Gavotte, Ecker.
- Gavotte, "Temple de la Gloire," Rameau.

#### Piano Solos.

- "Amaryllis-Louis XIII.," Ghys.
- Three Love Sonnets, Zamecnik.
- Menuet, Paderewski.
- Six pieces from "Water Music," Handel.

- "Zenda," Waltzes, Witmark.
- "Prisella," Rolfe.
- "Laces and Graces," Salzer.
- "A Night in Granada," Kreutzer.
- Mazurka ("Coppelia"), Delibes.
- "Court Minuet," Lazarus.
- "La Cinquantaine," Gabriel-Marie.
- "Lady Lavender," Wynne.
- "Chaconne," Durand.
- "Gavotte a l'Antique," Seeboeck.
- "Colonial Courtesy," Comins.
- "Lords and Ladies," Salzer.
- Scherzino, Kjerulf.
- "Grandfather's Dance," Lazarus.
- "My Lady Dances," Gallup.
- "A Quaint Dance," Martin.

#### Piano Accompaniments.

- Suite: "My Lady's Boudoir," Moore.
- "Pavane de Madame Pompadour," Gruenwald.
- "La Cinquantaine" and "Pizzicato-Bluette," Lack.
- "Knickerbocker Intermezzo," Yon.
- "Camelia," Yon.
- Minuet, Lully.
- Gavotte and Musette, St. George.
- "The Flower of Chivalry," Sudds.
- "Martha Washington" Gavotte, Aronson.
- Overture, "Court Royal," Gruenwald.
- "Sudeoise and Moresque," Lack.
- "Miss Antique," Trinkhaus.
- Overture, "The Talsman," Gruenwald.
- "Of Olden Time Flavor," Sudds.
- "Ancient Court Whisperings," Mehden.
- "With Powdered Wig and Hoopskirt," Severac.
- "Charme d'Amour," Kendall.
- "Daughter of the Revolution," Engelmann.
- Selection, "Dolly Varden," Edwards.
- Selection, "Dolly Dollars," Herbert.
- "My Grandfather's Girl," Dillon.

#### For French Scenes: Accompaniments.

- Suite, "In Brittany," Kriens.
- Selection, "Babette," Herbert.
- Selection, "Cyrano de Bergerac," Herbert.
- Selection, "Mlle. Modiste," Herbert.
- Selection, "Mamselle Napoleon," Ludders.
- "Fanchette," Bendix.
- "Fleur de Lis," Dillea.
- Selection, "The Jolly Musketeer," Edwards.
- "The Little Puritan," Morse.
- "When Knighthood Was in Flower," Gustin.
- "Ivanhoe," Van Alstyne.
- "In Regal Splendor," Luz.

#### NEW PHOTOPLAY MUSIC.

Theater organists who have been conscientiously endeavoring to fit the pictures correctly will be delighted with a new series of issues especially for this work from the press of W. A. Quincke & Co. of Los Angeles. They are for the most part classified as neutral, quiet and sentimental pieces, and the first important work is a suite of five parts by Wal-

ter A. Quincke. "Autumn Thoughts" is the first movement, a graceful andantino in E. It will fit many neutral scenes and it is possible to use it as an oriental waltz. "Day Dreams," in G, is a fitting companion piece to Wagner's "Album Leaf," of which it is reminiscent. "Regrets," an andante in G minor, is a melancholy tone picture synchronizing with pathetic scenes. The fourth, "Memories," in A flat, is rather Chopinesque and contains splendid dramatic material, at the same time showing the composer's individuality in breaking away from the hackneyed "composing by rule" idea, while the fifth and last movement, "Southern Blossoms," an andante con-essivo in B flat, would serve ideally as a love theme.

A separate issue, "Drifting Clouds," by Mr. Quincke, is an impressionistic tone picture of a dreamy summer's day, and the composer has caught the right idea in his unusual chord progressions, which, if properly interpreted by the organist on the delicate string stops, will be a perfect fit for many scenes on theater programs. After the chord progressions of sixteen measures, there is a single note theme, with an arpeggiated figure, in which the harp may be utilized, and the number closes with constantly changing harmonics, weird in effect and leading to a final cadence on a pianissimo A minor chord. This is one of the best illustrations of this type of composition that has come to our attention recently.

"Romance in G minor," by Juan Aguilar, opens with two measures of subdued chromatic chords in the accompaniment, and is followed by an appealingly plaintive theme in the same key, with portions of the air in syncopation. A moderato in G major suggests the use of unusual registration like bourdon, vox and flute played at an octave higher, and provides a restful contrast to the first part. The original theme returns to end the number.

"Butterflies," by H. E. Earle, is a sparkling novelette in F major. It has two other divisions, one in A minor, in which a baritone stop may be utilized, and the other in B flat, with syncopation in the accompaniment.

COLONIAL: Right in line with our main article this month we find "Patches and Powder," an old-fashioned dance in D, in the style of a gavotte, and "In Days of Old," a little minuet in the same key, both of which, by H. E. Earle, suggest the stately dances of the colonial period. The foregoing are all piano solo editions, but the clever organist will find them adaptable to the organ and grateful in practical work and effect.

A further installment of the new Recital Series of Organ Transcriptions (Schirmer edition), all good material for theater use:

"Chant sans Paroles," by G. Faure, is an andantino in C minor with a characteristic melody, quasi sognando, that makes it useful for pathetic-dramatic scenes. Two short numbers by the Bohemian composer, Zdenko Fibich, are: "A Pensive Mood," lento in B flat for celestes, and a "Melody" in A flat, transcribed by G. B. Nevin, in which a soft reed solo stop may be used.

ITALIAN: "Moonlight on the Lagoon," by R. Friml. This number opens with a barcarolle effect in the accompaniment and continues the same throughout the relative minor section (E minor) piu vivo. A short episode—animato—in which reeds and full organ are indicated, leads again to the first theme. A fine work to place on scenes of Venetian life.

In this connection Mark Andrews' "Venetian Idyl" in D flat is appropriate. A tender melody for the solo part, with a contrast in flute and clarinet later, makes it melodiously effective, and not at all difficult.

SOUTHERN: "Keep Me from Sinking Down," an old negro melody transcribed by Carl Diton, is a gem in this line. The theme is given out first on the chimes, echoed on the vox humana, and followed by solo and accompaniment idea. An allegro pomposo pedal solo and alternate full organ chords approach the fantasia style. Antiphonal effects between great and swell with modulatory measures lead directly to the theme again, this time in left hand chords, with a flowing accompaniment in the right. Altogether this is a notable achievement in the treatment of a southern air.

The "Prelude" and "Adagietto" from Bizet's "L'Arlesienne Suite" are arranged by H. A. Fricker. The prelude, with its dramatic material, and the quieter movement which is well known, are both useful in picture playing.

Bizet seems to be a favorite just now. From the orchestral department we find the complete suite issued, arranged by Otto Langey. In addition to the two movements mentioned above the "Minuet" and the "Carillon" are included. In the score, in the andante part of the prelude, we find a saxophone solo indicated. Where the organ has this stop, we certainly should use it. The "Minuetto," too, is in line with colonial music we are listing. In the "Adagietto" we suggest a string solo, and when repeating, play in quartet style on a soft combination. On page 16 in the "Carillon" the andantino offers a possibility of a duet between flute and clarinet, as indicated in the original orchestral score. The chimes, too, should be utilized in this movement.

"Dream Picture," by Gabriel-Marie, may be classified as dramatic, for while it begins softly, lento, with a reed solo, on the second and third pages are passages which can be treated freely. There is also opportunity to use pianissimo registration and to bring out, on page 4, the theme as a penetrating treble solo, and in closing to use the softer stops.

Henry Hadley contributes two numbers, the preludes to Act 2 and Act 3 of "Azora." A strikingly brilliant opening of the latter between strings and brass leads into an "andante con passione" in C minor. In fact, the use of horns,

tubas, trumpets, oboe and bassoon are freely marked. A heavy dramatic number of fine musical material. The second act prelude is somewhat lighter, the movement being two-four, albeit melodious. On the final pages the movement works up to a tremendous climax. "Springtime," by E. Soro, described as an "allegretto appassionato," opens with a lowing theme for strings and on page 4 the organist can bring out the ascending passages on the bass of the tuba, with treble chords on bourdon and strings.

#### ANSWER TO CORRESPONDENT.

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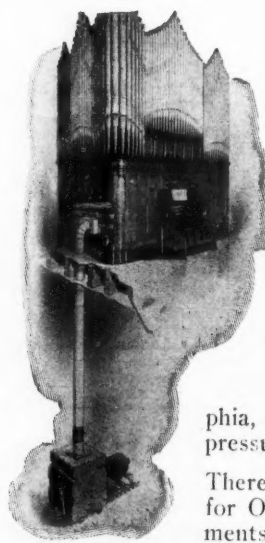
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**Recital Programs**

**Lynnwood Farnam, New York City.**—Mr. Farnam, who has been spending his vacation in the Canadian northwest, gave a recital before an audience assembled by invitation at the Knox Church at Saskatoon, Sask., Tuesday morning, Aug. 9. His offerings were as follows: Toccata on the Gloria, Verset on the Antiphon, "Nigra Sum," Toccata on "Ave Maria Stella," and Prelude and Fugue in B major, Marcel Dupre; "Sunrise" and "Vintage" (from "Les Heures Bourguignonnes"), Georges Jacob; "Idillio," Mauro-Cottone; "Pantomime," H. B. Jepson; "Soeur Monique," Couperin; Toccata on a Gregorian Theme (from Symphony), Edward Shippin Barnes; Scherzo from Second Symphony, Louis Vierne; Revery, Bonnet; "Fantasie Dialogue," Op. 35, Boellmann.

On July 29 Mr. Farnam gave a recital in St. Thomas' Church at Saskatoon, presenting a Bach program at which the following were played: Prelude and Fugue in F minor; Chorale Preludes—"Dearest Jesu, We Are Here," (G major), "Comest Thou Now, Jesu, Down From Heaven" (G major), "Now Rejoice Ye, Christians" (G major, Luther's Hymn); Allegro from First Trio-Sonata (E flat); Chorale Preludes—"Lord Jesu Christ, Unto Us Turn" (G major), and "Hark, a Voice Says, 'All Is Mortal'"; Great G Minor Fugue.

Mr. Farnam spent his vacation with his parents in Saskatoon.

**Dr. Harris S. Shaw, Boston, Mass.**—Dr. Shaw, who has been organist and choir-master for the summer session of Harvard College and also teacher of organ, gave several recitals in Appleton Chapel assisted by soloists. His programs included the following:

July 20—Prelude from Suite, Op. 29, Pierre; "Le Petit Berger," Debussy; Adagio, Bizet; Musette, Debat-Ponsan; Pastorale, Ravel; Toccata, MacMaster.

July 27—Prelude, Sarabanda, Giga (Suite in F major), Corelli; "Dance of Angels," from "La Vita Nuova," Wolf-Ferrari; Meruet, Boccherini; "Gloria," Buzzi-Peccia; "Redemption," Bossi.

Aug. 2—Russian Program; "Finlandia," Sibelius; Barcarolle, Arensky; "Engelreigen," Wolf-Ferrari; Pilgrim's Song, Tschai-kowsky; Melody, Rachmaninoff; Prelude in C sharp minor, Rachmaninoff.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—Mr. Robinson, instructor in the music departments of Wellesley College and of Boston University and organist and choir-master of the Central Congregational Church of Boston, has acted as summer organist at the New Old South Church, and, as for three years previously, has been giving a recital after each morning service. Among his programs have been these:

July 17—"Vesperale," Cyril Scott; Caprice, Guil-mant; Fugue in D, Guil-mant.

July 31—Adagio from "Symphony Pathetique," Tschai-kowsky; "Hora Mystica," Bossi; "Hora Gaudiosa," Bossi.

Aug. 7—Largo from "New World" Symphony, Dvorak; Nocturne, Tschai-kowsky; "Benedictus," Reger.

Aug. 14—"Adagio e dolce," Bach; "Noel Languedogien," Guil-mant; Finale March, Boellmann.

Aug. 21—Adagio ("Piece Symphonique"), Cesar Franck; Indian Idyl, MacDowell; Finale (Symphony 1), Vierne.

Aug. 28—"Clair de Lune," Karg-Elert; Menuet (Symphony 4), Vierne; "Finlandia," Sibelius.

In a recital July 26 for the summer students of Boston University Mr. Robinson presented this program: Allegro (Symphony 6), Widor; "Clair de Lune," Karg-Elert; Festival Prelude on "Ein feste Burg"; Faulkes; Pastorale, Jongen; Fantasie in D flat, Saint-Saens; "Noel Languedogien," Guil-mant; "Vesperale," Cyril Scott; "Piece Heroique," Cesar Franck.

**Clarence Eddy, Chicago.**—Mr. Eddy made a trip to Holdrege, Neb., to dedicate the three-manual Austin organ in the Methodist Church Aug. 17. He played the following program on the new instrument: "Hosannah!," Dubois; "Sister Monica," Couperin; "Gavotta," Martini; Toccata and Fugue in D minor, Bach; "Fantasie-Chorale," Amedee Reuchsel; Christmas Lullaby, Amedee Reuchsel; Fantasie on the Welsh Hymn-tune, "Yrwgwyn," Morgan; "Ave Maria" in E, Bossi; "By the Waters of Babylon," Stoughton; "Keep Me from Sinking Down," Carl R. Dittus; "Afterglow," Grotton; "Rustic March," Andrew J. Boex; Paraphrase on Gottschalk's "Last Hope," Saul; Concert Variations in E, Bonnet.

**Gerhard T. Alexis, A. A. G. O., St. Paul, Minn.**—Mr. Alexis, organist of the First Lutheran Church, gave a recital in the Swedish Lutheran Church of Genoa, Neb., July 29, playing as follows: Prelude, Sonata 3, Guil-mant; Berceuse, Dickinson; Fugue in D minor, Bach; "Eventide," Fairclough; Paraphrase on Hymn "Integer Vitae" (MS.) and "Supplication" (MS.), Gerhard Alexis; "Hymne de Fete," Op. 22, Hagg; Allegretto in B minor, Guil-mant; "March of the Magi Kings," Dubois; "Gesu Bambino," Yon; Christmas Pastorale, Harker; "In Summer," Stebbins; "Marche Religieuse," Guil-mant.

**J. Lawrence Erb, F. A. G. O., Urbana, Ill.**—In his recital at the University of Illinois Auditorium July 28 Mr. Erb played as follows: Toccata and Fugue in D minor, Bach; Elegy and Melody, Cole-ridge-Taylor; Pastorale, Faulkes; Sonata Cromatica, No. 2, Yon; Nocturnette ("Moonlight"), d'Evry; Allegro Scher-zando (MS.), Erb; Meditation, Kinder; Grand March from "Aida," Verdi.

**Charles Beddoe, North Bay, Ont.**—On a recent visit to Guelph Mr. Beddoe played the following on the large three-manual Casavant organ in the Church of

the Immaculate Conception: "Will o' the Wisp," Nevin; Scherzoso, Rogers; "Carillons de Dunquerque," Carter-Turpin; "Jubilata Deo," Silver; "A Cloister Scene," Mason; "Grand Choeur," Spence; Toccata in A, Blakeley; Serenade, Mark Andrews; "Requiem Aeternum," Basil Harwood; "Chant Angelique," Fantasia and "Finale Symphonique," C. J. Grey.

**T. Frederick H. Candlyn, Albany, N. Y.**—The following programs were given by Mr. Candlyn at St. Paul's Church for the summer school of the State College:

July 6—Concerto in B flat, Handel; Londonberry Air, Traditional; "Basso Ostinato," Arensky; "Suite Gothique," Boellmann.

July 13—French Music: First Movement from Second Symphony, Vierne; "Noel" and "Forlane," Seventeenth Century; Scherzo from Fifth Sonata, Guil-mant; "Ariel," Bonnet; "Grand Choeur Dialogue," Gigout.

July 20—Jubilee Overture, Weber; Andante Cantabile, Tschai-kowsky; Spring Song, Mendelssohn; "Moment Musical," Schubert; March from "Aida," Verdi.

July 27—Concerto in D minor, John Stanley; Elizabethan Idyll, Noble; Chan-son, Candlyn; Concert Overture, Fricker.

Aug. 3—Marche Religieuse," Saint-Saens; Rhapsody on Breton Melodies, Saint-Saens; Song of the Volga Boatmen, Traditional; "An Indian Legend," Can-dlyn; "The Angelus," Massenot; Fugue from Sonata in C minor, Reubke.

Aug. 10—This program consisted of requests by the students: Prelude to "Parsifal," Wagner; Largo, Handel; Andante Cantabile, Tschai-kowsky; Largo from "New World" Symphony, Dvorak; March from "Aida," Verdi.

**Allan Bacon, Fairfield, Iowa.**—Mr. Bacon, professor of organ at Parsons Col-lege, gave this program Aug. 8 at the college on the three-manual organ erected a few years ago: Toccata and Fugue in D minor, Bach; "Marche Funebre et Chant Seraphique," Guil-mant; Scherzo from Sonata in E minor, Rogers; "Quietude," Edward M. Read (Dedicated to Allan Bacon); "In a Chinese Garden," Stoughton; "March of the Gnomes" (from the "Suite in Fairyland"), Stough-ton; Toccata in A major, MacMaster.

**Ray Hastings, Los Angeles, Cal.**—Recent popular programs by Dr. Hastings at the Auditorium contained the following: Prelude and "Good Friday Music" ("Parsifal"), Wagner; Chorale, "O Sacred Head," Bach; "And the Glory of the Lord" (from "The Messiah"), Handel; Nocturne, "Midsummer Night's Dream," Funicular March and Priest's March from "Athalie," Mendelssohn; "The Swan," Saint-Saens; "The Magic Harp," Meale; "Night Song," Doud; Woodland Sketch, No. 3, MacDowell; "Melodie," Frimi; "Extasy," Ganne; Prelude to Act 2, "Cyrano," Damrosch.

**Henry T. Polk, Santa Barbara, Cal.**—Mr. Polk, who has entered upon his second year as organist of First Church of Christ, Scientist, gave the following recital Sunday afternoon, July 17: Sonata No. 3, C minor, Guil-mant; "Offertoire de St. Cecile," Grison; "Dreams," Stough-ton; Sketches of the City, Nevin; "Elves," Lemont-Polk; Toccata, Dubois.

**Warren D. Allen, Stanford University, Cal.**—Mr. Allen's summer recitals at the Memorial Church have included the following:

July 3—"Colonial Days" and "Peaceful Days" (From the "Pilgrim Suite"), M. Austin Dunn; Scherzo Caprice, Candlyn; "In Summer," C. A. Stebbins; Overture, "William Tell," Rossini.

July 7—Toccata in F major, Bach; Song without Words, Faure; "Roulade," Seth Bingham; "Angelus" (From "Scenes Pittoresques"), Massenot; Torchlight March, Guil-mant.

July 17—Prelude and Fugue in G major, Bach; Minuet in A major, Boccherini; "The Swan," Saint-Saens; March from "Tannhauser," Wagner.

July 21—Three pieces, Op. 29, Pierre; Pavane ("The Earl of Salisbury"), Byrd; Prelude in G major, Mendelssohn; Grand Chorus in A major, Salome.

July 24—Symphony in D minor, No. 1 (Prelude, Pastorale), Vierne; Symphony in D minor (Allegro Vivace, Andante, Finale), Vierne.

July 25—Fugue in C major, Buxtehude; "Lied des Chrysanthes," Bonnet; Fourth Sonata, Guil-mant.

July 31—Tenth Concerto, in D minor, Handel; "Romance sans Paroles," Bonnet; Serenade, Schubert; Coronation March, Svendsen.

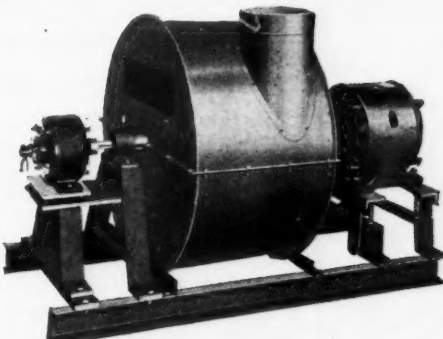
Aug. 4—Pierrot Suite, Stoughton; Intermezzo, Callaerts; Revery, Debussy; Fugue in 3 flat ("St. Ann's"), Bach.

**Charles F. Hansen, Indianapolis, Ind.**—Mr. Hansen gave the dedicatory recital July 26 on an organ erected in the First Baptist Church of Boone, Iowa, in memory of Mary Alice Goldthwaite. His program included the following: Fantasia in C, Tours; Bridal Song, Jensen; Prelude and Fugue in G major, Mendelssohn; Pavanne, Herbert Sharp; Allegro Sym-phonie, No. 19, Salome; "Morning Mood" ("Peer Gynt Suite"), Grieg; Madrigal, Simonetti; Serenade, Pierre; Andante Cantabile, Tschai-kowsky; Gavotte in F major, Roedel; Grand Sonata in E flat (first movement), Dudley Buck; Prelude, Chaminade; Overture to "Lohengrin," Wagner; Andantino in D flat, Lemare; Coronation March, Meyerbeer.

**Miss Nora A. Grady, Indianapolis, Ind.**—Miss Grady, a graduate pupil of Charles F. Hansen, was presented in a recital by him July 26 in the following program: Toccata and Fugue in D minor, Bach; Prayer (Gothic Suite), Boellmann; Intermezzo, Bizet; Caprice, Kinder; "Canti-lene Nuptiale," Dubois; "Hosannah!" (Chorus Magnus), Dubois.

**New Company Kept Busy.**  
The National Organ Supply Com-pany, Erie, Pa., which was organized less than two years ago, reports a large number of orders. Although the firm is comparatively new, the per-sonnel of the organization has been identified with the organ world for many years. The names of John H. Hallas, Harry F. Auch and Henry

Kugel need no introduction. Mr. Hal-las is president, Mr. Auch vice-pres-ident and Mr. Kugel treasurer. Harry H. Kugel is the secretary. The National Organ Supply Company has made a considerable reputation in voicing reed and flue pipes, but it specializes in string-tone pipes. It has supplied the string pipes for some of the finest organs of the country.



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**Ralph W. Ermeling Weds.**

Announcement is made of the marriage of Miss Florence Wells Snell, daughter of Isaac Gardner Snell of Chicago, to Ralph William Ermeling. The marriage occurred Aug. 3 and Mr. and Mrs. Ermeling, who have gone to Europe on their wedding trip, will return in the fall and be at home after Nov. 1 at 5525 West Ohio street. Mr. Ermeling is the organist of Central Church and is also an architect of wide reputation in Chicago. He has been for some time treasurer of the Illinois chapter of the A. G. O.

**Alban W. Cooper at Muskegon.**

Alban W. Cooper is the latest New England organist to follow Horace Greeley's advice. Mr. Cooper has accepted an offer of the position of organist and director of music at the First Congregational Church of Muskegon, Mich., the growing and prosperous city on Lake Michigan. Mr. Cooper has been for eight years at New London, Conn., six years of this time at St. James' Episcopal Church and two years at the Second Congregational Church. He has been also conductor of the New London Choral Union.

Harold Gleason of Rochester, N. Y., has been spending two weeks at Grove Park Inn, Asheville, N. C., and gave a series of four very successful recitals on the large Skinner organ there. He also opened a Möller organ in the Brighton Reformed Church at Rochester, July 22.

Franz C. Bornschein has been awarded the prize of \$100 offered to composers of the United States for the best setting for the poem "The Four Winds," by Charles Luders. The prize was offered by the Swift & Co. Male Chorus, of Chicago, and attracted the attention of many of the foremost composers of the country. Mr. Bornschein is a teacher of violin and composition and is connected with the Peabody Conservatory of Baltimore. The award was made by Leo Sowerby, Allen Spencer and D. A. Clippinger.

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**ZEUCH THINKS OF HEARERS.**

**Consideration for Audience Voiced by Organist in Interview.**

Beth Skinner, writing in the August issue of the Musical Observer of New York, has an interesting article on William E. Zeuch, the Boston organist, whose ability at the keyboard, personal attributes and business versatility are the admiration of his friends in all parts of the country. Mr. Zeuch is quoted as follows in an interview: "Many organists make the mistake of playing only the music which appeals to themselves, regardless of their audience, or the size of their concert room. If that were the case with me I would play classical music all the time, but I can't. I must think of my listeners. I want them to come, not once but again and again, and therefore must play what I think appeals to them. In a medium-sized concert room like this," he went on with a sweep of his hand toward the empty pews of the South Congregational Church, that row upon row spread down the dark, silent church, "delicate tones are not lost. I can indulge in all kinds of soft intricate things. This is not a cathedral—massive cathedral music would not be suitable here. An organist must think of that."

In her estimate of the playing of Mr. Zeuch, the writer of the article has this to say:

Compared with other organists of his day, Zeuch's playing is individual, standing out as clearly different—as strikingly defined as a church steeple against a sunset sky. He has a subtle delicacy, a certain depth of feeling that most of his contemporaries lack. While their music makes one think continually of the skill with which it is being played, Zeuch's music makes one forget the organist, organ and technique. One enters directly into the magic of his musical thoughts until, like a picture that is being painted before the eyes, the music becomes a whole, full of real atmospheric feeling, color and life.

We might call him a colorist of the impressionistic type. Yet intensely human, he strikes one at once with his utter sincerity. There are no traits of affectation as he splashes color on his musical canvas. We feel the high lights in the picture while the rest melt away into musical shadow. There are no unnecessary hard lines in his music, for he is not a realist, but an idealist, and it is mostly the soul of the thing he is portraying which gives his music a fullness and roundness that the realist invariably lacks.

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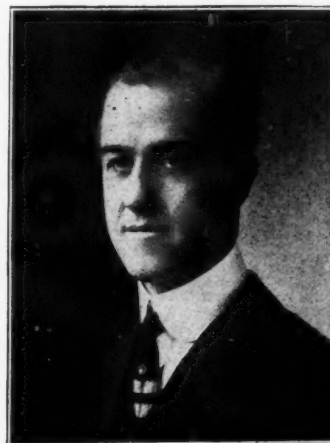
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### The Metamorphosis of a Small Organ

By WILLIAM ROBERT CRAWFORD

As some of our younger organists may not know about the great changes and improvements that have been made in organs during the last fifty years, I will describe a two-manual, tracker action organ of moderate size, such as was installed in many churches about the year 1850, and then rebuild it several times, until it is an up-to-date organ with electric action, octave couplers, borrowed stops, and so on. The same pipes will be retained even if the remainder of the instrument has to be new and the organ will not be enlarged, because I can thus give the reader a better idea of the advance in construction than he could get from a description of three or four different organs.

Following is the scheme of our original organ:  
Great organ compass, C C to F 3, 54 notes.  
Swell organ compass, C C to F 3, 54 notes.  
Pedal organ compass, C C C to F, 17 notes.

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 54 pipes.
  2. Stopped Diapason Treble, 8 ft., 37 pipes.
  3. Stopped Diapason Bass, 8 ft., 17 pipes.
  4. Dulciana, 8 ft., 37 pipes.
  5. Flute, 4 ft., 37 pipes.
  6. Principal, 4 ft., 54 pipes.
  7. Twelfth, 3 ft., 54 pipes.
  8. Fifteenth, 2 ft., 54 pipes.
- SWELL ORGAN.**
9. Bourdon, 16 ft., 37 pipes.
  10. Open Diapason, 8 ft., 37 pipes.
  11. Gamba, 8 ft., 37 pipes.
  12. Stopped Diapason Treble, 8 ft., 37 pipes.
  13. Stopped Diapason Bass, 8 ft., 17 pipes.
  14. Viola Treble, 4 ft., 37 pipes.
  15. Viola Bass, 4 ft., 17 pipes.
  16. Fifteenth, 2 ft., 37 pipes.
  17. Cornet (17th and 19th), 2 rks., 74 pipes.
  18. Trumpet 8 ft., 37 pipes.
- PEDAL ORGAN.**
19. Bourdon, 16 ft., 17 pipes.
- COUPLERS**—Swell to great, swell to pedal, great to pedal.

After about twenty-five years the church people decided that their organ was antiquated, and had it entirely rebuilt. They retained practically nothing but the pipes and the old case, which was enlarged. The manual compass was extended to A by adding four notes to each keyboard, and each stop was carried through the entire keyboard. The pedal organ was extended nine notes to D. The swell bourdon was made to draw as two stops, so that the bass gave a soft sixteen-foot pedal when coupled to the swell organ. A tremulant was also added to the swell organ.

The scheme of the rebuilt organ was as follows:  
Great organ compass, C C to A 3, 58 notes.  
Swell organ compass, C C to A 3, 58 notes.  
Pedal organ compass, C C C to D, 27 notes.

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 58 pipes.
  2. Stopped Diapason, 8 ft., 58 pipes.
  3. Dulciana, 8 ft., 58 pipes.
  4. Flute, 4 ft., 58 pipes.
  5. Principal, 4 ft., 58 pipes.
  6. Twelfth, 3 ft., 58 pipes.
  7. Fifteenth, 2 ft., 58 pipes.
- SWELL ORGAN.**
8. Bourdon Treble, 16 ft., 46 pipes.
  9. Bourdon Bass, 16 ft., 12 pipes.
  10. Open Diapason, 8 ft., 58 pipes.
  11. Gamba, 8 ft., 58 pipes.
  12. Stopped Diapason, 8 ft., 58 pipes.
  13. Viola, 4 ft., 58 pipes.
  14. Fifteenth, 2 ft., 58 pipes.
  15. Cornet (17th to 19th), 2 rks., 116 pipes.
  16. Trumpet, 8 ft., 46 pipes.
  17. Bassoon, 8 ft., 12 pipes.
- Tremulant.**

**PEDAL ORGAN.**

18. Bourdon, 16 ft., 27 pipes.

**Couplers**—Swell to great, swell to pedal, great to pedal.

Afterwards a water motor was installed to blow the organ.

At a later date, several alterations were introduced which made the organ much more effective. A 16-foot open diapason was added in the pedal and a coupler swell to great 4 feet. The great organ twelfth was shifted eighteen pipes and revoiced as a soft open diapason, 8 ft. The great fifteenth was discarded and the swell trumpet put in its place. In the swell a new oboe was put in the place of the trumpet, which had been removed to the great organ. Composition pedals were also added—two for the great and two for the swell organ.

Then, a few years ago, the church members decided that they must have an electric organ with octave couplers, and everything up to date. The instrument was rebuilt and the following is the scheme of the organ as it now stands:  
Great Organ, C C to C3, 61 notes, 61 pipes.  
Swell Organ, C C to C3, 61 notes, 73 pipes.  
Pedal Organ, C C C to F, 30 notes, 42 pipes.

**GREAT ORGAN.**

1. Open Diapason, 8 ft., 61 pipes.
2. Second Open Diapason, 8 ft., 61 pipes.

3. Dulciana, 8 ft., 61 pipes.
  4. Stopped Diapason, 8 ft., 61 pipes.
  5. Flute, 4 ft., 61 pipes.
  6. Principal, 4 ft., 61 pipes.
  7. Trumpet, 8 ft., 61 pipes.
- SWELL ORGAN.**
8. Bourdon Treble, 16 ft., 61 pipes.
  9. Bourdon Bass, 16 ft., 12 pipes.
  10. Open Diapason, 8 ft., 73 pipes.
  11. Gamba, 8 ft., 73 pipes.
  12. Stopped Diapason, 8 ft., 73 pipes.
  13. Viola, 4 ft., 73 pipes.
  14. Fifteenth, 2 ft., 73 pipes.
  15. Cornet (17th & 19th), 2 rks., 146 pipes.
  16. Oboe, 8 ft., 61 pipes.
  17. Bassoon, 8 ft., 12 pipes.
- Tremulant.**
- PEDAL ORGAN.**
18. Open Diapason, 16 ft., 42 pipes.
  19. Bourdon, 16 ft., 30 pipes.
  20. Bourdon (Dolce), (From Numbers 8 and 9), 16 ft., 30 notes.
  21. Flute, 8 ft., (From No. 18), 30 notes.
  22. Trombone, 16 ft. (twelve pipes plus 18 from No. 7), 30 notes.
- Couplers**—Swell to great, swell to great octave, swell to great sub-octave, swell to swell octave, swell to pedal, great to pedal.
- COMPOSITION PEDALS**—Swell organ f f, Swell organ p p, Great organ f f, Great organ p p, Crescendo Pedal. Three push buttons for great and pedal organs, three push buttons for swell and pedal organs.

Of course it would be unwise to rebuild an organ as many times as this, for the old and new pipes might not blend and proper wind supply and other mechanical problems would make it more or less impractical. I thought, however, that if I retained the same basic organ and the same names on the stops, young readers might get a better idea of the changes which have come in organ planning than if I merely described several typical small organs of various dates. A modern organ of this size would probably have in the great organ a melodia, a doppel flöte, or both, in place of the stopped diapason, and in the swell organ an aeoline, 8 ft., vox celeste, 8 ft., flute, 4 ft., vox humana, 8 ft., and cornepean, 8 ft.

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One of the recent contracts won by Reuben Midmer & Son of Merrick, N. Y., is that for a three-manual organ with harp and chimes for the Summit Presbyterian Church of Philadelphia. The specification is as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 61 pipes.
  2. Second Open Diapason, 8 ft., 61 pipes.
  3. Viola da Gamba, 8 ft., 61 pipes.
  4. Gemshorn, 8 ft., 61 pipes.
  5. Doppel Flöte, 8 ft., 61 pipes.
  6. Octave, 4 ft., 61 pipes.
  7. Flute Harmonique, 4 ft., 61 pipes.
  8. Chimes, 20 bells.
- SWELL ORGAN.**
9. Bourdon, 16 ft., 73 pipes.
  10. Open Diapason, 8 ft., 73 pipes.
  11. Salicional, 8 ft., 73 pipes.
  12. Vox Celeste, 8 ft., 61 pipes.
  13. Stopped Diapason, 8 ft., 73 pipes.
  14. Flauto Traverso, 4 ft., 73 pipes.
  15. Mixture, 3 ranks, 183 pipes.
  16. Oboe, 8 ft., 73 pipes.
  17. Cornepean, 8 ft., 73 pipes.
  18. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
19. Open Diapason, 8 ft., 73 pipes.
  20. Dulciana, 8 ft., 73 pipes.
  21. Concert Flute, 8 ft., 73 pipes.
  22. Flute d'Amour, 4 ft., 73 pipes.
  23. Piccolo, 2 ft., 61 pipes.
  24. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
25. Open Diapason, 16 ft., 32 pipes.
  26. Bourdon, 16 ft., 32 pipes.
  27. Lieblich Gedeckt, 16 ft., 32 notes.

The new organ will replace an old Roosevelt which has an electric action. A few of the stops in the old organ will be retained. The chimes will be placed in the tower at the rear of the church and preparation will be made for a small echo organ in the tower.

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#### E. S. Ender Takes Up New Tasks.

Edmund Sereno Ender gave a recital in the First Lutheran Church of Southington, Conn., Aug. 7, and was solo organist at a concert in Burlington, July 30. Mr. Ender spent the summer in Connecticut and will go to Baltimore about Sept. 1 to begin his work as organist and choirmaster of St. Paul's Church, and director of music at Goucher College. Mr. Ender will also be on the teaching staff of Peabody Institute.

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BY HAROLD V. MILLIGAN.

OVERTURE IN C MINOR AND MAJOR, by Thomas Adams; published by G. Schirmer, New York.

Thomas Adams was an English organist and composer whose life spanned the first half of the nineteenth century. If we remember correctly, he was organist at St. Paul's Cathedral, London, during part of this time. At any rate, he was a "big man" in his day and was a prolific composer for organ, chorus, piano-forte and in other forms. Of the great quantity of music which he produced during his lifetime hardly any remains today, little more than fifty years after his death. Sic transit gloria mundi! We have seen a cantata of his and one or two anthems, but we have never before encountered any of his organ music, of which he wrote a large amount. Probably some of the oldsters will prove us for declaring that Thomas Adams has made his permanent exit from the musical stage, but so it seems to us.

This Overture in C minor and major is declared by the publishers to be "newly arranged and edited by F. Flaxington Harker." It has a certain amount of vitality and it is doubtless a commendable effort to attempt to salvage it from the wreck of Time. It is undoubtedly just as good in its way as nine-tenths of the organ music being written today, which will not be in great demand sixty or seventy years from now. But it must be confessed that, while it is well written and is pleasing to the ear, most of it really signifieth nothing. The truth of the matter is that Thomas Adams was not a leader even in his own day. He was too conservative to be deeply significant. The Overture in C minor and major belongs to the period of Mozart, and Mozart penned his last notes about the time that Thomas Adams was born. We do not recall that Mozart ever wrote any organ overtures, so Thomas Adams may fill the niche, and fill it quite creditably, too.

INTERMEZZO, Fibich, and SONG WITHOUT WORDS, Fibich; published by the Boston Music Company.

The latest two additions to the Boston Music Company's Recital Series of Organ Transcriptions are from the Bohemian composer, Zdenko Fibich, and the transcriber is Gordon Balch Nevin. Both pieces are quite short and of light texture, pleasing salon music. Both are well suited to the organ both in style and contents. The Intermezzo gives fine opportunity for a mellow flute or geddeckt, contrasting with a theme in sustained harmonies.

#### Dr. Ward Is Recovering.

Dr. John McE. Ward of Philadelphia has been at Atlantic City since Aug. 1, taking a good rest, and will return to his duties in Philadelphia Sept. 5. During the N. A. O. convention Dr. Ward, who had been devoting himself unsparingly to the preparations for the meeting, was overcome on two occasions by the extreme heat. The second time he was compelled to go to bed, and was unable to make the trip to Valley Forge. His recovery has been very satisfactory.

A. Leslie Jacobs, formerly organist of the First Presbyterian Church of Fort Wayne, Ind., has returned from Paris, where he spent a year, studying with Bonnet and with Decaux. He visited Chicago in August and then went on to Fort Wayne.

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St. Sebastian's Church Chicago

Wellington 1921

**RECITALS ARE CARRIED BROADCAST IN THE AIR**

**RADIO TELEPHONY IS USED**

**Charles Heinroth's Performances at Pittsburgh Are Heard at Many Points Through Medium of the Wireless.**

Charles Heinroth, organist of Carnegie Music Hall, Pittsburgh, has taken advantage of radio telephony to send recitals out into the air. This marks another stride forward in radio entertainment, as it is probably the first time that a concert organist and one who is recognized as a master musician has played regularly for wireless entertainment.

By arrangement with the test station of the Westinghouse Electric and Manufacturing Company at East Pittsburgh, Mr. Heinroth's Saturday evening and Sunday afternoon recitals are sent broadcast. Station KDKA, as it has been licensed, has been giving concerts regularly and has a large list of amateurs in nearly all sections of the country for its audience. The effect of a recital by a master organist upon these people is easily reflected in the many letters they send in, praising his work.

If the present developments keep on, good music can be easily obtained by every citizen. It is fairly possible that small receiving sets will be installed in homes, in such a manner that by merely inserting a plug, recitals of the standard of Mr. Heinroth's can be heard. That this is not a far-fetched idea is attested by the fact that radio engineers are working on the problem at this moment. Perfections and new adaptations have come quickly in the last two years, so it is probable that the individual radio set for the home is a piece of equipment of the near future.

Mr. Heinroth is one of the few recognized artists of the country to take a keen interest in the adaptation of his music to the radio telephone.

**ERB SUCCEEDED BY STIVEN.**

**Former Goes to New Work in New York—Latter Called to Illinois.**

J. Lawrence Erb, who has resigned as head of the music school of the University of Illinois, has accepted the business directorship of the American Institute of Applied Music, in New York City, and will assume his new duties about Sept. 20. Professor Erb has been prominent nationally as an organist and teacher for years. He was formerly at Wooster College in Ohio and later was organist and director at the Fourth Presbyterian Church of Chicago, from which place he went to Urbana to take up the work at the state university.

Frederic B. Stiven of Oberlin College will succeed Mr. Erb as director at the University of Illinois. Mr. Stiven is also a well-known organist and one of the most talented and energetic men in the field. He has been at Oberlin for a number of years as chief aid to Dr. George W. Andrews, head of the organ department in the Oberlin Conservatory. Mr. Stiven is also ranked as one of the best performers and was one of the recitalists at the N. A. O. convention in New York last year.

**E. S. Seder Marries Mrs. Arendt.**

Edwin Stanley Seder, organist and director of the First Congregational Church of Oak Park and head of the organ department at the Northwestern University School of Music, and Mrs. Else Harthan Arendt, soprano in Mr. Seder's choir and one of the best-known singers of Chicago, were married Aug. 10 at the apartment of the bride in Chicago. Mr. Seder has been a resident of Chicago for several years and has an enviable reputation as an organist. Mrs. Arendt has appeared in recital and oratorio in addition to her church work and her teaching at the Sherwood Music School. The bride is the daughter of Hans Harthan of Kansas City, the composer, conductor and 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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(To Clarence Eddy, Organist)  
He came to us last night, and waked the keys  
To life beneath the magic of his touch;  
'Twere vain indeed to say how much  
Was done by earth's or Heaven's agencies.  
He pressed the keys and melodies  
By master minds thrilled us with such  
Impelling force we longed to grasp and clutch  
Them close for the eternities!

He played in great crescendos, lionbold,  
Then softly, as a soul from earth departs;  
He played, and winter tempests crashed and rolled,  
Then—summer breezes lulled with subtle arts;  
He played, and life's deep verities were told—  
He played till, lo—we tossed to him our hearts!

Lida Keck Wiggins,  
Musical Editor Springfield, Ohio, Sun, April 22, 1921.

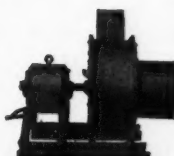
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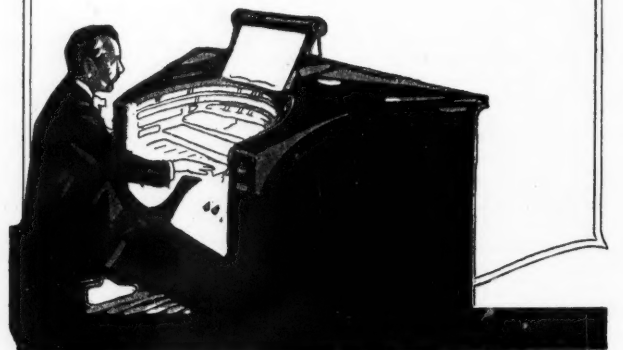
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to the

SECOND CONGREGATIONAL CHURCH

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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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